



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/2 August-November 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

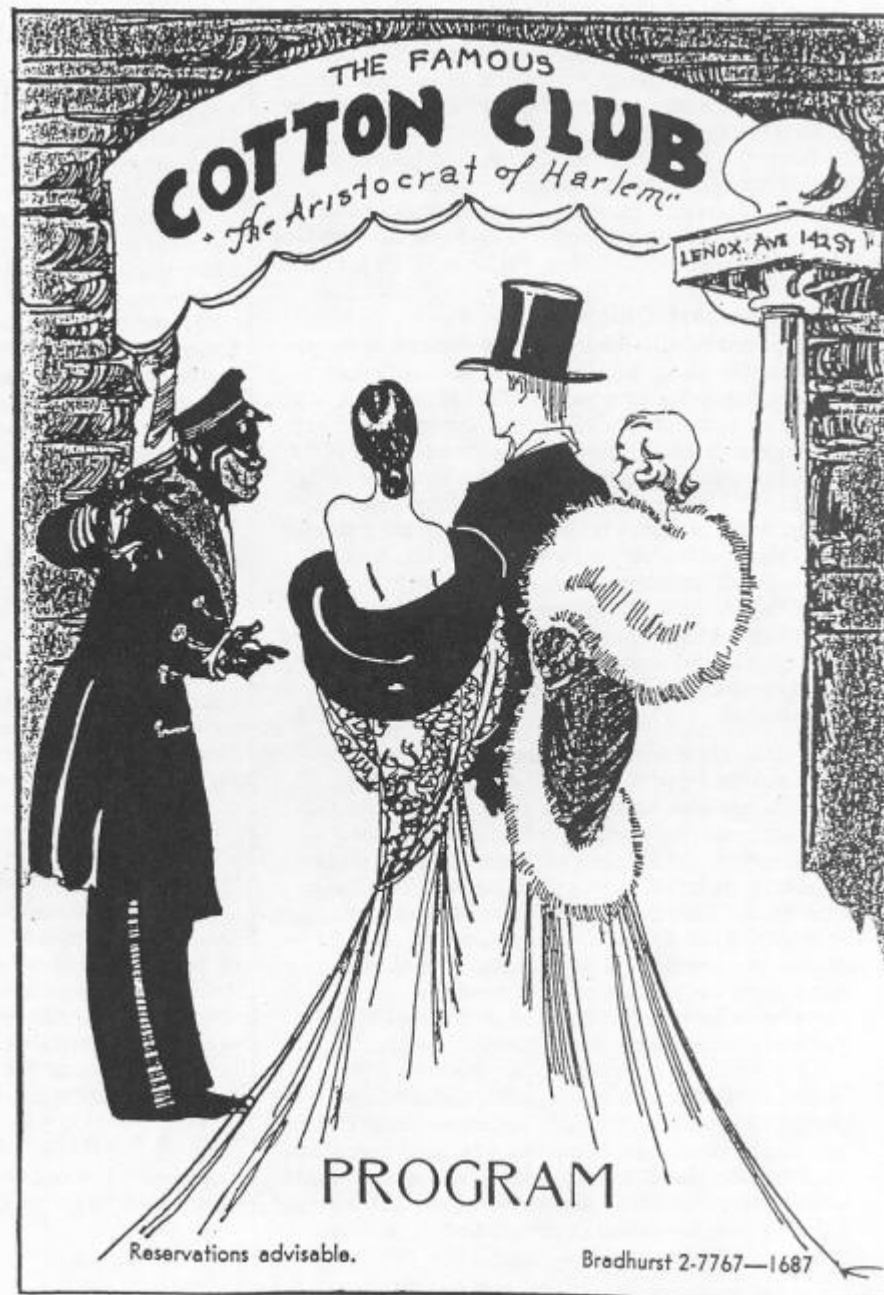
---

### Announcing "A Cotton Club Miscellany"

#### 02/2 Dems 1

Activities at the Cotton Club during Duke Ellington's first residency there (December 4, 1927 to May 2, 1929; May 5 to June 24, 1929; June 30, 1929 to June 13, 1930; September 14, 1930 to February 3, 1931) were frequently chronicled in the contemporary press. Surprisingly little of that coverage has been reprinted in the years since. In commemoration of the Diamond Jubilee (75th anniversary) of Ellington's Cotton Club debut, each DEMS member will receive a copy of "A Cotton Club Miscellany," a 32-page booklet of previously unprinted articles and ephemera, with narration and comments from Steven Lasker, who conceived and compiled it.

DEMS has printed and will mail copies to members within Europe; Steven has printed and will mail copies to members elsewhere. Your copy is free of charge and should arrive soon (if it hasn't already). For DEMS members, Christmas comes twice in 2002. Enjoy!



## Edmund Anderson

### 02/2 DEMS 2

Edmund Anderson was a very good friend of Duke and he played an important role in the Ellington community. It was a great pleasure to meet him at several Duke Ellington conferences. He made a great impression with his presentation on 14Aug93 in New York. The last time I saw him was at Father Gensel's memorial service. - Sjef Hoefsmit

Most of the following obit was excerpted from an obit written by Edmund's son. - Morris Hodara

"Edmund Anderson, lyricist and theatrical producer, died on June 29, 2002. He was 89 years old. His abiding passion was jazz. In the mid-1930s he began a close life-long association with Duke Ellington, introducing Duke to classical compositions; helping produce Ellington's 1943 Black , Brown and Beige concert at Carnegie Hall. Ellington was the best man at Edmund's wedding. He wrote the lyrics to several songs that became Ellington standards, including "Flamingo," "Azure" and "Thank You for Everything." Edmund was an active member of

Saint Peter's Church (the jazz church) and had recently completed his nineteenth season as producer of Midtown Jazz at Midday for the Jazz Ministry of Saint Peter's Church.

Edmund is survived by his wife Joan and many children, step-children, grand children and great grandchildren. A memorial service is planned for September 14, and on October 13 this year's production of All Night Soul, the Jazz Ministries annual benefit concert will be dedicated to him."

---

## **Rosemary Clooney**

### **02/2 DEMS 2**

Singer and actor Rosemary Clooney died of lung cancer on 29Jun02 at the age of 74 years. She became famous among Ellington admirers because of her album "Blue Rose". It made her name enter the Ellington discographies although it seems that she never performed or recorded in front of the band. Her album was one of the first that came into being through overdubbing the voice over pre-recorded material.

The album can hardly be considered an Ellington product. It was almost exclusively the work of Billy Strayhorn. His work with Rosemary Clooney is described in David Hajdu's "Lush Life" starting on p148.

Although not the number one female jazz singer, she had a very pleasant and natural voice and her appearances made the impression that what she did so gracefully was not difficult at all. - Sjef Hoefsmit

In 1999, The Village Voice asked more than 40 jazz critics and historians "to write 200 words each on any Ellington selection, album, tune, musician, or notion the centenary mood inspired." The results were praise of a diverse spectrum of Ellington's music representing the late twenties through 1967. The article's editor, Garry Giddins, commented, "There is no agreed-upon best-of starting gate, no defining Kind of Blue. One thing is certain: an unprecedented openness to all his music. Prejudices on behalf of pre-war Ellington at the expense of post-war Ellington, or for Ellington the miniaturist versus Ellington the long-form composer, have withered on the vine."

One contributor mentioned "Blue Rose", the 1956 collaboration between Ellington and the late Rosemary Clooney. The reviewer, Deborah Grace Winer, described the recording as "a luminous high point of the vocal canon" and noted that "Blue Rose" also represented "a triumph of disparate factors - paring of two idioms, two coasts, and two races, with Billy Strayhorn acting as ambassador." - Bill Saxonis

---

## **Ray Brown**

### **02/2 DEMS 2**

Ray Brown died on 2Jul02 during his sleep at age 75. He became famous as one of the most important bass-players after the Second World War. His connection with Ellington however was restricted to only a few occasions, some of which were recorded, for example a Joe Bishop Show on 2Jan69 when Ray Brown accompanied Ellington together with Herb Ellis and Frank Capp. He made a historic album together with Duke on 5Dec72: "This One's for Blanton!" Shortly thereafter the two of them made another album, this time with Joe Pass and Louie Bellson: "Duke's Big 4". This 8Jan73 session was recorded for television (see Klaus Stratemann p648). With the exception of the selection Cotton Tail nothing has yet got into circulation.

The last time Ray Brown and Duke Ellington appeared on screen together was during the show of 10 and 11Jan73: "Duke Ellington, We Love You Madly".

Ray Brown could be identified not only because of his personal style but also because of the specific sound that came out of his instrument. He left us with a great number of audio and video recordings which he made with many other great musicians. A real giant has gone. Sjef Hoefsmit

"This One's For Blanton" (recorded in December 1972 and released in 1975 on Pablo) is a superb recording. It offers testimony to the brilliance of the late Mr. Ray Brown and Ellington's unrestrained capacity to be a dynamic and creative force, despite the strain of about 50 years of one night stands, millions of miles on the road and rapidly declining health.

Ray contributed to the liner notes for the recording and described his admiration for Ellington. The following is a brief excerpt: "First and foremost, the two reasons I began to play the bass were Duke Ellington and Jimmy Blanton. . I found myself continually playing Duke's records because you could hear the bass clearly. . Duke Ellington is gone now, and though he left many things for a lot of people, I received a little more. In fact, much, much more."

Of course, Ray Brown is gone now too. He also left many things for a lot of people. God bless Ray Brown. Bill Saxonis

---

## **Two DEMS members awarded 02/2 DEMS 2**

It is an honor and a pleasure to bring to your attention that our own George Avakian (83) was given the Discretionary Awards of the Jazz Journalists Association at the JJA's awards ceremony on Wednesday evening 17Jun02 in New York. I'm sure I speak for everyone in acknowledging Mr. Avakian's many services to Ellingtonia and to jazz.

I only wish I could have been there.

For more information on the JJA Awards, please go to the websites: <http://www.jazzhouse.org> or <http://www.JazzJournalistsAwards.com> John Chacona

Wolfram Knauer (44), musicologist and director of the Jazz-Institut Darmstadt, has been named as the recipient of the prestigious "Hessischer Jazzpreis 2002" (Hesse Jazz Award 2002) for his achievements in establishing an international jazz information and documentation center. In addition to serving music lovers and fans, the Darmstadt institute has become an efficient source for researchers, journalists, musicians, and the music business in general.

More about the work of the Jazz-Institut Darmstadt can be found on their (bi-lingual) website: <http://www.jazzinstitut.de>

We are very proud and we congratulate George and Wolfram on behalf of our Society for these well deserved awards. DEMS

---

## **NEW BOOKS**

---

**Walter van de Leur "Something To Live For" The music of Billy Strayhorn Oxford U.P. £ 25.00  
02/2 DEMS 3**

Although it's exactly 35 years since he died, it took until very recently for the figure of composer-arranger Billy Strayhorn to emerge from the shadow of his long-term employer Duke Ellington. This is partly because of the master-servant aspect of their relationship, which enabled Duke to take credit for some of Billy's contribution, but also because of the latter's modest and reticent personality. He was gay when it was not ok (except within strictly limited circles) but also, of course, the most famous music he wrote was written for Ellington's musicians

and in Ellington's language, with only a difference of accent. Initially, the different accent was sufficiently discernible in the pieces specifically designated as Strayhorn's. Indeed, they caused some resistance from even eminent observers like the young Stanley Dance, since things like 'Chelsea Bridge' and 'Passion Flower' were seen as rather spineless developments of the late-30s ballads by Ellington himself such as 'Prelude to a Kiss' and 'Warm Valley'. And when Billy started coming up with idiosyncratic medium-tempo tunes like 'Raincheck' and 'Johnny Come Lately' even the pre-bebop of 'A Train' there were those who complained that these lacked some unidentifiable something that Duke's pieces had. The complainers certainly noticed, if they failed to appreciate, the originality of Strayhorn.

Things got more difficult for the concerned listener in the subsequent 25 years because, to some extent, both Duke and Billy became adept at incorporating the mannerisms of the other in their own work. This is hardly surprising, given their mutual admiration, just as it's unsurprising that some band members claimed not to know the difference (their job, after all, was to make it all sound equally good). For the curious observer, there were intriguing puzzles such as the exact significance of the joint Ellington- Strayhorn credits on suites like Such Sweet Thunder or Suite Thursday. To make things more complicated, the musical scores were kept well away from any determined detectives, and both Ellington and Strayhorn, for their own differing reasons, put up verbal smokescreens about who did what.

All this was detailed in general terms in David Hajdu's excellent biography *Lush Life* (1996), which deliberately steered clear of textual analysis because of the already ongoing research that has led to the present book. Van de Leur had access to the majority of Strayhorn's actual manuscripts and a large number of Ellington's, and all his conclusions about authorship are based on examination of the scores and/or band parts. He is rightfully sceptical about the frequency of direct collaborations between the two composers, despite occasional theories floated by others that Billy might have written down ideas that were somehow 'dictated' by Duke (ignoring the fact, as Frederick Delius found, that this takes a hell of a lot longer than writing it down for yourself). Van de Leur offers a convincing and common-sense justification for believing that scores in Ellington's hand are composed by him, while scores and band-parts in his partner's hand are composed by Strayhorn.

The comparison with Delius's working methods is appropriate not because he was one of the favourite touchstones of early writers describing the sounds of Ellingtonia but because Billy wrote elaborately constructed scenarios in a manner that contrasted quite sharply with Duke's methods. Some of van de Leur's best writing is devoted to nailing these differences of approach, though the deliberate concentration on Strayhorn rather than Ellington has precluded detailed comparisons. Wisely, since a large part of Billy's responsibilities within Dukeland required making arrangements of outside material (from hits of the day to ancient standards), the author has included much discussion of these as well as his originals. Frequently, by comparing the score with an airshot and/or a studio version, he is able to point out exactly how (for better or sometimes for worse) Ellington's presumably off-the-cuff cuts affected how Strayhorn's work was perceived by the listener.

In addition, through the Strayhorn family archive van de Leur has been able to study those early, middle and late- period compositions written for other outlets than the Ellington band and, here as elsewhere, the output of an individual approach is unmistakable. Though they may be less relevant to this journal, they are clearly significant in the overall picture and, while the reader ends up regretting that not every single piece Billy did for Duke isn't dissected, those that are here are often dealt with in masterly fashion ('Blood Count', for instance). Personally, I was disappointed that the author seems unimpressed with 'Blues in Orbit', finding such simple(!) 12-bar blues too simple for his taste, and with 'Lately' (aka 'Half the Fun'). Also, his scrupulous unwillingness to speculate about material for which no score has surfaced prevents him guessing the authorship of that amazingly Strayhornesque chord-sequence, 'Blue Rose'. (Maybe, and this is a serious suggestion, the scores for that album could be in the possession of Rosemary Clooney )

It should be obvious that I am mightily impressed with this book, and find its insights and conclusions invaluable. Happily, when the author has to take to task such earlier writers as Gunther Schuller, Andrew Homzy, Ken Rattenbury or would you be surprised? James Lincoln Collier, he does so with authority and a minimum of fuss. Sadly, it seems to be inevitable these days that there are minor (and I mean minor) editorial errors. No year is shown for one of the periodical references in the appendix while '1967' is shown for a CD

liner-note(!) and there's a missing accidental in the excerpt from 'Isfahan'. Otherwise, all my notes seem to be reminders to listen again to pieces described by van de Leur.

The fact that some of the discussion is conducted in musical terminology, with appropriate and well-reproduced musical examples, is laudable and shouldn't deter anyone unfamiliar with the technicalities. As van de Leur himself points out, 'There is ample material for the general reader' you just have to be interested in one of the greatest-ever jazz composers.

Brian Priestley

(A much shortened version of this review appeared in the July issue of Jazzwise.)

---

## **Ken Vail's Duke's Diary**

### **02/2 DEMS 3**

Duke's Diary Part 2 (452pp) is being published by Scarecrow Press in hardback at \$55. The ISBN is: 0-8108-4119-3. It is being printed at this moment (18Jul02).

At the same time Scarecrow are publishing Duke's Diary Part 1 as a hardback at \$55. ISBN: 0-8108-4118-5. It is not a reprint as they are taking 500 of my paperbacks and putting on a new cased cover and cover design. If they sell these quickly then they may reprint, but it is unlikely that they will let me make changes. I am down to the last few copies of my paperback version of DD1, but Scarecrow have said they may consider a paperback version in the future. It all depends on sales. Ken Vail\*\*

---

## **Tom Lord's Jazz discography**

### **02/2 DEMS 4**

Volume 26 is now available, direct from the publisher .

This volume covers leaders from Jens Winther to Zzebra and completes the printed series from A to Z. The volume also includes a bibliography and an extensive listing of record companies and is available from Lord Music Reference Inc.

A CD-ROM 3.3 is scheduled to publish this week (18Jul) and has the same discographical data as book volumes 1- 26.

Purchasers are advised that due to circumstances beyond our control, Cadence/North Country Distributors is no longer sales agent for The Jazz Discography, effective as of Nov01. They do, however, continue to offer Volumes 1-25. Commencing with Volume 26, The Jazz Discography books and CD- ROMs will only be available direct from Lord Music Reference Inc. Orders may be placed through our web site, mail, email or fax. For credit card security reasons we strongly advise you to use the convenient and fully secure shopping cart system now in place at our web site.

We regret any inconvenience that may have been caused by this change.

LORD MUSIC REFERENCE INC.  
1540 Taylor Way, West Vancouver  
British Columbia, Canada V7S 1N4  
Fax: 604-926-9822  
Email: lord@lordisco.com  
Web Site: www.lordisco.com

---

**DEMS Domesticities****02/2 DEMS 4****News from A Duke Ellington Panorama**

I have given DEMS a new page so that it does not look like it is just a part of "A Duke Ellington Panorama."

The three Bulletins of 2001 and the first one of 2002 are now available.

The address for DEMS is: <http://depanorama.net/dems/>

You can also get to the DEMS page by clicking on the link provided on the links page of "A Duke Ellington Panorama."

I think the new DEMS page looks quite nice. Duke's face is in color and the masthead looks reasonably similar to the masthead on the hard copy of the Bulletin. I didn't realize until making the illustration that DEMS and "A Duke Ellington Panorama" use the same drawing of Ellington on our respective mastheads.

Peter MacHare A Duke Ellington Panorama <http://www.depanorama.net>

The famous Ellington caricature is made by Covarrubias. The earliest appearance we have found is on the cover of the "Jump for Joy" programme. See p13 of Patricia Willard's study, published in 1988 by the Smithsonian Institution. DEMS

**New prices for the New DESOR**

Because of the large increase in mailing expenses, the prices for the New DESOR (two heavy volumes) are now, shipping by surface mail and handling included, expressed in Euro's (€): Europe € 148.- ; U.S.A. and Canada € 180.- .

Luciano Massagli

Many corrections and additions have been made since the New DESOR was presented in Washington at the Ellington Conference in 1999 (on 30Apr to be exact). Those authorised by Luciano Massagli and Giovanni Volonté, are available through DEMS.

(See also p27/28 of this Bulletin) DEMS\*\*

**Questions (Q) by Sip Lemstra (SLe) and answers by Sjef Hoefsmit (SH)****02/2 DEMS 4**

SLe: Reading about "Missing early Ellington recordings" in DEMS 01/3-9/1, I must say that I also wondered why these two selections were not included in any of Duke's discographies, except in Dick Bakker's "Duke Ellington on Microgroove". Speaking of "Missing recordings", maybe you can help me find some in the New DESOR.

Q1. Take the "A" Train with Betty Roch, and the Delta Rhythm Boys and a solo by Ben Webster on LP Kaydee KD-8. According to the liner-notes ca. Spring 1943.

SH: It is from 8oct42, DESOR 4230. The Delta Rhythm Boys were not involved. The "choir" consisted of Ray Nance, Rex Stewart and Harry Carney.

Q2. Let the Zoomers Drool on LP Radiola MR 1031. According to the liner- notes is this from a New Years Radio Dancing Party on 31Dec45 in Evansville, Indiana.

SH: This recording was made on 16Jun45 and used for the "Armed Forces Radio Service New Years Dancing Party", broadcast shortly before midnight on 31Dec45.

Q3. Stormy Weather and St. Louis Blues on LP Sunbeam SB 214, both with Ethel Waters.

SH: It is claimed in the liner-notes that this is an Ellington recording. That seems to be wrong. Lotz & Neuert in "Jubilee, an exploratory discography" 1985 have identified the piano-player in St. Louis Blues as Reginald Dean and both the piano-player and the violin-player in Stormy Weather (this time with question-marks) as Reginald Dean and Ray Nance. Bass and drums are unidentified and it was probably Ellington's Orchestra playing the codas. But who cares? Is the recording suddenly more valuable when we are sure that it's an Ellington performance? Like a recently discovered van Gogh painting?

Q4. Mood Indigo and The Mooche on the LP Kaydee KD-7. Could this be from 14Mar52 (5203)?

SH: You are right. This LP even contains the genuine Mood Indigo. Most releases of this Snader transcriptions session contain an edited version, made from the Columbia Masterpieces album (5017b). See DEMS 82/5-3 and Klaus Stratemann p335.

Q5. The LP Columbia P (2M) 5193 "The Best of the Big Bands" contains a recording of Take the "A" Train. The date is said to be probably 30Jun62. I have not been able to trace this recording in the New DESOR, not even on the same day in another year.

SH: I'm sorry. I need an audio copy to identify this recording.

Q6. On the LP Black Jack 3004 are from the soundtrack of "A Day at the Races" two selections: Who's That Man? and All God's Chillun Got Rhythm. Does Ellington participate?

SH: It is now believed that he did in All God's Chillun Got Rhythm. See DEMS 00/1-5; 00/3-8/1 and 00/4-17/4. See also DESOR session 9012 on correction-sheet 1023.

Q7. I am desperate about the LP Unique Jazz UJ 35 "Duke Features Hodges". There are 12 selections, from the years 1940 until 1946 I guess. I cannot find any of them in the New DESOR. Can you help?

SH: 11 of the 12 selections were identified by Ulf Renberg in DEMS Bulletin 85/4-4. The 12th selection was identified in Bulletin 01/2-21/2. Here are the results:

10Nov46(4647): Ring Dem Bells.

30Jun45(4542): Day Dream.

Sep43(4355): Jump for Joy.

23Jun45(4540): Warm Valley.

11Jul46(4621): Rockabye River.

11Sep40(4022): Whispering Grass.

21Apr45(4515): Mood To Be Woood.

12May45(4530): Jeep Is Jumpin'.

27Nov43(4361): Sentimental Lady.

28Apr45(4521d): I Don't Mind.

4Aug45(4553): Passion Flower.

9Jun45(4538): Hop, Skip and Jump.





THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/2 August-November 2002

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

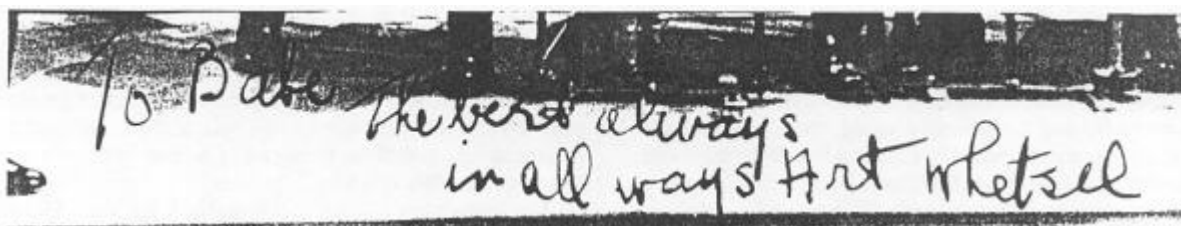
Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 2. DISCUSSIONS - ADDITIONS - CORRECTIONS

**Whetsel vs. Whetsol Plus Sundry Whetseliana**

**02/2 DEMS 5**



Steve Voce wrote (DEMS 01/3-27, 1503): "I am well aware of the discussion that took place over the spelling of Whetsol. In the absence of any proof one has to come down in favor of one or the other when using poor Arthur's name. I'm simply using the most convenient until all the literature is corrected and republished."

Contrary to his assertion that in this matter there is an "absence of any proof"...



1. Two examples of Whetsel's signature are reproduced above. The second specimen (courtesy of Dennis Dimmer) is from an autographed copy of the printed program distributed at Ellington's 18 June 1933 Melody Maker concert; the first is from a photo of the Alvis-Whetsel period Ellington band inscribed to one "Babe." Ray Butler, a fellow member of the board of our DES chapter here in southern California, kindly made the photo available and informs that in the 1920s, Babe was briefly Mrs. Arthur Whetsel. (Marguerite Lee became Whetsel's widow upon his death on 5Jan40.) Ray adds that Babe stayed in touch with Whetsel after their divorce and is today in a New Jersey nursing home, with a sharp memory despite her 96 years. More to follow I hope.

2. Misty Mornin's co-composer's name is spelled "Whetsel" on the song's copyright deposit and sheet music, also on the labels of OKeh 8662 and Victor V-38058-A. (The Path,/Cameo version credits "Ellington-Mills.") I'm not aware of any other compositions credited to Whetsel.

3. Movements of union musicians in the 1920s and 1930s were often reported in *The International Musician*, the official monthly publication of the American Federation of Musicians. The August 1924 issue, for example, notes that "Arthur P. Whetsel" of Washington D.C. local 710 had recently withdrawn his transfer to New York local 802. In the issues of September 1934 through December 1937, I found eight references to "Whetsel" (who was by then a member of New York local 802), two to "Wetsel," and one each to "Whetzel," "Whitsel" and "Whitzel." No references to Whetsol were found.

Conclusion: If seeing is believing, Arthur spelled "Whetsel" with two e's. To spell it differently would be wrong and to do so knowingly would be presumptuous. Whetsel is correct, and, however inconvenient, one simply must learn to deal with it.

(The earliest appearance of Whetsol that I've found is in the 1931 advertising manual for Ellington's orchestra prepared by the Mills office, probably by Ned Williams. The various manuals are discussed in DEMS 01/2-15/1.)

Voce added that Whetsol would "no doubt be sad to learn" that those who remember him in the 21st Century would be "discussing the spelling of his name rather than his music, particularly since his real name was Arthur

Parker Schiefe (see Grove)."

Rebuttal: Scholarship isn't a zero-sum game whereby attention lavished to the spelling of Whetsel's name and other matters that elucidate the historical record results in a reciprocal lack of attention to the music. Indeed, it is likely that each person involved in the discussion of how to spell Whetsel's name is not only acquainted with and respectful of his music, but has probably discussed (or written about) it in the past and will do so again in the future. I should like to think that Whetsel, who by reputation was a perfectionist almost to the point of annoyance, would be pleased that so many people continue to appreciate and discuss his vital musical legacy, also that after all these years, his name is not only remembered, but spelled correctly, too.

(Incidentally, Ruth Ellington pronounces "Schiefe" Shah-f♠.)

Mark Tucker (Duke Ellington: The Early Years, p293) notes that Dennette Harrod searched the records of Howard University for mention of Whetsol in vain. One can't but wonder if Harrod looked under Whetsel as well. (Rather than attending Howard University in the fall of 1923, Whetsel may instead have returned to Armstrong High; see A Cotton Club Miscellany, p22.) [See for A Cotton Club Miscellany page 1 of this Bulletin.] In any case, researchers looking for Whetsol but not Whetsel will likely be unsuccessful in any attempt to locate his birth, baptismal or death records, school transcripts, entries in city, telephone or union directories, passport applications, marriage licenses, divorce decree, census data, etc. When locating public records, accurate spelling matters.

Readers of A Cotton Club Miscellany will note that the Jolson Broadway production that employed Whetsel is identified on p22 as "Big Boy." This detail was mentioned in the 1933 advertising manual for Ellington's orchestra. An item reportedly taken from the 15Nov24 issue of Billboard (reprinted in Vintage Jazz Mart #92, p8) notes "Vincent Lopez ... is placing a ten-piece colored combination in Al Jolson's new show 'Big Boy.' [...] Unlike other jazz orchestras booked for musical comedy, it will not work in the pit." The show opened in Pittsburgh on 24Nov24, and then moved to Cleveland, Buffalo, Cincinnati and Detroit before opening on Broadway at the Winter Garden, where it played 7-24Jan25 and 9Feb to 14Mar25 before touring widely.

The devices that enabled Whetsel to obtain his haunting, ethereal sound when muted were a pair of wooden "Solotone" conical mutes, one glued inside the other. My informant is Brooks Kerr, who heard it from the trumpeter Francis Williams in 1969, when both were bandmates at the Ali Baba Club in New York City. Like Whetsel, Williams also used wooden "Solotone" mutes, which he recalled buying in 1929. Williams lamented that manufacturers of conical mutes had by the 1960s switched to using plastic, which in his opinion produced an inferior tone compared to wood.

Steven Lasker\*\*

## Los Angeles 17Jan45

### 02/2 DEMS 6/1

See DEMS 02/1-21/1

I have noticed something "unusual" when playing the Jan45 selections with the Duke that were issued on the Jazz Band double CD-set in tandem with the same tunes in the ONS transcriptions #485 and #486.

It struck me that the recording balance is better and somewhat different on the ONS versions and that the parts "piped in" from New York and New Orleans during the closing "3 way jam session" are almost inaudible on the ONS version but heard at full force on the ABC network version on the Jazz Band double CD-set.

Double-mike set ups which if correctly pitched should produce "stereo"?

I also noted that Danny Kaye's comments about wounded soldiers returning home to the USA has been removed in the AFRS ONS version of his intro. No GIs caught in the "foxholes" overseas wanted to be reminded that they might return home in less than perfect condition! Carl H◊llstr◊m

Thank you very much for sending me copies of the One Night Stand transcriptions #485, #486, #487 and #488. It was very interesting indeed to listen to the original broadcast in synch with the ONS transcriptions.

I found an error in the New DESOR. The opening and closing Things Ain't What They Used To Be on each of the ONS broadcasts is not from 17Jan45. That is to say, it is not the same as 4504r as claimed on page 1307. I have not been able to find the source. The closing Things Ain't What They Used To Be on ONS #485 is indeed the same as 4504r, but it is followed by a repeat of the same Things Ain't What They Used To Be as we heard at the start and at the end of the ONS broadcasts #485, #486, #487 and #488. This seems to have been recorded to be used as background for the speaker. But in none of its 8 occurrences is it used for that purpose.

At the end of ONS #488 the suggestion is made that the concert ended with I'm Beginning To See the Light; Don't You Know I Care? and Blue Skies. These recordings are taken from the World transcriptions of 2 and 3Jan and from the Jan45 AFRS broadcast Jubilee #117 respectively. The applause is dubbed in.

Sjef Hoefsmit

## Corrected dates for ONS broadcasts

### 02/2 DEMS 6/2

See DEMS 02/1-19/2

With the release of DETS 903 9005 there has come up a question of the correct information on the dates of the AFRS One Night Stand transcriptions. During the year of 1945, with the exception of the Esquire concert of 17Jan45, there were four One Night Stand transcriptions issued while the band was at the New Zanzibar. For many years discographers assumed that the date shown in the wax of the transcription was the actual date of the broadcast. On three of these four transcriptions this is not so.

The date shown is the processing date when the AFRS master was made from the broadcast recordings. Here are the results :

ONS #763, recorded 21Sep45, processed 21oct45

ONS #764, recorded 7oct45, processed 24oct45

ONS #786, recorded 28oct45, processed same date, 28oct45

ONS #800, recorded 18Sep45, processed 18Nov45.

This correct information was taken from One Night Stand Series 1-1001, published by Greenwood Press. Authors are Harry Mackenzie & Lothar Polomski. Many years were spent in compiling this discography and the authors were given files by AFRS to use in the book. Polomski died earlier this year. Any DEMS readers wishing to do so can contact Harry Mackenzie at: 249 Churchill Drive, Glasgow G11 7HF, Scotland. Telephone + 44 141 339 4800.

I think these date corrections are most important to all Ellington researchers and collectors. Jerry Valburn

I also own a copy of the above listed book and wish to add the following. Orchestra and track info are missing for almost 100 programs. The following pages in the "Band Index 2" are inverted: 370 (should be 371); 371 (should be 372); 372 (should be 373); 373 (should be 370).

Harry's source info for One Night Stand #488 (Ellington, 17Jan45) is in part erroneous. This program was "sorted out" by Benny Aasland and me in DEMS Bulletin 93/2-5.

This book is the perfect introduction to the early years of the US Armed Forces Radio Service and their releases of various transcription libraries during WWII. Be sure to also check out Harry's Command Performance, USA!, published by Greenwood Press in 1996. Carl H◊llstr◊m

Mr. H◊llstr◊m's remarks are valid up to a point. Many of the mistakes he points out have since been corrected but Greenwood Press has not given Mackenzie any idea when this supplement or 2nd edition could be published. Hopefully Mckenzie and I would seriously consider publishing a supplement IF Mackenzie's contract with Greenwood Press legally allows him to do so. By the way, Harry and I are currently working on a book that concerns the Spotlight Band broadcasts both from the Coca-Cola period of 1941 to 1946 and the AFRS continuation of the series into 1949. Jerry Valburn

The later programs were just "regular" network broadcasts given an AFRS "Spotlight Bands" intro and haven't been properly documented in the past. A book to look forward to! Carl H◊llstr◊m

## Another Ellingtonian identified

### 02/2 DEMS 6/3

See DEMS 02/1-15

The bass player you saw in the documentary "Memories of Duke" must have been Jorge Rojas. Jorge substituted for Jeff Castleman at the first concert on Sunday evening 29Sep68 in the Auditorio Nacion◊l in Mexico City. Jeff Castleman was suddenly felled by a mysterious virus. See Stanley Dance, "The World of Duke Ellington" p282 in my copy. Hans Kalter

## Duke in Mexico 1968

### 02/2 DEMS 7/1

Mexican Suite" Gary Keys Productions, 45min-film.  
Memories of Duke" Gary Keys Productions, 85min-film.

According to Stratemann p575 (and all other sources I know of) the 1980 film "Memories of Duke" is an updated, enlarged version of the original 1972 film "Mexican Suite".

The music was recorded during the orchestra's visit to Mexico in Sep68 and more specifically seem to originate from concerts in Puebla on 23Sep68 (DESOR 6851) and Mexico City on 28Sep68 (DESOR 6852).

The filming showing the orchestra on stage often does not fit the music we hear and its origin is just as uncertain. Probably from the above locations for a large part, we also know that at least Things Ain't What It Used To Be was filmed on 29Sep because of the bass player's substitution (see DEMS 02/1-15/3 and 6/3 of this bulletin)...and don't miss Stanley Dance's diary of the tour in his "The World of Duke Ellington", starting p275.

The music from "Memories of Duke" was released on the CD Tring JHD016 (DEMS 91/4-5) and on the double CD Gentle Price 20052 (DEMS 97/4-16) but the music from "Mexican Suite" only exists on private tapes.

In spite of the obvious difficulty in specifying which portion belongs to what date, the New DESOR gives a precise description based on the Japanese Laser Disc A Vision-AMLY-8029: "Memories of Duke".

Page 1287 shows the exact film (and CD) sequence as indeed I hear, see and understand the sections, later to become part of the "Latin American Suite":

6851b: Anticipation and Hesitation (2:10),  
6851c: Chico Quadradino (4:30?),

6852e: The Sleeping Lady (2:54),  
 6851e: Latin American Sunshine (6:08) (mis-titled as Laughing on the Outside in the New DESOR; see page 26 (Page 511) of this Bulletin),  
 6852f: The Sleeping Lady (0:32) and  
 6852q: Oclupaca (3:53).

"Memories of Duke" also has among others excerpts from the Medley 6852i, as well as a 5:02 Take the "A" Train identified as being 6851g and comes at the end with a 1:53% Take the "A" Train. This closing title is not a repeat of 6851g but seems to be the sign-off number from either Puebla or Mexico City (DEMS 92/2-6 and 93/3-2).

"Mexican Suite" has Duke participating with some comments on the music, as for instance a 40sec intro to what he calls "Mexicanticipation".

The sequence goes exactly as shown in Stratemann's "Day By Day" p573 and in the old Desor session 1175, this time beginning with Single Petal of a Rose.

We all agree on that we have here some of the music re-used later for "Memories of Duke": 6851b, 6851c, 6851e, 6851l, 6851i (3:00%) and 6851g, but also the "unissued" titles: 6851m: Single Petal of a Rose (2:33), 6851a: Happy Go Lucky Local (6:08), 6851d: The Sleeping Lady (2:25), 6851f: Oclupaca (4:15), 6851h: Mood Indigo (3:18), 6851k: I Got It Bad (3:55) and 6851j: Come Off the Veldt (1:48).

Thus it seems that ALL we assign to the Puebla concert 23sep68 (6851) forms the original film "Mexican Suite" and that part of this, (underlined above), together with ALL we know from Mexico City 28sep68 (6852) was finally used for "Memories of Duke".

This applies to the music ONLY; the video portions would require separate investigation.

Both concerts however can hardly be complete with what we have as DESOR 6851 and 6852, this just does not make complete performances.

It seems to me that we can at least document two additional Take the "A" Train versions:

- 1) the closing number as above on CD and "Memories" video running for 1:53%, either from 23 or 28Sep.
- 2) a nearly complete and different Take the "A" Train present on the "Mexican-Suite" and running for 5:22. This version is obviously edited: the structure is that of 6851g but with only one (nc)30DE chorus at the beginning and a repetition of chorus 3♦(Band) and chorus 5♦(4+4+4+4+16).

I cannot believe that this is just an adaptation from 6851g because the playing sounds really different to my ears. We also can hear something unique during Cootie's final cod6CW: he obviously has a mouth-piece problem and clearly fails with the first notes of his coda.

This same cod6CW is OK on 6851g ("Memories"-video/ Tring-CD) as it is during the other concerts in Mexico 6844, 6847, 6848.

I suspect that this almost complete Take the "A" Train version with a duration of approximately 4:35 (once the two repetitions have been deleted) belongs to New DESOR 6852 in Mexico City on 28Sep68 and should be added to the session.

However, there still remain some doubts in my mind.....

Can it be that this doctored 5:22/4:35 Take the "A" Train version is in fact from Puebla 6851 and that the well-known version 5:02 we have on CD and Laserdisc "Memories" finally belongs to Mexico 6852 (and is NOT 6851g)? Klaus G♦tting

The well known version on CD (as take one) and on Laserdisc "Memories" follows the description of 6851g, which does not necessarily prove that it is from 23Sep.

The description of the %5:22 Take the "A" Train (that means after the editing took place) would read as follows (mind the 6♠ chorus, which has 8 bars more than 6851g): 1♠missing;2♠(nc)30DE;pas4DE;(2x)3♠BAND;4♠CW; pas4BAND;(2x)5♠4BAND,4CW,4BAND,4CW,16BAND&CW; 6♠(nc)12BAND&CW;,12BAND;cod6CW.

If I would have to make a guess when this version was recorded, I would vote for 29Sep, because the very prominent bass by Jeff Castleman in 6851g is not heard in this much faster rendition of Take the "A" Train. (See 02/2- 6/3)

If we are going to make corrections in the New DESOR, I suggest that we delete on p1287 the Note - "Other track not by Ellington". Every note on my Tring CD and video "Memories" is played by Ellington, also what is indicated on the CD as Mood Indigo (take 1). This is the Snader transcription of 14Mar52, in the New DESOR 5203e. It should be added to the run-down on p1287 just prior to 6852i. (See also the suggested correction for the New DESOR on page 27, Page 1287.) Sjef Hoefsmit

## **CD Y'All-03 Harold Ashby plays Duke Ellington 02/2 DEMS 7/2**

See DEMS 01/2-28

DEMS member Graham Colomb, reports that he has found a way to lay his hands on this excellent CD. He wrote to Harold Ashby and sent him \$ 20.- for the CD and \$ 5.- to cover mailing costs. Harold Ashby's address is Suite 7K, 484, West 43rd Street, New York, NY 10036. Graham wrote: "Rather expensive, but worth every euro, penny or cent!"

Harold produced this CD to mark Duke's centenary and wrote the notes himself. The rhythm section seems ideal (unlike some others he's recorded with in the quartet format) and he apparently knew pianist Lloyd Meyers and bass player Earl May from playing with them during a stint with Mercer's 'Sophisticated Ladies' show on Broadway. DEMS

## **Three Stockholm concerts on 24Jan67? 02/2 DEMS 8**

In his Comments on Timner's 3rd edition, Sjef Hoefsmit said that there was only one concert in Stockholm on 24Jan67. I have two tapes, both claimed to be from Stockholm 24Jan67. One's listing is in accordance with DESOR 6711, the other one is different from 6711, but also from 6710. I do not have 6710. My mystery tape starts with Stompy Jones which is called by Duke Jam with Sam after he came on stage at the end of the number. He also said: "that's not a very good thing when the band goes so well when I'm not on stage." The second title is Swamp Goo, correctly announced but wrongly called Up Jump after the performance. Duke corrected himself immediately. The following selections were: Up Jump; The Shepherd; Wild Onions; I Didn't Know About You; Drag followed by Ella's: Moment of Truth; Don't Be That Way; You Turned the Tables on Me and Mack the Knife.

I found in DEMS 83/3-9 a message from Carl H♠llstr♠m who wrote that the second set on 24Jan67 started with Stompy Jones announced as Jam with Sam. I contacted Carl about this and he wrote me that he was in the audience when this happened. It was the second concert that evening. My tape turned out to be identical with his tape, which was recorded from a broadcast, which was heard on Radio Sweden s second programme on Tuesday,

25Apr67, 20:19 - 21:04 PM. The announcer does not confirm the exact date, but he gave the location, Konserthuset and as date Jan67. We know that Duke was only on the 24th in Stockholm.

The only description of Stompy Jones, which could fit is 67281, because of the long coda. I compared it. It is definitely different. Can you shed some light on this puzzle? Klaus Götting

Let me start by clarifying my Comment on Timner's 3rd edition. I meant that he should compare his tapes. His 2nd concert was the same as the beginning of his 1st concert. I found the same error in the André Mahus collection.

I have always believed that there were two different concerts. My tapes follow the lists in DESOR 6710 and 6711. There can be no doubt. All the descriptions fit, including the incomplete versions of Chromatic Love Affair and Salom,. I did not have a copy of the broadcast tape, which you have so kindly sent me now. To my bewilderment this broadcast is different from both concerts in my and in DESOR's collection. It is not mentioned in DESOR.

It is difficult to believe that there were three concerts on the same day. I know for instance that Alice Babs, who was going to replace Ella Fitzgerald in Malm" on the 26th, hired a piano and brought it to Duke's hotel room to rehearse with him after "the two concerts". We also know that Paul Gonsalves made a recording of St. Louis Blues the same day with a Swedish trio. If it had been a weekend, it would have been more likely, but it was a Tuesday. On the other hand we have Carl's testimony about the peculiar start of the concert and we have now three different versions of Swamp Goo; Up Jump; Wild Onions and The Shepherd as you can check yourself with the copy of 6710, which I have sent you. We have also Benny Aasland's remark in DEMS 82/4-2 that there was a version of Wings and Things. There is no version of Wings and Things on any of the three tapes. The complete concert including Ella's portion took approximately 1 hour and 40 minutes. It is not totally impossible that there were three concerts, for instance at 20:00, 22:00 and Midnight.

Anyway the broadcast tape should be documented in the New DESOR and that will solve another long term riddle: I Didn't Know About You from the famous 5 LP box is from this broadcast tape! Sjef Hoefsmit

I have now re-checked "Some additions and corrections" at the top of page 9 in DEMS 83/3 and I want to stress that I didn't write the entries. Benny Aasland was the author and he added my name without my knowledge or permission. The only reason why he should have mentioned my name in connection with these concerts must have been that I told him that his previous "corrections" to DESOR (in 82/4-2) were erroneous.

When Benny writes "1st set" he means the first CONCERT, thus the "2nd set" is the second CONCERT. When he writes "/" it means that there are other titles in between, that are not listed, the Ella Fitzgerald "package". He confuses Mack the Knife with Cotton Tail at least for the second concert which I attended. Carl Hellström

No, there were only two concerts. Probably at 7:00 and 9:00 or 9:30, not any "midnight concert" as the venue was Konserthuset. And I do recall there was an intermission too. I found a clipping of 25Apr67 from a Stockholm newspaper in my tape box, it states that the concert took place "24.1.1967".

The "problem" with this date seems to be that one of the tapes "circulating" is fake. Could it be an abridged version of a genuine tape and someone thought it was another concert on the same date? The Duke usually played most of the same tunes on both concerts the same evening when he was touring. Carl Hellström

Just had a quick reply from Jan Bruer, he attended BOTH concerts, 7:00 and 9:00 PM, and will send me a complete listing of the tunes performed at each concert. Carl Hellström

Finally I have found my notations regarding the TWO Stockholm concerts from 24Jan67. I saw/heard both concerts.

Both concerts were introduced by Norman Granz.



First concert, which I think started at 19 hours: (all times are approximately): Johnny Come Lately (2:30); Swamp Goo (4:45); Up Jump (2:40); The Shepherd (5:45); Rockin' in Rhythm (4); Rue Bleue (3:15); Chromatic Love Affair (2:35); Wild Onions (1:55); Sentimental Lady (2:35); Jeep Is Jumpin' (1:55); Things Ain't What They Used To Be (2:45); Mara Gold (5:15); Things Ain't What They Used To Be (1:30); Intermission; Ella with her trio and with now and then members of the band: Moment of Truth, Don't Be That Way, You've Changed, Let's Do It, These Boots Are Made for Walking, Midnight Sun, Witchcraft, It Don't Mean a Thing, Jazz Samba, Mack the Knife (4:50), closing number by the band with DE: Cotton Tail (4:05).

Second concert, I think it started at 21:15 or 21:30: Stompy Jones - first announced as Jam with Sam by Duke but corrected after hints from the musicians (3:40); Swamp Goo (4:15); Up Jump (3:50); The Shepherd (5:50); Rockin' in Rhythm (4:10); Chromatic Love Affair (3); Take the "A" Train - featuring JHa (5:25); Rue Bleue (2:55); Wild Onions (2:10); Mara Gold (4:25); Sentimental Lady (2:45); Jeep Is Jumpin' (2:25); Drag (5:45); Things Ain't What They Used To Be (1:50); Intermission: Ella: Moment of Truth, Don't Be That Way, You've Changed, Let's Do It, These Boots Are Made for Walking, You Turned the Tables on Me, It Don't Mean a Thing, Jazz Samba, Mack the Knife (4:25), closing number by the band with DE: Cotton Tail (4:30).

The broadcast date was 25Apr, it contained 45 minutes from the 2nd concert. Jan Bru◆r

I have underlined the selections in Jan Bru◆r's list, which are included in the broadcast tape from Carl H◆llstr◆m.

The first conclusion is that DESOR 6711 is from the 1st concert and not from the 2nd as indicated in the New DESOR.

The tape of 6710 has been compared with every possible source, especially with the tape of 6733 which was put in between Feb and Mar67 because of the sequence of the selections. It is different from all the possible candidates.

The second conclusion is that the tape of 6710 should also be transferred to Feb/Mar67 as from a concert somewhere in Europe.

It's a pity that the quality of the 6710 tape is so low that I cannot use it for an Azure cassette. The music however is gorgeous . If there is a DEMS member who is interested in this unidentified concert, I will do my very best to make the best copy possible. Let me know! Sjef Hoefsmit

## Dance to the Duke

### 02/2 DEMS 9

In 3 or 4 years on the Duke-Lym list, and having read several biographies of Duke, the girl dancing has been mentioned often re the Newport event, but usually as someone reacting to the music i.e., she was one more sign that the audience became very excited with Diminuendo and Crescendo in Blue. What I've seen in the past couple of days, though, is a metamorphosis of the young lady into almost being the primary reason the performance was performed. I don't buy it. It seems to be somewhat revisionist history, unless all previous commentary is flawed. David Palmquist (27Jun2001)

David Palmquist hit it right when he pointed out that the young lady dancing was not the reason for Gonsalves' solo continuing or for the band's continuing. I was there. The young lady, with her male escort, got up from their aisle seat and began dancing in the aisle. Others also started to do the same thing in other aisles close to the stage. The driving rhythm was so infectious that those couple only represented in motion what everyone was feeling the sheer joy of the moment. The crowd began rising from their seats at about the same time. We were about in the middle, and we stood just to see the band as the music continued. We couldn't dance, but we could grin and sway, which we did. This was not any kind of riot situation. Everyone was smiling, grinning, happy, joyous. It was one hell of an experience.

Frankly, the jazz rating of the solo was of no concern, at least to me, at the time. The primary thing was the swinging rhythm, just the right tempo, and Gonsalves rode it beautifully. It was joy through music, which is one of the great gifts of jazz. Jack Heaney

I have some more information concerning Jack Heaney's posting re: "Gonsalves' Solo at Newport," in the form of a reply to some questions I put to Mrs. Elaine Anderson, the lady who danced while Paul played. I will intersperse my own comments as appropriate, with reference to what Jack and I observed as well as Elaine:

Dear George [Avakian]:

. . . . . to answer your questions and to let the internet group of Ellington collectors and scholars know the truth and the facts of that momentous evening, let me recall to the best of my ability (after all it was a long time ago) what really happened: HERE GOES:

My husband, Larry Anderson (Anderson, Little Co.), Ted LeSavoy and Ed Capuano (Newport Finishing Co.) bought the box for the entire festival as we always had from the inception of the very first festival in the Newport Casino. After the Chico Hamilton group finished playing, the Ellington band took the stage at which time it was getting quite late and a lot of the audience was leaving and they played "The Newport Jazz Festival Suite" not too inspiring at this juncture.

G. A. interrupts: Elaine is right. As Duke had anticipated, the band would disappoint him and themselves because of lack of preparation. He told them just before they went on-stage, "I know we haven't had time to prepare the Suite properly, but don't worry if it doesn't come off well, because I've asked George to reserve the studio Monday Strayhorn will mark the score as we play, and he and George and I will check the tape against it Monday morning, and I'll call you at the hotel to come in the afternoon and we'll fix anything that needs fixing. So after the Suite, let's relax and have a good time let's play Diminuendo and Crescendo in Blue . . ."

E. A. resumes: Ellington then called for Diminuendo and Crescendo in Blue the audience was very cold and at about the fourth or fifth chorus Jo Jones, who had played drums that night with Teddy Wilson and who was sitting on the steps at the edge of the platform, started thumping a rolled up newspaper in the palm of his hands and called out "Let's get this thing going " at which point Teddy LeSavoy got up and pulled me from my seat and pushed me in front of the bandstand and said, "Go Elaine" (I was infamous for my dancing) then Paul Gonsalves started his solo and the more he wailed, the more I danced ALONE. No one danced with me and I was never aware of any other dancers in the crowd.

G. A. again: I am sure what Jack Heaney saw was Teddy getting Elaine started. I was on the stage at stage left; she was directly in front of the stage, slightly toward my right. The stage was less than four feet high. If she had taken five steps forward and I had taken three, I could have reached down and shaken her hand, but I did not see her begin because I was concentrating on the performance, and of course the moment I saw Paul blow into the wrong mike, eyes screwed tight, and Duke jumped up from his chair to yell at Paul "The other mike! The other mike!" which Paul never heard, of course I had no interest in the commotion taking place just below me. But as I ran down the steps to where our engineers had set up their equipment, I was aware that a platinum blonde was dancing alone, by then. Halfway down I nearly collided with my assistant, Cal Lampley (Irving Townsend did not participate in any of the recording, then or later) who was racing up to ask me "What's going on? We're not getting enough of Paul!" By the time I went back on-stage, other couples had started to emulate Elaine, who of course remained oblivious to everything but the music.

E. A. resumes: Who caused the moment? It's how you look at it the glass was half filled? I did. Or the glass was half empty? Gonsalves did. Take your choice. They tell me I saved the night for the Ellington Band and that I was the cause of an historic event in Jazz history. In later years, I attended a concert in Grace Cathedral at the invitation of Duke Ellington and he admitted that I was the force that put his band back on the Jazz Map at that time. Best regards, Elaine Anderson

Coda by G. A.: Yes, Elaine got a lot of publicity, but never by name. That was the last set of the 1956 Festival, and nobody ever found out who she was until she introduced herself to me the following year. Nothing like

going to the primary source! George Avakian

Thank you, Mr. Avakian, for telling us the story of the lady who started the dancing at Duke's 1956 Newport concert. It sure fits in with my memories of that evening. As I said, I was seated near the middle; when she began dancing, it was something I saw, but it was not my main attention. I was watching and listening to Gonsalves. But as the mood swelled like a wave through the crowd, sweeping up from the stage, the crowd began to stand, and we did too to see the stage. It was impossible to see how many were dancing in the aisles, but it was happening. It seemed nothing remarkable, but just another expression of the joy the music created.  
Jack Heaney

## "Symphony in Black"

### 02/2 DEMS 10/1

Here is the official plot synopsis of "Symphony in Black," as found by collector John Newton in Paramount's "The Blue Book of Shorts": "Duke Ellington, composer of innumerable popular dance tunes, is picked up in his studio where he is engaged in the composition of more advanced type of music. As he writes, he visualizes the premiere of his new opus in a great metropolitan concert hall. The scene dissolves to the premiere, and then as the rhythmic and descriptive rhapsody is played by Ellington's band, the various moods are illustrated graphically on the screen. Illustrative episodes include scenes in the hold of a great ocean liner; dramas in a little Southern Negro church; a Harlem 'Blues' sequence, and others. The music played throughout is Ellington's own and was especially arranged by him for this short. With modern jazz as its basis, it ranges from spirituals to hot syncopation. 10 minutes."

Paramount's synopsis, together with Ellington's remarks about the film from his 1935 New Theatre interview, largely explain what is seen in this formerly inscrutable short.

The now-famous New Theatre interview was unknown to any Ellington specialist of my acquaintance until 1987, when I visited the Santa Monica Trading Company, a local used magazine and vintage paper shop, and asked to look at anything Ellington-related. Bert the proprietor thereupon handed me, and I promptly purchased, the only copy of the December 1935 issue of New Theatre I have ever seen [FN-1]. (It is today in the Jerry Valburn collection at the Library of Congress.) The degree of candor Ellington exhibits in this magazine interview astonished the privileged few who were sent copies in 1987-91.

Ellington's remarks on "Symphony in Black" in particular have since been quoted or discussed in at least seven books starting with Klaus Stratemann's groundbreaking 1992 study "Duke Ellington: Day by Day and Film by Film".

Duke Ellington: "In one of my forthcoming movie 'shorts' I have an episode which concerns the death of a baby. That's the high spot of the movie and should have come last, but that would not have been 'commercial,' as the managers say. However, I put into the dirge [A Hymn of Sorrow] all the misery, sorrow and undertones of the conditions that went with the baby's death. It was true to and of the life of the people it depicted."

Thus, "Symphony in Black's" church scene is a funeral service, the congregants are mourners, and the box before the pulpit is a baby's casket. None of this was apparent to anyone I knew until the discovery of the New Theatre interview. Paramount's synopsis adds the detail that the church is in the South.

That scenes are set "in the hold of a great ocean liner" wasn't evident to me, but so the synopsis informs. In the segment called The Laborers, men shovel coal in what I now suppose to be an ocean liner's boiler room. In the scene that follows, other laborers, possibly stevedores, haul heavy sacks of some unidentified commodity up a stairwell of wood and brick that cannot possibly be part of a ship, where brick walls, being unable to flex under stress, aren't practical. Barry Ulanov, whose "Duke Ellington" includes many inaccuracies, supposed this mysterious set to be a storehouse on a river wharf; can anyone offer other theories?

Most revealingly, the synopsis suggests that scenes set outside the "Duke Ellington Studio" are to be interpreted as visualizations imagined by Ellington as he composes his symphony. I can think of no other explanation consistent with the film's non-linear storytelling, which segues from Duke privately composing at his piano to public performance with his orchestra, then back and forth and even sideways to the illustrative episodes of life and moods. Nor does an alternative explanation occur that allows for the surreal yet audible combination of Billie Holiday singing from a deserted sidewalk accompanied by Duke and his orchestra playing from the stage of a great metropolitan concert hall. Also fantastic: Ellington's orchestra comprises 24 musicians on the screen, yet only the 14 regular members are heard on the soundtrack. In dreams, musicals and "Symphony in Black," the boundary between reality and fantasy can vanish and often does.

Reference works list the Three Rhythm Kings among the cast, but jazz film archivist Mark Cantor recently came to the realization that they aren't seen in any print he has encountered. They may have been filmed only to wind up on the cutting room floor: According to the August 1935 issue of the British jazz magazine "Hot News and Rhythm Record Review," Paramount was then readying a short with "the Duke, Billie Halliday [sic], the Three Rhythm Kings, and Florence Edmondson." Paramount's "Symphony in Black," with Duke and Billie Holiday was released 13Sep35. (The only on-screen talent listed in its credits: Duke Ellington and His Orchestra.)

Who was Florence Edmondson? Was she, too, filmed for naught? Maybe not: In the film as released, the only female role other than Holiday's is that of the other woman in the love triangle. Reference works identify this actress/ dancer as Bessie Dudley, but to my eyes she doesn't bear a strong resemblance to the Bessie Dudley of "A Bundle of Blues," especially not her chin or cheekbones. (Dudley is reported to be the dancer who wears white in "A Bundle of Blues.") Could this be the mysterious Florence Edmondson or should I hurry to a doctor to get my eyes checked, as Mark Cantor counsels? (Other opinions are invited.)

"Symphony in Black" lasts just nine minutes and 15 seconds. Production "took 10 months to complete" according to a contemporary press report ("The Call," 31Jan36). Locating the materials with which to decode it has taken years. Given the benefit of all that has been learned, you may find your next screening of "Symphony in Black" to be a more enlightened experience than your last. Steven Lasker

1. The New Theatre interview and the Mills office's response are reprinted in Mark Tucker's The Duke Ellington Reader (pp114-18). DEMS\*\*

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

**02/2 DEMS 10/2**

See DEMS 02/1-5/1

Please discount my point number one, for it isn't necessarily correct: McHugh and Mills Music evidently parted company sometime between 26oct29, the date Fields and McHugh's Let Me Sing Before Breakfast, published by Mills Music, was deposited for copyright, and 3Feb30, the date their Exactly Like You, published by Shapiro, Bernstein and Co., was deposited for copyright.

Exactly Like You was introduced on Broadway on 25Feb30 by Harry Richman and Gertrude Lawrence in Lew Leslie's "International Revue." The earliest recording of the song was actually by Harry Richman, in mid-March 1930 (Brunswick4747, released 8May30). The flip side of this record was yet another song from "International Revue" that became a standard: On the Sunny Side of the Street, also credited to Fields and McHugh, and, as with all the songs from the show, published by Shapiro, Bernstein and Co.

McHugh's other copyright deposits from the early 1930s show his publisher to have been the Metro-Goldwyn-Mayer Corporation of Culver City, California, starting from 18Mar30, the date of deposit of I'm Doing that Thing.

While my point one must be discounted, the main argument still holds, I believe, on the strength of points two and three and the similarity of the chord changes between Oklahoma Stomp and Exactly Like You. Steven Lasker

---

## **The Yale Concert**

### **02/2 DEMS 11/1**

I noticed the discussions of the 26Jan68 "Yale Concert" on page 22 of Bulletin 01/03 (Timner question 17) and page 26 (notes on page 493 of the New Desor). I attended that concert and I remember the array of microphones set up for recording. I still have the review written by Stanley Dance that was published in the Yale Daily News on 29Jan68. The program listed in Lord's discography (his session E1814) is the same as the program review written by Stanley Dance and, to the best of my recollection, that was the program as played.

Although it was always a pleasure to see and hear the Ellington orchestra in person, my wife and I both felt the band did not perform at its best in that concert.

The recording (Fantasy F-9433) was a surprise because, although not the finest Ellington record, it seemed better than the performance we remembered.

When discographies reported that most of the issued material had been re-recorded in the studio at a later date it made (aural) sense. It seemed to be a similar situation to the studio remakes of material from the 7Jul56 concert at the Newport Jazz Festival. So I was surprised to see that current opinion (and research evidence) is that Fantasy F- 9433 was recorded entirely during the Woolsey Hall concert at Yale on 26Jan68.

I wonder if the evidence is completely certain that no studio re-recording was done? It is true that no Feb68 dates for possible re-recording are known [February recording dates were devoted to completing the Second Sacred Concert]. However, I do have a question about an entry for 31Jan68, in Klaus Stratemann's great compilation that discographies never mention. Because I agree that the bulk of the Yale Concert recording as issued on Fantasy F-9433 does not sound as I remember the actual concert, I wonder if there is any possibility that the "Recording session at Fine Studios" (with a footnote giving the address) listed in Stratemann (p.562) for 31Jan68, is a "lost" session at which the Yale material was redone? I know of no references to what was recorded at that session. Or is it that the 31Jan session was also for Second Sacred Concert material or that Stratemann was in error and no recording session was held by Ellington on that date? Richard Bambach

Thank you very much for your most welcome remarks about the Yale concert. There is nothing better than an "ear"-witness report. It seems indeed to be generally accepted that the album contained the original concert. In the New DESOR and in Timner's 4th edition there is no studio session, only the concert. Jerry Valburn is one of the greatest authorities on Ellington and I am not surprised that his statement that the album is from the concert, is accepted in the latest editions of Ellington discographies. Still I cannot believe it and you are welcome to join me in my doubts about the release of more than only Boola, Boola from the 26Jan68 concert.

There has never been any indication for the correct date and location of the studio session. It is not impossible that the Yale album was recorded in conjunction with recordings for the 2nd Sacred Concert.

The 31Jan68 studio session is not lost. You will not find it in every discography, but it is mentioned in the New DESOR as session 6813. It contains two takes of Don't Get Down on Your Knees (take -1? and take -3) and one take of the second theme of It's Freedom, which is titled Word You Heard.

The two takes of Don't Get Down on Your Knees are found in the Danish Archiv, claimed to be from 22Apr. On the tape-box: "Rough dub down". I believe that 22Apr is the date of the dubbing and not from the recording. From this dubbing-session is also a tape in the Smithsonian Collection. Comparison of both takes with the issued one from the 19/20Feb session revealed that it could very well be that the issued one is take -2, being slightly faster than take -1? and slower than take -3. There is however one important difference: Duke played in take -1?

and take -3 a normal piano and he played an electric piano in the issued version. That is why it is decided to keep the issued version separate. Also the recording of It's Freedom is separated from the issued version (of 22Jan) for the same reason: the piano is different.

I believe that there were four recording sessions: the 22Jan session, confirmed in the Smithsonian Collection as Job # 2931, on Reel 5; the 31Jan session, Job #3179 on Reel 1; a session on 5Feb, Job #3275 on Reel 2 and the final session on (19 and) 20Feb, Job #3585, on two tapes. Two more "sessions", the one from 28Feb, Job #3723 and the one from 22Apr (no Job #) are probably dubbing sessions. Sjef Hoefsmit

---

## Eastwood Gardens, 29Jul40 02/2 DEMS 11/2

I found the following discussion in DEMS 79/3-5: "My tape starts with At a Dixie Roadside Diner. Debroe"

Aasland answered:

"There are such tapes in circulation. However, that Roadside Diner took place at another occasion."

I have listened to my tape. The Diner goes right into the announcer's remarks (same announcer as Eastwood Gardens) and then follows a Harlem Air- Shaft fragment.

I have noticed that Harlem Air-Shaft and All Too Soon play a total of 7:09 on LP Everybodys 3005 (6:59 on the CD Natasha Imports NI 4016). So this is too much for a single acetate, somewhere a splice has been made where ? All Too Soon hangs together with the first part of Me and You on my tape and so does the second part of Me and You and an incomplete Jack the Bear. Concerto for Cootie is without any spoken intro and is also not complete. Ko- Ko hangs together with Orchids for Remembrance. Is Concerto for Cootie (4014e) really part of this broadcast?

Listening to the announcer I note that Harlem Air-Shaft is followed by a mid-broadcast talk so the sequence of the broadcast as presented in DESOR appears to be incorrect. Carl H♦llstr♦m

To my ears the Dixie Roadside Diner preceding the Eastwood Gardens session DESOR 4014, starting with Harlem Air-Shaft is indeed from the same occasion (and not from Hotel Sherman Sep/Oct40, DESOR 4028m). There still can have been editing, but the general ambience is the very same in my opinion. Incidentally, I have the same title (%1:50) on a tape from Sjef, without any link to the preceding or following title; but it's identical.

You noticed that 4014a and b are too long for a single acetate, so a splice must have been made but where? You certainly are aware of the fact that on your cassette there's something fishy during 4014b at 1:29. Is that where the splice was made ? I have no idea of 4014e belonging to this session or not. Klaus G♦tting

Thanks to Carl H♦llstr♦m, I have now a tape with a connection between At a Dixie Roadside Diner and Harlem Air-Shaft. I agree that if we are broad- minded enough to let Concerto for Cootie, which has no connections on either side, in this 29Jul40 session (4014) and not to extradite it to the orphans- session of Sep/Oct40 (4028), we should also accept At a Dixie Roadside Diner, which has a rather trustworthy connection with Harlem Air-Shaft, as belonging to the same session, 29Jul40. I suggest that the New DESOR should be corrected accordingly.

The splice between Harlem Air-Shaft and All Too Soon is just after the introductory remarks by the announcer before All Too Soon. The difference in time between the two releases, LP Everybodys and CD Natasha Imports, has nothing to do with this. If compared in synch, they are completely identical, but if compared with the Carl H♦llstr♦m tape or with the LP Jazz Moderne 003 (copied on the DEMS cassette CA-1), they are both missing a tiny little bit of music. Sjef Hoefsmit

---

## **Lou Shoobe or Hayes Alvis? (12Jun37)**

### **02/2 DEMS 12/1**

See DEMS 02/1-12/1

I suggest that Steven Lasker take a look at a photo in Bob Inman's scrap book regarding 12Jun37. It has the caption: "CBS Band watching Ellington's Ensemble play Frolic Sam". After Steven Lasker has inspected this photo he should report his conclusions back to the DEMS Bulletin. Carl Høllstrøm

DEMS contacted Steven Lasker in order to accelerate the discussion. Steven answered: "I'd like to see the photo Carl describes, 'CBS Band watching Ellington's ensemble play Frolic Sam'. Can he provide a copy for publication in DEMS? Otherwise, where can I get a copy? Has it ever been published?" Steven Lasker

DEMS contacted again Carl Høllstrøm who wrote: "I can't arrange for publication in the DEMS Bulletin of Robert Inman's photo with the caption 'CBS Band watching Ellington's ensemble playing Frolic Sam'. I have only a Xerox of that page from Mr. Inman's scrapbook. All the pages are more or less in DIN A4 and this page has a total of 10 snapshots from the broadcast plus a lot of handwritten "scribblings" of some of the tunes performed.

May I suggest that Mr. Lasker gets in touch with Mr. Inman. Mr. Inman is always 'in the market' for selling parts of his scrapbooks as well as any photos he has in his impressive collection." Carl Høllstrøm

Carl Høllstrøm supplied us with the address of Robert Inman and DEMS has sent a letter to Robert asking for some help in this matter. It's clear however that the 12Jun37 report in Robert Inman's scrapbook has never been published and that it is impossible to consult his scrapbook, unless one has a personal relationship with him.  
DEMS

## **Saturday Night Swing Club 25Jun38**

### **02/2 DEMS 12/2**

See DEMS 02/1-12/2

In my comments, "date" should have read "data." This was your typo, Sjef, and it changed the meaning of my sentence. My point: I'm curious to know what evidence establishes the pianist as Dave Bowman rather than Duke Ellington. (I don't question the date.) Steven Lasker

Bob Inman stopped doing his scrapbooks in the middle of March of 1938.

My sources are: "CBS Swing Club Celebrates Its Second Year" by Richard M. George in SWING, July 1938 and The Duke Ellington Itinerary by Joe Igo, Gordon Ewing and Art Pilkington, which states "DE entered Wickerson Hospital in New York near end of June for a hernia operation which was performed on 1Jul38." Carl Høllstrøm

It is difficult to believe that Duke was already hospitalised on 25Jun when his operation was scheduled to take place on 1Jul38. Sjef Hoefsmit

Believe it or not, this is written in SWING, July 1938, page 7, column 1, in the middle:

"The program led off with Duke Ellington's jam band doing Frolic Sam. Unfortunately the Duke was taken to the hospital for a minor operation the day before the program, but Dave Bowman, of the Bobby Hackett band, sat in with the Ellington boys. The Hackett band rushed up to the program from Nick's in Greenwich Village,

where they are playing, for their part of the show, then had to rush back down again, making two noisy taxis full of musicians." Carl H. Allström

---

## The Reader's Digest Recordings

### 02/2 DEMS 12/3

See DEMS 02/2-23/3, disc 3.

These weren't included on the Centennial Edition box because in early 1999, there was no evidence at hand to establish them as RCA masters. Will Friedwald then found the American Federation of Musicians contracts at local #802, and sent copies to Joshua Sherman at BMG, who kindly passed along a set to me about the time the Centennial box came out. Glancing over the contracts, I noticed that not only were these sessions recorded at RCA Victor (which has long been known) but also that the musicians were shown to be in the employ of RCA Records Division, an indication that these masters might actually belong to RCA/BMG, and that further investigation might bear fruit. I so informed Orrin Keepnews, who advised I take it up with Joshua Sherman. Sherman asked me to put the information in a fax, which I did. While writing, I also mentioned that the Tanglewood interview record might provide sufficient additional material for a CD of practically fresh product.

"Duke Ellington Live and Rare" would appear to be the positive result of that fax and diligent follow-up from Sherman and reissue producer Ben Young. I suspect that the staff at the BMG archives discovered Ellington's three piano solos from 28Feb68, a total surprise.

In the set's discography, the number shown against each Reader's Digest master, "XR1S-9501," corresponds to the part number of the stamper used to press side one of Reader's Digest's six-record set RD4-112: "The Big Bands Are Back Swinging Today's Hits." (Catalogue number "RDA 112-1" is on its cover; "RD4-112" is on every label. The set's 12 sides are numbered sequentially from XR1S-9501 to 9512; no Ellington tracks are found on LP side one, stamper XR1S-9501.)

The booklet to RD4-112 notes that Charles Gerhardt was the album's producer.

The credits to "Live and Rare" show Sonny Rollins to be the composer of Alfie, but the notes to RD4-112 tell otherwise: "The movie Alfie had what amounted to two scores. One was an underscore that continued throughout the film, based on a theme composed by the jazz saxophonist Sonny Rollins. The other was this song, written by the tremendously talented team of Burt Bacharach and Hal David, which was not heard until the end of the picture when it was used as a background for the credits. The purpose of the song, as Hal David later said, was to "put a button on the picture .it summed up the story of Alfie." Steven Lasker\*\*

---

## Southlands Theatre Restaurant, Boston

### 02/2 DEMS 12/4

Recent research by Ken Steiner gives some additional info regarding the Jan40 broadcasts from the Southland in Boston.

The old Desor [and the New DESOR as well, 4001] has one version of The Sergeant Was Shy booked for 8Jan40 while Aasland-Valburn's "Duke Ellington, the Master / Variety period", p37 show 12Jan40 for the same tune.

Here's the full layout of "the correct broadcast":

Friday, 12Jan40, midnight-12:30 AM, over local station WBZ and the NBC Blue network: East St. Louis Toodle-Oo; Lilacs in the Rain; Cotton Club Stomp; THE SERGEANT WAS SHY; I'm Checking Out, Goombye; Boy Meets Horn; Bouncing Buoyancy; Me and You; Way Low.



The following tunes were also cleared for this broadcast: Stairway to the Stars, Rockin' in Rhythm, Mood Indigo, A Lonely Co-Ed. Carl H◊llstr◊m

## Two more Hot Shoppes Commercials 02/2 DEMS 13/1

I have won in an auction a record of "Marriot/Hot Shoppes, Inc". It contains seven "jingles", five of which are the same as on the Up to Date LP UTD 2009 (as "Five Variations on a Commercial Theme"), but now there are two more! I noticed engraved in the vinyl MM-294 6 10/3/67 K-1686. This indicates the date of 3oct67. Klaus Stratemann (p552) has Sam Woodyard back on drums in early October and I believe that it is him we hear in these seven pieces. That makes it likely that 3oct67 is the date of recording. If so, it would have taken place on the West Coast in San Francisco.

The seven pieces on the record are the same melody, played in seven different styles (waltz time, rock time, jazz time, cha-cha-cha time, etc.) The sequence is as follows: 6786a; new piece; 6786b; 6786d; new piece; 6786e; 6786c. Jordi Navas Ferrer



Thank you very much for your contribution and for the audio copy of the 7 piece record. In Klaus Stratemann (p561) we read: "In a 42-week campaign of one-minute radio spots aired in 13 markets, the HOT SHOPPES branch of the Marriot-Hot Shoppes Inc., Washington, D.C., were using five arrangements of an Ellington original to back up the voices of Henry Morgan, Jackie Vernon, Selma Diamond, Cliff Arquette and Santos Ortega to promote five different aspects of the Hot Shoppes food services operation. The voice tracks for the 21 radio spots were recorded in late September, which suggests that the music was probably recorded at the time of Ellington's July-September Rainbow Grill engagement."

I find it hard to believe that these recordings were made during the Rainbow Room period. It seems to be a full orchestra. If Jordi Navas Ferrer is right about Sam Woodyard, the name of the drummer should be corrected in the New DESOR.

A good reason to believe that there were only five pieces used is the fact that there were five voices involved. A good reason to believe that all seven pieces were used for the radio spots is the fact that the number of spots was 21 and the number of weeks was 42. Sjef Hoefsmit

---

## **Hurricane Restaurant bc 1Jun44 02/2 DEMS 13/2**

See DEMS 02/1-2

Over the years, Steven Lasker and I only swapped test pressings. Steven never gave me this acetate. The broadcast is not in my collection at the LoC. Jerry Valburn\*\*

---

## **The Billy Strayhorn 4 CD set 02/2 DEMS 13/3**

See DEMS 02/1-22

Many thanks for the plug you gave to the 4 CD set of Billy Strayhorn related music by the Dutch Jazz Orchestra on Challenge label (DEMS Bulletin 02/1-22). The music is as superb as one would expect, but so too are the musicianship, the quality of recording and the presentation. If you had not been so forceful in your recommendation I would probably have passed this by. Superb! Graham Peacock

I would add to Hoefsmit's comments on "Portrait of a Silk Thread" that the title selection should be compared with Portrait of Pea on the New Mood Indigo CD (Doctor Jazz FDC 5007) 5Jan66. Hans Kalter

I admit that there is a strong similarity between Portrait of Pea and Portrait of a Silk Thread, which is not surprising considering the title of the first piece. In my opinion however both compositions are not identical. Portrait of Pea is claimed to be composed by Mercer in the Doctor Jazz liner notes by Stanley Dance. Bent Schjarff credited Duke in the Danish broadcast #13. I do not believe that the composer was Billy Strayhorn. It is not customary to write your own musical portrait. Sjef Hoefsmit

---

## **Music America Loves Best (MALB) 02/2 DEMS 13/4**

See DEMS 02/1-4/1

I'm now back in North Adams. The 1500 mile trip was tiring. I did get to go to the Library Of Congress. Not too much to report. No file cards on the 1936 Congress Hotel. On MALB the only information I could find was that Gertrude Niesen appeared on MALB twice 10Sep44 and 27May45. Jerry Valburn

The conclusion is simple. Either the date (17Dec44) is wrong or Gertrude Niesen did not contribute to the MALB broadcast with the song Do Nothin' Till You Hear from Me. I believe that Carl H♦llstr♦m is right. Do Nothin' Till You Hear from Me and Somebody Loves Me do not belong to the 17Dec44 MALB broadcast at all. Sjef Hoefsmit

---

## **Johnny Hodges 8Apr59**

### **02/2 DEMS 13/5**

See DEMS 00/3-19 and 00/4-10/1

In your listing of the Johnny Hodges Mosaic 6 CD box set, I found under 8Apr59 the title Lotus Blossom. This title is not correct. What I hear on track 17 of CD 3 is different. It is an unknown (to me) ballad. Has this been noticed in DEMS previously? Hans Kalter

The Lotus Blossom on the Hodges Mosaic set is mistitled despite John Clement's notes incorrectly claiming that it is the Strayhorn tune, first recorded as Charlotte Russe, which Duke liked to play solo in concert. Brian Priestley

I believe the correct title is Skate. The error was already made in the discographical listing on the jacket of the 1979 Verve release "The Smooth One". The liner notes for that double LP were by Stanley Dance, but Stanley didn't mention the wrong title, Lotus Blossom, in his liner-notes. Sjef Hoefsmit

I have identified track 17 of CD 3 as Elys $\heartsuit$ e (18Apr63) on the Private Collection Vol. 4. Hans Kalter

I cannot agree with you. Elys $\heartsuit$ e is different, and has a different structure: ABAC32, whereas the unidentified Hodges track has AABC16 in my humble opinion. Sjef Hoefsmit

## **Properbox 25**

### **02/2 DEMS 13/6**

See DEMS 01/3-30

Track 6 on the first CD of this 4 CD set is not Awful Sad, but Yellow Dog Blues. Vic Bellerby (Jazz Journal 55/4-30)

## **East St. Louis Toodle-O**

### **02/2 DEMS 14/1**

Although Gunther Schuller favored Roger Pryor Dodge's suggestion that Miley's great principal theme in East St. Louis Toodle-O may have developed from material that "was 'common musical knowledge' at the time" (Schuller, "Early Jazz", p327) and Mark Tucker gives an example of the similarity of Miley's solo line to Charlie Green's trombone solo on Fletcher Henderson's 1924 recording of The Gouge of Armour Avenue by W. C. Handy (Tucker, "Ellington, The Early Years", p249), Ellington convincingly described the inspiration in the Ellington band for the use of the initial motif of the theme (middle C-Eb-G-high C), whatever its musical origin, as a chance event on one of their New England summer jaunts in the mid-1920s. In an interview with Stanley Dance Ellington said, "We used to spend a lot of time up in New England, around Boston, and we'd see this sign, "LEWANDO CLEANERS", and every time we saw it we'd start singing: "Oh, Lee-wan-do! "Out of that came East St. Louis Toodle-O. Probably it would have been better if we had called it Lewando and got some advertising money for it" (Dance, "The World of Duke Ellington", p7).

Tucker also notes the Lewando Cleaners sign as inspiration (Tucker, p248) and reproduces the theme, with the "Oh, Le-wan-do's" words, as given in Rodger Pryor Dodge's article on Miley from "The H. R. S. Rag" of 15oct40.

As a footnote to this tiny bit of Ellington history, the "Boston Globe" reported on 19Apr02 (p. B1, B4), that the last Lewandos dry-cleaning store is being sold to a local chain of cleaners and, although the store at 37 Charles

Street in Boston will continue to be a dry-cleaning establishment, the name will change. Lewandos was established in 1829 by a French immigrant, Adolpho Lewando (the first store was at 150 Washington Street, Boston). It was the first dry-cleaning store in Boston and only the third to be established in the United States (the processes were called dyeing and scouring in the early 19th century). In 1875 Lewando sold the successful company to a family named Harwood. They expanded and eventually had stores in New York, Albany, Philadelphia, Baltimore and elsewhere. Changes in technology (washing machines, synthetic fabrics) led to "down-sizing" in the mid-20th century. The current owners, the Edgar family, bought the firm in 1956. By the 1990s only four outlets were still operating, all in the Boston area, and now the Charles Street store is the only one left. When the name changes in Jun02, Lewandos, the name of the cleaners that inspired Miley and Ellington to sing their motif for East St. Louis Toodle-O will come down and be replaced by the name of the chain that purchased the store, Zoots ("The cleaner cleaners"). Zoots has 46 stores in the Boston area.

It's somewhat ironic that Lewandos, a name that has been in business for 173 years, is to be replaced by Zoots. The name Zoot recalls the idea (unrelated to the name of the Boston cleaning chain) of zoot suits, defined by the Oxford English Dictionary as "A type of man's suit of exaggerated style popular in the 1940s, characterized by a long draped jacket with padded shoulders and high-waisted tapering [pegged] trousers." Zoot suits have been out of style for over half a century, but in the "Sweet fat and that's for me" segment of It's Freedom from the Second Sacred Concert (recorded Jan/Feb68) the lyrics begin, "Freedom is sweet, on the beat, Freedom is sweet to the reet complete." The phrase "reet complete" was unquestionably inspired by the line in the 1942 Gilbert and O'Brien song "Zoot Suit" that states, "I want a zoot suit with a reet pleat, with a drape shape." Ellington even brought the zoot suit to church. The "hipness" implied by zoot suits is an integral part of the feeling generated by the rhythmic interplay and floating melody of the "Sweet fat and that's for me" section of It's Freedom (a very "hip", jivey section developed from a lick by Willie "The Lion" Smith according to Ellington), and freedom of expression is what jazz meant to Ellington. So Lewandos, a name associated with some of Ellington's most important early music, will disappear, but its replacement, Zoots, serves as a reminder of a phenomenon that stimulated a lyric that Ellington remembered in formulating some of his great late music. Richard Bambach

A Zoot Suit also played an important role in the 1941 musical "Jump for Joy".

In the Sid Kuller sketch "Made to Order" are the following words: "You've got a zoot suit with a reet pleat and a stuff cuff and a drape shape, shoulders extended, eighteen as intended; padding - Gibraltar; shiny as a halter; streamlined alignment; pipeline the pocket; drape it, drop it, sock it, and lock it - fifty-three at the knee and seven at the cuff."

Barry Ulanov (p243) argues that "the first extensive treatment of the 'zoot suit with a drape shape and a reet pleat' was in "Jump for Joy". (See John Franceschina, note13 on p207) Sjef Hoefsmi

Rhymed phrases such as "reet pleat" and "drape shape" were common "hip" talk of the time, but I would agree that the parallelism is too great, Gilbert and O'Brien' song of 1942 must have been "inspired" by "Jump for Joy" of 1941. Also, knowing of the Kuller lines ties the "reet complete" phrase in It's Freedom even more closely to an Ellington association with the idea of zoot suits as the source. Richard Bambach

## Untraced interview

### 02/2 DEMS 14/2

There is an internet site: [http://www.google.com/search?q=cache:I9CHw9tc1ZcC:music.mpr.org/programs/jazzimage/ellington\\_interview.html+&hl;=de](http://www.google.com/search?q=cache:I9CHw9tc1ZcC:music.mpr.org/programs/jazzimage/ellington_interview.html+&hl;=de)

I came across it when I looked for Oscar Pettiford compositions in google.com.

It is an interview with Leigh Kamman by Minnesota Public Radio. In this interview K. mentions an interview of his with Duke and Oscar in the forties.

Leigh Kamman says: "The evening began at a place called The Palm which was a restaurant several doors down from the Apollo Theatre and across the street from the Hotel Theresa. WOV Radio, for whom I worked, had a studio built in this night club/restaurant.

All kinds of jazz artists and politicians and actors like Sidney Poitier and Harry Belafonte, who were just beginning to emerge on the scene, would appear at The Palm.

Duke Ellington came in with Oscar Pettiford who had been a friend of mine here in Minneapolis/St. Paul and had come to New York to join Ellington's band. Pettiford introduced me to him again.

We suddenly struck up this conversation and I did an interview with Duke and Oscar. The radio program was two parts; one section of it was titled the "1280 Club," which was WOV's frequency on the dial on AM radio, and the second section was "Life Begins at Midnight."

When the end of my shift came at The Palm at three in the morning I joined Ellington and Pettiford and off we went into the night, making those rounds."

Maybe a tape exists of this interview with Duke and Oscar? Hans-Joachim Schmidt

We are sorry to say: no trace has been found. DEMS

---

## **Buddy Clark or Leon La Fell**

### **02/2 DEMS 15/1**

A friend of mine drew my attention to a letter from the late Jim Gordon, that appeared in the June 1967 issue of Jazz Journal, regarding the vocalist on the Johnny Hodges sessions of 20May37 (Foolin' Myself; A Sailboat in the Moonlight; You'll Never Go to Heaven) and 1Aug38 (A Blues Serenade; Love in Springtime).

I quote from Jim's letter: "A name which to many collectors has been somewhat of a mystery is that of Leon La Fell who recorded some very fine vocals with the Mills Swingphonic Orchestra on 6Apr37, Billy Kyle & His Swing Band on 23Jul37, and a fine Johnny Hodges session on 1Aug38. Some collectors have thought this vocalist to actually have been the late and great Buddy Clark, recording under a pseudonym. Imagine my own amazement when, after listening for many months to a fine pianist and singer by the name of Cappy La Fell in a local bar (The Green Shingle in Harvey, Illinois) to find out that 'Leon' and 'Cappy' are one and the same. His astonishment at anyone remembering him for his records made 30 years ago was at least equal to mine at having the good fortune to re-discover him."

I have listened to these five titles carefully and I am convinced that they are all by the same artist Leon "Cappy" La Fell and not Buddy Clark. If you have heard Buddy Clark, then I think you will agree that Buddy Clark was a much better crooner. If you listen to the five selections from 20May37 and 1Aug38 then it becomes obvious they are all by the same singer. I have also listened to the Billy Kyle's that Jim mentioned, plus a couple with Frankie Newton's Uptown Serenaders, Easy Living and Where or When from 13Jul37. Again, definitely La Fell, so Buddy Clark should be deleted from the 20May37 Hodges session. Eric Woodward

On 30May88 Frank Dutton did a presentation for the Duke Ellington Conference in Oldham. He discussed the vocalist of 20May37. He started playing Foolin' Myself and doubted if this was Buddy Clark. Jerry Valburn, who was in the audience insisted however that it was Buddy. Jerry explained that this session did not carry the usual master numbers of the M-series but the standard ARC numbers. He stated that Mills brought Buddy Clark into the studio and that probably because of contractual reasons, it was decided only to put "with vocal refrain" on the record labels. Frank Dutton continued his presentation with a recording by the Goodman band of 4Apr35: I'm Livin' in a Great Big Way. He found the vocalist who on this occasion definitely was Buddy Clark, much more relaxed whereas the vocalist on the Hodges recording sounded more strained and formal. He then played A Blues Serenade from 1Aug38 by Leon La Fell who was a real person and certainly not a pseudonym for Buddy

Clark. He continued his search for the vocalist who sang Foolin' Myself with a recording by Scat Powell: Sharpie from 2Aug38. He also rejected Chick Bullock as a candidate. He concluded his short but highly interesting presentation with A Sailboat in the Moonlight, again with the anonymous vocalist. Frank couldn't give us a straight answer on the question who he was.

When I compared the original with the alternate takes of Foolin' Myself and A Sailboat in the Moonlight, respectively on the Classics CD 675 and the Neatwork CD 2039 (see page 24 of this Bulletin), I did not get the impression that the vocalist didn't feel at ease. Sjef Hoefsmit

Your tape of Frank Dutton's talk arrived safely. I have listened again to the 20May 37 session, and I am still not convinced that it is Buddy Clark. We shall have to wait and see what the reactions are of other DEMS members. Eric Woodward

## Cotton Tail on Azure CA-08 02/2 DEMS 15/2

This early Azure-Cassette included two titles from Stockholm 7Feb66: Veldt Amor and Cotton Tail.

Compared with the tape of the second concert many of us have and know as New DESOR 6614, Veldt Amor undoubtedly is the same version; but Cotton Tail is very different.

The concert's final Cotton Tail, 6614m, runs for 4:20 and has 10 choruses as described in DESOR. The Cotton Tail on Azure CA-08 has a duration of 5:35 and 12 choruses (and contains a very characteristic exclamation "HEY!" after 4sec of Duke's piano-intro).

I recently received another tape with the very same Cotton Tail version (5:35).

It is part of a Swedish broadcast, said to be from 7Feb66, containing the 6614l Things Ain't What They Used To Be, followed by 4 Ella Fitzgerald titles (So Dan o Samba, I'm Just a Lucky So and So, Someone To Watch over Me and Mack the Knife), then going (without apparent splice) into this longer 12- chorus Cotton Tail and ending with (obviously the concert's encore) Imagine My Frustration, again with Ella, Duke and the orchestra.

These last two titles cannot belong to the second concert; can they be part of the largely undocumented FIRST concert?

Checking carefully New DESOR Vol.2 there is however a more likely possibility: both Cotton Tail and Imagine My Frustration fit exactly the description of 6619o+p from the Second Concert ..at Salle Pleyel in Paris on 11Feb66. .

I do not have a tape from Paris; thus cannot compare, but I firmly believe that the Cotton Tail on CA-08 belongs to Paris 11Feb66 and not to Stockholm 7Feb66!

Can you check? and possibly confirm? Klaus Götting

I can confirm that the Cotton Tail on Azure CA-08 is from the second concert in Stockholm on 7Feb66. It runs for 5:35 and it has the following structure:

Cotton Tail(AABA32):intro8DE;1(nc)8DE,8BAND,8EF;  
pass4BAND;2/3EF;4BAND;58EF,8PG,8EF,8PG;  
6/104EF,4PG,4EF,4PG,4EF,4PG,4EF,4PG;11EF; 1216EF&BAND;8EF,8EF-  
AND;cod8EF,2EF&BAND.;

New DESOR is wrong as far as 6614m is concerned. The description on page 813 must be corrected. That is because the Italians based their description on the tape which ends with a 4:20 Cotton Tail. (Like your first tape, I also have that tape.) This tape however is heavily edited from two broadcasts and the last two titles are taken from the 8Feb66 pre-recording for the first Swedish telecast (6616). These two titles are Imagine My Frustration, which is the same as on Pablo 2308.242 and Cotton Tail, which is also on this Pablo album, but now shortened from 4:54 to 4:20; 32 bars are deleted. In the following description of the Pablo version the 32 "missing" bars are underlined:

Cotton Tail(AABA32):intro8DE;1 $\blacklozenge$ (nc)8DE,8BAND,8EF;  
 pass4BAND;2 $\blacklozenge$ /3 $\blacklozenge$ EF;4 $\blacklozenge$ BAND;5 $\blacklozenge$ 8EF,8PG,8EF,8PG; 6 $\blacklozenge$ /7 $\blacklozenge$ 4EF,4PG,4EF,4PG,4EF,4PG,4EF,4PG;  
 8 $\blacklozenge$ 4EF,4PG,4EF,4PG,4EF,4PG,4EF,4PG;9 $\blacklozenge$ EF&PG; 10 $\blacklozenge$ EF;11o16EF&BAND;,8EF,8EF-BAND;  
 cod2EF,2EF&BAND;,4EF,2BAND&EF.;

Imagine My Frustration must be added in the New DESOR. It is the 4:43 version from your Swedish tape (same structure as 6619p), not earlier documented in the New DESOR but it is obviously the final number of the second Stockholm concert. It should have number 6614n.

These above Cotton Tail and Imagine My Frustration are both different from 6619o+p in Paris. Sjef Hoefsmit

## The Duke in Cleveland 1942

### 02/2 DEMS 16/1

I question the 29Aug42 session in the New DESOR (4226) with the following selections: Tangerine; Who Wouldn't Love You?; Unidentified and I Don't Want To Walk Without You. The broadcast ended with Tangerine, when Cleveland as the location was confirmed. I am not sure that the other three selections (all issued on Temple M-554 as part of a kind of Medley, titled "On Display") are by Ellington. The Temple source was the "funny guy" Boris Rose, who liked to mix different things into "complete" broadcasts.

Thanks to the kindness of Joe Mosbrook I now have some clippings from Cleveland newspapers regarding Duke's gig at the Palace, starting Friday 28Aug42.

The ad from Cleveland Plain Dealer of that very day promises "Rip- snortin' Entertainment" whatever that means ! The doors open at 10:45 am. Coming Friday 4Sep is Ted Lewis and his orchestra.

The Cleveland Press of 29Aug42 has a review by Omar Ranney in which all the tunes performed during Duke's stage show are mentioned, including Tangerine which is a feature for "Tricky Sam" Nanton. Several tunes which never were "associated" with the Duke are being played they were just the hit tunes of the day.

Cleveland News of the same day has a review by Peter Bellamy "Duke Ellington and Fast Sepia Revue at the Palace". Some of the tunes mentioned in the Cleveland Press review are again mentioned, and Tricky Sam is called "Brother Nanton"!

Cleveland Plain Dealer of the same date has a review by Ward Marsh "Ellington Gives Palace Good Show". Once again, some of the tunes mentioned in the other reviews are referred to here.

Please note that none of the reviews mention Who Wouldn't Love You and I Don't Want To Walk Without You.

On The Dial: A seven-hour programme jammed full of stage, screen and radio stars and most of the country's big dance bands will be aired tonight over the [ABC] Blue network to increase the sale of War Bonds and Stamps.

It starts at 9 p.m. and will run until 4 a.m. You'll hear Orson Welles; the orchestras of Frank Black, Meredith Willson and Dave Brockman; Nelson Eddy, Jane Froman, Conrad Thibault, Margo, Dinah Shore, Lanny Ross, Bob Burns, Red Skelton, Amos and Andy, Fanny Brice, Jane Cowl, Jack Pearl, Carl Sandburg; and 21 dance

bands including Duke Ellington, who'll join the parade from Cleveland. [Local station] WHK will carry the program and take orders for bonds and stamps.

The Ellington orchestra played Tangerine, a feature number for trombonist "Tricky Sam" Nanton, introduced by the Duke.

Benny Aasland had indeed an acetate in his collection which has the Ellington orchestra playing Tangerine, introduced by the Duke and with closing remarks by an ABC radio announcer who states: "... Blue Bond Jamboree broadcast from Cleveland".

Checking the radio schedule, I note that the program's title is I Pledge America and the date was Saturday, August 29th, 1942. Thus DESOR is wrong in billing this as an "NBC" broadcast.

In case one wants to check out how the tunes really sounded which the Duke allegedly was playing, here are the most well-known versions of the "originals":

Who Wouldn t Love You? (with vcl), Kay Kyser Orchestra, recorded 20Jan42, Columbia 36526; composers Carl Fisher & Bill Carey.

I Don't Want To Walk Without You (vcl Helen Forest), Harry James Orchestra, recorded 11Dec41, Columbia 36478; composers Jule Styne & Frank Loesser.

Would it be likely that the Duke presented these tunes as "current juke- box favourites" in a stage show as late as 29Aug42?

Here are some additional arguments why Who Wouldn t Love You?; Unidentified and I Don t Want To Walk Without You do not belong to the same broadcast as Tangerine.

We all agree that the "On Display" titles were part of a sort of "Medley of Solos" as Omar Ranney describes them in his "Views and Reviews" column dealing with the Duke's stage show at the Palace in The Cleveland Press of 29Aug42.

But the Duke's "Medley of Solos" during the Cleveland gig consisted of Tangerine (Nanton), Sleepy Lagoon (Hodges), Deep in the Heart of Texas(Stewart), Jersey Bounce (Carney), Idaho (Nance), unlisted tune (Webster) and unlisted tune (Brown). Ref: The Cleveland Press, Cleveland News and The Cleveland Plain Dealer 29Aug42.

Thus, the "On Display" titles are part of another "Medley of Solos" performed earlier the same year. I Don't Want To Walk Without You was included in the 1942 movie musical "Sweater Girl". Glenn Miller s earliest broadcast of the tune was dated 1Apr42 and that info could serve as a tip regarding the period when the Duke included the tune in his stage shows.

I suggest that we show the "On Display" trio of titles as "untraced stage show from untraced venue, Spring 1942". Carl H♦llstr♦m

## "A Drum Is a Woman"

**02/2 DEMS 16/2**

In DEMS 79/5-2, Ove Wilson and Benny Aasland broke the news that CBS(H)65185 contains a variant version of "A Drum Is a Woman" side one, which they then described in some detail. They speculated that this version was probably also used on some copies of Columbia CL-951 by mistake and quickly withdrawn. Over the years I've inspected many copies of CL-951, early pressings, late pressings, regular label pressings, demo label pressings, also combinations thereof, and every copy has been the usual version. Can anyone confirm the existence of a copy of CL-951 with the variant side one as on CBS(H)65185? Steven Lasker



In DEMS 80/1-3 Hans Ulrich Hill reported: "Both pressings (version 1 and Version 2) exist on the re-issued Columbia Special Products JCL-951. I think it is interesting to give the matrix-numbers for both pressings. Though I don't have the original Columbia - Philips or CBS issues - maybe the matrix-numbers are the same:

So called Version 1 (missing Hey, Buddy Bolden and Carribee Joe) has for Side A CSP JCL-951: XLP 39156-1AJ.

So called Version 2 (side A ends with Congo Square) has for side A CSP JCL-951: XLP 39156-2A.

To my knowledge differences were first mentioned in "Desor", pages 388- 390, session 631, where different takes (631b and 631c) were given for Rhythm Pum Te Dum on Col CL-951 and CSP JCL-951." DEMS

I bought in 1985 an LP CSP JCL-951, issued in 1973. It is different from CBS65185 and it has indeed matrix-number XLP 39156-2A.

I found in Jerry Valburn's "The Directory of Duke Ellington's Recordings" (1986) on page 5-22: CL 951 A Drum Is a Woman [Version One] and CL 951 A Drum Is a Woman [Version Two] {D.J.Copies}.

However, I have never seen a copy of CL 951 with the variant side as on CBS65185. Sjef Hoefsmit

## Who is the piano-player?

### 02/2 DEMS 17/1

Yesterday I was working at my bench doing really boring stuff (indexing a book). My Mac was playing some vintage Ellington in the background to keep me alive and awake. Suddenly, the music came to the fore of my consciousness, and I said: "Gee, this piano player isn't Duke!"

I stopped working and focused on the music. As I listened, the whole picture got clearer. Here it is.

The CD is "The O'keh Ellington", Columbia Jazz Masterpieces C2K 46177. [DEMS 91/4-1] Horrible edition, I know, but still better than silence to keep me company.

Disc 1, tracks 7, 8, and 9, reproduce session DE2801 (DESOR numbering). "The Washingtonians", New York, 9Jan28. Titles: Sweet Mama (145488-3), Stack O'Lee (145489-3), and Bugle Call Rag (145490-3). Originally issued on Harmony 577H (first and last piece) and 601H.

Well, this is NOT Ellington. He has nothing to do with this session, only his sidemen played in it. Does anyone recall whether the presence of Ellington on this session has ever been disputed? Is there any article on the subject?

I have a theory about it, but I will publish it later, if it turns out to be correct. Marcello Piras

As far as I can check it has never been disputed.

There is no article on the piano player, but there is on the session as a whole: Jan Bru~~er~~ claims (and Austin Lawrence confirms) that this is an acoustic recording session. Jan furthermore claims that there is no bass player. Indeed, I cannot hear the bass.

I have listened to these recordings again and I have no problem in believing that Ellington played the piano. I admit that there are no solos which could not have been played by someone else. They are not typical Ellington but also not untypical, to my ear. Sjef Hoefsmit

Well, I can say for sure this session must be removed from Ellington discographies. He is not playing the piano, nor is he conducting, nor are the pieces his, nor are the arrangements, except perhaps intro and verse from Sweet Mama. Another arranger, who wrote in the current mid-Twenties Harlem style, must have completed this scanty Ducal material. Duke wouldn't write the last part of Sweet Mama using a clarinet trio in call-and-response that's Clarence Williams, or Don Redman (or some minor follower), not Ellington.

Also, the same person entirely arranged Stack O'Lee a totally undistinguished recording. As for Bugle Call Rag, it is clearly a head arrangement.

I am not even sure all of the Duke's men are there. I can hear Miley (at the beginning of Sweet Mama) and Nanton (throughout). I am less sure about Carney the baritone solo in Bugle Call Rag is full of quite untypical (for him) repeated notes. Could that be Hardwick on baritone? And who is that horrible clarinet player? And the pianist! He does not play ONE chord that sounds like Duke's unmistakable chords. Notice the double-tempo episode in Stack O'Lee. The guy plays the same tonic and dominant tones (when he hits them) in the bass range repeatedly. A FAKE! Duke never did that. Also, notice the accompaniment in Sweet Mama under the soloists. Did Duke ever use that rhythmic pattern when backing a soloist? I know of no such occurrence. Marcello Piras

## **Battleship Kate Aug24**

### **02/2 DEMS 17/2**

See DEMS 02/1-16/3

Wilbur Sweatman's Gennett recording of Battleship Kate: The pianist sounds like someone sight-reading, not like Duke Ellington at all. No way! Steven Lasker

## **Oh, Who's Gonna Fix the Whistle?**

### **02/2 DEMS 17/3**

At the end of Duke's Five O'Clock Whistle (053429-1, 5Sep40) is heard an authentic-sounding factory whistle effect, and for many years I'd assumed that Duke had "voiced" this for the saxophone section to play.

However, another version of the song is heard on the famous Fargo dance date of 7Nov40, with the sleeve note showing "Fred Guy (guitar/whistle)". On seeing this I switched gears to assume that Fred was in charge of some kind of mechanical "whistle machine", possibly operated by turning a handle.

Recently a third, and much more likely, possibility has emerged.

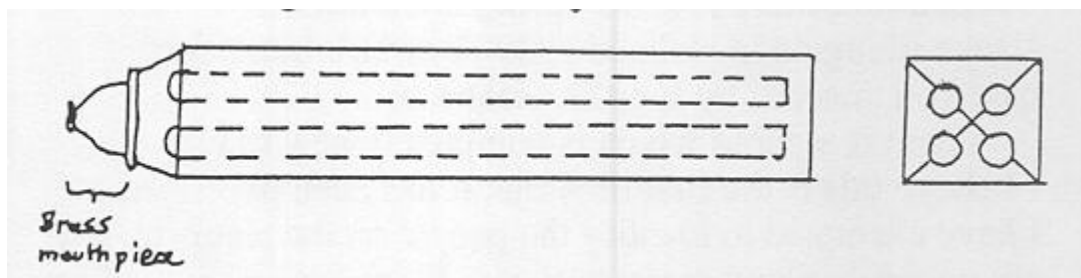
A steam locomotive buff of my acquaintance has explained that U.S. loco and model train fans can purchase whistles that are blown to produce an authentic sound. Since U.S. loco whistles sound not unlike factory whistles both operated by steam it seems reasonable to believe that this is what Fred Guy used.

My informant has actually shown me one of these wooden whistles and I've had the opportunity of blowing it for myself. The one I saw is about 20 cm. long and about 3 cm. square and is bored with four small circular holes for almost all its length but the holes stop short of the far end and are therefore "closed". At the "blowing" end is a small brass mouthpiece which was fitted as an "extra" by its current owner. There is no "flute-type" blowhole along the whistle's length.

The sound this particular whistle made was fairly high-pitched, but I was told that they come in different sizes, so that longer ones would produce a deeper tone suitable to substitute for a factory whistle!

Apparently these loco whistles are still advertised for sale in U.S. specialist periodicals, and have a wide appeal among model train enthusiasts .. Frank Dutton

P.S. We English know factory "whistles" as "hooters."



## **A Lull at Dawn 11Nov40**

**02/2 DEMS 17/4**

See DEMS 99/3-11-CD 10

That track #24 on CD 10 of the RCA 24 CD box, Ready Eddy, is the same as track #3 on CD 11, is not the only mistake, made in the 11Nov40 session.

A Lull at Dawn, track #22 on CD 10 is identical with track #23. If you compare the CD 10 with the French LP FXM1 7133, you will find that track #12 of the LP is missing on the CD, that track #13 of the LP is the same as track #21 on the CD and that track #14 of the LP is copied on the CD as track #22 and again as track #23. Jean Portier

On the other hand, the 0:35 intro rehearsals preceding A Lull at Dawn on track #21 of CD 10 are not found on the LP. I think they are long enough to be included and described in the New DESOR. Sjef Hoefsmit

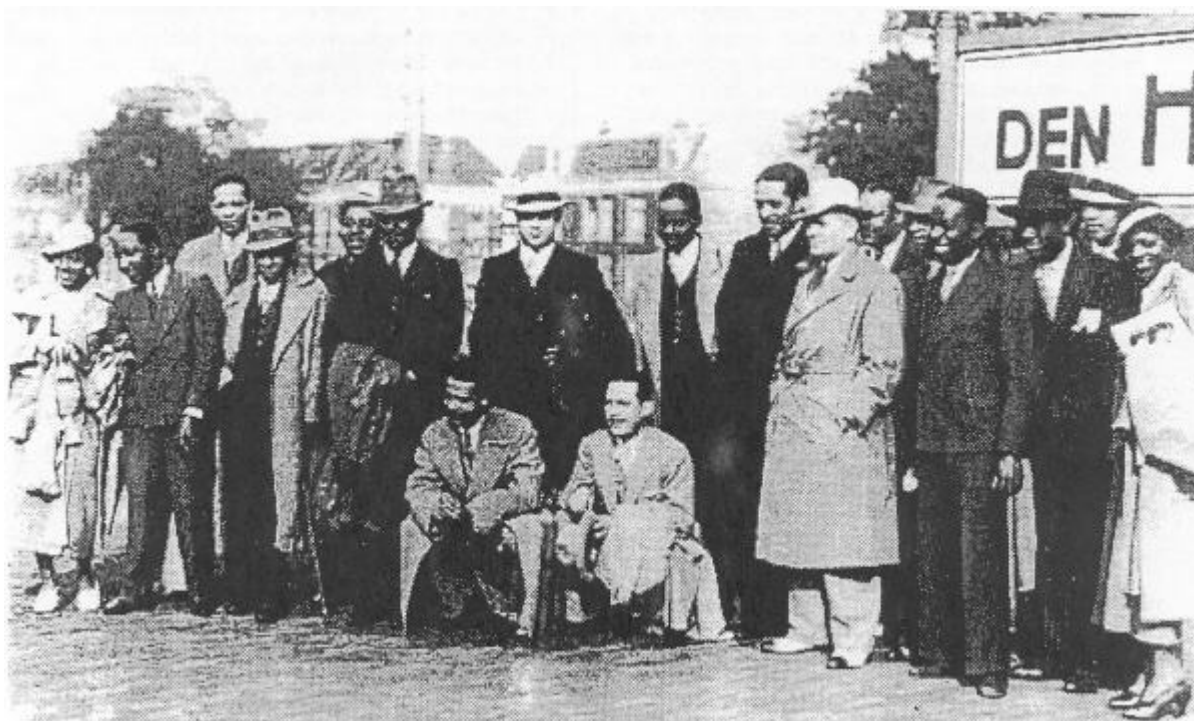
## **Harry Carney on tenor saxophone?**

**02/2 DEMS 17/5**

Dr. Stratemann, p201, lists Harry Carney playing the following instruments in the "Cabin in the Sky" movie: (cl/ts), but a still from the movie on p219 shows him playing a baritone saxophone.

## **Duke at The Hague, 10Apr39**

**02/2 DEMS 18/1**



I have found an interesting article in Vintage Jazz Mart #117 of Spring 2000 titled "Duke Ellington in Holland 1939" by Mark Berresford based on material by Joop Gussenhoven.

There is a photo which is completely new to me. I believe this is the first time that it has been published. I have attempted to identify the people on the platform, but am uncertain about many of them. If anyone can make firm identifications, I'd be pleased to hear the findings.

They were on their way to Stockholm. Although there were fifteen musicians in the band, there are nineteen people in the photo. One is Irving Mills, which leaves three non-musicians.

Tentative identifications: (Left to right): Unknown woman; Rex Stewart; Fred Guy (rear); Johnny Hodges?; Joe Nanton (rear); Unknown; Wallace Jones (squatting at front); Barney Bigard? (rear); Juan Tizol (squatting at front); Harry Carney (rear); Duke (rear); Irving Mills; Unknown (rear); Unknown (rear); Unknown; Cootie Williams?; Unknown (rear, hidden by Cootie?); Lawrence Brown (rear); Ivie Anderson?

Two of the unknown men are presumably Otto Hardwick and Billy Taylor. And of course a third would be Sonny Greer. Frank Dutton

## **In a Red Little Cottage** **02/2 DEMS 18/2**

I made a mistake in a discussion about this selection from Duke's concert in the Konserthuset in Stockholm on 29Apr39. I claimed that with the exception of the copy on Azure Cassette CA-6 all the copies on LP were not complete at the end. This was based on Benny Aasland's comment in the "liner-notes" of CA-6 (see DEMS 87/2-5). When I looked for the description in the old Desor (entry 187), I saw indeed that the description ended after Ivie's vocal. I assumed that both LPs FDC 1021 and Max 1001 were incomplete. That is not the case. It is never too late to correct an error.

In the meantime there has been some discussion about the correct title. It has been called Cottage by the Sea (old Desor and all four editions of Timmer) or In a Little Red Cottage by the Sea (Aasland's liner notes for CA- 6). The correct title is at the top of this article.

This is taken from Bill Saxonis' contribution to the Duke-LYM discussion: "While the little red cottage in Ivie's feature is indeed located by the sea, the Ellington 94 CD lists the title of the song as In a Red Little Cottage (I en rod liten stuga). The English lyrics are credited to Irving Mills. The composers of the original version are Frykman and Paddock.

Jan Bru♦'s article 'Ellington and Sweden' says, 'Duke arranged a Swedish hit song, translated into In a Red Little Cottage. The band rehearsed it on the train from Huskvarna/Jonkoping to Stockholm. With Ivie Anderson's vocal it received enthusiastic cheering at his first Stockholm concert later that day.' Ellington actual played three Stockholm dates as part of the 1939 Swedish tour April 16, 24 and 29. The songs were recorded from the second concert of the evening of April 29. It was not unusual during the 1939 Swedish tour for Duke to perform two shows on each concert date. Serenade to Sweden was premiered at the April 29 Stockholm concerts."

G♦ran Wall♦n has sent me some interesting information.

Ivie Anderson sings: "In a little red cottage by the sea I found you". The Swedish text has "Red" (rod) before "Little" (liten) which will be "I (In) en (a) rod liten stuga (cottage) ner vid (by) sjon ("sjon" correctly translated is "lake" but here it is "sea") ska vi (I found) bo ("bo" correctly translated is "live", but in the English version it is "you"). Sjef Hoefsmit

## **Duke's Itinerary: Additions, corrections, discussion Continued from DEMS 02/1-8/1 02/2 DEMS 19-21**

30Jan24. At midnight on this date, a U.S. Treasury Department agent entered the "Hollywood cabaret" at 203 W. 49th Street. "He was introduced to a man named Bernstein, who told the waiter to give the agent anything he wanted. The agent said he ordered scotch and drank some of it, and saw a great many people drinking whisky in the cabaret. On this affidavit a search warrant was issued February 24, about four weeks after the agent visited the cabaret."

On that night or soon thereafter, the club was raided and liquor seized, but the U.S. Court of Appeals ruled on 8Dec24 that the liquor should be returned to the club's owner because the search warrant was invalid: The Federal prohibition agents, who raided at night, had neglected to request a warrant that could be served at night, so were given one that was valid during daytime hours only. Per "The New York Herald Tribune" (9Dec24, section I p2).

June 1926, The Plantation, New York City. Joe Nanton told Inez Cavanaugh ("Metronome," February 1945, reprinted in Mark Tucker's "The Duke Ellington Reader," pp 465-66) that he joined Ellington's band during this engagement. Mark Shaw also joined at the Plantation, according to Ulanov (p35). This engagement, which has never been precisely dated or detailed in works on Ellington, was reviewed by Abel Green in "Variety" on 9Jun26:

New York, June 3 A corking show is the new Leonard Harper "Messin' Around" revue, and one of the "hottest" colored entertainments of its kind in and out of the Times Square district. The vibrating vixens tremble and shiver and cooch like the proverbial aspen leaves, only packing more of a "kick" and giving mid-Broadway a session of torrid terp paprika that one would look to Harlem only for its source.

Harper, who put on the show and is also the main principal, along with Roy Turk and Maceo Pinkard, his authors, have fashioned a "Kongo" number that is worth the \$2 covert alone (it's "three tears" on the week-end). Lillian Power, of the chorus, glorifies her lazy limbre cooch into an art, featuring a "nasty" form with meagre dressing.

Even to the hardened the hoochy-coochy business is beaucoup "hot" and will probably fetch a "pinch" a la the Chelsea burlesque, although it's a question whether the "Kongo" cooch is more artistic than brazen, or vice versa.

Arnold (Rothsfeld) (nobody knows or cares about Arnold's surname) is the new boss at the Plantation, Arnold coming uptown from the Caravan. He has generously mounted the Harper revue which, with the Duke Ellington dance band, represents an entertainment "nut" of \$2,300 on the week, according to the dope. It doesn't look quite that, but probably is pretty near \$2,000.

There are eight choristers, the dusky damsels all looking nice and better than anything Harper has done before at Connie's Inn in Harlem, although short of the Club Alabam Creole chorines for personal pulchritude. But they top everything with their pep and paprika, shaping up (literally speaking) very, very eye-fetching.

In a "summer" number, which has them underdressed in bathing suits, they pair their "Kongo" cavortings with a shapely exposition of their physical charms. Considering the jaded tastes of the covert customers these days, things like that figure most importantly on the question of a draw.

If the rough stuff doesn't attract official attention, there's a 14-year-old boy and a 16-year-old cutie doing double song and dances, who may. The Five Crackerjacks, versatile ground tumblers, concerted steppers, songsters, et al. (four men and a woman), Harper, a prima donna and a sister act, Leonidis Simpson and Edith Spencer, complete the act.

The real kick of the evening is "Kongo." The dusky gals get into the spirit of the thing with hearty ad libs to "shake that thing," and how they do!

Per the "Cabaret Bills" listing in "Variety" (issues of 16Jun, 23Jun, 30Jun, 7Jul and 14Jul26), the Plantation's act consisted of: L.Harper Rev; 5 Crackerjacks; Louise Sims; Flo Paham; Edith Spencer; Anita Riviera; Duke Ellington Bd.

Late May27 (into early June?), Billie Kane's Club (spelling uncertain), New York City. Per "Variety," 25May27, p46 (courtesy of Larry Gushee):

#### Colored Girl's Night Club

"Billie" Kane, is "Lucky" as one of the Lida Webb "girls," is to open a night club on 8th avenue between 128th and 129th Streets.

The cabaret bills listing in this issue, also on page 46, shows the following at "Billy Cain's [sic] Club": Marceo [sic] Pinkard Rv; Bee Foote; Louis Coles; Mary Straine; Sunny [sic] Greer; Roy Banks; Duke Ellington's Bd.

11Feb31. Per "Variety," 24Dec30, p57 (courtesy Joe Showler): "Duke Ellington and band will play for the annual dance of Metropolitan Life Insurance Co. at the Hotel New Yorker, Feb. 11."

Week of 3Apr to 9Apr31 (exact date not given). Per "The Chicago Defender" (18Apr31 national edition) the manager of Omaha's World Theater bet Ellington he couldn't carry 38,000 pennies ten per cent of the band's weekly salary from the theatre to the bank. "The Duke lost after spilling pennies all over Farnum Street in Omaha, and he was forced to play a concert on the corner of 16th and Farnum Streets at high noon."

26Jul31. Per "The Chicago Defender" (1Aug31 national edition), "The Duke made his piano debut over WGN Sunday at 2 p.m. with Walt Richardson and Ivy [sic] Anderson."

2oct31? Per "Melody Maker," Nov31, p907, Ellington's visit to the White House took place 2oct31 (it is elsewhere dated to the week of 10oct to 16oct31).

Week of 8Apr to 14Apr32. Per ads in "The Hartford Courant," the band played this week at the Publix Allyn, a theatre in Hartford, Connecticut. In an interview with Patricia Willard (cited by Stuart Nicholson in "Reminiscing in Tempo," p120), Lawrence Brown recalled: "When I came from the coast, we went to Hartford, Connecticut, where we rehearsed. I didn't play with the band up there. I didn't play with the band at first because I was the thirteenth man..." (Brown isn't audible on an aircheck of the band's 11Apr32 broadcast from the Publix Allyn over station WTIC.)

Probably the week of 23Apr to 29Apr32, in which case: the Pearl Theatre, Philadelphia. Sidney Bechet, Godfather of the Ellington reed section, is said to have visited for a week. Per Paul Eduard Miller in "Down Beat" (Oct37): "Although played by Hodges....the conception and phrasing [heard on The Sheik of Araby as recorded 16May32] are Bechet's. Prior to the waxing of The Sheik, Bechet played in the Ellington group for an entire week, tutoring Hodges in the mysteries of the soprano saxophone." Hodges told Max Jones ("Melody Maker," Feb64, p6): "Bechet taught the band that [The Sheik of Araby]. He played that for us, and Tizol put it down." John Chilton writes ("Sidney Bechet: Wizard of Jazz," p91) that Bechet became available for hire at some point in 1932, and Ellington "invited Bechet to come along with the band to Philadelphia so that he could help Johnny Hodges re-create a spectacular chorus that Sidney usually played on The Sheik of Araby. Juan Tizol transcribed what Sidney played and this 'theme' became Hodges' solo on the recording of the piece that Ellington recorded in May 1932." Does anyone know what evidence leads Chilton to place this event in Philadelphia? ("International Musician" doesn't shed light on this question.)

Week of 7May to 13May32, Lafayette Theatre, New York City. The permanent fourteenth man, Otto Hardwick, rejoined by 10 May, that being the date of a letter of "American News" to "Melody Maker" (Jun32, p503) in which John Hammond notes that Ellington had returned to town with "the best band he has had." Hammond notes the addition of another trombonist, whose name he was unable to recall, plus Hardwick, "one of the grandest alto players anywhere, who left Elmer Snowden's band for this post."

Week of 4Nov to 10Nov32, Loew's State [Theatre], New York City. According to a 10Nov32 letter from John Hammond to "The Melody Maker" (Dec32, p1055), "For the past few weeks, at New York University, Duke and the band have been taking over things in Percy Grainger's class in music appreciation. [...] This week Ellington is playing at the Loew's State in a vastly improved act. While the boys are in the pit, Ellington conducts and Horace Henderson, no less, plays piano. But the union still forbids the appearance of Lawrence Brown, that third trombone, since he is not yet a member of the New York local, which keeps Duke from playing his very latest stuff."

30Apr33. According to a handbill found in Ellington's vertical file at the Schomburg Branch of the New York Public Library, a benefit for the Samaritan Nursery School was held at the Renaissance Casino in Harlem at 3 p.m. on "Sun., April 30." Advertised is "An Afternoon of Stars Featuring Duke Ellington, Carmen Jones Choir, Ralph Cooper, Del St. John, Edith Sewell, Ralph Demund, Prof. Norris Roach, Magician and Many Stage & Radio Stars. Nora Holt, Mistress of Ceremony." [Punctuation added.]

19Feb34. According to "Melody Maker," 17Mar34, p2, on the evening of the band's arrival in Los Angeles a concert was arranged in a sound theatre at Paramount Pictures for an audience of studio executives and their families. An unsourced clipping in Sonny Greer's scrapbooks [held privately] notes of this event that "enthusiasm over their hot rhythms and weird harmonies reached such a pitch that the Duke and his boys were signed immediately for a second picture, Mae West's sizzling opus, 'It Ain't No Sin.'"

16Mar34, Ambassador Hotel, Los Angeles; Academy Awards Banquet. According to "The Hollywood Reporter" (10Mar24, p4), "The Academy steering committee met yesterday and turned down requests from the National Broadcasting Company and the Columbia Broadcasting Company to put the Annual Awards banquet on a nation-wide hookup on the night of March 16. Even though it would cost the Academy nothing, the committee felt that such a broadcast would be dull to listeners unless a special air program were prepared. This the committee does not want to do, as it feels the affair is one staged within the industry and should be confined solely to honoring those who will be present to accept awards."

The issue of 17Mar34 noted (p4): "The banquet was one of the most brilliant affairs that the Academy has ever held. Unlike past Award banquets, this one was minus the studied dignity that accompanies a long line of dry and uninteresting speeches. Instead of massing the tables about along speaker's table, the tables this year were arranged around the dance floor, and Duke Ellington's band dispensed 'hot' music for dancing. While the place was jammed with picture notables and executives, there was a noticeable increase in the younger element and a spirit of fun and gayety prevailed. Will Rogers, as toastmaster was in "ribbing" form and, while he had his serious moments, gave everyone a lot of laughs. [ ] All in all, it was a successful evening that brought smiles of

real happiness to the band of loyal members who have struggled so hard to keep the Academy alive through its period of difficulty."

The issue of 20Mar34 noted (p3): "Academy officials were smiling yesterday as figures on the cost of the Awards Banquet were being put into shape, for, due to the sellout, the deficit will not be as great as was anticipated. The steering committee expected that the organization would have to take quite a financial bump, so secured the cooperation of a group of members to guarantee the deficit. What this will amount to will not be known for two or three more days. Two of the most expensive details of the affair were Duke Ellington's band and the statuettes. It was learned yesterday that the statuettes stood the Academy almost an even thousand dollars."

Various dates, 1934 - 35. Unsourced clippings from 1934-35 in Johnny Hodges' scrapbook (held privately) mention: when the band played an Orpheum Theatre in Utah, it had only 13 men, Bigard and Hardwick being "on the sick list"; a 31Jul34 engagement at Atlanta Auditorium attended by 7,500 [this Atlanta engagement is elsewhere dated to 7Aug34; one of these dates is likely in error] followed soon thereafter by an undated engagement at Chattanooga Auditorium; 20Aug34 Triangle Park is shown as Dayton, Ohio, not Canton; a 27Aug34 engagement at Westside Park, Berwick, Pennsylvania; 16Oct34 Wilbur's (Ballroom; city not mentioned); a 10Nov34 broadcast on WMAL (Washington, D.C.); a flyer advertises a 27Jan35 appearance at the New Danceland Ballroom, Cleveland, Ohio, with dancing from 5 p.m. to 12:30 a.m.

Research in local newspapers might confirm some of the above dates and venues.

20Feb35, Naval Armory, Cincinnati, Ohio per "Orchestra World" (Mar35, p18).

15May35, Public Auditorium, Cleveland, Ohio. Evening Dance, admission \$1 per ad in "Cleveland Press," 15May35 (courtesy of Joe Showler).

26May35, Elberta Beach, Vermillion, Ohio per "Oberlin Review" (courtesy of Joe Showler).

14Jun36, The Pier, Geneva-on-the Lake, Ohio. (Per ad in the "Youngstown Vindicator," 12Jun36 (courtesy Joe Showler).

11Sep to 17Sep36, Apollo Theatre, Harlem. Only two trumpets, Williams and Stewart, were present (per Helen Oakley, "Metronome," Oct36, p45).

13Jan37, Royce Hall, UCLA. This was a concert.

28Oct37. Ellington flew "from an engagement in Boston" to New York City on this date to be with his father at Columbia Medical Center, where J.E. passed away this date. (Per the "Baltimore Afro-American," 6Nov37.)

29May38, "Carnival of Swing" benefit concert at Randall's Island, New York City. Stratemann and Vail date this event, which attracted 23,000, to 19May38, a Thursday, but Benny Aasland offered evidence (DEMS 93/2-5) that the correct date is 29May38, a Sunday. Additional evidence is found in "The New York Times" radio program schedule for 29May, which shows a "Swing Carnival at Randall's Island" from 11:00 a.m. to 12:30 p.m. on station WNEW. In the background of a photo of Ellington and W.C. Handy taken at this event, patriotic decorations are visible draped on the grandstands in anticipation of Decoration day, which fell on Monday, 30May38. (This national holiday, now known as "Memorial Day," is a day of remembrance for America's war dead.)

20Dec39, Eden Club, Chicago per "Tempo" (25Dec39, p6).

"During holidays," 1939/40. Venue not noted, Union City, Tennessee per "Jazz Information" (12Jan40, p4).

31Dec39, Marigold Gardens, Chicago per "Tempo" (25Dec39, p6).



1Jan40. The band played a New Year's party for "vets" at Hines Hospital (possibly in Chicago?) per "Tempo" (8Jan40, p4).

8Apr40, Finnish Hall, Seattle, Washington. Benefit for musician's union local #493 per "TDES Newsletter" (Feb02,p6) and DEMS 02/1-8/1.

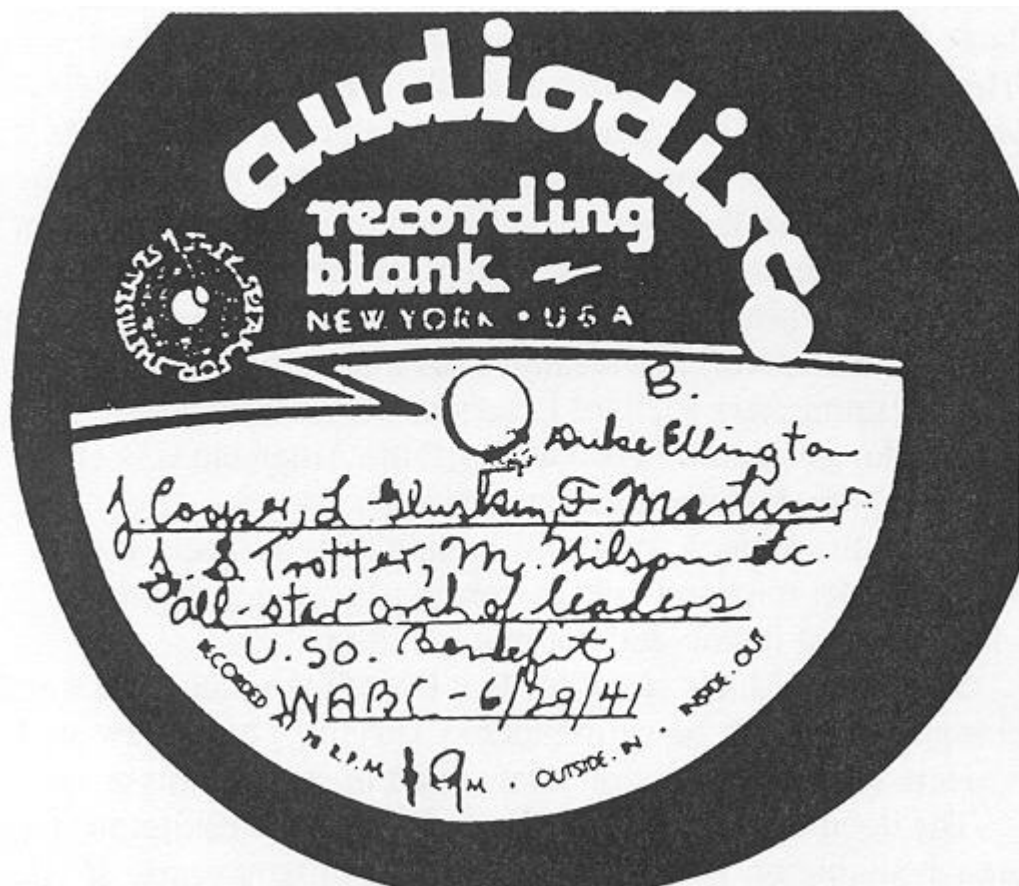
2May40, Ambassador Hotel, Los Angeles. Private Sorority Party per "Tempo" (15Apr40, p3).

4May40, "A Central Avenue date" per "Tempo" (15Apr40, p3).

26July to 1Aug40, Eastwood Gardens, Detroit, Michigan. According to the "Detroit News" (research courtesy of Joe Showler), the band definitely played Eastwood Gardens the nights of 31Jul40 and 1Aug40, so the Atlanta and New York engagements shown in reference works on those dates are evidently in error.

25May to 18Jun41, Trianon Ballroom, Southgate, California. The band's Trianon performance of 25May41 was reviewed in "The California Eagle" (29May41), so the band's residency began by 25May, and not on 29May as shown in reference works.

29Jun41, Hollywood Bowl, Hollywood, California. USO Benefit. "The Mammoth Hollywood Bowl Show for USO," as it was advertised, started at 7:30 p.m., and was broadcast locally on KNX and KFWB from 7:30 to 8:30, and on station KGFJ from 8 to 9. DESOR DE4207a Amapola is from this broadcast. Bob Altshuler sold the original acetate aircheck to Jerry Valburn; it is likely at the LoC. Jerry sent me a photocopy of the acetate's sleeve and label, on which it is noted that the aircheck was taken off WABC, a New York station, which broadcast the event beginning at 11:30 p.m. on the east coast. Amapola is, according to sleeve and label, performed by an all-star orchestra of west coast bandleaders "directed" by Jackie Cooper: John Scott Trotter, Lud Gluskin, Duke Ellington, Meredith Willson, Freddie Martin, etc. Ellington may also have appeared on this broadcast with his orchestra; according to the "California Eagle" (26Jun41), "Duke Ellington and his internationally famous orchestra will supply a specialty."



5July to 9Jul41, Los Angeles. Band rehearsals for "Jump for Joy." (Per claim sheets for rehearsal pay filed with musician's union local #767.) Steven Lasker

---

## **Ritz Carlton Hotel, Boston, 26Jul39**

### **02/2 DEMS 21/1**

Recent research by Ken Steiner gives some additional info regarding the 26Jul39 broadcast from the Ritz Carlton Roof in Boston [New DESOR 3916]. The local NBC station was WBZ (Dr. Stratemann, p159, erroneously shows WJZ which was one of NBC's New York stations). The broadcast was carried over NBC's Blue network and was scheduled to start 12:00 midnight. Maybe some news bulletin delayed the start to 12:02:47, announcer Fred Cole states: "It's Twelve Three in the East..." at the beginning of the preserved broadcast. Because of shortage of time, the 8th scheduled tune, Cotton Club Stomp, had to be omitted and the band went right into Way Low after You Can Count On Me. Cotton Club Stomp was still being included in broadcasts as late as 1940. Carl H◊llstr◊m

---

## **When You're Smiling 20 or 29Jan30?**

### **02/2 DEMS 21/2**

In the listing of titles you made for the Pentagon LP (DEMS 02/1-15/1) you gave the date for When You're Smiling as 20Jan30, but in your listing for Neatwork, Vol. 2 (DEMS 02/1-18/3) the date given is 29Jan30. Lance Travis

The confusion is probably caused by a typing error in the very first WaxWorks by Benny Aasland. St. James Infirmary was given the number 171 and the date 29Jan30 and the following three selections from that recording session (on the next page) were given the numbers 172, 173 and 174 and the date 20Jan30. The date of 29Jan has been considered the mistaken one for a long time. Both Benny Aasland and Ove Wilson insisted that 20Jan was the correct date and 29Jan was a typo. We asked Steven Lasker for a confirmation. This was his answer: "The date of 29Jan30 is the correct one. It was the second earliest Ellington session in the A.R.C. Ledgers." Sjef Hoefsmit

---

## **Duke Ellington Treasury Shows, Vol. 5**

### **02/2 DEMS 21/3**

See DEMS 02/1-19

I haven't dipped too deep into the booklet but note the following: Page 2: Venue for (a) broadcast should be listed as "Percy Jones Hospital Center". 18. Correct spelling of tune is "Riff Staccato" Page 3: The date for the Treasury Broadcast # 9 is missing the date is 9Jun45. 8. The first composer credit should read "Jule Styne". 14. The composer credits should read "S. Skylar B. Kaye". 23. The vocalist is "Al Hibbler". Page 4: Personnel (b): TWO string bass players are listed in error! Remove "Junior Raglin" and have O. (= Oscar) Pettiford as single bass player.

I could have made these corrections earlier if I had seen the liner-notes before they went to the printer. Carl H◊llstr◊m

---

## **Duke's European tour early in 1963**

### **02/2 DEMS 21/4**

See DEMS 99/5-9

8Feb63 - Sundryberg[sic !]-Solna, Reprise recordings.

You probably meant to write "Sundbyberg" but it's still the wrong location for this nightly recording session.

The studio was/is Europa Film, a film company which at times rented its large sound stages to recording companies. They also had master cutting and plating processing for record masters "in house". I actually worked there in 1959-60 and so did Björn Almstedt, who today is a well known name among the Ellington collectors as the "sound wizard" who restores old recordings with CEDAR (the Fargo, Carnegie Hall 1943 and the Treasury sets).

## **Nameless Hour**

### **02/2 DEMS 22/1**

See DEMS 02/1-4-2

In addition to the two LPs and the Attic CD mentioned in Bulletins 01/3 & 02/1, this music was issued also on an MPS LP in 1973. It was titled "Collages", with the label #MB-21704.

I compared this MPS LP version to the Attic CD and there is a definite difference in the piano solos, as documented, particularly in the CD issue where Duke's piano is very pronounced in the closing few seconds.

Also, as a matter of interest, the MPS issue shows a time of 9:05, whereas the CD notes and cover indicate a time of 8:19! However, when actually played, the running time of the CD reads 9:17! I do not own copies of the Decca or Radio Canada issues for further evaluation. John Hornsby

## **Echoes of Harlem rehearsals**

### **02/2 DEMS 22/2**

See DEMS 02/1-11/3

We are very grateful to Steven Lasker. We agree to connect the rehearsals (DESOR 3603) to the session DESOR 3802, especially for Greer's drumming. About the personnel, Lasker is right (except for Guy's absence), but we customarily indicate the full personnel of the session. Luciano Massagli

## **Saturday Laughter**

### **02/2 DEMS 22/3**

I found this on the web-site of eJazznews:

"COMPANY TO DISTRIBUTE HISTORIC MUSICAL PROJECTS FROM EXCITING JAZZ, URBAN & GOSPEL LABEL Navarre Corporation (Nasdaq: NAVR) announced today that the company has signed an exclusive distribution agreement in North America with True Life Entertainment. "Based in New York and specializing in Jazz, Hip-Hop and Gospel music, the label's first release through Navarre is scheduled for March 19 and is titled 'Secret Ellington.' The highly anticipated CD includes a collection of songs<sup>1</sup> from a never-produced theatrical work titled 'Saturday Laughter,' which was penned by legendary maestro Duke Ellington.<sup>2</sup> Also featured performing on the Ellington release are Grover Washington Jr., (who recorded the week of his death), Joe Beck, Eric Alexander, Joe Lovano, and Freddie Cole. 'Secret Ellington' is produced by Todd Barkan." Alan Lankin

1. Twelve out of a total of twenty-two songs are included in the CD. Bernard Dupuis\*\*
2. And Billy Strayhorn. (See Hajdu pp184/85 and van de Leur p137) DEMS\*\*

## **"Day by Day - Film by Film" - corrections**

### **02/2 DEMS 22/4**

p163 - 6Sep40, opening night at the Sherman Hotel, was not a Sunday, but a Friday. Carl H◊llstr◊m

I have found no evidence of WBBM (CBS) Ellington broadcasts in the Chicago radio listings in the two papers I've checked The Chicago Tribune, 5-30Sep40 and Chicago Daily News, 6-14Sep40. Ken Steiner

p164 - 31oct40, location is not Columbus, Georgia but Columbus, Ohio. Vail is right. Ken Steiner

p238 - 19Nov42, Spotlight Bands broadcast. We read: "Not only was the program a first for the Ellington band in the Coca Cola sponsored series the fifty-first broadcast since the series' inception in late 1941, etc."

Actually, this was the fifty-second broadcast in the SECOND series of the various Spotlight Band series. Reference to "Spotlight Band Story" by Jerry Valburn, Jerry's Rhythm Rag #5, p16-18. Carl H◊llstr◊m

## **Alexander's Ragtime Band**

### **02/2 DEMS 22/5**

Irving Berlin's Alexander's Ragtime Band was performed during the Duke's European tour in 1939. This info was first listed on page 28 in Aasland & Valburn's "Master/Variety period" bio-disco regarding the concert of April 8 in Amsterdam and re-appears in a review of one of the May 1 concerts in Varberg, check Varbergsposten of May 2, 1939, here mentioned as being a vocal feature for Ivie Anderson. Carl H◊llstr◊m

This selection was the first number after the intermission in all three concerts in The Netherlands: 8Apr at the "Gebouw voor Kunsten en Wetenschappen" in The Hague; 9Apr (2:15) at "Tivoli" in Utrecht and 9Apr39 (20:15) at the "Concertgebouw" in Amsterdam. The vocal was indeed by Ivie Anderson. Sjef Hoefsmit

## **Carnegie Blues 4Jan45**

### **02/2 DEMS 22/6**

See DEMS 02/1-21/5

Is it possible that we have take -1 of Carnegie Blues on this History double CD? It seems slower than take -3 on RCA NL89972 (2). Nielsen has 2 takes, -1 and -3, but I guess this could be due to the fact that some issue(s) might have been transferred at the wrong speed. Anders Asplund

You are quite right. I have compared (thanks to your copy on cassette) the 78 rpm HMV DA-4976, the 78 rpm Victor 20-1644, the LP RCA FXM1 7302, the LP RCA LPM-6009, the CDs RCA Bluebird CD 6641-2-RB (88/4-6 and 89/4-4), RCA NL 89972, History 20.1901 and Avid AMSC 573 (98/3-5).

They are all completely identical. No question about it. Sjef Hoefsmit

## **With Ellington, Camera in Hand**

### **02/2 DEMS 22/7**

Thanks to John Chacona who put this review on the Internet, we can print here the first part of an article by Peter M. Nichols in the New York Times of 10May02:

In the 1960s the filmmaker Robert Drew was considering various jazz figures as prospective subjects for a documentary. Duke Ellington was a possibility, as were Dave Brubeck, Louis Armstrong and Count Basie. "There was no question Ellington was the strongest of them," Mr. Drew said this week. "Just by talking to him, I knew the man would come through."

Ellington had a certain presence, as we see in Mr. Drew's 1967 documentary, "On the Road With Duke Ellington," to be released May 28 on videocassette and DVD by Docurama. Part of it was Ellington's expression. "His face reflected what he was thinking and feeling," Mr. Drew said. "That's not the case with a lot of people."

On tour in the film, Ellington typically travels during the day, performs in the evening and composes most of the night. In the morning there are steak and potato breakfasts in bed.

The vital thing about Ellington was his reaction, or lack of one, to the camera. In the late 1950s and early 60s, Mr. Drew and the filmmakers Richard Leacock, D. A. Pennebaker, Albert Maysles and others developed the American school of what the French called *cinéma vérité*.

While the French tried to stimulate their subjects, the Americans let the hand-held camera, a new device, record who and what it saw without manipulation.

Some individuals stood for that better than others. "I knew Ellington wouldn't be sitting there worrying," Mr. Drew said.

Here ends the Ellington related part of the Nichols article.

The documentary "On the Road With Duke Ellington" has been available on video and Laser disc for many years. If you do not have a copy, you should take this opportunity to buy yourself this DVD. It is probably the best documentary of Ellington. DEMS



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/2 August-November 2002

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFMIT**

**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

**Blue Note Records 7243 5 35249 2 0**

**1969 All Star White House Tribute to Duke Ellington**

**02/2 DEMS 23/1**

In spite of the fact that this CD contains only one original Ellington recording, I consider it a must for all Ellington collectors. The band, assembled by Willis Conover, was terrific: Bill Berry, Clark Terry, Urbie Green, J.J. Johnson, Paul Desmond, Gerry Mulligan, Hank Jones, Jim Hall, Milt Hinton and Louie Bellson.

The full band, or sometimes only a small group, played: Take the "A" Train; I Got It Bad, Chelsea Bridge, Satin Doll, Sophisticated Lady, Just Squeeze Me, I Let a Song Go Out of My Heart, Do Nothin' Till You Hear from Me, Don't Get Around Much Anymore, In a Mellotone; In a Sentimental Mood; Prelude to a Kiss; Ring Dem Bells.

Billy Taylor with Hinton and Bellson performed: Drop Me Off in Harlem, All Too Soon, It Don't Mean a Thing.

Dave Brubeck was the guest in Things Ain't What They Used To Be and Earl Hines played with Hinton and Bellson: Perdido.

The band continued with Warm Valley; Caravan and Mood Indigo.

Mary Mayo sang Prelude to a Kiss, I Didn't Know About You and Praise God and Dance.

Joe Williams performed Come Sunday; Heritage and Jump for Joy.

The final track on this album is by Duke playing Pat (earlier released on the 1999 Conference souvenir CD "The Duke in Washington", see DEMS 99/3-15/3).

The Blue Note CD contains all the music (almost 76 minutes) of the official concert, without speeches or introductions. Some parts of the concert were included in the telecast "Duke Ellington at the White House". The

complete concert together with the conferment of the Medal of Freedom, some of the speeches and introductions and also some snippets from the final jam session that night, were included in a broadcast through the Voice of America, a poor copy of which circulates among collectors. Now we have a splendid recording of the concert combined with excellent liner-notes. Sjef Hoefsmit

---

**Indigo IGCD 2138**  
**Ellington plays Strayhorn**  
**02/2 DEMS 23/2**

21Mar39, Something To Live For.  
 12Jun39, I'm Checking Out-Goom Bye.  
 28Aug39, Grievin'.  
 2Nov40, Day Dream.  
 11Nov40, Lament for Javanette.  
 15Feb41, Take the "A" Train; After All.  
 5Jun41, Just A-Sittin' and A-Rockin'.  
 2Jul41, Clementine.  
 3Jul41, Passion Flower.  
 29Sep41, Noir Bleu.  
 2Dec41, Raincheck; Chelsea Bridge.  
 26Feb42, I Don't Mind.  
 26Jun42, My Little Brown Book; Johnny Come Lately.  
 26Apr45, Kissing Bug.  
 24Jul45; Balcony Serenade; Strange Feeling.  
 10Jan46, Tonk; Drawing Room Blues.  
 3Sep46, Midriff.  
 17Jul46, Double Ruff; A Flower Is a Lovesome Thing.

Just after I got Walter van de Leur's book, I picked up this CD that I don't believe has been referred to in DEMS. It is a medium priced effort with fine sound, produced by Joop Visser in 2001. My ears tell me that these are the usual issued takes, with the last two selections being from the Capitol Transcriptions. The disc is obviously a welcome companion, especially to the early parts of the book. Bill Morton

---

**Bluebird 09026 63953 2 - 3CD set**  
**Duke Ellington Live and Rare**  
**02/2 DEMS 23/3**

In the liner-notes (p11) Steven Lasker is given special thanks. He contributed to the production of this impressive release (see Steven's report on p 12/3 in this Bulletin).

Disc 1 starts with the same 12 selections from the two concerts in Eastbourne on 1Dec73 as were released at the end of CD 24 in the 24 CD RCA box (99/3-14). It has been established in the meantime that the original title of the first selection, referred to as The Piano Player, is Woods.

The next session on this CD contains the three selections taken from the Jazz Piano Workshop in Pittsburgh on 20Jun65 as released on CD 22 in the 24 CD RCA box together with a previously unreleased short conversation between Billy Taylor, Earl Hines and Duke.

Sweet Lorraine is again rejected as not being played by Ellington as Ben Young explains in the liner-notes (p12). I still believe I hear Duke at the beginning. It's a pity that it is missing (without omitting some of the spoken

introductions it could have been included in the now 71 minutes long CD; the second CD covers almost 80 minutes). Now one has to go back to the original RCA LP PL 42105 "The Jazz Piano" to make up one's mind.

The last session is "fresh". It is recorded at RCA Studio A in NYC on 28Feb68 at a Newport Jazz Festival announcement party and contains three Ellington piano solos: Sweet Fat and That (the third theme of It's Freedom); Satin Doll and Carolina Shout, which is strangely enough in the liner-notes (p4) credited to Ellington as composer.

Disc 2 contains all thirteen selections of the Tanglewood concert with the Boston Pops on 28Jul65 as released on CD 22 and 23 of the 24 CD RCA box plus seven spoken comments by Ellington, previously issued on the RCA promotional disc SP-33-394 (99/5-1), which could serve as answers on questions to be asked by a DJ. The correct date of recording is not known. The liner-notes say "possibly Fall 1965" (p7). To be more precise, the date must have been between 16Sep and 26Dec65 (99/4-9/2). The CD has seven bonus tracks taken from the rehearsals earlier the same day at Tanglewood. Twice The Mooche; twice Making That Scene; I'm Beginning To See the Light; Do Nothin' Till You Hear from Me and two takes of Satin Doll on the last track.

Disc 3 contains the recordings made for Readers Digest on 2, 3 and 4Sep69. Many Ellington collectors have been looking for these recordings for a long time. Now we have here not only the eleven rare Readers Digest selections (on tracks 1-11), but also one "fresh" take (on track 12) and twelve alternate takes (on tracks 13-24) which are now released for the first time.

Luther Henderson arranged La Dolce Vita; Spanish Flea; Misty and One Note Samba.

Ron Collier arranged A Taste of Honey and Ma ha de Carnaval (issued as A Day in the Life of a Fool).

Five tunes were arranged by Wild Bill Davis: Alfie; Summer Samba; Soon It's Gonna Rain; Mr. Lucky and Walking Happy.

Moon Maiden is a well-known original by Ellington. One might understand from the liner-notes (p11) that track 21 is a vocal overdub of track 12. That is not so. It may be an overdub, but if so it is over another instrumental recording.

If you are (like me) a bit disappointed with this last CD because it doesn't sound as though it is pure Ellington, you should listen to and enjoy Duke's piano playing in Summer Samba and One Note Samba, especially in the alternate takes on tracks 16 and 17. Sjef Hoefsmit

## **Masters of Jazz MJCD 193**

### **Anita O'Day - Volume 5**

#### **02/2 DEMS 24/1**

On track 16 and 17 are I Can't Believe You're in Love with Me and Wish You Were Waiting for Me, from the Esquire All-American Jazz Concert at the Philharmonic Auditorium in Los Angeles on 17Jan45.

Other tracks (1-15) are by Anita with the Stan Kenton Orchestra and the remaining tracks (18- 22) by Anita with unknown orchestral accompaniment. DEMS can supply you with the titles if you are interested. Carl Hällström

## **Neatwork RP 2033**

### **Duke Ellington Vol 4 1933-1936**

#### **Alternate takes in chronological order**

#### **With bonus tracks 1929/30**

#### **02/2 DEMS 24/3**



The fourth CD in the series cover the same period as the Classics CDs 637, 646, 659 and 666. Only 666 was mentioned in DEMS (94/3-1). It has two "bonus" tracks from the same period as Classics 559 (91/2-3) and 596 (92/1-6).

637. 15Feb33, Merry Go Round (-2); Sophisticated Lady (-1). 17Feb33, Slippery Horn (-B); Blackbirds Medley - Part 1 (-B); Blackbirds Medley - Part 2 (-B); Blackbirds Medley - Part 2 (-C); Drop Me Off in Harlem (-B). 16May33, Bundle of Blues (-B). 13Jul33, Harlem Speaks (-1); Chicago (-1). 14Jul33, Souvenir to Duke Ellington's first visit to England 1933 (538).

Still missing: 4Mar33, from Soundtrack of Paramount Pictorial Magazine #837, "The World at Large": Sophisticated Lady; Creole Rhapsody. 23May33, from Soundtrack of Paramount film "A Bundle of Blues": Lightnin'; Rockin' in Rhythm; Stormy Weather; Bugle Call Rag; Lightnin'.

646. 26Sep33, Rude Interlude (-2); Dallas Doings (-1). 4Dec33, Dear Old Southland (-2); Daybreak Express (-2). 9Jan34, Delta Serenade (-1). 12Apr34, Cocktails for Two (-1).

Still missing: 26Feb34, from Soundtrack of "Murder at the Vanities": Ebony Rhapsody. 5Mar34, from Soundtrack of Paramount's short "Hollywood on Parade": The Wedding March (for Buck Clayton). 15Mar/8May34, from Soundtrack of "Belle of the Nineties: When a St. Louis Woman Comes Down to New Orleans; Memphis Blues; Hesitation Blues; Troubles Waters {The greatest part of My Old Flame was recorded on 24Mar34. Only a new ending was recorded on 8May34. There is no recording session known from 23Apr34.} 21Mar34, from the Soundtrack of "Many Happy Returns": Sophisticated Lady. 9May34, Troubled Waters (-1). Dec34, from Soundtrack of "Symphony in Black": Introduction; The Laborers; A Triangle; A Hymn of Sorrow; Harlem Rhythm.

659. {Classics 659 track 2: Porto Rican Chaos copied from FDC 1022 does not have matrix number C886-1 or -2. It is B-16974 -2 from 5Mar35.} 5Mar35, Moonlight Fiesta (-2), on track 18 of Neatwork is in fact M526-1 from 16Jun37; Tough Truckin' (-1); Indigo Echoes (-1). 20Jan36, I Don't Know Why I Love You So (-2); Dinah Lou (-3).

666. 29Jul36, Exposition Swing (-2) is not on the Neatwork CD! What we find on track 23 is Updown Downbeat from the same session, the same as on track 10 of Classics 666. Two tiny errors: Track 15 of CBS 88140 was copied. It should have been track 14. The source should anyway have been identified as CBS 88140 and not as CBS 88137.

Still missing: 29Jul36, Exposition Swing (-2).

559. 16Jan29, Flaming Youth (-1).

596. 20Aug30, Old Man Blues (-1).

## **Neatwork RP 2039 Duke Ellington Vol 5 1936-1937**

### **Alternate takes in chronological order**

#### **02/2 DEMS 24/4**

The fifth CD in the Neatwork series covers the same period as the end of Classics 666 and the whole 675. Only 666 was mentioned in DEMS (94/3-1).

666. 16Dec36, Lazy Man's Shuffle (-A). 19Dec36, Clouds in My Heart (-1); Frolic Sam (-1); Caravan (-2); Stompy Jones (-2). 5Mar37, The New Birmingham Breakdown(-2); Scattin' at the Kit Kat(-2); I've Got To Be a Rug Cutte (-2); The New East St. Louis Toodle- (-2).

Still missing: 16Dec36, Rexatious (-B). Jan37, from the Soundtrack of "A Day at the Races": All God's Chillun Got Rhythm. Feb36, from the Soundtrack of "The Hit Parade": I've Got To Be a Rug Cutter.

675. 8Mar37, I Can't Believe That You're in Love with Me (-2); Downtown Uproar (-2); Diga Diga Doo (-2) (mind spelling); Blue Reverie (-1); Tiger Rag (-1) {Classics has indeed take -2.} 9Apr37, There's a Lull in My Life (-2); It's Swell of You (-2); You Can't Run Away from Love Tonight (-2). 22Apr37, Azure (-2) {Classics has indeed take -1.} (Joe Lippman is mentioned in error on both releases as arranger, see DEMS 97/3-19/4; 97/4-11/1; 98/1-17/2; 98/2-8&9); Old Plantation (-2). 29Apr37, Lament for Lost Love (-1); Four and a Half Street (-2); Demi-Tasse (-2); Jazz a la Carte (-1). {14May37, Caravan on Classics is take -2. Take -1 has never been released. See DEMS 90/1-5} 20May37, Foolin' Myself (-2); A Sailboat in the Moonlight (-2). On page 15/1 of this Bulletin is a discussion about the identity of the vocalist of the 20May37 session.

Still missing: 18Mar37, Harlem Speaks; Caravan; One, Two, Button Your Shoe; Pennies from Heaven; Mexicali Rose Sophisticated Lady; Rockin' in Rhythm; East St. Louis Toodle-O. 8May37, Soda Fountain Rag; Solitude, In a Sentimental Mood.

## **Blue Note 7243 5 38227 2 9**

### **Money Jungle**

#### **02/2 DEMS 24/4**

Here are the selections in the order of recording for the Money Jungle session, 17Sep62, each preceded by its track number on the CD and followed by its take number.

- 3. Very Special -1
- 9&14. A Little Max (Parfait) -6&-14
- 2. Fleurette Africaine -2
- 15&10. REM Blues (Blues for Blanton) -1&-3
- 5. Wig Wise -1
- 8&13. Switch Blade -2&-4
- 6. Caravan -1
- 1. Money Jungle -2
- 12&7 .Solitude -3&-4
- 4. Warm Valley -3
- 11. Backward Country Boy Blues -1&-2

The seven tracks numbered 1/7 were earlier issued on LP United Artists UAJ 14017. On the LP Blue Note BT 85129 we found later the eleven tracks: 1, 2, 3, 4, 10, 9, 5, 8, 6, 11 (only take -2) and 7. (See DEMS 87/1-1).

More recent on CD Blue Note CDP 7 46398 2 were thirteen tracks in the correct order of recording: 3, 9, 14, 2, 10, 5, 8, 6, 1, 12, 7, 4, 11 (only - 2). (See DEMS 87/3-3).

This time we welcome tracks 15, 13 and at the start of track 11, take -1 of Backward Country Boy Blues (false start).

It seems that we will never see the release of Monk's Dream and Slow Blues as mentioned in the old Desor 835. Also the New DESOR has given up hope (session 6240). The CD is in 24 bit.

Jerry Valburn and SH\*\*

## **Pablo PACD 5313-2**

### **Duke Ellington at the Alhambra in Paris**

**02/2 DEMS 25/1**

70 Minutes from several concerts on 28? and 29oct58. 1.Take the "A" Train; 2.Black and Tan Fantasy, Creole Love Call and The Mooche; 3.Newport Up; 4.Tenderly; 5.Juniflip; 6.Frustration; 7.Kinda Dukish and Rockin' in Rhythm; 8.Jeep's Blues; 9.All of Me; 10.Things Ain't What They Used To Be; 11.Jam with Sam; 12.Hi Fi Fo Fum; 13.Diminuendo and Crescendo in Blue.

At first it seems that there is only one "fresh" selection, Tenderly, and that everything else was previously released on the CD Magnetic Records MRCD 119 (91/4-2) and on the double CD Europe 1, 710707 (96/1-8), but that is fortunately not the case. There were two almost identical concerts on 29oct58 and the liner-notes of the Pablo CD only give us the date, without specifying which concert. There is reason to believe that there is at least one selection, on track 13, recorded on another date, probably on 28oct at the Palais de Chaillot: Diminuendo and Crescendo in Blue. What we have here on Pablo is different from the "take" on Magnetic Records of 29oct first concert. It is different from the Europe 1 CD of the second concert and it is also different from what I have on tape of the first concert of 28oct. I have no recording of this selection of the second concert on 28oct to compare it with, but I have given up trying to identify this Pablo recording, because the structure is different from every other description in the New DESOR. It has indeed (as the liner-notes say) 20 choruses by Paul. Diminuendo in Blue should have the same description as 4645a has; the Wailing Interval should be described as being identical to 5840j and Crescendo in Blue is the same as 5840k, but without int4DE.

I started my comments with the last selection, because the fact that it is not from the date claimed by Pablo (29oct) leaves some doubts about some of the other tracks.

The tracks 1-3 are different from both Magnetic and Europe (both having the second concert). It seems likely that Pablo has these tracks from the first concert. I have no recordings from the first concert to compare it with. Track 4, Tenderly, is not on any of the recordings I have of both 29oct concerts. Because the second concert contained Deep Purple, I believe that Tenderly is from the first concert.

Tracks 5 and 6 are the same as on Magnetic, which means that they are from the first concert of 29oct. Tracks 7-10 are the same as on Europe, which means that they are from the second concert. Track 11 is the same as on Magnetic, which means that it is from the first concert. Track 12 is different from Europe, which makes me believe that it is from the first concert. Seven "fresh" tracks!

Sjef Hoefsmit

**Duck Records (It) DLCD 4009****"The Best of Duke Ellington"****02/2 DEMS 25/2**

Hans Kalter has sent me a copy of his CD, manufactured in Italy by V.A.I. 75530451, Drive CD 612, distributed by Discomagic Milano, titled "Sophisticated Lady", 1995. That is all Hans could tell me. Since it is identical to the CD Duck Records we decided to give Duck Records top billing.

1.Fancy Dan. 2.Sophisticated Lady. 3.The Hawk Talks. 4. I Got It Bad. 5.Medley: I Let a Song Go Out of My Heart & Don't Get Around Much Anymore. 6.C- Jam Blues. 7.Caravan. 8.Solitude. 9.Ol' Man River. 10.On the Sunny Side of the Street. 11.Kinda Dukish & Rockin' in Rhythm.

Tracks 1, 3, 6 and 9 are from "Stars on Parade" #575, 19Aug51, probably copied from the LP Kings of Jazz 20034. The remaining 7 selections are all from San Remo, 22Mar64. They seem to be copied from the LP Kings of Jazz 20003.

The descriptions in the New DESOR have again been very helpful. There is only one version of Rockin' in Rhythm in which Harry Carney played the 16 bars verse between chorus 3° and 4° on baritone and not on

clarinet.

Sjef Hoefsmit

---

## **Collectables (VEEJAY) Col-CD-7172**

### **Duke Ellington "Love You Madly"**

**02/2 DEMS 25/3**

14Nov52, first concert: The Star Spangled Banner; The Mooche; How High the Moon; Lullaby of Birdland; The Hawk Talks; The Tattooed Bride.

Second concert: Medley: Don't Get Around Much Anymore, In a Sentimental Mood, Mood Indigo, I'm Beginning To See the Light, Sophisticated Lady, Caravan, It Don't Mean a Thing, Solitude, I Let a Song Go Out of My Heart; Lover Come Back to Me (Billie Holiday).

This is a copy of the LP with the same title, Vee Jay VJS 3061 released in 1974. Side A of this LP was copied from side A of FDC 1005 and side B was a copy of side B of FDC 1006. Both FDC LPs were later copied on the 1976 double LP "Concert at Carnegie Hall" Vee Jay Records DJM 28023. This concert was organised to celebrate Ellington who started his long term stay at the Cotton Club 25 years earlier.

One selection by Ellington (with the participation of Dizzy Gillespie) is missing, Body and Soul, because it was on side A of FDC 1006. On the other hand a non-Ellington recording is included because it happened to be on side B of FDC 1006. It is Lover Come Back to Me by Billie Holiday, accompanied by Tony Scott, Buster Harding, John Fields and Marquis Foster. Satoshi Yuze reported in DEMS 92/1-1 the release of another Vee Jay CD, FHCD-1023 "In Concert - Carnegie Hall" with 7 items. Body and Soul was included but The Tattooed Bride and The Hawk Talks were missing.

Lance Travis and Sjef Hoefsmit

---

## **Laserlight Digital (G) (Delta Music) 17411 and 17412 in box 36131**

### **Champs-Élysées Theater 29/30Jan65**

**02/2 DEMS 25/4**

Newly released this year in two separate jewel boxes together in a folding box, we have the same recordings, made by Radio Europe 1 and released in 1993 on Europe One/RTE (F) 710433 and 710434 as two CDs in a single jewel box (see DEMS 94/1-4). There is however one "bonus" from 29Jan65 as track 9 at the end of 17411: Midriff. It was the first selection after the opening Take the "A" Train. It is not mentioned in the New DESOR 6506, the sequence of which is therefore not correct. François Moul, sent us in 1994 a full report of the 29Jan65 concert. That's how we know.

This is your chance to buy these fine Parisian recordings if you missed the Europe 1 release. If you didn't miss it, you have to decide whether to spend money for only one "fresh" recording. Hasn't this happened many times in the past?

SH

---

## **Black Label Inc. BLCD-8029**

### **"Meadowbrook to Manhattan"**

**02/2 DEMS 25/5**

This CD is a straight copy of the LP Jazz Bird JAZ-2009 (US) and Jazz Bird (E) JAZ-2009. It is also the same as the LP Jazz Club/Movie Play (Sp) 15.2225/8. These three LPs had the same title: "Meadowbrook to Manhattan".

They were copied from the first LP, Stardust 201, "Duke Ellington, Volume 1". It has 14 selections from which the last one is not mentioned in the liner- notes of any of the releases.

Yakima 29Apr52, Phalanges; Ballin' the Blues; Ting-a-Ling. U.S.A. Mar52, Johnny Come Lately; W.C.; Margie; Moonlight Fiesta. Salem 22Mar52, Tenderly; Black Beauty; Jeep Is Jumpin'. U.S.A. Mar52, Blues at Sundown. N.Y.C. 5Jan52, Basin Street Blues. U.S.A. Mar52, One O'Clock Jump; Take the "A" Train.

Lance Travis

THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

 02/2 August-November 2002

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 4. The New DESOR corrections (suggested by DEMS members)

Page 11. On 10May47 (before the recording of 4706h)

Bill Robinson confirmed the making of a record with Duke Ellington. I suggest that we should accept the recording of Ain't Misbehavin' and Doin' the New Lowdown on 13Sep29 as genuine Ellington recordings. They are included in Steven Lasker's 3 CD set GRP Records GRD-3-640 and in the Masters of Jazz CD MJCD 101. Sjef Hoefsmit

Pages 48, 51 and 736. At a Dixie Roadside Diner is the correct spelling. Not Dinner! (4012b, 4028m) Carl Hällström

Page 49, 50 and 51. Recent research by DEMS member Ken Steiner through the radio logs at the Library of Congress has revealed that there were no tunes recorded on 6Sep40. Sepia Panorama (4019a) could belong to "any" day". Concerto for Cootie (4019b) is the last tune of the 8Sep broadcast, shown in DESOR as 10Sep (4021).

The broadcast of 7Sep40 (4020) is apparently the "late" broadcast, heard only locally, over NBC's Red Station WENR at 1:30 - 2:00 AM in the early morning of 8Sep, but it should remain to be listed as 7Sep. It is not a coast to coast broadcast, which is why the announcer does so much advertising talk regarding the Panther Room. Local broadcasts are not found in the logs at the LoC.

The session 4021 is a NBC Red Network broadcast including WEAJ in New York, 12:04:52 - 12:30 AM EST, from 8Sep40. The last title in the log is missing in DESOR: Concerto for Cootie. I believe it is 4019b.

The session 4022 is a WJZ and WEAJ broadcast on 1:30 - 1:57 AM, the early morning of 11Sep. We suggest to put it on the official date of 10Sep. It looks like this: Sepia Panorama; Mood Indigo; April in Paris (4022b); The Same Old Story; Plucked Again; Something To Live For; Whispering Grass (4022e); The Mystery Song (4022e); Warm Valley (4022f).

I suggest to move Tootin' Through the Roof (4022a), to the 21Sep session (4025). So Far, So Good (4022c) is actually from session 4023. It belongs between All Too Soon and Solitude.

Session 4023 is confirmed as a NBC Blue and Red Networks broadcast including WJZ and WEAJ in New York, 1:30 - 1:57 AM EST, from 11Sep40. There is one title in the logs which is not mentioned in DESOR: So Far, So Good, between All Too Soon and Solitude.

We have not been able to confirm session 4024. Blueberry Hill (4024e) and Harlem Air-Shaft (4024f) appear to belong to the 21Sep broadcast (4025). The remaining (four) titles must be considered "unknown date(s)" at present.

The radio log for 21Sep (4025) looks like this:

WJZ broadcast 12:05 - 12:30 AM:

Sepia Panorama (4019a?); Jig Walk (4025a); Whispering Grass; Blueberry Hill (4024e); Harlem Air-Shaft (4024f); All This and Heaven Too; Maybe; There I Go (4028e?); Madame Will Drop Her Shawl (4028d?); Tootin' Through the Roof (4022a); Warm Valley.

The radio log for 26Sep40 looks like this:

WJZ broadcast 12:05 - 12:30 AM.

Sepia Panorama; Rumpus in Richmond; All Too Soon; Our Love Affair; Orchids for Remembrance; Maybe; Cotton Tail; There I Go; Cross Town; Little Posey (4026a); Warm Valley (4026b).

There are many broadcasts not mentioned in DESOR with often familiar titles from the stay at the Sherman Hotel. It would be too speculative to assign these dates to the remaining orphans. Carl Hallstrom

1. Willie Timmer was right after all if the correct date was 8Sep40 and not 10Sep40. Hoefsmit (with his comments on the 3rd edition) made him change the date to 10Sep (in the 4th edition). Hoefsmit was wrong. DEMS

Pages 91 and 1278. Session 4504.

With You Awaitin' for Me is not the correct title. I listened carefully to Anita O'Day announcing and singing this song on the Jazz Band double CD of the Second Esquire Jazz Concert (DEMS 02/1-21/1). There is no doubt that the title should read Wish You Were Waiting for Me. In the liner notes this song is credited to Wood/Grant. Sjef Hoefsmit

Page 141. Session 4647, 10Nov46. What happened with the first movement of "The Beautiful Indians"? It is documented in the old Desor as 407s. Tony Faulkner\*\*

Page 197. Session 5332, Prob. Fall 1953.

My spellcheck does not accept Tallhassee. I believe the correct spelling is Tallahassee. Sjef Hoefsmit Tallahassee in indeed correct. Roger Boyes

Page 241. 5Sep57, location is not the Festival Concert Hall, Stratford, Ontario. It is the Festival Theatre that was opened in 1953. Keith Richardson

Page 245. (See DEMS 02/1-23) Session 5746, 9Dec57. Hans- Joachim Schmidt suggested in DEMS 02/1-23 that we replace Jimmy Woode with Oscar Pettiford in Together, as claimed in the liner- notes of the LP CBS 26306. The recording report of Columbia does not confirm this claim. We will make a correction on page 1486. Luciano Massagli

Page 366. Eight years ago I received a tape from a dear friend. Because I figured that I had all the concerts he mentioned, I did not listen until recently. I found the first part of the second concert of 9Mar64. It goes like this:

Take the "A" Train; Black and Tan Fantasy, Creole Love Call, The Mooche; Perdido; Amad; Agra; Bluebird of Delhi; Isfahan. The following titles are identical with the Pablo release (LP and CD) 2308-245: The Prowling Cat; Happy Reunion; Caravan. I am not sure about the correct sequence of the titles, but I have not found any audible trace of editing in the tape. I'm very sorry that I didn't discover this earlier. Sjef Hoefsmit

---

Page 487. Session 6785, 1Sep67.

We currently know take -1 of Lotus Blossom 6785d. Other, clearly identified takes however survived; they all remain unissued:

- Lotus Blossom UPA1 -8539-2 (0:04) HC false start
- Lotus Blossom UAP1 -8539-3 (0:03) HC false start
- Lotus Blossom UAP1 -8539-4 (5:25) DE/HC complete
- Lotus Blossom UAP1 -8539-5 (7:03) DE/HC complete

Klaus Götting

---

Page 511. Session 6851, 23Sep68. Where does the title Laughing on the Outside (6851e) come from? The correct title is Latin American Sunshine. Jean Portier

---

Page 525. Session 6912, 25Apr69. On page 1468, Gregory Herbert on alto sax is mentioned to have been in the band from 22-30Apr69. One would expect to see him mentioned in the personnel list of 25Apr69. He is also not mentioned in Klaus Stratemann's "Day by Day - Film by Film" on p588. Sjef Hoefsmit

---

Page 607. Session 7121, 16Apr71. My tape has the indication: Lincoln Center. It is not complete, but neither is yours. My tape starts with C-Jam Blues. It has Bourbon Street Jingling Jollies after Chinoiserie and it ends with Satin Doll. The following selections are compared with the tape in the New DESOR and they are found to be identical: Kinda Dukish & Rockin' in Rhythm; Creole Love Call; Chinoiserie; Take the "A" Train; In a Sentimental Mood and "The Goutelas Suite" with the exception of Fanfare, which is missing on my tape. Lloyd Mair

---

Pages 738, 815, 973 and 1199. (See DEMS 02/1-24&25) Jean Portier is an attentive listener and he makes some very keen observations that enable us to correct some mistakes. But we do not agree with him about the identification of the following soloists:

In Awful Sad (page 738, 2809a) the last soloist, in our opinion, is not BB but HC: the alto that we hear just before should be JH. In Creole Love Call (page 815, 3202c,5° and 3205c,6°) the clarinet solos are played by HC.

We confirm CW in Jungle Jamboree (page 973, 2911b,3°) and BB in That Rhythm Man (page 1199, 2910a, last 8 bars).

Luciano Massagli

---

Page 758. Black, Brown and Beige

add: 6510 A. Black, q.v.

??? Sorry!

---

Page 775. The lyric to Brown Penny was penned, not by John Latouche and not by Billy Strayhorn, but by William Butler Yeats. Strayhorn set the words, almost verbatim from the poem of the same title, to his own music. Dan Caine

---



Page 855. Dusk on/in the Desert, 3716i. (Br m8029 shows in; Par(E)R.3041 shows on.) I believe the trumpet soloist to be Whetsel, not Stewart. Steven Lasker

---

Page 878. (See DEMS 02/1-24) Steven Lasker asked for our source that Johnny Hodges composed Goin' Nuts. It is on the label of LP Coral LPCM 97015. Luciano Massagli

---



Page 901. Honeysuckle Rose, 4509ag on my tape is much longer than your description. I hear after Harry Carney's interrupted solo a trumpet, a trombone and a clarinet. I think you should correct the description. Lance Travis

---

Page 1213. The Mooche, 5211a. >br>The Columbia 10"-LP CL 2522 from 1955, called "Duke's Mixture" has a version of The Mooche that puzzles me. None of the descriptions in the new DESOR fits. It has a very prominently recorded bass (OP? WM? JW?). The bass is featured in the 12 bar band passage, too. Paul Gonsalves answers the muted trombone. Then Harry Carney solos on baritone for 12 bars, an alto follows (Willie Smith? Rick Henderson?). There are stops between solos, a device that was later used very effectively in the slow blues at Newport '56, Blues To Be There. - Do you know more about this version of The Mooche? Hans-Joachim Schmidt\*\*

Yes. It is from 1Jul52, New DESOR 5211a. DEMS\*\*

I was looking for the striking differences in this version, but they are not noticed by the New DESOR. The description is wrong in that it is definitely Paul Gonsalves on tenor behind Quentin Jackson in 4° and 5°, not Hilton Jefferson on alto. Paul plays the role of Johnny Hodges (later Willie Smith) here, and HJe is "recompensed" with an extra solo afterwards.

There is another reason why I didn't find this version in the New DESOR: the description of the passage "pas12BAND" between 1° and 2° does not mention the bass. But the bass is featured like in no other recording of The Mooche I know of, and JHa, who had this role of answering the ensemble (cf. 5102a: pas12BAND&JHA;) is more in the background now. In 5211a it should read: pas12BAND&WM;&JHa.; Hans-Joachim Schmidt

---

Page 1241. (See DEMS 02/1-25) Three Blind Mice played by DE on Apr38 is the same as that played by Trumbauer and the Chicago Loopers. Morehouse was probably the arranger of these two editions and we agree with Steven Lasker that the song is traditional. Luciano Massagli

---

Page 1287. The closing selection on the Laser Disc "Memories of Duke" is Take the "A" Train, which is not mentioned in the rundown of the Laser Disc AMLY-8029 on page 1287. It should be mentioned, because it is different from track 12 on the LD, 6851g. Victor Schonfield wrote in DEMS 92/2-6: "The two versions of Take the "A" Train are not the same. On the second version is some extra alto at the start of the bridge in the first chorus, which does not happen on the first version." These two versions are on the Tring CD (91/4-5;92/2-6;92/3- 1;93/3-2;95/1-6) on tracks 10 and 13. Klaus Götting has even detected a third version of Take the "A" Train in the film "Mexican Suite" which belongs to Duke's stay in Mexico. (See page 7 of this Bulletin.) Sjeif Hoefsmit\*\*

---

Page 1467. Down Beat issue of 16Aug73 reported that Tubby Hayes died 8Jun following open heart surgery. He was 38. John Hornsby

---

# DESOR small corrections 5004 (accepted by Giovanni and Luciano)

## Volume 1 (Corrections August 2002)

- 18 - (to p66) From the instruments played by HC: delete bs.cl., add a.s.
- 26 - Session 3502. Though Truckin' should be read Tough Truckin'. (02/1-25)
- 33 - Session 3802. COOTIE WILLIAMS AND HIS RUG CUTTERS. BB(cl.,t.s.) instead of BB(cl.). (02/1-11/3)
- 46 - Session 4003. Delete 4003g & 4003h. Session 4004. Add 4003g & 4003h. (02/1-23)
- 68 - Session 4307. The exact date is April 25, 1943. (02/1-23)
- 72 - Session 4329. Delete 4329p.
- 73 - Session 4335. The correct date is : June 25, 1943. (02/1-23)
- 86 - Make a note for a new session 9026 of 1Jun44 on Correction-sheet 1035. (02/1-2)
- 162 - Session 4911. Change 4911p Blues No.01 into B-Sharp Boston. (01/3-21/Q11)
- 247 - (and Correction-sheet 1007) 5807a. Add Co CK-48654; 5808a. Delete: Co CK-48654. (02/1-23)
- 272 - Session 5912. Change March 9 into March 10; delete Storyville; change Boston, MA into Los Angeles, CA. (02/1-24)
- 307 - Session 6202. 6202d, Melancholia and 6206e, Janet. Delete: unissued; add DETS Souv.Rec.1984. (02/1-24)
- 396 - Session 6522. Same as 6503, add: , but: CW(t.) out.
- 551 - Make a new note for 17Nov69 concert in Lyon, session 9021, now on Correction-sheet 1035. (02/1-24). The note for Correction-sheet 1029 (01/3-26) can be deleted. On 1035 is an update of session 9021.
- 613 - Session 7136. 7136i & 7136j. Delete: Afrique (Toto); add: Toto. (02/1-6/1)

## Volume 2 (Corrections August 2002)

- XXXIX - Delete: Toto .. Afrique. (02/1-6/1)
- 722 - Afrique. Delete, from Other titles: Toto. Delete: 7136i & 7136j. (02/1-6/1)
- 732 - Animal Crackers, 2603a. Add: 5°BAND. (02/1-24)
- 732 - Delete: Any Bonds Today?
- 739 - B-Sharp Boston. Add: 4911p 1°/12°DE(e.p.);13°6DE(e.p.),%. (01/3-21/Q11)
- 767 - Delete: Blues No.01. (01/3-21/Q11)
- 784 - Caravan, 3611f: 5°(nc)32BAND&DE; instead of 5°(nc)32BAND. (02/1-24)
- 801 - Clouds in My Heart, 3611a: int4DE&BT;,cod4DE&BT; instead of int4DE,cod4DE. (02/1-24)
- 806 - Come Sunday, 6522c. Same as 6506c; add: but HJo instead of CW.

## DESOR small corrections 5005

### Volume 2 (Corrections August 2002 continued)

819 - Creole Rhapsody, 3104b: 9°IBAND&JH; instead of 9°BAND&JH.; 3104c: pas8DE;10°IIDE instead of pas12DE;10°IDE.

875 - Gal from Joe's, 3813d. Delete: intDE; Replace cod6BAND,2DE with cod6BAND,6DE. (02/1-24)

901 - Honeysuckle Rose, 4509ag. The structure should be read as follows:  
int8DE;1°2HC,%,24HC;2°HC;3°/4°TJ;5°8LB,%,6LB; 6°JHa;7°16BAND&JHa,;8JHa,8BAND&JHa,;

907 - I Can't Give You Anything but Love, 3214c. The structure should be read as follows:  
int4BAND,2DE;ver16EW&DE;1°30EW,2DE; 2°(nc)30EW;cod4EW. (02/1-24)

1055 - Oklahoma Stomp, 2918b: ver16CW instead of ver16HBR. (02/1-24)

1089 - Ring Dem Bells, 3011a: 10°BAND&BB; instead of 10BAND&BB.; (02/1-24)

1091 - Rockin' in Rhythm, 3103e: Same as 3103d instead of Same as 3103b. (02/1-24)

1099 - Rose Room, 3816c: Add at the beginning: int6DE; (02/1-24)

1102 - Saddest Tale, 3414b: 4°HC(cl.) instead of 4oHC(bs.cl.). (02/1-7/1)

1121 - Sharpie: P.Mills instead of I.Mills. (02/1-5/1)

1123 - Showboat Shuffle, 3503b: 2°16BAND+2BT,12BAND,4RS instead of 2°28BAND,4RS. (02/1-24)

1130 - Solitude, 3402a: 1°16 instead of 1° (02/1-24)

1153 - Sponge, Cake and Spinach, 3713e: the third chorus should be read as follows: 3°  
(nc)7BAND,1BB,7BAND,9HC,6BAND. 3713f: Same as 3713e, but: 3°  
(nc)7BAND,1BB,7BAND,1BB,8HC,6BAND. (02/1-25)

1156 - Stevedore Stomp, 2905f: the fourth and the fifth chorus should be read as follows: 4°(nc)30BB;  
5°6BAND,2JH,6BAND,10JH,8BAND&BB.; (02/1-25)

1240 - Though Truckin', both the title and the two descriptions should be deleted. New descriptions under the correct title, Tough Truckin', will be available on Correction- sheet 2004. They should be read as follows:  
(corrected structure:) I14;II8

3502d: int4DE;1°IJH(s.s.);2°IRS; 3°IIJH(s.s.);4°/5°IIHC;cod4BAND,5DE.

3502e: int4DE;1°IJH(s.s.);2°IRS;pas4RS; 3°IIJH(s.s.);4°/5°IIHC;cod6BAND,7DE. (02/1-25)

1241 - Three Blind Mice. Delete: C. Morehouse; add: traditional. (02/1-25)

1249 - Make a note to go to Correction-sheet 2004 for descriptions of Toto. (See 722 above) The descriptions can be found on page 722 under the title Afrique for 7136i & 7136j after the following earlier correction: 7136j: int14DE&JBe; instead of int4DE&JBe;

1249 - Make a note to go to Correction-sheet 2004 for new descriptions of Tough Truckin'. (See 1240 above)

1329 - Item 0213, Columbia CK-48654. Change 5808a into 5807a. (See Page 247 on 02/1-23)

1349 - Item 0335, D.E.T.S. Souv.Rec.1984. Prior to Reflections in D on track 1 of side A are Melancholia and Janet. (See Page 307 on 02/1-24) Correction-sheet 3012.

1349 - Make a note for CDs 0851 and 0852, D.E.T.S. 9039001/2 (00/4-20/3 and 01/1-21/2) Correction-sheet 3012. Make a note for CDs 0853, 0854 and 0855, D.E.T.S. 9039003/4/5 (01/2-31; 01/3-28 and 02/1-26) Correction-sheet 3013.

1382 - Make a note between 0516 and 0517 for CD 0849 - MEDIA 7 MJCD-174. (01/2-25/1) Correction-sheet 3012.

1450 - Carney, Harry. Add Saddest Tale on clarinet; delete Saddest Tale on bass clarinet. (02/1-7/1)

1477 - Lee, Peggy. May 6, 1920 - Jan 21, 2002.

1478 - Marshall, Wendell. Oct 24, 1920 - Feb 6, 2002. (02/1-1)

1486 - Pettiford, Oscar. Delete, from Stay in the band: December 9, 1957. (See Page 245 on 02/1-23 and on 02/2-26)

Correction-sheet 1029. Delete session 9021. An update of session 1029 is now on Correction-sheet 1035. (See Page 551 on 02/1-24)

## New DESOR correction-sheets

### Sessions

1035

9021 // Lyon // 17Nov69 // 02/1-24/551 (This is an update of 9021 on Correction-sheet 1029)

9026 // NYC // 1Jun44 // 02/1-2

### Discs

3012

3014/3101 // MEDIA 7 MJCD-174 // 01/2-25/1

6202/6304 // DETS Souv.Rec.'84 // 02/1-24/307

4511/13/4313/29 // DETS Vol.1 // 00/4-20/3

4515/21/74/4329 // DETS Vol.2 // 01/1-21/2

3013

4527/87/30/92 // DETS Vol.3 // 01/2-31

4535/76/36 // DETS Vol.4 // 01/3-28

4537/91/38 // DETS Vol.5 // 02/1-26

### Small corrections

5004 - Two pages with small corrections, assembled April 2001, from page VII until and including page 1475 (see 01/1-28); assembled August 2001, from page 63 until and including page 1499 (see 01/2-30); assembled December 2001, from page 84 until and including page 1440 (see 01/3-22); assembled April 2002, from page 15 until and including page 1515 (see 02/1-25) and assembled August 2002, from page 18 until and including page 806 (see 02/2-27&28)

## Typing-errors

02/1-2, left column, against the end of the Walter van de Leur report: (see 02/1-2, 3, 4 and 5) should read (see 02/1- 22/2, 3, 4 and 5)

02/1-19/2. Read Duke Ellington Treasury Shows, Vol. 5 and not Vol. 2.

02/1-21/5. History double CD. Tracks 9/12 on CD 2 are from 4Jan45, not from 4Nov45. DEMS

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