



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/3 December 2001-March 2002

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

Part 1. News

01/3 DEMS 1/1 September 11, 2001

In the light of the tragedy in New York and Washington, our efforts to assist Ellington collectors to organise their collections seem rather trivial. We were trying to write some lines, when we found in the Fall 2001 Newsletter of the Duke Ellington Society, Southern California Chapter "In a Mellotone", the following words of the president Charles Stewart, which express exactly what we feel. DEMS**

"September 11th caused us to stop and reflect and evaluate what is important in our lives. In that regard we are very fortunate as we consider music to have a definite place and we also are familiar with one of its masters, Duke Ellington. We as members of DES can help others to regain their perspective by sharing Duke's music." Charles Stewart, President**

In the same edition Bill Hill wrote an article that ended like this: "The Ellington band played in a polo field on the perimeter of Kabul September 18th, 1963 and Duke 'Loved Them Madly' as also did they Love Duke and the Music and the Musicians. Sometimes people just don't understand what we mean by the Good Olde Days." Bill Hill**

01/3 DEMS 1/2 Important NEWS Ellington Conference in Hawaii

Marsha Rose Joyner and the Hawaii Academy of Performing Arts are organising a Duke Ellington Festival in Hawaii, culminating in a week of cultural events centred around Duke from Monday 22Apr to Monday 29Apr02. The Festival will be closed with a Conference from 26 to 29Apr:

Beyond Category, The Genius of Duke Ellington.

The Conference explores Ellington's life and music in the context of the social and cultural history of his times. The tentative agenda right now is:

26Apr. Registration & Orientation, noon- 4pm. Opening event 7pm - 9pm, Ellington Revue at Honolulu Hale.

27Apr. Morning session 9am-12:30pm. Dr John Hope Franklin "A Harlem Renaissance". Afternoon Duke Ellington Music & Shoebox Festival at Covic Center.

28Apr. Morning session 9am-12:30pm. Lunch speaker. Two Afternoon sessions. 2pm Concert on the beach.

29Apr. Morning session 9am-12:30pm. Panel discussion. Afternoon free. Film & Closing Reception at Academy of Arts.

For more information contact Marsha Joyner, 1088 Bishop Street, Suite 2506, Honolulu HI 96813, tel (808).533.3015, fax (808).524.3313, web-site www.hapa2.com/duke/, e-mail mrjoy@hawaii.rr.com

David Palmquist**

01/3 DEMS 1/3

Important NEW BOOK

"Something to Live For" The Music of Billy Strayhorn by Walter van de Leur, will be published in Jan02, list \$30.-, by Oxford University Press. Walter compared hundreds of compositions by both Duke and Billy and analysed the differences and strengths of each (Strayhorn more complex harmonically, etc.) The review in Publishers Weekly of 5Nov is favourable. Jack Heaney**

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

01/3 DEMS 2/1

At the End of 2001

There is not a lot to celebrate at the end of this tragic year. There are, however, still many beautiful things to be enjoyed in life, like Duke's music. I hope you like the selection I made from Duke's unissued recordings for this DEMS cassette CA-29.

A discussion about the unissued version of Mood Indigo in one of the two dance dates at the end of Mar52 can be found on page 24 of this Bulletin under Page 180. When I compared it with the issued version on the Folkways double LP 2968, I was so impressed by Duke's Monkish piano solo, that I decided to use it as the start of this cassette.

My friend Tony Faulkner has sent me this year a recording of the very rare Concerto for Klinkers, one of the seldom-heard Ellington compositions for "Jump for Joy". Tony's "Duke Ellington Repertory Orchestra" plays it. Solos are by David Boraston (t.), Caroline Owen (v.), Paul Conroy (t.s.), Ben Drouet (cl.), James Sturdy (p.) and Andy Hillier (tb.). When I tried to verify the spelling of their names in the 1997 programme of the Leeds conference, I saw that they were all "new". This is not surprising because it is an orchestra of students at the City of Leeds College of Music. If you take that in account you will agree with me that Tony has done a terrific job. You will have no problem to identify the second theme as The Blues from "Black, Brown and Beige" and to hear some references to Boy Meets Horn later in the piece.

I continue with recordings of "The Combo Suite" session, which were included in broadcast #27 of the Danish Radio. Second Line is taken from broadcast #30. In broadcast #28 was a selection from the pre-recordings for the

soundtrack of the picture "Change of Mind". I must admit that this mysterious music can be more appreciated if heard when watching the film. It is, however, pure Ellington.

Much easier is listening to the leftovers of the pre-recordings for the picture "Racing World". There are three selections, earlier partly used for the soundtrack, which is released on Volume 5 of the Private Collection. I have copied the complete versions. From 6857c, only the first 16 bars are used for the soundtrack and accounted for in the New DESOR. They form the second Piano Pastel in the soundtrack. As one can hear, track (04) of the first set of recordings (6857) has 50 bars.

Introduction-Opening Titles on the soundtrack is edited from the first 4 bars of (14) 6857m and the first 32 bars of (49) 6858ae. As you will hear and can check in the New DESOR, 6857m has 5 bars and 6858ae is described as having 37 bars. That is what you will find on the cassette.

I feel very fortunate that none of my Ellington friends has been directly involved in the crash of the World Trade Center or the attack on the Pentagon. There is, however, an Ellingtonian, Betty Farmer, who worked at the 105th floor of the North building in her third week of a new job. Betty appeared on stage during the Newport Jazz Festival in Carnegie Hall and she sang St. Louis Blues with the Ellington orchestra and guest Barney Bigard. Duke announced Betty as the lady from New Orleans. The recording I have is rather poor, but it is unique.

In MIMM (p.145) you can read about the recording session in Paris where Billy Strayhorn's piano-playing friends made a tape for him when he was severely ill. Duke played three selections on this tape. It seems a nice conclusion of this unusual cassette. Sjef Hoefsmit

Side A

Mood Indigo.....22Mar52.....5205t
 Concerto for Klinkers.....-3.....6Mar01
 The Intimacy of the Blues.....15Mar67.....6741a
S-2.....d
 Tell Me 'bout My Baby....S-2.....k
-4.....m
 Kentucky Avenue, A.C.....-2.....o
-3.....p
 Soul Country.....u
v
ab
-3.....ac
-4.....ad
ae
--
-5.....ag
 Second Line.....23Jul70.....7061d
 Change of Mind.....23May69
 ... "A" ... Reel 1, Cue 3....-4.....6916b
 Cue 4....-3.....e
 Cue 6A....-4.....l
 Cue 8A....-3.....o
 Reel 2, Cue 1.....s
 ... "B" ... Reel 2, Cue 7....-3.....u
 Cue 7A....-2.....w
 ... "D" ... Reel 6, Cue 4....-4.....bn
 ... "B" ... Reel 2, Cue 3.....ac
 Cue 3....-3.....ad
 Cue 9....-4.....ah
 Cue 7.....aa
 ... "C" ... Reel 3, Cue 6X...-2.....--
 Cue 6X....-3.....az

Side B

06. Race.....(01).....6Nov68.....6857a
(02).....b
(03).....--
(04)...complete.....c
 --. Galloping sounds.....--
 01. Opening Title.....(14)...complete.....m
 12. Prat.....(23).....6858p
 13. Pastel.....(42).....ab
 03. Race.....(46).....ad
 01. Opening Title, A.C..(49)...complete.....ae
 11. Sonnet.....(52).....--
(53).....ah
 03. Race.....(55).....ai
(56).....aj
 05. Improvisations.....(60).....--
(61).....al
 Race.....(02).....23Nov68.....6860i
 St. Louis Blues.....8Jul72.....7229u
 Meditation.....10Mar67.....6738a
 T.G.T.T.....b
 Little Purple Flower.....c

Each DEMS member may order up to 3 copies of this latest DEMS cassette Azure CA-29. The price is 8.50 Euros a piece including mailing expenses and will be subtracted from your DEMS deposit. DEMS

**HE WAS A WHITE MAN—
THEY TRANSPLANTED
HIS BRAIN
INTO A BLACK BODY—
THEN HE WENT HOME
TO THE WOMAN
HE LOVED...**



CHANGE OF MIND

**"An Absorbing Drama!
A lot of Suspense!"**
—Herridge, N. Y. Post

**"Raymond St. Jacques' Accomplishment
is a Rare and Beautiful One!"**



NEW BOOKS

01/3 DEMS 4/1 Adelaide Hall

DEMS asked Earl Okin for the latest news about the two Adelaide Hall biographies mentioned in DEMS 01/1-5. This is his answer. Firstly, the little 60 page pamphlet about Adelaide Hall is not generally on sale but only from the local Council, I believe, in Hammersmith in London and is written by Stephen Bourne. It is already out, I believe, though I've not seen it and have no contact with its author. The main book is a much more heavyweight rigorous academic work.

It is written by IAIN CAMERON-WILLIAMS and is called . "UNDERNEATH THE HARLEM MOON The Harlem to Paris Years of Adelaide Hall". It contains lots of freshly-discovered information AND very rare photographs some of which I've seen and I think are astounding, but my lips are sealed!!! It will be published by CONTINUUM INTERNATIONAL PUBLISHING CO. as part of a new Jazz Series and should be launched early in 2002 both at their New York and London offices. Earl Okin

Also Bill Egan was so generous as to add more information: Earl's summary is essentially correct. The 60-page pamphlet was funded by The Ethnic Communities Oral History Project of the Borough of Hammersmith and Fulham. Adelaide lived in the Hammersmith/Fulham area for much of her life and starred at the famous Hammersmith Palais even before she lived there, so they wanted to commemorate her association with the area.

The details of the book are on the excellent web-site (which incidentally has links to both Earl's and my sites.) It is in large part an edited transcript of Adelaide's own words and as it covers her full career would be complementary to the other book. Details of purchase etc. are on the web-site but for those who may have problems accessing that, I've copied some of it below. It's not clear how those outside UK and Ireland can get a copy but enquiries to the e-mail address might resolve that. The title is "Sophisticated Lady" A Celebration of Adelaide Hall by Stephen Bourne.

The material in this web-site is just a small part of that which appears in the 60 page biography of Adelaide Hall. It uses original interviews with her and is illustrated with many photographs. To Order a Copy: Send a cheque for 4.00 (UK and Ireland only), made payable to ECOHP, to: ECOHP, The Lilla Huset, 191 Talgarth Road, London W6 8BJ, UK e-mail: ecohp@hotmail.com web-site: www.hfusc.org.uk/ecohp

The Ethnic Communities Oral History Project (ECOHP) is a non-profit making organisation set up in 1987 to provide local people with a voice. It has produced many publications over that time. There is also of course the double CD AVID AMSC 720 (again info from the web-site): "Adelaide Hall A Centenary Celebration" (see also page 18 of this Bulletin). Compiled by Hugh Palmer with sleeve notes by Stephen Bourne, this is available from all good record shops or direct from AVID at 11.49 including postage. For orders, further details or enquiries please contact: AVID, 10 Metro Centre, Dwight Road, Tolpits Lane, Watford WD18 9UF, telephone 01923 281281, fax 01923 281200, e-mail: info@avidgroup.co.uk web-site: www.avidgroup.co.uk

I don't know any more than Earl about the content of the foreshadowed 'heavyweight' rigorous academic work (Continuum's site didn't help) but I can say from my personal contact with the author that he does have access to significant material either originally belonging to, or pertaining to, Adelaide, and that he is generous in sharing his knowledge, so we can await the outcome with interest. Bill Egan

01/3 DEMS 4/2 Discographies available

Arthur Newman has sent us this message:

"I have in stock: THE WAX WORKS OF DUKE ELLINGTON by Benny Aasland \$35.00, small paperback book from Sweden (1954).

JAZZ RECORDS 1942-1980 Volume 6 DUKE ELLINGTON by Ole Nielsen \$50.00 hard cover, issued without a dust cover (see DEMS 92/1-4).

DUKE ELLINGTON STORY ON RECORDS by Luciano Massagli, Giovanni Volonté and Liborio Pusateri. I have 9 of the 16 booklets 1923-1931 (1966), 1939-1942 (1967), 1943-1944 (1968), 1946 (1971), 1947-1950 (1972), 1951-1952 (1974), 1953-1955 (1975), 1956-1957 (1976), 1958-1959 (1977). \$25.00 each.

THE NEW DESOR by Luciano Massagli and Giovanni Volonté 1924-1974 Revised in 2 volumes, hard cover, no dust covers (1999). \$200.00 for the set (see DEMS 99/2-7)."

Arthur L. Newman, 10325 Elk River, Fountain Valley, CA 92708, USA, tel (714) 968.3706, fax (714) 968.3921, e-mail: artnewman@earthlink.net and web-site <http://home.earthlink.net/~artnewman> DEMS**

01/3 DEMS 4/3

Ellington: Beyond Categories of XX Century

Re "Essay by Marcello Piras", see DEMS 01/2-12/3. In the review by Stefano Zenni of John Francechina's book "Duke Ellington's Music for the Theatre", Mr. Zenni makes reference to the essay by Marcello Piras at a named web-site. I checked out this site and found that Piras' essay was part of a series of essays, presented to a conference "Ellington: Beyond Categories of XX Century" held on 22Feb99 in Prato, Italy, organized by Mr. Zenni. I don't believe that I have found any previous reference to this conference in DEMS Bulletin before. In addition to the Piras paper there are papers by many other writers including Andrew Homzy and Walter van de Leur. All are available to be downloaded and all are in English except one.

Andrew's essay is particularly enjoyable because it is an expansion of the talk he gave at the Conference in Oldham in 1985 entitled "Battle of Swing; a miniature Concerto Grosso". Those who were there will recall that he transcribed parts of the recording to piano to illustrate his points. What made it so interesting was that when he slowed down the tempos for his piano illustrations, we could all see clearly where Thelonious Monk came from. It still amazes me that when he slowed down the tempo of a 1938 recording by Duke, the result was a sound that could have easily come from one of America's more avant garde composers from 1965! The web-site is <http://www.metastasio.net/jazz99/jazz99.html> Bill Morton

Indeed, we have not published an announcement of this conference in the Bulletin. We learned about this Italian conference on 26Jan99, too late to have it published in time. We should however have mentioned these brilliant papers. We are grateful to you for having done it so eloquently. Here is a list of the papers (all in English):

- Marcello Piras, "Character/Environment, Male/Female in Ellington's Writing"
- Giampiero Cane, "Duke Ellington A Folk Artist between Futurism and Exotism"
- Andrew Homzy, "Battle Of Swing: Duke Ellington's Miniature Concerto Grosso"
- Luigi Onori, "Jungle and Africa in Ellington's Music. Myths, metaphors, imaging and reality"
- Walter van de Leur, "Duke Ellington & Billy Strayhorn. A Veiled Collaboration"
- Riccardo Scivales, "Ellington's Piano. A Long Way"
- Wolfram Knauer, " 'Things Ain't What They Used To Be' Duke Ellington's Disciples Come to their Own".

DEMS

01/3 DEMS 4/4 The Duke Ellington Reader

Daedalus Books is selling the paperbound edition of "The Duke Ellington Reader" by Mark Tucker for \$6.95. (Item #11947,) Jack Heaney



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/3 December 2001-March 2002

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

Part 2.

DISCUSSIONS - ADDITIONS - CORRECTIONS

01/3 DEMS 5/1

Rex or Ray? An Internet discussion

See DEMS 00/3-13/2 and 00/4-13/4

I am late on this but after listening to the various recordings of Blue Serge, I don't think I can agree that the opening solo (15Feb41) is by Ray Nance. I feel it is by Rex Stewart.

My reasons for thinking it is Rex are as follows:

1. According to various discographies, Rex was using a cornet, which has a naturally darker sound when compared to the trumpet. Ray Nance of course played trumpet or violin during the same period.
2. On a number of recordings made by Rex during this period he would on occasion, use this darker more subdued sound. See start and end ensemble of Without a Song and My Sunday Gal (both 2Nov40). The melody statement in Linger Awhile (2Nov40), Some Saturday (3Jul41) and Swamp Mist (5Jul44) with his own groups. A further example could be his work with the Duke and Herb Jeffries on The Girl in My Dreams Tries To Look Like You (28Dec40 or 17Sep41).
3. Ray's first recordings, with Barney on 11Nov40, with the orchestra on 28Dec40 and of course the 15Feb41 session, simply do not show that side of his playing yet.
4. The whole concept of the solo is more in line with what Duke would know of Rex's playing than Ray's. The solo seems to be a set piece in that it remains very close to what was recorded for RCA.
5. With one exception, it appears that Rex took the solo on subsequent occasions. See the 3Dec41 transcription identified as Rex by Benny Aasland (WaxWorks 6Mar40 - 30Jul42), Desor (1st edition) 1941, page 110 and Jerry Valburn in VJC notes (CD 1003-2) track 22. See also 16Jun45, DETS 10 and 22Sep45, DETS 24.

6. The only exception is the recording of 11Jul43 from the Hurricane Club on LP HC 6002. Rex was out of the band. The LP attributes the solo to Ray but Benny Aasland in his Jul42 - Nov44 Waxworks and the New DESOR list Harold Baker as the soloist, who was filling in for Rex at the time.

As an interesting note, on the Smithsonian "Duke Ellington 1941", the annotation says it is Rex as the soloist. The notes were written by Gary Giddins but the recordings were selected by Martin Williams, who in his book "The Jazz Tradition" page 110 attributes the solo to Ray!! [In DEMS' copy of the book it is on page 102.]

All delightfully fascinating. There will be others who feel the opposite of what I think. They will give their reasons and we will listen to the music all over again.

Bill Morton

The following statement by Mark Tucker was recorded in Washington, at the Carmichael Auditorium of the Smithsonian Institution on 27April89:

"Here a work by Mercer Ellington, Blue Serge. This is copied by Tom Whaley, so we get an idea of how Tom Whaley copied out parts compared to Juan Tizol. And you notice this is the beginning of the piece, which has puzzled a lot of people. How is this effect produced, the Ellington effect? Well here's a clarinet and two trumpets marked there. You will also see that there is a solo "Ray" for Ray Nance "in hat", muting his horn with a hat. Whaley has also written out chord symbols presumably for guitar or for bass possibly. So we get an insight into how these effects may have been conceived, not to say that they were the last word, because that is also part of Ellington's art, that in rehearsal or in performance adjustments could be made. So of course we do not have the last words in these scores but we have a big starting point." Mark Tucker

After Mark died I listened again to his brilliant presentations at our Duke Ellington Conferences. I was surprised to find this remark, which was recorded on the first day of our 7th Annual Conference. I asked Ted Hudson to look in the Ellington collection at the Smithsonian to find me the sheet that Mark projected on the screen during his presentation, but Ted Hudson has sent me the three trumpet parts of Blue Serge. These parts are different and show that it was Ray who did the solo at the beginning of the piece and not Rex, although the remark "in hat" does not appear on Ray's part. The parts for Ray and Rex are printed on pages 7 and 9 of this Bulletin. These trumpet-parts are copied from the originals in the Duke Ellington Collection, Archives Center, National Museum of American History, Smithsonian Institution.

The description of the structure of the recordings in the New DESOR has helped me a lot to understand these parts. (I am totally ignorant as far as reading music is concerned). For those of you who suffer from the same shortcoming I print here the DESOR description of the recording of 3Dec41, the Standard Radio Transcription, issued in 1990 on Vintage Jazz Classics VJC 1003 (DEMS 90/3-5).

If you have never tried to use these very helpful descriptions, do it now. It is a brilliant system to make it possible to discuss these matters in print. Play the recording while you follow the structure. The structure is based on a chorus-length of 8 bars.

1°(nc)4BAND;pas2BAND;2°RS;3°BAND;pas2BAND;4°JN;
5°6BAND,2DE;6°DE;pas4BAND&BW;7°/8°BW;9°BAND.

As you see there are 9 choruses. This is also the case for the 16Feb41 recording, issued on Moon Records MCD 084 (DEMS 97/2-16), but this recording is slightly mutilated. The first recording, made for RCA Victor on 15Feb41, has only 8 choruses. Instead of 2 full choruses by Ben Webster, we have only one. It seems that chorus 7° was cut, to trim the score for a ten-inch 78 rpm record. (See for more about the truncation of Blue Serge by cutting one of Ben's choruses, note 1 and 2 at the end of this article.)

There are 6 bars preceding letter A in which Wallace and Rex take only the first 4 bars. Rex plays "in hat". Ray has to wait 5 bars to start his solo in the last bar before letter A. Letter A stands at the beginning of chorus 2° in DESOR in which Ray plays his written solo while Rex and Wallace do not play. Letter B stands at the start of chorus 3° in which Wallace and Ray play with the band. They both also play the 2 bars passage before letter C. The trumpet section is silent after letter C, while Joe Nanton takes his solo in chorus 4°. Ray and Wallace take a plunger when they start playing at the last bar before letter D and Rex takes a "cock-mute". Letter D is at the start of chorus 5°.

Chorus 6°, which starts at letter E, is the solo by Ellington. Letter F is at the start of a 4 bar passage by the trombones and Ben Webster without trumpets. In the 3Dec41 recording Ben does his solo during choruses 7° and 8°. Wallace and Rex play their parts with organ-hat and Ray starts at the last bar. The piece ends with the 8 bars after letter I, the 9° chorus in the DESOR description. I suspect that the 7° chorus was either omitted during the recording of 15Feb41 or deleted later (were they so technically advanced in 1941?). It also seems to me that the 7° chorus was not played on 3Dec41, while the 8° chorus was repeated. There are more questions to be asked about this composition and the recordings of it. Nobody can have any doubt however that Ray played the opening solo and Rex did not.

Both DESOR (page 764) and Eddie Lambert (page 101) should be corrected. I do not print the part of the first trumpet-player, Wallace Jones. It is amazing to see how these three parts are indeed different in almost every detail.

Another great help to understand these trumpet-parts is the analysis made long ago by Roger Boyes. He combined for me his description with the one by DESOR and with the three trumpet-parts in one table. He distinguishes 7 choruses with an intro, an interlude and two tags. (Tacet/tacent means is/are silent.) His table is on page 11 [of the printed Bulletin and at the end of this article of the online Bulletin - pm].

Trying to find my way through this unknown territory was thrilling. Thank you Ted and Roger! Sjef Hoefsmit

Note 1. The fact that the RCA recording has only one Ben Webster chorus and the Standard transcription has two choruses by Ben, touches on Duke's problem in trimming his longer scores for issue on a 3:00-3:30 78 rpm. Cutting a two-chorus solo to a single chorus as here, is one of Duke's less painful ways of achieving this. Another is cutting successive one-chorus solos for two of his soloists to a single half-chorus for each; this creates in the listener a vague sense of dissatisfaction that nothing gets going before something else takes over. There are also examples of deeper cuts. Compare the studio originals of, say Pussy Willow and Tootin' Through the Roof with live performances preserved from Fargo or venues like the Boston Southland. (For Pussy Willow see my account in "Blue Light", vol. 5, no. 4.) With this note on the constraints imposed by the 10-inch 78 rpm, I hope to have made the point once and for all, that they were an irritation which posed problems for Duke, and not an asset. Roger Boyes

Note 2. I wholeheartedly agree with your conclusion, Roger. I must however make clear that in this particular case Duke's problem was caused by the fact that the band was not yet well acquainted with this piece and therefore played it slower at the RCA recording session of 15Feb41 and in the broadcast of 16Feb41 than at the recording session for the Standard Radio Transcriptions of 3Dec41. In Feb one chorus took approximately 23:30 seconds and in Dec only 21:10. This resulted in exactly the same total time for the 8 chorus RCA recording and the 9 chorus Standard Transcription and would have resulted in a longer time for the 9 chorus broadcast version of 16Feb, if this recording hadn't been mutilated and is consequently missing several parts. Sjef Hoefsmit

Note 3. We have printed the parts and the table deliberately on three consecutive odd pages to make it possible to read the text of this article while observing the illustrations at the same time. DEMS**

RAY

BLUE SERGE

471

Handwritten musical score for "Blue Serge" by Ray Charles. The score is written on ten staves in treble clef with a key signature of one flat (Bb). It includes various musical notations such as notes, rests, accidentals, and dynamic markings. Chord symbols A, B, C, D, E, F, G, and H are placed above the staff. Performance instructions include "(SOLD)", "(PLUNGER)", and "8". There are also some handwritten symbols like "5", "7", and "3" with brackets.

REX

BLUE SERGE

47

IN. HAT

Musical staff with notes and rests.

Musical staff with notes and rests, including boxed letters A, B, and C.

Musical staff with notes and rests, including boxed letter D and the text ~~COCKE BRUT~~.

Musical staff with notes and rests.

Musical staff with notes and rests, including boxed letters E, F, G, H and the text (ORGAN) HAT.

Musical staff with notes and rests.

Musical staff with notes and rests, including boxed letter I.

Musical staff with notes and rests, including triplets.

Musical staff with notes and rests.

BLUE SERGE							
	Victor	Standard			Trumpets		
	15Feb41	3Dec41		Score			
Boyes	Boyes	Boyes	New DESOR	(letters)	WJ (1)	RS (2)	RN (3)
Intro	6	6	1°(nc)4BAND		4	4 in hat	5 tacet
			pas2BAND		2 tacet	2 tacet	entry last bar
				A			
Ch.1	8RN	8RN	2°RS		8 tacet	8 tacet	8 solo
				B			
Ch.2	8 REEDS	8 REEDS	3°BAND		8	8 tacet	8
+ tag	+ 2 REEDS	+ 2 REEDS	pas2BAND		2	2 tacet	2
				C			
Ch.3	8JN	8JN	4°JN		7 tacet, all trumpets		
					plunger	cock-mute	plunger
					entry last bar		
				D			
Interlude	6BAND	6BAND	5°6BAND		7	7	7
	2DE	2DE	2DE		1 tacet	1 tacet	1 tacet
				E			
Ch.4	8DE	8DE	6°DE		8 tacet, entire band		
				F			
+ tag	4BW	4BW	pas4BAND&BW		4 tacet, all trumpets		
				G			
Ch.5	omitted	8BW	7°BW		8 tacet, all trumpets		
				H			
Ch.6	8BW	8BW	8°BW		organ-hat	organ-hat	
					8	8	7 tacet
							entry last bar
				I			
Ch.7	8BAND	8BAND	9°BAND		8	8	7
							1 tacet

01/3 DEMS 6/1 Collectors' item?

See DEMS 01/2-17/5

There was some discussion in DEMS 91/1-3 about the length of Carnegie Blues. It is definitely longer on the CBS LP CSP 16769 (3:13 min.) than on DETS #4 (2:45 min.) I note that on the CBS LP at the 2:28 point there is a station identification and then back to the music. Bill Morton

The "Date With The Duke" broadcasts through the Armed Forces Radio Service for the troops were edited from the original Treasury broadcasts. One reason was the fact that it seemed not very appropriate to ask the soldiers for money. The bond promotions had to be taken out. At the end of this CBS LP Emancipation Celebration occurs twice. It is the same recording. Also Carnegie Blues is edited.

The description of the original recording (12 bar blues) was as follows (see the New DESOR p.791 item 4527q):
int6DE,4BAND&DE;1°BAND;pas4DE;
2°2AS,2LB,2AS,2LB,2AS,2LB;pas8BAND;3°BAND. A connection was made after the 8th bar of chorus 3 . The announcement was on top of the bars 5, 6, 7 and 8 of 3 . After the connection came a repeat of what I have underlined. Sjef Hoefsmit

01/3 DEMS 6/2

Saddest Tale

See DEMS 01/2-30 under Page 1102.

I found some interesting stuff in Swedish Jazz Times No. 9 (December 1958).

Lennart Östberg had met Harry Carney, who told him that on the famous Saddest Tale recording he was playing alto clarinet (in F), not bass clarinet!

Harry also mentioned the 1928 recording of Stack O'Lee Blues. Bubber Miley was asked to play the melody straight but started to improvise instead. Irving Mills didn't like it, and on another take Miley played the melody as badly as he could, hoping for a new and better take, which never happened, according to this information. The only issued take seems to be 145489-3. Jan Bruér

Let us hope that take -1 or take -2 will one day pop up, to let us hear Bubber's improvisations. DEMS

It's quite clear from the Hot Corner broadcast interview [probably Feb47, DESOR 4703] that Duke is saying that the instrument Harry uses for his solo was not a bass clarinet, but a 'mezzo'. It's less clear what he meant by a 'mezzo'. Around ten years ago Elaine Norsworthy and I tried to find out, but our efforts, sadly, were inconclusive. The obvious answer was always going to be that Duke meant an alto clarinet, which is normally pitched in E flat, less commonly in F. Sometimes it's known as the 'tenor' clarinet, but these terms are not to be thought of as indicating two decidedly different instruments, as the alto and tenor saxophones are. The E flat and F versions are two of a kind, in the same way that the orchestral player's 'pair' of regular soprano clarinets pitched in B flat and A are.

The instrument's position in the family of clarinets corresponds exactly with the meaning of the word 'mezzo' and with Duke's statement about the instrument Harry plays. It comes between the familiar soprano (Barney Bigard) clarinet and the bass clarinet, and it is still widely played in concert wind bands. It was much commoner in the 1920s before the alto saxophone superseded it than it is now, and it's no surprise that Duke was familiar with it. Indeed, there is photographic evidence that he was. Look at the 1923 photograph of Duke playing piano at the Lafayette with the Wilbur Sweatman band which is reproduced on page 82 of Mark Tucker's Ellington - The Early Years. Sweatman performs on an alto/tenor clarinet as Duke flashes a winning smile from the keyboard behind him.

Elaine and I only unearthed one anecdotal reference to 'mezzo' as a term used to describe the alto clarinet. And that came from Europe, not the USA. Jan Bruer's reference to the piece in the Swedish Jazz Times in which Harry Carney told Lennart stberg that he played the famous solo on an alto clarinet in F is good news, since it supports our earlier reference. It's also consistent with what Harry told Stanley Dance in 1961 'I didn't take up bass clarinet until many years later, around 1944' (The World of Duke Ellington, page 72). Other questions Elaine and I raised concerning Duke's remarks in the Hot Corner interview about Saddest Tale remains puzzling. But it is now clear that the piece cannot be used as evidence of the presence of a bass clarinet in the Ellington instrumentation during the 1930s. It's worth pointing out also that alto clarinet parts are usually written out in E flat and not in F, since the E flat is the commoner version of the instrument transcribers, please take a note! Roger Boyes

Are you sure that Duke was familiar with the instrument used by Harry Carney for Saddest Tale? It must have been something special and not common as the alto/tenor clarinet of Wilbur Sweatman in 1923. This is what Duke said in the interview: "No that was a mezzo. It was a man who was a professor up in Connecticut there somewhere, who invented some in the between instruments and he came down and loaned us his clarinets which was quite a thing. He called it a mezzo. It was between the regular B flat clarinet and the bass." Sjef Hoefsmit**

01/3 DEMS 7/1

The Mooche 1oct28

See DEMS 01/2-24/2

Hoefsmit claims that only the unnumbered Franklin Mint 4 LP set and the Charly double CD have The Mooche from 1oct28 ending with two cymbal sounds. I have Masters of Jazz MJCD30, vol.#4 1928. At track 14 it has this take and I hear both cymbal sounds. Bill Morton

You are right. There may be even more releases like this. DEMS

01/3 DEMS 7/2

Unusual credits

According to what Sonny Greer told me, Duke did not compose Sophisticated Lady. Otto Hardwick wrote the A section and Lawrence Brown the bridge. I know of dozens of tunes whose authorship is erroneous including: Things Ain't What They Used to Be Johnny Hodges; Blue Serge, Moon Mist, John Hardy's Wife Duke is at least a collaborator if not the sole composer and arranger; In a Sentimental Mood Hardwick. David Berger

01/3 DEMS 8/1

A re-issue on order

E-mail to Rob Bamberger: Lance Travis, living in South Africa, has been working closely with me on CD issues for the forthcoming book revision. It turns out that he purchased a 2-CD set on the Folkways label last September 2000. His contact at Smithsonian was a guy named John Passmore, e-mail address passmorej@folkways.si.edu. I had, wrongly, supposed that Smithsonian was out of the CD and music business. This particular CD issue is the same as the 2-LP box set, "Duke Ellington First Annual Tour of the Pacific Northwest, Spring 1952" (see DEMS 84/2-3&4; 84/3-10; 85/1-10).

Have you heard of or seen this CD? Is it still possible to acquire a copy of it? Jerry Valburn

E-mail to Jerry Valburn: Moe Asch stipulated that the Smithsonian would have to keep his entire catalogue in print. So, Smithsonian/ Folkways will, "on demand," dub to cassette or burn to CD any of the LP releases in the catalogue, and enclose a photostat of the album notes with shipment. My guess is that Lance ordered such a custom copy. I checked on-line, and found that this specific double LP (F-2968) can be dubbed on a 2-cassette set for \$21.90 and on a 2-CD set for \$39.90.

So, it's not a commercial issue, per se, and will probably require a footnote of explanation in your book. You might ask Lance to send you a photocopy to see how they're labelling the CD. I doubt that it's very fancy. Rob Bamberger

E-mail to Jerry Valburn: On 13Mar00, I sent a fax to the Smithsonian, directed towards no specific department or person, requesting cost of the following, shipped to South Africa: "First Annual Tour"; "Beyond Category" and "Duke Ellington Collection #301".

There were no replies to a few e-mails, that's why I decided to send a fax. The novelty of receiving a fax this day and age (to them) worked. I got a same day reply from John Passmore: "Unfortunately the only Ellington title we carry is 'First Annual Tour' ". When I asked why at least "Beyond Category" was not in the catalogue, he referred me to "Smithsonian Books and Records". My further enquiry was answered by V. Sustar of "Customer Service", who wrote: "we no longer carry 'The Smithsonian Collection of Recordings'. We currently carry the CD version of 'Beyond Category' ". She then shocked me by saying: "CD is \$24.99, airmail \$18.00," being unaffordable. Lance Travis



01/3 DEMS 8/2 Music America Loves Best (MALB)

See DEMS 00/2-3/1

Last year both Klaus Götting and Sjeff Hoefsmit received from Jerry Valburn a copy of the three MALB, AFRS broadcasts #1, #68 and #77. He included (in MALB #1) Gertrude Niesen's version of Do Nothin' till You Hear from Me from AFRS Yank Swing Session #110. This recording was also used for the Yank Swing Session broadcast #86. (See DESOR Correction-sheet 3008)

We have only a few remarks to make.

Jerry's report in DEMS 00/2-3/1 is not complete. It does not include the MALB broadcast #47 of 29Apr45. (See DEMS 00/3-10/3; 01/1-13/2 and 01/2-20/2)

We assume that the original broadcasts were recorded and that later records were made to be used by the American Forces Radio Service. What Jerry has sent us are copies made from these records. The original broadcasts may have had more selections. This could explain why the 17Dec44 session, DESOR 4437, has two more titles than the record: the above mentioned Do Nothin' till You Hear from Me and Somebody Loves Me. We have two tapes on which the end of what is on the record (Main Stem/C-Jam Blues) is connected to Do Nothin' till You Hear from

Me. We have no tape on which Somebody Loves Me is connected to Do Nothin' till You Hear from Me. In WaxWorks 44-43 is mentioned: "From same broadcast (?): Somebody Loves Me." Sjef has a letter from Benny Aasland from 2Aug81 in which Benny confirms that this title is from 17Dec44. It was also in Joe Igo's collection on the same date but not in the same session. The voice of the announcer and the sound of the orchestra make us accept that Somebody Loves Me belongs to the 17Dec44 session.

C-Jam Blues is not missing from DESOR. The 9 chorus of the description of Main Stem is the same as C-Jam Blues, the 10 chorus is again an arrangement of Main Stem and the last (11) chorus is a combination of both themes. Our Italian friends decided not to include C-Jam Blues as an independent title.

Jay Blackton's Orchestra is credited with this broadcast. This is not confirmed in the recording. Jerry says: unidentified studio orchestra and chorus.

It is difficult to believe that Duke played on 17Dec44 in the NBC Studios in NYC from 4:30 until 5:00 PM EWT and on the same day at the Auditorium in Worcester MA. [FN-1]

MALB broadcast #68 (23Sep45) does not contain a confirmation of the participation of Johnny Desmond. Lou Bring's Orchestra is confirmed and Tommy Dorsey is heard.

In DEMS 80/3-6, Hans Irich Hill gave a complete rundown of this 27:39 broadcast in which the vocalist Jan Pierce also took part.

MALB broadcast #77 (25Nov45) does not contain piano chords on It Don't Mean a Thing at the start of side two as claimed by Jerry Valburn. The Medley that follows (Sophisticated Lady; Solitude; Caravan; Mood Indigo and It Don't Mean a Thing) has the same selections and even the same arrangements as the Medley of MALB #1, but it is different as pointed out by Jerry Valburn. It is also played by a different orchestra. This time it is Jay Blackton's Orchestra and not Lou Bring. Johnny Desmond is mentioned but not heard unlike Tommy Dorsey who is not only mentioned but also heard. At the end of the recording there are several repeats of Dancers in Love. This proves that this was a pre-recorded broadcast. What we do not know is whether the dates as mentioned are from the recordings or from the MALB broadcasts. We wonder how Jerry Valburn has two sided records when DESOR on page 1305 claims that the records were one-sided. Klaus Götting and Sjef Hoefsmit

Note 1. I think the December 17, 1944 date is a dub.

Carl Hällström

01/3 DEMS 9/1

Missing early Ellington recordings?

Masters Of Jazz, Volume 1 1924-26, (MJCD 8) has the following tunes which don't appear in DESOR, is there a reason? Everything Is Hotsy Totsy Now, 8Jun25 and Jig Walk Jun26. Lance Travis

Everything Is Hotsy Totsy Now is not accepted by Luciano Massagli and Giovanni Volonté as a genuine Ellington recording. Steven Lasker believes that Jimmy McHugh, Mills's partner in the musical team called "Hotsy Totsy Boys", plays the piano.

Jig Walk is generally not considered a genuine Ellington recording anymore. See Mark Tucker's "The Early Years" where it is only documented as sheet music. DEMS

01/3 DEMS 9/2

How long is Loco Madi?

See DEMS 01/2-17/2

We compared Loco Madi on the Japanese release, Pablo VICJ-5143, with the version as broadcast by the Danish Radio and we found that there are still some bars missing at the end. In fact the last 8 bars of chorus 16 and the 4 bar coda are deleted.

We have mentioned this on page 1390 of the New DESOR. We suspect that the recently re-released version on Pablo 2310-762-2 (as reported by Richard Ehrenzeller in DEMS) has the same edited version as on the Japanese release. Can anybody check this for us?

Luciano Massagli

01/3 DEMS 10/1 Hamburg concert was on 29May50

See DEMS 01/2-21/1

You guys obviously put a lot of effort into "Nailing down the Duke". This could be a song title.

My friend Alfred Reinhartz has provided the following information.

1. The first concerts in Hamburg were on 29May50. One at 18:00, the other at 20:30. We attended both.
2. NWDR (North West German Radio) broadcast 50 minutes. BFN (British Forces Network) also broadcast a programme, perhaps the same. I've heard a tape of one of those broadcasts, and it is definitely a concert recording. [FN-1]
3. The second visit to Hamburg was on 10 and 11Jun, and the concerts were in the Alu-Palast at 18:00 and 20:30 on both days.
4. Enclosed are copies of newspaper ads confirming the dates and times. Freddy also included his list of titles played at one of the concerts. [FN-2] This was probably Duke's standard programme for this trip. I remember our disappointment when we saw that the 20:30 programme was just about the same as the 18:00 one.
5. One point remains unclear. Did he have only Lawrence Brown and Quentin Jackson? I don't remember a third trombonist. [FN-3] Neither does Freddy. Maybe Ted Kelly was "indisposed" as a result of all the North European "hospitality".

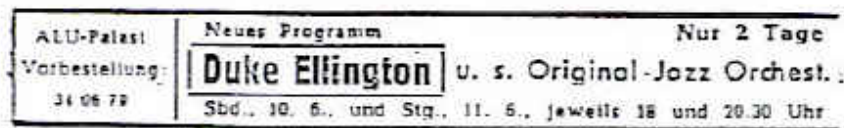
Olaf Syman

Note 1. Since the broadcasts were definitely announced as being made at the Musikhalle, there is no doubt about the date of the recording being 29May50. See DEMS 01/1-11.

Note 2. Titles: Suddenly It Jumped; The Mooche; Air Conditioned Jungle; Creole Love Call; On a Turquoise Cloud; Paradise; Mood Indigo; Y'Oughta; How High the Moon; Cotton Tail; Ring Dem Bells; Rockin' in Rhythm; St. Louis Blues; Violet Blue; Don't Get Around Much Anymore; Brown Betty; Frankie and Johnny; Hello, Little Boy; Juke Bop Boogie. Encores: Caravan; Take the "A" Train; Trumpets No End. (Cotton Tail and Brown Betty are not in the recording.)

Note 3. I checked an overhead photo of the 1950 band in the Konserthuset (Stockholm) and there are only 2 trombones to be seen but 3 were mentioned in the pre-publicity. The second drummer (Butch Ballard) is omitted in Nielsen, he is referred to in one of the clippings of the German reviews sent to DEMS by Olaf Syman in Canada !

Carl Hällström



Noch jetzt gibt es in der Band einige Musiker, die von Anfang an mit Ellington reihen. Der Dienstälteste ist der Schlagzeuger Sonny Greer, der in Zürich — eine Ausnahme im Jazz — von einem zweiten „Drummer“ unterstützt wurde.

01/3 DEMS 10/2 Nameless Hour

I found an alternate take of Nameless Hour (24Jul67). It is released on volume VII of a set of 13 LPs which contain each a one hour radio broadcast featuring composers and performers from Canada.

Norman Symonds is interviewed by Norma Beecroft, the producer of this series, titled Music Canada, for Radio Canada International. The LP contains the Ron Collier composition Silent Night, Lonely Night with Duke at the piano, recorded 25Jul67. This recording is identical with what we have on the Decca LP 65069 and the Attic CD 1425 (DEMS 96/1-9).

This is followed by a Concerto grosso in two movements composed by Norman Symonds, who also composed the last selection, Nameless Hour, the hour between sunset and darkness. This recording is different from what we have. If you listen to Nameless Hour, it seems that Duke is improvising his part but as soon as you compare both recordings it becomes clear that every note was written for him. The alternate take is hardly any different. It is however a "fresh" Ellington recording and should be included in his discographies. Georges Debroe

I have listened attentively to Nameless Hour on your cassette, but I have not found aurally any difference between this recording and the Attic CD. Can you please tell me at which point they differ? Luciano Massagli**

I cannot tell you where I hear a difference. I have tried many times to play both my CD and the cassette in synch, but it is impossible. Sometimes you have the orchestra in synch but then Ellington starts a very little bit earlier or later. The speed of both recordings is not constantly the same. There is no difference as far as the music is concerned. Nobody should care to obtain the alternate take. It is impossible to prefer one to the other. As far as music is concerned they are identical but in my humble opinion they are not from the same recording. The only possibility which I can imagine is that Duke's piano playing was recorded on a separate tape and that it was later mixed with the orchestra recording and that during the mixing process the speed of the tapes had to be corrected in order to keep them together. And that we have two different mixing results here. I do not care if you do not accept it

as an alternate. As I said it is impossible to distinguish any difference unless you try to play both recordings synchronously, and that has no sense. It does not add any pleasure to the music. Sjef Hoefsmit**

01/3 DEMS 10/3

The last Studio Session "78" rpm standard groove recording issued

See DEMS 01/2-22/1

Technically speaking, the very last releases of any of the Duke's 78 rpm studio session recordings must have been the Swaggie vinyl pressings, from original masters, released in the mid 70s: Swaggie 7 with Immigration Blues and The Creeper (E-4323) both from 29Dec26 and Swaggie 8 with New Orleans Low Down and Song of the Cotton Field both from 3Feb27.

Hmm, don't like the headline, may I suggest "The last Studio Session "78" rpm standard groove releases" ?

Carl Hällström

We prefer to use the same headline as we did for the article to which your contribution is a reaction. The original question by Peter MacHare was obviously to find out which was the last studio recording that was "freshly" released on 78 rpm. Jerry Valburn included in his answer re-releases on 78 rpm, which must have prompted you to make your interesting remark.

DEMS

01/3 DEMS 11

Could Ben Webster play acetates?

Annie Kuebler expressed her appreciation for the Fargo Dance date in one of the e-mail messages on the Duke-Lym list. She continued as follows: "I stand in good company. Ben Webster loved it. He would borrow one disc at a time from Jack. Jack was visiting Webster once and he had him come to his room and see that he had the Fargo disc with him on the road kept it wrapped in his trunk." Annie Kuebler

This reaction came from Keith Richardson: "This is an interesting anecdote. Fargo was Nov40. Webster played with Ellington from Feb40 to Aug43. Was it during this period that Jack Towers lent Ben one disc at a time? As far as I know material from the Fargo recordings was not issued on 78s, so am I right in concluding that Towers lent him one of the original acetates? If so how did Ben play a 16" acetate while he was travelling? Just curious." Keith Richardson↑

We asked Jack Towers and this is Jack's answer: "A couple of weeks after Fargo, I sent Ben a 12" 78 r.p.m. acetate copy of the Fargo Star Dust plus other numbers he appeared on. He asked me to send it to him at the Casa Maana in Culver City, California. This was before the band arrived there, but Ben got it! When I next saw the band, it was Feb42 at the Howard Theater in Washington. Ben took me down to the house he was staying in a block down the alley from the theater. He opened one suitcase and pulled out the acetate disc. After the War, I made a couple of acetate dubs of Star Dust, and in the late 40s and the 50s, I sent him some tape copies along with dubs of his modulation following the waltz number in B,B&B.; He was thrilled with what he had done there. My dub was from the Boston B,B&B; performance, and the modulation is better than on the NYC performance. The acetate discs played on a regular disc player. In those early days, the pickups were heavy and the acetates didn't last long but they played OK." Jack Towers

01/3 DEMS 12/1

Broadcasts at the Library of Congress

See DEMS 01/2-20/2

President Franklin Roosevelt's birthday parties were always held on January 30th. All the networks had a hodge-podge of dance music from all parts of the country, each orchestra played one or a few tunes, with some "official talks" between the different band remotes.

There is no way that "The President's Ball" in 1939 should have been held on May 28th! Are you sure that the source of Pussy Willow is from such a broadcast? [FN-1] Does an announcer give the occasion to be the "the President's Birthday"? [FN-2] Did the tune first surface on a Kaydee LP? [FN-3] The same sloppy company which gave "1947" as year of recording of the Ivie Anderson song from Jubilee #60 on Kaydee LP-2.

The Million Dollar Band broadcast held at the Library of Congress with the "wrong date" (18Jun43) is probably the REHEARSAL for the broadcast on 19Jun43 (DESOR 4326 and WaxWorks 43-71). They were usually held one day before the actual broadcasts and without "the Guest" being present.

Carl Hällström

Note 1. No.

Note 2. No.

Note 3. I only know that it came out on LP Bandstand Records BS-7128 (See DEMS 81/3-3). I know that BS-7129 and BS-7130 both also appeared as Kaydee LPs (KD-7 and KD-8 respectively) but I do not know any Kaydee release which is the same as Bandstand 7128.

Sjef Hoefsmit

01/3 DEMS 12/2

Paris, 20Sep59

When I answered question 15 of Willie Timner (see page 21 of this Bulletin) I noticed that there were some differences between the listings in the old Desor and the New DESOR for the second concert of 20Sep59. (Old Desor 745, New DESOR 5930). Not only the sequence was slightly different, there was also one "fresh" title in the 2nd concert, Things Ain't What They Used To Be, issued on Sarpe Top Jazz 1013 and apparently different from the same (unissued) title in the 1st concert. I have only one recording of that selection on my tapes and I felt the need for a copy of Sarpe, to check this "fresh" title. A dear Spanish friend was so generous to send me the Sarpe CD. I noticed several differences with the New DESOR and after having compared the releases on BYG and on Sarpe with my tapes, I came to the following conclusions:

There is no Jam with Sam on Sarpe.

V.I.P.'s Boogie on Sarpe and on BYG are different.

Newport Up on Sarpe and on BYG are different.

Diminuendo and Crescendo in Blue (with the Wailing Interval) on my tape is different from Sarpe.

I found a note in my files, telling me that I have a letter from François Moulé from 12Jan92, which questions the correct sequence of both Parisian concerts.

This is what François wrote to me: "Now something else. It concerns the Paris concerts of 20Sep59. I would very much like to know what was played at each of the two concerts, as I don't quite agree now with your own listing, with DEMS position on C-Jam Blues and with Navas Ferrer's comment on Top Jazz/Sarpe SJ-1013 (DEMS 91/1-6). This, of course, concerning my work on 'Duke in France'.

My doubts are based on a newspaper article I found some time ago (from "LES LETTRES FRANCAISES", 24-30/9/59, by Agnès Navarre) which reads: Il en fallait d'ailleurs (de l'humor), car il (DE) joua de malheur à son premier concert: éclairages en retard sur les solistes, chanteuse annoncée et ... absente, et, enfin, pendant l'entracte, deux musiciens coincés dans l'ascenseur....

Which means that, at the first concert, Duke introduced the singer (Lil Greenwood) who didn't turn up, and that a couple of musicians were stuck in the lift after the intermission .

When you listen to the Sarpe CD mentioned above, you can hear Duke introducing (with a fanfare) Lil Greenwood, who doesn't show up, and Duke telling about the cats- caught-in-the-elevator episode before C-Jam Blues, which was played just after intermission. That means that these portions of the recording must come from the 1st concert, not the 2nd. So, André Mahus and Joe Igo seem to be right when they attribute the 745 recordings to the 1st concert, and the 744 to the 2nd." François Moulé**

I tried to establish the correct sequence of all the selections in both concerts and I came up with this result:

1st concert

Take the "A" Train	unissued
Black and Tan Fantasy	BYG 2035
Creole Love Call	BYG 2035
The Mooche	BYG 2035
Newport Up	BYG 2035
Such Sweet Thunder	BYG 2035
Kinda Dukish & Rockin' in Rhythm	unissued
El Gato	unissued
Jeep's Blues	unissued
Fanfare	Sarpe 1013
Things Ain't What They Used To Be	Sarpe 1013
All of Me	BYG 2035
Juniflip	Sarpe 1013
I Got It Bad	Sarpe 1013
Skin Deep	unissued
C-Jam Blues	Sarpe 1013
V.I.P.'s Boogie	Sarpe 1013
Long Medley	BYG 2036
Diminuendo and Crescendo in Blue	unissued

2nd concert

Black and Tan Fantasy	unissued
Creole Love Call	unissued
The Mooche	unissued
Newport Up	Sarpe 1013
Such Sweet Thunder	unissued
Kinda Dukish & Rockin' in Rhythm	BYG 2035
El Gato	BYG 2035
Jeep's Blues	unissued
Things Ain't What They Used To Be	unissued
All of Me	unissued
Skin Deep	BYG 2036
Bill Bailey	BYG 2035
Walkin' and Singin' the Blues	BYG 2035
V.I.P.'s Boogie	BYG 2036
Jam with Sam	BYG 2036
Short Medley	Sarpe 1013
Diminuendo and Crescendo in Blue	Sarpe 1013

I cannot give full guarantee that this listing is completely correct. All the tapes I have are heavily edited and it is almost impossible to be absolutely sure to have a genuine connection between two selections. I have done my very best and I can send you on request a listing of my motives. A list of 37 arguments would occupy too much space in this Bulletin. Sjef Hoefsmit**

01/3 DEMS 12/3

Monk's Moods

See DEMS 01/1-24/3

The release of this Anthony Brown CD is postponed. Anthony will be happy to sell pre-release promotional CDs to his DEMS co-members. 1253 Haskell Street, Berkeley, CA 94702, USA. E-mail Antnybrown@aol.com DEMS

01/3 DEMS 13/1

The Harlem Footwarmers

See 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. Strikeouts indicate a change of take disposition.

14 October 1930

W404481-A Mood Indigo ~~1st choice~~, rejected, master destroyed, Okeh 8840 pressed from dub mx. W480023-B (The "B" designates the second attempt at dubbing)

W404481-B Mood Indigo rejected, destroyed

W404481-C Mood Indigo ~~2nd choice~~, rejected, destroyed

W404482-A Big House Blues rejected, destroyed

W404482-B Big House Blues 2nd choice, destroyed

W404482-C Big House Blues Okeh 8836

W404483-A Rocky Mountain Blues ~~1st choice~~, rejected, destroyed

W404483-B Rocky Mountain Blues ~~2nd choice~~, Okeh 8836

W404483-C Rocky Mountain Blues rejected, destroyed

30 October 1930

W404519-A Ring Dem Bells Odeon ONY 36166, Parlophone PNY 34154

W404519-B Ring Dem Bells 2nd choice, destroyed

W404520-A Three Little Words ~~1st choice~~, rejected, destroyed, Odeon ONY 36166 & Par PNY 34156, pressed from dub mx. W480028-E (The "E" designates the fifth attempt at dubbing)

W404520-B Three Little Words ~~2nd choice~~, rejected, destroyed

W404520-C Three Little Words rejected, destroyed

W404521-A Old Man Blues rejected, destroyed

W404521-B Old Man Blues Okeh 8869

W404522-A Sweet Chariot 2nd choice, destroyed

W404522-B Sweet Chariot Okeh 8840

8 January 1931

W404481-D Mood Indigo 1st choice, destroyed

W404481-E Mood Indigo 2nd choice, destroyed

W404802-A I Can't Realize You Love Me Odeon ONY 36190, Parlophone PNY 34183

W404802-B I Can't Realize You Love Me 2nd choice, destroyed

W404803-A I'm So in Love with You 2nd choice, destroyed
 W404803-B I'm So in Love with You Odeon ONY 36189, Parlophone PNY 34183
 W404804-A Rockin' in Rhythm Okeh 8869
 W404804-B Rockin' in Rhythm 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. Steven Lasker

I made a gigantic error. I printed Steven Lasker's article about the Harlem Footwarmers (in Bulletin 01/2-18/1) without the second of the three sessions, the one of 30 October 1930. This session was still there after the inspections by Roger Boyes and Steven Lasker. I must have pushed a wrong button on the wrong moment without noticing the damage. I am very sorry. Please make a note in your 01/2 Bulletin on page 18, if you kept it to look it up later. Sjef Hoefsmit**

It is very interesting what Steven Lasker says about the Okeh recording sessions of 8Jan31 or 8Nov30. When we did the New DESOR, we had not any documented source to decide the correct date of this session. We preferred 8Nov30 because of the I'm So in Love with You arrangements: the arrangement of 3018b, in our opinion, is much more refined than the others. There are many affinities between 3019 d&e; and 3101h: 4 choruses instead of 3, the presence of Tizol in the first chorus, the absence of any passage. We hardly can believe that 3018b was performed between the two others and two days only before 3101h. Luciano Massagli**

I established that masters W404802, W404803 and W404804 were recorded in January 1931 rather than the previous November by reference to the date typed on the original Okeh matrix cards held at the archives of Sony Music in New York. While I didn't photocopy these cards, I did photocopy the card for W404481 (Mood Indigo), which shows "1- 8-31" against takes D and E. (This card was reproduced in the last DEMS Bulletin on page 19.)

That these masters date from January 1931 rather than the previous November is also established by reference to the dates of surrounding matrices recorded in New York.

I mailed through DEMS to Luciano Massagli seven pages photocopied from issues 227 through 232 of Record Research. These are from the serial feature "the H3 chrono-matrix file" by Harold H. Hartel, which lists all recordings found in Rust's Jazz Records and in Dixon and Godrich's Blues and Gospel Records in chronological order. With yellow ink, I have highlighted the recordings made at Okeh's New York studio.

When W404802-03-04 are placed in matrical/date context, it is clear that the date "8 November 1930" has been given in error. Steven Lasker**

01/3 DEMS 13/2 Manchester, N.H. 3Jun47

The following titles are from an audio tape with material transferred from acetates in my collection (now at the Library of Congress). One O'Clock Jump; Flamingo; The Mooche. The date that was shown on the acetates was 3Jun47. No location was shown on the acetate labels.

In the itinerary book (Ken Vail) the location shown is Manchester, N.H. What is most interesting is the fact that Johnny Hodges is not heard on any of these performances.

The One O'Clock Jump arrangement is different from the version found on the Treasury Shows and on the Capitol Transcription. Who is the vocalist on Flamingo? Jerry Valburn

I do not think that the arrangement of One O'Clock Jump is different. There is no doubt however that all three selections are "fresh". They are irrefutably linked together by the absence of Johnny Hodges from all three selections. The trombone solo in The Mooche by Wilbur de Paris adds further reliability to this date. I believe that the vocalist on Flamingo is Chester Crumpler. Sjef Hoefsmit

01/3 DEMS 13/3

Larry Adler

The Associated Press: Larry Adler, the virtuoso of the humble harmonica, has died at age 87, his manager said Tuesday August 7.

Adler died Monday night at St. Thomas's Hospital in London, said manager Jonathan Shalit. The cause of death was not announced, but Adler has been treated for cancer and had suffered two strokes.

There is an Adler-Ellington connection, as chronicled by Klaus Stratemann in "Day by Day and Film by Film."

In 1934, The Ellington orchestra accompanied Adler in a performance of Sophisticated Lady for the film "Many Happy Returns". Neither the orchestra nor Ellington are seen on screen, and the simple arrangement is by Jimmy Mundy. The Guy Lombardo orchestra was originally scheduled for the scene, but Adler insisted on using Ellington, who was on the Paramount lot to film "Murder at the Vanities." Stratemann's information comes from a January '63 Jazz Journal Adler interview.

This last January, jazz film archivist Mark Cantor showed a clip of the scene at his annual presentation for the Los Angeles chapter of the Ellington Society. Lee Farley

The recording of Sophisticated Lady (21Mar34) was released by Jerry Valburn on the LP Up To Date 2009. Jerry wrote to George Burns, who starred in the film with Gracie Allen. George answered that Duke was definitely in the film, although never seen on screen. Joachim Kreck made an interesting one hour documentary for television about Larry Adler in 1993. The "Many Happy Returns" sequence was not included. Sjef Hoefsmit

Klaus Stratemann wrote in DEMS 84/4-6: This was the only instance in Duke's film career in which the band contributed in a film without being credited.

Irving Jacobs wrote in DEMS Bulletin 87/4-1: I am pleased to report that the video cassette of Burns and Adler's "Many Happy Returns" is now available.... The segment with Larry Adler playing Sophisticated Lady does not show any of the accompanying musicians. Incidentally, it is especially frustrating that while Duke is not even mentioned in the credits, Guy Lombardo has a prominent role, and his entire orchestra appears prominently before the camera, throughout the film. (Oh well, Duke never said anything unkind about Lombardo, did he?)

See also DEMS 98/1-17 where Steven Lasker mentions the origin of the credit to Jimmy Mundy for the arrangement of Ellington's Sophisticated Lady. DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/3 December 2001-March 2002

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

Part 3.

NEW RELEASES AND RE-RELEASES

01/3 DEMS 14/1

Sugabeat S3Beat 301 3 CD set Sir Duke The classic Victor recordings 1940-1942

This 3 CD set has been sent to me. It has 72 recordings. It's neatly packaged with the discs inside the box in cardboard envelopes. The sound quality is good - similar to the RCAs, I imagine. The only credit for any engineering is given as 'Digital remastering by Mass Masters'. Who he? The originators call themselves Sugabeat Ltd. and the set originates in England. is the only address. I've just been there and it says in many different languages that the site is under construction. Anyone anything to add? Steve Voce**

CD 1 (Total time 76:09)

6Mar40, You, You Darlin'; Jack the Bear; Ko-Ko (-2?); Morning Glory; So Far, So Good. 15Mar40, Conga Brava; Concerto for Cootie; Me and You. 4May40, Cotton Tail; Never No Lament. 28May40, Dusk (-1?); Bojangles; Portrait of Bert Williams; Blue Goose. 22Jul40, Harlem Air-Shaft; At a Dixie Roadside Diner; All Too Soon; Rumpus in Richmond. 24Jul40, My Greatest Mistake; Sepia Panorama (-1?). 5Sep40, There Shall Be No Night; In a Mellow Tone; Five O'Clock Whistle. 1oct40, Pitter Panther Patter (-2?)

CD 2 (Total time 79:10)

1oct40, Body and Soul (-3?); Sophisticated Lady (-2?); Mr J. B. Blues (-1?). 17oct40, Warm Valley (-2?); The Flaming Sword (-2?). 28oct40, Across the Track Blues (-1?); Chloe; I Never Felt This Way Before (-1?). 28Dec40, The Sidewalks of New York; Flamingo; The Girl in My Dreams (-1?). 15Feb41, Take the "A" Train; Jumpin' Punkins (-2?); John Hardy's Wife; Blue Serge; After All. 14May41, Dear Old Southland (-2?); Solitude (-1?). 5Jun41, Bakiff; Are You Sticking? (-1?); Just A-Sittin' and A-Rockin'; The Giddy-Bug Gallop. 26Jun41, Chocolate Shake; I Got It Bad (-1?)

CD 3 (Total time 71:42)

2Jul41, Clementine; Brown-Skin Gal; Jump for Joy (-1?); Moon Over Cuba. 2Sep41, Five O'Clock Drag; Rocks

in My Bed; Bli-Blip. 2Dec41, Chelsea Bridge; Raincheck; What Good Would It Do?; I Don't Know What Kind of Blues I Got (-1?). 21Jan42, Perdido (-1?); C-Jam Blues; Moon Mist (-1?). 26Feb42, What Am I Here For?; I Don't Mind; Someone. 26Jun42, My Little Brown Book; Main Stem; Johnny Come Lately. 28Jul42, Hayfoot, Strawfoot (-1?); Sentimental Lady (-1?); A Slip of the Lip; Sherman Shuffle.

Steve Voce**

01/3 DEMS 14/2

Stardust CLP 1138-2, 2 CD set DE and his famous Orchestra Cotton Club Anthology 1938

I found today at Tower Records this two-CD set. Disc one has 38 min and disc two has 31 min. Each disc has 11 selections. Obviously, both discs would fit on one, but since the price was \$14.99, it doesn't really matter. Jim Andrews

The original Jazz Archives LPs had 12 selections each. On your disks Harmony in Harlem (24Mar38) and If Dreams Come True (15May38) are missing. The time on the (complete, 12 selections each) Archives of Jazz CDs is 41 and 34 min. respectively. There is a single CD release on the market with all 24 selections: Arpeggio ARJ 009, Magnum Distribution, total time 75:27. Only 19 titles listed! See DEMS 01/2-28/1 DEMS

01/3 DEMS 14/3

... and His Mother Called Him Bill

We have on the original LP RCA LPM 3906 (from 1968, the year after Billy died) the following selections:

1. Snibor	-7	1Sep67
2. Boo-Dah	-2	28Aug67
3. Blood Count	-4	28Aug67
4. Upper Manhattan Medical Group	-4	28Aug67
5. Charpoy		15Nov67
6. After All	-6	1Sep67
7. The Intimacy of the Blues		15Nov67
8. Raincheck	-6	30Aug67
9. Day Dream		15Nov67
10. Rock Skippin' at the Blue Note	-4/-5	30Aug67
11. All Day Long	-4	1Sep67
12. Lotus Blossom (solo)		30Aug67

We have on the re-issue LP RCA NL 89166 (1983) as additional selections:

16. Smada	-4	28Aug67
18. My Little Brown Book	-2	30Aug67

We have on the CD Bluebird 6287-2-RB (1987) as additional selections:

17. Midriff	-2	30Aug67
19. Lotus Blossom (trio)	-1	1Sep67

Anthony Harratt reports that he has on the CD RCA Victor Gold Series 74321851512 (2001) the following additional selections:

14. Raincheck	-4	30Aug67
15. Smada	-3	28Aug67
13. Ocht O'Clock Rock		15Nov67

He also supplied the track-numbers on his CD, which we have put in front of the selections.

Rock Skippin' at the Blue Note on LP RCA LPM 3906 and LP RCA NL 89166 has the start of take -4 and the end of take -5. This is also the case on the Centennial 24 CD box of RCA. On the CD Bluebird 6287-2-RB (and also on the CD RCA PD 89565, "Duke Ellington in the Sixties") is the complete take -5.

We feel that Ocht O'Clock Rock does actually not belong to this release. It is the only non-Strayhorn composition. In case you have the RCA Centennial 24 CD box, this most recent Strayhorn tribute album does not contain "fresh" material for you. DEMS**

01/3 DEMS 14/4 The DETS CDs

There are now four double CDs available with the great Treasury Department broadcasts in 1945 with additional recordings of other broadcasts. See for detailed information DEMS Bulletins 00/4-20/3; 01/1-21/2; 01/2-31 and 01/3-28.

If you cannot find these CDs, you can order them directly from Storyville Records, Dortheavej 39, 2400 Copenhagen NV, Denmark, tel (45) 3819 8590, fax 3819 0110, e-mail storyvilpost8.tele.dk

You can also order these CDs from TDES. Conditions are mentioned in DEMS Bulletin 01/1-17/3. Because the TDES PO box is no longer available after the WTC tragedy, Richard Ehrenzeller will handle the orders directly. Send your order to 23 Chestnut Street, Rutherford, NJ 07070, USA.

For those of you who have the DETS Treasury Shows on LP and consequently may not be very interested in the CD re-releases, it is important to know that the double CD DETS 903 9003 (see 01/2-31) contains the broadcasts Magic Carpet numbers 172 and 180, which were never commercially issued in any form. Also DETS 903 9004 (see 01/3-28) contains a bonus, the MBS broadcast from the Zanzibar Restaurant of 10oct45, never issued before with the exception of In a Mellow Tone, which was issued on the CD Musica Jazz MJCD 1140 (see page 17/4). DEMS**

01/3 DEMS 15/1 Penny (E) New Sound, Ltd PYCD 253 Duke Ellington 2 CD set

CD1		
1. What Am I Here For?	26Feb42	R
2. Raincheck	2Dec41	R
3. In a Mellow Tone	5Sep40	R G 48
4. Ko-Ko	-2 6Mar40	R G 48
5. Warm Valley	-3 17oct40	R G 46
6. I Got It Bad	-1 26Jun41	R G 46
7. Perdido	-1 21Jan42	R
8. Johnny Come Lately	26Jun42	R
9. Main Stem	26Jun42	R
10. Bojangles	28May40	R G 48
11. Take the "A" Train	15Feb41	R G 46
12. Harlem Air-Shaft	22Jul40	R G 48
13. Concerto for Cootie	15Mar40	R G 46
14. All Too Soon	22Jul40	R

15. Chelsea Bridge		2Dec41	R	
16. Moon Mist	-2	21Jan42	R	
17. Jack the Bear		6Mar40	R	
18. Never No Lament		4May40	R	G 46

CD2

1. It Don't Mean a Thing		2Feb32	Br	B	86
2. St. Louis Blues	-?*	11Feb32	A		
3. Creole Love Call	-A	11Feb32	A		
4. Slippery Horn		18May32	A	G	46
5. Ducky Wucky	-A	19Sep32	A	CS	
6. Lightnin'	-A	21Sep32	A	B	86
7. Sophisticated Lady	-2	15Feb33	C	G	46
8. Drop Me Off in Harlem	-A	17Feb33	A	B	86
9. Bundle of Blues	-A	16May33	A	B	86
10. Harlem Speaks		15Aug33	A	G	46
11. Daybreak Express	-1	4Dec33	R		
12. Delta Serenade	-2	9Jan34	R		
13. Stompy Jones		9Jan34	R	B	43
14. Solitude		12Sep34	A	Ch	
15. Saddest Tale		12Sep34	A	B	86
16. Moonglow		12Sep34	A	Ch	
17. In a Sentimental Mood		30Apr35	A	G	46
18. Showboat Shuffle		30Apr35	A	CS	

R = RCA-Victor; Br = Brunswick; A = ARC; C = British Columbia; G = Giants of Jazz; B = BBC; CS = Compact Selection TQ 151; Ch = Charly 8259-2.

*When I compared St. Louis Blues on CD2 track 2 with the French CBS LP 88035 "The complete Duke Ellington Vol.4 -1932" I found that it was identical with take -A. This is in contradiction with the listing given by Jerry Valburn in DEMS 98/4-5/1. Jerry says that Penny 253 has take -B.

I compared Jazz Information 3001 and found it to be identical with take -B on the French CBS LP.

Jazz Information claims that it has take -A.

On the double LP "The Bing Crosby Story" CBS 66210 are both takes. A comparison of the two reveals that the takes must have been interchanged on the French CBS LP.

One problem remains: the French CBS LP take -B is identical with Columbia/Legacy CK 66372, which is confirmed by Jerry Valburn to have take -B (in DEMS 98/4-5/1). This is also claimed by myself in DEMS 98/3-6/2, but this is not surprising because I used the same French CBS LP for identification of St. Louis Blues on the Columbia/Legacy CD. Sjef Hoefsmit

Re the St. Louis Blues track. I'm referring to Eddie Lambert's book "A Listener's Guide".

Page 53. The bottom of the left hand column and top of the right: Eddie mentions "two takes, easily distinguishable as Williams's first chorus is played muted and in the growl style on the first and on open horn on the second." According to this, the "Penny" track would be take -B. Lance Travis

We have listened to the 78 rpm Columbia BX 11263B, D.X.898. It has Lambert's take -2. This leads to the conclusion that the French CBS LP 88035 must be in error. Our publications in DEMS 98/3-6/2 and 98/4-5/1 are therefore not correct: Columbia CD 66372 has not take -B but take -A. DEMS

01/3 DEMS 15/2

Columbia/Legacy CK 85316 Duke Ellington Love Songs

Star-Crossed Lovers on track 7 of this CD, is listed in the booklet as "MX CO 57015-2, (C3K 65541)". It is listed as playing for 4:00 minutes but actually the last note Duke hits on the piano is at 3:52 and the rest of the track remains silent until the 4:00 mark.

On Columbia/Legacy CK 65568 "Such Sweet Thunder" (see DEMS 99/4-18/2), Star-Crossed Lovers on track 9 is listed as CO 57015 remake -4 with insert. It is recorded on 3May57 and also listed as playing for 4:00 minutes. Track 13 has remake takes and inserts from the same session, 3May57, and track 22 has takes and rehearsals from 6Dec56.

Now to my ears track 7 of 85316 and track 9 of 65568 play for almost identical times except that on track 9 Duke seems to hit the last note at 3:49, not at 3:52 as on track 7, which is also claimed to take 4:00 minutes.

Listening to the French CD Col 469140 2, Star-Crossed Lovers on track 9 plays identical to track 7 of 85316 and track 9 of 65568. This French CD is listed as "re-release of former LP CL 1033." Of course it is not indexed, but the insert at 2:32 (see DEMS 99/4-19) is the same here as on track 7 of 85316 and track 9 of 65568. Which take is used on the original LP CL 1033? Take -2 (track 7 of 85316) or take -4 (track 9 of 65568)?

Bill Morton

You are right. Track 9 of 469140, track 7 of 85316 and track 9 of 65568 are all three identical to each other. There is indeed a minor difference in speed. Also 65568 is a tiny little bit faster than 469140. Sjef Hoefsmit**

This CD is mentioned in Jerry Valburn's column in DEMS Bulletin 01/1-29. Here are the recording dates of the 14 selections as mentioned in the liner-notes: 19Feb59, Satin Doll. 18Nov47, Do Nothin' Till You Hear from Me. 23Jan&8Feb65, I Got It Bad. 1Mar61, Body and Soul. 1Sep49, Creole Love Call -1. 1oct57, Prelude to a Kiss. 3May57, Star-Crossed Lovers -4. 6Jul61, Corner Pocket; To You. 14nov47, Take Love Easy. 19Feb59, All of Me. 9Sep57, Tenderly. 20Nov50, Love You Madly. 14oct57, My Heart, My Mind, My Everything. DEMS**

I am now convinced that you are right that it is in fact take-4 and that references to take-2 are simply errors, which were compounded by not only the new 85316 CD but also the three CD package, "The Essential Collection" from Columbia, C3K 65841, which lists track 4 on CD 3 as "mxco 57105-2 Col cl1033" and also plays the same as take-4. Bill Morton**

Indeed, see DEMS 00/1-16/1. Sjef Hoefsmit**

01/3 DEMS 16/1

Bethlehem R2 74315 "Historically Speaking The Duke"

This is another welcome re-release on CD of the famous album. Recordings made 7 and 8Feb56. No alternates, which leaves us with: East St. Louis Toodle-O; Creole Love Call; Stompy Jones; The Jeep Is Jumpin'; Jack the Bear; In a Mellow Tone; Ko-Ko; Midriff; Stomp, Look and Listen; Unbooted Character; Lonesome Lullaby and Upper Manhattan Medical Group. Original notes by Joseph Muranyi and supplementary notes by Jaclyn Levine. Marc Ellis

01/3 DEMS 16/2

High Definition Jazz HDJ 326 (CD) Duke Ellington Swings (1999)

1. Take It Easy	21Mar28	Br	G	30
2. Mood Indigo	17oct30	B	G	30
3. The Mooche	1oct28	O	G	30

4. Cotton Tail		4May40	R	G	46
5. All Too Soon		22Jul40	R		
6. In a Mellow Tone		7/8Feb56	Be	G	66
7. Sophisticated Lady	-2	1oct40	R	G	48
8. Just A-Sittin' and A-Rockin'		5Jun41	R	G	48
9. Five O'Clock Whistle		5Sep40	R		
10. Take the "A" Train		15Feb41	R	G	46
11. I Got It Bad	-1	26Jun41	R	G	46
12. Clementine		2Jul41	R		
13. Jump for Joy	-2	2Jul41	R		
14. Flamingo Anderson (sic)		28Dec40	R		
15. Perdido	-1	21Jan42	R		
16. C-Jam Blues		21Jan42	R		
17. I'm Beginning To See the Light	-2	1Dec44	R		
18. Caravan		11May45	R		
19. Blue Skies		25Nov46	M		
20. Creole Love Call		26oct27	V	G	30

Br = Brunswick; O = Okeh; R = RCA-Victor; V = Victor; Be = Bethlehem; M = Musicraft; G = Giants of Jazz. The high frequencies in the high notes on the piano in the first chorus of Caravan are lost.

01/3 DEMS 16/3

Storyville 103 8341 - double CD Carnegie Hall, 11Dec43

Just spoke with Mr. Knudsen in Copenhagen who confirmed that this double CD-set will be issued in due course. Release date is expected to be in time for this year's Christmas.

New digital transfers from original source recordings are made. Thus Jack Towers went back to Jerry Valburn's original 16" glass based acetates, and Bjrn Almstedt again used the "CEDAR" clean-up process.

This concert has recently been re-released on an Ember double CD (see DEMS 00/3-16/2). The Storyville release will include Duke's stage announcements and the 24 page booklet will include a 21 page dissertation, written by Ken Steiner.

The liner-notes for the Ember release were written by Jeffrey Kruger, who states that the Duke's "childhood friend" Artie Whetsol is featured in this concert. Juan Tizol and Adelaide Hall are listed as "vocalists" in the personnel listing and Junior Raglin is listed as "Raglan" in the main text and as "Ranglin" in the personnel listing. Jimmie Blanton is said to have died in 1943.

All rights of this concert recording are held by "the Kruger Organisation, Inc." (sic !) according to a note in the 3 page Ember booklet. Carl Hällström**

01/3 DEMS 16/4

Storyville STCD 8324

See DEMS 01/1-17/1

18Sep01; John Norris of Sackville Records tells me that he has spoken to Karl Knudsen recently and was advised that this CD will not be out soon. Bill Morton

6Nov01; I had the privilege to see a draft of the liner notes, written by my friend Loek Hopstaken. The CD with the Munich concert of 14Nov58 is definitely coming but it may take a while. Sjef Hoefsmit**

01/3 DEMS 16/5

Columbia 501654 2, double CD Duke Ellington presents Ivie Anderson

We found this listing in Jazz Journal of Nov01.

CD 1: 2Feb32, It Don't Mean a Thing. 21Dec32, Delta Bound (-A?). 9May33, Happy As the Day Is Long; Raisin' the Rent; Get Yourself a New Broom. 15Aug33, I'm Satisfied. 19Aug35, Truckin'. 27Feb36, Isn't Love the Strangest Thing? 28Feb36, Love Is Like a Cigarette; Kissin' My Baby Goodnight; Oh, Babe! Maybe Someday. 17Jul36, Shoe Shine Boy; It Was a Sad Night in Harlem. 5Mar37, I've Got To Be a Rug Cutter (-1?). 9Apr37, There's a Lull in My Life; It's Swell of You. (Total playing time 47:15)

CD 2: 8Jun37, Alabamy Home (-1?); All God's Chillun' Got Rhythm (-2?). 24Feb38, If You Were in My Place (-2?). 11Apr38, Swingtime in Honolulu. 7Jun38, You Gave Me the Gate; Rose of the Rio Grande (-1?); When My Sugar Walks Down the Street. 12Jun39, I'm Checking Out-Goom Bye; In a Mizz; Lonely Co-Ed; You Can Count on Me. 16oct39, Your Love Has Faded; Killin' Myself. 14Feb40, Solitude; Stormy Weather; Mood Indigo.

(Total playing time 44:14).

Liner-notes by Helen Oakley Dance.

Vic Bellerby mentioned that there were quite a few errors in personnel listings, so he took them from another source. This other source does not seem to be very reliable either because there are still many discographical errors in his review. Lawrence Brown was not in the band of 2Feb32 but Barney Bigard was; how could he otherwise be "out" at the next session? The date of 9Jan33 for Delta Bound is wrong, it is 21Dec32 and Otto Hardwick replaced Barney Bigard. The date of 9May33 for I'm Satisfied is wrong, it is 15Aug33. Ben Webster was in the band on 19Aug35. The date of 28Feb33 for Isn't Love the Strangest Thing is wrong, it is 27Feb33; Otto Hardwick is in the band on that date; Hayes Alvis did not play in that number. The last session on CD 1 is not from 18Mar37 but from 9Apr37. The first session on CD 2 is not from 20Sep37 but from 8Jun37; Wallace Jones was not in the band, it was still Arthur Whetsel; also Juan Tizol was in the band. On 16oct39, Billy Taylor was still the only bass-player and Billy Strayhorn played the piano in both selections. DEMS**

01/3 DEMS 16/6**Jazz Hour JHR 73504 "Rockin' in Rhythm"**

I am assuming that this CD carries the same tunes as "Satin Doll" (Jazztime JTM 8107) with the addition of Diminuendo and Crescendo In Blue and Mr Gentle And Mr Cool. Can you give me the dates and locations where these two tunes were recorded please? Lance Travis

Indeed Jazztime 8107 (DEMS 00/3-18/3) is the same as Jazz Hour 73504 (DEMS 90/1-2) with the exception of two selections which are missing on Jazztime. They were both recorded during the first concert in Gteborg on 6Nov58. (DEMS 98/4-3). DEMS

01/3 DEMS 17/1**Bella Musica BMMC 26.4008 (MC) Duke Ellington**

My brother in law discovered this cassette in Hamburg. I guess that the majority of the selections (1956) are from the Bethlehem sessions. Lance Travis

Take the "A" Train	9Sep58	Col	GoJ	66
Mood Indigo	9Sep57	Col	GoJ	66
Indian Summer	7/8Feb56	Bet		Ch 20
East St. Louis Toodle-o	7/8Feb56	Bet	GoJ	66 Ch 20

Satin Doll	31Mar58	Col	GoJ	66	
Perfidio (sic)	8Sep59	Col			
Day Dream	7/8Feb56	Bet			Ch 20
Cotton Tail	7/8Feb56	Bet	GoJ	66	Ch 20
Creole Love Call	7/8Feb56	Bet			Ch 20
Sophisticated Lady	7Jul56	Col	GoJ	66	
Prelude to a Kiss	1oct57	Col	GoJ	66	
Things Ain't What They Used to Be	8Sep59	Col			
Ko-Ko	7/8Feb56	Bet	GoJ	66	Ch 20
I Got It Bad	7Jul56	Col	GoJ	66	
Caravan -1	19Dec36	Col			
Dancers in Love	9Dec57	Col			

Col = Columbia; Bet = Bethlehem; GoJ = Giants of Jazz; Ch = Charly

You are quite right. There are two 1956 selections from Newport. All the other 1956 recordings are from Bethlehem. Only Take the "A" Train is from a live recording for the "Jazz at the Plaza" album. Satin Doll is not live. It is taken from the "Bal Masqu" album together with the dubbed applause. Perdido and Things Ain't What They Used To Be are also claimed to be from a live recording. They are recorded in the studio for the "Festival Session" album. Sophisticated Lady and the major part of I Got It Bad on the other hand are from a live recording (Newport '56). This is not acknowledged in the liner notes in spite of the audible applause. Caravan is not from 1940 but from 1936. DEMS

01/3 DEMS 17/2

Definitive 11170 - 4 CD box DE Complete Columbia and RCA Victor sessions with Ben Webster

We saw this "Centennial Edition" CD set advertised in Worlds Records winter 2001 catalogue. We cannot give you from each selection the correct date and take number. The 10 ARC-Brunswick and 78 RCA titles are mentioned by Jerry Valburn in his column in DEMS 00/4-27. No alternate takes are included. Unless you have missed the French Classics and the German History CDs of the period you will find one Brunswick recording, Cotton from 19Aug35, for the first time on CD. DEMS

01/3 DEMS 17/3

Musica Jazz MJCD 1141 "Mary Lou's Idea" Mary Lou Williams

The June edition of the Italian magazine "Musica Jazz" came out with a CD dedicated to Mary Lou Williams. This CD contains one original previously unissued Ellington recording: Blue Skies from the 21May44 broadcast from the Hurricane restaurant. The other 22 tracks of this 71'35" CD contain previously issued material. The first one is an original by Mary Lou, played by the Benny Goodman band: Roll'Em. The second track is a piano solo by Mary Lou, Night Life. On the other 20 tracks Mary Lou on the piano is surrounded by many famous musicians. In the magazine is a long article dedicated to Mary Lou Williams and written by Brian Priestley. Luciano Massagli

01/3 DEMS 17/4

Musica Jazz MJCD 1140 Rex Stewart Take It Easy

This 72 minutes CD contains two previously unissued Duke Ellington selections [16 and 17]! Georges Debroe

1.	Boy Meets Horn	236	8Feb48	Mercury 8001
2.*	Linger Awhile	BS-053610-2	2Nov40	Bluebird B-11057
3.*	Subtle Slough	BS-061343-1	3Jul41	Bluebird B-11258
4.	Take It Easy	W-141153-3	19oct25	Columbia 14105-D
5.	The Stampede	W-142205-3	14May26	Columbia 654-D
6.	Singing the Blues	BRC-53066-1	29Apr31	Victor 22721
7.	Primitive	15575-1	8Aug34	Banner 33399
8.*	Tough Truckin'	B16975-2	5Mar35	Columbia 37297
9.*	Kissin' My Baby Goodnight	B18739-1	28Feb36	Brunswick 7627
10.*	Braggin' in Brass	M773-1	28Feb36	Brunswick 8099
11.*	San Juan Hill	M994-1	20Mar39	Vocalion 5510
12.	Finesse	OSW-65-1	5Apr39	Swing 70
13.*	Tootin' Through the Roof	WM1094-A	14oct39	Columbia 35310
14.*	Morning Glory	BS-044890-1	6Mar40	Victor 26536
15.*	Dusk	BS-053020-1	28May40	Victor 26677
16.*	Emancipation Celebration		28Jan43	unissued
17.*	In a Mellotone		10oct45	DETS 903 9004
18.	Swamp Mist	RX4-2	5Jul44	Keynote 1306
19.	Jug Blues	237	8Feb48	Mercury 8001
20.	Mobile Bay	ST2222	5Dec47	Blue Star 74
21.	Be Bob Boogie	ST2202	8Dec47	Blue Star 65
22.	Confessin'	ST2221-3	10Dec47	Blue Star 73
23.	Night and Day	ST2220-3	10Dec47	Blue Star 73

The 11 Ellington tracks are marked with an asterisk. Here are some remarks about the Ellington tracks:

10. The correct date is 3Mar38.

11. Brick Fleagle cannot be heard. Billy Taylor is on bass instead of Hayes Alvis.

16. The description in the New DESOR for 4302i is not correct. It is the same as 4301m, but 12 RS-JN.

17. Sid Catlett is on drums and not Sonny Greer. A few notes are deleted at the start, just after the introduction by the radio announcer. This recording was still unreleased when I received Georges Debroe's message. See DETS 903 9004 on pages 14 and 28.

There is more to say about some of the other tracks:

1. and 19. are from the same session, which took place on 8Feb46. They are included in Delaunay (1948). Delaunay seems to be wrong in crediting Stafford Simon for playing the trumpet. Musica Jazz is right. I hear a tenor.

4. This earliest known Rex Stewart recording is a vocal rendition by Monette Moore of a tune which has nothing to do with the Ellington (instrumental) composition with the same title as recorded in 1928.

5. and 6. I must leave these two tracks to the Fletcher Henderson specialists to figure out who is right about the personnel, Delaunay or Musica Jazz. The matrix number of 6. seems to be wrong. Delaunay has 53069.

7. In the personnel of the Luis Russell band are two discrepancies with Delaunay, again in the brass sections.

18. The date seems to be wrong. Delaunay and also the liner-notes of the original Trip LP TLP-5549 and the Mercury CD "The Fabulous Ellingtonians" 830 926-2, which contains 6 alternate takes, mention 5Jun44 (see DEMS 88/1-5 and 88/4-6).Sjef Hoefsmit

In case you are interested in Musica Jazz CDs you can contact Rusconi Editore S.P.A. Viale Sarca 235 20126 Milano, tel (02) 6411.0911, fax. (02)6611.0919, e-mail segreteria@deagostini.it DEMS

ELLINGTONIA

01/3 DEMS 18/1

Avid AMSC 720 double CD "A Centenary Celebration"

The Adelaide Hall faction might be interested to know that Avid, the English record label, has just released this double album to note Adelaide Hall's birthday (Oct 20). It includes over 50 songs she made from 1927 to 1945. I have details of some of the titles: they start with Creole Love Call/The Blues I Love To Sing/Chicago Stomp Down. See also page 4 of this Bulletin. Steve Voce**

01/3 DEMS 18/2

Blue Moon 1028-1029-1030-1031-1032 Johnny Hodges, "The Complete 1941-1954 Small Group Sessions"

I have managed to pick up this 5 CD set by Rab on the Spanish Blue Moon label. Great music as one would expect with an interesting coverage of the European sessions with Don Byas, etc. By the way, does anyone know when Charlotte Russe became Lotus Blossom? Michael Palmer

These Blue Moon Johnny Hodges CD's contain most, but not all of the recordings he did away from the Ellington Orchestra during those years. It covers most, but not all of the first Mosaic Hodges box. What it has that is not commonly elsewhere are the recordings he made for the Danish Tono label in 1950. [FN-1]

It does have You're Driving Me Crazy that was recorded in 1947 for the Wax label. It does not contain the 3 other sides that members of the Ellington Orchestra recorded for that label. [FN-2]

There is a new Johnny Hodges Classics CD. It contains these three sides plus the Sandy Williams record date for HRS that he is on. [FN-3]

During these years, probably the least known Hodges' recordings are the Ivory Joe Hunter date that he is on. [FN-4] On this date, Russell Procope is on tenor saxophone and at one point he plays a duet with Johnny. Richard Ehrenzeller

Note 1. Copenhagen, 1Jun50: Mellow Mood; How I Wish I Was Around; I Met a Guy; Tea for Two.

Note 2. 2NYC, 1947: Key Largo; Triple Play; Why Was I Born? This complete session was reissued on the LP "The Dukeless Gang", Queen Disc 041.

Note 3. 3NYC, 5Nov45: Mountain Air; Sumpin' Jumpin' Round Here; After Hours on Dream Street; Chili Con Carney. This HRS session was reissued on the LPs Allegro 1643, Halo 50229 and Riverside RLP 145.

Note 4. On the King label, Cincinnati, 15Jul49: Please Don't Cry Anymore; I Got Your Water On; I Quit My Pretty Mama; Lying Woman Blues; I Have No Reason To Complain and on 16Aug49: Jealous Heart. These six selections are not on this Blue Moon set. DEMS

Most of the Ivory Joe Hunter King label recordings can be found on the CD, "Ivory Joe Hunter Sings Sixteen of His Greatest Hits", King KCD-605. There is no disco-graphical information on this CD. That information can be found in Timmer's "Ellingtonia" (p.471). There are a few songs not listed in this book; no Ellingtonians are on those recordings. While this CD contains most of these re-cordings, it does not contain all of them. Rich Ehrenzeller**

01/3 DEMS 18/3**Hep CD 1065 "Sounds of Harlem" - Volume 1**

This 68 minutes and 24 tracks CD contains 4 tracks by "Taft Jordan and The Mob", the only four 78 rpm sides recorded by Taft Jordan as a leader. NYC on 21 and 22Feb35: Night Wind; If the Moon Turns Green; Devil in the Moon and Louisiana Fairy Tale.

It also contains the only three sides recorded by Freddy Jenkins as a leader. NYC on 26Aug35: Old Fashioned Love; Nothing But Rhythm and Swinging 'Em Down. This last selection has Freddy as vocalist.

On the same day with the same group three other sides were cut, but now under the name of Bernard Addison and His Rhythm: Lovely Liza Lee; I Can't Dance and Toledo Shuffle. All six Freddy Jenkins selections were earlier released on LP RCA LPV-566 or RCA 730-612 or RCA LPM 34029 but here as featuring Albert Nicholas on side B. (Side A was dedicated to Barney Bigard.)

The remaining 16 tracks contain recordings by Benny Morton Orchestra, Buster Bailey and His Chocolate Dandies, The Delta Four and Ace Harris and His Sunset Royals.

Sjef Hoefsmit

01/3 DEMS 18/4**Naxos 86032-2 "Double Duke" Joe Temperley**

Recorded with Wycliffe Gordon (tb.), Eric Reed (p.), Rodney Whitaker (b.), Herlin Riley (d.) on 2and3oct98 in NYC: Raincheck; Creole Love Call; Tricotism; Black and Tan Fantasy; Double Duke (Rubber Bottom/Cotton Tail); Try a Little Tenderness ; Elsa; Fascinatn' Rhythm and Danny Boy. (Total time listed as 56:57). A nice album with Danny Boy being the weakest track (in my view). Stanley Dance has done the liner notes. Anthony Harratt**

01/3 DEMS 18/5**Arbors CD ARCD 19225 The International All-Star Band "A Portrait of Duke"**

The Netherlands: Frank Roberscheuten, co-leader, cl., a.s., t.s.; Joep Peeters, b.s., a.s., vc.; Onno de Bruijn, d., mc. USA: Dan Barrett, co-leader, tb., t. USA/Australia: Tom Baker, t., tb., t.s., a.s. USA/Germany: Christian Hopkins, p. Belgium: Karel Algoed, b.

Take the 'A' Train; Swing Pan Alley; I Didn't Know About You; Subtle Slough; The Jeep Is Jumpin'; Moonlight Fiesta; Ballad Medley:

In a Sentimental Mood, I Got It Bad, Solitude; In a Mellotone; The Mooche; Love's in My Heart; Mood Indigo; Things Ain't What They Used To Be; Squaty Roo; Pitter Panther Patter; East St. Louis Toodle-Oo; Happy Reunion; C-Jam Blues.

A splendid album. I believe Dan Barrett did most of the arrangements. Wonderful playing. Tom Baker plays some lovely open horn, and everyone solos magnificently at one point or another. Jim Andrews

01/3 DEMS 18/6**Arbors CD ARCD 19226 Manhattan Swing: Bucky Pizzarelli, John Bunch and Jay Leonhart "A Visit With The Duke"**

Do Nothin' Till You Hear From Me; I'm Beginning To See the Light; Isfahan; Satin Doll; All Too Soon; Don't Get Around Much Any More; Passion Flower; In a Mellow Tone; Black Butterfly; Take the 'A' Train; C-Jam Blues. Fine music from terrific musicians. Jim Andrews

01/3 DEMS 19/1**A TOUCH OF ELEGANCE****LP Columbia CL 1649 (Stereo CS 8449)****André Previn trio.**

Previn - piano; Red Mitchell - bass; Frank Kapp - drums. On the label: (x"Lp" 53047) and (x"Lp" 53048) are printed on sides 1 & 2 respectively. This session, in my Bruyninckx discography, reads Los Angeles 1960.

André Previn recorded Le Sucrier Velours for this album after Ellington's first version of 25Feb59, thus released many years before Ellington's version finally appeared on Pablo.

It should be noted that Duke recorded Le Sucrier Velours and two other pieces from what we now know as the "Queen's Suite" (Northern Lights and Lightning Bugs and Frogs) at the same session (25Feb59) which produced two titles for the "Jazz Party" album (Tymperturbably Blue and Malletoba Spank) and one title for the "Blues in Orbit" album (Villes Ville Is the Place, Man) both albums for Columbia.

In his notes for Previn's album, Richard Gehman says: "There is also an Ellington premiere, Le Sucrier Velours, which Duke gave to Andr especially for this collection."

I wonder - Ellington was in Hollywood in Jun59 recording music for the picture and the Columbia LP "Anatomy of a Murder". Perhaps Ellington met Previn at that time and gave him the sheet music. Someone should contact Previn and ask him about it.

The pieces Previn recorded are: I Got It Bad; Satin Doll; I Let a Song Go Out of My Heart; Perdido; Solitude; Le Sucrier Velours; A Portrait of Bert Williams; A Touch of Elegance (composed by Previn); It Don't Mean a Thing; Prelude to a Kiss; What Am I Here For?; Sophisticated Lady. Andrew Homzy

It is true that we could not lay our hands on Le Sucrier Velours before Pablo released the "Queen's Suite" shortly after Duke died. It was however not as obscure as many of the other parts of the "Queen's Suite". It was played and recorded regularly, but never commercially available during Duke's life. The first time Ellington recorded Le Sucrier Velours was with the whole band in a recording session at the Universal Studio on 3Jan56 under the title Do Not Disturb. Take -9 is released in the Private Collection, volume 1 (DEMS 88/2-1). This explains why the piece was written down. If Ellington had played it exclusively as a piano solo, a written version would probably never have existed. Ellington played Le Sucrier Velours on an electric piano during a private party in Chicago on 28Dec58. A performance by the whole band was recorded on 18Feb65 for a telecast by BBC 2 "Ellington in Europe" (part 2) on 10Apr65. Duke played it again at the University of Cincinnati on 13Apr66 during a recital following a Masterclass. In the Smithsonian Collection is a recording, made by Duke's trio on 15Jun66 at a Columbia Studio. It is again included as a trio performance on 23Jan67 in Copenhagen for the telecast TV-Byen, recently released on video and DVD through the Duke Ellington Masters (DEMS 01/2-10). A piano solo version was recorded on 11Mar67 in Washington at the Statler Hilton Hotel. Duke played it again at the Rainbow Grill on 17Aug67 before the start of a CBS broadcast. The whole session (before and during the broadcast) is released on Moon Records MCD049-2 (DEMS 93/4-2). The theme of Le Sucrier Velours is included in the piano

interlude recorded on 6Jul70 at the ORTF Studio in Paris for the telecast "Bienvenues Chez Guy Béart". On 10Apr72, it was included in Duke's recital at the Whitney Museum. This is released on the Impulse CD IMP 11732 (DEMS 96/1-9 and 96/2-5). Duke played it during his Masterclass on 21Jul72 at the University of Wisconsin and in the evening concert on the same day at the Memorial Union Theatre in Madison. He played it again at least twice during a recording session for solo piano on 25Aug72. These recordings were included in broadcasts #36 and #46 of the Danish Radio. DEMS

01/3 DEMS 19/2

Mainstem Duo Series Vol. 3, MCD 0021 "Ellingtonian Tales" Ken Peplowski, John Horler, Phil Lee

This is a very welcome addition to the ever growing collection of Ellingtonia. Almost 71 minutes of splendid Ellingtonia, 7 tracks pure Ellington, 6 tracks pure Strayhorn and two tracks Hodges and/or Mercer, recorded 2 and 3Feb01. There is one previously unknown Strayhorn composition with a rather apt title on track 4, No One Knows. It is not even mentioned in "Lush Life", David Hajdu's Strayhorn biography. David must have found it too late because he gave it to Ken Peplowski. Two selections are very rare: Viscount (from the Hodges' album "The Big Sound") and Ballade for Very Tired and Very Sad Lotus Eaters (from the Hodges' album "Duke's in Bed"). Ken Peplowski plays either clarinet or tenor and is accompanied by either John Horler on piano or by Phil Lee on guitar with the exception of track 1, which is a clarinet solo.

Here are the titles: Single Petal of a Rose; I Let a Song Go Out of My Heart; Viscount; No One Knows; Lotus Blossom; Mr. Gentle and Mr. Cool; Ballade for Very Tired and Very Sad Lotus Eaters; All Too Soon; Raincheck; Prelude to a Kiss; Johnny Come Lately; Blue Serge; Come Sunday; Take the "A" Train; Heaven.

We thank Steve Voce for bringing this remarkable CD to our attention. If you cannot find it, tell your record dealer to order it for you from Mainstem Productions. P.O.Box 320, Chesham, Bucks, HP5 3YU, tel/fax: 01494 792 776. DEMS

01/3 DEMS 19/3

Over the Edge Records" Goin' Home" A Tribute to Duke Ellington

14oct01. While at Borders today, I came across this Duke Ellington tribute CD, which features a variety of artists interpreting Ellington in a variety of ways, including "rap" and "smooth jazz." The recording was released in conjunction with the Duke Ellington Foundation. What and who is the Duke Ellington Foundation? This is the web-site of Lightyear Entertainment: www.lightyear.com/music/jazz/index.htm Bill Saxonis**

The CD was produced by Terrence Bell, who is based here in Chicago. I had a party at my home for Clark Terry in May when he was performing here with Jeff Lindberg. Terrence was one of my guests and he brought the CD for us to hear. Terrence is very dedicated to the Ellington legacy and has worked with Mercedes through the Duke Ellington Foundation, which she helped found. He is a very creative marketing person with a lot of great ideas for marketing jazz to a wider public. The CD release party was held here in Chicago in late summer at the Chicago Historical Society and it had a major attendance. Terrence is distributing the CD through a number of avenues. He plans future recordings as well. Alyce A Claerbaut**

We went to the web-site and found the following listing of titles and artists: All the Way Cool, vocal; Groovepushers. Goin' Home; Jon Hendricks, Al Jarreau, Take 6, Gregory Hines. I Ain't Got Nothin' But the Blues; Otis Clay, Delya Chandler. Ellington Medley; Jonathan Butler, Dianne Reeves, Jeffrey Osborne. The Duke; Rachelle Ferrell, Grady Tate, Christian McBride, Kirk Whalum, Marcus Printup, Everette Harp. Come Sunday; Otis Clay, Delya Chandler. Swinging at the Cotton Club; Jerry Butler, The Dells, Grady Tate. Don't Get Around Much Anymore; Nancy Wilson, Kenny Latimore. Smokin'; Sam Most, Snooky Young. Bring That Duke; Ernie Andrews, Barbara Morrison. It Don't Mean a Thing; Guru, Tashina Daniels. All the Way Cool, instrumental; Groovepushers. DEMS**



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/3 December 2001-March 2002

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

Part 4.

Timner-Hoefsmit Q&A; New Desor Corrections

01/3 DEMS 20-22

Questions (Q) by Willie Timner (WT) and answers by Sjef Hoefsmit (SH)

WT: While going through my files, I came upon some open questions; maybe you can help.

Q1. Trombone Red and his Blue Six - 18Jun31. I believe it has been accepted that DE did not attend this ominous session. However, I read in the liner notes of Arcadia 2008 that Louis Metcalf and Otto Hardwick are believed to be in. If that were the case, the session would qualify for my sidemen section. The trombonist is believed to be Robert Freeman.

SH: Hans Irich Hill wrote in DEMS 83/3-7: We can only state now: Unknown personnel except Robert Freeman (tb), no Ellington musicians involved. Steven Lasker wrote in DEMS 98/3, (comments on Timner page 4): No way do I buy this as in any way associated with Ellington and Hardwick wasn't with the band in 1931!

WT: OK. Trombone Red is dead once and for all.

Q2. I am about to clear up the title jungle. What do the following abbreviations stand for?

a. R.T.M. (7Nov69)

b. WARR (4Apr67)

c. UGH (5Jan66, Mercer Ellington Group)

d. U.M.G. and P.M.G. (both aka Broad Stream) I assume that P.M.G. was a mistake and should be U.M.G. instead (or vice-versa).

e. T.A. (aka Blues in Blueprint)

SH: a. R.T.M. stands for Rufus, Turney, Malcolm.

b. WARR is the same as Traffic Jam or KIXX or The Biggest and Busiest Intersection.

c. the spelling of UGH can be found twice on Doctor Jazz. On the same release, the spelling is once UPH. This is the spelling as found on Mercer's listings accompanying the Danish collection. In the Danish files, the title is Mph. Mercer is mentioned as the composer on the cover of Doctor Jazz. Chick Corea wrote in DEMS 94/2-7: "The tune called Ugh is actually a song I wrote around that time properly titled Windows. It was recorded later by Stan Getz (Sweet Rain) and by Hubert Laws. I have no idea how the title became Ugh."

d. and e. I have no idea. Help wanted.

WT: Thanks for clearing up some of the abbreviations. Perhaps others will come around with more explanations.

Q3. The tune, which I have listed as Teak Forest, is listed in DESOR as Deep Forest. Who is right?

SH: I don't know. I know that Duke called it clearly Deep Forest at the premiere in Monterey on 18Sep70.

WT: I believe that Deep Forest is more likely the correct title. I have listened to the announcement again and I am pretty much convinced now.

Q4. I am waiting for the final word on the following MALB broadcasts (DEMS Bulletin 00/2-3): 3Jun44 and 17Dec44 (both with Jay Blackton Orch.) and 25Nov45 (with Dave Blackburn (?) Orch.) I assume that this should also be Jay Blackton. In the New DESOR as in my files the Medleys in the 17Dec44 and the 25Nov45 session are identical, which looks suspicious to me, although they have been used in different AFRS programs.

SH: See a survey of the MALB broadcasts on page 8.

Q5. 19Jan38 M729 Echoes of Harlem (rehearsal and two takes). I do not remember where I picked up that rehearsal thing. Do you know this item?

SH: The New DESOR has these rehearsals catalogued as Prob. Feb36 on page 27 under number 3603. Steven Lasker believes that these rehearsals were recorded in the same session as the released recordings of 19Jan38. Anyway, Jerry Valburn presented these recordings in Toronto on 16May87 at the Ellington Conference. One can distinctly hear Cootie Williams, Duke Ellington and Sonny Greer.

WT: I also believe that the rehearsal belongs to the session of 19Jan38. I was not certain if a recording exists.

Q6. Apr43, Hurricane. Nevada; Hayfoot, Strawfoot; I Can't Be Wrong; It's Been So Long; Perdido; Wait for Me Mary; Subtle Slough. In my book, the above session was listed as under Sep43 on page 56. Following your suggestion I filed it under Apr43 with the same titles. DESOR has it also under Apr43 but minus the last two titles. I do not have the recording any longer and cannot check myself.

SH: Neither can I. I only have on my tape 5 selections. The 6th and the 7th are only mentioned in Benny Aasland's WaxWorks entry 43-175y, but I have never been able to lay my hands on these two selections.

WT: I deleted the two titles Wait for Me Mary and Subtle Slough. Even if they were broadcast, it's no use listing them if no copy exists.

Q7. 24Aug43, Hurricane. Harlem Air Shaft. Approved by you but not in DESOR, or in its supplementary notes.

SH: It is not approved by me. It is only not commented on because there seems to be an acetate with a five title broadcast from the Hurricane on 24Aug43 in the Timme Rosenkrantz collection under number 2-7-A and B. The 4th selection is Harlem Air Shaft. I have never heard it, neither have our Italian friends, but it may exist.

WT: I left Harlem Air Shaft in for the time being, I had it on tape and have to look for it.

SH: Hope you find it and that you let me hear it.

Q8. 3May44, 400 Club. My Little Brown Book; Kissing Bug; Ring Dem Bells; I'm Beginning To See the Light; Candy; Teardrops in the Rain; Accentuate the Positive; Way Low. It was given to me as a MBS bc. I am suspicious, since the titles overlap with the session on 28Apr45, which is an ABC bc. The 3May date is not in DESOR. I tend to delete this session. I have no tape to validate it.

SH: The same tape was in the collection of the late Luigi Sanfilippo. It was indeed identified as being from 28Apr45.

WT: I deleted the session, since it is the same as on 28Apr45.

Q9. Jul45, Apollo Theatre (originally listed under 1948). Sophisticated Lady (piano solo); I Let a Song Go Out of My Heart (piano solo); Solitude; It Don't Mean a Thing; Take the "A" Train. You did not object in your comments, however, I found out in the meantime that this session took place in Jul45. I had the tape and I am pretty certain about the titles, however, due to its deterioration, I threw the tape out some time ago. Now I find the same event in DESOR, minus Sophisticated Lady. Can you confirm either version?

SH: If you want to know what I think, you should read DEMS Bulletin 00/3-24 (page 104). I guess that Giovanni and Luciano have deleted Sophisticated Lady because they think it is not played by Ellington. I hear two piano-players in Sophisticated Lady; I Let a Song Go Out of My Heart and in Solitude. I have the impression that the second piano-player is Steve Allen. I have strong doubts about the identification by our Italian friends. I question the vocalists and the trombone-player. I have no problem about putting this session later than mid Jan49. Al Sears may very well have performed in this Steve Allen Show without being in Duke's band at that moment. See Klaus Stratemann p.351: "The orchestra on Allen's shows invariably featured some good jazzmen. Some of these worked with Ellington"

WT: I have found the tape of Jul45, Apollo Theatre. Sophisticated Lady is played by DE and him only. There is no second piano player. The location is definitely the Apollo (ambience, noise level etc.) The MD is a disc jockey from a morning radio show (definitely not Steve Allen, whose shows I have watched regularly on TV). TJ and JN are still in the band, therefore the 1945 date should be correct. I do not have Take the "A" Train on my tape, which ends right after a rousing performance of It Don't Mean a Thing.

SH: please let me hear your tape! It seems to be different.

WT: I have sent you a copy of my tape. I have listened to it again. Sometimes it sounds like somebody else the unnamed disc jockey is at the piano, sometimes it sounds like Duke Ellington. The conversation leaves open, who is playing. At the beginning it's almost like the other person is playing and the Duke is listening, which is hard to believe. I can imagine that they were both playing at times. On the other hand .? Let me know what you think.

SH: Your tape and mine are identical. It did evidently not make me change my mind.

Q10. 16Aug46, Meadowbrook Gardens Caf. I have the same titles and sequence as DESOR with one exception: following Metronome All-Out I have Crosstown.

SH: Are you sure? I have also a title after Metronome All- Out but mine is Teardrops in the Rain. This was a repeat of the recording of the Magic Carpet broadcast MC-435, DESOR 4626c and should consequently not be catalogued again.

WT: You are right. This Crosstown sounds fishy here and I deleted it. It must have been planted there to complete a tape.

Q11. Mar49, private residence. DE piano solos. My entries were not picked-up in your comments; however, if you compare with DESOR there are some discrepancies.

SH: I have not commented because many of the fragments are too short to be properly identified. I came up in my own files with still another set of titles. I give you mine, but I am not claiming to be right.

DESOR	Timner	Hoefsmit
I'm Afraid	I'm Afraid	I'm Afraid
I'm Afraid		
I'm Afraid		
Lover Man		Lover Man
Fantazm	She	She
Harlem		Harlem
Piano Interlude	Lots O'Fingers	Lot's O'Fingers
Unidentified "H"	Unidentified 1	Unknown
	Unidentified 2	Unknown
Creole Rhapsody	Creole Blues	Creole Blues
Creole Rhapsody		
Uno, Duo, Tre		Uno, Duo, Tre
Rockin' In Rhythm	Kinda Dukish	Kinda Dukish
Piano Interlude	Lady o/t Lav. Mist	Lady o/t Lav. Mist
Sentimental Journey	Sentimental Journey	
The Mystery Song		The Mystery Song
Blues No. 01	C-Jam Blues	C-Jam Blues
	B Sharp Boston	B Sharp Boston

WT: When checking against my latest book draft I found that my findings were identical with yours. I will not make any changes here.

Q12. 18Jul - 19Nov50. Has the problem about the placement of the St. Louis Blues been solved in the meantime? My present listings are following my tapes: 18Jul50, Take the "A" Train; Rockin' in Rhythm; Everybody Does It; Take the "A" Train; Hello, Little Boy; Caravan; Take the "A" Train; Creole Love Call - The Jeep Is Jumpin' - Creole Love Call; On a Turquoise Cloud; Stomp, Look and Listen. 19Nov50, The World Is Waiting for the Sunrise; Oh! Lady Be Good; St. Louis Blues; Trumpet-no-End. The tapes originate from a reliable source and sound genuine. The title sequence seems logical. Stomp... and Trumpet... are the usual closing numbers.

SH: In your book the title is correct: Everybody's Doin' It. Since you have followed my suggestions as in my comments on page 18, your files are now in accordance with DESOR (and with mine).

WT: 18Jul - 19Nov50: problem solved.

Q13. 1Jan58, Blue Note (WBBM bc). I have an additional set of titles from this date (could be from the evening of 1Jan): Take the "A" Train; The Telecasters; Jump for Joy; Bond promo; Passion Flower; Newport Up; Bond promo; Duke's Place; My Heart, My Mind, My Everything.

SH: Thank you for the copy on cassette, which convinced me that this is a genuine "fresh" Ellington broadcast.

Q14. 17Nov58, Teatro dal Verme, Milano: Stompy Jones. Is this entry still valid? I have no tape. I can't find it in DESOR. Source of info unknown. I deleted it.

SH: See in the New DESOR corrections on page 25 of this Bulletin under Page 265.

Q15. 24Sep59, Boras Sweden. I have a tape of this concert as listed in my book as from Copenhagen (then I didn't yet know the location). It sounds original and has no similarities with other performances during this concert tour. It is not listed in DESOR.

SH: A Swedish concert on this date at Boraas (spelled like that) is confirmed in Duke's Itinerary. The info came from Benny Aasland. I did not comment on the 24Sep59 Copenhagen concert in your 4th edition, because I did so in my comments on the 3rd edition. You did not delete this concert as I suggested. I saw no reason to suggest it again. This is what I wrote on page 14 of my comments on your 3rd edition: "The 24Sep59 Copenhagen concert should be deleted. Listen to Erik Wiedemann's presentation in Washington, 29Apr89." Erik gave a full report of Duke's concerts in Denmark. There were only two concerts in 1959: 30Sep59 Copenhagen and 1oct59 rhus. The 24Sep59 fake is composed of selections from both concerts in Paris on 20Sep59. I mentioned in my comments on your 3rd edition the origin of each selection. This list was not correct. See for these Paris concerts page 12/2 of this Bulletin. Based on my recent findings I can tell you now that taken from the 1st concert are Take the "A" Train; The Mooche (after the first applause); Such Sweet Thunder; I Got It Bad; Skin Deep (first part) and from the second concert are taken: Black and Tan Fantasy, Creole Love Call, The Mooche (until first applause); Kinda Dukish & Rockin' in Rhythm; El Gato; Jeep's Blues; Things Ain't What They Used To Be; All of Me; Skin Deep (second half); Bill Bailey; Walkin' and Singin' the Blues; V.I.P.'s Boogie, Jam with Sam. The Medley and Diminuendo and Crescendo in Blue are taken from the 2nd concert of 26Sep59 in Stockholm. On your tape Satin Doll is missing in the Medley. This recording is released on the famous 5 LP box. I wonder why you have deleted four selections in the Medley in the 4th edition. They are mentioned in the 3rd edition and they are on the 24Sep59 Boras tape you have sent me. Your tape is from the same source as Andr Mahus' tape #22 (in the 1984 auction list). It does contain identical recordings, and these recordings show the same imperfections.**

WT: The correct spelling is Boras, I checked it. The four missing titles of the Medley fell through the cracks; I found the mistake a while ago and made the correction. However, all this is pointless, if the tape is a fake, which seems to be the case. **

Q16. 5-8Apr64, Chicago. Last title: Is it The Blues and the Drum or The Drum and the Blues?

SH: Duke wasn't sure himself. He said that Sam Woodyard did not return after the first set. Sam took advantage of the hospitality of Sesac. Sam launched Johnny Hodges Jr and wrote a number for him: "The Drums and the Blues or was it The Blues and the Drums?"

WT: I will not make any changes.

Q17. 26Jan68, Woolsey Hall, Yale University. Does a complete tape of the concert exist? If not, I should delete the titles not released on Fantasy.

SH: In the Smithsonian collection are several tapes: "Yale Concert, volume 2 in box 2. Yale Concert, reel 5, in box 10. (Yale) Woolsey Hall, reel 6, in box 10. Concert at Yale, reels 3 & 4, in box 20." In the Danish collection is on the date of 26Jan68: "Yale Concert, Woolsey Hall, New Haven, Conn." with the note: "Identical to record on Fantasy 9433/1973". I cannot believe that the Fantasy album contained the whole concert. (Neither can I believe that all the titles were recorded in concert. See my remarks on page 26 under Page 493.)

Go to the old Desor session 1142 which shows more titles than the New DESOR. Titles confirmed by Mercer's listing, accompanying the Danish collection are: Girdle Hurdle; La Plus Belle Africaine; It Don't Mean a Thing; Willow Weep for Me; Misty and from the Medley: Solitude and In a Sentimental Mood. In the Smithsonian Collection, reels 3 and 4 are Harlem; Boola, Boola; Warm Valley and It Don't Mean a Thing. Let's hope that one

day some of the missing selections will pop up. The New DESOR has apparently given up hope. WT: I will not make any changes until I know for sure.

Q18. 3-4Apr69. I have split this session into two sessions and as you can see, there are still some discrepancies between my book and DESOR.

SH: I believe that it was one session. I believe that when it was midnight the band played Happy Birthday for Buster Cooper (only once and not four times as claimed by Ole Nielsen). The fresh track numbers starting with I Love My Lovin' Lover can be due to a restart after dinner. Massagli and Volonté have described what they heard when they listened to the tapes of the Danish collection. I would rely on the results of their research. The numbers they give you are track numbers as heard on the tape. They decided to drop bits and pieces shorter than 4 bars together with the eventually preceding take- or track-numbers.

WT: I will follow your advice.

Q19. 18Apr69, National Recording Studios. This session cannot be found in the New DESOR.

SH: You have found this session in Nielsen. It is a dubbing session under Duke's supervision. Be Cool and Groovy for Me is made of a pre-recorded instrumental version with the voice of Shirley Witherspoon or Tony Watkins dubbed in. Exactly the same instrumental version has been dubbed in earlier on 4Dec68 with the voice of Trish Turner and later with the voices of Trish Turner and Tony Watkins on 14Jul69 and with Tony Watkins alone on 18Sep69. The instrumental pre-recording for You Don't Love Me No More is track -22 from the session of 3 (or 4) Apr69, which was recorded without vocal. The description in DESOR of 6910u is from the result of the dubbing session. DESOR decided to drop the whole dubbing session. The same was done with the dubbing sessions by Rosemary Clooney on 8 & 11Feb56 (see page 23).

WT: I will delete this "session" altogether. Thanks for your kind help.

SH: You are always most welcome.

Hollywood 3-3282

TAPE LEGEND

RADIO RECORDERS
7000 SANTA MONICA BLVD., HOLLYWOOD 38, CALIFORNIA.

PROGRAM: ROSEMARY CLOONEY WITH D. ELLINGTON ORCH. WORK ORDER No. 104867

CLIENT: COLUMBIA RECORDS CLIENT'S ORDER No. H-5033

STUDIO: 1 MIXER: FRANK DATE: 8 FEB. 1956 TAPE MACHINE No. 3 SPEED 15"
RECORDER: RALPH

CODE
 M-MASTER TRACK FS-FALSE START GOOD TAKES LEADERED
 PB-PLAYBACK TRACK LFS-LONG FALSE START GOOD TAKES AT HEAD OF REEL REEL: 1 PAGE NO. 1

TAPE NO.	CODE	SHOT OR MASTER NO.	TITLE	TIME
1	M	TAKE NO. 1	SOPHISTICATED LADY	2:57
2	M	TAKE NO. 2	IT DON'T BEAR A THING	2:49
3	M	TAKE NO. 2	SITTIN' AND A ROCKIN	3:37
4	M	TAKE NO. 1	I LET A SONG GO OUT OF MY HEART	2:37
5	M	TAKE NO. 1	I GOT IT BAD	3:07
6	M	TAKE NO. 1	PASSION FLOWER (INSTRUMENTAL)	4:32
7	M	TAKE NO. 5	I'M CHECKIN' OUT GOOD-BYE	3:07

Hollywood 3-3282

TAPE LEGEND

RADIO RECORDERS
7000 SANTA MONICA BLVD., HOLLYWOOD 38, CALIFORNIA.

PROGRAM: ROSEMARY CLOONEY WITH D. ELLINGTON ORCH. WORK ORDER No. 104867

CLIENT: COLUMBIA RECORDS CLIENT'S ORDER No. H-5033

STUDIO: 1 MIXER: FRANK DATE: 12 FEB. 1956 TAPE MACHINE No. 3 SPEED 15"
RECORDER: RALPH

CODE
 M-MASTER TRACK FS-FALSE START GOOD TAKES LEADERED
 PB-PLAYBACK TRACK LFS-LONG FALSE START GOOD TAKES AT HEAD OF REEL REEL: 2 PAGE NO. 1

TAPE NO.	CODE	SHOT OR MASTER NO.	TITLE	TIME
1	M	TAKE NO. 3	HEY BABY	3:47
2	M	TAKE NO. 1	GRIEVIN OUT	4:10
3	M	TAKE NO. 1	ME AND YOU	2:30
4	M	TAKE NO. 1	BLUE ROSE	2:22
5	M	TAKE NO. 3	IF YOU WERE IN MY PLACE	3:01
6	M	TAKE NO. 5	MOON TENDRO	7:46

01/3 DEMS 22

DESOR small corrections 5004

Volume 1 (Corrections December 2001)

84 - Session 4420. 4420i - delete: unissued; add: MJ MJCD-1141 (01/3-17/3)

146 - Make a note for a dance date on 3Jun47 in Manchester, NH. Correction-sheet 1029. (01/3-13/2)

166 - Session 5007. Delete: Ernst Merck Halle; add: Musikhalle. Delete: June 10, 1950; add: May 29, 1950. (97/3-18/2; 01/1-11; 01/2-21/1 and 01/3-10/1)

179 - Session 5201. Delete: 5201m Fancy Dan unissued. Add instead 5201xa Do Nothin' till You Hear from Me and 5201xb Once There Lived a Fool. Both unissued. Correction-sheet 1030. (01/2-29)

213 - Delete session 5518. (01/2-29)

215/216 - Sessions 5603/5604: Delete from NOTE: a later date; add: Radio Recorders, Hollywood, on 8 and 11 February 1956. (01/2-29 and 01/3-23)

218 - The six selections from the deleted session 5518 belong at the beginning of session 5612. Correction-sheet 1031. (01/2-29)

245 or 246 - Make a note for a CBS broadcast from the Blue Note in Chicago on 1Jan58. Correction-sheet 1030. (01/3-21/Q13)

350 - Session 6362. 6362m - delete: unissued; add: Ct JP-14502 (01/2-29)

551 - Make a note for a concert on 17Nov69 in Lyon, France. Correction-sheet 1029. (01/3-26)

Volume 2 (Corrections December 2001)

752 - Black and Tan Fantasy: change 5518a into 5612xa.

801 - Clarinet Melodrama: change 5518c into 5612xc.

861 - Emancipation Celebration. 4302i add: ,but 12 RS-JN. (01/3-17/4-16)

865 - Fancy Dan. Delete 5201m. (01/2-29)

892 - Harlem Air-Shaft: change 5518d into 5612xd.

1071 - Perdido. 6509v add: and JHa(t.s.) instead of PG. (01/2-30)

1142 - Sophisticated Lady: change 5518e into 5612xe.

1158 - Stomp'n' at the Savoy: change 5518b into 5612xb.

1228 - Theme for Trambeam: change 5518f into 5612xf.

1440 - Armstrong, Louis. Delete: Jul 4, 1900; add: Aug 4, 1901. (01/2-30 and 01/3-27)

01/3 DEMS 22

New DESOR correction-sheets

Sessions

1029 5709 NYC.....7Mar57 01/1-28
 9010 USA.....prob.41 00/2-21
 9021 Lyon, France.....17Nov69 01/3-26
 9023 Manchester, NH.....3Jun47 01/3-13/2
 1030 5201 NYC.....5Jan52 01/2-29
 9024 Chicago.....1Jan58 01/2-21/Q13
 1031 5612 Ann Arbor, MI.....2Jul56 01/2-29

Discs

3011 4506.....AFRS Jubilee-117
 4707/4594.....AFRS Melody Hour-192
 4509.....AFRS One Night Stand-854
 Rex Stewart.....Musica Jazz MJCD-1140 01/3-17/4
 4420.....Musica Jazz MJCD-1141 01/3-17/3
 3010/3016.....MEDIA 7 MJCD-173 00/4-18/1
 3012 3014/3101.....MEDIA 7 MJCD-174 01/2-25/1
 Correction-sheet 3012 is not yet available.

01/3 DEMS 24-27

The New DESOR corrections

Suggested and discussed

Page 5. Session 2806. Tishomingo Blues, E-27772-B is discovered on Canadian Brunswick 3987. See DEMS 00/3-13/4. Steven Lasker

Pages 56, 57 and 1206. 4110e and 4113e. Change GALOP into GALLOP. My HMV 78 rpm has the correct spelling with double L. Sjef Hoefsmit

Page 69. Session 4312. The following broadcast was transferred from glass acetates (now at the Library of Congress):

Around My Heart
 Perdido
 Ogeechee River Lullaby

I acquired these from the pianist Dick Katz. The fact is that the broadcast took place on 28May43 and not on 28Apr43 as shown in the New DESOR. So the solo sequence as shown in Volume Two is not Rex Stewart and Lawrence Brown but Taft Jordan and Sandy Williams. Most interesting is the arrangement of Perdido, which is not heard again until 1945 on the Treasury Broadcast from Detroit-Paradise Theatre (19May45). Jerry Valburn

The date of 28May43 was first mentioned in your list of New Discoveries in DEMS Bulletin 85/3-4. On 16May87 you played these three selections for us at the Ellington Conference in Toronto. You gave as date 28Apr43. I passed this on to our Italian friends. That is the reason that the wrong correction was made. I agree with the date being the end of May. Rex Stewart is not heard in Perdido. I believe however that Lawrence Brown was still in the band on 28 and 30May43. I know that Klaus Stratemann (p.242) tells us that Lawrence left at the same time as Rex Stewart at the end of May, but I think I heard him in Way Low and Around My Heart from 28May and in Don't Get Around Much Anymore from 30May43. Sjef Hoefsmit

Page 70 or correction-sheet 1011. Session 4319.

Hayfoot, Strawfoot 4319xc. From correction-sheet 1011 and various DEMS infos (99/3-20; 99/4-6 and 00/1-13) we learned that this recording was used for the Fitch Band Wagon broadcast (30May43) and for the Jubilee Show #69. We can add that the very same item was also used in Jubilee Show #49, dubbed/assembled 2Nov43 as a kind of anniversary program with this sole Ellington title and including contributions by Armstrong, Lunceford, Basie a.o. Jean Portier

After the station-speaker's intro over One O'Clock Jump, mentioning that this is the 1st anniversary of the pgm, we hear Bubbles Whitman also talk about this 1st anniversary and finishing his presentation with "... proceed Duke". Then we clearly hear Hayfoot, Strawfoot 4319xc running 1:47.

The INTRO, preceding this 4319xc is different from the other tapes I have.

The #49 assembling date of 2Nov43 may cause discussion. The Jubilee pgms started in Oct42, I think. Dick Sears gave the assembling date as 11Feb43 (DEMS 85/2-5), but this is only 16 weeks later; an anniversary generally is celebrated 52 weeks later. "11/2/43" can also read 2Nov43 and this means approximately one year after the first Jubilee show. This date is confirmed by Lotz and Neuert and fits with the inclusion of a 30May43 recording. Klaus Götting

Page 80. Session 4364, 11Dec43. Juan Tizol is not out. Listen to the recording. Duke says between Moon Mist and Tea for Two: "Juan Tizol is here tonight but as he is not feeling well, he will not take any solo responsibilities". Carl Hällström**

Page 87. I have sent you a very poor copy of a tape only identified as "pre-broadcast 24Aug44". I think that this is not found in the New DESOR. Luis Contijoch

Your poor tape of 24Aug44 contains the following selections. 1 and 2 were issued on the LP Temple M-554. 3 is unissued.

1. Sophisticated Lady from 5Sep43, 4346a;
2. Black and Tan Blues and Whispering Grass, both without Ellington, not in DESOR but in Timmer (4th ed. p.464) with Barney Bigard and Johnny Hodges, probably 1942;
3. Medley: Sophisticated Lady, Solitude, I Let a Song Go Out of My Heart, from 25Mar45, 4509u. Ellington played this Medley on the piano before the start of an ABC broadcast. When it was time to go on air the announcer said: "We are more sorry than you are. That's all for now. Here we go on the air." Sjef Hoefsmit

Page 87. Session 4435, 1Dec44. The first issue of Don't You Know I Care? take -2 is most probably indeed Victor 20-1618, as confirmed by Orrin Keepnews in his album notes for the Centennial Edition (p.70) and as noted in the Victor files (see DEMS 98/4-4). On the other hand Keepnews and DESOR are wrong about take -1. The first issue of take -1 is RCA Victor EPAT-435 (EP).

To resume, after listening to my records:

- 1 RCA-Victor EPAT-435 (US/CA) EP 1st issue
- HMV 7EG8158 EP
- Reader's Digest RDA-184-2 LP
- (my copy was used by RCA France for LP FXM1-7302)
- RCA FXM1-7302 (track 3) LP
- Bluebird 6641-1-RB LP
- RCA-Victor 63386-2 (track 4) CD
- 2 Victor 20-1618 78 1st issue

RCA FMX1-7302 (track 4) LP
RCA-Victor 63386-2 (track 5) CD

I have not been able to check RCA(J) RA-41 (LP) and Bluebird 6641-2-RB (CD). Georges Debroe

I checked Bluebird 6641-2-RB. It has take -1 and not take -2 as was claimed in the liner-notes and stated in DEMS 99/3-12. Sjef Hoefsmit

Page 89 or later. See DEMS 01/2-29, about a probably "fresh" Carnation Contented Hour broadcast with Duke.

In my radio log I have an entry: 18Mar46, Carnation "Contented Hour" Duke Ellington. No specifics regarding content. Could that be the one you are looking for? The titles you mentioned suggest that maybe Duke did not bring his entire band? Willie Timmer

He certainly did not bring his band. It sounds very much to be Percy Faith and his orchestra. The date could fit. A correction could be made on page 128. Sjef Hoefsmit

Page 180. Mood Indigo 5204o and 5205t.

Hi Sjef, thank you for the kind reply to my questions.

But, are you quite sure that Mood Indigo on the Folkways double LP 2968 dates from Mar52 which means DESOR session 5204o which is unissued.

What about 22Mar52, session 5205t issued on Sunburst 501, like other tracks on the Folkways LPs? Jens Frese**

No I am not sure, but I believe to have a case here.

I have a tape in my collection with all the selections from the session 504 in the old Desor in the same sequence. Only Mood Indigo is missing on this tape. This session became 5204 in the New DESOR. Benny Aasland has sent me in 1982 a tape with the missing Mood Indigo from this session. It starts with Ellington announcing an intermission, followed by a long introduction to Mood Indigo, apparently because the band was not yet ready after the intermission. After this long introduction came a complete performance of Mood Indigo preceded by a short piano introduction. The structure is the same as described for 5205t, which means Russell Procope, Willie Cook and Duke are doing two choruses each between chorus 1 and chorus 8. After this number we hear the first few bars of Caravan.

On Sunburst 501 is exactly the same without Duke's announcement of the intermission, without the first few bars of Caravan and with a much shorter delay between the first (long) and the second (short) intro to Mood Indigo.

On Folkways is the same Mood Indigo as on Sunburst without the first (long) intro.

I have another tape with selections from the old session Desor 505, which became (in a slightly different sequence of titles) the New DESOR 5205. Mood Indigo on my tape is not complete at the start, it comes after Tenderly, like it was in the old Desor. This Mood Indigo has also the same structure as described for 5205t, but comparison of both versions of Mood Indigo (504 and 505) reveals that they are not identical. The most evident difference is the fact that my 505x has Ellington mentioning the names of Russell Procope and Willie Cook at the beginning of their solo's. This is not the case with 504o. Still the only description in the New DESOR that fits with what we hear is 5205t. A copy of this unissued recording is at the start of DEMS cassette Azure CA-29, see page 2.

My conclusion is that the description of 5204o (=504o) is wrong and that Folkways and Sunburst have the same recording, which belongs to 5204.

When I checked the opening bars of Caravan on Folkways to find out if it could be the same as what I have on Benny Aasland's tape after Mood Indigo, I found that it is different. On Folkways is a spoken introduction by Duke,

mentioning Juan Tizol and the structure is as described on page 785 for 5205k. On Skata 502 is the structure as described for 5204p. That means that I have to correct my statement in my recent message to you, that Folkways has Caravan from Mar52 (5204). That is wrong. Folkways has 5205k, following Deep Purple.

I suggest the following corrections in the New DESOR: Mood Indigo, 5205t, is unissued; 5204o is issued on Sunburst 501 (and on Folkways). It should be preceded by another Mood Indigo, only issued on Sunburst. Caravan, 5205k, is issued on Folkways. Sjef Hoefsmit**

Pages 215 and 216. Session 5603. Mood Indigo is only 6:28 on my CD. This must be an abridged version, since the recording sheet indicates 7:46. See page 23 of this Bulletin. Sjef Hoefsmit

Page 218. Session 5610, Basin Street, NYC, Apr56. I'm checking all my tapes with the New DESOR and I find some tracks missing: Session 5610 Monitor bc, not NBC. Add twice Take the A Train (Intro & close). Luis Contijoch

Many of us tape collectors have from this occasion the NBC broadcast with only two incomplete selections: The "E and D" Blues (Ellington called it for the occasion Saturday Night at Basin Street) and The Mooche. The only Saturday during the engagement (10-15Apr56) was 14Apr56, which is why I believe that this is the date of the broadcast. There was another broadcast the same day, but that one (DESOR 5609) came through CBS.

It is clear now that the 5610 broadcast was relayed over two different radio stations, NBC and Monitor. The tape Luis has sent to DEMS contains twice Take the "A" Train (as intro and closing theme) and the complete versions of The "E and D" Blues and The Mooche. Our incomplete NBC tape starts at the end of the 4° chorus of The "E and D" Blues with this announcement ".....Ellington from Basin Street in New York". This announcement is not on Luis' Monitor tape! Our tape ends at the start of chorus 4° of The Mooche. Luis has on his tape the solo by Quentin Jackson in choruses 4°/5° and the rest as is described for 5221b with Cat Anderson playing Ray Nance's part. Ray Nance and Willie Cook were replaced by Nelson Williams and by Jesse Drakes (says Klaus Stratemann p.363). The New DESOR has Jesse Drakes from March until 9Apr56 and starting with the Basin Street engagement until 21Apr56 Phil "Edmond" Barboza, see New DESOR sessions 5609 and 5610 and DEMS Bulletin 93/2-6. There have been plans in the past to release the NBC broadcast, see DEMS 93/1-8. But these plans never came to fruition. Only one CD came out, Jazz Unlimited 2036, with the 20 and 24Nov52 broadcasts from Birdland, see DEMS 94/3-3. Sjef Hoefsmit

Page 265. In the old Desor was a session 716, between 8Nov and 16Nov58 as Z rich 1958. It had three titles: Rockin' in Rhythm; Jeep's Blues and Stompy Jones. I have this three titled session in my collection with the claim that it is Zrich, 17Nov58. The date and the location do not fit. Duke was at the Teatro Dal Verme in Milano on that date. The first and second selection were found to be identical with the selections in the 16Nov58 Basel concert. But there was no Stompy Jones on my tape of Basel to compare the third title with. I have compared the recording with all the selections which have more or less the same structure: 5606c, 5809j, 5840g, 5843s, 5851r, 5855n and 5856w. None of them did fit. You have the same tape (old Desor 716) and you made a detailed description in the old Desor. What happened to this selection? If you cannot assign it to a specific date, it still should be included somewhere in 1958. I have put it in the 16Nov58 session, together with the first and second title. What have you done? Sjef Hoefsmit

Page 275. Session 5922, Tamiment 27Jun59.

Can you please investigate the following short questions?

- is Taniment-in-the-Pocomos the correct spelling of the location?
- did Duke play two concerts this evening?

According to DEMS 99/4-19 there was a first concert premiering "Idiom '59", then followed by a second show, which we know as session 5922.

- wasn't Monologue also played/performed during this second show?

Monologue is not mentioned in any discography but it is present on my tape, just before (and leading with perfect continuity into the following) SkinDeep, 5922r.

My copy comes from the NN-10 Tape, once offered for purchase with DEMS-Bulletin 82/5 and on that list Monologue is mentioned. Klaus Götting**

I only know that the name of the village is spelled Tamiment PA and that the venue where the band played was called Tamiment in the Pines. Source is Duke's Itinerary. Another source tells me that this concert was part of the Tamiment-In-The-Poconos Jazz Festival at Tamiment Playhouse.

The message in DEMS about a second concert on the same date of 27Jun59 is probably not correct. In Irving Townsend's liner-notes for the "Festival Session" album, we read: "He began [his most active summer season] with a two-day jazz festival at Tamiment, a resort in Pennsylvania, where, in June, he and his merry band assembled for two concerts, It was here that Duke introduced his first festival composition of the season, 'Idiom '59'. Following his debut in the Poconos, Duke arrived in Newport,"

Duke's Itinerary indicates two dates for this festival, 27 and 28Jun59. It seems more likely that there was only one concert each evening and that Duke premiered "Idiom '59" on the 28th.

I have also Monologue on my tape. The only confirmation I found is in Joe Igo's files. I second your motion that it should be included in the New DESOR. Sjef Hoefsmit**

Page 282. Session 5934, Zürich 9oct59. What is wrong with the opening Take the "A" Train 5934a on my tapes? The New DESOR has on page 1188 the following structure: 1°/2° BAND; 3°(nc)30BAND. On my two video-copies (KayJazz137 and another clearly from the German-speaking TV-station) I have a very natural 1°(nc)30BAND (approximately 0:42), fitting perfectly with the screen and on my audio-tape (originally said to be from Basel Sep59) I identify 1°BAND; 2°(nc)30BAND (approximately 1:15).

The audio-tape is interesting for two reasons:

a) the music is heard as back-ground behind the last part of an interview by a German-speaking journalist and it is difficult to distinguish whether the music we hear really is the beginning of Take the "A" Train or already the second chorus of what DESOR describes;

b) ever heard of this 0:51 interview led by an unknown, but obviously Swiss, interviewer?

Duke mentions the German award he won in 1957 for the music score for the film "Jonas" and looks forward to more writing in the style of what he did for "Anatomy of a Murder".

The interviewer then wishes him all the best for his stay in Switzerland and Duke finishes saying: ". and tell all your lovely listeners that ich liebe dich . madly"

The last part of the interview is overlapping with the opening of Take the "A" Train and perhaps not with the very beginning of the number. This sounds as if the orchestra is repeating the intro as Duke is late to show up and as if Duke was late because he accepted to answer a few questions, backstage, just before he enters the stage.

Possibly this is just the impression editing wanted to give but something seems wrong here. Anyone has an opinion on the matter ? Klaus Götting**

There is a complete version of the opening Take the "A" Train on another audio tape. On that same tape you will find Newport Up after The Mooche and you will find Passion Flower followed by Things Ain't What They Used To

Be and Happy Reunion after El Gato. These four selections are missing on your so called Basel tape as well as on the video recording. I agree with you that the interview should be included in the New DESOR. Sjef Hoefsmit**

Pages 398 and 483. 3Mar65, the correct first name of Whiston is Henry and not Harry. For many years he was Down Beat's Montreal correspondent and he signed his articles with Henry F. Whiston. Olaf Syman**

Henry also conducted the interview with Ellington on 17Aug67, when Duke was eating while he was telling about "The Jaywalker" and about the Canadian album "North of the Border". Sjef Hoefsmit**

Page 493. In the old Desor were two different sessions. One on 26Jan68 (1142) with an almost completely unissued Yale concert and one on Feb68 (1146) with a studio session with almost all the selections released on the Fantasy album. In the New DESOR is only one session on 26Feb68 (6810) indicating that the album contains only recordings made during the actual concert at Yale's Woolsey Hall.

I am well aware of Jerry Valburn's statement at the Ellington Conference in New York (12Aug93): "the real concert has been issued and no studio recordings do exist."

I am sorry. I cannot buy it. If I listen to the album I cannot believe that everything I hear was recorded on the same occasion. I cannot believe that these students kept quiet at moments when every other audience applauded during the performances. Furthermore, the editing is not impeccable. In some instances it is clear that the music and the sound made by the audience originate from different sources.

Mercer's listing, which came with the donation to the Danish Radio, has 5 additional titles, plus a two selection Medley. These titles are not found in the Danish Arkiv. In the Smithsonian Collection on reels #3 and #4 are two additional titles, Harlem and It Don't Mean a Thing. Maybe we will live long enough to hear the genuine concert.

See also my answer on Timmer's question Q17 on page 22 of this Bulletin. Sjef Hoefsmit

Page 551. LYON (France) 17Nov69.

No attention has been paid until now to this concert date. There exists however an audio segment of approximately 30 min. of fine quality: Black Butterfly, I Got It Bad, Drag, Fife, Perdido and the final Meditation.

We can easily imagine most of the other titles played during this concert, but have they survived in any collection? Duke's piano is very much in evidence, as for instance with a complete intro-chorus to Perdido (rare during these last years). Claude Carrière

What a pleasure to see another "fresh" recording popping up. The concert in Lyon at the Theatre de la Cit on 17Nov69 is confirmed in the Duke Ellington Itinerary. The source of this confirmation is the Willie Cook Itinerary. One would expect Willie Cook to be in the band at this session. But that is not so. He came back on 2Dec69 after the band returned from Europe. His Itinerary runs however from 29oct until 22Nov69. What a pity that we cannot ask him how he came to include these dates. DEMS

Pages 555 and 556. I Got It Bad part of Medleys 6970p and 6972i, 29 and 30Nov69.

The DESOR descriptions on page 915 are correct. Tony Watkins cannot be heard on these performances and his name should be deleted from pages 555 and 556. Klaus Götting

Page 633. Session 7171, 7Nov71, Copenhagen, 1st concert.

If one wants to be absolutely accurate one should indicate that Paul Gonsalves arrived on stage after the opening C-Jam Blues. (See video recording) Sjef Hoefsmit

Page 652. Session 7215, 21Feb72, Portland, 2nd set.

Add after the last title (Goof 7215f): Kinda Dukish & Rockin' in Rhythm; Addi; Diminuendo in Blue & Wailing Interval; 4:30 Blues; Take the "A" Train; Togo Brava (four movements); Satin Doll; In Duplicate.

Timner (4th Edition) has the correct sequence for this set.

I've again carefully listened to this tape and the sequence is without interruptions. The audience and the sound are the same so I'm sure that we have fresh titles here. Luis Contijoch

You mentioned the second set of 21Feb72 earlier in Bulletin 84/4-12. I only have in my collection the six selections as mentioned in DESOR. I will make a copy of your tape and send it to Italy. I am convinced that it belongs at the end of session 7215 and I expect that our Italian friends will accept it and include it in the New DESOR. I would call the last selection In Triplicate since I hear Paul Gonsalves, Harold Ashby and Norris Turney. I hope that one day, modern technology will make it possible to "repair" the marvellous rendition of "Togo Brava" from 21Feb72 on your tape. The sound quality is poor but the music is gorgeous and much better than in the studio sessions of 28 and 29Jun71. Sjef Hoefsmit

Page 784. Caravan. According to the list in MIMM Caravan was written by Ellington and Tizol together and Irving Mills is credited as lyricists (p.496) but in the New DESOR he is credited as a co-composer. I don't know if Mills ever wrote a single note and he is certainly not mentioned as a co-composer by Ellington, who credits only Tizol (p.87). Jørgen Mathiasen**

Page 1190. Take the "A" Train Grona Lund 6Jun63, 6349a. Description should read 1°BAND;cod6BAND. Comparison with another tape revealed that two bars are repeated. This is caused by a join. Sjef Hoefsmit

Page 1213. The Mooche Fargo 7Nov40, 4034b. Ray Nance or Rex Stewart playing during chorus 1°? Sjef Hoefsmit asked in DEMS 00/3-25: "any reason for a correction?"

Andrew Homzy (liner-notes for VJC double CD), the New DESOR and Eddie Lambert (liner-notes for the TAX double CD 3720/3721) credit Ray Nance.

Eddie Lambert (liner-notes for Jazz Society double LP 520/521 and in his "Listener's Guide" p.98) and David Fleming (DESMUK's Newsletter 7/2-21) on the other hand say that we hear Rex Stewart and I firmly believe that they are right. Also to my ears the first chorus of The Mooche is played by BB-HC(cl.)-OH(cl.)&RS; (not RN!) Any precise info or other opinion popped up in the meantime? Jean Portier

Pages 1213 and 1267. The description of The Mooche 7Nov40 4034b is correct. I quote from a letter dated 21Dec75 from Jack Towers about my Jazz Society double LP release of the Fargo concert:

"Eddie Lambert's notes are really terrific. He has a couple of errors: Nance opens up The Mooche . And the trumpet on Warm Valley is certainly Wallace Jones." Jack was present at Fargo (recording the concert) and he should know!

If you agree with him, you should correct the description of Warm Valley 4034l on page 1267.

The Jazz Society 2-LP-set was released in Dec75, the TAX CDs were released in 1989 (see DEMS 89/3-6).

I did "the correcting" of Eddie's sleeve note for the CDs regarding the trumpet soloist in The Mooche based on Jack's letter to me in December 1975. Eddie died on 12Mar87.

I never "consulted" Eddie regarding this I just did it without his approval!

If Eddie's "Listener's Guide" shows Rex Stewart as the trumpet soloist in The Mooche it proves that Eddie always believed the soloist to be Rex!

I don't recall that I ever mentioned Jack's note to Eddie! Carl Hällström

I went over to Jack's one day while I was writing the Fargo liner notes and we went over those solos, in particular The Mooche. At that time, he agreed it might be Stewart or at the least it was inconclusive. As I recall he had no real memory of it because he was so busy making the discs.

I credit Rex Stewart in my liner-notes. Annie Kuebler

Page 1268. Way Low 28Apr or May43, 4312a. Chauncey Haughton cannot have been the clarinet soloist. He left on 10Apr43. It could have been Oett Mallard if the date was 28Apr43, but since we know that the date was 28May43 (see suggested correction for Page 69 in this column on page 24) the soloist must have been either Jimmy Hamilton or Nat Jones. Sjef Hoefsmit

Page 1282. Your Love Has Faded 16oct39, 3921c. The trumpet playing on this version of Your Love Has Faded is clearly by Cootie Williams and not Rex Stewart, as shown in all discos, except the 1954 "Wax Works Of Duke Ellington" by Benny Aasland, who credited Cootie!

For comparison, please listen to Black Butterfly 15Feb40, 4004a. Cootie is the soloist and you'll recognize the same sonority, phrasing, the same soft and restrained way of playing (not really usual with Cootie). Claude Carrire/Jean Portier

Page 1440. (See also 01/2-30). Interestingly, Louis Armstrong insisted that his birthday was July 4, 1900, but his birth certificate, uncovered several years after his death, indicated he was actually born on August 4, 1901. Bill Saxonis

Page 1459. I read in the Daily Express of 10oct01 that Betty Farmer died on the 11th of September. She worked in the North Tower of the World Trade Center on the 105th floor in the third week of her new job. Her appearance on stage in the Carnegie Hall with the Duke Ellington orchestra was mentioned in the article. Peter Caswell**

And is confirmed on CA-29, see page 2. DEMS**

Page 1502. I am well aware of the discussion that took place over the spelling of Whetsol. In the absence of any proof one has to come down in favour of one or the other when using poor Arthur's name. I'm simply using the most convenient until all the literature is corrected and re-published.

Whetsol would be bemused to know that anyone remembered him in 2001. He'd no doubt be sad to learn further that they were discussing the spelling of his name rather than his music, particularly since his real name was Arthur Parker Schiefe (see Grove). Steve Voce

"Schiefe" was the surname either of Arthur Whetsol's father or stepfather. He was sometimes called the nickname "Chief." (this is note 2 from Mark Tucker in "Jazz from the Beginning" on page 47) DEMS

Page 1503. (See also 01/2-30). The birthday of Cootie Williams is certainly 24Jul1911. This is the date that I saw in his passport. Luciano Massagli**

01/3 DEMS 27

Errors in Bulletin 01/2

In DESOR small corrections 5004 on page 01/2-30:

ad 67 - delete (01/2-X); add (01/3-17/4)

ad 116 - delete (01/2-X); add (01/3-17/4)

ad 370 - delete 01/2-X/p.370; add 01/2-29

NOTE: These typing errors have been corrected in past online issues - Peter MacHare (jun 2003).