



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/1 April-July 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

Sad News Wendell L. Marshall 02/1 DEMS 1

Wendell Marshall, who played bass with Duke Ellington from Sep48 until 2Jan55 (with a short interruption in Feb53), died on 6Feb at his home in St. Louis. He was 81.

The cause was cancer, said his daughter Joan M. Marshall.

Wendell Lewis Marshall was a first cousin of the famed Jimmie Blanton, who was a star with the Ellington orchestra. Influenced by Jimmie's work, Wendell began playing bass professionally in the late 1930's with local bands in St. Louis. After Junior Raglin and Oscar Pettiford replaced Jimmie Blanton, Wendell brought back Jimmie's instrument, which he had inherited, in the Ellington aggregation.

Wendell can be heard to advantage on Duet (1951), which he shared with clarinetist Jimmy Hamilton; on Ellington's 1953 trio album, "Piano Reflections", and on his solo feature, She Wouldn't Be Moved.

He can be seen on screen in the pictures "Symphony in Swing", "Salute to Duke Ellington" and in the 1952 Snader Transcriptions.

After his stint with the Ellington orchestra, where he was succeeded by Jimmy Woode, he recorded with many top jazz artists of his era, including Ella Fitzgerald, Mary Lou Williams, Ray Charles, Coleman Hawkins and Dizzy Gillespie. In all, Wendell Marshall appeared on more than 150 albums, said Patricia Willard.

After leaving Ellington, Wendell played in the orchestras of a number of Broadway shows, including "A Funny Thing Happened on the Way to the Forum" and "Fiddler on the Roof".

In 1970 he started an insurance business in St. Louis. At the time of his death Wendell was the senior surviving instrumentalist of the Ellington orchestra.

He was a Honorary Member of TDES for more than 30 years.

Wendell Marshall was divorced from the former Yvonne Fairbanks. In addition to Joan Marshall, of Mount Vernon, N.Y., he is survived by two daughters, Cynthia A. Marshall of Queens and Carol E. Pettus of St. Louis, and two grandsons.

(Sources: Patricia Willard; New York Times, 17Feb02; and Newsletter TDES NY, Mar02) DEMS

Good News Doctor Walter van de Leur

02/1 DEMS 1

On 12Mar02, the diploma of the degree of Doctor in Musicology at the University of Amsterdam was presented to Walter van de Leur. His dissertation was almost identical to his recently published book "Something To Live For". One of the "opponents" was Billy Strayhorn's nephew Professor Gregory Morris, Ph.D., who came from the USA especially for this occasion. There was a large attendance in the beautiful ancient Lutheran Church, which is used as the auditorium of the University. There were interesting questions brought forward for Walter to comment on. One of these, the relationship between score and recording, has been subject of discussion on Duke-Lym in the past. Isn't it the case that in jazz music the recording is more important than the score? In his answer to another question, Walter emphasised that his dissertation was not a biography or an attempt to compare Duke Ellington with Billy Strayhorn as composers, although it was inevitable that some aspects of these issues were raised in his work. Walter said that before he read David Hajdu's book, he had the impression that Billy's music itself was more or less an autobiography.

Walter was asked, did he believe that it would be possible to programme a computer to distinguish between the scores written by Duke and those by Billy? His answer was no. There was some discussion about authorship related to arrangement. In classical music, it is customary to credit a work to the original composer even if it is re-written by others.

There was a discussion about the difference between Duke and Billy being absolute or only occasional. Walter went a very long way in his claim that he was able to distinguish between both composers, even if it only concerned some minor parts in a score. Some of the arguments did not seem to be scientifically very objective in my opinion. Speaking of the so-called "third stream", one of the opponents found Billy's works much more lively and fresh than those of Gil Evans or John Lewis. At another point Walter explained that he prefers compositions with several themes, combined and through composed, to single-themed compositions. He was not very impressed with Duke's way of jumping from one musical idea to another. On page 111 of his book Walter is even more explicit: "While Duke's adaptations of Strayhorn's arrangements still result in acceptable music, the damage caused by cut or reshuffled sections in more personal Strayhorn originals is definitely greater." This is in my humble opinion a matter of taste. My taste differs apparently from Walter's, but that does not diminish my great respect and admiration for his work. By the way, my friend Gunther Schuller agrees with Walter, see Walter's book page 59, when Gunther speaks of Strayhorn's and Ellington's "inability to develop material compositionally beyond the vignette or cameo stage". I do not believe that Duke didn't know how to develop a theme. I believe that he preferred (like I do) to listen to a "fresh" idea instead of a repetition of the same theme in many different stages of development. That must have been the reason that Duke adapted Strayhorn's work before it arrived on our turntables, which made it so difficult for us to hear the differences between Duke's and Billy's work.

Another statement in Walter's book which I think is rather speculative is on page 87: "Strayhorn had to pay a price for being on Ellington's team: his contributions often remained unknown to the larger audience." I wonder how much more his work would have been known if he had not joined the Ellington aggregation. I even wonder

if Walter would have chosen Billy Strayhorn's work as the subject of his dissertation. I am very happy that he did. He has certainly made a great contribution to the growing fame Billy has enjoyed posthumously, and that is good. His book is really terrific. It solves all the problems of those who are eager to know who wrote what. Walter's degree ceremony itself was impressive. It was followed by a concert by the Dutch Jazz Orchestra. This was given in a nearby small circular concert hall better suited for a small ensemble, as became apparent when Rob van Bavel played a masterful piano solo titled Sprite Music, and when he accompanied Marjorie Barnes in two songs with lyrics by Garcia Lorca, The Flowers Die of Love and Love, Love. The whole one hour concert, but especially these three beautiful compositions, proved beyond any doubt that Billy was a great composer and a very different one from Ellington. All the selections of this concert are included in the 4 CD box (see 02/1-22/2, 3, 4 and 5) which was presented to Gregory Morris and Mrs Peavy from the US Embassy during a short intermission. The whole day (blessed with fine weather) was a huge success. I am grateful for Walter's invitation and I congratulate him sincerely on his well-deserved elevation to this degree. Sjef Hoefsmit

NEW BOOKS

Walter van de Leur "Something To Live For" The music of Billy Strayhorn 02/1 DEMS 2

2002 starts with the release of a major new work by Walter van de Leur (see DEMS 01/3-1).

I just picked up my copy and I have only read about 45 pages of this fascinating book so far. Mr. Van de Leur has studied the existing scores of Strayhorn, and offers a very technical analysis, but don't be deterred from reading it if you don't have an advanced knowledge of music theory the book reads very well, but slowly because it is very filled with information and analysis, and it will likely send you to your record collection or piano as you read.

The author's focus is an analysis of Strayhorn's work, with a minimal amount of information on Strayhorn's personal life. Mr. Van de Leur does seem to seek to enhance Strayhorn's status, but he is not preachy, and his thesis is supported by his analysis of the hard evidence the written sheet music and recordings.

Some may think that by exalting Strayhorn, Ellington is being diminished. Such is not the case. The inclusion of the genius of Billy Strayhorn in the world of Ellington is simply more evidence of the greatness of Ellington.

I highly recommend "Something To Live For". Ken Steiner

Maurice Peress "Living with American Music: from Dvorak to Duke Ellington" 02/1 DEMS 2

Maurice Peress reports in the February TDES Newsletter that he is preparing this book for Oxford University Press. Three chapters will be devoted to his work with Ellington and particularly Duke's masterpiece "Black, Brown and Beige."

In an e-mail message to Lena Ellington on 29Jan00, Maurice reported that the book went to Oxford Press "last week". We hope that the publisher will not "sit" on the manuscript much longer (as Maurice Peress described the publisher's activity during the waiting period in DEMS 00/3-9/2). DEMS

NEW FINDS

National Urban League bc 30Mar41 02/1 DEMS 2

This broadcast is mentioned in Klaus Stratemann p.166 and in Ken Vail's Diary p.196, but no specifics are given.

I found on an E-bay auction last year an acetate with a recording of Flamingo by the Ellington orchestra with Herb Jeffries, which originates from this broadcast.

Floyd G. Nelson wrote in the New York Age column "Harlem": "Congrats to the National Urban League, and the star studded program over the nationwide hookup on the CBS Sunday (30Mar41) .This was the first full hour, all-colored radio program, with the most outstanding negro stars of the country participating, and should long be remembered. (.) Orchids to the stars, who contributed their talents . Louis (Satchmo) Armstrong, John Kirby, Ethel Waters, Duke Ellington, Eddie (Rochester) Anderson, Canada Lee, Eddie Green, Jimmy Baskette, Eddie South, Bill (Bojangles) Robinson, Edward Matthews, Joe Louis, Marian Anderson, Troy Gorhum .to Edward Lawson, director, and speakers: Elmer Carter, Hubert Delany, John P. Dancey, Charles Poletti, Eugene K. Jones (.)"

According to Anthony Barnett (Black Gypsy: The Recordings of Eddie South, p.53), the original CBS line ET is found in the CBS collection at the Library of Congress (LC ref. LWO 6736 R13B4-14A7), but when he asked CBS for permission to copy the broadcast, permission was refused. Steven Lasker

Hurricane Restaurant bc 1Jun44 02/1 DEMS

In 1990 I found in a used record store in L.A. a 12" acetate aircheck with this broadcast. I gave the disc to Jerry Valburn and I suppose that it is now in the Library of Congress. These are the titles: San Fernando Valley; Perdido; My Little Brown Book; Hop, Skip and Jump (nc); Ring Dem Bells; Now I Know and Mood To Be Wooded. Steven Lasker

Steven has sent me a copy of this broadcast. I checked it. Each selection is "fresh", not included in the New DESOR. The same 7 selections with the same date are found in the Timme Rosenkrantz collection at the Danish Jazz Center at R nnende on the acetates numbered T-8-A and T-7-A.

The music is fabulous. Steven generously gave me permission to use this broadcast for a future DEMS cassette. Sjef Hoefsmit

VIDEO REPORTS

Goodyear Jazz Concerts 02/1 DEMS 3

In the early 1960s the Goodyear Tyre Co. commissioned five jazz films (one of which featured the Duke Ellington Orchestra) and the soundtracks were issued on an LP. I remember having to go to a filling station in Manchester U.K. to buy a copy. Three of these colour films have recently been re-issued by Storyville Videos under the title of Jazz Festival Vol. 2. SV 6074. The programme recorded on 9Jan62 contains several gems. It opens with Take the "A" Train with Ray Nance playing his classic solo. Paul Gonsalves and Johnny Hodges respectively feature on Blow by Blow and Things Ain't What They Used To Be. VIP's Boogie/Jam with Sam are showcases for the band's phenomenal soloists and just about everyone in the band has an opportunity, including a sparkling solo from Shorty Baker. The video also contains sets by the Mike Bryan Sextet featuring Georgie

Auld and the Bobby Hackett Sextet with classic contributions from the likes of Bob Wilber, Urbie Green, Dave McKenna and, of course, Bobby Hackett himself. The video is available from Acorn Music tel: 0044(0)2076199111, email john@cadillacjazz.co.uk. Frank Rutherford

Goodyear also issued a promotional LP for their customers. I got one, being in the tyre business in those days. It was called 'Jazz Concert' and is on the Goodyear label. Volume 1 'Original soundtrack from Goodyear Jazz Concert Motion Picture Series'. One side was DE, the other Bobby Hackett. Michael Palmer

The Goodyear LP (produced by the CBS Records Special Products Division) was released in 1962 and was for a long time the only release of this recording. Storyville released the soundtracks in a series of LPs in the late 70s. (See Klaus Stratemann p.450). In 1986 Ellington's concert was released on a Storyville CD Masters of Jazz Vol. 6. In 1988 Storyville released a video tape (SV 3002) with only Ellington's contribution as The Goodyears of Jazz Vol. 2. DEMS

The video shows the band in action all right, but in a very antiseptic and uninspiring setting (the set looks like a hospital operating theatre). And then there is Duke side saddle at the piano grinning for the camera. I hate that. It sent me scurrying to find my favourite Duke video "Memories of Duke" from 1968. Loose and warm music in a fabulous setting. Keith Richardson

Willie "the Lion" Smith

02/1 DEMS 3

There is a new PBS documentary "Willie the Lion." The film, produced by faculty member and four-time Emmy Award winner Marc Fields, is a musical biography of Harlem legend Willie "the Lion" Smith, whose imaginative piano techniques influenced generations of jazz musicians but failed to win him much recognition outside the music community. Bill Saxonis

It's the fifth "film" (video) of producer Marc Fields (a relative of songwriter Dorothy Fields), and was created for New Jersey Public Television, where he used to work (he's now a teacher in Concord, MA). It's being distributed in the USA not by PBS (Public Broadcasting Service), but by the much smaller consortium known as American Public Television.

The documentary runs 57 minutes, and includes footage from a variety of sources. There is a good mix of music-making and talking by The Lion, Ellington, Billy Taylor, Mike Lipskin, Brooks Kerr, and others. I felt the show did not condescend to its audience, and overall acquitted itself strongly. John Edward Hasse

The Duke Ellington Masters

02/1 DEMS 3

See DEMS 01/2-10 (centre of right column)

To explain the problem with the time for the 2Nov69 concert, I just want to say that it is listed in one brochure as 123 min (= 2 hours and 3 minutes) but in fact should have been listed as 1 hr 23 min (= 83 minutes). I am sure you can see how this mistake happened without further comments. Karl Emil Knudsen

DEMS Domesticities

DEMS goes online

02/1 DEMS 3

In order to reach more Ellington collectors in the world and to make it easier and less expensive for those who prefer the Internet to a printed Bulletin, we decided to accept gratefully Peter MacHare's offer to publish the Bulletins on his web-site, A Duke Ellington Panorama with the address: www.depanorama.net. You can expect to find this Bulletin online early in June.

We hope that as soon as you decide to cancel your DEMS membership and to switch over to the Internet edition of the Bulletin, you will notify us so that we can delete your name from the mailing list. We will then send you a report of your DEMS account and we will ask you to settle it if it is negative, or we will offer to send your money back if it is positive.

We will try to continue to print the Bulletin for DEMS members. It is possible that we have to decrease the number of free subscriptions and that we will have to increase the donation we ask our members to pay each year, if the number of members goes down too drastically. It should also be made clear that only DEMS members can order Azure cassettes or other releases for reasons related to copyright.

It is obvious that in the future, when everybody has an Internet connection, printing and mailing the Bulletin will no longer make sense. We are now facing a transitional period in which we have to take care of members without an Internet connection (as we promised in Bulletin 98/1-19). We hope to be able to continue doing that until the moment comes when everybody has switched over to A Duke Ellington Panorama to pick up the latest edition of the Bulletin. We sincerely hope (and we will support this wholeheartedly) that when that time comes, there will be others who will take over the preparation of the Bulletin or whatever name it will have at that time. They will be freed from the burden of having to print and to mail the Bulletins and they can with support of many Ellington collectors in the world concentrate on continuing Benny Aasland's 1979 initiative as long as there are questions to be asked, answers to be given, and important news to be circulated. It must be said that the growing number of new and young Ellington collectors makes us believe that this is not only possible but also highly desirable. DEMS

Typing-errors

02/1 DEMS 3

01/3-8/1 (twice): The correct name is Rob Bamberger, not Bob. Carl Hällström

01/3-8/2: The correct name is Gertude Niesen, not Nielsen. Carl Hällström

01/3-15/2 middle of second paragraph: Star-Crossed Lovers is recorded 3May57 and not 3May56. DEMS

01/3-20/Q6: The 4th and 5th should read the 6th and the 7th. Sjef Hoefsmid

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



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Telephone: +32 3 315 75 83

Email: dems@skynet.be

Part 2.

DISCUSSIONS - ADDITIONS - CORRECTIONS

Music America Loves Best (MALB)

02/1 DEMS 4/1

See DEMS 01/3-8/2

17Dec44 session - AFRS did delete "ad talk" but not performances, thus it is very unlikely that "the original broadcast may have had more selections". I venture to suggest that Do Nothin' Till You Hear From Me and Somebody Loves Me do not originate from this broadcast at all. Benny did "confirm" that Somebody Loves Me "belongs" to the 17Dec44 session in a letter to Sjef but he may have been wrong. Did he support his claim with a cassette of an unedited recording of the complete NBC network broadcast? Carl Hällström

No, he did not. As you can read in my article, I do not have a recording in which Somebody Loves Me is linked to this session, but Do Nothin' Till You Hear From Me seems to be genuinely linked to it. (One can never be sure, as you yourself explained in a longer contribution to this discussion, later on this page.) Sjef Hoefsmit

Duke was definitely one of the guests on the bc of 17Dec44 (4:30-5:00P EWT). There are advertisements to this effect in the radio section of the New York newspapers. Worcester is not that far away. With the band bus waiting downstairs outside of the studios, the trip could easily have been made in under 4 hours. Benny and I checked this out many years ago and confirmed both the broadcast appearance and the Worcester dance date. Jerry Valburn

There is no question about Duke being present on the recording for (or of) MALB # 1. We (Carl Hällström and I) only question the date. The broadcast was on 17Dec44, OK. But was it pre-recorded like MALB # 77? Sjef

DESOR is incorrect (on p.1305). The AFRS transcriptions in the MALB series are all two sided, double faced. On a 16" transcription you can put approximately 15 minutes on each side and these programs were half-hour shows. I still recollect that when DESOR listed the AFRS Date With The Duke Transcriptions in their original paperback books they showed them as 12" LPs! Jerry

We know that the AFRS-transcriptions of US network series, like MALB, are, more or less, "the original broadcasts" with new intros ("AFRS presents a re-broadcast of that popular etc etc") and new endings ("This is the Armed Forces Radio Services"). "Ad talks" and references to certain events were removed (the AFRS transcriptions might first have been played up to 5-6 months after the network shows were aired in the USA). The dates of the original broadcasts were shown in the waxes of the AFRS transcriptions. But sometimes the dates were replaced by the words "Dub show" and now I turn to "Bozy" White's booklet "The Eddie Condon Town Hall Broadcasts 1944-45", page 10:

"In some cases AFRS, for reasons that only can be guessed at, had a need to produce an AFRS show when there was no network show at hand. AFRS did this in two ways. First by using a "Replacement show" and secondly by a "Dub show". These "Dub shows" have baffled researchers for years and little wonder!"

A replacement show would have a label which read something like "MALB # XX replaced by Dance Time # XX" so no problem here, but at times there would be "MALB # XX" on the labels but the "broadcast dates" in the wax were replaced by "Dub show". These shows are really "foxy", clever editing gives the impression that you are listening to a "genuine" MALB show but this is actually a mixture of stuff from earlier shows. Thus, selections are repeated, guests who never attended the same network show now appear together, and so on ! I haven't any proof as yet that the AFRS series of the MALB broadcasts had any "Dub shows" but that might be the case and could explain "the homeless MALB bonus tracks" that Jerry Valburn sent along with some of the complete transcription versions. Carl

In regard to MALB, AFRS had the ability to insert material from other broadcasts in the same series. (This happened many times on Date With The Duke.) So, until I can find the log of what tunes were played on each show (hopefully this information is now at the Library of Congress which acquired all the NBC files) we cannot really determine in what original show Do Nothin' Till You Hear from Me with Gertrude Niessen was performed. I'll be stopping at the Library on my way to Massachusetts this coming April. I hope to have the FINAL answer(s) on all of this. Jerry

Nameless Hour (a third take!)

02/1 DEMS 4/2

See DEMS 01/3-10/2

I cannot believe that neither Luciano nor Sjef Hoefsmit have spotted the very clear difference between both takes of Nameless Hour (24Jul67). The first and the last part are almost identical but in the middle is an improvisation by Ellington which is totally different. It begins after the last note on the bass when Ellington starts his solo and it continues until the violins take over again. Georges Debroe

The mystery is solved. When Georges called me, I started to suspect the Decca LP. The great difference Georges is talking about is between the Decca LP 75069 and the Attic CD 1425 (DEMS 96/1-9). The difference starts on the CD at 5:52 during the 12 bars passage by Ellington. It seems that Ellington's piano-part, which he followed scrupulously until that very moment, slipped on the floor. Here the LP is indeed very different, to the extent that it misses two bars of Ellington's passage. Synchronous comparison reveals that he continued playing differently until the very end of the piece. Maybe because Ellington suddenly started to improvise, the conductor started the orchestra earlier. This is not a matter of an insert replacing the end of the recording. Slight differences in Duke's piano playing occur earlier, in the neighbourhood of 1:40 to 1:50. We all took it for granted that the Attic CD would be an identical re-release of the Decca LP. Only Georges Debroe noticed the difference as he earlier did with the alternate take of Joya Sherrill's I'm Beginning To See the Light (DEMS 98/4-1). Georges is the champion among what Duke called: "the people with the ears."

The difference between the Radio Canada LP recently discovered by Georges Debroe and the Attic CD is as I said earlier, hardly noticeable. However, after having spent several hours with these three takes I am convinced that they are all different. When I compared the CD with the Radio Canada LP earlier, I concentrated on Ellington, but now I

have specifically listened to the orchestra. The score is identical but the tempi are slightly different. Ellington obviously plays from paper from beginning to end. Sjef Hoefsmit

We have listened attentively to Nameless Hour. You are right about the Decca LP and the Attic CD: there is a clear difference in the pass by Ellington and we made the addition of an alternate take in the New DESOR. Correction-sheet 1034. We have on the contrary not found aurally any difference between the Attic CD and the Radio Canada LP: we do not feel up to consider another alternate take. Luciano Massagli**

Take the "A" Train: An Ellington / Strayhorn Collaboration?

02/1 DEMS 5/1

Billy Strayhorn was likely unaware of it, but in writing Take the "A" Train he used chord progressions from a song written by Ellington years before.

The Ellington in question is Duke, not his son Mercer, for whom a specious claim to "A" Train's authorship could be argued on the grounds that he is the song's sole credited composer in its earliest incarnation on Standard Program Library P-132, a 16-inch ET recorded 15Jan41. While this disc's labels omit composer's credits, copies of the company's catalogs credit "Mercer Ellington" in one edition (this entry is reproduced in Benny Aasland's Wax Works of DE, 1940-42) and "Ellington" in a later one. However, according to Mercer (David Hajdu, *Lush Life*, p84), "A" Train was written by Strayhorn and Mercer's own not inconsequential contribution to the song's birth was to rescue the manuscript from "out of the garbage".

Writers and musicians have long noted "A" Train's similarity to the standard Exactly Like You, which was credited to Dorothy Fields and Jimmy McHugh on its 3Feb30 copyright deposit, and first recorded by Seger Ellis on 28Mar30. The latest to address this topic is Walter van de Leur, in his praiseworthy new book, *Something to Live For: The Music of Billy Strayhorn* (pp48, 292):

"With its chromatic eighth-note lines, "A" Train's bebop-flavored theme is surprisingly modern, although the chord changes seem to owe a debt to the 1930 Jimmy McHugh/Dorothy Fields composition Exactly Like You." [...] "McHugh's theme, however, does not touch on the characteristic flatted-fifth in bar three. Aware of their shared chord progressions, Charles Mingus made a recording that simultaneously featured the themes of Take the "A" Train and Exactly Like You (May 25, 1960, issued on Charles Mingus: *Charles Mingus Revisited*, Mercury MG20627)."

Not disclosed in print until now is the debt Exactly Like You would seem to owe to the chord changes in the main theme of a slightly earlier song, Oklahoma Stomp. This was brought to my attention by the highly observant pianist and jazz scholar Brooks Kerr; Mark Tucker later concurred. Provisionally titled as "Oklahoma Stuff," Oklahoma Stomp was recorded on 29Oct29 by "The Six Jolly Jesters," who consisted of eight Ellingtonians plus two of the four members of the Washboard Serenaders, who were also on the bill at the Cotton Club that season. A third Washboard Serenader, Harold Randolph, appears on Goin' Nuts, the other title recorded by the Jesters on this "Black Tuesday" when Wall Street went nuts.

One may reasonably infer that Exactly Like You's melodist, Jimmy McHugh, was exposed to Oklahoma Stomp prior to its 1Feb30 release on Vocalion 1449, in that:

1. McHugh was in these years a partner at Mills Music, Inc., which firm published both his compositions and those of Duke Ellington. The Mills office often received advance pressings of records by Ellington.
2. McHugh composed the music for every Cotton Club revue between 4Dec27 and 1Mar30. The house band in those years was Duke Ellington and His Cotton Club Orchestra. As McHugh was a habitu, of the club in addition to being on its staff, exposure to Ellington's own repertoire, which was performed at the club nightly for dancing and broadcasts and in late 1929 and early 1930 likely included Oklahoma Stomp, was inescapable.
3. McHugh was a friend and associate of Duke Ellington, a devotee and booster of Ellington's music and he wasn't deaf.

Incredibly, the labels of the original issues of Oklahoma Stomp (Vocalion 1449) and its session-mate Goin' Nuts (Vocalion 15843) credit "Mills" as composer.

This is particularly unbelievable in the case of Oklahoma Stomp, because its secondary theme played by trumpet (16bars) followed by Duke's piano (16 bars) is Soda Fountain Rag, the first piece Ellington ever wrote, in Washington D.C. circa 1914. (The Soda Fountain Rag theme doesn't appear in Exactly Like You or Take the "A" Train.)

Irving Mills, Ellington's manager and co-publisher from 1926 to 1939, appended his name to dozens of Ellington's compositions. In the opinion of some knowledgeable associates, Mills had no aptitude for musical composition, and his contributions to Ellington's songs were limited to titles, lyrics, and publishing. Songs credited solely to Mills are rare; Ellington recorded just two of them (Oklahoma Stomp and Goin' Nuts) during the course of his long career. (Sharpie, recorded 2Aug38, was composed by Paul Mills, not Irving as shown in some works.) As the principals are no longer alive, the inside story of how Mills' name came to appear on Vocalion 1449 as the composer of Oklahoma Stomp will likely never be told. In any case, Oklahoma Stomp is a Duke Ellington composition copyrighted in 1962 according to ASCAP, and records released since then have credited Ellington, not Mills. Thus, barring a freak concurrence worthy of a "Twilight Zone" episode, Duke Ellington composed Oklahoma Stomp, which begat Fields and McHugh's Exactly Like You, which Strayhorn recast as Take the "A" Train in what may be regarded as an unconscious collaboration with Ellington many years and one song removed. Steven Lasker

1950 European Tour, Trombone Section

02/1 DEMS 5/2

See DEMS 01/3-10/1

Ted Kelly apparently had been mentioned as 3rd trombone in the pre-publicity and he may have been present at the tour's beginning. I am certain however that he was not in the band for (at least part of) the concerts at the Palais de Chaillot in Paris mid Apr50 and did not return for the rest of the tour. I attended some concerts in Paris and am convinced that I remember correctly the (only) two trombones Lawrence Brown and Quentin Jackson, as also for the final European appearance at the Salle Wagram in Paris on 20Jun50 (see DEMS 98/3-13 + 98/2-22). Reinhartz/Syman are right and Håallström's Stockholm photo also confirms: two-trombone section during (most of) the 1950 European tour. Jean Portier

Rex or Ray?

02/1 DEMS 5/3

See DEMS 01/3-5

Blue Serge. We have read carefully the discussions about the trumpet soloist. On the Standard Radio Transcription of 3Dec41 (4126f) it is Ray Nance indeed, but we confirm Rex Stewart on the earlier Victor recording of 15Feb41 (4105e) and in the Casa Mañana broadcast the next day 16Feb41 (4106i). Probably the sheets of music were made later, for the Standard Transcription recording. Luciano Massagli

The Harlem Footwarmers

02/1 DEMS 5/4

See DEMS 01/3-13/1.

Many thanks to Steven Lasker for the reliable research made on the OKeh matrixes. At this point we cannot do anything but accept the date of 8Jan31 for the session 3018 and we will make the corrections in the New DESOR.

Luciano Massagli

Togo Brava and Afro-Eurasian Eclipse 02/1 DEMS 6/1

When I received the CD Togo Brava Suite (Storyville 8323, see DEMS 00/2-16/1), I noticed that Bjarne Busk, who wrote the liner notes, and the Smithsonian do not fully agree, when it comes to identifying tunes. They don't even agree on what parts belong to the suite. As we learned from your article in the latest Bulletin (01/2-25/2), Bjarne Busk had good reasons for his statements: the text on the cover of the tape box. But is not the Smithsonian cataloguing based on evidence too? At first glance it seems strange that numbers 2 & 4 of the Smithsonian are listed as two parts of the suite and at the same time are identified as the same tune (or two versions of one tune). This happens to numbers 5 & 6 on the Smithsonian list as well. But the listing of the Smithsonian is meant as a finding aid, and not as a decision on the number and the sequence of parts as planned by Duke Ellington.

The statements given by Bjarne Busk resp. the Smithsonian:

Togo Brava Suite (7 parts) (Ellington) rec. 28/29Jun71.

The CD includes:

1. Mkis (Soul Soothing Beach)
2. Tego
3. Togo or Yo-Yo (Naturellement)
4. Too Kee (Amour, Amour)
5. Buss (Right On Togo)
6. Soso; "This is the first recording of the piece, which later for unknown reasons has been mis-titled by discographers as Wood or Woods. The title Woods belongs to a complete different composition, also known as The Piano Player and has nothing to do with Soso." (From the liner notes by Bjarne Busk)
7. Toto (Afrique); "Toto was a re-use of a composition from the year before, called Afrique, and later to be used in 'The Afro-Eurasian Eclipse' (as was - by the way - a composition from 'The First Sacred Concert', Tell Me It's The Truth, which was re-titled True)." (From the liner notes by Bjarne Busk)

NMAH Archives Center, Duke Ellington Collection includes (in alphabetical order):

1. Buss a.k.a. Right On Togo
2. Goso s.a. Too Kee a.k.a. Amour, Amour
3. MKIS a.k.a. Soul Soothing Beach. MRIS see MKIS.
4. Too Kee s.a. Goso a.k.a. Amour, Amour
5. Toto s.a. Tugo a.k.a. Yoyo a.k.a. Naturellement s.a. Afro-Eurasian Eclipse
6. Tugo s.a. Toto a.k.a. Naturellement a.k.a. Yoyo s.a. Afro-Eurasian Eclipse
7. Truth s.a. Afro-Eurasian Eclipse s.a. Sacred Concert 1.

Does not include Tego. "Tego see Afro-Eurasian Eclipse".

Does not include Soso. "Soso (see Woods) see Afro-Eurasian Eclipse".

Does not include Afrique. "Afrique see Afro-Eurasian Eclipse".

"Naturellement see Tugo see Toto."

"Tego aka Limbo Jazz s.a. Virgin Island Suite".

"True a.k.a. Tell Me It's The Truth s.a. Afro-Eurasian Eclipse".

"Yoyo see Toto see Tugo."

By the way, Toto (Afrique), track 7 of the CD, is certainly not the Afrique as I know it from the "Afro Eurasian Eclipse" of Feb71. Toto is a free modal blues, Afrique is built in 8 or 16 bar structures. The free modal flow and the rhythmic approach of the tunes are somewhat similar, but that's all. Hans-Joachim Schmidt

In the Danish collection is a complete recording of the first recording session of "Togo Brava Suite" (28Jun71) and an incomplete recording (probably a dub with selected takes) from the second session (29Jun71).

It is important to realise that Duke very likely made his own choice for the dubs to take home. There were no other selections copied onto this "master tape" although there were another three selections recorded on the 29th and many more recordings from earlier sessions were dubbed on the 29th.

I am not convinced that the Smithsonian cataloguing is founded on trustworthy evidence. Errors were found earlier in other parts of the files and here again some titles are not correct. Toto is absolutely different from Naturellement and Naturellement has nothing to do with the "Afro Eurasian Eclipse". We know now that Soso and Woods are very different. See DEMS Bulletin 01/2-26.

The inclusion of Tego and Soso in the Afro Eurasian Eclipse is probably based on the listing in MIMM p.522.

The only available live recording of the "Afro Eurasian Eclipse" was made at Monterey on 18Sep70. Here Duke played in this sequence: Gong; Chinoiserie; Tang; True; Big Luv; Afrique; The Hard Way. Duke mentioned Chinoise after Chinoiserie and Django Django before Tang. Duke announced Afrique as Deep Forest and he talked about Didjeridoo between Afrique and The Hard Way. He described the didjeridoo as a one-note instrument, played by Harry Carney during the first selection (Gong). It is a pity that he did not give us more titles during this concert, but he may not have made up his mind yet. Mercer added Didjeridoo and Ocht O'Clock Rock and dropped Big Luv for the release in 1975 on Fantasy. I suggest that we only accept these nine selections as parts of the "Afro Eurasian Eclipse". Another argument is the fact that seven of the eight selections on the album were recorded on the same day, 17Feb71. Ocht O'Clock Rock was recorded on 14May71. It was previously recorded as Mich on 11Jul67 and released on volume 8 of the Private Collection. Big Luv is found in live recordings starting 20Jun70. A studio recording of 9Dec70 is in the Danish collection and was broadcast in bc # 32 (30Aug85). It has not yet been released.

That Tego is the same as Limbo Jazz, which is claimed to be the same as Island Virgin originates from an article by Erik Wiedemann in the Annual Review of Jazz Studies # 5 (1991) p.45. These three selections are somewhat similar, however in my opinion they are different.

I have listened to both versions of Afrique and I agree that they are quite different, still I have the feeling that they are based on the same 16 bars theme. If you follow the descriptions in the New DESOR p.722, you find only twice the theme complete in the "Afro Eurasian Eclipse" version and only once in Toto. All the rest is passages and incomplete choruses. See DESOR 7109t and 7136j. Sjef Hoefsmit

Out of print MusicMasters CDs

02/1 DEMS 6/2

We have the out of print MusicMasters Duke Ellington box sets in stock. They are factory sealed and include "The Great London Concerts" (DEMS 97/2-13), "New York Concert" (95/1-6), "The Great Chicago Concerts" (94/2-4), "Cornell University Concert" & "Cornell University Second Set" (96/2-11). I have had these CDs in my personal collection since they were issued. All are of very high quality except Cornell Second Set. Price is \$59.99 USD (for the entire box set of 6 CDs) + shipping/handling, which is \$6.00 within the USA. I will be glad to forward a more thorough description to anyone who is interested.

We also have the RTE 29/30Jan65 2 CD set in stock for \$9.99 USD. (See 94/1-4) Geff Ratcheson, P.O.Box 1650, Renton, WA 98057-1650, USA E-mail geffr@evergo.net

Harry Carney's Alto Clarinet Solo on Saddest Tale.

02/1 DEMS 7/1

See DEMS 01/3-6/2.

You ask if I am sure that Duke was familiar with the instrument used by Harry Carney for Saddest Tale (12Sep34), which we know now from Harry's own words to have been an alto clarinet. The answer has to be, no. When I wrote

'it is no surprise that Duke was familiar with it', I meant I feel confident that he would have seen alto clarinets prior to 1934, and that he would have recognized the loaned instrument Harry plays on *Saddest Tale* as one. The 1923 photo supports this view. I would be greatly surprised to learn that, on seeing the instrument on loan from the Connecticut professor, Duke had reacted 'that's a funny looking instrument, some kind of clarinet, I guess; I wonder what it is.' I think it's much more likely that he thought, 'that looks like the big clarinet with the deep sound that Sweatman played.' Duke must already have been alive to the sound possibilities of different instruments in 1923 when the photo was taken, and so must have been interested in other musicians' instruments. Hence, he should have recognised this one with familiarity when it was offered in 1934, even if he thought of it as a 'mezzo' rather than an 'alto', as he evidently did in 1947; and even if it had special features.

I didn't mean to suggest that the alto clarinet was common in 1923. I said that it was commoner in those days, meaning simply that it became less common as the twentieth century progressed. For example, when I reread Mark Tucker on the musical scene in Washington during Ellington's youth, in *Ellington the Early Years*, Chapter 1, esp. pp.8-13, I find it hard to believe that there weren't alto clarinets in some of the ensembles mentioned. Anthony Baines describes the alto clarinet's function as 'a kind of wind viola for band transcriptions' (*Woodwind Instruments and their History*, Faber paper-back edition, p.129). It must have been present in just such a role in some of Washington's concert and military bands, possibly in theatrical pit bands, and maybe in school bands too.

I'm aware of what Duke went on to say in the 1947 *Hot Corner* interview. The identity of the Connecticut professor 'who invented some in between instruments', and the nature of his inventions, are the other questions Elaine and I raised which remain puzzling. I don't suppose we'll ever answer them, certainly not unless we learn who he was (bearing in mind that by 'professor' Duke may have simply meant a teacher, and not an eminent academic in a university, which is what the word means in my country, England). Many enthusiasts have incorporated modifications to clarinets to 'improve' them. These modifications usually involve extra keys or rings, and their purpose is either to make certain runs easier, particularly those crossing the 'break'; or to improve the notoriously thin 'throat' notes; or to extend the range of the instrument downward a semitone (and further in the case of the larger clarinets). There are always good reasons for these modifications, yet few clarinetists adopt them. They may make some fingerings easier, but they may also make other useful fingerings impossible. Also, any addition inevitably makes the instrument heavier. The one exception to the general unwillingness of clarinetists to adopt extra features is the extended lower register of the bass clarinet, which in recent years has become standard on the professional musician's instrument. Clarinets, like much else in life, are about the best compromise.

So it's possible to make intelligent guesses concerning the sort of modifications the 'professor' might have made to the instruments he loaned. But we'll probably never find out for sure, unless we find out who he was. In the case of this particular alto clarinet, the simple fact that it was pitched in F made it special; the E flat version is much commoner. What we can say for sure now, is that we have it on Harry's own authority that the instrument on which he played his solo chorus on the 12Sep34 recording we all know and love was an alto clarinet (though not the normal one); and not the bass clarinet it was assumed to be in the past. This is consistent with Duke's response to his 1947 interviewer, and with Harry's 1961 remarks to Stanley Dance. We can correct our discographical listings accordingly. Roger Boyes

Bunny Hop Mambo

02/1 DEMS 7/2

See DEMS 01/2-16/4

I compared *Bunny Hop Mambo* from World Record Club TP-86 with *The Bunny Hop* from ARC Records ARC 021790, "The Golden Big Band Era, Volume 1." The latter is a compilation from the Capitol label of various big bands, the tune in question is drawn from Capitol CDP 7912192, "The Hits of Ray Anthony." They are different (and obviously different from Duke's version of 26Apr54). My attempt to make a DESOR-description, would come out as follows:

WRC: 1°/5°BAND;pas12BAND;6°/7°BAND;cod4BAND.

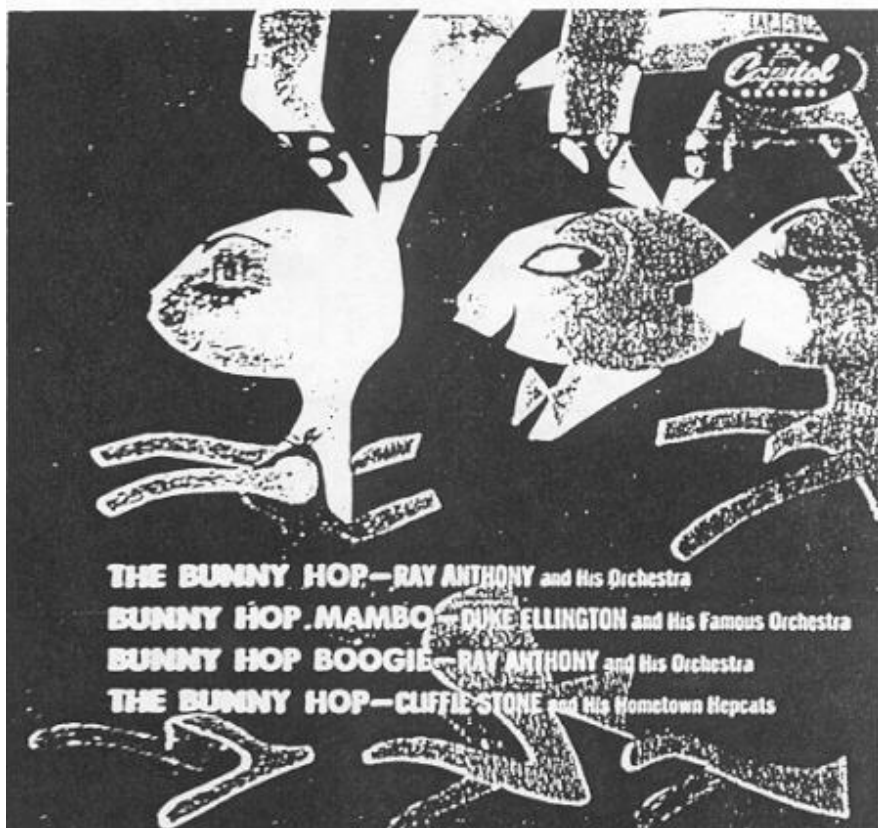
ARC: 1°/5°BAND;pas4BAND;6°/7°BAND;cod4BAND.

The muted trumpet, mentioned by Graham Peacock is in chorus 6° of the WRC recording. The composition is the same, the arrangement is different and it could have been the same band, but we still are not sure who played on WRC. Lance Travis

The track of Bunny Hop Mambo on the LP WRC TP-86 is definitely the Ray Anthony band recording. I remember hearing this thing over the radio time and time again because it was a big hit in North America at the time. Interestingly, there is no mention that I can find in Lord's discography at volume 1 under his name showing that he recorded it. Bill Morton

Only his brother Leroy had an entry in my old Jepsen. Ray's recordings were considered outside the scope of Jepsen's discography. It was announced that they would be included in "Jazz Discographies Unlimited". Sjef Hoefsmit

I found the 45 rpm Capitol EAP 1-605 titled "The Bunny Hop". It has four selections: 1. The Bunny Hop by Ray Anthony; 2. Bunny Hop Mambo by Duke Ellington; 3. Bunny Hop Boogie by Ray Anthony and 4. The Bunny Hop by Cliffie Stone. Comparison reveals that 1 is the same as ARC, just mentioned in my first message; 2 is indeed Duke Ellington, 26Apr54; 3 is the same as WRC TP-86 and 4 has nothing to do with the rest. It is the only vocal version. We know now who played on WRC. Lance Travis



Additions to Duke's Itinerary

02/1 DEMS 8/1

Duke played on 16Feb63 two concerts in The Netherlands, scheduled for 8 o'clock in the Zoo in The Hague and at midnight in the Concertgebouw in Amsterdam. He started too late as usual. The concerts are confirmed in several Dutch newspapers of 18Feb63. Stratemann claimed Z_rich. That is wrong. Hans Kalter

The Ellington Orchestra appeared at Finnish Hall in Seattle on Monday 8Apr40 for the occasion of the first annual ball by the Musicians Local # 493 from the American Federation of Musicians. I have a photocopy of the advertisement in the edition of 5Apr40 from the Northwest Enterprise. I have spoken with a person who thinks he

may have attended, and I have discussed it with Paul de Barros, author of "Jackson Street After Hours The Roots of Jazz in Seattle" who believes the gig really happened.

I have also an advertisement and showtime listing from the Daily Oklahoman of Saturday 1Feb36, for Ellington's appearance at the Warner Theater in Oklahoma City on Saturday and Sunday 1&2Feb36. Duke played five sets starting on 2:46, 5:02, 7:18, 9:34 and 11:50, prior to the screening of the movie "Her Master's Voice". Ken Steiner

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- JIGSAW JACKSON: "Human Corkscrew"

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Peggy Conklin
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Children 15¢

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Gotham LPs

02/1 DEMS 8/2

I have a Gotham LP with two Ellington tracks. On the front of the cover: "Holiday Greetings from Gotham Recording Corporation". On the back of the cover: "Mastered Works of the Gotham Recording Corporation". The LP label reads "Mastered Works of 1951". Track 5 is Sophisticated Lady and track 7 is The Hawk Talks. The liner-notes give this information: track 5 is "broadcast on U.S. Army Stars on Parade" and track 7: "Fred Robbins and the Duke himself carry on the informal chatter (Stars on Parade)". Etched in the run-out groove area on the Ellington side:

GRC-644-B/L-2178/SFT-1-AU-121251. On the other side:

GRC-644-A/L-2175/SFT-1-AU-121251. No catalog number on jacket, which notes "Not to be sold, broadcast or copied".

Do you know about this issue, which is not found in Valburn's directory? Do you know this version of Sophisticated Lady? [FN-2}

Do you know the contents of the other two Gotham LPs with Duke that are listed in Valburn's directory? They are: GRC DE 1/2 "Duke Ellington and his Orchestra" [FN-1] and GRC 3979-B3 "Basically Sound". [FN-4]

The third Gotham LP in Valburn's directory is in front of me. The front cover is blank. On the back cover: "One Good Turn Deserves Another". The LP label reads: "Holiday Greetings from Gotham Recording Corporation". Cut 1 is Duet and cut 2 is Threesome. Other tracks are not of jazz interest. Etched in the run-out groove: GRC-2873-A/L-3990. The non Ellington side has GRC-2873-B/L-3991. This disc has also a track from the soundtrack of the 1953 film, "The Joe Louis Story". On jacket again: "Not to be sold, broadcast or copied". [FN-3] Steven Lasker

1. I have a note that the only complete Ellington LP GRC DE1-R and GRC-DE2-R has as common number LPDVB Gotham Ac SFT-1 L1220R. This LP contains original recordings, made on 19Aug51. Titles on side 1 are Fancy Dan; The Hawk Talks; Ol' Man River; C-Jam Blues; Caravan; Mood Indigo; Ad Lib Blues; Tea for Two. On side 2: Monologue; Duet; V.I.P.'s Boogie; Jam with Sam; Primpin' at the Prom; Moonlight Fiesta; Sophisticated Lady. This session can be found in the New DESOR p.177, session 5124. Some corrections in the New DESOR are required. The five unissued selections are actually issued on this LP and the last group of three titles should be added at the end of this session. Primpin' at the Prom and Moonlight Fiesta have been compared with all the other recordings in the New DESOR. They are different. Sophisticated Lady has not been compared. No description in the New DESOR fits, with Willie Smith as soloist after a complete chorus by Duke.

2. I compared Sophisticated Lady and The Hawk Talks from your audio copy with the 19Aug51 recordings. They are identical, including the chat with Fred Robbins.

3. I compared Duet and Threesome from your audio copy with the 19Aug51 recordings. They are identical. This is acknowledged in the New DESOR. I suggest only to mention in the New DESOR the number L-3990 as being the only side of the LP carrying these two (or three) selections. Maybe it is better to mention the number GRC-2873.

4. No, I am sorry. I asked Jerry Valburn and Richard Ehrenzeller, but they couldn't help us. Maybe somebody else? If that is the case, please let us know! Sjef Hoefsmit

HEP 1067 - Raisin' the Rent

02/1 DEMS 8/3

See DEMS 00/1-19/4.

The liner-notes by Sally-Ann Worsfold are not without factual errors, some spelling errors and the personnel listings need to be revised. At least such "basics" as the year of Ivie's death should be correct! Carl Hällström

The last Studio Session "78" rpm standard groove recording issued 02/1 DEMS 9/1

See DEMS 01/3-10/3

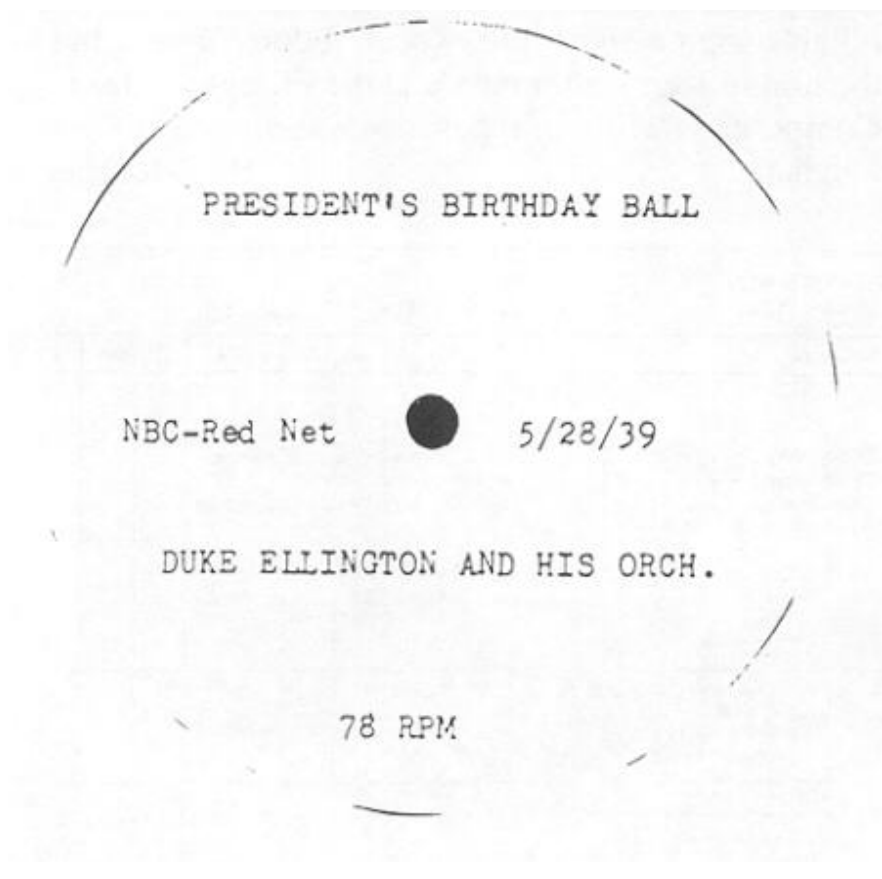
Swaggie S7 and S8 weren't pressed "from original masters," but from parts created at Decca Records in the mid-1940s by dubbing from copies of the Vocalion 78s. This is established by the omission of these masters from Brunswick's 1931 inventory of metal parts, by a 1944 Decca inner-office memorandum, and by reference to the Vocalion and Swaggie 78s in question. Steven Lasker



Broadcast at the Library of Congress The President's Birthday Ball 02/1 DEMS 9/2

See DEMS 01/3-12/1

Over the years, I've encountered two copies (one of them now in my own collection) of Pussy Willow from "5/28/39" on 78 r.p.m. cut seven-inch acetate discs, both paired with an unidentified tune by Charlie Barnes [sic] and His Orchestra from the same broadcast. Both copies are second-generation dubs. I suspect that the copy in the Valburn collection at the LoC (also seven-inch, this according to an inventory list Jerry sent me years ago) is yet another dub from the same batch. I don't know who cut these dubs, or when (surely they predate the Bandstand LP?), and I have never encountered the original undubbed source. The announcer doesn't mention anything about a President's Birthday Ball, but note what was typed on the label. The New York Times radio schedule for 28May39 doesn't list a "President's Birthday Ball" broadcast, and Ellington wasn't listed on any program scheduled for this date. Steven Lasker



American Cancer Society 1957 02/1 DEMS 9/3

Has the following 16-inch, 33 r.p.m. ET ever been documented? American Cancer Society 1957 Cancer Crusade Quarter Hour Music Show Platter 4: "Listening to Jazz with Ernie Kovacs" (backed with a program that features country artist Faron Young).

Kovacs introduces and plays three complete jazz records (a short excerpt of a record of Max Kaminsky playing the blues opens and closes the program; a few seconds of a Jimmy Yancey record is also heard):

- a. Bunk Johnson and Sidney Bechet: Up in Sidney's Flat (Blue Note/10Mar45)
- b. Django Reinhardt: I'll See You in My Dreams (Swing/30Jun39)
- c. Cootie Williams and His Rug Cutters: Delta Mood (Vocalion/21Dec38)

Steven Lasker

The only reference I could find is in Jerry Valburn's Directory on page 5-10 where I see three releases for the Cancer Crusade in 1957, 1958 and 1959 respectively. The one for 1957 has these specifications: PL 5/6 (101848/9). The number fits with your label. I suspect that Jerry had Platter 5 and 6 in his hands.

There is another release known to exist, for the Cancer Crusade in 1960. The only one which made it into the old Desor discography for early 1960, entry 753a. This turned out later to be the beginning and the end of Dancing in the Dark, taken from the Columbia recording of 1oct57. Duke spoke two Bond promo's for that 1960 release. These have found a place in the New DESOR, still as early 1960, in "session" 6001 on p.285. I do not know whether or not he did some talking on the other Cancer Crusade releases. If so, it would be consistent to include these talks in the New DESOR. Sjef Hoefsmit

Platter 4 is a 16" ET, and thus belongs in section 2 of Valburn's directory. You refer to platter 5 (an LP) found in section 5 of Valburn's directory. These are different formats. Steven Lasker**

Million Dollar Band broadcast

02/1 DEMS 9/4

See DEMS 01/3-12/1.

I have in my collection tapes from the Library of Congress NBC acetates. While the date (claimed by LoC to be 18Jun43) may be incorrect, the acetates are from the rehearsal which took place on the SAME day as the broadcast (claimed by Aasland and DESOR to be 19Jun43). Duke is definitely there. He performs and talks on this show. Networks, at that time, could not afford to have a rehearsal on one day and the actual broadcast on a different one. Musicians and guests had to be paid. Jerry Valburn

BOOLA

02/1 DEMS 10/1

What is the meaning of "boola" (bula)? Roger Boyes mentions it in DEMS Bulletin 01/2-22/2. All I know is that when Duke Ellington uses the word, it has to do with color.

I have in my ear Duke's voice saying "bula-black", accentuating it in a way that "black" must be understood as an explanation of "bula". But I am not able to locate it now. There is a tune "Bula-beige" by Tadd Dameron. Hans-Joachim Schmidt

Mark Tucker wrote in Black Music Research Journal, Fall 1993, page 68: During these years, however, [more than a decade before Ellington wrote Black, Brown and Beige] Ellington had worked on other projects that paved the way for Black, Brown and Beige: the Paramount film short Symphony in Black (shot in 1934, released in 1935), the socially conscious, race-proud musical Jump for Joy (1941), and, most important, the opera Boola, a work often cited in the Ellington literature but long shrouded in mystery.

On page 75, Mark quotes Alfred Frankenstein who wrote in the San Francisco Chronicle of 9Nov41: "Boola," says Ellington, "is the name Negro historians use to symbolize their race. If they want to tell you that Negroes took part in this or that event, they will say 'Boola was there.' My opera traces Boola's whole history in four scenes. The first scene is laid in Africa. The music there is mostly imaginary, because no one today knows what African Negro music was like in these days of the early slave trades. The second scene is Negro life in slave times, the third, Negro life in the period after the Civil war, and the fourth, Negro life today. There isn't any continuous plot, but there is one symbolic figure Boola himself who appears throughout."

Note 9 on the same page (75) of Mark's article reads: The "Boola was there" quote also appeared in Irving Kolodin's annotation for Black, Brown and Beige in the 23Jan43 Carnegie Hall program: "Boola" is the term Negroes use to symbolize the perpetual spirit of the race through time. Thus when a discussion of some important phase of American history is under way Valley Forge, for example one of the group is sure to say: "Yes, 'Boola' was there all right" referring to some heroic Negro little known to the white man who made a valiant contribution to the Revolutionary cause. (Quotations selected by Sjef Hoefsmit)

Cop-Out

02/1 DEMS 10/2

The Random House Historical Dictionary of American Slang: "cop-out n. 2. [...] Orig. Jazz & Und. a pretext or means of evading or backing down; excuse. ...[Gained nationwide currency ca 1965-68.] ...1956 in Ellington Music Is My Mistress [sic] 507: Cop-Out."

I prefer MIMM p.28, as it explains itself: "... when I found that something I wanted to do was a little too difficult for the yearling that I was then, I would cop-out with something appropriate to my limitations." Hans-Joachim Schmidt

DETS 903 9003

02/1 DEMS 10/3

See DEMS 01/2-31

The DETS Volume 3 CD, as is rightly mentioned, does not have 4587a, Take the "A" Train on the label, neither is the music on the disc. Was it ever there? Lance Travis

Yes!

There is also some confusion about the bass-players. We have on the Oct/Nov45 Magic Carpet # 172 broadcast (New DESOR 4587) Junior Raglin and not Lloyd Trotman. We have on the 12May45 Treasury broadcast (New DESOR 4530) Bob Haggart and not Junior Raglin. (See also Comments on Timner p.15 concerning Timner 4th ed. p.70.)

We have on the Nov45 Magic Carpet # 180 broadcast (New DESOR 4592) Oscar Pettiford without a question-mark. DEMS

Kalina

02/1 DEMS 10/4

In the liner notes to The Indispensable D.E. Vol. 5/6 by Claude Carrière from 1982, I find: "Ko-Ko, listed on the session sheet as Kalina." Did you ever hear of it? Can you confirm it? Hans-Joachim Schmidt

I have heard of it. I have a note in my files. This note is from a time when I did not think of ever having to mention my source. It was only for myself, to help me if I should encounter this sub-title and didn't recognise what it was. It is more or less confirmed in Timner and in the New DESOR.

Timner has Kaline is Silk Lace and Kalina is Ko-Ko.
 DESOR has Caline is Silk Lace and Kalina is Ko-Ko.
 I have Kalin, is Silk Lace and Kaline is Ko-Ko. Sjef Hoefsmit

On Pablo 2308-247 "In the Uncommon Market" (German issue), I have on Stanley Dance's liner notes "Silk Lace, originally entitled Caliné", i.e. with C and acute e. Roger Boyes

Claude Carrière names the session sheet as his source: "Ko-Ko, listed on the session sheet as Kalina." But there is no Kalina in the earliest written music for Ko-Ko (the parts written by Juan Tizol), only the stamp KO-KO. That means, that the parts were written after the recording and after completing the session sheet. And that throws some light upon the making of Ko-Ko. There is that myth of the opera "Bula" or "Boola" which Ko-Ko is said to be a fragment of. The available materials do not confirm this. But my doubts should not bother you, I am in an early stage of investigation.

NMAH Archives confirm your version: Ko-Ko same as Subseries 1C aka Kaline. 1C has the sidemen's books, and one would have to go through all of them to find what one needs.

There is a photocopy of RCA's recording schedule in Benny Aasland's "Wax Works" of Duke Ellington. The most reliable source one could expect. I don't have it, but I found the hint in Ken Rattenbury's Duke Ellington - Jazz Composer. Kalina in typescript was altered to Ko-Ko in longhand. Hans-Joachim Schmidt

| Black Label | | Records by: Duke Ellington and His Orchestra | | Acct. # 451 - 172 Domestic | | | | | | |
|---|-------|--|--------|---|-----------------------------------|---------|--------|------|-----------|---------------|
| Disc | Label | Matr. No. | Side | Selection, Composer, Publisher, Copyright, Etc. | Wax | Reel | F.C. | Lead | Ass. Eng. | Editor |
| Instrumentation (UNIQUE DISC) | | | | | | | | | | |
| Piano & Direction; - Duke Ellington Trumpet; - Rex Stewart Trumpet; - G. Williams Trumpet; - T. Jones Sax; - O. Harrison Sax; - K. Carney Sax; - J. Hodges Sax; - Bigard Sax; - Webster Trombone; - J. Henton Trombone; - J. Tate Trombone; - L. Brown Guitar; - F. Guy Str. Bass - J. Blanton Drums; - S. Gray Vocals by Irene Anderson | | | | | | | | | | |
| 1 | BS | 96 | 044887 | 1 | "YOU, YOU DARLIN" | Process | Flowed | 21 | | |
| | BS | 96 | 044887 | 2A | Comp. E.E. Ellington & Jack Healy | Process | | 21 | | |
| | BS | 96 | 044887 | 2A | Pub. MCA Inc. | Process | | 27 | | |
| Handwritten: <i>Handwritten</i> 26537-A Words by <i>Handwritten</i> | | | | | | | | | | |
| 1 | BS | 96 | 044888 | 1A | "JACK THE BEAR" | Process | Flowed | 21 | | LPT-3017 |
| | BS | 96 | 044888 | 1A | Comp. E.E. Ellington & Jack Healy | Process | | 27 | | ES-4561 |
| Handwritten: <i>Handwritten</i> 26537-A Copyright MCA Inc. 1947 (Copyright MCA Inc. 1947) | | | | | | | | | | |
| 1 | BS | 88 | 044889 | 1A | "KALINA" | Process | Flowed | 21 | | LPT-3017 |
| | BS | 88 | 044889 | 1A | Comp. Duke Ellington | Process | | 27 | | 1947-00474-EP |
| | BS | 88 | 044889 | 1A | Pub. MCA Inc. | Process | | 21 | | 500 |
| Handwritten: <i>Handwritten</i> 26577-A (String Base Solo by J. Blanton) LPT-3017 | | | | | | | | | | |

What Am I Here For?

02/1 DEMS 11/1

I thought you would enjoy an excerpt of the following posting from an astute researcher of jazz repertoire. Andrew Homzy

"Borrowing" in jazz is a common practice, and it's rare when it's real "robbery", complete "plagiarism", because there is very often something changed. It started before the Original Dixieland Jazz Band copying Joe Jordan's "That Teasing Rag" for their "Original Dixieland One Step". W. C. Handy did it, Clarence Williams was a specialist, as were a lot of publishers. (Irving Mills put his name as composer or lyricist on about 50 jazz standards!) A lot of bandleaders do it, like Benny Goodman, Count Basie, Duke Ellington, and so on.

Duke is often mentioned for that, but he changed the tunes or the portions of tunes he borrowed so perfectly, that we are tempted to tell him, "Mr. Duke more borrowing, please".

I'm amazed by the way he composed What Am I Here For? The first eight bars were taken from the introduction played by Charlie Irvis in Bull Blues, recorded by Thomas Morris in 1923 (with Bubber Miley as second cornet) ! Not long after, Irvis and Miley joined Ellington's band.

Duke composed What Am I Here For? 19 years later, after Charlie Irvis's death! and it's no doubt a real Ellington composition, inspired by a motif played once by one of his musicians.

What jazz musician never dreamed to have one of his compositions stolen by Miles Davis or Duke Ellington? What a consecration! Philippe Baudoin from Paris

Congress Hotel, Chicago

02/1 DEMS 11/2

Recent research by Ken Steiner corrects and expands Dr. Stratemann's write-up of the Duke's opening night broadcast from the Congress Hotel in Chicago on Friday, 8May36 (page 134 in DE - Day by Day).

NBC s Blue Network, heard over Station WJZ in New York City, 11:30 - 12:00 midnight EST:

Duke Ellington, Congress Hotel: 11:30:00 - 11:34:55
 East St. Louis Toodle-Oo (theme)
 Jumpy

Switch to the Rainbow Room at the top of the RCA Building (Rockefeller Center), New York City and Glen Gray and the Casa Loma Orchestra: 11:34:55 - 11:41:20

Smoke Rings (theme)
 We'll Rest at the End of the Trail (vcl Kenny Sargent)
 Shades of Hades
 Smoke Rings (closing theme)

Back to the Congress Hotel: 11:41:20 - 11:50:00
 Merry-Go-Round (featuring Rex Stewart)
 Echoes of Harlem (featuring Cootie Williams)

Switch to the Hotel St. Francis, San Francisco, and Carl Ravazza and his orchestra: 11:50:00 - 11:55:50
 Haunting Me (theme)
 The State of My Heart (vocal by ?)

Back to the Congress Hotel: 11:55:50 - 12:00:00
 Oh Babe, Maybe Someday (vcl Ivie Anderson)
 Clarinet Lament.

The following tunes were also cleared for the broadcast but not performed:

DE: Stompy Jones; In a Sentimental Mood.

Carl Ravazza: In A Sentimental Mood; Love Is Like a Cigarette. Carl Hällström

Recordings of two broadcasts from the four weeks stay at the Congress Hotel have survived. The dates are assumed to be 9May and 26May36. I hope you and Ken Steiner will be able to unveil one day the correct dates for both broadcasts. Sjef Hoefsmit

Echoes of Harlem rehearsals

02/1 DEMS 11/3

See DEMS 01/3-20/Q5

The original 12" single-sided acetate disc cut by A.R.C. that contains the rehearsal takes of Echoes of Harlem found its way to my collection in 1987, purchased from Robert Altshuler who in turn had obtained it from Ted Shell.

While undated, the acetate is unlikely to date from 27Feb36, when the band first recorded Echoes of Harlem, as A.R.C.'s New York studios were then still cutting on wax masters. By the time of Ellington's session of 17Jul36, the studio had switched to cutting on acetate discs (which, like wax masters, became metal masters following a process of electroplating), this fact is evidenced by the outline of a small circle visible "under the label," an inch away from the center hole on "flush" label master pressings. This mark is a vestige of a second spindle hole drilled into (or punched out of) the acetate blank during the manufacturing process; such a mark is never seen on parts or pressings that derive from wax masters.

Moreover, while the 27Feb36 Echoes of Harlem features the full orchestra, fewer players are heard on the rehearsal disc: Williams, Nanton (brief blowing unrelated to the arrangement), Ellington, Taylor, Greer and an unidentified vibraphonist who noodles amateurishly behind the conversation. When Ellington is asked (by Nanton?): "What about the brass part, Duke?" he replies: "There is no brass part." On takes M729-1 and M729-2 from 19Jan38, I hear Williams, Hodges (as), Bigard (ts), Carney (bar), Ellington, Taylor and Greer thus no second brass part, at least not to my ears (the DESOR team errs, I believe, by adding Nanton plus Guy to M729, also by listing Bigard as playing clarinet rather than tenor on this title).

Considering the evidence, one may reasonably conclude that the Echoes of Harlem rehearsal acetate was cut on 19Jan38. Steven Lasker

Duke Ellington presents Ivie Anderson **02/1 DEMS 11/4**

See DEMS 01/3-16/5.

This 2 CD set, which is identical to the original Columbia 2 LP set, was released first in Japan on Sony SME (Sony Music Entertainment) SRCS 9619/9620. The European release as mentioned in DEMS Bulletin was released after the Japanese issue. It has not been released by Sony in the United States. Jerry Valburn

Ivie Anderson - Bill Hill interview **02/1 DEMS 11/5**

See DEMS 01/2-16/2

We found this correction in the Bulletin # 3 - 2001, of the Duke Ellington Society of Sweden.

"DEMS (Holland) stated this spring that there exists an interview with Ivie Anderson that has not been published. This interview is said to have been executed by Bill Hill, president emeritus of the Duke Ellington Society Southern California Chapter in 1947. In reality this interview was made in October 1948, it is 34 minutes long, and it has been published in our Bulletin # 4 - 1997, translated into Swedish."

DEMS is international. It has nothing to do with Holland. DEMS

The "WAX WORKS" of Duke Ellington **02/1 DEMS 11/6**

Is there anybody out there who could help me to find the two editions of Benny Aasland's Wax Works from 78 and 79? The first volume covered the RCA Victor Period from 6Mar40 until 30Jul42. The second volume covered the Recording Ban Period from 31Jul42 until 11Nov44. You can write to me: P.O.Box 60, Rooigrond, 2743, South Africa or e-mail travis@telkomsa.net. Lance Travis

Lou Shoobe or Hayes Alvis? **02/1 DEMS 12/1**

See Comments on Timner p.8 & p.11, # 26, 12Jun37.

The personnel for the Duke's little jam band was already given by Robert Inman from his scrapbook notes in DEMS 93/4-6 as follows: Cootie Williams, Juan Tizol, Barney Bigard, Harry Carney, Duke Ellington, Hayes Alvis.

You still give the OK-nod to Mr. Timner when he shows: CW, JT, BB, HC, DE, Lou Shoobe (b.), Johnny Williams (d).

Yes, there IS a drummer present, so why should it not have been Sonny Greer? There is nothing to suggest otherwise apart from what Dr. Stratemann wrote in his book.

Johnny Williams was not announced as the drummer. Surely such a thing would have been pointed out when most of the Duke's personnel was announced twice at the beginning of the broadcast.

What kind of info does Steven Lasker have? He was wrong regarding the bass player. Robert Inman was there, Stephen Lasker wasn't. Carl Hällström

See the photocopy of Down Beat Jul37 page 8, where Lou Shoobe is mentioned, although with a wrongly spelled name (Schoobe) in the 2nd column, 3rd line. Steven Lasker

Stars Get In Groove As C.B.S. Has 1st Birthday of Saturday Swing Club

By Annemarie Ewing

Back in June, 1936, when critics were dooming the so-called swing "craze," the Saturday Night Swing Club went on the air with a program dedicated to the proposition that swing had, has, and would continue to have a definite place in American music.

Saturday night, June 12, 1937, they went on the air with a gala program that was the anniversary of their first year on the air.

This program, the Swing Club's first birthday party, was a swingaroo if ever there was one.

For not only did they hold the network open an extra half hour—the first time this was done for a regular sustaining program—but they presented a cat's-eye view of the entire year. And added a new feature as well.

The new feature was the French Hot Quintet, featuring the hot fiddling of Stephane Grappelly and the amazing guitar playing of the French Gypsy, Django Reinhardt.

First Time Heard in America

They were heard on the Swing Club anniversary for the first time in America, by short wave from the Old Bricktops Cafe in Paris. The reception on this remote job was a little hazy at first—maybe because it was not yet six o'clock in the morning in Paris—but it soon came in strong enough for the listeners to hear the really unusual music offered by this string group.

We didn't have Columbia's "demonstrator" to gauge the applause exactly, but it seemed to us that tops in audience applause appreciation was the Raymond Scott Quintet, who played both the numbers that they originally introduced on the Swing Club program—their "Twilight in Turkey" and "Power House." "Twilight," incidentally, was their world premiere, the number that first brought them their fame.

Audience Rise from Their Seats to Greet Duke

The playhouse audience practically rose in their seats to greet Duke Ellington, who had to be programmed early so that he could get back to the Cotton Club. With Duke were Barney Bigard, Cootie Wil-

liams, Harry Carney, and Juan Tizol. Johnny Williams and Lou Schoobe, of the Swing Club band, supplied rhythm for Duke's numbers.

Casper Reardon's playing of the Fats Waller tune, "Ain't Misbehavin'," was the usual Reardon high spot, with Casper as sober as a judge—the real musician—until the time for the bow!

Adrian Rollini brought along Frank Victor to play guitar and Haig Stevens to play bass to his vibraphone.

Then Kay Thompson sang. Later in the program Kay brought out the "Rhythm Singers" and they did their plenty hot arrangement of "Whoa Babe"—with the famous "Simone Simon" break.

Karl Kress and Dick McDonough were there with their two guitars and obliged with "Chicken a la Swing."

There were three other remote switch-ins—Bunny Berigan from the Hotel Pennsylvania, Benny Goodman's quartet from Pittsburgh, and the Casa Loma band from the Palomar in Los Angeles.

Les Lieber and His Celluloid Fife "Take Off"

Another of the Swing Club's discoveries of the year appeared in the person of Leslie Lieber with his hot fife. Lieber is a member of the CBS publicity staff, but he's been swinging for a number of years now. He played last year in an international hot club contest in Brussels—not on the fife, but on the saxophone. The fife is a celluloid one that he picked up when he was working on the Paris Herald. It's about ten inches long and it cost about two francs fifty. It's only got six holes, and most of the boys in the Swing Club band still don't see where all the swing comes out.

Lieber's selections were "Crazy Rhythm" and "Who's Sorry Now." Johnny Williams, Lou Schoobe and Frankie Worrell helped him out with the rhythm.

High spot of the hour and a half show came in the last few minutes, when, as Producer Phil Cohan had planned, there was time to get together for a real "jam" session.

Carl Hällström wrote in DEMS 93/3-6: "Note that Duke Ellington is replaced by Dave Bowman (of Bobby Hackett's band) as pianist on the June 25, 1938 show!" What is the source of this data? (The scrapbooks of Robert E. Inman, referred to in DEMS 93/4-6, perhaps?) Steven Lasker**

Suave Swing

02/1 DEMS 12/3

See DEMS 01/2-22/2

Suave Swing is the correct title for a composition that was part of the band-book during the 1939 concert tour in Europe. It appears on the printed programs of the period, as for instance Paris 3&4Apr39.

Suave Swing possibly is an alternate title for another composition and very probably must be understood as a synonym for smooth, polished, unctuous etc. If there had been any link to "zouave", Duke certainly would not have failed to emphasize this "exotic" aspect. Jean Portier

In a report from the concert in The Hague J.P.van Blarkom mentioned the title of the encore as Swamp Swing. He considered it the best tune of the evening! He probably misunderstood the title. He claimed the concert to be from the evening of 8Apr39. DEMS

ADMINISTRATION DE CONCERTS A. & M. DANDELOT, 83, RUE D'AMSTERDAM
EN COLLABORATION AVEC MM. LENHART HEUSTERSKIOLD ET JIM WITTERIED

DUKE ELLINGTON

ET SON ORCHESTRE

EUROPEAN MANAGEMENT : REUTER & REUTER, STOCKHOLM
BY ARRANGEMENT WITH MR. IRVING MILLS, NEW-YORK

PALAIS DE CHAILLOT PLACE DU TROCADERO
LUNDI 3 ET MARDI 4 AVRIL 1939



PROGRAMME

QUI SERA DÉTERMINÉ PARMI LES ŒUVRES SUIVANTES :

EAST ST. LOUIS TOODLE-DO
SUAVE SWING
I LET A SONG GO OUT OF MY HEART
CARAYAN
MOOD INDIGO
MERRY GO ROUND
REMINISCING IN TEMPO
ROCKIN' IN RHYTHM
CLARINET LAMENT
TRUMPET IN SPADES
SOPHISTICATED LADY
JAZZ POT POURRI
BLACK AND TAN FANTASY
OLD KING DOOJI
LADY IN DOUBT
HARLEM SPEAKS
ECHOES OF HARLEM
CHATTER BOX
JEeps BLUES
EYAH' DAY

AZURE
THE JEEP IS JUMPING
PYRAMID
RACHMANINOFF PRELUDE IN C SHARD
MINOR
BOY MEETS HORN
HARMONY IN HARLEM
SOLITUDE
IT DON'T MEAN A THING IF I AINT GOT
THAT SWING*
SWINGTIME IN HONOLULU
THE MOOCHE
ST. LOUIS BLUES
CREOLE LOVE CALL
BLACK BEAUTY
DINAH'S IN A JAM
IF YOU WERE IN MY PLACE
YOU GAVE ME THE GATE AND 'IM
SWINGING*
STOMPY JONES
IN A SENTIMENTAL MOOD, etc.

* voce de IVIE ANDERSON.

PIANO GAYEAU

More about Ivie on Jubilee 02/1 DEMS 12/4

See DEMS 01/2-16/2

I checked the recording of Ivie Anderson's Stormy Weather as heard on JUBILEE # 21 and I agree with Steven Lasker. This program will soon be reissued on Mr. Knudsen's JUBILEE-series. While the comedy stuff with Satchmo, Jack Benny and Rochester appears to be recorded live in front of an audience of servicemen at NBC in

Hollywood on Monday evening of 19Apr43, Ivie's song clearly originates from the Jubilee "stock-pile archives", the applause heard at the end of the tune is "canned".

The so-far undocumented JUBILEE # 10 show should have at least one more song by Ivie, probably acc. by the very same "unknown" band. The recording session probably took place at NBC in Hollywood in Jan43. Carl Hällström

Jump for Joy by the group CHICAGO

02/1 DEMS 13/1

The show "Duke Ellington, We Love You Madly" was recorded on 10 and 11Jan73 at the Shubert theatre in Los Angeles. Some of the participants were members of the group "Chicago". They performed Jump for Joy. This performance is edited out for the telecast on Dutch television, from which I made a video recording and recently a copy for Paul Millard. Paul is wondering if anybody could supply him with a video recording of this excerpt [FN-1]. He is very interested in this group and he has sent us the following attractive article:

"Chicago" moved on to a new project, embracing an idea put forward by record executive John Kalodner, and recording "Night & Day" (Big Band), released in May95 on Giant Records 924615-2. The album features standards associated with Glenn Miller (In The Mood) and Duke Ellington (Caravan; Sophisticated Lady; Don't Get Around Much Anymore and Take the "A" Train) among other non Ellington tunes.

The association with Ellington helped convince band members to try the project, since it seemed to pay back a musical debt to the Duke. Back in the early '70's, Ellington had asked to have "Chicago" appear on his TV special, "Duke Ellington: We Love You Madly", along with such august company as Sarah Vaughan, Ray Charles, Peggy Lee, and Count Basie.

After the show, Parazaider and Pankow went to meet Ellington, who was near the end of his illustrious career. "I said, 'Mr. Ellington, it really was an honor to be asked to be on your show'," Parazaider recalls, "and he looked at Jimmy and me, and he said, 'On the contrary young men, the honor is all mine because you're the next Duke Ellingtons.' Jimmy and I were gassed to meet him and that he said that. We were going away, and I said, 'Yeah, right, now if we can make another hit record to pay the rent we'll be happy,' not thinking about the long haul. When the idea for the big band album presented itself, at first it got a lukewarm reaction by the band. Then Jimmy and I remembered this, and I thought, maybe this is what we were supposed to do in the scheme of our musical life. So, that was one of the reasons that we warmed up to the idea of it."

"It was a great musical experience, and that's what it's all about, in my mind," Loughnane concludes. "I think it should have been more popular than it has become, but it's still a great piece of music as far as I'm concerned, and I'll take that to the grave with me. I know we put everything we had into it, and it came out sounding great."

1. If you can help Paul, I will be happy to give you his address. Sjef Hoefsmit

I Can't Put My Arms Around a Memory

02/1 DEMS 13/2

See DEMS 01/2-17

I have found an LP "Al Hibbler ... Early One Morning" with the recording of I Can't Put My Arms Around a Memory. It is from Ember, Nr 5020. Behind Al is the Sir Roland Hanna Trio as Richard Ehrenzeller said. Göran Wallén

Wrong e-mail address

02/1 DEMS 13/3

See DEMS 01/2-25/1

Several DEMS members have tried to contact the distributor of Masters of Jazz by e-mail. The address we gave you seems to be wrong. You have a better chance if you send your message to mastersofjazz@noos.fr

The home address, telephone and fax numbers we gave you, are OK. DEMS

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

02/1 DEMS 13/4

See DEMS 01/2-16/3

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

I thought this matter was settled many years ago.

Rainer Lotz' Jubilee-disco, published in 1985 lists this program as being mastered on 10Jan44 (source: the AFRS ledgers), location is NBC in Hollywood, recording date "ca Dec43", original broadcast with Ivie acc. by the Cee Pee Johnson orchestra (Rainer's idea of the personnel is listed) and Ivie says the following as intro: "I'd like to sing my latest recording, soon to be released, written by Leon Rene".

A quick check in Erik Raben's Jazz Records 1942-80, part 1, page 209: Same info as above re. the Jubilee # 60 program.

The studio date for Excelsior 101 [FN-1], Play Me the Blues with Ivie acc. by Ceele Burke's orchestra is dated "ca 1943/44".

The record label which has reissued Jubilee # 60 & # 77 on CD is RST Records [FN-2] and the catalogue number is JUBCD 1004 2. And the booklet reprints the info for both shows from Rainer Lotz' disco!

After playing Jubilee # 60 a couple of times, as presented on RST Records the sound is distorted beyond belief and the program runs at the wrong speed, too fast I am inclined to agree with Rainer Lotz (who penned the discography) that it is the Cee Pee Johnson big band behind Ivie. The instrumentation listed appears to be more or less correct and I believe that Teddy Buckner is the grandstanding trumpet player.

The program was recorded in front of an audience at the NBC studios in Hollywood on Monday evening, 10Jan44 and not "ca Dec43" as mentioned by Rainier Lotz.

I wonder where Göran Wallén picked up the personnel for the 1947 "radio programme" with Cee Pee Johnson (see DEMS 01/1-14/2). Has Göran actually heard the recording? If "yes", then he should have noted that it was a much larger orchestra than listed in his article. At least 2 trumpets (Teddy Buckner and Karl George), no trombone is heard, a reed section of at least 4 players including one baritone sax, Ed "Popeye" Hale on alto sax, Buddy Banks on tenor sax, the piano player is Joe Liggins, rhythm section is also different than shown. Note that Cee Pee played tom-toms and also had a "regular" drummer. Carl Hällström

1. Excelsior 101, Exclusive no # and Excellent 3114 all contained the same recording with matrix-number 3114A. See DEMS 01/1-14/2 and 01/2-16/2.

2. We are sure that Richard and Carl have the same CD in their hands. DEMS

Angèle Durand 02/1 DEMS 13/5

In my newspaper "Stuttgarter Zeitung" I found this report on the death of the singer Angele Durand. At the beginning of the second paragraph you can read (I translate) "Duke Ellington engaged Angele Durand as a bandsinger for his European Tour 1950".

Can you confirm this? In which concerts did she sing? In my books and discographies I didn't find any reference to this engagement. Helmut Kirch

Neither can I and what says more: her name is indeed not mentioned in Klaus Stratemann's book. Klaus spent years going through all the magazines and newspapers to collect his information and he would undoubtedly have mentioned her name if he had found a single mention. Sjef Hoefsmit

The Genius of Duke 02/1 DEMS 14/1

See DEMS 97/4-8 (first mentioning of this subject) and if you want to follow the whole string of discussions you should start at 00/3-10 and work your way back.

We wondered why there are 7 LPs in a box from which only 13 sides are used. LP 7 is blank on one side in each box. Rob Bamberger provided the answer:

I would guess that the reason why there are thirteen shows per box is that it has often been the practice to provide syndicated or transcribed programming in calendar quarters. Thirteen shows per quarter, 52 shows per year. Rob Bamberger

In DEMS 00/3-10/1 we explained that there are two different sets of these pre-recorded radio broadcasts. There is a set (# 1 - # 24) with Duke participating in the comments before and after the playing of the commercially available records and there is another set (# 1 - # 117 or # 130) hosted by other musicians. I was involved in a discussion on the Duke-Lym list on the internet about the date of assembling of the first set. Was it done before or after Duke died? Was Duke actually involved in these transcriptions or were his comments taken from earlier recorded interviews? I asked Anders Asplund for a copy of one of the Old Time Radio cassettes. He very kindly sent me RMU-3702, which contains 4 programmes from the Ellington set.

There is no possible doubt . Duke was actually making these comments for these weekly Social Security Administration broadcasts together with Hal Jackson. Just before playing Don't Get Around Much Anymore Duke said "we played this last year in 46 countries". Not in any of the calendar years 1971, 1972 or 1973 did he travel that much, but he did visit exactly 46 countries between Sep71 and Mar72 during two major tours. Only a few countries, like Japan, Taiwan and the Philippines, were visited on both tours, which makes them appear twice in the list of 46.

I gather that these talks were recorded early in 1973.

I took advantage of this copy to identify the selections.

RMU-3702 Side 1 pgms # 05 / # 06

I'm Just a Lucky So and So RCA 26Nov45; Warm Valley Yale Concert Feb68 [FN-1]; Things Ain't What They Used To Be Concert in the Virgin Islands 17Mar65//Star-Crossed Lovers The Great Paris Concert 1Feb63; Dancers in Love RCA 30Jul45; Black and Tan Fantasy Capitol 29Dec53.

Side 2 pgms # 07 / # 08

It Don't Mean a Thing RCA 2Feb32; Don't Get Around Much Anymore RCA 4May40; Latin American Sunshine

Latin American Suite 5Nov68//Creole Love Call Brunswick 11Feb32; Ring Dem Bells Victor take -3, 20Aug30; Chromatic Love Affair Yale Concert Feb68 1.

At the start and the end of the broadcasts segments of Take the "A" Train from The 70th Birthday Concert 26Nov69 were used.

1. See my comment on the correct date of the Yale Concert in the column DESOR Corrections under Page 493 in DEMS 01/3-26. Sjef Hoefsmit

The Social Security programs were initiated by the U.S. Social Security Administration and were broadcast throughout the country. The set of recordings was provided to each local Social Security District Office (600+ at the time) and the manager of each of those offices was responsible for placing (arranging for air time) the series with any radio station in that district. These particular programs were very popular among station managers and listeners. So popular that radio stations insisted on having them for replay once the series had its initial run. There is no way of knowing how many times the series was played across the country. Bill Jadlos

The programs were used. I was on the radio in the 70s here in Savannah. I remember seeing the albums. I can see in my mind the label with Duke's picture on it. They would be recorded onto carts for playing the individual tracks. Wish I'd kept those things after we were done with them. Skip Jennings

Readers Digest

02/1 DEMS 14/2

Do you by any chance know if the recordings Duke made for Reader's Digest in Sep69 are available on CD? I don't have them, and have listened only to a wonderful version of Misty. Lars-Erik Nygren

As far as we can check it, there are three selections, Misty; A Taste of Honey and Alfie issued on discs 3 and 4 of a 4 CD set called Big Band Memories, Readers Digest 833C. This info courtesy Jerry Valburn. DEMS

Larry Adler

02/1 DEMS 14/3

See DEMS 01/3-13/3

There is one more "Adler - Ellington connection" and an "Adelaide Hall connection":

On 12Jun74 Larry Adler played Mood Indigo in the church of St. Martin in the Fields in London. The BBC broadcast this "In Memoriam Duke Ellington - concert".

Adelaide Hall sang "her" Creole Love Call, after more than 40 years.

At that service (not a concert) there were: Pastor Austin Williams, Gerald Lascelles, Derek Jewell. The musicians: Humphrey Lyttelton, Danny Moss, Mike Gibbs, Johnny Dankworth, Stan Tracey, Tommy Whittle, Mike Page, Larry Adler, Tony Crombie, Lennie Bush and Chris Barber.

The vocalists: Adelaide Hall and Cleo Laine. A Choir conducted by Ian Hall.

Duke's music: Come Sunday; In a Mellow Tone; Creole Love Call; Sophisticated Lady; Mood Indigo; Don't Get Around Much Anymore and Take the "A" Train.

It was an impressive service on that day in Jun74. I have a tape of this BBC broadcast (taped from the radio in England). If DEMS members would like to have a copy, please let me know. I can send you a copy on CD. Maybe we can make an exchange. John van Waes, Noorderbaan 86, 4386 CB, West Souburg, The Netherlands

25Dec42**02/1 DEMS 14/4**

The Nielsen disco, page 6:
NBC Blue broadcast, Detroit, MI, 25Dec42
Unknown title

The Ellington band may have played "from some Army camp near Detroit" (Nielsen) and may even have done a broadcast. But if they did, it was not part of the "Uncle Sam's Christmas Tree of Spotlight Bands," which is the correct title of the program.

The only colored bands heard on this 12:00 Noon to 12:00 Midnight broadcast were Fletcher Henderson from Fort Snelling, Minnesota (2:15-2:30), Louis Armstrong from Fort Benning, Georgia (3:00-3:15), Earl Hines from US Naval Training School, Noroton Heights, CT, (4:45-5:00) and Les Hite from Fort Huachuca, Arizona (10:45-11:00).

For more info about this broadcast, please turn to page 238 in Dr. Stratemann's book, where you also should correct the name of the network to read "ABC Blue" instead of "NBC Blue" and delete the statement that Ellington was part of the broadcast. Carl Hällström

Pentagon LP U/50047 Duke Ellington 20 Greatest Hits

02/1 DEMS 15/1

I found this rather ancient LP. The cover states "Made in West Germany", while on the record label, it is noted, "Made in Holland." It was distributed by Music Distributor in Roermond in Holland (=The Netherlands). Can you help me identify the selections? Lance Travis

I have not found any reference to this LP in DEMS Bulletin. It is possible that the LP is from before 1979. I have checked your cassette copy and here are the results: 22Mar27: East St. Louis Toodle-O. 26oct27: Black and Tan Fantasy; Creole Love Call. 30oct28: The Mooche. 10Dec30: Mood Indigo. 16Jan31: Rockin' in Rhythm (-1). 16Jun31: Echoes of the Jungle. 15Aug33: Harlem Speaks. 14May37: Caravan. 15Mar40: Conga Brava. 4May40: Cotton Tail. 15Feb41: Take the "A" Train. 21Mar28: Black Beauty (E 27094). 10Dec29: Sweet Mama. 20Jan30: When You're Smiling (-1). 20Mar30: Admiration. 22Apr30: Accordeon Joe (-A). 27oct30: Home Again Blues. 2Feb32: Moon Over Dixie. 4Feb32: Baby, When You Ain't There. Sjef Hoefsmit

Voices of Vista & Skitch and Company

02/1 DEMS 15/2

I won in an auction two 12 inch 33 rpm transcriptions by Duke Ellington. One is "Voices of Vista" # 3, which is well known (see the New DESOR 6546). On the other are two programmes, presented by Skitch Henderson, which I have not been able to locate in Klaus Stratemann's "Day by Day Film by Film". I send you audiocassettes with copies of these transcriptions and photocopies of the labels.

In one of the Henderson programmes, I hear that the interview is made in the National Hotel in Las Vegas, in a room with "cerise" wallpaper. Maybe these interviews are made during 1973? Jordi Navas Ferrer

During the "Voices of Vista" programme, hosted by Willis Conover, four Reprise recordings are heard: 21Jan65, Ellington '66; 19May64, I Can't Stop Loving You; 19Jan65, Day of Wine and Roses and 21Jan65, I Want To Hold Your Hand.

Willis made the remark about Ellington '66 that Duke was always a year ahead. This indicates a date some time in 1965, after the release of Duke's Reprise album with the same title. The New DESOR puts the date of the "Voices of Vista" programme in Jul or Aug65. Timmer gives probably Jan65. That seems a bit too early.

The two radio programmes "Skitch and Company" were unknown to me. In # 109 Duke mentioned again that he played in 46 countries last year. He made the same remark to Hal Jackson in the programme "The Genius of Duke" # 7, see 02/1-14/1. In # 110 Duke mentioned that he had spent four weeks in Las Vegas in November and that he was now back for two weeks. These two weeks run from 21Feb until 5Mar73. Duke stayed at the International Hilton Hotel where he performed at the Casino lounge. The two programmes were made to promote the United States Army Reserve.

Programme # 109 was scheduled for the week of 27May73 and contained the following recordings: 31May60, I'm Beginning To See the Light; 19Jan65, Satin Doll and 31May60, Perdido (not complete).

Programme # 110 was scheduled for the week of 3Jun73 and contained 29Dec62, Don't Get Around Much Anymore with the first 8 bars of chorus 2° missing; 9Sep57, Mood Indigo; 23Feb63, 2nd concert, Things Ain't What They Used To Be with a part of 3°, the whole 4° and a part of 5° missing. It ends with a not complete version of Take the "A" Train, which I have not been able to identify. It took too much time. Sjef Hoefsmit



VOICES OF VISTA No. 3

33 1/3 RPM
Microgroove

Time: 23:59

**STARRING
DUKE ELLINGTON**

John Cacavas Orchestra
and Chorus

Your Host: Willis Conover
Produced for
OFFICE OF ECONOMIC OPPORTUNITY
by M. A. Mangum Inc.

GXTV 102911

10/27/65
1/30/66
3/13/66
7/27/66



ARMY RESERVE

PRESENTS

SKITCH & COMPANY

COMPATIBLE
STEREO

33 1/3 RPM
SIDE ONE

Host
SKITCH HENDERSON

Guest Artist
DUKE ELLINGTON

Program #109

Air: Week of 5/27/73

71848

Another Ellingtonian to be identified**02/1 DEMS 15/3**

Some time ago, I showed to a visiting DEMS member the documentary "Memories of Duke". In all the shots, we saw Jeff Castleman on bass, but we saw an unknown bassist with a red shirt, black tie and a moustache during "Things Ain't What It Used To Be". We heard Jeff! Who could his replacement have been? Sjef Hoefsmit

Jazz Hour 73504 "Rockin' in Rhythm"**02/1 DEMS 16/1**

See DEMS 01/3-16/6.

In your e-mail to me dated 4Jul01, you corrected the date of Mr Gentle and Mr Cool from the 1st concert at Göteborg, to the session of 20May62, take -2. Lance Travis

My e-mail was correct. My comment in DEMS 01/3-16/6 was wrong. I consulted the listing in DEMS 98/4-3 and I apparently looked at the date of another title.

Here is your question again and now with the correct answer. I am sorry for the confusion.

I am assuming that Jazz Hour JHR 73504 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. Diminuendo and Crescendo In Blue was recorded during the first concert in Göteborg on 6Nov58 and Mr Gentle and Mr Cool was recorded at the Bell studio in NYC on 20May62. (DEMS 98/4-3) Sjef Hoefsmit

Crabapple Sound cassettes**02/1 DEMS 16/2**

See DEMS 00/2-12/1

The Crabapple cassette RBB-0197 as mentioned by Dennis Askey, contains a broadcast from the Cotton Club, 18Mar37, DESOR 3704. 3704h is not complete, it ends at 4:07 and 3704i is omitted. 3704a is now released for the first time. Why isn't it included in the New DESOR corrections as an addition? The same can be asked for 4209a,b&c; and 4210a,c&d; (14&15Jul42), also released for the first time on this Crabapple cassette. Lance Travis

Maybe because the New DESOR does not contain cassettes or reel to reel tapes even if they are or were commercially available. Sjef Hoefsmit

The Crabapple cassettes are also available on CD (see Christian Dangleterre in DEMS 00/1-13/1). There is no doubt at all that they are not mass produced, for the number, and content details are hand written on the disc. I bought mine not being aware at that time that the DETS series was to be brought out by Storyville (00/2-12/1). I can say without fear of contradiction that the official releases have far superior sound. Lance Travis

You are right, however it is up to Luciano Massagli, Giovanni Volonté, and to Jerry Valburn, to decide whether or not to include these "productions" in their publications. Sjef Hoefsmit

Battleship Kate Aug24

02/1 DEMS 16/3

This very rare recording is now available on Gennett Records Greatest Hits, Volume 2. It sells for US\$ 11.95 and can be ordered from www.starrgennett.org or gennett@starrgennett.org.

It has never been established if Ellington was indeed the piano-player on this Wilbur Sweatman session. It is discussed in DEMS Bulletins 86/2-10; 89/2-8 and 89/4-2. It was the banjo-player Mike Danzi, who wrote in his book that although he did not remember the names of the other musicians, he was sure that Duke played the piano. In 1960, Len Kundstadt did extensive interviews with Sweatman, who told him that Duke never recorded for him.

We are anxious to hear the reports of those who have listened to this recording. DEMS

Introducing tenor saxman Harry Carney

02/1 DEMS 16/4

Since the hot tenor sax solo that opens Hot Feet (7Mar29) has universally been credited to Barney Bigard, you may imagine my surprise when, in 1999, Brooks Kerr related a conversation on the subject held with Harry Carney long ago in which Carney recalled that it was his solo and that he played it on Bigard's tenor sax! After pointing out a signature trill heard during the course of the solo, Carney mentioned that he had earlier played tenor while with Henri Saparo's band, and added that Bigard's tenor style tended to be sweet, as on King Oliver's Someday Sweetheart (Vocalion 1059), not hot. I found Carney's assertion both instantly credible and perfectly obvious, since Hot Feet's opening solo exhibits a blistering attack and propulsive drive absent from Bigard's other recorded solos of the period. In retrospect, it did seem strange to me that the dynamic saxophone soloist heard on Hot Feet was so seldom featured on Ellington's recordings (and to this potent an effect on no other title), for the maestro was not one to overlook talent, ability or the materials at hand. Steven Lasker

Newport 4Jul58

02/1 DEMS 16/5

The following might be "fresh" info.

The first of five bibliographic records for this concert is found on shelf RGA 0012 (RWD 4973) in the Voice of America Music Collection at the Library of Congress. It is a digital sound cassette (polyester) and contains a concert, recorded on Thursday evening 4Jul58 and given by Rex Stewart, Cootie Williams, Tyree Glenn, Hilton Jefferson, Ben Webster, Billy Strayhorn, Oscar Pettiford and Sonny Greer. These are the selections: East St. Louis Toodle-O; Rockin' in Rhythm; Concerto for Cootie; C-Jam Blues; Boy Meets Horn; Chelsea Bridge; La Grande Romp; In A Sentimental Mood and Perdido. Carl Hällström

Some tape collectors have a tape in their collection without Boy Meets Horn; In A Sentimental Mood and Perdido. They have an unknown title, which might be La Grande Romp. Another selection seems to be missing on both recordings: The Jeep Is Jumpin'.

Chelsea Bridge and C-Jam Blues are issued on double LP CBS 38262. (See DEMS 83/2-3)

The date of the concert is in my files 3Jul58. 4Jul58 was a Friday and not a Thursday. Sjef Hoefsmi

An Oscar Pettiford homepage

02/1 DEMS 16/6

DEMS member Hans-Joachim Schmidt reports that he went online with a new Oscar Pettiford homepage. He has not copied Coover Gazdar but he has built the homepage around his own collection.

Additions, corrections and discussions are welcome. home.t-online.de/home/themenschmidt/don.htm DEMS

An e-mail from Australia

02/1 DEMS 16/7

I received the two Azure cassettes a couple of days ago, and am much enjoying the music. Haven't had time to listen to the whole tape yet, as the weekend was very busy - two gigs (I'm a piano player) and a radio broadcast, on which I played Concerto For Klinkers from your tape; thanks to you, a lot of Sydney jazz enthusiasts have/will be hearing DE works that they would never have heard otherwise. I feel so fortunate, living at a time when so much marvellous music is available so cheaply. Imagine how tough it would have been in Bach's day (and later) when you would have to travel for days just to hear a single concert. Thank you again. David Stevens



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/1 April-July 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

Definitive Records (3CDs) DRCD 11196 Duke Ellington Complete Original American Decca Recordings 02/1 DEMS 17/1

This set is copied from Steven Lasker's 1994 release titled "Early Ellington". Steven's 3CD set was discussed in DEMS 97/1-10. The only "improvement" is the fact that Definitive Records has put the alternate takes at the end of each CD. A rip-off all the same. Sjef Hoefsmit

Definitive Records (3CDs) DRCD 11199 Duke Ellington Complete Studio Transcriptions 02/1 DEMS 17/2

This set contains the same selections as the Hindsight set, HBCD 501-1, -2 and -3. See DEMS 93/1-4. The same 5 selections are missing from these Capitol transcriptions sessions as were missing on the Hindsight CDs, although the sequence of the remaining 64 tracks is somewhat different, maybe to simplify the mention of the personnel. The dates in 1946 are 28Mar, 11Jul, 16Jul and 17Jul; in 1947 7Jan, 9Jun and 10Jun. The 5 missing selections are released on a very valuable LP, Jazz Supreme 102. Embraceable You is not from 10Jun47 but from 28Mar46. Kay Davis should have been mentioned in the listing for 28Mar46 (she did two numbers). Also Wilbur De Paris was in the band on 9 and 10Jun47 and it is remarkable that Duke had six trumpet-players at the same time. DEMS

Definitive Records (2CDs) DRCD 11207 Duke Ellington - The Complete Legendary Fargo Concert 02/1 DEMS 17/3

This is the same as Vintage Jazz Classics VJC 1019/20-2 (DEMS 91/1-6) and Storyville STCD 8316/7 (00/4-29). DEMS

Definitive Records (3CDs) DRCD 11210 Duke Ellington Complete Prestige Carnegie Hall Concerts 1943-1944

02/1 DEMS 17/4

A combination of the 23Jan43 and 28Jan43 concerts was originally released on a Prestige 3 LP set and later on the double CD 2PCD 34004-2. A great part of the 19Dec44 concert was originally released on a double LP and later on the double CD 2PCD 24073-2. All these recordings are now squeezed onto this 3CD set. DEMS

Definitive Records (3CDs) DRCD 11211 Duke Ellington Complete Prestige Carnegie Hall Concerts 1946-1947

02/1 DEMS 17/5

A great part of the 4Jan46 concert was originally released on a double LP and later on the double CD 2PCD 24074-2. A great part of the 27Dec47 concert was originally released on a double LP and later on the double CD 2PCD 24075-2. All these recordings are now squeezed onto three CDs. In the 1946 concert Al Killian was not in the band. It was Taft Jordan. Also Fred Guy is missing from the personnel listing. We believe that the last selection in the 1947 concert Blue Skies is also from 27Dec47. DEMS

Definitive Records CD 11215 Duke Ellington Complete Musicraft Recordings 1946

02/1 DEMS 17/6

With Shorty Baker, Taft Joran (sic !), Shelton Hemphill, Harry Carney, Johnny Hodges, Wilbur De Paris, Billy Strayhorn, Ray Nance, more 1946, 1950 Studio recordings for the independent Musicraft label, plus the little-known quartet session with cellist Oscar Pettiford and drummer Jo Jones. According to a statement by a website record dealer, the booklet includes "complete documentation of recording dates and personnel. USD \$10.00" Carl Hällström

This CD contains the same 13 selections from the sessions of 1946 on 23oct, 25Nov, 5Dec, 11Dec and 18Dec, which were released on the Musicraft CD MVSCD-52 and the 4 selections of 13Sep50 for the Mercer label. These 17 selections were once available together with 8 other Mercer recordings on the double LP Prestige P-24029. (The 4+8=12 Mercer recordings were also on Riverside CD CA/802/98.969 "Great Times". DEMS 85/1-3 and 88/1-4) DEMS

Dreyfus Jazz, FDM 36717-2 Duke Ellington "Ko-Ko"

02/1 DEMS 17/7

See DEMS 01/1-21/1

All takes are as used for the first releases on 78 rpm. That means that Ko-Ko is take -2; Dusk is take -1; Sepia Panorama is take -1; Across the Track Blues is take -1 and Pitter Panther Patter is take -2. Also for Warm Valley the first release was chosen. This was not the one from 5Sep40 as claimed in the liner notes, but take -3 from 17oct40. If you start track 15, In a Mellotone, you will miss a part of the first note. The recording starts before the counter jumps on zero. If you play track 15 immediately after track 14, you will not notice any defect. Peter MacHare

Dreyfus Jazz, FDM 36732-2 Duke Ellington "Take the 'A' Train"

02/1 DEMS 17/8

The titles are selected by Chlo, Dreyfus with a brief intro by Claude CarriSre. Is Chlo, the wife of Francis Dreyfus? Is that why Claude CarriSre selected Chlo, for the first Dreyfus Duke Ellington CD, "Koko"? The "Koko" CD has obviously been a big sales success, not just due to the fine sound but it offers a great overview of the 1940 band. Louis Tavecchio asked for a "Part Two". Here it is. It's all classic Ellington and Strayhorn from the period 1938 - 1950. Selections: 15Feb41, Take the "A" Train; 14May45, In a Sentimental Mood; 9Nov43, Things Ain't What They Used To Be; 1Dec43, It Don't Mean a Thing (-3); 10May45, Prelude to a Kiss; 10Nov47, Stomp, Look and Listen (-1); 1Dec44, I'm Beginning To See the Light (-2); 8Nov43, Rockin' in Rhythm (52-B C1-1 = 4359e) 9Jul46, Just Squeeze Me; 16Dec41, Chelsea Bridge; 11May45, Caravan; Black and Tan Fantasy; 3Mar38, I Let a Song Go Out Of My Heart (-2); 21Jan42, Perdido (-1); 14Feb40, Sophisticated Lady; 21Jan42, C-Jam Blues; 1Dec43, Creole Love Call (-3); 5Jun41, Just A-Sittin' and A-Rockin'; 8Nov43, Mood Indigo (53-B C1-4 = 4359z); 26Jun41, I Got It Bad (-1); 18Dec50, Solitude.

Most of you will be familiar with these takes. But hearing it after again a good job of sound restoration and as a selection of VSOP Duke Ellington, you'll love it. It will also serve as a nice gift to friends who are not so familiar with Ellington and Strayhorn. My personal favorite is Perdido, and the 8 & 9Nov43 tracks (Things Ain't What They Used To Be, Rockin' in Rhythm and Mood Indigo) were new to my ears and great versions. Loek Hopstaken

Retro Music SLD 13402 Duke Ellington Take the "A" Train

02/1 DEMS 18/1

A lot of producers certainly aren't very original when it comes to Ellington album titles, are they? Any thoughts about the recording dates of the selections? David Palmquist

28Mar46, Take the "A" Train; 16Jul46, One O'Clock Jump; 28Mar46, Crosstown; 14Mar52, Mood Indigo; 11Jul46, Pretty Woman; 16Jul46, 9:20 Special; 17Jul46, Moon Mist; 11Jul46, Just Squeeze Me; 28Sep68, Happy Go-Lucky-Local; 9Jun47, How High the Moon. Sjef Hoefsmit

Neatwork RP 2009 Duke Ellington Vol 1 1924-1929 Alternate takes in chronological order

02/1 DEMS 18/2

There is great news for collectors of the French Classics CDs. Riki Parth in Austria is releasing a series of CDs containing missing takes, which were not included in the French Classics CDs. (Remarks on Classics are between {} .) If one wants to collect the early Ellington recordings completely, one should turn to the Masters of Jazz CDs, because there are still a few gaps left in the Classics-Neatwork combination. If you are still developing your Ellington collection, the Classics series has progressed into the 1950s, while the Masters of Jazz has progressed only into the 1930s. In the following survey of the Neatwork CDs, I will not discuss the personnels, or the label numbers of the earliest releases. I will only mention take numbers and dates. The first CD in the series covers the same period as the Classics CDs 539, 542, 550 (See DEMS 91/1-4) and 559 (91/2-3), 569 (not in DEMS) and 577 (91/4-5). It contains:

539. Nov24, Deacon Jazz; Oh, How I Love My Darling. Nov24, How Come You Do Me Like You Do. 8Jun25 (and not 14May25), Everything Is Hotsy Totsy Now. Mid26, Jig Walk. 29Dec26 (and not 29Nov26, same error as on Classics), The Creeper (E4324W). Still missing: Nov24, It's Gonna Be a Cold, Cold Winter; Parlor Social De Luxe. 14oct26, Lucky Numbers Blues; I'm Gonna Put You Right in Jail. 10Jan27, If You Can't Hold the Man You Love {but note that this missing recording was later issued as track 19 on CD # 2 of the 3 CD set Classics 24}.

542. 6oct27, Washington Wabble (-2). 26oct27, The Blues I Love To Sing (-2). 3Nov27, Black and Tan Fantasy (-B). 19Dec27, Harlem River Quiver (-2); Harlem River Quiver (-3); Blue Bubbles (-2). ±8Mar28, East St. Louis Toodle-O (2944-A); {Classics has also 2944-A. The claim in the liner-notes of Neatwork, that Classics has 108079-1, is wrong} Jubilee Stomp (2945-B and not 2945-A, -A was rejected); {Classics has 108080-1; Classics' liner-notes are right, see also DEMS 91/1-4} Take It Easy (108081-1). {Classics has 2946-B. Classics' liner-notes are right.} Still missing: ±8Mar28, East St. Louis Toodle-O (108079-1).

550. 21Mar28, Black Beauty (E-27093). □ 19oct28, The Mooche (-2), (liner notes claim -1 and say that Classics has 108446-2. It's an alternate take anyway.) Still missing: 30oct28, I Can't Give You Anything but Love (-1). {Classics has on track 23 take -4 from 10Nov28.}

559. 20Dec28, St. Louis Blues (-1). 8Jan29, Tiger Rag, part 1 (-B). Still missing: 20Dec28, St. Louis Blues (-3). 16Jan29, Flaming Youth (-1); Doin' the Voom Voom (-1).

569. 7Mar29, The Dicty Glide (-1); Sloppy Joe (-2). {The Classics CD 569 was not discussed in DEMS. Some remarks: Track 2, Harlem Flat Blues, is take -B; take -A is not found. Track 6, Stevedore Stomp, has take -2; take -1 is not found. Tracks 7, 8 and 9 are all from the same session, most likely 4Mar29. Tracks 13 and 14 are both take -1. Other takes have not been found. Track 21, Black and Blue, has take -B; take -A has not been found.}

577. 25oct29, Six or Seven Times (-B). 29oct29, Oklahoma Stomp (-B). 18Dec29, Wall Street Wail (-B). {Unknown title (-A) from 22Apr30, mis-labeled as Cotton Club Stomp, replaced Wall Street Wail (-A) on the first pressing of Classics 577. It was later repeated on track 17 of Classics 586. Wall Street Wail (-A) was properly released as track 4 on Classics 24.} Still missing: 12-17Aug29, Soundtrack of "Black and Tan". 13Sep29, Ain't Misbehavin'; Doin' the New Lowdown.

Neatwork RP 2018 Duke Ellington Vol 2 1930-1931 Alternate takes in chronological order 02/1 DEMS 18/3

The second CD covers the same period as the Classics CDs 586 (not in DEMS), 596 (92/1-6) and 605 (93/2-3).

586. 29Jan30, St. James Infirmary (-2); St. James Infirmary (-3); When You're Smiling (-1); Rent Party Blues (-1); Rent Party Blues (-2); Jungle Blues (-1). {Classics plays on track 2 Rent Party Blues (-3) and not (-1) as claimed and on track 3 Jungle Blues (-2) and not (-1) as claimed.} 20Mar30, When You're Smiling (-B); Maori (-A); Maori (-B). {Classics plays on track 7 Maori from 21Feb30 and not (-B) from 20Mar30 as claimed.} 3Apr30, The Mooche (-3); East St. Louis Toodle-O (-2). {Classics plays on track 9 The Mooche (-2) and not (-1) as claimed; take -1 has never been found.} 22Apr30, Accordion Joe (-B); Unknown title (-B). 4Jun30, Sweet Jazz O'Mine (-2). 12Jun30, Sweet Mama (-1). Still missing: 4Jun30, Sweet Dreams of Love (-2).

596. 20Aug30, Ring Dem Bells (-2); Old Man Blues (-2) and not (-3) as claimed. {Classics claims to have Old Man Blues (-2) on track 4, but that is take -6 from 26Aug30, the same take as on Classics 596 track 6.} 2oct30, Hittin' the Bottle (-1). {Mood Indigo on Classics track 22 is a dub from the original recording of 14oct30 with matrix number W404481-A. I Can't Realize You Love Me on Classics track 23 is from 8Jan31, see DEMS 01/3-13/1.} Still missing: 12Jun30, Double Check Stomp (-1). Aug30, Soundtrack of "Check and Double Check". 20Aug30, Old Man Blues (-1); Old Man Blues (-3); Three Little Words (-1). 26Aug30, Old Man Blues (-4).

605. {I'm So in Love with You and Rockin' in Rhythm on tracks 1 and 2 on Classics are from 8Jan31, see DEMS 01/3-13/1.} I continue with Neatwork 2018: 21Nov30, Nine Little Miles from Ten-Ten-Tennessee (-2). 10Jan31, Them There Eyes (-1); Them There Eyes (-3); Rockin' Chair (-2); Rockin' Chair (-4). 16Jan31, Rockin' in Rhythm (-2). Still missing: 21Nov30, I'm So in Love with You (-1). {Classics has take -2 and not take -1 as claimed.} 10Jan31, Rockin' Chair (-3).

Neatwork RP 2023 Duke Ellington Vol 3 1931-1933 Alternate takes in chronological order 02/1 DEMS 18/4

The third CD in the series covers the same period as the Classics CDs 605 (see DEMS 93/2-3) and 616, 626 and 637 (none of which have been previously mentioned in DEMS).

605. 20Jan31, Creole Rhapsody part 2 (-AA) from which the first 13 bars DE are missing.

616. 17Jun31, The Mystery Song (-1); {Classics plays take -2.} 2Feb32, Lazy Rhapsody (-B). 3Feb32, Medley: Mood Indigo, Hot and Bothered, Creole Love Call (-3). 4Feb32, Blue Tune (-B). 11Feb32, St. Louis Blues (-B). {Classics plays take -A and not take -B as claimed in the Neatwork liner-notes. See also DEMS 01/3-15.} Still missing: 11Jun31, Creole Rhapsody part 2 (-2).

626. 17May32, Best Wishes (-A). 18May32, Blue Ramble (-B). 19Sep32, Blue Mood (-B); Blue Mood (-C); Ducky Wucky (-B). 21Sep32, Jazz Cocktail (-B); Lightnin' (-B). 22Sep32, Stars (-B); Swing Low (-B). 21Dec32, I Must Have That Man (-A); I Must Have That Man (-B); Baby (-B); Any Time, Any Day, Anywhere (-B); Delta Bound (-B). 7Jan33, I Must Have That Man (-D); Baby (-D). Still missing: 22Dec32, Diga Diga Doo (-B); I Can't Give You Anything but Love (-B).

637. 7Jan33, Eerie Moan (-B); the first 17 bars (2DE;15AW) are repeated. On position 0:40 the recording starts again from the beginning.

Sjef Hoefsmit

Storyville 103 8341 2 CD set Duke Ellington Live at Carnegie Hall 11Dec43 02/1 DEMS 19/1

This is the ultimate release of one of Duke's most remarkable Carnegie Hall concerts. It is not a re-release of an earlier issue. The first release of this concert was in 1965 on the LP Jazz Panorama LP 1, which contained a selection of the concert, including the two segments of "Brown" but without the première performance of New World A-Comin'. In 1978, Ember Records released a double LP EMBD 2001 with the complete concert. This was until recently the most complete release of the concert; see DEMS 79/3-2.

Not long ago the whole concert appeared on a double CD for the first time, but without Duke's spoken introductions. I presume that this was a re-release of the Ember LPs because it carried the same label-name: Ember Records EMB CD 507 (TKO Magnum Music, Ltd) see DEMS 00/3-16/2. I have not checked it out. I prefer to do without this Ember double CD, with the poor and incorrect liner-notes by the founder of Ember Records, Jeffrey Kruger. I compared the Storyville release with the Ember LPs and found that with one exception the Storyville double CD contains the same material as the double LP, or more. In most cases, the intervals between the selections are much longer on the Storyville release. This is especially significant after Duke's performance of New World A-Comin', which by the way is now considerably longer than on the double LP. A part of chorus 18o between 10:25 and 10:33 on the CD is missing on the LP. We hear for the first time (at the start of CD 2) Duke's apologies for not performing "Brown" in its entirety: "I forgot to mention the fact that in doing excerpts from 'Black, Brown and Beige' that our vocalist, our blues specialist, is out tonight on account of a sudden attack of illness and so we couldn't do 'The Blues' theme."

Summertime is considerably slower on the Storyville CD than on the Ember LP. If this is an intentional correction of the original material, I can agree with it. The Carnegie Hall version is even a bit faster than the 8Nov43 World Transcription. Al Hibbler's voice has the same pitch. Duke's spoken introduction to Black and Tan Fantasy and Rockin' in Rhythm is now complete. On the Ember release, only the first selection was announced, but Duke mentioned both titles, to be performed in combination. The only reason not to get rid of the Ember double LP is the fact that there are 10 seconds missing on the Storyville CD at the position of 3:49 in the coda of Trumpet in Spades. However the closing number, Things Ain't What They Used To Be is now complete

(6:08) on Storyville. The Ember LP ends at 3:15, at the end of the solo by Lawrence Brown and on the Ember CD it is timed at 3:09. It is highly likely that the same tapes have been used for the Ember CDs as for the Ember double LP. It is a pity that the exemplary liner-notes by Ken Steiner are contaminated by a few minor inconsistencies and spelling errors. They are a great improvement on the Ember. Sjef Hoefsmit

1. In order to stress the "seriousness" of the EMBER CD booklet notes by Jeffrey Kruger, let me point out that he 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. Things Ain't What They Used To Be is credited to Ellington-Persons. Carl Hällström

I have also been meaning to write about the Carnegie set. The sound quality is a huge improvement on last year's TKO/Magnum release; if you are fond of this concert, it is definitely worth the upgrade! Geff Ratcheson

I did not know this Storyville recording. The sound is absolutely magnificent. Heard it twice now and to me Joe Nanton jumps out every time as the star among stars. The 'Floor Show' music (to "Cabin in the Sky") in particular is outstanding. There is a wonderful New World A-Coming, and Duke introduces it as a piece inspired by the book of the same title written by Roi Ottley - who was in the audience. But you will have to read Ken's extensive notes to get all the data. Loek Hopstaken

Here's my explanation of the spelling of the title of "New World A-Coming". It might make an interesting note in the DEMS bulletin. The title of the book by Roi Ottley was "New World A-Coming." On the Carnegie Hall program, the composition is listed as "New World A-Coming." When Duke introduces the tune to the Carnegie audience, he refers to it as "New World A-Coming" with the "g" clearly audible. However, on a piece of sheet music in the archives of Carnegie Hall in Ellington's hand, Ellington wrote "NEW WORLD A' COMIN." I believe we have to accept either spelling of the title as correct. I chose to use the more formal title, "New World A-Coming" whenever I discussed the title in my liner notes. Some of the contemporary reviews used the more poetic, "New World A' Comin'," or some other informal spelling of the title. Whenever I quoted a review, I would use the spelling of the title used by the author of the review. I did not want to change quotations from other writers.

As far as the typos you mentioned, we had a difficult time working trans-Atlantic. Storyville sent me a dummy booklet for my final review, and I mailed them my final edits on 10Sep01. The package was mailed to New York just in time for the tragedy of September 11. The package of my final edits was evidently stuck there for about five weeks. In a rush to make our deadline, I had to e-mail my corrections one-by-one to Carl. By the time they made it to the production staff in Copenhagen, there were some things missed. Please consider this in your review of "Duke Ellington Live at Carnegie Hall Dec. 11, 1943." Ken Steiner

DETS (D) 903 9005 2 CD set Duke Ellington Treasury Shows, Vol. 5

02/1 DEMS 19/2

On page 26 of this Bulletin is a complete rundown of this double CD. It contains the complete Treasury Shows of 2 and 9Jun45. As usual, highly interesting recordings are added to fill up the CDs to the maximum. It seems this time that there are two "fresh" sessions on this release: 18Sep45 and 7oct45. This is not the case. I found these two recording dates for the broadcasts ONS # 800 & # 764 in the book One Night Stand Series 1-1001, Greenwood Press by Mackenzie & Polomski. These gentlemen spent over 15 years of research and had obtained files and photos from AFRS. The dates mentioned in all discographies are inscribed in the wax of the 16" transcriptions: 18Nov45 and 24oct45. However these are the dates when the programs were actually processed and "cut" for the masters in the series. All the ONS selections on this double CD appeared previously in less than perfect quality on JOYCE LP 1071. There is one error in the liner-notes and in my listing on page 26: Emancipation Celebration belongs to the 7oct45 session and not to the 18Sep45 session. Jerry Valburn**

Profile PRO 33352 "A Profile of Duke Ellington" Retro Music (CA) 1997 02/1 DEMS 20/1

This delightful disc has absolutely no discographical info. It would be nice to track down the recording dates and to place this CD in the context of another CD or LP. You'll notice that the last track is misnamed as Tea for Two. It's really that lovely Mood Indigo from 1966 that I have found now on four of my CDs. I guess that proves it is a great performance. David Palmquist

Thank you for sending me a copy. Here are the 10 titles of this 34 min. CD with the recording dates and some alternate CD releases:

1. Perdido 28Mar46 S T A
2. Love You Madly 21Jan51 A
3. Primping at the Prom 22Dec52 T A
4. The Mooche 21Jan51 S A
5. Sophisticated Lady [FN-1] 26Nov69 T
6. Rose of the Rio Grande 21Jan51 S T A
7. Jam with Sam 3Jul66 T A
8. Caravan 11May45 S T A
9. Honeysuckle Rose 11Dec43 S A
10. Mood Indigo 11May66 S A

1. Sophisticated Lady is taken from the Medley.

Your Profile CD has the same titles (including the wrong title Tea for Two) in the same order as the CD Retro Music (CA) SLD 13622, "Duke Ellington All Time Favorites". I suspect that both CDs are identical, but from the latter I have only the listing. The Profile CD seems to be almost identical with the Audio Archive CD, but the Audio Archive CD has 20 tracks!

S = Success 16139 98/2-14/1

T = That's Jazz TJ 032/33/34 93/2-4

A = Audio Archive/Tring AA 014 92/1-1 S Jef Hoefsmit

This CD is identical to the No label name - GAL 044 "Perdido" mentioned in DEMS 00/3-17-2. The references to the Success 16139 CD are correct this time. They were not complete for the GAL CD. It is also identical to a CD issued by Retro Music in Canada, SLD 13622. I found a similar list of titles on "All Time Favourites" on the Jazz Prime Cuts Label from a company named "Remember When", P.O.Box 435, Prospect Hills, IL 60070, USA, mrcory@rwpi.com Lance Travis

No Label (E) ONN 43 "One O'Clock Jump" 02/1 DEMS 20/2

I sent you a copy of this CD that I picked up in a second hand store a couple of years ago. Again, it is one of those frustrating discs that has minimal information. I'd be grateful for any info you can provide. David Palmquist

This CD has been mentioned by François Moule in DEMS 89/3-6. François is right (as usual). All 16 tracks are taken from the Capitol transcriptions.

1. Crosstown; 2. Everything Goes; 3. Transblucency; 4. Rugged Romeo; 5. Tip Toe Toppic; 6. Rockabye River; 7. Unbooted Character; 8. The Suburbanite; 9. Moon Mist; 10. In a Jam; 11. Indiana; 12. I Can't Believe That You're in Love with Me; 13. Someone 14. The Mooche; 15. Tea for Two; 16. One O'Clock Jump. Tracks 1, 2, 3, 4, 5 are from 28Mar46. Track 6 is from 11Jul46. Tracks 7, 8, 11, 16 are from 16Jul46. Tracks 9, 10, 12, 13, 14,

15 are from 17Jul46. I noticed that on track 9, Moon Mist, Ellington's piano introduction is missing . Sjef Hoefsmit

Koch Jazz KOC-CD-8586 Johnny Hodges/Rex Stewart "Things Ain't What They Used To Be"

02/1 DEMS 20/3

This re-release of the 34 years old RCA LP LPV 533 with the same title is favourably reviewed by Bill Bailey in the Oct/Nov/Dec issue of "Blue Light". The strange sequence of selections is maintained. Here are the titles listed chronologically, preceded by the track numbers on the CD:

2Nov40 Johnny Hodges group: 6. Day Dream; 5. Good Queen Bess (take -2); 4. That's the Blues Old Man; 7. Junior Hop (take -2).

2Nov40 Rex Stewart group: 15. Without a Song (take -1); 13. My Sunday Gal; 10. Mobile Bay (take -1); 9. Linger Awhile (take -2).

3Jul41 Rex Stewart group: 11. Some Saturday; 16. Subtle Slough; 14. Menelik - The Lion of Judah (take -1); 12. Poor Bubber.

3Jul41 Johnny Hodges group: 2. Squatty Roo; 3. Passion Flower; 1. Things Ain't What They Used To Be; 8. Goin' Out the Back Way.

It is a pity that the error in the discographical notes is not corrected after all these years. Goin' Out the Back Way is from the Johnny Hodges session of 3Jul41, not 2Nov40. This is confirmed by its matrix-number PBS-061349. Nance was the trumpet-player, not Cootie Williams, who had left to join Benny Goodman immediately after the 2Nov40 session. The CD has the original liner-notes by Stanley Dance. All tracks courtesy of the RCA Music Group. Roger Boyes wrote a nice essay about the selection Linger Awhile. It is published in the Oct/Nov/Dec issue of "Blue Light". He joins me in my belief that it is not Billy Strayhorn but Duke Ellington on the piano. (See the jacket of the RCA LP FXM1-7133 and Tom Harris in TDES Newsletter of Apr92, p3.) Sjef Hoefsmit

ABM (UK) label, released in 2000 Duke Ellington in Small Bands

02/1 DEMS 20/4

Here's a new item which just appeared on e-bay. Richard Ehrenzeller is bidding on it for me. Jerry Valburn

7Jul37, Tea and Trumpets (-?). 26oct37, Pigeons and Peppers. 19Jan38, Echoes of Harlem (-?). 24Aug38, The Jeep Is Jumpin'; Krum Elbow Blues. 20Dec38, Hodge Podge; Wanderlust. 21Dec38, Delta Mood. 27Feb39, Swingin' on the Campus; Dooji Wooji. 20Mar39, San Juan Hill. 21Mar39, Savoy Strut; Rent Party Blues. 23Jul40, Rex Stewart's Big Seven, without DE: Cherry; Diga Diga Doo. 2Nov40, Day Dream; Good Queen Bess (-?); Mobile Bay; Linger Awhile. 11Nov40, Lament for Javanette (-?). 3Jul41, Subtle Slough; Menelik - The Lion of Judah (-?); Squatty Roo; Things Ain't What They Used To Be. 29Sep41, C-Jam Blues.

Sandy Hook Records CDSH # 2029 "At the Cotton Club 1938"

02/1 DEMS 20/5

This is such a "lousy" product, I feel that the DEMS members should be warned! The CD is still in distribution. Carl Hällström

It seems to me a straight copy of Jazz Archives LP or CD Volume 1. If you tell me what it does make it so lousy, I can put it in a short message. Sjef Hoefsmit

Prospective buyers should be warned that the whole CD runs "off-pitch" - too slow - so don't buy it! Carl Hällström

Jazz Band (2CD) TMCD 2173/74-2 The Second Esquire Jazz Concert plus Louis Armstrong and The All Stars

02/1 DEMS 21/1

On 17Jan45 Ellington took part in the 2nd Esquire Jazz Concert produced by Leonard Feather. It was actually not one concert, but a broadcast from three different concerts. Louis Armstrong with guests in New Orleans, the Benny Goodman Quintet in New York and Duke Ellington with guests in Los Angeles simultaneously.

The winners in Esquire's 1944 poll could not all be present in the same concert-hall in order to be awarded. Parts of each concert were aired nation-wide through NBC's Blue Network in a 90 minutes broadcast starting at 11:30 P.M. There are several releases of these concerts on LP. The LP Giants of Jazz 1003 covers most of the Ellington selections which were not included in the broadcast. The complete broadcast is issued on a Palm double LP (P30:15 & P30:16), on a FDC double LP (1008 & 1009), on a SAGA double LP (6924 & 6925) and on a Sunbeam double LP (SB-219). With the exception of 6 selections, taken from Duke's broadcast portion (on Spectrum CD U 4023) and one selection of the pre-broadcast portion of Duke's concert (Lover Man, on Masters of Jazz MJCD 141, see DEMS 00/1-19/4) there has never been any release on CD until now. The double CD not only contains the complete 90 minutes Esquire broadcast with all the introductions and award presentations, but as a bonus a 25 minutes NBC broadcast from the Winter Garden in NYC on 19Jun47 by Louis Armstrong and The All Stars for the occasion of the world premiSre of the film "New Orleans". Both film and broadcast are mentioned and discussed in Klaus Stratemann's second masterwork "Louis Armstrong on the Screen" starting on p.179. The double CD Jazz Band 21783/74-2 was produced in 2001 by Flyright Records in Bexhill-on-Sea, East Sussex, UK. Email: flyright@btinternet.com

Anders Asplund and Sjef Hoefsmit

Prestige Vintage Jazz Greats Series CDSGP087 DE and his Orchestra "Mood Indigo"

02/1 DEMS 21/2

This CD is identical to the CD Comet 43314, mentioned in DEMS 00/3-18/2. It has the same 15 tracks. It has two more tracks than the CD Prestige/Divicusa 31-196, mentioned in DEMS 95/2-4 and the remaining 13 selections are identical on both issues. The last selection is titled Stomp Jones [sic] composed by "Copyright Control" and published by "Public Domain". It is licensed from Music Trax Inc. (U.S.A.) by Sleeping Giant Music International Limited. Sjef Hoefsmit

Naxos Jazz Legends 8.120526 Duke Ellington - "It Don't Mean a Thing" Classic Recordings - Vol.2: 1930-1934

02/1 DEMS 21/3

Here are the tracks: Mar30: Sing, You Sinners; St. James Infirmary . 2Feb32: It Don't Mean A Thing. 11Feb32: St. Louis Blues -A; St. Louis Blues -B; Creole Love Call. The liner-notes indicate take -B. That must be wrong. Only take -A is released. 2Feb32: Lazy Rhapsody -B. 18May32: Blue Ramble -B. 16May33: Stormy Weather. 21Sep32: Lightnin' -B. 16May33: Sophisticated Lady. 13Jul33: Harlem Speaks - 2; Hyde Park. The liner-notes

indicate take -2. That must be wrong. Only take -3 is released. 15Feb33: I've Got The World On A String. 10Jan34: Solitude. 11Jun31: Creole Rhapsody, Part 1 & Part 2 (take -3). David Palmquist

Park South Records 80246 90604 2 3 Duke Ellington "Rockin' in Rhythm" 02/1 DEMS 21/4

26Nov69, Take the "A" Train. 10May66, Sophisticated Lady*. 22Jun72, Satin Doll. 21Jan51, Coloratura. 31Aug47, Frankie and Johnny & Metronome All Out*. 25Nov46, Blue Skies. 11Jul46, Come Rain or Come Shine. 24Apr38, On the Sunny Side of the Street. 17Jul46, Tea for Two. 28Mar46, Perdido*. 9Jun47, How High the Moon. 22Mar27, East St. Louis Toodle-O. 26Nov69, Kinda Dukish & Rockin' in Rhythm. 21Jan51, Rose of the Rio Grande. 18Mar37, Caravan*. 11Jul46, Pretty Woman*. 16Jul46, One O'Clock Jump*. 11May66, Mood Indigo*. It seems that the 7 tracks with an asterisk have been copied from the 1988 B&C; CD "Swing Back with Duke Ellington" 74082-2. This is rather apparent since track 15, Caravan, ends early in the 4o chorus. This is also the case on the B&C; CD. See Beckhard in DEMS 89/1-17, Moul, in 89/3-4 and Hoefsmit in 90/1-5. Jerry Valburn

History double CD 20.1901-HI Duke Ellington "Caravan" 02/1 DEMS 21/5

CD 1. 2Jul41, Jump for Joy (-2). 2Dec41, Chelsea Bridge. 26Jun42, Johnny Come Lately. 21Jan42, Moon Mist (-1). 26Jun42, Main Stem. 26Jan42, What Am I Here For? 21Jan42, Perdido (-1); C-Jam Blues. 1Dec44, I'm Beginning To See the Light (-2). 30Jul45, Things Ain't What They Used To Be. 14May45, In a Sentimental Mood. 11May45, Caravan; Black and Tan Fantasy. 14May45, It Don't Mean a Thing. 25Nov46, Sultry Sunset; Blue Skies. 23oct46, Magenta Haze. 22Dec47, On a Turquoise Cloud. 10Jun47, Park at 106th. 18Nov47, Do Nothin' Till You Hear from Me.

CD 2. 1Dec44, I Ain't Got Nothin' But the Blues; I'm Beginning To See the Light (-2, same as on CD 1!); Don't You Know I Care? (-2); I Didn't Know About You. 11&12Dec44, Work Song; Come Sunday; The Blues; Three Dances. 4Jan45, Carnegie Blues; Blue Cellophane; Mood To Be Wooed; My Heart Sings. 24Feb45 ("The Duke's Men" without Ellington) Mood Indigo; Bug in a Rug; The Mooche (-1 or -2); Candy Lamb. 7Apr45, Perfume Suite (four parts). I have only checked the tracks if an alternate take was a possibility. Generally the sound is excellent I would recommend this record to people with peripheral interest in Ellington it could certainly lead to a deeper interest. Anders Asplund

Lost Gold Historical Radio Series LGR 7598 Bing Crosby Kraft Shows 02/1 DEMS 21/6

This CD contains two half hour Kraft Music Hall shows with Bing Crosby as host. In one of the shows Ellington was a guest, in the other one it was Nat King Cole. Duke's show was from 18Jan45. The date of the Nat King Cole show is unknown (to us). Both shows are complete on the CD. The Ellington show was issued earlier on one side of the LP Bonsard 601 on which a few selections at the end were replaced by a single one, Let's Take the Long Way Home. The same happened with the flip-side of the LP Bonsard, where the Nat King Cole show was edited at the beginning of the programme. The LP Ajazz 523 had the same Ellington show as on Bonsard on one side and on the other side a show with Judy Garland around Christmas 1950. Duke did three earlier Kraft Music Hall shows with Bing Crosby in 1941. In this 1945 one he played Frankie and Johnny with the John-Scott Trotter Orchestra after he had the usual chat with Bing. Apart of that, the CD has little importance for exclusive Ellington collectors. In case you want more info about this CD, please ask DEMS. Anders Asplund and Sjef Hoefsmit

ELLINGTONIA

Storyville STCD 8322 Clark Terry and his Orchestra Featuring Paul Gonsalves 02/1 DEMS 22/1

This CD contains the hard to find French Decca session of Paris, Oct59 with Raymond Fol, Jimmy Woode and Sam Woodyard. Fanatic collectors have been looking for these recordings for many years. It is not even mentioned in Wendy Lawrence's Gonsalves collection in the Mar02 edition of the Bulletin of the Duke Ellington Society of Sweden. 1. Serenade to a Bus Seat; 2. Pannonica; 3. Pea-eyes; 4. Satin Doll; 5. Daniel's Blues; 6. Mean to Me; 7. Blues for the Champ of Champs; 8. Circeo; 9. Clark's Bars; 10. Pannonica No. 2; 11. Lonely One. Clark Terry wrote 1, 3, 5, 7 and 9. Thelonious Monk wrote 2 and 10. Raymond Fol wrote 8 and 11 is by Babs Gonzales. Sjef Hoefsmit

Challenge Records CHR 70089 "Portrait of a Silk Thread" Newly discovered works of Billy Strayhorn 02/1 DEMS 22/2

This CD was advertised over six years ago in DEMS 95/2-9 and briefly mentioned on page 2 in Göran Wallén's report of the 1995 Conference in Pittsburgh. It was recorded on 6-8Jan95 in Hilversum by the Dutch Jazz Orchestra under the direction of Jerry van Rooijen and it carried the number Dutch Jazz 95001. The present CD is in fact a re-release of this very interesting first pure Billy Strayhorn album. It's a pity that this re-release does not have the extensive liner-notes by Walter van de Leur (in three languages!), which were included in the first release. It is useful to mention the years in which the works performed were first composed. These were the selections: Blue Star (40/42); Bagatelle (55/57); Love Has Passed Me By Again (60/67)1; Le Sacre Supreme (43/44); Portrait of a Silk Thread (44/45); Tonk (40)2; Wounded Love (53/54)3; Cashmere Cutie (55/57); Lana Turner (44/45)4; Pentonsilic (40/42)5; Lament for an Orchid (42/43)6; The Hues (55/67)7. 1Compare Passed Me By, Red Baron AK 52760. 2This is an orchestrated version of the piece Billy and Duke recorded later as piano-duet on RCA 10Jan46; Mercer Nov50; Roulette 9Aug59 and MusicMasters 20May64. 3Compare Three and Six, recorded on 10Sep58 for Verve by Johnny Hodges. 4Compare Charpoy, RCA 15Nov67. 5The central theme was later used for Under the Balcony, part 1 of the "Perfume Suite", which was premiSred on 19Dec44 and recorded for Columbia on 2Dec57, although not commercially released until 1982. 6Compare Absinthe, Reprise 5Jan63. 7Compare Good Years of Jazz, closing theme of the Jan62 picture, the soundtrack of which was released in 1962 on a promo LP.

Challenge Records CHR 70090 "You Go to My Head" Billy Strayhorn and Standards 02/1 DEMS 22/3

This CD contains arrangements by Billy Strayhorn. Autumn in New York (48); Where or When (43/44)1; The Man I Love (43)2; I'll Remember April (44/46); I Don't Stand a Ghost of a Chance (45/46)3; Moon River (62)4; Lover Man (45/46)5; You Go To My Head (53); Night and Day (44/47)6; Can't Help Lovin' Dad Man (46)7; I'll Buy That Dream (44/45)8; Skylark (41/42); I've Got the World on a String (53)9; Yesterdays (44/45)10. 1Compare the two Columbia alternates of 10oct57; Private Collection # 2 of 4Mar58 and Unique Jazz 34 of 5Mar58. 2Compare the 78 rpm Mercer M-1958 of 21Sep50. 3Compare DETS # 8 of 1Jun46; Capitol 16Jul46 and RCA 3Sep46. 4Compare Reprise 19Jan65. 5Compare Capitol 16Jul46 and RCA 26Aug46. 6Compare Columbia 10oct57. 7Compare DETS # 46 of 5oct46. 8Compare DETS # 26 or # 28 of oct45 and Buddha CD 15oct45. 9Compare Columbia 15Feb33! 10Compare DETS # 5 or # 10 of May/Jun45 and Buddha CD 1oct45.

Challenge Records CHR 70091 "So This Is Love" More newly discovered works of Billy Strayhorn

02/1 DEMS 22/4

This CD contains original compositions and arrangements, written by Billy Strayhorn. Anatomy of a Murder(59)1; Swing Dance (62); Blue Heart (46)2; Remember (38); Feet on the Beat (61); So This Is Love (34); Matinee (47)3; Jo (40); Flame Indigo (41); Fol-de-Rol-Rol (46); Boll Weevil Ballet (46); Tiffany (55); Orson (50)4; Lozit (42); Lonely Again (35)5; Pomegranate (56)6; Valse (35). 1Compare Haup, and its many subtitles, Columbia May/Jun59. 2Compare Paradise, VJC CD 13Nov48 and Jazz Heritage CD 10Dec48. 3Compare Snibor, Prestige 27Dec47; Columbia 1Sep49 and RCA 1Sep67; and compare also Self Portrait of the Bean, Impulse 18Aug62. 4Compare Capitol 7Apr53. 5Compare Lush Life, VJC CD 13Nov48 and Red Baron 14Jan64. 6Compare Columbia 7Mar56.

Challenge Records CHR 70092 "Something To Live For" The music of Billy Strayhorn

02/1 DEMS 22/5

This CD contains original compositions by Billy Strayhorn. Fantastic Rhythm (35); A Penthouse on Shady Avenue (35); Let Nature Take its Course (35); Something To Live For (37)1; Everything is Copastetic! (62); Day Dream (39-57)2; Hip (41); Blue House (41); Sprite Music (53); The Flowers Die of Love (53); Love, Love (53); Hipper-Bug (41); Pretty Girl (56)3; Chelsea Bridge (41)4; On the Wrong Side of the Railroad Tracks (47). 1Compare instrumental performances on CD Jazz Unlimited 26Jul39 and on Columbia "Unknown Session" 14Jul60. 2Compare Verve 24Jun57. 3Compare Pretty Little Girl by Hodges, Verve 8Sep55! and Star-Crossed Lovers, Columbia 3May67. Pretty Girl is the title of a Rick Henderson composition, recorded by Ellington on 24Apr71 in a concert and on 5May71 in the studio but not issued. 4Compare Moon Records 16Feb41 and VJC CD 17Sep41. These four Challenge CDs are a must for every serious Ellington collector. They offer a wealth of gorgeous Billy Strayhorn themes. You have only to listen to Valse to understand why Ellington was immediately impressed by Billy's great talent when they met for the first time. The presentation of the four CDs in one set is impeccable. I give this set the highest possible recommendation. The complete set has the number CHR 70106. If you cannot find it in your local record shop you can order it directly from Challenge Records through their web-site www.challenge.nl

The whole four CD set is offered for the price of three CDs: 61.02 Euro. Shipment in the Netherlands 2.25; in the rest of Europe 2.95; in the rest of the world 4.10 surface- and 5.95 air-mail. Or you can write to Challenge Records, Noorderweg 68, 1221 AB Hilversum, The Netherlands. Telephone +31.35.6898899 and fax +31.35.6898897. E-mail: sophie@challenge.nl Sjef Hoefsmit



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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.

The New DESOR corrections

02/1 DEMS 23

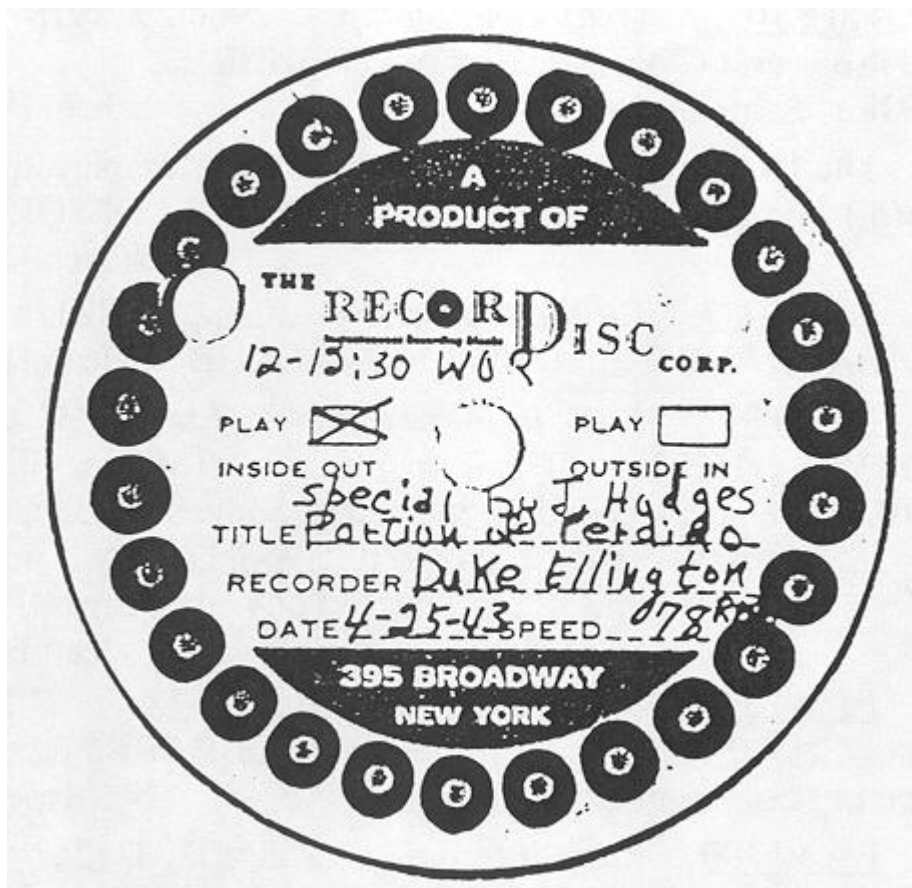
Page 31. Session 3710, 20May37. I have found B21188 take -1, You'll Never Go to Heaven if You Break My Heart. In take -2 Ellington doesn't play. In take -1 one can hear him playing obbligato behind Hodges. Steven Lasker**

Page 43. Session 3915, 22Jun39. The following date correction is appropriate: Cootie Williams: Night Song, WM-1042A is from 21Jun39 and not from 22Jun39. This actual recording date, previously unissued, was found in the A.R.C. ledgers, held by Sony Music in NYC. Masters WM-1043-44-45 are correctly dated 22Jun39. Steven Lasker

Page 46. Sessions 4003 and 4004. The following date corrections are appropriate: Barney Bigard: Mardi Gras Madness, WM-1141A and Watch the Birdie, WM-1142A are from 15Feb40 and not from 14Feb40. These actual recording dates, previously unissued, were found in the A.R.C. ledgers, held by Sony Music in NYC. Masters WM-1139-40 are correctly dated 14Feb40. Steven Lasker

Pages 56, 57 and 1206. Hoefsmit suggested in 01/3-24, to change GALOP into GALLOP. In the index of the copyrighted titles in MIMM (that we retain as our source), GALOP is written with one L. Luciano Massagli**

Page 68. New DESOR 4307a-e originates from an Apr43 broadcast from the Hurricane over station WOR. On 29Jan02, I bought the original 12" acetate aircheck for \$40.- from local collector Joey Altruda (who in turn obtained it from the collection of the late Bob Boyajian). Tracks 4307a-c are on one side, d and e on the other, and there is no indication of which side was broadcast first; the time of the broadcast is noted on the side with d and e: 12:00 to 12:30. The broadcast's exact date, not found in any discography, is shown on the disc: 25Apr43. Steven Lasker**



If the broadcast took half an hour it is not impossible that there were seven selections and not five. See Benny Aasland's WaxWorks entry 43-175y and DEMS 01/3-20/Q6. Of the five selections, three are not complete at the end. This fits with the descriptions in the New DESOR. It seems that Giovanni and Luciano have listened to a copy of the same acetate. Sjef Hoefsmit**

I seriously doubt that Wait for Me, Mary and Subtle Slough belong to this broadcast. WOR was a New York station affiliated with MBS network. I don't know if this particular broadcast was picked up by the network or not. (Jerry Valburn may know.) Steven Lasker**

WOR in New York was always the "flag ship" station for the Mutual Network. Jerry Valburn**

Page 73. Session 4335, 19Jul43. "Broadway Bandbox" Duke's appearance in Frank Sinatra's weekly show "Broadway Bandbox" seem to be misdated. We have this sequence (some talking between Duke Ellington and Frank Sinatra and the two selections, Solitude and Don't Get Around Much Anymore on the LP Giants Of Jazz GOJ-1002. In Stratemann, Ken Vail and the New DESOR the date is given as 19Jul43. However, WaxWorks entry 43-53, Nielsen, Timmer 2nd, 3rd and 4th edition and the liner-notes of GOJ-1002 show Jun43. The correct date finally seem to be 25Jun43. This is confirmed by the recent CD-Rom "Where Or When: The Definitive Sinatra Database". Sinatra's guests on Monday 19july were Virginia Whitler, The Golden Gate Quartet and Benny Goodman (whose two musical contributions can be found on GOJ-1002). Duke Ellington was the guest on Friday 25Jun43, most obviously with the above 4335 sequence, while Sinatra only sang one tune: Paper Doll acc. by the Raymond Scott Orchestra and released on TimeLine-CD 607. The exact location must read: NYC, CBS Playhouse # 3. Klaus Götting

Page 78 or 79. We have a copy of the broadcast from 11Nov43. It is mentioned in Ole Nielsen's book (p.19) and also in WaxWorks of DE (43-180), but not in DESOR. We do understand that the music was from previously recorded sources, but Duke was having a chat with the disc jockey. This should be included in the discography. It even seems that Duke played a short intro on the piano just before they played the record of Never no Lament. Lance Travis and Sjef Hoefsmit**

Page 180. Session 5205, 22Mar52, starts with four vocals. I know that the correct sequence of this session is unknown, but this is certainly wrong. Carl Hällström

Page 245. Session 5746, 9Dec57. According to what is mentioned on page 1486, Oscar Pettiford was in the band during this session. According to the liner-notes of the LP CBS 26306, he replaced Jimmy Woode during the recording of Together. He should be mentioned on page 245. Hans-Joachim Schmidt

Page 247. Session 5806, Los Angeles, Feb58. In an article in the Dec2001 Newsletter of TDES in Washington, Theodore Hudson reports that he listened to the tape with the recorded rehearsals of the 23rd Psalm by Mahalia Jackson and Ellington. He heard Mahalia say: "Tomorrow we will get it better." This makes me believe that the specific date of the session 5806 should read February 10, 1958. SH**

Pages 247 and 1329 and Correction-sheet 1007. Session 5807 and 5808, 11&12Feb58. My copy of the CD "Reminiscing in Tempo", Co CK-48654, has on track 19 the recording of Come Sunday with Mahalia Jackson, 5807a (RHCO40635-10), and not the one without vocal, 5808a (RHCO40652-8). Lance Travis**

Page 271. Session 5911. If the Patti Page show was actually recorded in NYC, the date of 9Mar59 must be wrong. On 9 and 10Mar59 Duke was in Hollywood, negotiating with Otto Preminger his participation in the picture "Anatomy of a Murder". The band played in Boston's Storyville where Billy Strayhorn replaced Ellington at the piano and Harry Carney conducted the band during Duke's absence, which ran from 9Mar through the first set on 12Mar59. (Source: Duke Ellington Jazz Society Newsletter from Mar-Apr59, Hollywood, published in "In a Mellotone", the Newsletter of the Duke Ellington Society Southern California Vol. 6 No. 4, Winter 2001.) If the date of 9Mar59 is correct the location must have been on the West Coast. Sjef Hoefsmit

Page 272. Session 5912. The correct date is 10Mar59. Duke paid a surprise visit to the meeting of the DEJS Hollywood on Tuesday 10Mar59. Hollywood disk jockey Frank Evans of KRHM taped an exclusive interview with Duke at the meeting, which he has broadcast three times on his "Frankly Jazz" shows, and Duke ordered and "dished up" ice cream sundaes for the entire assemblage. (Same source as for Page 271.) Sjef Hoefsmit

Page 307. Session 6202, 4Jan62. Melancholia and Janet were also issued on DETS Souv. Rec. 1984. They are not mentioned on the record label, but they are on track 1 of side A prior to Reflections in D. This correction should also be made on page 1349, item 0335. Sjef Hoefsmit

Page 483. Session 6778, 17Aug67. Change DE(tk.) into DE, Henry F. Whiston(tk.). Sjef Hoefsmit**

Pages 489 and 490. Sessions 6793 and 6794. Alun Morgan, in his article in Jazz Journal Mar02 page 12, quoting from Will Friedwall's book, "Sinatra! The Song Is You" states that Al Porcino played lead-trumpet and Jimmy Jones and Milt Raskin played the piano occasionally. Eddie Lambert was wrong in his "Listeners Guide", saying that the drummer was William Miller. It was Sam Woodyard. Al Porcino also played in the recording sessions of Jan66 for the soundtrack of "Assault of a Queen". Sjef Hoefsmit**

Page 551. Session 9021. LYON 17Nov69 (See 01/3-26). DEMS member Yvan Fournier gave me a tape of another part of this concert. It contains from before the intermission the greatest and last part of the Medley: Just Squeeze Me, Don't Get Around Much Anymore, Mood Indigo, I'm Beginning To See the Light, The Blues, Solitude, It Don't Mean a Thing, Be Cool and Groovy for Me, Sophisticated Lady, Caravan. From after the intermission: Take the "A" Train; Satin Doll; R.T.M.; El Gato. Based on the sequence of titles in other concerts of that tour, I presume that the selections, mentioned by Claude CarriSre (and published on Correction-sheet 1029) came immediately after El Gato. Åke Persson soloed both in Take the "A" Train and in R.T.M. Claude Perrottet**

Jean Portier has sent us many suggestions for corrections in Volume 2 of the New DESOR. If it would take too much space, we have only used his initials JP. DEMS**

Page 732. Animal Crackers 21Jun26, 2603a Add: 5°BAND. Jean Portier**

Page 737. At Your Beck and Call 1May38, 3813b int8DE instead of int4DE. Jean Portier**

Page 738. Awful Sad 2oct28, 2809a 2o16BB instead of 2°16HC(cl.). The old Desor (38a) showed BB and not HC, who however can be heard during two times one bar on alto just before BB enters. JP**

Page 784. Caravan 19Dec36, 3611f
5°(nc)32BAND&DE; instead of
5°(nc)32BAND. JP**

Page 801. Clouds in My Heart 19Dec36, 3611a int4DE&BT; and cod4DE&BT; instead of int4DE and cod 4DE. Jean Portier**

Page 815. Creole Love Call 3Feb32, 3202 3202c - 4°IIHC(cl.);5°IIBB instead of 4°/5°IIHC(cl.) 3202f - Same as 3202c Creole Love Call 11Feb32, 3205 3205c - 5°IIHC(cl.);6°IIBB instead of 5°/6°IIHC(cl.) JP**

Page 819. Creole Rhapsody, Part 2 20Jan31, 3104 3104c - pas8DE;10°12DE(!) instead of pas12DE;10°IDE 3104d - Same as 3104c Jean Portier**

Page 852. Drop Me Off in Harlem 17Feb33, 3304i Same as 3304h but add some notes by FG at the very end. Jean Portier**

Page 875. Gal from Joe's 1May38, 3813d (on CD!) int8DE and cod6BAND&DE;6DE (then 6DE into 3813e) instead of int4DE and cod6BAND,2DE. Jean Portier**

Jean is right, the CD is longer at begin and end than the LP from the first release (light blue jacket). There was however a second release on LP (light pink jacket), made in 1975 from new masters, which already followed Jean's longer description. Sjef Hoefsmit**

Page 878. It is stated that J.Hodges composed Goin' Nuts. What is the source of this data? Steven Lasker**

Page 893. Haunted Nights 16Sep29, 2916c 5°(nc)I16BAND&TB; instead of 5°(nc)I16BAND JP**

Page 907. I Can't Give You Anything But Love 22Dec32, 3214c
ver16EW&DE;1°EW;2°2DE,30EW;cod4EW instead of
ver16EW;1°EW;2°(nc)30EW;cod4EW.
3214d Same as (the corrected) 3214c JP**

Page 965. Jazz Convulsions 13Sep29, 2915b The end should read 4BAND&JH; instead of 4BAND JP**

Page 966. Jeep's Blues 28Mar38, 3807a,br> 1°4BAND,8JH(s.s.)&DE; instead of
1°4BAND,8JH(s.s.). Jean Portier**

Page 973. Jungle Jamboree 29Jul29, 2911b 3°FJ instead of 3°CW Jean Portier**

Page 1000. Lost in Meditation 19Jan38, 3802 3802d cod14BAND&JN; instead of cod14BAND. 3802e Same as 3802d but cod12BAND&JN; instead of cod12BAND. Jean Portier**

Page 1036. Moonglow 12Sep34, 3414c
2°16JH(s.s.)&BAND;14BAND,2JH(s.s.) instead of
2°14JH(s.s.)&BAND;16BAND,2JH(s.s.) Jean Portier**

Page 1055. Oklahoma Stomp 29oct29, 2918 2918b ver16CW instead of ver16HBR
2918c Same as 2918b Jean Portier**

The 16 bars that proceed the piano solo are played either by a.) trumpet (per my ears) or b.) kazoo (per DESOR). Steven Lasker**

Page 1089. Ring Dem Bells 20Aug30, 3011a
10°BAND&BB; instead of
10BAND&BB; Jean Portier**

Page 1091. Rockin' in Rhythm 16Jan31, 3103 3103d
ver16BB;pas4DE instead of
ver16BB;pas3DE
3103e Same as 3103d instead of Same as 3103b, but 2°IICW-JN instead of 2°II8CW-JN,8BAND. and
ver16BB;pas3DE instead of ver16BB;pas4DE; Jean Portier**

Page 1099. Rose Room 15May38, 3816c (CD!) int6DE;1°30BB,2DE; instead of 1°30BB,2BB&DE; JP** See
my comment on Page 875. Sjef Hoefsmit**

Page 1100. Rude Interlude 26Sep33, 3312a
2°11BAND;pas8CW,1DE;3°BAND&LBa;(vc.);pas3BAND&LBa;(vc.),3DE; instead of
2°BAND;pas8CW;3°BAND&LBa;(vc.);pas4BAND&LBa;(vc.),2DE;
3312b Same as (the corrected) 3312a JP**

Page 1103. Sam and Delilah 16Jan31, 3103c 5°14CBu,2DE instead of 5°CBU Jean Portier**

Page 1123. Showboat Shuffle 30Apr35, 3503b 2°30BAND,4RS(!); instead of 2°28BAND,4RS; and 4°
(nc)14BAND,16BAND&BB; instead of 4°14BAND,18BAND&BB; Jean Portier**

Page 1130. Solitude 10Jan34. 3402a
1°16AW-JN-BB,8HC,8AW-JN-BB&LB; instead of
1°AW-JN-BB,8HC,8AW-JN-BB&LB; Jean Portier**

Page 1153. Sponge, Cake and Spinach 16Jun37, 3713 3713e
3°(nc)7BAND,1BB,7BAND,9HC,6BAND; instead of
3°(nc)7BAND,1BB,7BAND,1BB,8HC,6BAND;
3713f Same as 3713e but: 3°(nc)7BAND,1BB,7BAND,1BB,8HC,6BAND; Jean Portier**

Page 1156. Stevedore Stomp 7Mar29, 2905f
4°(nc)30BB;5°6BAND,2JH,6BAND,10JH,8BAND&BB; instead of
4°BB;5°16BAND,8JH,8BAND. Jean Portier**

Page 1199. That Rhythm Man 28May29, 2910a at the end 8HC(cl.)&BAND; instead of 8BB&BAND.; BB's
tenor can be heard with the ensembles behind the clarinet, whose sonority is different from BB's. JP**

Pages 1213 and 1267. The Mooche by RN or RS? See 01/3-27. We listened carefully to the trumpet in The
Mooche (Fargo) and we are strongly convinced that the soloist is Ray Nance. Luciano Massagli**

Page 1240. Tough Truckin' 5Mar35, 3502 Tough Truckin' instead of Tough Truckin'; all previous discos, LP
releases etc. (with the exception of the old Desor) show Tough Truckin', never Tough Truckin'.
3502d 3°(nc)4RS;4oRS; instead of
3°/4°RS;
3502e Same as 3502d but 2°5JH(s.s.)3RS;3°/4°RS and cod6BAND,7DE. Jean Portier**

Page 1241. The composer of Three Blind Mice is shown to be C. Morehouse. This is a mistake: Three Blind
Mice as broadcast from the Cotton Club by Ellington on 17Apr38 is a traditional folk song. An entirely different
song of the same title was recorded by Frank Trumbauer and His Orchestra on 25Aug27 and by The Chicago
Loopers in Oct27. (OKeh 40903 shows the composers as Trumbauer-Morehouse, Path, 36729 shows Trumbauer
alone. According to Bix, Man and Legend, however, the sole composer is Morehouse. (Copyright data isn't at
hand.) Steven Lasker**

DESOR small corrections 5004

02/1 DEMS 25

Volume 1 (Corrections April 2002)

15 - Session 3018. January 8, 1931 instead of November 8, 1930. (01/3-13/1)

69 - Session 4312. May 28 instead of April 28; Same as 4317 instead of Same as 4309. (01/3-24)

71 - Put a note on one of the pages 71-75 for a one-title broadcast from the Hurricane in Summer 1943, DE9022a I Didn't Know About You unissued (Comments on Timner 33/13) Correction-sheet 1034.

80 - Session 4364. Delete: but: JT(tb.)out. (01/3-24)

87 - 4435d Don't You Know I Care. Add: RCA EPAT-435 4435e delete: RCA EPAT-435 (01/3-24)

180 - 5204o Mood Indigo. Delete: unissued; add: Su 501, Fk LP-2968 (01/3-24)

180 - 5205 Put between d and e: 5205xa, Take the "A" Train. Add after ac: 5205ad, Take the "A" Train. (Comments on Timner 34/22) Correction-sheet 1032. 5205k Caravan. Delete: unissued; add: Fk LP-2968 5205t Mood Indigo. Delete: Su 501; add: unissued (01/3-24)

218 - 5610 Put before 5610a: 5610xa, Take the "A" Train. Add after 5610b: 5610xb, Take the "A" Train. The date of 5610 is 14Apr56. (01/3-25) Correction-sheet 1033.

265 - 5854 Put between 5854q and 5854r: 5854xa, Stomp Jones. (01/3-25) Correction-sheet 1033.

398 - Session 6527. Change Harry into Henry F. (01/3-26)

480 - 6767a Delete: Att ACDM-1425. Add after 6767a: 6767xa, Nameless Hour Att ACDM-1425 (01/3-10/2) Correction-sheet 1034.

555 - 6970p -l) I Got It Bad. Delete: vcTW (01/3-26)

556 - 6972i -m) I Got It Bad. Delete: vcTW (01/3-26)

599 - 7105f Delete: unissued; add: Sv STCD-8323

604 - 7112i,m,n Delete: unissued; add: Sv STCD-8323

609 - 7125c,e,f,g Delete: unissued; add: Sv STCD-8323

610 - 7128 f,l Delete: unissued; add: Sv STCD-8323

613 - 7135b,g,k Delete: unissued; add: Sv STCD-8323 7136c,d,f,j Delete: unissued; add: Sv STCD-8323 See for Sv STCD-8323 00/2-16/1 and 01/2-25/2

652 - 7215 Is not complete. (01/3-26) Correction-sheet 1034.

Volume 2 (Corrections April 2002)

722 - Afrique. 7136j: int14DE&JBe; instead of int4DE&JBe;

736 - Around My Heart. 4312b: int12DE instead of int16DE (01/3-24)

784 - Caravan. J.Tizol/I.Mills instead of J.Tizol, I.Mills (01/3-27)

855 - E and D Blues. 5610a. The structure should read as follows:

1°DE;2°/4°BAND;5°/6°JH;7°/8°CA;9°BAND; 10°/11°CT;12°/13°JHa(t.s.);14°/16°BAND. (01/3-25)

881 - Goof. 7215f. Delete: ,but5°4BAND,5JC(fl.),%. (01/3-26)

1026 - Mood Indigo. 5204o. Delete int6DE and add the structure as described for 5205t

5205t. The structure is actually as follows: Same as 5204o, but: %;1°%,6BWo-Qj-HC(bs.cl.). (01/3-24)

1068 - Perdido. 4312c: 2°TJ instead of 2°RS. (01/3-24)

1083 - Race. 6857c. The description should read as follows: 1°DE;2°(nc)15DE. (01/3-2)

1190 - Take the "A" Train. 6349a. Delete: 1°BAND;cod8BAND; add: Same as 6348a. (01/3-27)

1213 - The Mooche. 5610b. Delete: %; add: 4°/5°IIQJ;pas4QJ,4BAND&JHa;6°IJHa-HC(cl.)-RP(cl.)&CA;cod4CA,2CA&BAND.; (01/3-25)

1268 - Way Low. 4312a. Delete the whole description; add: Same as 4317d, but: int8DE. (01/3-27)

1282 - Your Love Has Faded. 3921c. CW instead of RS. (01/3-27)

1311 - ATTIC ACDM-1425. 02. Nameless Hour (6767xa); (01/3-10/2)

1439 - Adler, Larry. Mar1914-Aug 7, 2001. (01/3-13/3)

1449 - Candoli, "Conte" Secondo. Jul 27, 1927 - Dec 14, 2001.

1459 - Farmer, Betty. -Sep 11, 2001. (01/3-27)

1515 - Whiston. Change Harry into Henry F. (0/1-3-26) Correction-sheet 1004 - 4117 4117a. Add, after RCA 09026: -63386-2 4117b. Add, after RCA 09026: -63386-2

New DESOR correction-sheets 02/1 DEMS 25

Sessions

CoT means Comments on Timner

1032 5205 Salem, OR.22Mar52 CoT 34/22

1033 5610 NYC. 14Apr56 01/3-25/218

5854 Basel16Nov58 01/3-25/265

1034 6767 Toronto. .24Jul67 01/3-10/2

7215 Portland, OR. . .21Feb72 01/3-26/652

9022 NYCSummer 1943 CoT 33/13