



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/3 December 2002 - March 2003

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Part 1. NEWS & Duke's Itinerary

BILL BERRY

Benny Goodman and Artie Shaw wrestled with the insuperable problems of employing black musicians in a white band when, at the end of the Thirties, they hired Billie Holiday, Roy Eldridge, Lionel Hampton and Teddy Wilson.

Duke Ellington was later to be the first to take on the similarly fraught reverse problem by bringing first Louie Bellson and then Bill Berry into his otherwise black band.

So it was no surprise when the cosmopolitan Berry employed ex-Ellington, Count Basie, Woody Herman and Stan Kenton soloists when he came to form his own big bands.

There is a powerful posse of great cornet players stretching back to Bix Beiderbecke in the Twenties. The others included Bobby Hackett, Ray Nance and Ruby Braff. "Stretching" is the right word, for they were all men of small physical stature, who took advantage of the cornet's shorter length when compared with the trumpet.

Berry's rugged touring career with some of the most demanding of the big bands gave him an accomplished technique on the instrument. Coupled to his imaginative improvisations this made him well regarded amongst brass players and he ranked highly in the styles of both Swing and Bebop. While Braff, Nance and Hackett, like Berry, played Mainstream, Berry was one of the few to use the instrument also as a Bebop player.

He claimed to have drawn his style from elements in those of all the leading trumpet players from Bunny Berigan to Miles Davis. It was perhaps because he took so little from each that his own playing sounded so fresh and original.

Berry's father was a bass player in a touring dance band and Bill was born in Benton Harbour simply because that was where the band was working that week. It was the beginning of a life spent largely on the road. Given his first trumpet when he was 15 and the family was based in Cincinnati, he was soon good enough to join in 1947 the 'territory' band led by Don Strickland, which toured continuously throughout the mid-West.

"All the bands had sleeper buses because they didn't pay enough to afford hotels. We used to check in once a week on Mondays, just to take a bath."

When the Korean War began in 1950 Berry volunteered for the US Army so that he could enlist in a service band. After his discharge four years later he enrolled at a Cincinnati music college, but soon transferred to Boston's Berklee College where he studied under Herb Pomeroy, a trumpet player who also led the college big band. Berry was a voracious student and in 1957 progressed to his first "name" band, that of Woody Herman. More endless touring followed, with Berry's favourite trombonist Bill Harris with him in the brass section for much of the time.

Berry's ambition was to break into the New York scene and eventually he joined Maynard Ferguson's Band in 1960 because Ferguson spent six months of each year playing there. This gave him the opportunity to play with other bands in the city and his reputation grew.

On a Saturday afternoon in 1961 he went to see the Duke Ellington band at Harlem's Apollo Theatre. After the show Berry was taken to Ellington's dressing room and introduced to him.

"There were about a hundred people there, but I was gassed to be in the same room as Ellington." As he left, Berry was grabbed by the arm by someone who turned out to be Ellington's manager. He asked if Berry would leave on tour with the band. "Yeah," said Berry, "I'll leave town with you. How much money?" The question was never answered but Berry joined anyway.

"My time with Ellington changed my life in every respect, not only musically but socially, philosophically, everything. One of the reasons was that while the guys in Woody's and Maynard's bands were about the same age as me, these guys were 20 years older. They were 20 years older and 20 years hipper. Johnny Hodges, Paul Gonsalves, everybody took me under their wings and showed me how to live. It was marvellous."

Berry became the "modern" trumpet soloist with the band and can be seen to good effect in the film *Duke Ellington And His Orchestra* (1962). He played on innumerable Ellington recordings during the period.

Finally leaving Ellington in 1964 Berry returned to New York and work in the studios. He played in the band for *The Merv Griffin Show* on television and ghosted the trumpet playing for Frank Sinatra in the 1966 film *A Man Called Adam*. Studio work left him lots of free time during the evening and he became a founder member of the highly regarded Thad Jones-Mel Lewis Orchestra, working with it from 1966 to 1968. Two years later Berry drew on his own vast experience to form the New York Big Band, which included colleagues from his Ellington and Herman days and some of the cream of New York's finest jazz musicians. But his leadership was short lived because, when *The Merv Griffin Show* moved from New York to Los Angeles that year, Berry and many of the musicians went with it. It was little trouble to reform as *Bill Berry And The L.A. Big Band* and the leader found he had an even greater bank of jazz musicians from which to draw. Virtually every member of the band was a star jazz soloist, and Berry's natural gravitation towards Ellington music was immeasurably helped by the presence of fellow Ellingtonians Cat Anderson, Buster Cooper and Britt Woodman at the corners of his brass section. His trumpets also included Jack Sheldon, Conte Candoli and Blue Mitchell and all that was just the tip of the iceberg as the finest musicians on the West Coast queued to join the band.

In what was to become a remarkably full life, Berry now began to tour abroad and, with the help of his wife Betty, began to organise workshops for young musicians and eventually in 1991 the celebrated International Jazz Party, an annual Los Angeles festival that featured musicians from across the world.

Berry toured Britain as a member of the Louie Bellson Big Band in 1980 and made several visits here where he worked with British musicians, a notable success being in a front line partnership with the Scots tenor player Jimmy Thomson.

Berry became a major name in Japan where he had toured with Benny Carter in the Eighties and Nineties and toured there often with the Monterey Jazz Festival High School All Stars, a group he had worked with since 1981 when he had been appointed musical director of the festival. Steve Voce

William Richard "Bill" Berry, cornettist, band leader and music educator: born 14 September 1930; married (one son); died Los Angeles 13 October 2002.

This obituary was published in the London Independent of 14oct02.

DEMS

RAY AVERY

Jazz photographer and used record dealer Ray Avery passed away on Sunday evening (17Nov) said Charles Stewart president of the Southern California Duke Ellington Society. The cause was a heart attack.

Ray had taken many world class photos which can be seen in photo galleries and gracing many LP and CD covers.

Ray was the long-time owner and operator of "Rare Records" in Glendale, California.

Steven Lasker, Bob Ringwald, and I among other avid jazz collectors obtained many hard- to-find recordings from Ray who offered reasonable prices to all shoppers.

In recent years, his record booth could be found at all the local jazz festivals. His quiet, gentle nature will be missed by all who knew him.

Stan Brager**

Harold Ashby

25oct02. As you may know, 77-year-old Tenor Titan and Ellington alumnus Harold Ashby had heart trouble in Kansas City, Missouri, on September 16, following a concert with the Duke's Men at the Folly Theater there.

27oct02. Harold is already out of the hospital, and in a longer term care center now, Timberlake in Kansas City. It is possible that he will still be there in December.

30oct02. Harold is showing noticeable improvement, and may now start working on his physical therapy this is where he needs encouragement. He is communicating better as well.

16Nov02. Harold Ashby continues to improve.

He has begun the physical therapy to walk again. He's now able to walk short distances using hand rails and a walker.

According to both Harold and his family, cards do lift his spirits. Apparently for some weeks to come, he can receive mail at the following address:

HAROLD ASHBY, Timberlake Care Center
12110 Holmes Road, Room 215
Kansas City, MO 64145-1707

Russ Dantzer**

Clark Terry awarded

We were not aware of the fact that not only did the Jazz Journalists Association reward George Avakian, but that Clark Terry also received the Association's Lifetime Achievement Award. We would certainly have included this

good news (source Toronto's Newsletter Sep02) in the message in DEMS 02/2-2.

DEMS members will certainly welcome this good news with great pleasure and full endorsement.

DEMS

Duke Ellington Conference in 2004!

We found in the October 2002 Bulletin of the Duke Ellington Society of Sweden the exciting news that DESS has started planning an Ellington Conference in 2004. The provisional date is May 13-14-15. The Conference will take place in Stockholm and the Centre will be the famous jazz temple "NALEN" at Regeringsgatan 74, which seats about 500 delegates.

The planning is at a preliminary stage but details about planned programs, speakers, concerts, accommodation possibilities etc, will be published in the DESS Bulletins continuously the definitive conference program is expected to appear early autumn 2003.

DESS believes that the conferences have to continue, but maybe in other forms than before. In the next DESS Bulletin we will find more about how the work progresses.

Everybody who has something to say in words or in music is welcome to contact GÅrnan WallÅn, SkogstorpsvÅgen 39, 191 39 Sollentuna, Sweden. Telefon/fax 08-965234. E-mail

Special CD for DEMS members

As you did not express any interest in releasing the complete Mar37 Cotton Club broadcast on Azure 1, I have now decided to do a Special Edition CD, offered only to the members of DEMS. It is a properly pressed CD; thus, no cheap CD-R and the "mechanical copyrights" are taken care of in the usual way. The CD will be delivered in a plain cover and there will only be one press run.

In addition to the 1937 broadcast (30 minutes, restored the best way we could with those damaged acetates) I will include the Apr39 Swedish broadcast 2, this time running at the correct speed, corrected pitch by soundman BjÅrn Almstedt. And as "bonus material": the surviving parts of the Dec38 Martin Block WNEW broadcast 3. The complete playing time will be a total of 60+ minutes.

The price of the CD (including airmail postage) should be around USD \$ 12 - \$ 15, but the final price will be determined by the level of interest shown by the DEMS members. I would like all prospective purchasers to get in touch with me, via e-mail or snail-mail 4, and place a non-committing advance order. Each member may order a total of 3 copies of the CD. Within 4 months after the publication date of this DEMS Bulletin (29Nov02), the members will get a message from me, via e-mail only, when the record is ready for shipping, the actual price and how to send payment.

Carl HÅllstrÅm

1 It is standard DEMS policy not to release material that has been made available by others. With the exception of the opening theme, East St. Louis Toodle-O, the whole 18Mar37 broadcast has been released; six selections were on LP Collector's Classics 16 and the other two were on LP Black Jack 3004. Some selections, like Harlem Speaks, have been released on numerous CDs in the meantime; others, like Mexicali Rose, have not yet been released on CD, not even on Classics or Neatwork (see 02/2-24/3). This would be the first CD on which the whole broadcast is available.

2 The 29Apr39 Stockholm broadcast was released on LP Max 1001 and on CD Caprice Records CAP 21452.

3 The 21Dec38 broadcast has not been issued. Not one of the three selections is complete on our tapes.

4 Snail-mail P.O.Box 23061, SE-750 23, Uppsala, Sweden. E-mail .

DEMS

Important Message

I call this an important message because I want you to read it. I have promised more than once to continue with the publication of DEMS Bulletin as long as I could. It seems now that this moment is not far away anymore. I have taken the (difficult) decision to discontinue printing and mailing DEMS Bulletins at the end of next year (2003). That means that there will be another set of three Bulletins in 2003. With the last Bulletin, 03/3, a total of 100 DEMS Bulletins will have been published during 25 years with a total of approximately 1500 pages. Benny Aasland took care of 72 Bulletins, I did the rest. I will be 75 years old next year, which means that I am just young enough to be eligible for acceptance in an elderly home.

When Benny Aasland started the Bulletin in 1979, he could not have dreamed that there would still be Ellington related matters to be discussed 25 years later. It still does not seem that we have finished. So it will be wonderful if we can continue our discussions in 2004 in some way or another. Peter MacHare, who has published the latest printed Bulletins on his web-site is willing to continue to host future DEMS Bulletins on his Duke Ellington web-site after 2003. That means that the many DEMS members who have access to Internet can read and (if they want) download the Bulletins in the future. I will be happy to continue "editing" the Internet Bulletins for some time to come. It will be very much easier only to select the questions and publish the answers from members than it is now with the supplementary printing and mailing of the Bulletins. I hope that the task has so much diminished that somebody will take it out of my hands one day and will continue Benny Aasland's creation, which has given DEMS members so much pleasure all these years. I will contribute until my very end.

What should you do if you have no access to Internet? Well consider buying a computer and joining us. It is very much easier than in the early days. You could at the same time join the Duke-LYM list and take part in the daily discussions of this group, created by our own Andrew Homzy 1. You can also acquire the recently released Tom Lord discography on CD ROM as suggested by DEMS member Steve Voce in Jazz Journal of Nov02, p13 2.

There will certainly be quite a group of elderly DEMS members who do not feel the urge to do all that, but they must be able to find someone among family or friends, who is willing to print a few times a year the contents of DEMS Bulletin for them on paper. If their search is unsuccessful I could try to find a co-member who is willing to help.

So this is what I shall do. I will send an e-mail to all the DEMS members whose e-mail address I know. I will ask them to send me their telephone numbers. If you have access to Internet but you have not received my request before you receive this Bulletin, please contact me now and give me your phone-number.

I trust that all DEMS members with access to Internet will be so kind as to send me their telephone number and that all the DEMS members without access to Internet will try to find a solution for themselves. If you cannot find anybody who is willing to help you, you should contact me and I will send you a list of co-members who live in your neighbourhood and who are willing to print and send the Bulletins. It seems to be appropriate that you send your supplier some money for the expenses. It will undoubtedly be very advantageous compared to the donations I have asked you to make for the printed Bulletins 3.

With your help, I hope to be able to continue the contact among DEMS members for the years to come in order to take part in and enjoy the discussions about our favourite subject: Ellington and his wonderful music.

Sjef Hoefsmit

1 You can do that by sending an e-mail to with your own e-mail address in the header after "from" and with only this sentence in the body of the message: subscribe duke-lym

2 See p15/1 of this Bulletin.

3 See p32 of this Bulletin.

The following letter was addressed (on 13Nov) to each DEMS member from whom I know that he or she has an e-mail address. The day after I mailed it, I received already a great number of positive reactions. Some of the Internet DEMS members must have changed their e-mail address in the meantime, some of my messages bounced back. If you have access to Internet and you did not receive the following message, I hope you will join the group of volunteers and send me a message .

SH**

Dear DEMS member,

I send you a preview of an important message to be published in the next (December) DEMS Bulletin. If you read it, it will be clear to you, what I want.

I ask you to send me your home-telephone number if you are willing to help one or a few DEMS members who have no access to Internet, direct or via friends or family, to receive a printed copy of the DEMS Bulletins in 2004 and later.

I have the e-mail addresses of half of the DEMS membership plus 2. There may be a few more of you for whom I do not have an e-mail address yet. If in the worst case we would have to take care of all the Internet-less DEMS members, the problem would already be solved if each of you would volunteer to adopt only one of them. It would be great if we wouldn't have to break the contact with any of the DEMS members.

Sjef Hoefsmit

Typing-errors

See DEMS 02/2-7/1.

In the middle of the left column: 6851e: Latin American Sunshine . see page 26 (Page 511) of this Bulletin instead of (Page 245). Lance Travis

See DEMS 02/2-25/1.

A confusion mistake in the paragraph just before the last one. Tenderly is on track 4, not on track 5. SH

See DEMS 02/2-28. DESOR small corrections, 1450 (02/1-71) should read (02/1-7/1). Roger Boyes

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

Duke's Itinerary

10Dec37, Huff Gymnasium, University of Illinois, Champaign, Illinois. Junior Prom.

"Leaving the rather frigid weather prevailing over the countryside, a near capacity crowd of dancers and onlookers thronged into the George Huff Gymnasium on the night of December 10 seeking the warmth of the

torrid music of Duke Ellington and his orchestra, playing for the chief social event of the first semester, the Junior Prom.

"Ellington was forced to play without the services of his well known dancing troupe and also his featured vocalist, Ivie Anderson, who was absented because of illness.

"The prom this year not only attracted the formally inclined dancing couples, but for the first time in many years the balcony was completely packed with towns-people and non-dancing students.

"Shortly after eleven o'clock the orchestra changed from swing tempo to march time and the Grand march began

"Ellington, leading a band of dusky swingers, gave the campus a superb mixture of the 'sweet and slow' and the 'hot and high.'" ("Illio" 1938 yearbook, pp 259-60)

28Sep39, Graystone Ballroom, Detroit, Michigan.

"1800 Attend Ellington's Louis Ball.

"Two masters met Monday evening at the beautiful Graystone Ballroom? Duke Ellington, master of swing syncopation, kingpin of sweet soothing melodies and grand master of musical interpretations found a small crowd of 1800 when he came to play for master Joe Louis' victory party.

"A few years ago, the sweet strains of Ellington music was so well-liked by city dance-goers that they all went en masse and aided him in setting an attendance record at the Graystone. His record which has been threatened many times but never broken, still stands at the high mark of 7500.

"The Ellington dance and Louis victory ball perhaps didn't appeal to many of the dance and mirth-makers of Motor City because they had not rested after dashing hither and yon after Louis floored Bob Pastor. Nevertheless the small gathering had a grand time.

"Even Champion Joe Louis seemed to be enjoying the dance as much as his admirers, as the Duke got the Bomber to come up and say a few words to his audience. While upon the bandstand, Joe, well fashioned out in a blue chalk-striped suit together with Ivie Anderson led out with his favorite song, something about Hip, Hep the Jumpin' Jive. And the over 1800 dancers and non-dancers went wild.

"There was a mad scramble and a mad rush for the champ by the dancers in an effort to secure autographs as he left the bandstand; and for the first time in a long time Louis seemed to like it.

"The current hits played in an Ellington manner had music lovers' ears listening harder and enjoying more than ever the music of a band who played the tunes in harmony with the soul of one man.

"The Duke rode in all his melodious finery as he played song after song, products with his own hand and from the hand of other great songwriters in a manner that kept all the feet in the building moving."

(Michigan Chronicle, 7oct39, p4)

[Note that the review says "Monday" although 28Sep39 was a Thursday. I hope to clarify this date with further research. Ken Steiner]

2oct39, The listing of Duke Ellington and his orchestra in a 1oct39 New York Times ad for ASCAP's second concert of American music at Carnegie Hall, a "program of music by Negro composers" on 2oct39, was almost certainly unfulfilled. Stratemann cites the 3oct39 NYT review of the concert, which lists four bands in the swing section of the concert: Cab Calloway, Noble Sissle, Louis Armstrong, and Claude Hopkins. Carnegie Hall's program for the evening listed "guest bands including those of" these same four.

(Carnegie Hall Program, 2oct39)

13oct39, University of Indiana, Bloomington, Indiana.

"Duke Ellington Calls Swing 'Emotional Bounce of Jazz.'

"Dressed like a typical college 'joe,' Duke Ellington said last night at the Union - A.W.S. dance in Alumni hall that swing is but the 'emotional bounce of jazz.'

"The Duke, wearing a tan cardigan jacket with a green polo shirt and tan slacks plus brown and white shoes, explained, 'I do my composing when the mood strikes me, which might be anytime or anywhere; however, since I have a great deal of leisure time while in transit by rail, naturally a great deal of my composing is done on a train.'

"I'm Checkin' Out, Goom Bye, The Sergeant Was Shy, and Grievin' are his most recent compositions. In fact, 'I like Grievin' so well that I am going to rewrite it,' said Ellington.

"Duke is using four saxophones, three trumpets, three trombones, and three rhythm pieces consisting of the piano, drums, guitar and bass in his orchestra at present. This unusual amount of brass is used so that he can produce realistic interpretations of the Negro and jungle music he composes.

"Yes, I am very much married and have a 20-year-old son who is leading his own orchestra,' said Ellington. His son, Mercer, had played for many Harlem organizations in his own circle. Duke believes that his son is more likely to become a great mathematician than to follow in his father's footsteps.

"Ellington considers Hoagy Carmichael, '23, a genius, and because he is a genius, Duke expressed the belief that did not see how Hoagy could fit into the factory-productions methods of Hollywood.

"Ellington and his orchestra packed their instruments and were on their way to Chicago within 20 minutes after the dance was over to make three recordings and play for the Chicago Junior League Charity ball."

(Indiana Daily Student, 14oct39, p1)



20oct39 to 2Nov39, Coronado Hotel, St. Louis, Missouri. According to daily advertisements in St.Louis Globe-Democrat, the gig ran through 2Nov39.

(The Blackstone Hotel engagement suggested for 2Nov through the following week could not have begun until 3Nov39.)

Live radio broadcasts were twice every night at 7:30 pm and 11:15 pm on KXOK.

The band also broadcast on KMOX, St. Louis' CBS station, at 11:30 pm on 31oct and 2Nov, and possibly other nights.

The African-American weekly, The St. Louis Argus, reported the following after-hours events, shedding new light on the questions of who discovered Blanton, and when did Blanton start playing with the Orchestra.



20oct39, Club 49. An ad read that "the home of all celebrities will entertain Duke Ellington and his entire band with Herbert Jeffries, Music by Fate Marable's Band." (St. Louis Argus, 20oct39, p12)

"Duke Ellington has been frequenting Club 49 these nites in town We wonder if the maestro is planning to add Jimmy Blanton, bass fiddler with Fate Marable's band, to his aggregation." (St. Louis Argus, 27oct39, p7)

Recollections written more than 30 years later of the discovery of Blanton are contradictory.

Duke recalled in MIMM (p164) that "After the (Coronado) gig one night, the cats in the band landed in a hot spot on the second floor of Jesse Johnson's restaurant (likely the Deluxe Cafe)...where they heard and jammed with (Blanton)," adding that Strayhorn and Ben Webster (who wasn't in the band at the time) came to Duke's hotel room to get him to come hear the young bassist.

Mercer Ellington in "Duke Ellington in Person" (p85) says Wendell Marshall told him that Johnny Hodges first heard Blanton, then Strayhorn, and the two of them went to get Duke.

Sonny Greer takes the credit in a 1979 interview with Stanley Crouch, quoted in Stuart Nicholson's "Reminiscing in Tempo" (p214), that on an off-night before opening at the Coronado, he was the one who first saw Blanton and went to get Duke.

"Mrs. Valeska Morrow, who entertained Miss Anderson, Duke Ellington and his band at the Ring Tavern Sunday night after the band's engagement at the Coronado Hotel. Shortly before the closing of the tavern, Mr. Ellington ordered a drink for the house, which caused the bartenders to work one half hour overtime before sending everyone home in their praises for Mr. Ellington."

(St. Louis Argus, 3Nov39, p5)

4Nov39, University of Illinois, Champaign, Illinois. Homecoming dance. "Duke Ellington will introduce his 'conversation' music on the University campus at 9 p.m. today in Huff Gym where he will appear at the annual Student-Alumni association Homecoming dance. The dance, which is in honor of homecoming alumni, will be attended by 1100 couples, according to reports on advance ticket sales." (Daily Illini, 4Nov39, p1)

"Duke Ellington featured I Let a Song Go Out of My Heart, a number which he said he played for the first time here two years ago Harry Grusin '40 did not like the hot music guess that his date required a sweet and dreamy background big hit of the homecoming dance was Ivie Anderson, swing songstress, and how she could swing it and shake a wicked leg on Jumpin' Jive and St. Louis Blues." (The Independent, 11Nov39)

15Nov39, Roseland Ballroom, Kansas City, Missouri. "Duke Ellington and his boys were never so good as they were Wednesday night, November 15, according to fans who heard them at the Roseland Ballroom. A St. Louis promoter sponsored the dance here."

(Pittsburgh Courier, 25Nov39, p23) The promoter would likely have been Jesse Johnson, who promoted another black dance in his home town the following evening.

16Nov39, Castle Ballroom, St. Louis, Missouri. "At last the Mound City will have its long-awaited opportunity to see and hear the inimitable Duke Ellington, pianist-composer, and his band in an appearance at the Castle Ballroom Thursday, Nov. 16 in honor of the State Teachers' Convention." (St. Louis Argus, 3Nov39, p7 with ad)

"The Duke played an engagement at a white nite spot here recently and Jesse J. Johnson, promoter, has secured this top ranking aggregation to play for those who have so long awaited an opportunity to hear the Duke and his boys with Ivie Anderson, the California songbird and Herbert Jeffries, movie cowboy, as vocalists." (St. Louis Argus, 10Nov39, p7 with ad)

24Nov39, "Young Man With a Band" broadcast.

The Afro-American (2Dec39, p14) describes the beginning portion of the program, which is missing from the surviving aircheck: "The life of Duke Ellington was depicted as the feature of the 'Young Man with a Band' program, which was broadcast from (Chicago) with a national hookup last week.

In the program, Duke, playing the role of himself, did the first piece he remembered composing, an improvisation of some music his mother played to amuse him when he was ill. Then he played his first written composition, The Poodle Dog Blues, composed in the days when he served as a soda-jerker and pianist at The Yellow Dog, a Washington, D.C., ice cream parlor."

"Young Man With a Band" originated from WBBM in Chicago and was heard at 9:30 pm CST Saturday nights, and was broadcast coast-to-coast over the CBS network.

25 and 26Nov39, Palace Theater, Peoria, Illinois.

4 stage shows at 2:30, 5:00, 7:25, 9:55. (Ads in Peoria Journal-Transcript, 24 and 25Nov39)

3Dec39, Sunset Terrace Club, Indianapolis, Indiana.

"The Duke will not play an ofay dancery as reported in the daily [white] press. The Sunset Terrace Club , through its president, Denver D. Ferguson, stated to the Indianapolis Recorder that it was erroneously stated in one of the local papers [possibly the Indianapolis Star ad of 26Nov39 listed in the Joe Igo Itinerary] that Duke Ellington would play a dance engagement at the Indiana Roof Sunday night. The Duke and his orchestra will positively play a dance engagement at the Sunset Terrace Sunday night, December 3. This is a guaranteed appearance, and dance-lovers throughout all Hoosierdom are expected to be on hand to give the great "Duke of Ellington" a rousing welcome. In a message sent direct to the Indianapolis Recorder, the Duke said, 'I'm extremely glad to have the opportunity to play another dance engagement for the hundreds of dance-lovers in Naptown, and you can depend on me for an evening of real rollickin' rhythm. So tell my friends that I'll be seeing them down at Denver Ferguson's Sunset Terrace.'" (Indianapolis Recorder, 2Dec39, p12)

"Duke's dance proved very very nice and entertaining and for one time the public really stood up and took notice of the King's music when speaking of Duke as the King of Jazz it might well be said that he has master musicians too Jimmie Blanton really played the bass fiddle and was featured before the mike on that unforgettable Sophisticated Lady it was really unique and fascinating and spine-chilling the bass, Duke on the ivories and Sonny Greer on the skins I was sent to heaven we can well remember (at least I can always tell) Duke's records or broadcasts by that smooth undercurrent of the bass Billy Taylor is the other plucker for an encore Jimmie featured his fiddle on Liza that favorite among musicians and Blue Moon it would be well to mention the reed section the finess of tone the soft melodious harmony featuring Johnny Hodges eminent sax player and did they play Blue Moon my my such sweet smooth tempo with the reeds in a fast and quick tempo in the last chorus and of course there was Ivie singing in her own fascinating style with the personality and the same deep husky tone qualities of her voice still ever clear and sweet as ever It Don't Mean a Thing for an encore I'm Satisfied as only Ivie can sing it Solitude and St. Louis Blues Ivie was so busy autographing she had to take time while singing and autograph such a lady it was nice seeing Herbert Jeffries 'Two Gun Man from Harlem' singing My Last Goodbye with Johnny Hodges on the sax " (Indianapolis Recorder, 9Dec39, p12)

17Dec39, Pantheon Theater, Vincennes, Indiana. "Continuous show today" with a movie. (Vincennes Sun-Commercial, 17Dec39 p2)

25Dec39, Union City High School Gym, Union City, Tennessee. Christmas Ball, 9 pm to 1 am. (Union City Messenger, 17Dec39). Thanks to Betty Burdick Wood, who attended the dance; historian R.C. Forrester of Union City; and Virginia Nailling of San Antonio, Texas, who is writing the full story of the Union City gig and knew of the Vincennes and Sikeston gigs.

26Dec39, New Sikeston Armory, Sikeston, Missouri. 10 pm to 2 am. "Ellington Packs Armory - 1200 Dancers Brave Snowstorm for Music of Famous Orchestra.

"In weather that would daunt an Eskimo, couples came from miles around on snow-covered highways Tuesday to jam the armory and dance to Duke Ellington and his band, which rendered the brand of music that has made the orchestra famous in this country and abroad." (Sikeston Standard, 29Dec39, p1)

31Dec39, "Meet the Band" broadcast: "A New Year's preview will swing out over the airplanes on Sunday, Dec. 31, when WBBM listeners hear Duke Ellington and his orchestra in a special arrangement of Ring dem Bells 1.

"The Duke and his music will be honored guests of the Dodge Dealers of Chicago on the weekly 'Meet the Band' program heard over WBBM every Sunday from 12:30 to 1 p.m. CST [and was broadcast coast-to-coast over the CBS network]. Currently featured at Chicago's popular Marigold Gardens, the Duke of Swing will introduce again over the air his songstress, Ivie Anderson." (Chicago Defender, 30Dec39)

This reference is consistent with Steven Lasker's citation from "Tempo" (25Dec39, p6 from DEMS 02/2-21) that Ellington played Marigold Gardens on New Year's Eve. Stratemann and Vail both list Ellington at the Hotel Sherman's Panther Room (Stratemann citing the earlier 6Dec39 Billboard and 9Dec39 Variety). However, the 29Dec39 ad in the Chicago Daily Tribune has Fats Waller billed for the Panther Room for New Year's Eve.

4Jan40, Butler Theater, Butler, Pennsylvania. Shows at 2:00, 4:15, 7:00, and 9:15 with a movie. (ads in Butler Eagle, 2Jan40 and 3Jan40.)

5Jan40, Strand Theater, Cumberland, Maryland. Shows at 2:19, 4:24, 7:01, and 9:13 with a movie. (ads in Cumberland Evening Times 1-5Jan40.) These last two gigs were reported in the 20Jan40 Afro-American, p14: "Sang in Ivie's Place: Wilhelmina Gray (pictured), of Pittsburgh, who sang with Duke Ellington's orchestra in engagements at Butler and Cumberland, Md., substituting for Ivie Anderson, who was ill. Ms. Gray was formerly singer-hostess at the Sky Rocket Bar Grill in Homestead, Pa, and also sang at Pittsburgh's Harlem Casino and Fullerton Inn." Ken Steiner

I suggest that the aircheck of Cootie Williams' vocal on Ring dem Bells considered to be "Panther Room Sep/Oct 1940 unidentified date" may indeed be the "special New Year's arrangement" for "Meet the Band."

The reason nailing Ring dem Bells for this date is that the tune does not appear on a single one of the monitored NBC "coast to coast" broadcasts from the Panther Room of the Fall 1940 gig. It is highly unlikely that the Duke only would play this outstanding "production number" just a single time during the Panther Room gig, during one of his very last broadcasts from the venue.

Please note that the location of Chicago always has been attributed to this Ring dem Bells aircheck. A faint scribbling of "31/12" could easily be interpreted as "3/10" and, as the content of the "Meet the Band" broadcast was not known to discographers at the time 2, it was quite natural for them to assign this single item to the well-known Panther Room gig one year later.

Another title considered to be from the same 3oct40 broad-cast is In a Mellow Tone. It is not linked to Ring dem Bells and listening to these two titles a while back I made the following note in my drafts: "not from the same broadcast".

Carl HÃ¼llstrÃ¼m

2 The old Desor (1967): 3oct40; Timmer (1976): 5oct40, (1979, 1988 and 1996): 3oct40; Benny Aasland (Waxworks 6Mar40-30Jul42, 1978): 3oct40; The New DESOR (1999): 3oct40.

This recording of Ring dem Bells was released on the LPs Queen Disc Q-007 and Jazz Supreme 705.

DEMS

See DEMS 02/2-20&21

Various dates, 1934 - 35. The gig at the Orpheum Theatre in Utah was in Ogden on 5Jun34, see an ad on p18 of the Ogden Standard Examiner of 5Jun34. The Atlanta gig on 31Jul34 is confirmed in the Atlanta World. The 27Jan35 appearance at the New Danceland Ballroom, Cleveland, Ohio may be wrong. Duke played on 27Jan35 the Shubert Theatre in Cincinnati Ohio, according to Billboard, 26Jan35, p34.

14Jun36, Duke played at the Olentangy Park in Columbus, Ohio according to an ad in the Columbus Star of 14Jun36. Maybe he did two gigs on one day?

20 & 31Dec39, Gordon Ewing made this note: "Query- Tempo 25 Dec 39, p6, had the following entry: 'Duke Ellington has been around Midwest with Chicago dates 20th (Eden Club) and 31st (Marigold Gardens)'. There was a Marigold Ballroom but Eden Club is a mystery?" Gordon has Duke playing a New Years Eve dance at the Sherman Hotel on 31Dec39 according to Variety of 6Dec39, p40. (This is rather early to be very reliable.)

2May40, Duke played at the Shrine Auditorium in Los Angeles according to Billboard 13Apr40, p23. Maybe again two gigs on one day?

26Jul to 1Aug40, Gordon Ewing made this note: "31Jul- Query- Check Billboard 17Aug40, p8, for Atlanta GA gig which stated that this was a 'colored dance with the largest crowd in the city's history at a colored dance?' 7,000 attended including 1,000 white spectators. The record 'Everybody's 3005' includes two selections from a broadcast from the Eastwood Gardens Detroit on the 31st." On 1 Aug40 Gordon has Duke at the New York World's Fair according to the Chicago Defender of 3Aug40, p11. He made this note: "1Aug- The presentation at the New York World's Fair included a jam session with Charlie Barnet." What is the date of the Detroit News?

DEMS

Boston, 13Jan46

I found a program of Duke's fourth annual concert at the Symphony Hall in Boston on Sunday evening 13Jan46 at 8:30 P.M.

The program is almost identical with the programs we know from the recorded concerts at Carnegie Hall of 4Jan46 and at the Civic Opera House in Chicago on 20Jan46.

Caravan; In a Mellow Tone; Solid, Old Man; Sono; Rugged Romeo; Circe; Air Conditioned Jungle; Excerpts from Black, Brown and Beige, and Perfume Suite; Bugle Break Extended. Intermission. Take the "A" Train; A Tonal Group; Bassist and Me; Diminuendo in Blue, Transbluency [sic], Crescendo in Blue; Magenta Haze; Hometown; Suburbanite; Songs featuring Albert Hibbler; Riffin' Drill [sic].

Dennis Dimmer

Salt Lake City, Mar40

DEMS 83/3-7: Salt Lake City (from show): In Timmer (2nd edition) this is dated March 41, and in WWofDE (entry 40-12) as March 40. Which date is correct? Luis Contijoch

We know Duke played a theatre stage show in Salt Lake City 16-18Mar40. The next year he visited Salt Lake City playing the New Lake Theatre 21-25Mar (Variety 12Mar41, p38). The first date is stated in WWofDE because of the repertoire which fits with what the band featured during its appearances at other stage shows during this Western Tour.

Benny Aasland

DEMS 84/4-8: Another reason for dating this March 1940 is that CW is present. The solo routines should read: St. Louis Blues: DE RS BB CW DE vCW?/HC/DE BW JN (the vocalist is not IA but a male one, possibly CW although the pitch is higher than usual for him). Serenade to Sweden: DE WJ CW (not JN) HC DE . Pyramid: tomtDE JT ssJH CW ssJH HC/ssJH ssJH WJ JT. T Larsson

Originally Joe Igo also mentioned March 1941 as the date for this recording. He gave as reason the fact that he heard Ray Nance's vocal on St. Louis Blues. Waxworks and DESOR prefer Ivie Anderson. Later Joe Igo followed Benny Aasland. I couldn't make up my mind. My copy of the recording is too poor. SH

I am starting to suspect that the Salt Lake City gig in March 1940 (16-18) is a phantom (See Ken Vail p178, Klaus Stratemann p161, Timmer 3rd and 4th edition and the New DESOR p47). The St. Louis Argus said Duke was going to play a gig in St. Louis March 16, but said, "Don't get excited - it is for ofays only."

Also, it is a long way from Chicago to Salt Lake City (far west of Denver), then back to Denver. Joe Igo's itinerary does not list any sources for the Salt Lake City gig, either, and most gigs have sources listed.

Ken Steiner

I have always been sceptical regarding this alleged gig, first documented by Benny Aasland. The stay is too short anyway, if "correct" it should have been a whole week, starting on a Friday.

The surviving recorded snippets from a stage show, which include Serenade to Sweden, is however from this period. Only the location is wrong.

Have you noted that, according to Dr. Stratemann, the Duke played at the same venue in Salt Lake City - almost to the day - one year later? But in 1941 he was having additional gigs in the same area. Thus it appears that the 1941 gig is genuine while the 1940 gig is a fake - only listed because of Benny Aasland's earlier notes.

I knew Benny Aasland for 25+ years. Naturally at times I wanted to check certain "claims" with him. However, he was reluctant to "name names" and usually said that he had "indications" that what he claimed was correct. In fact, "indications" was a favorite expression of his!

I am of the same age group as Benny's own son so he did not treat me like an equal - I was forever a junior member in the Ellington research team. Oh well, I don't mind, Benny and I had plenty of fun together.

Most of the TAX LPs with Ellingtonia were put together by me and Benny at my place, with the aid of some nice sounding 78s and a big bottle of Scotch! I did all the transfers and re-mastering on my own in the early days but certain test pressings were purchased (on tape) from John R. T. Davies in England.

In the light of latter-day research (these halcyon days of Steven Lasker and Ken Steiner) most of Benny's pioneer research doesn't hold up very well because he hardly ever consulted record company files or contemporary dailies. But he had the vision that there should be a world-wide forum of Ellington collectors and in that regard I believe he did succeed!

The "period" Benny originally suggested in WWofDE, Mar40, seems accurate. Can Steven Lasker find the release date of Columbia 78 rpm record 35214? As I speculated before, I think that the Duke included Serenade to Sweden in his stage shows when the recording was "fresh" in the record stores. No other band recorded the tune.

Ken Steiner may some day locate reviews in local papers of the Duke's stage shows from the Summer of 1939 up to the Spring of 1940. Then we may find out when Serenade to Sweden was featured.

I think that the final outcome of this will be that the "Salt Lake City stage show of mid-March 1940" will be changed into "Stage show, unknown venue, Summer or Fall 1939".

Carl HÃllstrÃm

I have not found confirmation of the Salt Lake City gig in 1940. All I have been able to get a hold of so far is one Salt Lake City paper, for March 15-31, 1940, and I found no mention in it of Duke Ellington or a New Lake Theater.

Salt Lake City is one of the most conservative cities in the country, with over half of the population being of the Mormon religion. Perhaps the paper I checked was a conservative, church dominated paper, and would not have mentioned Duke. I have other reasons to question the existence of this gig the distance between Chicago and Salt Lake City being one of them. I am also checking on the Salt Lake City and Ogden gigs in 1941.

These are remarkable, if barely audible recordings. That does sound like Blanton is with the band, though, doesn't it?

Ken Steiner

Edmund, Duke and Sergei

There was a lovely and befittingly elegant memorial service for Edmund Anderson at St. Peter's Church on Saturday 14Sep. (See DEMS 02/2-2)

Dick Sudhalter put it together. Speakers included Bobby Short, Jean Bach, one each of Edmund's daughters and step-sons, and the musicians included Dick Hyman, Daryl Sherman, Derek Smith, Yvette Glover, Jerry Dodgion, Jon Gordon, Boots Maleson, Eddie Locke and myself.

During an Ellington panel discussion I put together for TDES back in the early 80's, Edmund told the story of an informal concert that he put together (on the Astor Roof, as I recall) featuring the two piano playing/composers, Ellington and Rachmaninov. Does anyone have access to data about when Sergei was in NYC in '38?

Loren Schoenberg



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/3 December 2002 - March 2003

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Part 2. DISCUSSIONS - ADDITIONS - CORRECTIONS

The Tattooed Bride

02/3 DEMS 8/1

A jazz colleague Rod King has brought to my attention a pair of recordings he has recently acquired.

The two 10" x 78rpm shellac records contain four sides comprising The Tattooed Bride, and possess plain white labels with the artist's name and tune title hand-written in black ink. The four sides are identified on the labels with the Roman numerals "I" to "IV", which are repeated in the wax surrounds where four notations "TT I" to "TT IV" are scratched by hand. There is no other identification detail.

This recording originates from a "live" performance with an audience (concert? dance?) and the recording technique is not of the best, being somewhat amateurish and having several clumsy adjustments to the sound balance in places.

There is a spoken introduction by Duke ("The bride was tattooed all over with the letter 'W'") which gives no clues to the performance's origin.

The music appears to be complete, apart from the inevitable breaks between the 78rpm sides, and there is a very rare Jimmy Hamilton "fluff" (a "missed" note) in his solo work above the full band during the final fast section. This may assist in identification.

The fact that the recordings are pressed in shellac and at 78rpm speed suggests that they may date from the late 1940s, and therefore may even predate the earliest known recordings of this title, as listed in Nielsen. Alternatively, some of those listed versions have never been released and this pair could possibly be one of them. Long-play on vinyl was only just starting to appear in 1948-1949.

Can you identify this mystery "Bride"?

P.S. The music is marvellous!

Frank Dutton

Thank you for your audio copy on cassette. You are right. This is one of the very early recordings. In fact, it is the premiere at Carnegie Hall on 13Nov48. It was released on LP FDC 1023 and later on CD VJC-1024.

SH

I am wondering why the middle (slow) section of The Tattooed Bride is called Aberdeen. A most odd title for Duke to have used, relating to a famous old city on the East Coast of Scotland. And if this section is titled, do the other two fast sections one on each side of Aberdeen also have their own titles?

Frank Dutton

I think I can answer the question of the city Duke referred to as Aberdeen when he called for the number from The Tattooed Bride. It was Aberdeen, South Dakota.

In late October, 1948 Duke had a 5 or 6 day event in Aberdeen, when he likely could have been preparing numbers for his Carnegie Hall concert, set for November 13, 1948. Duke and the band came to Washington, DC on November 1 for a 10-day gig. I had a chat with Sonny Greer, and he told about the fine time they had in Aberdeen the hometown of my wife Rhoda. Sonny told me about the big mansion they stayed in, and the fine piano they had in the building. The band left Washington on the morning of November 11, and 2 days later played at Carnegie Hall where the band did its first public performance of The Tattooed Bride.

Jack Towers

The Tattooed Bride has 3 movements: Kitchen Stove, Omaha and Aberdeen.

Annie Kuebler

It can be read in Eddie Lambert's Listener's Guide (p150) that Duke introduced to the audiences two different stories, telling sometimes one and sometimes the other. Well, I listened to all the introductions to the Tattooed Bride (thanks to DEMS who provided me with all the performances I missed) and I never heard anything about the first version of the story, that one about the athletic exercise of the husband (too tired in the evening to notice that his new wife was tattooed), but plenty of the second, about the shape of the tattoo and so on.

It would be of great interest if someone has some hint. Please let me know.

Emiliano Mafri

Who is the piano player?

02/3 DEMS 8/2

Marcello Piras, in DEMS bulletin 02/2-17/1 states that Duke is not on the 9Jan28 session.

The session took place on the above date for the Harmony label and consisted of: Sweet Mama; Stack O'Lee Blues and Bugle Call Rag found in New DESOR 2801.

I agree with him that it is difficult to tell. However from listening to all three and to sessions recorded both before and after the session of 9Jan28, I think the following: Sweet Mama - could be Duke Ellington; Stack O Lee Blues - can't tell; Bugle Call Rag - sounds definitely like Duke Ellington, especially when compared to Red Hot Band of 29Dec27 and the following issues of Jubilee Stomp: 19Jan28 for OKeh and two takes of the same title, recorded on Mar28 for Pathé and Cameo. I found that the latter session convinced me that it was Duke Ellington on Bugle Call Rag because of the sameness of stride tempo. The left hand sounds definitely Duke Ellington, for the time. The fact that the recordings on 9Jan28 and on Mar28 (Pathé/Cameo) were equally poor helped to equalise the sound. I also found that the 1st and 2nd title from 9Jan28 were not recorded previously explained the hesitation in Duke Ellington's performances.

Sadly, Mark Tucker's fine book on early DE ends in Nov 1927 and Stratemann does not start until 1929. The New DESOR of course does consider it a Duke session, as do Bakker and Lord.

I can only find three references to 9Jan28: Eddie Lambert's book, p21 column 1, where Eddie states that the session appears to be "a backward slide" but he doesn't question Duke Ellington's presence. There is another discussion by Eddie in his early book in the "Kings of Jazz" series, p43, where he talks about Duke's piano playing in the early days of the band that might prove helpful on the above.

The second reference is DEMS 88/5-8 where the question is whether or not it is Harry Carney or Barney Bigard on clarinet on Stack "O" Lee Blues.

The third is found in "With Louis and the Duke" by Barney Bigard (and Barry Martyn), p59: "The first recording I made with the band was Bugle Call Rag and I remember that for some reason, they couldn't use the drums." Barney then goes on to relate the fact that Sonny sat through the session, got paid but didn't play and what Wellman Braud did when he was told that his bass was too close to the (recording) horn. He is talking about the non-electric recording that was made for Harmony. The passage goes on to describe the various recording situations. However, it is pretty clear that Duke was on the session since Barney did not say anything about it.

Bill Morton

I plan to plunge again into it early next year, and perhaps write an essay if there is meat enough. Meanwhile, I will keep an eye open on all the contributions that may come from this [Duke-Lym] list.

Incidentally, have you checked whether the session is cited in Bigard's (or any other early Ellingtonian's) recollections?

Marcello Piras

See also "Duke Ellington and his world" by Austin Lawrence, p120.

SH

Paris, 10Mar67 Tape for Billy 02/3 DEMS 0/1

In MIMM p145, Duke tells us: "While Billy Strayhorn was in the hospital in New York, I was in Paris again, and one night we made a tape with Joe Turner and all the other good pianists, each of them playing two compositions. It was wonderful, because I felt I was bringing Billy a piece of his favorite 1 city. All his colleagues, friends, and fellow pianists participated in this. They stayed up till eight in the morning after working all night long. We hope to take that beautiful tape and sell it, and use the money to establish a Billy Strayhorn scholarship in Paris. When that comes out, it will make Billy happy, and he will smile again, as I am sure he did when we set up the first Billy Strayhorn scholarship at Juilliard in New York."

A copy of this tape has been discovered in the Danish collection. Knud S rensen broadcast three selections over the Danish Radio on 2Aug85. They were claimed to have been played by Duke himself: Meditation; T.G.T.T. and Little Purple Flower. These three selections are documented in the New DESOR as entry 6738. DEMS has "released" these three selections at the end of Cassette CA-29 (01/3-2).

DEMS member Claude Bolling wrote to DEMS: "Thank you very much for this audio tape and for the photocopy of file-sheet # 35319 of the Danish Archive, which reminds me of a very emotional moment. This session, supervised by Duke himself was made at Studio Barclay, 9 Avenue Hoche, 75008 in Paris, to be sent to Billy Strayhorn, sick at this time, for him to have pianistical news from his friends in Paris. I played selections 2, 3, 4 and 5. Selections 6, 7, 8 and 9 are by Aaron Bridgers. I am happy to be able to give these precise details.

Best wishes."

Claude Bolling

Alexandre Rado mentioned the same session in his presentation in Pittsburgh on 26May95. Alexandre told us that the recording was made in the early morning of 10Mar67. His presentation was published in edited form in DESUK's "Blue Light" 3/3.

We can now make the first correction. Following the good custom of using the date of the day before the night in question, we should change the date to 9Mar67. However, there is more. Following the DESOR tradition this session should be deleted, because it was not Duke who played the three broadcast selections! Based on the notes supplied by Claude Bolling and Alexandre Rado, combined with the identifications as made for the Danish Radio Archive by Bjarne Busk and his friends and colleagues, we can now make the following description of this session.

The tape started with Joe 'Stride' Turner playing Harry Yuma. Claude Bolling played two of his own compositions, Garnerama and I Love You All Madly. He continued with Harlem Strut by James P. Johnson and he concluded with his own composition, Quietly. Aaron Bridgers took over. He played Yesterdays by Jerome Kern, followed by Meditation; T.G.T.T. and Little Purple Flower. Claude Bolling is sure that it was Aaron Bridgers who played these three Ellington compositions and not Duke himself. Aaron continued with Lush Life; Star Ride; Satin Doll and Take the "A" Train. Alexandre Rado played for us the beginning of this recording of Take the "A" Train.

The tape continued with Joe Turner, who played Carolina Shout by James P. Johnson.

Errol Parker played Consolation and Blues for Her Soul. It is believed that it was Stuart De Silva who played Greens of Soul and Blues for Duke. It is further believed that it was Michel Sardaby who played Blues Sunset and Blues for Billy. Some selections were accompanied by bass or by bass and maracas. Alexandre Rado gave the names of John Lamb and Ron Brooks as bassists and Sam Kali as the maracas-player.

DEMS

I can accept that this session should be deleted from the New DESOR, but I believe that many collectors may want to include this session in their private files. I hope that Karl Emil Knudsen (Storyville Records) one day will release a selection of this 90 minutes long historical session.

SH

1 The spelling of this word seems to support the claim that it was Stanley Dance who actually wrote the book MIMM.

The Reader's Digest Recordings

02/3 DEMS 9/2

See DEMS 02/2-12/3 and 02/2-23/3

You have not noticed the following errors on page 11 in the liner-notes. It is stated there that track 11 originally was released on the 8-LP set RDA-017, "All-Star Jazz Festival." This set was issued in 1979. The 7-LP set RD4-169, "Great Songs! Great Bands!" was issued in 1974 and it contained 10 Ellington selections which are now on the tracks 1, 3, 4, 5, 6, 7, 8, 9, 10 and 11. The claims that RDA-106 and RDA-112 were original releases are correct. They were both issued in 1970.

While on the subject, another small error appeared in the liner-notes of the RCA Centennial Edition on page 70 (Disc 14, track 4): The first issue of D4VB-455-1 was not RCA FXM1-7302 but Reader's Digest RD4-184,

"Original Hits of the Big Bands," issued in 1974. I am sure. It was my Reader's Digest copy which was used by Jean-Paul Guiter for producing RCA FXM1-7302, which came out in 1977. This should be corrected in the New DESOR.

Georges Debroe

On Disc #3 track #10 of the 3 CD set "Live and Rare" is a hitherto unknown recording of Mr. Lucky. What we find on this recent release is different from the selection, which was previously issued on Readers Digest RD4-112. It is the same arrangement (by Wild Bill Davis) but this version is without his participation on organ. There are four other selections which have been performed in two versions, with and without organ: La Dolce Vita (with WBD on track # 1 and almost without on track # 13), Alfie (with WBD on track # 2, without on track # 14), Soon It's Gonna Rain (with WBD on tracks # 9, 19 and 20 and without on track # 18) and Moon Maiden (with WBD on track # 12 and without on track # 21).

They must have taken the wrong take of Mr. Lucky (a genuine "mistake"), because the liner-notes describe the previously released version (with organ).

The liner-notes are not only wrong for Mr. Lucky, but also for track # 1, Dolce Vita and for track # 21, Moon Maiden, in as far as Wild Bill Davis is concerned.

It is a pity that the original version of Mr. Lucky is missing, although there would not have been enough room on the third CD of this set. The only CD with some spare room for a single Readers Digest selection was CD #1.

Luciano Massagli

Clark Terry and his Orchestra Featuring Paul Gonsalves

02/3 DEMS 9/3

See DEMS 02/1-22/1

That the recently released Storyville CD 8322 was not mentioned in Wendy Lawrence's Gonsalves collection in the Mar02 issue of the Swedish Bulletin, is due to the fact that this was only part 1 of a four part publication. Part 2 was in the Oct02 Bulletin.

I am looking forward to the other two parts of the publication and especially to the announced "MEX A Tribute to Paul Gonsalves" written by Wendy.

SH

Three Stockholm concerts on 24Jan67?

02/3 DEMS 10/1

See DEMS 02/2-8

Someone has edited out the answer to the origin of 6710. When Ella sings Mack the Knife, she used to mention the name of the city. To me it does not sound like an amateur recording from the audience, even if the sound is not too good - but I have heard worse... Some of my own recordings for example.

Jan BruÃ©r

The third Stockholm concert on 24Jan67 has finally been located now! This letter came from Klaus GÃ¼tting:

I have a question for you.

The subject is New DESOR entry 6710 (following the 02/2-8+9 discussion).

We now know that 6711 must have been the first concert in Stockholm on 24Jan67, that the second concert from this date exists in our collections, although not yet listed in the New DESOR and that 6710 (DESOR entry and our tape) must be from another occasion early in 1967.

One of my friends (Ella Fitzgerald specialist Michel Macaire) comes up with the following idea:

In Ella's portion of the mystery tape 6710, she performs Every Time We Say Goodbye and this may point to the United Kingdom.

I tried to check this observation and found the following:

- the few Ella-recordings I have with this song were all made in England (with the exception of the Cole Porter Songbook album recorded in L.A. in 1956)

- this particular song was very popular in England (and as it seems only there):

a) G. M. Fidelman in his book "First Lady of Song" wrote on page 91: "although not a hit in the U.S., Every Time was such a smash success for Ella in the UK that audiences there would not tolerate an appearance without it". And on page 223: "sometimes different regions ...had special favorite songs that Ella had to sing, ...in England ...Every Time... had an immense impact on the British.

b) Stuart Nicholson in his book "First Lady of Jazz" wrote on page 160: "a large portion of the English public now associates the name of Ella with that one number, more than with any other song she ever recorded".

- from Ella's itinerary early '67 in the UK we only know for sure of 11Feb (with Duke)

- Duke toured England from 5 to 20Feb67 and as it seems, was only once associated with Ella on the same program: on 11Feb in London from which we have the second concert on tape (DESOR 6722).

My files (I do not know why) also show their association the day before in Manchester, from which we have 6721 with Duke alone.

You have checked that the 6710 tape is different from all other sources early in 1967 and so my wild guess would be that this tape 6710 is

- either the other concert from 10Feb in Manchester

- or the first concert from 11Feb in London

Please listen again to Ella's spoken introduction to Every Time...; she says something like: "... every time we play up ... ?, ... backstage ...?, ... you have the record home ... "

Klaus GÄrtting

Klaus is right. Congratulations to him and to his friend Michel Macaire! The tape 6710 contains the concert of 10Feb67 in Manchester's Free Trade Hall, in the New DESOR entry 6721.

I found in my files two notes about tape 6710 directing to the UK: "a part of this recording may have been used for the fake Birmingham 6Feb67" and 6 selections on a tape from Georges Debroe, belonging to 6710, were claimed to be from an unknown location in England in Feb67.

When I compared the concerts 6710 and 6721, I found a different description for the title Rue Bleue. The first chorus is somewhat different. That is why I did not spend time on a synchronous listening session. Now I have done so and there is no doubt. These are different recordings of the very same concert.

It gives us quite a lot to add and correct.

The date of 10Feb67 can be added to Ella's itinerary.

The non-complete Chromatic Love Affair (6710g) and SalomÃ© (6710h) can now be described completely.

One of the two different descriptions of 6710f and 6721e should be selected to be the one for Rue Bleue.

SH

Every Time We Say Goodbye

02/3 DEMS 10/2

It may interest non-British members to know why this beautiful but by no means characteristic Cole Porter song was such a hit for Ella Fitzgerald in Britain but nowhere else. I recall it being said (I think by the late Benny Green) that, when Ella herself began to tour in this country in the late 1950s she was quite unprepared for the fact that her British audiences would insist on hearing her sing it.

At the time when Norman Granz was producing the Songbooks in the late 1950s, BBC Radio used to broadcast a weekly record request programme called 'Family Favourites', which became geared to uniting loved ones and families with members of the armed forces serving overseas. There were lots of these at the time, especially in Germany but also in other places, for example Cyprus. Certain songs were very suited to this situation because of the sentiment of their lyrics, and Every Time We Say Goodbye was obviously one of these.

Even this only partly explains why Ella's then-recent recording was such a huge hit in the UK and nowhere else. The rest of the explanation lies in the fact that the BBC enjoyed a monopoly of radio broadcasting in Britain in those days (a monopoly only broken in the mid-1960s when off-shore 'pirate' stations began transmitting from ships), and most of the BBC's musical output was of live not recorded music, because of a deal with the Musicians' Union designed to protect the livelihood of musicians. 'Family Favourites' was one of the few BBC radio programmes devoted exclusively to records, so its audience was in consequence huge, going far beyond the audience at which it was aimed. It offered the 'real thing', the popular records themselves which by the late 1950s were what people wanted to hear, as against versions of the songs being played live in a studio in London. So we all listened to 'Family Favourites' in the hope of hearing a few things to our taste' (I think the programme lasted for a full hour, certainly not much less). So in this way Every Time We Say Goodbye became very familiar indeed to us, in Ella's then-recent recording. It's a fairly safe bet that an undated Ellington-with-Ella recording on which she sings this song was taped in the UK.

Roger Boyes

Duke replaced MacCoy Tyner

02/3 DEMS 10/3

See DEMS 02/2-31

Seeing a reference to the DE-John Coltrane session in Jerry's section, I was wondering whether (or not) he ought to list the recent appearance of one of those tracks in error.

The double-CD Impulse album 589 567-2 called "Coltrane (Deluxe Edition)" is supposed to be all with McCoy Tyner on piano. But what's listed as Big Nick from 11Apr62 with Tyner is actually Big Nick with Duke from 26Sep62. At least it is on the first edition of this release, which I gather is being withdrawn and replaced by a corrected version. So, to list or not to list this double CD as an Ellington release?

Brian Priestley

Duke in Mexico 1968

02/3 DEMS 11/1

See DEMS 02/2-7/1

The rundown of the Japanese Laserdisc A Vision-AMLY-8029, "Memories of Duke" on page 1287 of the New DESOR starts with track 002, Satin Doll. Track 001 is missing and is probably the other track not by Ellington. My Gentle Price double CD 20052 starts however with Satin Doll, which is slightly different from the description in the New DESOR for 6816k. Int4DE is deleted. The total time of this recording is 7:29. Take the "A" Train (1.51) is the final track with Duke doing his "Love You Madly" piece.

You wrote: Mood Indigo (take 1) "this is the Snader transcription of 14 Mar52". Does this mean that it is an insert, does not come from the concerts, and has dubbed applause?

Lance Travis

What you tell us about your Gentle Price CD is also true for the Tring CD JHD016. The rundown on page 1287 and the description of 6816k on page 1108 are however from the Laserdisc. My video tape "Memories of Duke", A Vision 50187-3, starts with Satin Doll, beginning with Int3DE.

Mood Indigo (take -1) is indeed the original Snader transcription. (See 02/3-18/5)

"Memories of Duke" was a kind of documentary in which interviews with Russell Procope and Cootie Williams were included. This is taken from Klaus Stratemann, p576: "Procope goes on to say that playing old Ellington numbers such as Mood Indigo almost every night for 28 years never became boring, because of the men's attitude, and because Ellington kept changing his arrangements throughout the years. The fact is demonstrated in the film by two subsequent versions of Mood Indigo. The first one dates from '52, when the Ellington band was filmed for Snader Transcriptions.

The clip used is one that was 'doctored' with applause and an intro by M.C. Willie Bryant for use in the full-length 'Snader Composites' (see there)." (There is p340)

SH

Nothing new about Duke in Mexico. Take the "A" Train of "Mexican Suite" is the same, to our ears, as Take the "A" Train of "Memories of Duke" 6851g with the repetition of the 3rd and 5th chorus and without the 1st chorus; the coda is edited, lacking the second bar: for this reason CW seems to fluff a note. Take the "A" Train, the closing theme of "Memories of Duke" is also taken from 6851g: it runs from 4DE to the 10th bar of the 4th chorus.

Giovanni Volontà©

The closing Take the "A" Train of the "Mexican Suite" picture is different from track 10 of the Tring CD. Most convincing is the difference in pitch if both recordings are brought in synch because the last number of the "Mexican Suite" is played much faster than track 10 on the Trip CD.

Also the closing Take the "A" Train of "Memories of Duke" (track 13 of the Tring CD) is different from track 10. I made the same mistake in DEMS 91/4-5. I was corrected by Victor Schonfield whose confidence was shaken by my allegations about duplication on the Tring CD. He wrote: "On the second version [closing theme of 'Memories of Duke'] is some extra alto at the start of the first B section, which does not happen on the first version [6851g]"

After I listened very carefully again, I admitted in DEMS 93/3-2: "I was wrong. I admit that the two versions of Take the "A" Train are different." I am still convinced.

SH

Nameless Hour **02/3 DEMS 11/2**

See DEMS 02/2-22/1

The first issue of Nameless Hour (24Jul67) is Radio Canada International RM 222 and NOT the Attic CD 1425. This should be corrected on the New DESOR's Correction-sheet 1034, item 6767xa. Georges Debroe

BOOLA **02/3 DEMS 11/3**

See DEMS 02/1-10/1

The discussion about the word BULA (as alternative title for Afro Bossa, spelt Boola in DESOR, pXXXIV) interests me as it clearly has African roots. Not only that, but I found an article about explorer Sir Henry Morton Stanley 1 with connotations rather close to your home country [Belgium].

An alternative explanation might relate to the Zimbabwean city of Bulawayo, which means "Place of Slaughter." If, in Ellington terms, "Bula was there," maybe Bula was the black American equivalent of the famous Kilroy who, Webster's Dictionary tells us, was "a fictitious American male, created by American troops who left the inscription 'Kilroy was here' on walls, property, etc. all over the world in the years during and after World War II."

As far as the spelling BOOLA is concerned, there must be an Eli among our membership who can tell us how Boola Boola (Yale Concert, 26Jan68) became the Yale University song. According to Roger Lax and Frederick Smith's "Great Song Thesaurus" it was based on La Hoola Boola of 1897 by Bob Cole and Billy Johnson, which in turn may have originated in Hawaii. With new words attributed to Allan Hirsch, it became The Yale Boola in 1901.

As an interesting bit of trivia, in 1911 Cole Porter, then an eighteen-year-old undergraduate at Yale, wrote a football rally song called Bulldog! Bulldog! Bow, Wow, Wow, so maybe Boola was a bulldog mascot . Who knows?

Graham Peacock

1 "Failing to enlist British interests in the development of the Congo region, Stanley took service with the king of Belgium, Leopold II, whose secret ambition it was to annex the region for himself. From August 1879 to June 1884 Stanley was in the Congo basin, where he built a road from the lower Congo up to Stanley Pool and launched steamers on the upper river. (It is from this period, when Stanley persevered in the face of great difficulties, that he earned, from his men, the nickname of Bula Matari ['Breaker of Rocks']). Originally under international auspices, Stanley's work was to pave the way for the creation of the Congo Free State, under the

sovereignty of King Leopold. These strenuous years are described in 'The Congo and the Founding of Its Free State' (1885)."

Ellington Cat Anderson and the Ellington All Stars

02/3 DEMS 11/4

See DEMS 97/4-6/4 and 98/2-16/3

This Cat Anderson recording from late 1959 includes a tune variously spelt Ac-cen-tchu-ate (The Positive), Accentuate or Accen'tuate, and credited to Harold Arlen and Johnny Mercer. Certainly they composed a song with the first spelling, recorded by the Duke in 1945, but spelt on the record sleeve and in DESOR as Accentuate The Positive. The Anderson title has nothing to do with this song and the composer is unknown. In addition to the releases mentioned in both DEMS messages, the Anderson recording also appeared in the UK on a cheap cassette (AD-7008 "Greatest Hits of Duke Ellington"), and the entire session on Fidelio LP ATL 4116. Graham Peacock

The 1944 Arlen-Mercer song Ac-Cent-Tchu-Ate The Positive (thus spelled in Alec Wilder's American Popular Song The Great Innovators, p279) is well enough known, if only for the Mercer lyric, an early example of the direct influence of the techniques of psychology on the words of a popular song. Is it possible that the title is mis- applied to the unrelated 1959 Cat Anderson track (which I don't know)? Roger Boyes

Gotham LPs

02/3 DEMS 12/1

See DEMS 02/1-8/2 (note 4)

Leon Dierckx has Gotham (GRC 3979-A3/GRC 3979-B3). On side B, band 8 is I Got It Bad, from 24oct55. Half of the intro by Duke is missing.

Georges Debroe

We have read the discussion about the Gotham LPs and about the recording session of 19Aug51 (DESOR 5124) with great interest and we would like to make an addition to the New DESOR and give a detailed description of the Gotham LPs to be included in Section Three, Discs.

Is there anybody who can supply us with these details? We asked Sjef Hoefsmit, but he has only a tape from Joe Igo containing a copy of the LP. He can not answer our two questions: Were there none, one or two versions of Take the "A" Train on this LP? Can you give us the position of each selection on side A and side B of this LP? Is there anybody else out there who can help us?

Luciano Massagli

Stars on Parade

02/3 DEMS 12/2

See DEMS 02/1-8/2

Thanks to Steven Lasker, we can show you a picture of the band playing Caravan on 19Aug51.

Al Hibbler has just finished singing Ol' Man River. There was no room for this picture in earlier Bulletins.
DEMS



Luciano Massagli and Giovanni VolontÃ© made a correction-sheet (1036) for the New DESOR with session 5124 from 19Aug51. This session is now called a Gotham recording session. That seems wrong. It was a broadcast in the series "Stars on Parade" as is illustrated by the Down Beat article of 5oct51. SH**

A Lull at Dawn 11Nov40

02/3 DEMS 12/3

See DEMS 02/2-17/4

The only comment that, after long periods of listening, I have is that all the takes have a sameness of sound, with one exception; track 22 on the CD 10 of the RCA 24 CD Box has variation in volume that I cannot find anywhere else. There are at least 6 or 7 times that this occurs and to my ears it is very pronounced at 1:15-20, 2:18- 24, and 2:32-53. Tracks 21 and 23 have no such variations. Bill Morton

Paris, 20Sep59

02/3 DEMS 13/1

See DEMS 01/3-12/2

Luciano Massagli has sent me copies of his tapes of the two concerts of 20Sep59 to sort things out. I have found a very reliable link joining All of Me with Skin Deep in the 2nd concert, which makes me change my mind. I now believe that Skin Deep on BYG 2035 is from the 1st concert and not from the 2nd. That makes Skin Deep in the 2nd concert unissued.

Furthermore I must agree with Luciano that the link joining Things Ain't What They Used To Be with Juniflip on Sarpe 1013 is so convincing that I have to find another place in my listing for All of Me in the 1st concert on BYG 2035. I have put it after Jeep's Blues in the same concert. I have counted 13 (recorded) occasions on which Duke played All of Me after Jeep's Blues against 5 occasions on which he played it after Things Ain't What They Used To Be in the years 1957/60. All of Me appears also on tape after Jeep's Blues, although there is no continuous link.

SH

Stockholm, 26Sep59

02/3 DEMS 13/2

When Duke played on the same day two concerts, and these were recorded for later broadcasts, it often happened that selections from both concerts were mixed up. For a long time only one tape of 26Sep59 circulated among collectors, which was considered to be from one single concert, see the Old Desor 746. Let us give this tape number 536. In the New DESOR this tape was claimed to be from the 2nd concert (5932) because a tape of another concert on the same day had popped up in the meantime, which was claimed to be the 1st concert (5931). Let us call this tape 685. The opening Take the "A" Train, the combination of V.I.P.'s Boogie and Jam with Sam and the closing Diminuendo and Crescendo in Blue on tape 685 were recognised to be identical with tape 536 and the conclusion was that tape 685 had a mixture of selections from the two concerts.

Recently DEMS member Jan BruÅ©r donated to DEMS a tape with the claim to be exclusively of the 1st concert. Comparison with a great number of tapes from the collections of Luigi Sanfilippo, AndrÅ© Mahus, Klaus GÅ¶tting and Luciano Massagli revealed that Jan BruÅ©r's claim is correct. That means that Take the "A" Train, V.I.P.'s Boogie, Jam with Sam and Diminuendo and Crescendo in Blue were from the 1st concert and not from the 2nd. In other words tape 685 was not mixed up but tape 536 was.

Jan BruÅ©r also drew my attention to the fact that the trumpet solo on Black and Tan Fantasy, Creole Love Call and The Mooche was not played by Ray Nance (as on tape 536) but by Clark Terry (on tape 685). One can also hear Clark Terry in the opening Take the "A" Train, which makes it likely that this opening theme belonged to the same (1st) concert. There is however more evidence.

Duke's opening remarks at the first concert were: "Thank you, thank you very much ladies and gentlemen for such a warm welcome. You're very beautiful, very sweet, very generous, very gracious and all the kids in the band want you to know that we do love you madly. That was Take the "A" Train, Billy Strayhorn's Take the "A" Train, our theme and now in the next selection we include ."

Duke's opening remarks at the second concert were much shorter. It went like this: "Thank you, thanks very much ladies and gentlemen. You're very beautiful, very sweet, very generous, very gracious and we do love you madly. Our first selection includes ."

I do not draw my conclusions from the actual words of these comments but from the fact that the long comment is found between Take the "A" Train and Black and Tan Fantasy not only on the Jan BruÅ©r tape (JB), which featured Clark Terry in Black and Tan Fantasy, but also on tape 536, which has Ray Nance in Black and Tan Fantasy. There is still another tape (331), which does not have the opening Take the "A" Train, but where Black and Tan Fantasy (with Ray Nance) is preceded by the short comment. If I accept that Jan BruÅ©r's tape and/or 331 are not edited, I only have to explain one link in tape 536. If 536 is not edited, I have to explain a link in each of both tapes, JB and 331.

It is less complicated to prove that there is no connection between Happy Anatomy in the second concert and V.I.P.'s Boogie. The only tape on which they seem to be connected is tape 536. This is what we hear Duke say on tape 536 between both selections: "Paul Gonsalves and Clark Terry. The title of that number is Happy Anatomy. And now ."

On tape 331 we hear after Happy Anatomy much more: "Paul Gonsalves and Clark Terry. The title of that number is Happy Anatomy. It is one of the themes from the picture 'Anatomy of a Murder'. You know I'm very lucky as a songwriter ." Tape 331 continues with the Medley.

There is no tape with the end of Jam with Sam connected to any other selection. There is no reason to question the connection between All of Me and V.I.P.'s Boogie in the 1st concert on tape JB. Tape JB apart, all the other tapes do not have a reliable connection between the Medley and the closing Diminuendo and Crescendo in Blue.

(I have used the tape numbers from Luciano Massagli and the initials of Jan BruÅ©r, to make myself at least clear to them. It must be said that my dear friends Willie Timmer and the late Ole Nielsen were right after all, with the exception of the mention of some of the releases.)

SH

Salute to Fats Waller 02/3 DEMS 13/3

I noted in the May 2002 Washington newsletter there was an article on page 2 about Duke at Carnegie, mentioning a Fats Waller appreciation event there in which Duke played, on 2Apr44. Not so. It didn't happen that date.

How can I be so sure? Irv and I were married that Sunday. We were married around noon and afterwards there was a large reception. I called Duke at home to remind him to come. That was about 3 or 4. He was still asleep. About an hour later he and Evie came. That evening, he and the band played the Hurricane show as usual and when we came in around 8:30, in our honor they did that awful corny version of Three Little Words. There was no way Duke could have included Carnegie that day.

If I had the book, "Duke Ellington - Day by Day - Film by Film" it would clarify any Waller event around that time he played.

Claire Gordon

Klaus Stratemann's book does not clarify any other Fats Waller event apart from the Memorial Concert in Carnegie Hall on 2Apr44. Fats died on 15Dec43. Klaus gives two references: the Amsterdam News of 4 and 18Mar44, p11 and Spotlight of May44. He does not indicate which one mentioned Ellington. Ellington only played two solo selections: Sophisticated Lady and Dancers in Love. The band played indeed the same day at the Hurricane. There is a half hour broadcast recorded.

I am not convinced that Ellington couldn't have slipped away for a short appearance at Carnegie Hall.

SH

While of course it is possible that Duke slipped away during the evening of 2Apr44 and played two numbers at Carnegie Hall, this is the first I heard of it. True, Carnegie Hall is only a few blocks away from the Hurricane and it could have been done. And I, a new bride, was not paying close attention to what Mr. Ellington was doing that evening.

Claire Gordon

Temple M-554

02/3 DEMS 14/1

If it's not too much trouble, could you explain this crazy record to me? I've owned a copy since I was 15 (1970), but it got away from me somewhere and I was very happy to find a new copy in Zurich. It's an amazing mess broadcasts, scraps of pieces what are those first two pieces (before Ben Webster plays I Don't Wanna Walk Without You Baby)? Definitely not Duke playing on Whispering Grass but doesn't sound like Strayhorn either, more like Nat Cole... a party? Anyway, I don't have the New DESOR I shall get it soon...but, as I say, elucidation would be greatly appreciated.

Anthony Coleman

"On Display": Who Wouldn't Love You, Unidentified Title, I Don't Want To Walk Without You are from 29Aug42. As you can see in the next article on this page, there are some doubts about the correct date, but as long as we have no certainty, we prefer to stay with the date as mentioned in all discographies.

Rose Room is by Freddy Slack and his Orchestra with Barney Bigard as soloist, recorded 3oct43. Barney joined Freddy Slack shortly after leaving Ellington, see his biography "With Louis and the Duke", p83. On the Sands of Time is again a genuine Ellington recording from 11Sep43.

I Don't Know What Kind of Blues I've Got is from 28Aug43. Frankie and Johnny is from 29May41.

Sophisticated Lady is from 5Sep43. Black and Tan Blues and Whispering Grass are believed to be from the same date and performed by the same orchestra, from the Chamber Music Society of Lower Basin Street, conducted by Paul Lavalle. Duke did not take part in these two selections.

Side B has only Ellington recordings: Take the "A" Train; Suddenly It Jumped; The Mood To Be Woood and C-Jam Blues are from the AFRS "Spotlight Bands" broadcast of 27Jun45.

I Can't Give You Anything But Love and It Don't Mean a Thing are from the "Saturday Night Swing Show" (Duke's 20th Anniversary Tribute) from 10May47.

New World A-Comin' is from the Treasury Show from 16Jun45. (See for discussions about the Temple LP also DEMS 82/3-5 and 98/2-20)

SH

Thanks so much for your answer it's great to have all that info! One question remains...What is the basis for saying that Black and Tan Blues and Whispering Grass come from the same session as Sophisticated Lady? I'd bet my knowledge of American Media that it isn't true (nothing to back it up with though...). The whole atmosphere is totally different. All the Chamber Music Society broadcasts I know (Sidney Bechet, Jelly Roll Morton) are very tightly scripted and don't allow for the vibrations (laughter, movement) one hears before Hodges says, in a very soft voice, The Whispering Grass. The broadcast has a wonderful sense of informality nothing like anything I can associate with Chamber Music Society of Lower Basin Street. What is the source, if I may ask? Betty RochÃ© on I Don't Know What Kind of Blues I've Got?, right? She was great... On the Sands of Time has no composer listing in discographies (I looked at them in a collectors store), but it should be marked somewhere that it's the theme from the Tchaikovsky Violin Concerto...

Anthony Coleman

The late Ellington collector Erich Wahl from Switzerland wrote on his Temple LP jacket Paul Lavalley with a question-mark. That's all I have. Betty RochÃ© it was! Thanks for the Tchaikovsky connection. SH

"On Display" 29Aug42 02/3 DEMS 14/2

See DEMS 02/2-16 and left column on this page

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 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), unlisted tune (Brown). Ref: The Cleveland Press, Cleveland News and The Cleveland Plain Dealer - August 29, 1942.

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 1st of April 1942 and that info could serve as a tip regarding the period when the Duke included the tune in his stage shows.

I suggest that you show the "On Display" trio of titles as "untraced stage show from untraced venue, Spring 1942."

Are you SURE that the two titles from "On Display" (given by Benny Aasland?) are the CORRECT titles?

Carl HÃ¶llstrÃ¶m

What if the unlisted tunes for Brown and Webster would have been Who Wouldn't Love You and I Don't Want To Walk Without You respectively? The unidentified title featured Chauncey Haughton. There was no selection for him in your listing. If there was one, different from the unidentified title, you would have a point. Now there is nothing that contradicts the possibility that after all the date is right.

The two identified titles seem to be correct. The recordings on Temple M-554 have been compared to the Strayhorn scores by Walter van de Leur. See Walter's "Something To Live For", p252 for Who Wouldn't Love You? and p221 for I Don't Want To Walk Without You.

SH

Up and Down, Up and Down

02/3 DEMS 14/3

Some people were disappointed that the original version was not included in the 1999 Columbia Stereo release but an alternate take with a different coda by Clark Terry, which does not incorporate his famous imitation of Puck's comment 'Lord What Fools These Mortals Be'. See 99/3-18 and 99/4-18/2. In DEMS 99/3-18, Sjeff mentioned the expected releases of a second production run of the "Such Sweet Thunder" album and the release of a double CD "A Drum Is a Woman". In both cases the original version of Up and Down, Up and Down would be included.

Jerry Valburn has sent this message to the Duke-Lym list. He included the same Columbia release in his column on p28 of this Bulletin. This is taken from Jerry's message:

Please be advised that Columbia (US) has recently released a new CD which includes the correct version of UP & DOWN, UP & DOWN, I WILL LEAD THEM UP & DOWN. The CD on Columbia/Legacy is titled "Ralph Ellison - Living With Music." It has catalog number CK 85935 and contains other interesting vintage tracks by Louis; Bessie; Basie; Billie and Lips Page. There are two other Ellington tracks on the CD, East St. Louis Toodle-O and Black and Tan Fantasy. A very nice collection in all.

Perhaps George Avakian can shed some light on the prospect of Columbia releasing A DRUM IS A WOMAN.

During Phil Schaap's tenure with the company, "Drum" was re-mastered and ready for release, even advertised with the Columbia/Legacy number. BUT it has NEVER happened.

Jerry Valburn

Tom Lord on CD-ROM

02/3 DEMS 15/1

See DEMS 02/2-4

Tom Lord's The Jazz Discography is available on CD-ROM. Apparently the CD includes all 26 volumes and is searchable! Peter MacHare

This is the end of Steve Voce's very enthusiastic review:

The 26 original volumes averaged out at \$60 each. This disc, containing every word, costs \$277 when bought on line through the web-site at <http://www.lordisco.com> (its well worth a visit just to look around).

Alternatively it can be ordered by mail, email, fax or phone. Here are some details. Lord Music Reference Inc., 1540 Taylor Way, West Vancouver, BC, Canada V7S 1N4, tel. 001.604-926-9953, fax 001.604-926-9822, e-mail:

lord@lordisco.com

Incidentally, those are US dollars. They are a modest outlay for the most amazing application of technology to our music that I have ever seen.

Steve Voce

Love Is a Wish for You **02/3 DEMS 15/2**

In "70 Years of Recorded Jazz", the Walter Bruyninckx work, there is a reference to a Duke Ellington composition that is not mentioned in the MIMM index.

Here is: Edward King and his American "Royal Orchestra" (Bernard Ette), Berlin August 1925

2831-B / Jig Walk - Charleston / Vox 1958

2832-B / Love Is a Just Wish for You / Vox 1971

2434-A / Jig Walk - Charleston / Vox 1995 (12 inch)

2441-A / Love Is a Just Wish for You / Vox 1995 (12 inch)

Note: Jig Walk and Love Is a Just Wish for You are Duke Ellington compositions and most likely, the first ever played on the continent of Europe.

I never heard about Love Is a Just Wish for You as a Duke Ellington composition.

Luis Contijoch

In Mark Tucker's "Ellington - The Early Years", pp132, 133 and 134 this is mentioned in Mark's description of the show "Chocolate Kiddies":

"Jim Dandy; With You and Jig Walk were copyrighted early in December 1925, more than six months after 'Chocolate Kiddies' opened in Germany."

"The back page of Jim Dandy says something about two additional Ellington-Trent songs. Incipits appear for Love Is a Wish for You and Skeedely-Um-Bum. The former is a waltz starting, like Jig Walk, on ii."

DEMS' comment:

Example 22 shows Love Is a Wish for You and Skeedely-Um-Bum, incipits from back page of Jim Dandy. Here we can read the first line of the tune: Love is just a wish for you To be with-in my arms This brings us even closer to the title you found in Bruyninckx, but there is more that indicates that we are dealing with the same song.

Mark again:

"Despite the advertisements, these songs seem not to have been published by Robbins. Neither appears in the Library of Congress copyright records nor survives in sheet-music form. However, soon after the 'Chocolate Kiddies' revue left for Europe, Jo Trent copyrighted Love Is Just a Dream of You (June 22, 1925), with no specific indication of composer. This may have become Love Is a Wish for You in its European incarnation."

"The success of 'Chocolate Kiddies' overseas inspired recordings of numbers from the show by several European artists. In August 1925 Bernard Ette's dance orchestra recorded Love Is a Wish for You in Berlin for Vox, which labelled the piece a 'Valse Boston'; ."

Where to go to find all these CDs?

02/3 DEMS 15/3

I very much appreciate your column "New Releases and re-releases" in each DEMS Bulletin, but where should we go to find these CDs? Joe Farrier

There must be many suppliers who have these CDs in their catalogues. I am personally very happy with Worlds Records in Novato, California. One can order by telephone: (800) 742-6663 or fax (415) 898-6348, visit the web-site www.worldsrecords.com or send an e-mail to info@worldsrecords.com.

Four times a year a catalogue is published with the latest additions to the stock.

In the June catalogue were three Ellington CDs mentioned: Love You Madly (02/2-25/3) with item code 36958 (\$16); Treasure Shows Vol. 5 (02/2-21/3) item code 37019 (\$24) and Live at Carnegie (02/1-19/1) with item code 36693 (\$25).

In the latest September catalogue are four Ellington CDs: Money Jungle (02/2-24/4) with item code 37127 (\$17); Neatwork, Volume 6 (02/3-19/1) with item code 36963 (\$16); Pablo, Alhambra (02/2-25/1) with item code 36936 (\$17) and Bluebird, Live and Rare (02/2-23/3) item code 36942 (\$41). All prices are without mailing expenses! New releases arrive daily and are posted weekly at the web-site.

SH

Genesis of Duke's career demolished

02/3 DEMS 15/4

Betty Knight reported from Washington that Louis Thomas's cabaret, the Oriental Gardens, on Ninth and R streets, N.W. has been razed. It was the oldest black cabaret in Washington. It is mentioned in MIMM several times and a picture of the interior is on p31. In spite of the fact that the city's preservation laws are among the strongest in the nation, the Consumers Affairs Department declared the building an imminent hazard, in which case the rules no longer apply. DEMS

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

02/3 DEMS 15/5

See DEMS 01/2-22/1; 01/3-10/3; 02/1-9/1

Here is what certainly must have been the last 78 rpm with the Duke: A vinyl pressing, issued by John R. T. Davies, in 1993 of the following Brunswick masters Oklahoma Stuff, E-31372-B (29oct29) and Maori, E-32448-B (20Mar30) on the flip side. The pressing is reported and discussed on page 240 in Storyville Magazine # 156. Carl HÅllstrÅ¶m**

Late correction

02/3 DEMS 15/6

To quote you from DEMS Bulletin 02/2-18/2: "It is never too late to correct an error".

Has the following ever been discussed in DEMS? With the 10th Anniversary issue of the Bulletin, 1989/1, a lot of high quality DIN A4 photo pages were included. Benny didn't mention it, but they actually first appeared in the Aasland-Valburn bio-disco "Duke Ellington - The Master / Variety period".

One picture, the upper half of a page of amusing snapshots of the Ellington band during the ferry trip from Copenhagen to Malm  in April 1939, has the following caption: "Leo Mathisen, Harry Nicolausson, Timme Rosenkrantz and Duke in Copenhagen 1939". The correct caption should be: "Danish bandleader Anker Skjoldborg, Harry Nicolausson [editor of the Swedish jazz periodical "Orkester Journalen" is the fellow wearing glasses], Baron Timme Rosenkrantz [smoking a cigarette] and Duke at a party at the St. Thomas night-club in Copenhagen, 31 May 50."

Carl H llstr m

Duke at the Hague, 10 Apr 39? 02/3 DEMS 16/1

See DEMS 02/2-18/1

Well, actually the band is standing at the train station in The Hague while waiting for a train to take them to Hamburg, where the transfer was to be made to a train to Copenhagen the first Swedish concerts took place in Malm  on 11 Apr 39, not in Stockholm.

And as for the photo of the band at the train station, I don't think it's Rex Stewart far left with the unknown (coloured) woman. Rex was a small, fat man. My first thought was coloured bandleader and pianist Freddy Johnson who lived in Holland at the time, and his coloured girlfriend Rosie Poindexter, who just might have been there to wish the Duke and the boys 'bon voyage'.

Carl H llstr m

I am convinced that many of you will have noticed that this picture could not be from 10 Apr 39.

It was certainly taken in DEN HAAG, The Netherlands, but the correct date must have been 24 or 25 Jul 33.

Three of the band-members present here were no longer with the band in 1939: Wellman Braud, Arthur Whetsel and Freddie Jenkins,

Please compare this picture with the 1933 photograph shown in Stratemann's "Day By Day", p66.

If you do this you will hardly miss another (and somewhat amusing) factor arguing for both photographs to be from the same period. Can one imagine Irving Mills wearing the same shoes in 1939 as he wore in 1933? On these photos he does...

I would suggest the following identification (left to right): Bessie Dudley; Freddie Jenkins; Fred Guy; Johnny Hodges; Joe Nanton (rear); Cootie Williams; Arthur Whetsel (squatting); Barney Bigard; Juan Tizol (squatting); Harry Carney; Duke; Irving Mills; Wellman Braud (rear); Sonny Greer (rear); Derby Wilson?; Otto Hardwick; Lawrence Brown (rear); Ivie Anderson.

Jean Portier

Duke Ellington Swings Through Japan 02/3 DEMS 16/2

See DEMS 97/4-5

Recently I watched attentively the videotape of "Duke Ellington Swings Through Japan". (See Klaus Stratemann, p487.)

After The Mooche (and unfortunately largely covered by talking) we have some 1:17 piano playing, originally shown in the old Desor as 939f Unknown Title with as structure: 26DE. This is deleted from the New DESOR 6450, but it sounds very much as belonging to "Ad Lib on Nippon".

I do not recognise this passage as being an excerpt from the last item on the Danish broadcast #26, which clearly is "Ad Lib on Nippon" Part 3: Nagoya playing for 5:38, now listed in the New DESOR as 6451a from Tokyo 1Jul64.

Can it be that this unknown 939f is what New DESOR lists as 6451b Unidentified "K" with a different structure?

Klaus GÅtting

No. Unidentified "K", 6451b has nothing to do with "Ad Lib on Nippon". The Unknown Title in the old Desor (939f) is replaced in the New DESOR because it is not a part of the concert. It is put in a separate session, 6449. It is however a segment of Nagoya, 6451a as you assumed. Actually, the segment in the video documentary just starts where the Danish broadcast ended. There are only a few overlapping bars. That makes the identification very hard. I noticed that Klaus Stratemann gives only 0:25 for the video segment. The total length of 6451a is 8:20. You have a total of 6:55 from two sources, the video (1:17) and the broadcast (5:38). Session 6449 should be deleted. SH

Undocumented interview 02/3 DEMS 16/3

I listened again to an interview of Duke by an unknown lady with a duration of %28:26 fading. It is not mentioned in DESOR or any other discography. My tape came from Ed Hausmann in Toronto with a quality of 5 to 6 (scale 10).

The subject of the interview is largely Sacred Concerts and Freedom and very obviously it was made one night after a performance of a Second Sacred Concert.

The tape has some piano playing/illustrations interspersed:

- 0:02-0:24 (= 0:22) In the Beginning God (partly over talk, from record ?)
- 5:25-5:40 (= 0:15) It's Freedom
- 15:27-15:30 (= 0:03) first six notes from In the Beginning God
- 24:00-26:55 (= 2:55) Medley: I Got It Bad, I'm Beginning To See the Light, Mood Indigo, Don't Get Around Much Anymore, Caravan, Sophisticated Lady, Solitude, It Don't Mean a Thing, Satin Doll, I Let a Song Go Out Off My Heart.

Duke's answers are not of great help in identifying the place and the date apart from these responses:

- "just did 4 weeks in Vegas" (= 12Mar-3Apr68) and "one day at White House playing for the president of Liberia" (= 27Mar68)
- "that Grace Cathedral" (at 2:45 on my tape), this might be understood as if Duke talked after just having performed there (on 16Apr68 ?)
- "we played Sacred Concerts at Coventry, Fifth Avenue Presbyterian Church in NY, Emmanuel Temple in Beverly Hills" (OK, all this was before 1968)
- "BS died 1st of May LAST year" (= 1967)
- "Lucky Roberts died THIS year" (= 5Feb68)
- "Sacred Concert as you heard tonight"; which means earlier the same day (at 7:18 on tape)

Many years ago this tape found its way into your collection and your corresponding sheet said: "1968, unknown lady, later than 2Feb68, possibly made outside of USA. Canada ?"

My original files said: Buffalo? Canada? NY ?

There are not so many occasions in 1968 where one would expect a Sacred Concert to be followed by a long interview. I see three: 16Apr68 at Grace Cathedral/Frisco, 7May68 in Milwaukee and 7Jul68 in Stratford Ontario.

I believe that we have here a hitherto undocumented INTERVIEW from 7Jul68 Stratford Ontario, Canada.

My reasons:

- this was the ONLY Sacred Concert OUTSIDE the USA during this period (Stratemann)
- my tape came from Ed Hausmann in CANADA
- the interviewer (NOT Helen McNamara, I think) says having seen TWICE the show "Pousse CafÃ©", which was premiered in TORONTO Jan66, then played in Detroit and (only 3 times!) on Broadway (see Stratemann p533).

Klaus GÃ¶tting

Money Jungle **02/3 DEMS 16/4**

See DEMS 02/2-24/4

Michael Cuscuna writes in his liner notes that "Now, all of the releasable music is here (...)". I'm afraid not. In the next reissue he'll be obliged to present (at least) three takes of A Little Max. And maybe the vaults will contain a few more unknown gems. Louis Tavecchio

Only three complete takes of A Little Max and one first take of Fleurette Africaine have not been used. Everything else was done in the one or two takes that appear on the latest CD. Michael Cuscuna

Maurice Chevalier **02/3 DEMS 17/1**

Thank you very much for the booklet "The Famous Cotton Club". My attention focused on the item "Duke Ellington to make national tour" on p18, where is written: ". where he supported Maurice Chevalier, popular French stage and screen star".

Immediately a question comes to me: is there any broadcast of these shows (with Chevalier accompanied by Duke) on record?

I have a Chevalier biography, where the Duke/Chevalier meeting is described. The book is titled "Maurice Chevalier - Le sourire de Paris" by Daniel Ringold and Philippe Guiboust (musique TF1 Editions).

I quote (and translate):

"The show Chevalier was planning would have to be played in one of the C.B.Dillingham theatres, the Fulton Theatre with a capacity of thirteen hundred people. Maurice intended to split the evening into two parts. During the first part, a great jazz orchestra would occupy the stage. During the second part, the orchestra would step down into the pit and accompany the songs by Chevalier, who would be alone on stage.

There remained the problem: which orchestra? Fred Waring and his Pennsylvanians? Ted Lewis? Maybe the famous Paul Whiteman?

One evening, Dillingham took Chevalier to the Cotton Club in Harlem, the black ghetto of the New York metropolis, to listen to a jazz-band conducted by an extraordinary piano-player, who was starting to become well-known: Duke Ellington.

Impressed by the musicality and the swing of Ellington, Maurice decided that Duke's should be the orchestra to accompany him in the Fulton Theatre. But in 1929 segregation was still very widespread in the U.S.A. Duke had never crossed the border between Harlem and the rest of New York, and had never played on Broadway. Dillingham explained to Maurice the risks involved with engaging Ellington. The show could be boycotted. But Maurice would not listen:

'Listen Dillingham, it is very simple! I am Maurice Chevalier and I am French. I want that orchestra to accompany me. I am French and I do not know the American racial prejudices! Either Ellington is with me, or I do not sing and I cancel the show, that's all!'

Dillingham gave in and agreed to hire Ellington. Maurice sent for Duke and the musician became overwhelmed by joy and enthusiasm. And the show took place.

The theatre was sold out one week in advance. It is in the Fulton Theatre, thanks to Maurice Chevalier's determination, that Duke started his glorious career. One of the greatest names in jazz took off that night."

I read in another book - biography - (I had not the opportunity to buy it) Chevalier's appreciation of the Ellington orchestra's accompaniment. It went like this: "I do not understand how they handle their horns to make such exciting, driving music".

I figured that you could be interested in these stories.

Bernard Dupuis

Thank you Bernard for these interesting quotes from Chevalier's literature. However, like many other biographies this one is not fully accurate. Duke played in the Ziegfeld Theatre on Broadway 111 performances between 2Jul and 5oct29. The two weeks at the Fulton were between 30Mar and 13Apr30.

DEMS

Newport 3Jul58 02/3 DEMS 17/2

See DEMS 02/1-16/5

I think we can correct the title given as La Grande Romp to Le Grand Rond.

In 1974 a kind of bonus LP (not for sale) by a discrete French label had 6 of the titles mentioned and spelled the last one as Le Grand Rond.

The LP's reference was DISC-RET 1974 (sic!); I hold a copy.

Also on a very old private tape I have this same title listed as Le Grand Rond with this spelling.

By the way: Le Grand Rond makes some sense in French (something like "the large circle"). "La Grande Ronde" also would also mean something like "the great ball/dance".

La Grande Romp on the other hand does not make any sense.

Jean Portier

Well there is a title, The Romp, by Ben Webster's All Stars on 20Aug45. My dictionary gives me some translations into my own language and my thesaurus gives my quite a few synonyms some of which sound familiar from other titles: lark, party, good time, hop, frolic, play, caper, bash.

SH

Summertime '58

02/3 DEMS 17/3

This is the title of a CBC television program in 1958. Duke's participation in the show on 31Jul58 is documented in Klaus Stratemann, p390. David Palmquist wants to be credited for discovering this previously undocumented session, or really his friend Reimut should be credited for calling him to tell him about the show a half hour before it started (on television) on 16Aug02.

I recorded this show earlier on 7Mar02. The one hour show was titled "Buried Treasures" and it contained recordings made of black artists appearing for CBC Television in the early years. It was put together for the occasion of CBC Television's 50th anniversary. The program was hosted by Molly Johnson.

The first part was Duke's contribution to the 1958 CBC show "Summertime '58". He played together with Johnny Hodges, Harry Carney, Jimmy Woode and Sam Woodyard: I'm Beginning To See the Light; Sophisticated Lady; Caravan; I Got It Bad; I Let a Song Go Out of My Heart and Don't Get Around Much Anymore.

The following "Buried Treasures" were recordings of Cab Calloway, Ella Fitzgerald, Billy Eckstine, Sarah Vaughan, Nat King Cole, Dinah Washington, Marion Anderson, Sammy Davis Junior (with Perdido) and Della Reese.

The closing item was again an Ellington performance of Sophisticated Lady, taken from the 2Sep64 recording for the CBC with Byng Whitteker.

Bill Morton

Wellman Braud or Billy Taylor?

02/3 DEMS 17/4

Has the presence of Wellman Braud on the session of 15Nov28 (at least on Bandanna Babies and Diga Diga Doo) ever been seriously disputed? The whole focus, both rhythmically and in terms of pitch, has always seemed more "sophisticated" than what one is used to from Braud. I A-B'ed these tracks with two great Braud performances - Freeze and Melt (4Apr29) and That Rhythm Man (28May29). I also played them for my girlfriend, who is a string player (cellist). The difference seems obvious to us both. Once I saw Billy Taylor listed as the tuba player on the 30oct28 session (I don't remember where). Was he playing string bass that early? The bass player certainly sounds like the Taylor of, for example, Harmony in Harlem (20Sep37). I don't say it's him - but I'm pretty sure it ain't Braud...listen to tone, intonation...check it out...

Anthony Coleman

Billy Taylor was mentioned as (probably) the tuba player on 30oct28 by the old Desor (entry 39). The New DESOR has Wellman Braud (entry 2812). Timmer 1st, 2nd and 3rd edition had Billy Taylor; 4th edition has Wellman Braud.

DEMS

Duke Ellington Treasury Shows, Vol. 5

02/3 DEMS 18/1

See DEMS 02/2-21

There is another error in the liner-notes. Ray Nance was not in the band after 1oct45. He left between 1 and 4oct45. On 1oct he could still be heard and on 4oct he was apparently absent.

Hans-Joachim Schmidt

What happened to DETS 6?

02/3 DEMS 18/2

Jerry Valburn seems to have overlooked DETS 903-9006 in his regular listings of "New Ellington CD Releases". Can it be included - for the record - in his next report?

Dennis Askey

This is taken from an e-mail from Jerry Valburn of 9Aug02: Just last week I received a print-out of the liner notes with multiple errors. I am faxing them the corrected pages this weekend and I HOPE they can get everything going. With schedules I think we are looking at the first weekend in September for the European release of DETS 903 9006. That's how it goes!"

Jerry Valburn

We just read in the TDES Newsletter from Dec02 an article written by Richard Ehrenzeller, telling us that DETS 6 is out. It contains the broadcasts of 16Jun, 23Jun and 28oct45. It is still missing in Jerry's column (See pp28/30).

DEMS

Echoes of Harlem rehearsals

02/3 DEMS 18/3

See DEMS 02/2-22/2

I agree with Luciano. The recording seems clearly to belong to the 19Jan38 Rug Cutters session. I can explain all the clues for this...the sound of the timpani, Duke's playing of the transition between the A theme and the B theme, Cootie's deliberation in his playing of the theme... Was that by any chance the same date when Leonard Feather recorded I've Got To Be a Rug Cutter and Untitled Blues in B Flat by Cootie on trombone? Just curious... Anyway, the band had Echoes of Harlem more - or - less in it's repertoire for over 2 years by then, so I was surprised that it would be so much trouble to put it together, even in a small band version.

Anthony Coleman

Here are my notes of the Leonard Feather recordings:

Dick Bakker gave Feb37 as date, and suggests that the notes in DEMS 86/3-1 and 87/1-2 are referring to this recording.

Steven Lasker suspected that this recording was made at either the 5Mar or 8Mar37 session. See Klaus Stratemann p140. Steven changed his mind after having spoken with Leonard Feather, who played both

selections at Ellington '92 on 30May92 and placed it in time as Dec36. In Comments on Timmer's 4th edition p7 Steven Lasker wrote:

"Considering the dates when Ellington recorded for A.R.C. in New York and Leonard was also in town, I think it likely that Feather's disc of I've Got To Be a Rug Cutter and Untitled Blues in B Flat was cut during the spring of 1938, probably either on 24Feb or 3Mar38. In any case, 1936 and 1937 can be ruled out as possible dates."

I share your surprise about the rehearsals for Echoes of Harlem after two years of practice, that's why I still believe that the date was some time around Feb36.

SH

Cootie's rehearsal of Echoes of Harlem is much closer to his interpretations of 1938, not only the studio session but also the Cotton Club broadcast. He has made the work his own, he inhabits it the way a great actor becomes his/her role; the way he sings his part on the rehearsal disc, the way he says "I know what I want!" is indication enough of this. On the original, great as it is, there is some element of straight reading. I could certainly go on, almost note for note, about this (not that there are so many notes on the rehearsal disc!)

Anthony Coleman

One Night Stand #764

02/3 DEMS 18/4

See DEMS 02/2-6/2

DETS double CD Vol. 5 contains two selections from this ONS broadcast: the second one is Let the Zoomers Drool. It is the last title in the broadcast. It does not follow the description in the New DESOR on page 994 (4583k). It ends like this: 3Â°10BAND,%.

Also the LP Joyce 1071 does not follow the DESOR description. We have: 3Â°11BAND,%, which is followed by a voice saying "This is the Armed Forces Radio Service." During this announcement the music is completely muted. After the announcement we hear a repeat as follows: 2Â°(nc)%,9AS,4BAND,12CA;3Â°6BAND,%.

However, the description in the New DESOR is correct. If we listen to the One Night Stand broadcast on our tape it ends indeed like it is described in DESOR: 3Â°16BAND,8HC,2BAND,%. We hear another voice saying: ". up for another One Night Stand and we wind up another session with Duke Ellington and his Orchestra playing from the Club Zanzibar in N.Y.C. Featured vocalists were Joya Sherrill and Albert Hibbler. This is the Armed Forces Radio Service." The text in Italics is spoken without music on the background. The first sentence is spoken over the end of the original recording and starts at the end of Harry Carney's solo. After the muted period we hear a repeat as follows: 2Â°(nc)%,12AS,4BAND,12CA;3Â°8BAND,%. This is also indicated in the New DESOR page 1307, where we find a second mention of Let the Zoomers Drool.

It seems obvious what has happened here. The versions on Joyce and on DETS are edited from the original ONS version. The Joyce version must have been used for another broadcast for which the mention of ONS had to be deleted. It is strange that the repeat after the closing announcement was not taken from the repeat after the ONS bc, which started with the last 12bars by Al Sears, but from the original broadcast again. There are not more than 7 bars by Al Sears free of speech and the Joyce version has 9 bars by Al Sears free of speech.

Another broadcast that comes to mind is ONS #800, but it does not make sense to edit the end of the closing selection. There was nothing wrong in the closing statement.

Hans-Joachim Schmidt

Mood Indigo again

02/3 DEMS 18/5

See DEMS 02/2-4/Q4

You wrote: "Most releases of this Snader Transcriptions session contain an edited version from Columbia Masterpieces album (5017b)" Does this mean that it is then not a Snader transcription but a false representation?

Lance Travis

Yes that's what it is. This is quoted from a 10Mar82 letter by Klaus Stratemann to me: "New World 5043 does indeed contain a totally different version of Mood Indigo. It is a heavily edited version of the commercial Columbia recording of 18Dec50 as released on the "Masterpieces" LP. They edited the entire main section, leaving only the beginning and the end intact 1. Admittedly a fine job of editing, but nevertheless, piracy. The reasons seem clear: When the fault on the original Camay release had been detected 2, they tried to correct this for the subsequent British equivalent release but could not get hold of an original Snader soundtrack from Mood Indigo, took an easier way out."

1 The beginning and the end of the Columbia recording were left intact.

2 The fault on the original Camay 3043 is the fact that on this LP Mood Indigo was missing and Sophisticated Lady appeared twice.

SH



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/3 December 2002 - March 2003

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Part 3. NEW RELEASES AND RE-RELEASES

Neatwork RP 2042

Duke Ellington Vol 6 1937-1938

Alternate takes in chronological order

02/3 DEMS 19/1

The sixth CD in the Neatwork series covers the same period as Classics 687 and 700 and the first part of Classics 717. None of these releases were mentioned in DEMS Bulletin, which is why we will also mention occasional peculiarities on the Classics CDs between { }. This will not include eventual errors in the personnel listings.

687.

20May37, Peckin' (-2); Peckin' (-3). Vocal on all three takes is by Cootie Williams with members of the band as choir.

8Jun37, All God's Chillun Got Rhythm (19-2); All God's Chillun Got Rhythm (20-2); Alabamy Home (-2).

16Jun37, Got [sic] It Southern Style (-2); Moonlight Fiesta (-1); Sponge, Cake and Spinach (-2); If You're Ever in My Arms Again (-2).

7Jul37, Back Room Romp (-2); Swing, Baby, Swing (-2); Sugar Hill Shim-Sham (-2); Tea and Trumpets (-2 and -3 are very different. This is -3 and not --2).

20Sep37, Diminuendo in Blue (-2); Crescendo in Blue (-2); Harmony in Harlem (-1), this is the edited version as on the CBS releases, in which Johnny Hodges' first solo, 14 bars pass between 1st and 2nd, is replaced by his solo in take (-2).

Still missing:

12Jun37, Frolic Sam, released on Soundcraft LP 1013.

late Jun37, from Soundtrack of Paramount Pictorial Magazine #889, "Record Making with Duke Ellington and His Orchestra": Oh, Babe! Maybe Someday; Daybreak Express, released on Video Storyville 6033.

7Jul37, Tea and Trumpets (-2), released on R/V Records CD 1001.

20Sep37, Harmony in Harlem (-1), the unedited version as on Raretone 23002, which has a short interruption at the end of Johnny Hodges' first solo.

700.

19Jan38, Lost in Meditation (-1); Echoes of Harlem (-1, first 2 notes of intro are missing).

2Feb38, Riding on a Blue Note (-2); The Gal from Joe's (-2).

24Feb38, If You Were in My Place (-1, the beginning up to the 10th bar of Hodges' solo is taken from take -2); Skrontch (-1).

3Mar38, I Let a Song Go Out of My Heart (-1); Braggin' in Brass (-2).

Still missing:

19Jan38, If I Thought You Cared (-2), released on R/V Records CD1001. {Drummer's Delight and If I Thought You Cared were recorded on 19Jan38, not on 18Jan38}

24Feb38, two more recordings were made at this session especially for Leonard Feather. The first one, I've Got To Be a Rug Cutter, was released on Jazz Panorama 14; the second with Cootie Williams on trombone, Blues in B- Flat, was played by Leonard at the Ellington Conference in Copenhagen on 30May92.

24Mar38, Harmony in Harlem and If Dreams Come True, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132; If You Were in My Place; Oh Babe, Maybe Someday and Dinah's in a Jam, released on LP Jazz Archives 12 and CD Archives of Jazz 3801122.

717.

7Jun38, Rose of the Rio Grande (-2).

Still missing:

17Apr38, You Went to My Head and Downtown Uproar, released on LP Jazz Archives 12 and CD Archives of Jazz 3801122; Three Blind Mice, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132.

24Apr38, Demi-Tasse; Azure and Carnival in Caroline, released on LP Jazz Panorama 14; Dinah's in a Jam, released on LP Jazz Panorama 14, LP Jazz Archives 13 and CD Archives of Jazz 3801132; On the Sunny Side of the Street, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132.

29Apr38, Chatter Box, released on CD Jazz Unlimited 2069.

1May38, Harmony in Harlem; At Your Back and Call; The Gal from Joe's and Ridin' on a Blue Note, released on LP Jazz Archives 12 and CD Archives of Jazz 3801122; If Dreams Come True, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132.

5May38, Lost in Meditation, released on LP Jazz Panorama 14.

8May38, Oh Babe! Maybe Someday, released on LPs Jazz Panorama 14 and Max 1002; I Let a Song Go Out of My Heart, released on LP Max 1002.

15May38, If Dreams Come True; Birmingham Breakdown and Rose Room, released on LP Jazz Archives 12 and CD Archives of Jazz 3801122; Echoes of Harlem; It's the Dreamer in Me; Demi-Tasse and Lost in Meditation, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132.

22May38, East St. Louis Toodle-O; Jig Walk; In a Sentimental Mood; I'm Slappin' Seventh Avenue; Lost in Meditation; Alabamy Home and If You Were in My Place, released on LPs Jazz Panorama 14 and Max 1002.

29May38, Prelude in C Sharp Minor and Rockin' in Rhythm, released on LP Jazz Archives 13 and CD Archives of Jazz 3801132.

Neatwork RP 2048

Duke Ellington Vol 7 1938-1940

Alternate takes in chronological order

02/3 DEMS 19/2

The seventh CD in the Neatwork series covers the same period as Classics 717, 726, 747, 765, 780, 790, 805 and the first part of Classics 820. None of these releases were mentioned in DEMS Bulletin, which is why we will also mention occasional peculiarities on the Classics CDs between { }. This will not include eventual errors in the personnel listings.

717.

7Jun38, Pyramid (-2).

22Jun38, You Walked Out of the Picture (-1); Lost in Meditation (-1).

Still missing:

25Jun38, Frolic Sam, released on LP Jazz Panorama 14.

726.

9Aug38, Prelude to a Kiss (-2).

2Sep38, Mighty Like the Blues (-1).

19Dec38, T.T. on Toast (-2); Battle of Swing (-1).

Still missing:

2Sep38, Boy Meets Horn (-1), released on R/V Records CD 1001 (as Stew Burp). {Released on Classics as Twits and Twerps}.

6oct38, Demi-Tasse and I Let a Song Go Out of My Heart, released on CD Jazz Unlimited 2069.

{20Dec38, I'm in Another World; Hodge-Podge; Dancing on the Stars; and Wanderlust are on Classics on 19Dec38}

747.

21Dec38, Mobile Blues (-1).

22Dec38, Blue Light (-1); Slap Happy (-2). Both Neatwork and Classics suggest that Blue Light is the same as Transblucency. That is an overstatement.

28Feb39, She's Gone, previously released on Classics 747.

Still missing:

28Feb39, Ain't the Gravy Good? (-2) is not on Neatwork as claimed! It was released on LP Blu-Disc 1003. On track 11 of Neatwork is put erroneously She's Gone from the same session.

15Mar39, Jazz Potpourri; Lady in Doubt; Demi-Tasse; Jeep's Blues; Old King Dooji; Azure and Harmony in Harlem, released on CD Jazz Unlimited 2069.

20Mar39, Subtle Lament, released on double LP Smithsonian 010 and on CD R/V 1001.

765.

20Mar39, Lady in Blue (-2).

21Mar39, Savoy Strut (-2); Portrait of the Lion (-2).

Still missing:

29Apr39, Serenade to Sweden; Rockin' in Rhythm and In a Red Little Cottage, released on LP Max 1001 and CD Caprice 21452.

28May38, Pussy Willow, released on LP Bandstand 7128.

780.

14oct39, I Never Felt This Way Before(-B); Tootin' Through the Roof(-B). Neatwork credits Harry Carney on bass-clarinet in I Never Felt This Way Before. That seems wrong. I only hear Barney Bigard on clarinet.

Still missing:

6Jul39, East St. Louis Toodle-O; Jazz Potpourri; Something to Live For; Old King Dooji; In a Mizz; Rose of the Rio Grande; Pussy Willow; You Can Count on Me and Way Low, released on LP Max1002 and CD Jazz Unlimited 2022. {The correct recording date for Night Song is 21Jun39, not 22Jun39 as wrongly claimed by Classics' liner-notes and in all discographies.}

790.

Still missing:

1Nov39, Pyramid; Pussy Willow and I'm Checking Out-Goom Bye, released on LP Jazz Moderne 003.

24Nov, I'm Checking Out-Goom Bye, released on LP FDC 1023 and LP Raretone 23004; Tootin' Through the Roof, released on LP FDC 1023; The Sergeant Was Shy, released on LP Raretone 23004.

8Jan40, The Sergeant Was Shy, released on LP Max 1003.

9Jan40, East St. Louis Toodle-O; Me and You; Grievin'; Little Posey; My Last Goodbye; The Gal from Joe's; Tootin' Through the Roof; Day in, Day out and Merry Go Round, released on LP Collector's Classics 16 and CD Jazz Unlimited 2022. {Mardi Gras Madness and Watch the Birdie belong to the session of 15Feb40 and not, as Classics claims, to the 14Feb40 session.}

805.

6Mar40, Ko-Ko (-1).

28May40, Dusk (-2).

24Jul40, Sepia Panorama (-2).

Still missing:

10Jun40, East St. Louis Toodle-O and Never No Lament, released on CDs Jazz Unlimited 2043 and 2069; Ko-Ko; Blue Goose; So Far, So Good; Cotton Tail; Jack the Bear; Boy Meets Horn and The Sergeant Was Shy, released on LP Queen Disc 7 and on CDs Jazz Unlimited 2043 and 2069; Concerto for Cootie, released on LP Queen Disc 7 and on CDs Musica Jazz 1101, Jazz Unlimited 2043 and 2069.

820.

1oct40, Pitter Panther Patter (-1); Body and Soul (-1); Body and Soul (-2); Sophisticated Lady (-1); Mr J.B.Blues (-2). {Classics 820 has indeed take -1 of Mr J.B.Blues and not take -2 as claimed at one place in the liner- notes. In the discographical section the take number is correct: -1.}

Still missing:

29Jul40, Harlem Air-Shaft and All Too Soon, released on LP Everybodys 3005 and CD Natasha Imports 4016; Ko-Ko, released on LP Jazz Supreme 705.

30Jul40, Rose of the Rio Grande and Warm Valley, released on LP Everybodys 3005 and CD Natasha Imports 4016.

17Aug40, Ridin' on a Blue Note and Boy Meets Horn, released on LP Everybodys 3005 and CD Natasha Imports 4016.

19Aug40, Rose Room and Stompy Jones, released on LP Everybodys 3005 and CD Natasha Imports 4016.

6Sep40, Sepia Panorama and Concerto for Cootie, released on LPs Max 1001 and Jazz Supreme 704.

7Sep40, Sepia Panorama and St. Louis Blues, released on LP Jazz Guild 1006; The Gal from Joe's; Me and You and Echoes of Harlem, released on LP Jazz Supreme 705; Stompy Jones, released on LPs Jazz Guild 1006 and Rarities 70; In a Mellow Tone, released on LPs Jazz Guild 1006, Rarities 70 and Max 1003; Chatter Box, released on LPs Jazz Guild 1006 and Max 1003.

10Sep40, Sepia Panorama; Rumpus in Richmond; You Think of Everything; My Greatest Mistake; Bojangles; Azure and Five O'Clock Whistle, released on LP Jazz Supreme 704.

11Sep40, Tootin' Through the Roof; So Far, So Good; The Mystery Song and Warm Valley, released on LP Jazz Supreme 704; April in Paris and Whispering Grass, released on LPs Jazz Supreme 704 and Rarities 56.

12Sep40, Madame Will Drop Her Shawl; Blue Goose; All Too Soon and Rockin' in Rhythm, released on LP Jazz Supreme 704; Slap Happy, released on LPs Jazz Supreme 704 and Max 1003.

13Sep40, Solid Old Man; Maybe; Oh Babe! Maybe Someday; Blueberry Hill and Harlem Air-Shaft, released on LP Jazz Supreme 705.

21Sep40, Jig Walk, released on LP Everybodys 3005 and CD Natasha Imports 4016.

26Sep40, Little Posey and Warm Valley, released on LP Everybodys 3005 and CD Natasha Imports 4016.

??Sep40, Stardust; Subtle Lament; It's the Same Old Story; Cotton Tail; Lady in Doubt; The Sergeant Was Shy and Black Beauty, released on LP Jazz Supreme 705.

3oct40, In a Mellow Tone, released on LP Jazz Supreme 705 and Ring Dem Bells, released on LPs Jazz Supreme 705 and Queen-Disc 007.

Storyville 101 8359
Duke Ellington at the Hurricane
featuring Ben Webster
02/3 DEMS 20/2

This CD is scheduled for a December 2002 release (at least in selected European countries). It contains the complete broadcasts of 3 and 4Apr43, and six titles out of the 6Jun43 "Pastel Period" broadcast.

3Apr43: Take the "A" Train (opening theme); Hayfoot, Strawfoot; It Can't Be Wrong; What Am I Here For?; Main Stem; Could It Be You?; Goin' Up; Don't Get Around Much Anymore; Nevada; Things Ain't What They Used To Be (closing theme).

4Apr43: Take the "A" Train (opening theme); Don't Get Around Much Anymore; Main Stem; I Don't Want Anybody at All; Johnny Come Lately; Things Ain't What They Used To Be (closing theme).

6Jun43: Moon Mist (opening theme); You'll Never Know; Tonight I Shall Sleep; I Don't Know What Kind of Blues I Got; Don't Get Around Much Anymore; Moon Mist (closing theme).

There is a 20 page booklet and Ken Steiner has written the notes.

Carl HÅllstrÅm

The 3Apr43 broadcast was issued (by Benny Aasland) in 1979 on the LP Azure 431; the 4Apr43 broadcast was issued in 1977 on the LP Rarities 56 and the complete 30' broadcast of 6Jun43 was discovered by DEMS member Dennis Askey in 1997 on a real bootleg LP, "Duke Ellington Pastel Period".

You'll Never Know and Tonight I Shall Sleep have been released previously on LP Jazz Archives 15.

DEMS



Masters of Jazz double CD R2CD 8028
Billy Strayhorn
02/3 DEMS 21/1

CD 1:

15Feb41, Take the "A" Train. 21Mar39, Something To Live For. 12Jun39, I'm Checkin Out-Goom Bye. 14oct39, Grievin'.

16oct39, Your Love Has Faded. 22Nov39, Lost in Two Flats.

14Feb40, Tapioca. 2Nov40, Day Dream. 15Feb41, After All.

5Jun41, Just A-Sittin' and A-Rockin'. 2Jul41, Clementine.

3Jul41, Passion Flower.

17Sep41, Chelsea Bridge; Love Like This Can't Last.

29Sep41, Noir Bleu. 2Dec41, Raincheck.

26Jun42, My Little Brown Book; Johnny Come Lately.

24Jul45, Balcony Serenade. 10Jan46, Tonk; Drawing Room Blues.

17Jul46, Double Ruff; A Flower Is a Lovesome Thing.

CD 2:

3Sep46, Midriff. 5Dec46, Flippant Flurry.

11Dec46, Overture to a Jam Session. Late 47, Charlotte Russe.

9Jun47, Violet Blue. 11Nov47, Progressive Gavotte (-1).

20Nov47, Once Upon a Dream (-1). 27Dec47, Snibor; Triple Play. 13Nov48, Paradise; Lush Life. 25Nov48 1, Brown Betty.

1947 2, Halfway to Dawn; Tailspin. 10Jan46, Gone with the Wind. 28oct40, Chloe. 6oct47, Maybe I Should Change My Ways (-2).

1 The date of 25Nov48 for Brown Betty must be wrong. We suspect that this recording is from 10Dec48.

2 There were two takes made of Halfway to Dawn. We cannot specify which one this is. The date must have been in 1948 (see DEMS 99/3-16/2)

DEMS

Prism Leisure Corporation PLATCD 501

The Jazz Master Series

"The Duke at His Best"

02/3 DEMS 21/2

This CD is not of any unique specific interest, but another compilation of the early 40's masterpieces. Except also to say that it cost around \$US 3.00. I bought a few to give to friends knowing that now when I visit, I can be entertained with music that I like. Here are the 24 titles and dates:

15Feb41, Take the "A" Train. 4May40, Never No Lament.

1Dec44, I'm Beginning To See the Light (-2).

14Feb40, Solitude. 11May45, Caravan. 21Jan42, Perdido (-1).

5Jun41, Just A-Sittin' and A-Rockin'. 10May45, Prelude to a Kiss.

30Jul45, Things Ain't What They Used To Be. 14Feb40, Sophisticated Lady. 5Sep40, In a Mellow Tone.

15Mar40, Conga Brava; Concerto for Cootie. 26Jun41, I Got It Bad (-1). 4May40, Cotton Tail. 6Mar40, Ko- Ko (-2).

22Jul40, Harlem Air-Shaft. 14Feb40, Stormy Weather.

28oct40, Chloe.

21Jan42, C-Jam Blues.

26Jun42, Main Stem.

6Mar40, Jack the Bear.

2Dec41, Raincheck.

2Jul41, Jump for Joy (-2).

It is interesting to compare the reproduction with the recent Dreyfus release. The sound on Prism CD is flat in comparison with the Dreyfus issues. On the latter, each track has been lovingly cared for and individually engineered.

The cheaper Prism edition has a rather lacklustre sound quality which lends itself to be used for background music, should any unknowing soul wish to do so. For Ellington's music is made for "thinking listening".

Even so my experience with my selfish gifts has shown that even people who did not know his music can now boastfully recognise a few tunes.

Lance Travis

RCA Bluebird's Best Series 09026639972**Duke Ellington "Jazz Caravan"****02/3 DEMS 21/3**

RCA is bringing out this CD over here in their 'Bluebird's best' series. Tracks: Take the "A" Train; Creole Love Call; The Mooche; Shout 'Em Aunt Tillie; Creole Rhapsody; Rude Interlude; Rumpus in Richmond; Concerto for Cootie; Dusk; Me and You; Transblucency; Tonk; Caravan; Depk; The Majesty of God; Medley: East St Louis Toodle-O - Lot O' Fingers - Black and Tan Fantasy. Steve Voce

Compact Cassette**American Jazz & Blues History Vol. 23****Phonic PHC 2523 (P) 1979****Madrazo, 14; Barcelona-6; Espa□a****02/3 DEMS 21/4**

I expected to find on this cassette as mentioned on its cover and labels the 10 Standard Radio Transcriptions from 3Dec41 as previously issued on Standard (ET) P-183, Tax (LP) m-8037 and Temple (LP) M-550, but the 12 selections on my tape are completely different. I found this cassette in a charity shop, in a box full of old tapes. Lloyd Mair

DEMS does not have files about commercially issued compact cassettes and reel to reel tapes. These releases are also not mentioned in the discographies. We suspect that a mistake was made by putting the wrong cover and labels on this cassette. In that case there could have been released another cassette by this company under a different number and with the following selections as found on your copy:

22Mar27, East St. Louis Toodle-O. 26oct27, Black and Tan Fantasy; Creole Love Call. 30oct28, The Mooche. 10Dec30, Mood Indigo.

16Jan31, Rockin' in Rhythm (-1). 16Jun31, Echoes of the Jungle.

15Aug33, Harlem Speaks. 14May37, Caravan. 15Mar40, Conga Brava.

4May40, Cotton Tail. 15Feb41, Take the "A" Train.

DEMS

Direct Source Special Products Inc.**at A&B; Sound CD LGT 14352****Big Band Legends The Best of DE****02/3 DEMS 21/5**

David Palmquist reported to have found this CD for 5.29 Canadian dollars. All 12 tracks are also on the CD TKO Records 30042 (See DEMS 97/4-6/4 and 98/2-16/3). We have not listened to this Direct Source CD but it is safe to say that this is a correct listing of the selections:

The only genuine Ellington recording :

1. Take the "A" Train, Newport 3Jul66

Cat Anderson group, late 1959 with Ray Nance, Quentin Jackson, Budd Johnson, Leroy Lovett, Jimmy Woode and Sam Woodyard:

2. Ac-cent-tchu-ate (The Positive). (See 02/3-11/4)

3. Summertime. 7. Between Some Place Goin' No Place.

Cat Anderson group, same personnel except Rudy Powell in and Budd Johnson out:

5. Chelsea Bridge. 11. Love in Essence.

Dick Vance, his trumpet and his orchestra:

4. Sittin' On a Tree. 6. Savoy Non-Stop. 8. Roof Top.

9. Coffee Mornin'. 10. Dick's Boogie. 12. Dedicated to Duke.

Verve (G) 516 338 - 2

Duke Ellington Jazz Masters # 4

02/3 DEMS 21/6

I am referring to DEMS 93/4-2, where Benny Aasland gave a description of this CD. According to Benny, the CD carries only 12 tracks. My copy, dated 1994 carries an extra track: Rockin' in Rhythm (4.06). The playing time noted in DEMS is the same as in the booklet: 69.57. My timing in the CD-player gives 70.14. Is this just an omission from the published details, or were there two differing issues? Lance Travis

No, only one version has been issued. Here are the titles in chronological sequence, followed by the track numbers.

27Jun57, Caravan (9).

2Sep57, Total Jazz (10).

20Feb59, St. Louis Blues (7); Loveless Love (5).

26Feb59, Stompy Jones (8); Goin' Up (6).

4Jul59, Take the "A" Train (1); Rockin' in Rhythm (13); Flirtibird (3); Perdido (11).

26Jul66, Diminuendo in Blue and Wailing Interval (4).

27Jul66, Jam with Sam (12).

28Jul66, La Plus Belle Africaine (2).

DEMS

ELLINGTONIA

Prophone Records AB, PCD 062

Alice Babs "Don't Be Blue"

Nils Lindberg Third Saxes Galore

02/3 DEMS 22/1

Bill Saxonis has sent his fellow Duke-LYM members by e-mail the rave review of this CD in the Boston Globe of 13Sep02 on page E14, written by classical music critic Richard Dyer.

I quote: "The new record, 'Don't Be Blue,' is a beaut, as they would have said in Babs's youth. She sings songs by Richard Rodgers, Vernon Duke, John Lewis, Ellington, Billy Strayhorn, and long time collaborator Nils Lindberg, with clear and buoyant tone, pristine musicianship, natural and meaningful diction, irresistible rhythmic vitality. For about half the record Babs stays in her pop register, and we assume that her days of virtuoso scat-singing in the high soprano range are behind her. And then there it is. She ricochets her voice around tricky coloratura intervals as if she were skipping stones across a mountain lake sparkling in the sunlight. (Finding any unusual record is a quest these days; for this one, try calling 952-938-7745.)"

For more information I went to Bulletin # 4, December 2001 from the Duke Ellington Society of Sweden, p4.

The recordings were made 23-25May01 at the Metronome Studio, Vasastan, Stockholm. Alice sang: I Didn't Know What Time It Was; If I Were Eve; Portrait of Django; Song for a Dreamer; Baroque Stomp; As You Are; Takin' a Chance on Love; Marti's Song; I Could Write a Book; Vocalise; In a Mellow Tone; Thank You for Everything (= Lotus Blossom with lyrics by the late Edmond Anderson).

The title of the album is taken from the lyrics by Mary Guryan for the John Lewis song If I Were Eve.

The combination of Alice's very special voice with only a group of five fine reed-players, combined with a (perfect) three man rhythm section, is highly attractive.

If you have a problem finding this CD you could ask one of your Swedish friends to help you out. Or try

SH

Prestige (US) PCD 24103-2
The Johnny Hodges All-Stars
with the Duke Ellington All-Stars
and the Billy Strayhorn All-Stars
02/3 DEMS 22/2

This 10 year old CD has never been mentioned in our Bulletin.

Jun47, It Shouldn't Happen to a Dream; Who Struck John?; June's Jumpin'; Charlotte Russe (Lotus Blossom); Violet Blue; Searsy's Blues; A Little Taste; Let the Zoomers Drool.

Late 1947, Frisky; Longhorn Blues; A Flower Is a Lovesome Thing; Far Away Blues.

17Apr51 (liner-notes say 17Apr50), Night Walk; She; The Happening; Moonlight Fiesta (take -1).

18May51, Sultry Serenade; Britt-and-Butter Blues; Indian Summer; Swamp Drum.

1Jun51, Caravan.

19Jun51, Hoppin' John (became later the intro to Perdido); Alternate; Jumpin' with Symphony Sid. Ellington is on piano in Caravan; Hoppin' John and Alternate.

Strayhorn is on piano in the 21 other selections.

The same CD is also released as Prestige/Carrere (F) 98.340 and is also available in the UK where it is distributed by Ace Records. Roger Boyes wrote at length about the 1951 'Coronets' sessions in 'Blue Light' 6/4 and 7/1 (1999-2000).

DEMS

A Jazz Hour with
the Lamplighter's Jazz sessions
JHR 73.597
02/3 DEMS 22/3

Very recently I bought a CD titled "The Lamplighter's Jazz Sessions". There is one Duke Ellington track, Mood Indigo, recorded 18Mar46, which is not mentioned in Timmer's "Ellingtonia" 4th Edition (same for Count Basie's

track, which is not mentioned in the Chris Sheridan Bio Disco). I tried to make a search through the DEMS Bulletins: New Releases by Jerry Valburn. I did not find it! Do you happen to know something about this track? By ear, I should say Rex Stewart, Russell Procope, unknown trombone. Reading the January 1945 disco, it could be Taft Jordan, Otto Hardwick, Wilbur de Paris. I am really embarrassed!

Bernard Dupuis

The date is not correct. The recording was made on 19Mar45 at Billy Berg's Vine Street Supper Club in L.A. The whole session with Rex Stewart, Bob Wilson (tb), Barney Bigard, Joe Sullivan (p), Rollo Graber (b), Zutty Singleton (d) has been released on LP Duke 1017 (see DEMS 83/1-1). Duke only sat in for Joe Sullivan for one selection: Mood Indigo. This Ellington selection was later included as track 5 in the CD Chess/Vogue(F) 655.004 (see DEMS 90/4-5) and now it is track 1 on your CD. Your guess of Rex Stewart is correct. Russell Procope was not yet in the band, not even on 18Mar46. Jerry Valburn mentioned your CD in his column "New Releases on Compact Disc" in DEMS Bulletin 99/5, p28. As is his custom, his column gave no specifics like dates and locations.

SH

This is what the liner-notes say:

Duke Ellington, Mood Indigo, 4:09, 18Mar46.

Count Basie, Count Down, 4:29, 15Jul45.

Les Paul, Body and Soul, 5:12 and Clouds, 3:54, 18Nov45. Fletcher Henderson, Lamplighter Leap, 9:58, 26Aug45.

Stan Kenton, I'm in the Mood for Love, 3:06, 16Dec46. Barney Bigard, B.B.Blues, 9:15, 27Aug45.

Oscar Pettiford, Indiana, 2:28, 27Dec45.

Joe Turner, When I Was Young, 2:52, 4Jul45 and Lovin' Man, 4:50, 23Jun46.

Benny Carter, Body and Soul, 6:09, 25Mar45.

DEMS

After learning the exact date from you, I've found everything about Mood Indigo in Timmer and in my own collection, under Rex Stewart, the LP Duke 1017, with the entire session. The time of Mood Indigo on this LP is 7:45; the talk is 2:05, the music is 5:40; but there is only 4:09 music on the CD! They have deleted 91 seconds after the trombone solo by Bob Wilson, they have deleted the 5th chorus by Rex Stewart and most of the 6th chorus, leaving just the tail end of the theme.

I have also found the Basie track in Sheridan's discography by listening to it: It is Royal Garden Blues instead of Count Down. All of this indicates that this is not a very serious work.

Bernard Dupuis

Flaming-O Productions PHMC-327-4

Herb Jeffries "The Duke and I"

02/3 DEMS 22/4

Basin Street Blues; Satin Doll; I Got It Bad; It Don't Mean a Thing; Solitude; Old Black Magic; Sophisticated Lady; Bye Bye Black Bird; Flamingo; Old Man River; Angel Eyes.

When you listen to the CD it is almost unbelievable to realize how old he is. My wish for you and me, Sjef, is that we are blessed with the same longevity genes as Herb.

I am looking for a VHS copy of the mid 1950s musical by Herb, titled "Calypso Joe", which is apparently "lost". If there is a cinephile out there who can make me a copy, I would greatly appreciate it.

Irv Jacobs

Ocium OCM 0013 (CD)
Willie Smith A Sound of Distinction
1945-1951
02/3 DEMS 23/1

2Nov45 with Billy May, Murray McEachern, WS, Arnold Ross, Les Paul, Ed Mihelich, Nick Fatool: September in the Rain; You Ought To Be in Pictures; Moten Swing; Willie Weep for Me. (In the liner-notes the date is 11Feb45, presumably caused by the difference in notation of dates on the two sides of the Atlantic Ocean.)

5Nov45 with Buddy Childers, WS, Vido Musso, Andr © Previn, Eddie Safranski, Lee Young: All the Things You Are; I Never Knew (parts 1 and 2, earlier on Swing as Dexter Digs Again, on Vogue(E) Dexter Digs In and on Monarch Grandular Activity).

Same date with Howard McGhee, WS, Lucky Thompson, Arnold Ross, Eddie Safranski, Lee Young: I Found a New Baby; Windjammer; Skylark; Experiment Perilous (parts 1 and 2, earlier on Monarch as Lover Come Back to Me). (Liner-notes: I Found a New Baby was from 5Nov45; the rest was from 12Nov45.)

7Apr46 with Juan Tizol and his orchestra: Dick Cathcart, JT, WS, Babe Russin, Arnold Ross, Irving Ashby, Ed Mihelich, Nick Fatool: Keb-Lah; The Sphinx; Zanzibar; You Can't Have Your Cake and Eat It Too.

Nov47 with WS, Dodo Marmarosa, Barney Kessel, Red Callender, Jo Jones: Not So Bop Blues; Tea for Two; Sophisticated Lady. (Dodo Marmarosa died recently on 17Sep02, at the age of 76 years.)

With the Ellington orchestra: 7Aug51, Please Be Kind. (Liner-notes give wrong date as 24May and wrong personnel.)

11Dec51, Blues at Sundown; Vagabonds. (Date is correct, but personnel is not.) This 72:24 CD has good sound and is also multimedia.

Bob Rickles, Steve Voce and SH

Jazz Factory CD JFCD 22840
Coleman Hawkins Johnny Hodges
Complete 1949-50 Vogue Master Takes
02/3 DEMS 23/2

This CD has been brought to my attention by DEMS member Graham Colomb ©. It contains the six Hawkins titles from Paris 21Dec49: It's Only a Paper Moon; Sih-Sah; Bean's Talking Again; Bah-U-Bah; I Surrender Dear; Sophisticated Lady. (Graham assumes these are the original issued takes though he hasn't checked).

This Hawkins session is followed by the sixteen Hodges titles of three Parisian sessions.

15Apr50: Jump That's All; Last Legs Blues (part 1); Last Legs Blues (part 2); Nix It, Mix It; Time on My Hands.

20Apr: Run About; Wishing and Waiting; Get That Geet; That's Grand; Skip It.

20Jun50: Perdido; In the Shade of the Old Apple Tree; Mood Indigo; Sweet Lorraine; Bean Bag Boogie (Rendez-vous at the Hot Club); Hop, Skip and Jump.

Hodges' part of the CD is the same as previously issued on the Vogue LP VG 405 JLA.59, Jazz Legacy #9, titled "Johnny Hodges, The Rabbit in Paris", a French release from 1978. Two earlier releases on LP were different: the French Vogue L.D. 588-30, Vol. 31 in the series Xe Anniversaire des Disques Vogue, titled "The Rabbit - Johnny Hodges" and the identical first American release on Master Jazz Recordings MJR 8107 "A Memory of Johnny Hodges". These LPs have an alternate take of Time on My Hands, which is welcomed by Graham who finds this tune the most unusual and attractive item from those sessions: "It is a delightful conversation between Hodges and Hamilton." Graham also pointed out that the recording of Wishing and Waiting is missing on the earlier releases and the version of Last Leg [sic] Blues on the earlier releases turns out to be a bizarre edit of Last Legs Blues (part 2), with 4 bars of ensemble and 12 bars of piano removed and the last 8 bars of ensemble with clarinet obbligato replaced by a repeat of the first 8 (with a brief clarinet trill) which is then faded out.

SH

Classics CD 1248

Johnny Hodges 1950 - 1951

02/3 DEMS 23/3

DEMS member Graham ColombÃ© has brought this CD to my attention. This CD contains the same three Hodges sessions of 15Apr, 20Apr and 20Jun50 in Paris, as are at the end of the Factory CD (see left column). Time on My Hands is the same original master take as on Jazz Factory but Classics has a generally better sound retrieval.

Also included is the session of 1Jun50 in Copenhagen with Mellow Mood; How I Wish I Was Around; I Met a Guy and Tea for Two. Graham, who has heard this session for the first time, writes: "I'm convinced that the drummer is Sonny Greer and not Butch Ballard as claimed by Classics, Jepsen, Timmer and presumably other discographers. There are enough of the unexpected interventions and decorations typical for Greer and not at all typical for the more straightforward Ballard to make me quite certain of this correction."

The following session is again from Paris 20Jun50: Perdido; In the Shade of the Old Apple Tree; Mood Indigo; Sweet Lorraine; Rendez-Vous at the Hot Club and Hop, Skip and Jump.

The CD ends with the session of 15Jan51 in N.Y.C.: Rabbit's Blues; Something To Pat Your Foot To; Blue Fantasia and My Reward.

The CD is available at WorldsRecords under Item Code: 37054 for \$16.-. (See 02/3-15/3).

SH

Classics 1234

Al Hibbler 1946-1949

02/3 DEMS 23/4

What makes this such an interesting release is that it contains three Billy Strayhorn led groups that recorded for Miracle and Sunrise. Included are four Strayhorn compositions that he obviously arranged for the groups:

New York 1947, My Little Brown Book (Sunrise 2001), Detroit Nov47, Tonight I Shall Sleep (Miracle 503), Chicago 1948/49, Ghost of Love and Hey Baby (Sunrise 520 & 515).

It would appear that these records were not available to Dr. van de Leur because he makes no mention of them. He describes Ghost as first recorded 24May59 by Ellington (p216) and Hey Baby as first recorded on 27Jan56 with Rosemary Clooney (p219). Hey Baby was even recorded before 1948/49, on 10Jul46 for RCA and the next

day for Capitol Transcriptions. They have the same arrangement, for which I think Billy was responsible. Ray Nance did the vocal.

Bill Morton

The Billy Strayhorn groups consisted almost exclusively of Ellingtonians.

New York: Ray Nance, Jimmy Hamilton, Al Sears, Harry Carney, BS, Junior Raglin and Fletcher Jackson.

Detroit: Taft Jordan, Johnny Hodges, Al Sears, Harry Carney, BS, Oscar Pettiford and Sonny Greer.

Chicago: Ray Nance, Tyree Glenn, Ben Webster, BS, Junior Raglin and Fletcher Jackson.

DEMS

Fantasy FCD-24765-2

"Continuum"

Mercer Ellington

02/3 DEMS 23/5

This re-release of the first LP which appeared after Duke's death has four additional tracks: Harlem Air-Shaft; Congo Brava; Blem and Wave. This brings the total number of tracks on 15. The original LP Fantasy F-9481 contained: Jump for Joy; Black and Tan Fantasy; Warm Valley; Drop Me Off in Harlem; All Too Soon; Rock Skippin' at the Blue Note; Jeep's Blues; Ko-Ko; Carney; Blue Serge; and Happy-Go-Lucky Local. This release contains the last recordings made by Harry Carney on 17Jul74. Richard Ehrenzeller

NON ELLINGTON

Lydian Sound Orchestra

Timon of Athens Suite

FX 1003/1095

02/3 DEMS 24/1

I have found this Italian CD, recorded in Aug/Sep95 at the Work Music Studio in Montecchio Maggiore and the Movin' Studio in Padova.

The music is arranged and the performance conducted by Riccardo Brazzale. It is based on Stanley Silverman's revision, released in 1993 by VarSse Sarabande. See DEMS 94/1-4; 94/2-4; 94/3-6 and 97/1-7 and John Franceschina "Duke Ellington's Music for the Theatre", pp130/135.

The total time of this Italian CD is 60 min.

It contains the following

Themes in "Timon of Athens":

Timon's Theme [tracks 1 (Prologue); 2; 11; 17; 19]

The Banquet Theme [tracks 3; 12]

Toasts [tracks 4 (Introduction); 5; 15]

Skillipoop [track 6]

Market Crash [tracks 7; 20]

Revolutionary March [track 18 (as Alcibiades March)]

The Senate [track 10]

Gold [track 13]
Incidental Music:
Black and Tan Fantasy [track 8]
Funeral March [track 9 (by Chopin)]
The Mooche [track 14]
Caravan [track 16]

Oliviero Olivieri

Lush Life

02/3 DEMS 24/2

My nomination for one of the finest and perhaps the most unsung version of Lush Life is from an obscure Kenny Burrell CD called "Heritage". The recording was released on the Voss label in 1987. In addition to Kenny's beautiful guitar, Lush Life serves as a vehicle for the artistry of the late saxophonist Jerome Richardson.

A few years ago, I had the opportunity to chat with Jerome about Lush Life and what stuck in my mind were his comments about how much rehearsal time was necessary to play the song properly. This observation was, of course, from an extraordinarily gifted musician. I am not surprised that even Sinatra had trouble with Lush Life !

By the way, the Heritage CD features a great collection of classic jazz compositions (e.g., Round Midnight, Niama, Struttin' with Some Bar-B-Que).

In addition to Mr. Richardson, Kenny is joined by several all star musicians including Marshall Royal, Snooky Young and Shelly Manne.

Bill Saxonis

Miles Music MMCD 085

Pete King "Lush Life"

02/3 DEMS 24/3

Pete King performs the title-song, including the verse, completely solo. Breathtaking playing from a virtuoso musician. I've heard Pete King perform it 'live' a couple of times and it's a quite extraordinary experience.

Tony Faulkner

Titles: In a Monochrome 1; Lush Life 2; Tristan's Song 3; Lust 3; Brazilian Thoroughfare 1; Scrambled Eggs 3; Spirit of Ornette 3; Prisoner's Song 4; Ronnie's Sorrow 4; Flying Scotsman 5.

Composers: 1 S. Melling; 2 Billy Strayhorn; 3 Peter King; 4 Traditional/Peter King; 5 S. Hamilton.

You can buy the "Lush Life" CD via internet from Miles Music at. or by e-mail to or

Peter King

CA-30 is out At the End of 2002

Another year passed by. A rather uncertain future lies ahead of us. Traditionally, I offer you this selection of unissued recordings on DEMS cassette CA-30.

I mentioned in Bulletin 02/1-2 Steven Lasker's donation to DEMS of a recording of the Hurricane broadcast of 1Jun44. It is documented now in the New DESOR entry 9026 (Correction-sheet 1035). Steven's generosity makes it possible to start this cassette with that splendid broadcast, probably recorded by Baron Timme Rosenkranz.

Two studio sessions were recorded on 24 and 25May62 in which Ray Nance was featured in several selections. Most of these have been released on the famous 5 LP box and later on a set of 5 Black Lion LPs and many CDs (See 98/4-3).

An alternate take of Flirtibird has been broadcast through the Danish radio and I can add an alternate take of Black and Tan Fantasy from my own collection.

Also, two selections featuring Milt Grayson were recorded on 25May62. They are both still unissued, but they were broadcast through the Danish radio.

The last selection on side A of this cassette is titled Just a Little Jive, from 23Nov68.

On p13/2 of this Bulletin is a discussion about the two concerts of 26Sep59 in Stockholm. Jan BruÅ©r not only donated his tape to DEMS for research purposes, but he also gave me permission to use it for this DEMS cassette.

I am sure you will enjoy the extremely rare (and great) performance of Clark Terry in Black and Tan Fantasy and in The Mooche.

If you compare Jeep's Blues with the recording in the 5LP box, you will notice that both Timmer (4th edition, p189) and Nielsen (p209) are mistaken. The 26Sep59 recording is still unissued.

Sjef Hoefsmit

Side A

Broadcast from Hurricane Restaurant, N.Y.C.

San Fernando Valley [1Jun44 49026a]

Perdido [49026b]

My Little Brown Book [49026c]

Hop, Skip and Jump [49026d]

Ring dem Bells [49026e]

Now I Know [49026f]

Mood To Be Wooed [49026g]

Stockpile sessions at Bell Studio, N.Y.C.

Flirtibird [take -3 24May62 6221c]

Black and Tan Fantasy [-1 25May62 6222f]

Black and Tan Fantasy [-2 6222g]

One More Once [-1 6222i]

The Feeling of Jazz [-3 6222j]

Stockpile session at National Studio, N.Y.C.

Just a Little Jive [-16 23Nov68 6860ac]

Just a Little Jive [-17 6860ad]

Side B

1st Concert at Konserthuset, Stockholm.

Take the "A" Train [26Sep59 5931xa]

Black and Tan Fantasy [5931a]

Creole Love Call [5931b]
The Mooche [5931c]
Deep Purple [5931d]
Jeep's Blues [5931f]
All of Me [5931g]
V.I.P.'s Boogie [5931xb]
Jam with Sam [5931xc]
Just Squeeze Me [from Medley 5931h(j)]
It Don't Mean a Thing [from Medley 5931h(k)]
Diminuendo in Blue [5931xd]
Wailing Interval [5931xe]
Crescendo in Blue [5931xf]

Each DEMS member may order up to 3 copies. The price is 9 Euros a piece including mailing expenses. DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

02/3 December 2002 - March 2003

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Part 4. The New DESOR corrections

Page 253/254. Session 5827. This interview has nothing to do with the telecast "Summertime '58". It was recorded prior to the rehearsals for this television show, probably in the same studio, but that's all. (See also p17/3) SH

Page 267. Session 5858, Dec58. John Franceschina in his book "Duke Ellington's Music for the Theatre" p222, note 9, spelled the name as Croqinole, not Kokonol. SH**

Page 487. Session 6785, 1Sep67. Klaus GÄ¶tting (DEMS 02/2-26) talks about several takes of Lotus Blossom; unfortunately we haven't these takes, so we cannot made any additions. Giovanni VolontÄ©**

Page 505. Session 6841, 19Aug68. Add between 6841c and 6841d: Satin Doll, 6841xa. (This is an encore). Klaus GÄ¶tting

Page 525. Session 6912, 25Apr69. See DEMS 02/2-26. Gregory Herbert was the substitute for Johnny Hodges, hospitalised at that time; he doesn't appear on the session 6912 because here plays a small formation only. Giovanni VolontÄ©**

Page 542. Sessions 6948 and 6949, 4Nov69.

Both concerts according to Timmer-4, Nielsen and Old Desor 1220/1221 opened with C-Jam Blues.

New DESOR 6948 deleted this opening C-Jam Blues from its files for the first concert, but has the title for the second concert as 6949a.

On my tapes I have C-Jam Blues for BOTH concerts: - a complete version 3:38 for the first concert 6948 (not mentioned in New DESOR) and - a %3:21 version for the second concert 6949 (as 6949a in New DESOR).

It is true that on my tape the complete version does not hang together with the following titles of 6948, but it is clearly different from 6949a. Shouldn't a C-Jam Blues also be mentioned for the first concert ?

Klaus GÅtting

I think you are right. I believe that Giovanni and Luciano do not have this opening title of 6948 on their tape, because they failed to make a description in the old Desor for 1220a.

SH

Page 567. Session 7027, 2Apr70. I grew up in downtown Vancouver and have never heard of the "Cave Inn." One of the premiere night clubs in town throughout the 1960's and into the 1970's was, however, "The Cave," on Hornby Street, and that is all I ever heard it referred to as. That was the name on its sign, on its advertising bills and in its newspaper ads. It usually booked the "name" acts, as did its major competitor, Isy's Supper Club. (Same correction to be made in Timner 4th p368) David Palmquist

In the 70s I purchased an LP that was called something like "Duke Ellington Live from The Cave." It was a garish, translucent object I forget whether it was red or turquoise, the sound was awful, and a few of the selections were only fragments. It was obviously a bootleg probably recorded under someone's table. I told Duke about it, he was furious, and he insisted that I send it immediately to Stanley Dance who was tracing bootlegs for Duke at the time. I did, asking Stanley to return my prize after he had examined it. Stanley acknowledged receipt of the LP but refused to return it, saying he "needed it." I never found another copy but Duke did say that he had played The Cave in Vancouver and that no recording had been authorized. He never mentioned The Cave Inn. Patricia Willard

We had a radio personality in Vancouver who recently passed away Jack Cullen by name. His claim to fame was interviewing all the jazz greats to hit town, and he frequently made bootleg recordings of their performances. I suspect the LP you're referring to was a result of his work, and he probably pressed a few copies for his friends. Maybe one of them got into the wrong hands and copied for broader distribution. David Palmquist

The producer of THE OLD MASTERS was someone using the name "Max Abrams" and he operated out of a Los Angeles Post Office Box. The LPs appeared in 1971 and disappeared at once but the LPs had "general distribution" and were exported world wide by Jack s Record Cellar of San Francisco. Carl HÅllstrÅm

I played the two TOM LPs "Duke Ellington Opens The Cave" [probably for the second time since their purchase!] and pass on the following information: The label on the A side of the first record fails to include the opening number C-Jam Blues. Following this tune, the MC announces "Ladies and Gentlemen, The Cave Theatre Restaurant proudly presents DUKE ELLINGTON". John Hornsby

Retired local radio host Red Robinson refers to the place as the Cave Theatre Restaurant. That sounds right to me.

David Palmquist

Page 568. Session 7028, 8Apr70. CBKRT Studios - that needs to be checked. This was likely in the CBC Radio studios in the Hotel Vancouver or in the CBUT television studio on West Georgia and Bute Streets. CBKRT was a CBC station in Regina, Saskatchewan, just over a thousand miles away by road. Maybe CBKRT had a studio in Vancouver, using part of the Vancouver CBC facilities? (Same correction to be made in Timner 4th p369) David Palmquist

Page 629. Session 7165, Paris 28oct71, 1st concert.

Is this session complete as shown?

As soon as in DEMS 84/4-12 Luis Contijoch mentioned an additional title on his tape:

La Plus Belle Africaine between Right on Togo and Come Off the Veldt.

My tape from the first concert at the Theatre National Populaire also has this La Plus Belle Africaine, again not documented in the New DESOR. It is true that the transition with the preceding Right on Togo is covered by the French broadcast's speaker, but the connection with the following Come Off the Veldt (called Kixx by the speaker) and then the Medley (only 3:00% on my tape) seems fluent.

I think this title should be included in session 7165: the speaker clearly announces 28oct71, although he does not specify 1st or 2nd concert. I of course compared the renditions of La Plus Belle Africaine from both concerts. They are definitively different, as are different the subsequent Come Off the Veldt and the Medley.

Klaus GÄ¶tting

Pages 753 and 1214. Black and Tan Fantasy, 5931a and The Mooche, 5931c are not the same as 5825b and 5825d. Ray Nance had not yet arrived and his part was played by Clark Terry. (See p13/2) Jan BruÄ©r

Page 771. Boo-Dah, 6433a is the opening number of a recording for French Canadian television from "Le Jazz Hot" room at the Casa Loma Club in MontrÄ©al on 20Apr64. The first telecast could have been 17Sep64. It was telecast again in the winter of 1997/98. The description should read: 1Ä°BAND;2Ä°CA;3Ä°(nc)16BAND&JHa;6BAND;pas4MH; 4Ä°(nc)16BAND&JHa;5Ä°(nc)8BAND&JHa;cod4BAND. SH

Page 788. Caravan, 6841b. I have on my tape no interruptions. The description should be corrected accordingly. See Small Corrections, 03/2-27. Klaus GÄ¶tting

Page 1102 and 1450. I do not agree with the small corrections on 02/2-28. Harry did not play clarinet (cl.) but alt clarinet (a.cl.). It follows further that the Key To Instruments on page VIII now requires the addition a.cl. alto clarinet between the entries for a.s./alto sax. and ac./accordion in this listing. There is no other known use of the alto clarinet anywhere in the Ellington discography. Roger Boyes

Page 1108. Satin Doll, 6841c. The description is based on a tape with an interruption. What comes after the interruption describes the end of an encore (6841xa). The pass between choruses 6Ä° and 7Ä° of 6841c is only by Ellington, who plays the theme of Jingle Bells. This was correct in the old Desor, but it is wrong in the New DESOR. Klaus GÄ¶tting

Page 1166. Summer Samba, 6933e. I cannot believe that the trumpet solo in the Readers Digest recordings of this title was by Cootie Williams. I think it was Cat Anderson. Cootie is clearly heard in 6965f though. SH

Page 1461. Fuller, Jerry was born in 1939 and died July 2002. (Source Toronto Newsletter Sep02) DEMS

DESOR small corrections 5005

Volume 1 (Corrections December 2002)

XXI - TGF ..Tom Griffen Add: cl.

XXIV - Add: Fk .Folkways Records (01/3-24)

XXV - Add: Mr ..Marriott (02/2-13/1)

31 - Session 3710. Add before 3710e: 3710xa You'll Never Go to Heaven - unissued - B21188-1 Description: same as 3710e. (02/1-23) Correction-sheet 1036.

48 - Session 4012. Correct spelling of 4012b should read: At a Dixie Roadside Diner.

49 - Session 4014. Add before 4014a: 4014xa At a Dixie Roadside Diner - unissued (02/2-11/2) Correction-sheet 1037.

51 - Session 4028. Delete 4028m. (02/2-11/2)

56 - Make a note for session 9025, 30Mar41, Flamingo. (02/1-2/3) Correction-sheet 1046.

61 - Session 4207. June 29, 1941 instead of June 1942; WABC broadcast instead of CBS broadcast (02/2-21)

153 - Session 4736. 4736l: Boogie Bop Blue instead of Juke Bop Boogie. (00/3-12)

154 - Session 4737. 4737l: Boogie Bop Blue instead of Juke Bop Boogie. (00/3-12)

177 - Session 5124. Add Primping at the Prom; Moonlight Fiesta and Sophisticated Lady. All titles of this session (with the exception of the first one) are released on Gotham LP (GRC- DE1R/DE2R). (02/1-8/2) Correction-sheets 1036 and 3015.

180 - Session 5205, 5205u, How High the Moon. Delete: unissued; add: Fk LP-2968. This Folkways release is on correction-sheet 3014. (01/3-24) Correction-sheet 1038 replaces 1032.

197 - Session 5332. Tallhassee should read Tallahassee. (02/2-26)

241 - Session 5734. Festival Theatre instead of Festival Concert Hall. (02/2-26)

280 - Session 5931. Add six titles (02/3-13/2) Correction-sheet 1039.

280 - Session 5932. Delete: 5932a, 5932m, 5932n, 5932p, 5932q, 5932r. (02/3-13/2)

285 - Session 6003. Delete: 6003v, w and ac, Indian Summer; What Else Can You Do with a Drum? and Crescendo in Blue.

Add after 6003u, "DUAEL FUEL"

6003xa 1. Duael Fuel Part I

6003xb 1. Duael Fuel Part II

6003xc 1. Duael Fuel Part III

Add at the end of the session: 6003ad,

Take the "A" Train. Correction-sheet 1040.

320 - Session 6240.

Add before 6240: 6240xa, Blues for Blanton (-1);

before 6240h: 6240xb, Switch Blade (-4) and

before 6240m: 6240xc, Backward Country Blues (-1)

(02/2-24/4) Correction-sheets 1042 and 3014.

332 - Session 6319. Add: Europa Film Studio. Location: Stockholm, S instead of Sundyberg - Solna, S. (02/2-21/4)

- 366 - Session 6417. Add ten titles (the nine mentioned on 02/2-26, plus Depk). Correction- sheet 1037.
- 402 - Session 6539. Delete: DE, EH, BTa(p.). and 6539b, Sweet Lorraine. (02/2-23/3)
- 404 - Make a note before session 6544: Rehearsal session 9027, 28Jul65. (02/2-23/3) Correction-sheet 1045.
- 407 - Edit the note on one of these pages for session 9007. DUKE ELLINGTON - Fall 1965 - DE(tk.). - N.Y.C. - 9029a - Duke talking about Tanglewood. (02/2-23/3) Correction-sheets 1037 and 3014.
- 417 - Session 6614. Add: 6614n, Imagine My Frustration. Description: same as 6557h. (02/2-15/2) Correction-sheet 1039.
- 452 - Delete 6692a, I Didn't Know About You. (02/2-8)
- 458 - Session 6710 is not from 24Jan67 - 1st concert. The actual date must be still established. Session 6711. 1st concert instead of 2nd concert. (02/2-8) Make a note on page 459 for the 2nd concert, session 9027 on correction-sheet 1044.
- 483 - Session 6778. Change DE (tk.) into DE, Henry F. Whiston (tk.) (02/1-24)
- 487 - Session 6786. Add: 6786f and g, two more variations of Hot Shoppes Commercial. (02/2-13/1) Correction-sheets 1042 and 3015.
- 495 - Make a note for session 9030, 28Feb68. (02/2-23/3) Correction-sheet 1046.
- 504 - Make a note for session 9031, Spring/Summer 1968. (02/3-16/3) Correction-sheet 1046.
- 505 - Session 6841. Add before 6841d: 6841xa Satin Doll. (02/3-25) Correction-sheet 1041.
- 511 - Session 6851. 6851e: the actual title is Latin American Sunshine, mis-titled as Laughing on the Outside. (02/2-26)
- 536 - Sessions 6932, 6933 and on p537 session 6934. Add
 before 6932a: 6932xa La Dolce Vita (-1);
 before 6933b: 6933xa A Taste of Honey (-2);
 before 6933e: 6933xb Summer Samba (-2);
 before 6933f: 6933xc One Note Samba (-4);
 at the end of session 6933: 6933xd, xe and xf Soon It's Gonna Rain (-1, -3 and -4);
 before 6934a: 6934xa Mister Lucky;
 before 6934c: 6934xb Moon Maiden;
 before 6934d: 6934xc, xd, xe, xf, xg Walking Happy (-1, -2, -3, -4, -6) (02/2-12/3; 02/2-23/3 and 02/3-9/2)
 Correction-sheets 1043 and 3014.
- 542 - Session 6948. Add before 6948a: 6948xa C-Jam Blues. Description same as 6946a. (02/3-25) Correction-sheet 1044.
- 606 - Session 7120. Change TGf (a.s.) into: TGf (a.s.,cl.)
- 607 - Session 7121. Change TGf (a.s.) into: TGf (a.s.,cl.)
 Add before 7121a: 7121xa C-Jam Blues;
 before 7121e: 7121xb Bourbon Street Jingling Jollies;
 before 7121t: 7121xc Satin Doll. (02/2-26)
 Correction-sheet 1045.

Volume 2 (Corrections December 2002)

XXXIII - Basso Profundo .Boogie Bop Blue instead of Basso Profundo .Juke Bop Boogie. (00/3-12)

726 - Alfie, 6933c. Delete Same as 6934e. Add: int4BAND;1[^]8+2HC,8HC,16BAND;pas6BAND;2[^](nc)2BAND,14NT(f.);cod1NT(f.),1BAND. (02/2-23/3)

736 - At a Dixie Roadside Diner. Correct the spelling from Dinner into Diner. Change 4028m into 4014xa (02/2-11/2)

749 - Bill Bailey, 6003y. Add: Same as 5930n.

753 - Black and Tan Fantasy, 5931a. Add: but: CT instead of RN. (02/3-13/2)

772 - Boogie Bop Blue. Add: Other title - Basso Profundo. Add a note: 4736l and 4737l; see description on p971 under Juke Bop Boogie. (00/3-12)

788 - Caravan, 6841b. Delete the whole description; add: int20PER;1[^](nc)32BAND,16LB;2[^](nc)32LB;3[^]28BAND,4BAND&LB;;12DE&RJ;;20DE; cod2DE,4BAND. (02/3-25)

813 - Cotton Tail, 6614m. Delete the whole description; add: int8DE;1[^](nc)8DE,8BAND,8EF;pas4BAND;2[^]/3[^]EF;4[^]BAND;5[^]8EF,8PG,8EF,8PG;6[^]/10[^]4EF,4PG,4EF,4PG,4EF,4PG,4EF,4PG;11[^]16EF,4PG,12EF;12[^]16EF&BAND;;8EF,8EF-BAND;cod2EF,2EF&BAND;;4EF,2BAND&EF.; (02/2-15/2)

816 - Creole Love Call, 5931b. Add: but: CT instead of RN. (02/3-13/2)

820 - Crescendo in Blue. Change 5932r into 5931xf. (02/3-13/2)

820 - Crescendo in Blue. Delete 6003ac.

831 - Diminuendo in Blue. Change 5932p into 5931xd. (02/3-13/2)

831 - Diminuendo in Blue, 6003aa. Add: Same as 4645a.

854 - Duke Talking About, 6778a. Time: 10'29" instead of 0'56".

855 - Dusk on the Desert, 3716i. Change 30RS into 30AW.(02/2-27)

891 - Harlem Air-Shaft, 4014a: Same as 4012a, but: int12DE,12BAND. (02/2-23/3)

897 - Hello, Little Boy, 6003z. Add: 1[^]WC;2[^]/8[^]LG;cod2BAND.

909 - I Didn't Know About You. Change 6692a into 9027f. (02/2-8)Correction-sheet 1044.

947 - Indian Summer. Delete 6003v.

962 - Jam with Sam. Change 5932n into 5931xc. (02/3-13/2)

971 - Juke Bop Boogie. Delete: Other title Basso Profundo. Add a note: correct title for 4736l and 4737l is Boogie Bop Blue, see p772. (00/3-12)

985 - La Dolce Vita, 6932a: 5[^](nc)1CW instead of 5[^](nc)12CW.(02/2-23/3)

1035 - Moon Maiden, 6934c: cod12WBD instead of cod6WBD. (02/2-23/3)

1108 - Satin Doll, 6841c.

Delete the description after 6Â°(nc)16BAND;
 add: pas8DE;7Â°DE&JCa;8Â°24DE&JCa;,8BAND;
 9Â°(nc)16BAND;10Â°(nc)8BAND&DE;cod4DE.
 Add 6841xa: int4DE;1Â°PG;2Â°24PG,8BAND;
 3Â°(nc)8BAND,8DE;cod4DE. (02/3-26)

1140 - Soon It's Gonna Rain, 6934b: 3Â°(nc)16BAND&JH; instead of 8BAND&JH.; (02/2-23/3)

1157 - St. Louis Blues, 6003x. Add: Same as 5924q, but: int8DE.

1166 - Summer Samba, 6933e: cod18BAND instead of cod10BAND. (02/2-23/3)

DESOR small corrections 5006

Volume 2 (Corrections December 2002 continued)

1170 - Delete Sweet Lorraine. (02/2-23/3)

1188 - Take the "A" Train. Change 5932a into 5931xa. (02/3-13/2)

1213 - The Mooche, 5211a: 4Â°IIQJ&PG;5Â°II8QJ&PG;,4QJ instead of 4Â°IIQJ&HJe;5Â°II8QJ&HJe;,4QJ.
 (02/2-27)

1214 - The Mooche, 5931c. Add: but: CT instead of RN. (02/3-13/2)

1232 - Things Ain't What They Used To Be, 6003u. Delete: int4DE;1Â°4BAND,%; add: Same as 6124x.

1262 - V.I.P.' Boogie. Change 5932m into 5931xb. (02/3-13/2)

1263 - Wailing Interval. Change 5932q into 5931xe. (02/3-13/2)

1263 - Wailing Interval, 6003ab. Add: 1Â°DE;2Â°/18Â°PG;19Â°BAND&PG;20Â°/25Â°PG; 26Â°
 (nc)10BAND&PG;cod9PG,1BAND. (02/3-13/2)

1266 - Walking Happy, 6934d: cod26CA&JH; instead of cod2JH&CA;,4JH,12JH&CA.; (02/2-23/3)

1272 - What Else Can You Do with a Drum? Delete 6003w.

1362 - Gotham (0407). The correct number of the record is: (GRC-2873). (02/1-8/2)

1447 - Brown, "Ray". Oct 13, 1926 - Jul 2, 2002. (02/2-2)

1452 - Clooney, Rosemary. May 23, 1928 - Jun 29, 2002. (02/2-2)

1465 - Griffen, Tom. Add: , clarinet. Add: On clarinet: C-Jam Blues.

1467 - Hayes, "Tubby". Jan 30, 1935 - Jun 8, 1973. (02/2-27)

1495 - Stewart, Rex. Delete: Dusk on the Desert. (02/2-27)

1502 - Whetsol, Arthur. Add: Dusk on the Desert. (02/2-27)

Correction-sheet 1017 - Delete session 9007 (02/2-23/3)

Correction-sheet 1032 (session 5205) should be replaced by correction-sheet 1038. (01/3-24)

New DESOR correction-sheets

Sessions

1036

3710 NYC 20May37 02/1-23

5124 NYC 19Aug51 02/1-8/2

1037

4014 Detroit 29Jul40 02/2-11/2

6417 Stockholm, 2nd conc. 9Mar64 02/2-26

9029 NYC Fall 1965 02/2-23/3

1038

5205 Salem, OR 22Mar52 01/3-24

(This is an update of 5205 on Correction-sheet 1032)

1039

5931 Stockholm, 1st conc. 26Sep59 02/3-13/2

6614 Stockholm, 2nd conc. 7Feb66 02/2-15/2

1040

6003 Baltimore 22Feb60

1041

6841 Atlantic City 19Aug68 02/3-25

1042

6240 NYC 17Sep62 02/2-24/4

6786 NYC Sep67 02/2-13/1

1043

6932 NYC 2Sep69 02/2-12&23

6933 NYC 3Sep69 02/2-12&23

6934 NYC 4Sep69 02/2-12&23

1044

6948 Stockholm, 1st conc. 4Nov69 02/3-25

9027 Stockholm, 2nd conc. 24Jan67 02/2-8

1045

7121 NYC 16Apr71 02/2-26

9028 Tanglewood, MA 28Jul65 02/2-23/3

1046

9025 L.A. 30Mar41 02/1-2/3

9030 NYC 28Feb68 02/2-23/3

9031 Unknown Spr./Summ. 1968 02/3-16/3

Discs

3014

6240 Blue Note 72435-38227-2 02/2-24/4

CD1/CD3 Bluebird 0902663953-2 02/2-23/3

5204/05/08 Folkways LP FJ-2968 01/3-24

Small corrections

5005 - Two pages with small corrections, assembled Aug 2002, from page 819 until and including page 1486 (see 02/2-28) and assembled December 2002, from page XXI until and including page 1166 (see 02/3-26&27)

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