



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/1 April-July 2003

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 1. NEWS

### Sad NEWS

#### Arvell Shaw

##### 03/1 DEMS 1

Arvell Shaw, the famous bass-player who stayed so long in Louis Armstrong's groups, died 6 December 2002 in New York. He once replaced Jimmy Woode in the Ellington band for the recording session of 7Mar57. He certainly belonged to the large group of excellent bass-players who accompanied Ellington and his orchestra during Duke's career.

- DEMS

#### Peter Tanner

##### 03/1 DEMS 1

The Ellington and Jazz Community lost a great friend on December 10th with the passing of Peter Tanner.

Peter was a foremost film editor. His many film credits included such classics as KIND HEARTS & CORONETS; THE CRUEL SEA and John Cassavetes' HUSBANDS. He also did the editing on the British series THE AVENGERS.

More in the jazz circle he was a contributor to JAZZ JOURNAL and he wrote many liner notes for LPs. I first met him in the 1980's since we shared much interest in Ellington; classic jazz and the music of Chick Bullock.

I met Chick in California when Peter was working on a film. Bullock told me that one of the many recordings he made was with Duke on Sam and Delilah. He was very proud of that session.

Peter made many trips to our home on Long Island. We were also together at the Ellington conferences at Oldham and most of the conferences in Canada and the United States including the 2000 conference in Los Angeles.

A gentle and warm person with a great sense of humor, he will be missed. He joins his wife Daphne who passed away about six months ago. So with this mention I say goodbye to a very good friend.

- Jerry Valburn

I am Peter's oldest son Giles and I can confirm that my Father died just before midnight on the 10th December at Wexham Park Hospital in Stoke Poges. He was born on the 13th September 1914 in Tilford, Surrey.

Thank you for your kind message and I know how much Duke Ellington meant to him. He tells a funny story of how he first met the Duke, which I shall always treasure.

- Giles Eyre-Tanner

An interesting article about Chick Bullock from Peter's hand is published in DEMS Bulletin 97/3-10.

- DEMS

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## Other NEWS

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### **Another special CD for DEMS members 03/1 DEMS 1**

See DEMS 02/3-2/5

Prompted by the interest shown by DEMS members for my first Special CD offer I am pleased to announce a new, second release, it's another limited edition CD, only offered to DEMS and to DESUK members and it's a delightful but neglected slice of Ellington. The Duke at Frank Dailey's Meadowbrook in June 1951 - "a happy stay" according to Benny Aasland in DEMS 83/2-4.

The CD plays as follows: a) June 6, 1951, the MBS network broadcast and then, as bonus, b) the pre-broadcast portion of June 9, 1951.

Same set-up as last time: a properly pressed CD, thus no cheap CD-R and the "mechanical copyrights" are taken care of the usual way. The CD will be delivered in a plain cover and there will only be one press-run.

The cost of the CD (including Air Mail postage) should be around USD \$ 12 - 15, but the price will finally be settled by the level of interest shown by the members. I would like all the prospective purchasers to get in touch with me, via e-mail or snail-mail, and place a non-committal advance order. Each member may order a total of 3 copies of the CD. Within 4 months after the publication date of the DEMS Bulletin which carries this notice, 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.

I am pleased to inform you, that for no particular reasons, the release date for my first Duke Ellington Club CD # 1 has been set to April 29, 2003.

Price schedule: USD \$15, Euro 15, or BGP 10. The cost of Air Mail postage is included in all prices. All CDs are shipped in protective bubble-bags. Please remit ONLY with bank notes in USD, Euro or BGP currencies. NO

personal cheques. All orders shipped on buyer's own risk.

If you require special shipping via Registered Mail, please add USD \$ 6. Euro 6, or BGP 4 to the above sum.

- Carl Hällström

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## **A Letter from Portland**

### **03/1 DEMS 1**

In a long letter to me by Bertha Pine, I found this beautiful statement: "At 87, I've slowed down, except when I listen to Duke, then, like his music, I feel ageless."

- Sjef Hoefsmit

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## **Duke's statue not in Soho Square**

### **03/1 DEMS 2/1**

Attendees of the Ellington Conference in Leeds may remember the short presentation by Peter Boizot on Saturday 24May97. He planned to raise a statue for Duke Ellington in the Soho district in London. In one of the rooms was a small model of the statue which was created by sculptor Nicholas Dimbleby. Postcards of this statue were available.

Peter Boizot told us that his plans were almost materialised, but that he wanted to give us the opportunity to contribute to the fundraising for this statue. Recently I found an article in the Daily Telegraph about this statue, written by Charlie Methven. Here it is:

### **Duke takes up residency in hotel garden.**

A fundraising exploit by Peter Boizot the man behind the Pizza Express restaurant chain has turned out to be of little benefit other than to the colourful tycoon himself.

In 1997, Boizot a noted jazz aficionado launched an appeal to finance a public memorial to jazz legend Duke Ellington. A bronze statue was to be installed in Soho Square, near to Ronnie Scott's, where the "Duke" occasionally performed.

Five years on, the statue built by sculptor Nicholas Dimbleby, younger brother of David and Jonathan remains in one of Boizot's gardens at the Northern Hotel in Peterborough. "Many ordinary people put money into this statue," complains Dimbleby. "It was supposed to be for public display, but now it's ended up in a garden which Boizot owns. This is not what was promised."

Boizot himself remains unapologetic: "I wanted it to go in Soho Square, but there were various problems with the Council," he says. "I decided to bring it back to my home town of Peterborough. It's sort of found a home there." The public appeal for the statue, unveiled by George Melly a couple of years ago, was backed by a heavyweight committee of trustees including John Prescott and Humphrey Lyttelton.

Here ends Methven's article.

There is a picture alongside the article which shows a slightly different statue from the one we know from the postcard we brought with us from Leeds in 1997.

- Dennis Dimmer

## **From Soho Square to a Peterborough garden.**

As co-ordinator of the committee which brought Ellington'97 to Leeds, I was very interested to read Charles Methven's piece on the Ellington statue project. A few weeks before the conference took place, Peter Boizot very generously offered to underwrite losses we might incur on, to a considerable sum. As it turned out we didn't need to call on his kind offer, since we came out of the event with a surplus. But Peter's underwrite certainly relieved our financial worries in the final run-up.

I suppose the answer to Nicholas Dimbleby's complaint is that, given the Council's reluctance to have his statue in the place for which it was intended, Soho Square, what was Peter to do with it? A statue has to go somewhere and at least a hotel garden is a public place, and you don't even have to be a client at the hotel to visit its garden. It's much better than an attic or loft. Further, by placing it in the garden of a hotel he owns, Peter only needed to negotiate with himself. A successful deal was therefore easy to ensure.

I think I remember it being argued at the time that, since Soho Square is at the heart of London's theatreland as well as its jazzland, Ivor Novello might be an equally appropriate subject for a statue at this location, the more so since Novello was British and Duke was American. My own reflection is that, in addition to jazzland and theatreland, Soho Square is also at the hub of London's film and sex industries.

I cannot think of any other city where these four great fields of human endeavour come together as they do in Soho. Perhaps therefore, Nicholas's statue of Duke should take its place there as intended by Peter, along with one of Ivor, plus two more, of Charlie Chaplin and Mary Magdalen. Taken together the four would make a fine representation of what the square uniquely stands for. Charlie and Ivor would guarantee the British flavour, while Duke and the blessed Mary would add the international dimension so appropriate in a world city.

As for Nicholas's concern about the contributions of ordinary people to Peter's appeal, it does seem a little unfair perhaps that the proceeds of their donations should be enjoyed only by the patrons of a hotel in Peterborough, plus those bold enough to march straight past the receptionist and out into the garden. On the other hand there are sculptures and statues in many obscure places, and some of these must also have been funded by public subscription, or maybe by the Arts Council, to which we have no choice but to contribute, through taxation.

The Ellington Statue Appeal was a Registered Charity, Number 1057052. If the issue of contributions is to be raised, the Charity Commissioners should be able to help. I suppose there must be some mechanism for dealing with charitable donations to causes, the fulfilment of which are frustrated in the way Peter's appeal was.

- Roger Boyes

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## **Duke Ellington Photo Gallery**

### **03/1 DEMS 2/2**

I am preparing (on CD-Rom and/or Video-CD) a kind of photo-show with the rarer, sometimes private, but quite precisely dated Duke Ellington (+Orch) photographs.

We intensively explore the Duke's music as it evolved over 5 or 6 decades; it must also be very interesting to study the surviving pictures, to observe the maestro's physical transformations and possibly to see how his (their) attitude in front of the camera changed ... as time went by.

This (self-produced) CD will be available to all DEMS members against a modest contribution for manufacturing and shipping costs ... a few USD or Euros; I'll let you know later.

In the meantime, if you have any idea of what could be or should be included, please contact me through e-mail at or snail-mail at 105, rue Caulaincourt, 75018 Paris, France.

Do not send anything right now, just let me know your opinion and what you possibly would be able and willing to add to the project.

Many thanks in advance.

- Klaus Götting

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## **The future of DEMS**

### **03/1 DEMS 2/3**

There have been many reactions on the publication of my plans (DEMS 02/3-3). A great number of DEMS members with access to Internet have volunteered to adopt one or more fellow members to supply them with a print of the 2004 Bulletins, to be published on the web-site of Peter MacHare

I also received many compliments and regretful messages like this one from Willie Timmer: *I am sorry to read that you are planning to retire. Can't you just scale down a bit?*

That's just what I intend to do. In this modern age it seems appropriate to use the Internet to publish future DEMS Bulletins. DEMS members with access to Internet and having a printer, can make their own favourite lay-out of their choice of articles. I am afraid that more members believe that there will be no Bulletins anymore in 2004. If I can help it, that will not be the case.

- Sjef Hoefsmit

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## **Stockholm 2004**

### **03/1 DEMS 3**

The work and planning for the Ellington Conference in Stockholm continues After the annual meeting of 3Feb03, we now continue to prepare our Conference in May 2004. The main sessions will take place at "Nalen" the famous Jazz Music Hall in Stockholm. The number of seats is approximately 500. This means that delegates to the conference and members of DESS will be given first priority. We thus believe that between 100 and 200 seats will be available for our supporting companies and the general public.

The preliminary time schedule runs as follows:

Get-together-Party Wed 12 18.00 at Hotel Birger Jarl

Day program with speakers Thu 13 09.00-17.00 at Nalen

Day program with speakers Fri 14 09.00-17.00 at Nalen

Evening: surprise concert Fri 14 19.30-22.00 at Nalen

Day program with speakers Sat 15 09.00-17.00 at Nalen

Evening: Closing dinner Sat 15

At the closing dinner there will also be music played by Kustbandet, whom you enjoyed so much in 1994.

The speakers (12-14 in number) will be preliminarily contacted during March this year. We plan to ask 6 speakers from the U.S., 2 from Sweden and 6 from other parts of Europe.

We have already positive reactions from the U.S., Canada, England and Italy concerning participation at the conference.

This time the conference will be kept within a close city centre area, more like Chicago or Hotel Holiday Inn in New York. The Birger Jarl Hotel is situated within five minutes walk from Nalen. There will also be other hotels available close to the conference locations.

If some new ideas come up during our preparations, DESS will be prepared to extend the conference time or content. This means a new opportunity for all Ellington friends to come together after four years. We all look forward to this opportunity and finally, good news for all her friends around the world: Alice Babs has promised to participate with her family at the conference and especially at the evening concert, Friday the 14th.

More information will be available soon.

- Göran Wallén

## NEW BOOKS

### **Ken Vail; Duke's Diary, Part 2. 03/1 DEMS 3**

See DEMS 02/2-3.

The second volume of Ken Vail's Duke's Diary covers the years 1951-1974. It is published by Scarecrow Press exclusively in a hardback edition. The first part (1927-1950) has been transformed (not reprinted) by Scarecrow into hardback, but one can still find the first part in paper back from the first release by Ken Vail himself (DEMS 99/2-2).

The work is based on the Joe Igo Itinerary, which never appeared in print and which also served as backbone for Klaus Stratemann's "Day by Day and Film by Film". Furthermore several of the Ellington discographies have been consulted. The work has been completed by Ken Vail's own research.

What makes his work unique and highly attractive is the fact that he has been able to illustrate his book with an avalanche of pictures and copies from newspaper clippings.

There is still a lot to do to fill up the gaps and correct the mistakes, but it would have been nonsense to wait until the research would have come to an end. That will probably never be the case. A nice review by Ken Steiner of the whole work has been published in TDES' Newsletter of Jan03.

In Europe the books can be ordered from DEMS member Norbert Ruecker's specialised jazz mailorder bookstore: Postfach 14, D-61382 Schmitten, Germany

Telephone (06082) 688, Fax (06082) 2960

e-mail: NRuecker@t-online.de

Internet: <http://www.jazzrecords.com/jazzbooks>.

Part 1 in paperback (367 pages) for 53.20

Same part 1 in hardback for 88.00

Part 2 in hardback (452 pages) for 104.00.

- SH

## NEW FINDS

### **Harmony in Harlem - Dusk in the Desert 03/1 DEMS 3**

From the recording session of 20Sep37 take -1 of Harmony in Harlem is released on the LP Raretone 23002. We read on the jacket: "The short silent section at the end of Hodges' first solo corresponds to the music portion left out due to an unavoidable 'skip' of the original recording."

Harmony in Harlem take -1 is (together with take -2) also on the French CBS LP 88210. Now take -1 seems to be complete. Here we read about this take: "The missing notes are on the original matrix."

What actually happened was this: the first solo by Hodges on take -1 on CBS is edited from take -2. The rest of CBS take -1 is identical with the take -1 on Raretone.

Steven Lasker reports that he has won in a recent auction a shellac test pressing of Harmony in Harlem with on the label the matrix number M 650-1, the title Have Some and the note: "background too loud for soprano + clarinet solos".

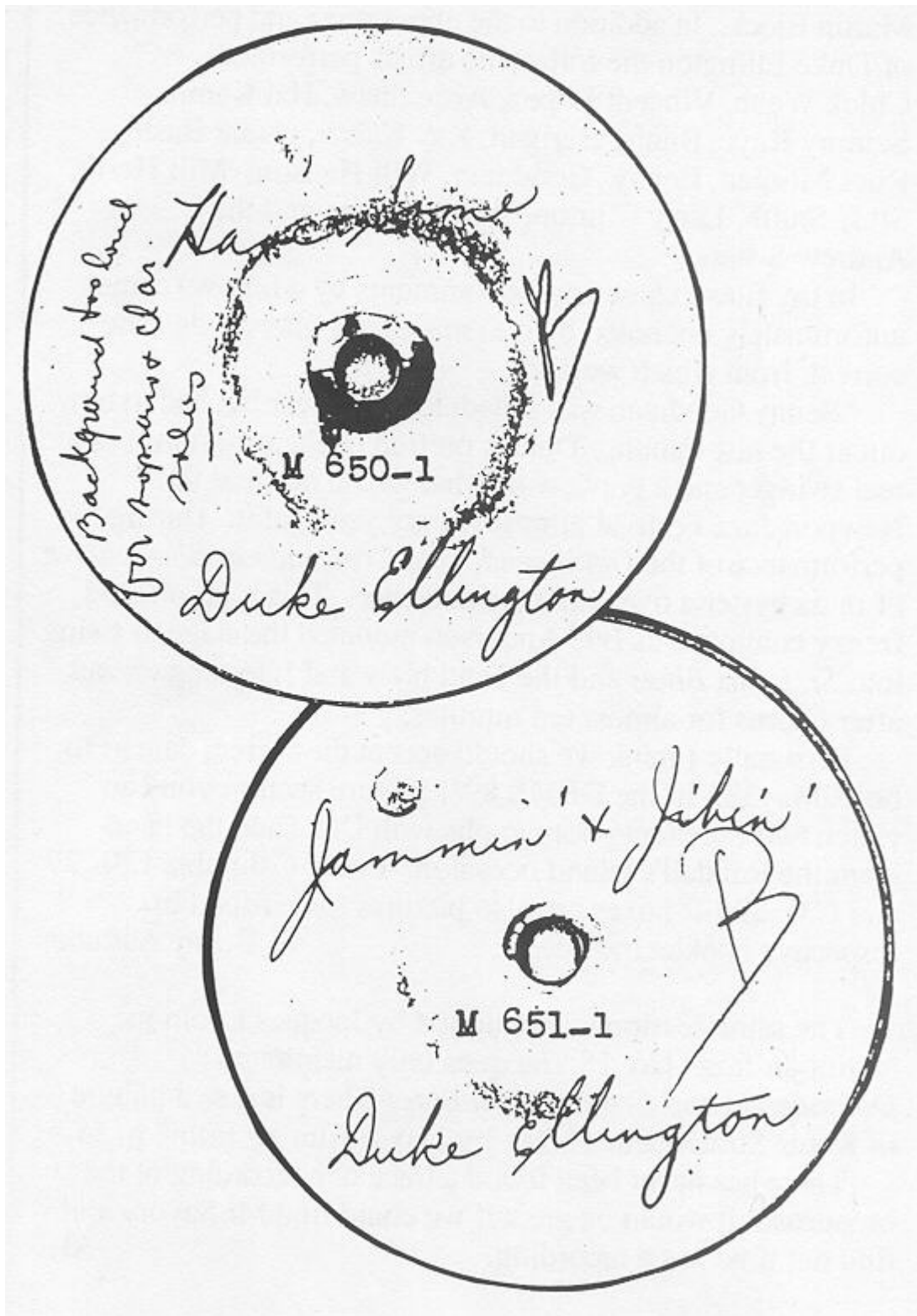
This recording is undoubtedly from the same recording session but it is very different from what we have on CBS and Raretone. Comparison reveals that it is the fastest take, which makes me believe that it is not the chronologically first take, but probably the third.

Steven also won in the same auction a shellac test pressing of M 651-1, the unissued take of Dusk in the Desert from the same session also with on the label its subtitle: Jammin' and Jibin'. Take -1 is somewhat slower than take -2 as could be expected.

- SH

Dusk on the Desert (this title per the song's 16May38 copyright recordation; ASCAP index; MIMM; 1947's Parlophone (E) R.3041; the New DESOR, page 855; etc.; Dusk in the Desert per the label of Brunswick m8029, released 18Dec37); the title was originally entered in the ledger as Jammin' and Jibin'. Jamin' And Jubin', an alternative title cited in the New DESOR and in Timmer, isn't found in the A.R.C. files.

- Steven Lasker







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Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 2. DUKE'S ITINERARY

### 29May38 Randall's Island Stadium

03/1 DEMS 4/1

Duke participated in this "Carnival Of Swing" WNEW-Bc (see mainly DEMS Bulletin 93/2- 5/2).

The Ella Fitzgerald files of my friend Michel Macaire say: "recorded off the air by Bill SAVORY who, as recently as 1991, confirmed that discs still exist".

Anyone know Bill Savory?

- Klaus Götting

I don't, but I guess that reprinting the 1993 article by Benny Aasland could be interesting. See also 02/2-20.

- SH

### 29May38, Randall's Island (also referred to as "East River Island Stadium")

On behalf of DEMS member Hällström we took a closer look at this event. Mr. Hällström was puzzled by the date in Stratemann's book, top of page 153, where the date is given as May 19, a date stated in some magazines. The source for this date must be a misprint. Way back when my friend Joe Igo, now not longer with us, and I exchanged material for discographical research efforts, he had the date as 29May38, and so did I. "Swing Magazine (July 1938)", wrote:

"New York's 'Carnival Of Swing' held May 29th at Randall's Island Stadium, drew 24,000 persons.

Highlight of the show in which 25 Orchestras appeared, was Duke Ellington's band rendition of Diminuendo and Crescendo in Blue. During the selection, 3000 grandstand spectators rushed onto the field in an effort to get near the bandstand delaying the concert about ten minutes while emergency police restored order."

Another contemporary magazine, with another somewhat distorted date as May 28, reported as follows: "All day swing concert for the benefit of Local 802's Hospital Fund. MC: Martin Block. In addition to the appearance and performance of Duke Ellington the following artists performed: Chick Webb, Vincent Lopez, Artie Shaw, Hal Kemp, Sammy Kaye, Bunny Berigan, Kay Kaiser, Count Basie, Russ Morgan, Benny Goodman, Will Hudson, Milt Herth, Stuff Smith, Larry Clinton, Will Osborne and the Andrew Sisters."

In my files I came across comments by a fellow (name unfortunately not noted by me) made long afterwards, date correct, from which we cite:

"Benny Goodman was scheduled to appear but had to bow out at the last minute. Duke's portion of the program was a real swinger and a preview of what would occur at the Newport Jazz Festival almost twenty years later. During the performance of the Diminuendo and Crescendo in Blue a wave of mass hysteria overcame the audience. This high-pitched frenzy continued as Ivie Anderson mounted the stage to swing into St. Louis Blues and the band blew and Ivie sang chorus after chorus for almost ten minutes."

Personally I think we should accept the correct date as to be 29May38. In the DEMS 89/1 picture section you can watch two excellent photographs with Duke and the band from the Randall's Island occasion. In the Columbia C3L 27 and C3L 39 LP-boxes are also pictures to be found in respective booklet included.

- Benny Aasland

The same session is mentioned by Jacques Lubin in "Point du Jazz" No. 18. Jacques only mentioned Diminuendo and Crescendo in Blue. There is also a picture in Klaus Stratemann's "Day by Day - Film by Film" p155.

There has never been found a trace of a recording of the broadcast. It would be great if we could find Mr Savory and find out if he has a recording.

- SH

## **Canobie Lake Park - when??**

### **03/1 DEMS 4/2**

See DEMS 85/3-3 and 93/2-3

Two sessions are claimed to be broadcast on 17 and 19 Aug40 in WaxWorks 40-20y/z and in the New DESOR 4016/17. Ken Steiner and Carl Hällström have sent to DEMS copies of their e-mail correspondence. Recently the matter became a subject of discussion on the Duke-LYM list.

Ken Steiner: I have been using reference librarians around the country to aid my research. The Canobie Lake Park gig has been one of the tougher ones to crack. The librarian in nearby Lawrence, Massachusetts sent me a copy of an ad from a paper for Duke at Canobie Lake Park, but didn't indicate which newspaper or what date it was from!

Carl Hällström: Hard to believe that the Duke spent 3 days there in August of 1940 anyway, there were no broadcasts from the venue and the "Canobie Park broadcasts" on the Everybodys LP put out by Jerry Valburn aren't broadcasts at all. They appear to be studio rehearsal recordings from the same period or possible earlier. I don't hear Ben Webster on these tracks do you ?

Ken Steiner: How can you tell they're not broadcasts?

Carl Hällström: It's an educated guess but I think I'm correct this time. I have been sending you plenty of vintage broadcasts over the past few years. They have a fuzzy sound, noises from the dancers, applause during and after the tunes, re-verb from a huge ballroom.

But - the Canobie "broadcasts" have perfect recording balance, no crowd noises, no announcements. Listen to "The Duke in Boston" CD "from the same period" and you'll hear what I am trying to tell you !

Two of the tunes can be fitted into any of the Duke's "periods", Boy Meets Horn was still part of the late 1940 band (Fargo) while Ridin' on a Blue Note had a very limited time-span in the Duke's "book". Thus, late 1938 or 1939.

Jerry Valburn: As the producer of the EVERYBODYS LP I can assure you that these are genuine items from 1940. The acetates we transferred from came from the collection of Charlie Vinal in Boston. He had a decent home recording machine and began cutting acetates in 1938. He did keep accurate details on the label of his acetates as to location and most importantly the DATES. His other Ellington material from 1940 included the EASTWOOD GARDENS dates and the HOTEL SHERMAN dates. And all, I'm happy to say well recorded. I don't know who started a rumour that these air checks were from 1938. Further, if you check books with Duke's itinerary, you will find the Canobie Lake material and the dates on the acetate labels to correctly coincide. So let's put this all to bed once and for all.

Sjef Hoefsmit: The fact that Duke's itinerary carries the same dates as the sleeve of the LP cannot be considered a confirmation because the liner notes were the source for the entry in Duke's itinerary.

Carl Hällström: Just dug out the Everybodys LP and refreshed my memory. I have to agree with Mark Tucker, who wrote the booklet notes, that it is Jimmy Blanton on string bass and I do not hear Ben Webster. Anyway, no announcer or crowd noises are to be heard on these 4 snippets, the overall "sound" does not suggest a late night broadcast from an overcrowded dance hall.

Sjef Hoefsmit: Listening to the recordings, one can hear some applause at the edges of Ridin' on a Blue Note.

Loren Schoenberg: I gave them a close listen, and the bass lines (which could easily be Billy Taylor on a good night) do not have that Blanton shape, to these ears at least, and the band plays with an abandon that certainly suggests a live audience.

Anthony Coleman: My two cents: whoever listens to Ridin' on a Blue Note and even IMAGINES that that's not Blanton needs to have his low end hearing checked! Also, the development of the arrangement would lead me to believe it was quite some time after the original recording unscientific statistical analysis of this process based on 30 years of comparing Ellington's studio recordings to later broadcasts. Also, don't forget how Webster described his process upon joining the band: "grab a note and hold on!" It's not surprising that on pieces that had been in the book for some time we wouldn't particularly notice him but it FEELS like a somewhat thicker sax section.

Loren Schoenberg: When I listened to them again last night, I surrounded them with airchecks that do have Blanton, and I again feel that the CONTENT of the lines don't necessarily spell Blanton. I do agree that the band has a specific verve that is different from most of what I know about the '39 band via live recordings.

I would just like to throw things into a different context just for a moment and express my gratitude to Jerry for all of the wonderful music he collected and generously made available during all those years when so many collectors held on to things like this as if they had actually some legal and/or moral monopoly on the recordings.

I enjoy the discographical dicker and musicological musings (which is good considering I am a musicologist of sorts) with all their overtones but never want to lose the focus on people who share, like Jerry has all these years.

Maybe it IS Blanton. On the other hand, 5 as opposed to 4 reeds in this context is usually audible, especially when it was the older material that Ben figured out his own part to.

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## **Duke at Eastwood Gardens in Detroit**

### **03/1 DEMS 5/1**

See DEMS 02/2-21 and DEMS 02/3-6/2 last item.

We concluded our article with the question: "What was the date of the Detroit News?" The dates of the Detroit News newspapers were 30Jul and 1Aug40. Steven Lasker has sent us photocopies of these newspapers. They came from the files of Joe Showler.

In his column Revelry by Night, Herschell Hart wrote in the Tuesday 30Jul edition 'Duke Ellington (Eastwood) says he plays "true Negro music" and doubts "if many whites understand it at all." He opens at Virginia Beach's Surf Club, Aug.4 . That's all more "Revelry" Wednesday.'

The next day in the same column: "Red Nichols' Band standard for so long his friends are legion comes into Eastwood Friday Night, succeeding Duke Ellington, who bows out tonight." In the same edition is this advertisement:



## Duke and Stan Kenton

03/1 DEMS 5/2

A friend of mine has asked me about an event in which Duke was involved and I can't trace it. Is there anyone who can confirm the event and better still give me any known details about the event and if any known recording exist?

The event as my friend heard it, was supposed to have taken place on Sunday, 9Mar58. He says that Duke and Stan Kenton appeared at a four hour inaugural programme and shared MC duties when KNOB radio station in LA re-launched itself, on a new frequency, using a more powerful wattage giving a much stronger output signal. Additional information he quoted was that KNOB was the first only-jazz radio station in the world. Maurice Rolfe

Ken Poston, whom many Ellingtonians will recognize from his days at KLON in Long Beach, has researched the question about Ellington and Kenton at the re-launch of KNOB. Here's his note: I found the newspaper articles in Sleepy's scrapbooks that reported the event. It was 9Mar58. The station changed frequency from 103.1 to 98.1 and increased power to 3500. They celebrated with a four hour program from 5-9 pm with Stan Kenton and Duke Ellington as emcees. It looks like it was a radio show not a live event. Unfortunately all of the articles are reporting the event as it was going to happen. I didn't find anything that reported after the fact. With that in mind here is the list of artists scheduled to be "heard".

It wasn't clear if they performed or just spoke: Dave Brubeck, June Christy, Woody Herman, Paul Desmond, Jerry Fielding, Terry Gibbs, Shelly Manne, Pete Jolly, Jimmy Giuffre, Harry Carney, Shorty Rogers, Buddy DeFranco, Benny Carter, Dave Pell, Chico Hamilton, Red Norvo, Charlie Barnet, Red Mitchell, Murray McEachern, Ben Pollack, Conte Candoli, Bob Cooper, Fred Katz and Teddy Buckner. At 9 pm, Theme Magazine presented an hour long capsule history of Jazz.

- Ed Bride

More about Duke and Stan on page 9.

- DEMS

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## **Additions to Duke's Itinerary**

### **03/1 DEMS 5/3**

Late May27. See DEMS 02/2-19 Per The Chicago Defender (national edition), 28May27, p7: "Duke Ellington's Club Kentucky orchestra is playing at Billie Cain's Night Club, New York. The club opened 19May." SL = Steven Lasker

15Apr43. Al Hibbler joined the band on this date. SL

10oct44. Stratemann shows that Duke Ellington, in Chicago this date, was interviewed by Bill Stern for the KFI radio show "Sports Newsreel." Note, however, that KFI is a Los Angeles radio station. SL

21Feb50. Stockton Civic Auditorium, Stockton, California. Concert and dance (per the 21Feb50 Stockton Record, p14, courtesy of Joe Showler). SL

17Aug65. Gaslight Club (a private club and bistro), Los Angeles, CA. (Per down beat, 1Jul65, p15.) SL

11-16Feb69. According to the Booking Contracts (Subseries 3A Box 8 in the Duke Ellington Collection) Duke Ellington and His Orchestra were contracted to play at Ballard's, Smithfield, Providence, Rhode Island on February 11-16, 1969. They were to be paid \$8000 for playing from 9-2 am. The contact specified "Duke Ellington is to receive 100% sole star top headline billing on marquee". The contract was signed by a Paul Filipi for Ballard's.

- Tom McDade and Hans-Joachim Schmidt

9Mar69. The concert with the California Youth Symphony orchestra under conductor Aaron Sten (not Stein) actually took place at Foothill College in Los Altos, California (per an unsourced correction made in my copy of Stratemann years ago).

- SL

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## **Salt Lake City, Mar40**

### **03/1 DEMS 6/1**

See DEMS 02/3-7/2

To answer Carl's question: Columbia 35214 was released 15Sep39. (Serenade to Sweden, 6Jun39.)

- Steven Lasker

I have more confirmation of Duke Ellington appearing in St. Louis on Saturday, March 16, 1940 en route from Chicago to Denver. The St. Louis Globe Democrat ran advertisements on March 12, 14, 15 and 16 for a club called

Tune Town. Little information is given, except "One Nite Only - Doors Open at 8:30 - Admission 40 cents - Dancing." (See page 7 item 1)

There were live broadcasts at 10:30 and 11:45 pm over KXOK. Could it be possible that recordings labelled STL from this date were mis-interpreted as Salt Lake City when it really meant St. Louis? (See page 7 item 2)

- Ken Steiner

The Tune Town Ballroom in St. Louis is known to me. Have you ever heard "Tune Town Shuffle" with Count Basie from 1941? Hmm, two broadcasts you say. STILL I would say "no" to your question if the "reported" Salt Lake City stuff in fact could be a BROADCAST from the Tune Town ballroom in St. Louis at the same date. My reasons:

(a) The "Salt Lake" recordings are from a STAGE SHOW, and the sound is tapped from the local PA system, that's why the balance is so poor! It's no doubt a local Ellington fan with his small Presto recorder who is plugged into the few mikes on the stage.

(b) I feel that the "Salt Lake" recordings are earlier than March 1940, could be Summer or Fall of 1939.

(c) A BROADCAST from the Tune Town Ballroom would be a "proper broadcast" a la the presentations we have from Boston and Detroit, nice sound from broadcast mikes, an announcer and the tunes performed would not be "hokum" a la a stage show !

- Carl Hällström

That is Webster on St. Louis Blues, though, isn't it?

- Ken Steiner

Indeed. It's Ben. That puts the recording date between 8Jan40 and 13Aug43.

Thank you Ken Steiner, for sending me photocopies of the Salt Lake Tribune of Saturday Morning, 16Mar40 and the Salt Lake Telegram of Saturday Evening, 16Mar40. I cannot show the absence of any mention of Ellington in the newspapers, but I can testify that there was nothing.

- SH

If the recording is indeed from a theatre gig, my guess is sometime in Feb40 the State- Lake or Regal in Chicago, or the Michigan tour (mostly theatre gigs) of mid-Feb to mid-Mar40. I do have a few reviews of the Chicago gigs, and they do mention Boy Meets Horn as a feature.

Since it is highly likely that the Duke Ellington Orchestra was in St. Louis and not Salt Lake City, on 16Mar40, please let me suggest that the recording was made at the State-Lake Theatre the first week of Feb40. Here is a portion of Variety's review of the 3Feb40 performance:

"Band scores with Prelude in C Sharp Minor, St. Louis Blues and Mood Indigo in addition to an opening medley of Ellington composed tunes. Cornetist of the orchestra has a wow session on his own with a special trumpet solo." (See page 7 item 3)

The last tune mentioned must be Boy Meets Horn, which is heard along with St. Louis Blues and Mood Indigo on the recording.

The early February date makes sense. Webster had just joined the band and maybe that's why he's only heard on St. Louis Blues a tune he certainly knew. It also explains why none of the tunes recorded for Victor in March such as Ko-Ko and Jack the Bear are heard.

Could it be the State-Lake Theater, Chicago, has been mistaken as New Lake Theater, Salt Lake City? And it would be very likely that a big theater in a big city like Chicago had a permanent recording machine connected to the stage's PA-system for all kind of checkings!

If you check your Stratemann (p161), you'll see the band at the State-Lake Theater 2-8Feb40.

This ad is from the Chicago Daily Tribune of 2Feb40.

**HEAT WAVE HITS CHICAGO!**  
**SIZZLING SWING ON STAGE!**

**10:30 a.m. TODAY**

*State Lake*

**Impersonator**  
**DUKE ELLINGTON**  
 and his famous  
**ORCHESTRA**  
 Huge Hot-From Harlem Road Show!  
**IVIE ANDERSON**  
 The Duke's Duchess of Jive  
**TWO ZEPHYRS • DANNY & EDITH**  
**SONNY GREER • REX STEWART**  
 Johnny Hodges • Barney Bigard

**HEART WARMING Mix-ups ON SCREEN!**

**25¢**  
 to 8:30 p.m.  
 40¢ to close

**New Misadventures! New Bumstead Bumps!**

**"BLONDIE BRINGS UP BABY"**  
 Columbia's Gay Drama  
**PENNY SINGLETON**  
**ARTHUR LAKE**  
**LARRY SIMMS (Baby Dumpling)**

If the recording is indeed from this gig, wouldn't that make this the first one of the Blanton- Webster band? Although the sound on St. Louis Blues is damaged, almost beyond recognition with the vocal, the quality is best on the very exciting moment when Webster's solo is supported by a blazingly fast Blanton. The reviews indicate that the band was a sensation. (See page 7 item 4)

I hope my Itinerary research will help others identify and perhaps even locate more recordings.

If any readers would like to comment to me, please feel free to pass on my e-mail address , or my home address at: 4020 - 48th Ave. S., Seattle, WA 98118.

- Ken Steiner

Page 38 of Aasland - Valburn's "Duke Ellington The Master - Variety Period" gives a different playbill than Dr. Stratemann on p161 of "Day by Day and Film by Film" for a gig at the State-Lake Theatre in Chicago, Feb 2, 1940, 6 days: 3 tunes with Ivie including St. Louis Blues; Boy Meets Horn and "Medley of Song Hits" just the very tunes we have on the Salt Lake City stage show.

- Carl Hällström\*\*

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## **Duke at the Hague, 10Apr39 ?**

### **03/1 DEMS 6/2**

See DEMS 02/3-16/1

If the year that this picture was taken was indeed 1933 (and I have no doubts about that) the correct date is 26Jul33. On 25Jul33 Duke played the Kurhaus in Scheveningen (between the Hague and the coast of the North Sea) and on 27Jul Duke played the Salle Pleyel in Paris. The 26th was occupied by travel.

- Joe Farrier

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03/1 DEMS 7





# Duke's Band Sensation At Regal; Swing Fans Pleased With All Star Show

## Crowd Stands In Line For Hours To Hear Duke's Music

By DAVID W. KELLUM

Direct from the State-Lake theatre where he set a new attendance record, Duke Ellington, the nation's No. 1 composer, pianist and maestro, opened a week's engagement at the Regal, Friday, with his famous band.

### To Preside



The same show presented at the loop theatre is being offered Regal patrons and once you've heard Duke's band and seen the star-studded revue, you too, will agree that it is about the finest to be presented in these parts in years. Not even Dorothy Lamour, appearing in person at the Chicago or "Gone With the Wind," around the corner at the Oriental, could keep hep cats, galors and jitterbugs from packing the theatre to hear Duke's band. Each day saw long files of admirers who forgot the extreme cold weather, realizing that once inside of the State-Lake, they would be heated by those sizzling tunes from Duke's musical aggregation.

In the sparkling revue now offered at the Regal will be Danny and Edith, tap dancers deluxe; Bill Bailey, termed the second Bill Robinson; the two Zephyrs, comic pantomime dance team.

Ivie A Big Hit

The vocals are left to Ivie Anderson and Herb Jeffries, both of whom had to take anywhere from five to six encores during each performance at the State and Lake.

It is the gala stage opening which seems to meet with hearty approval of theatregoers. When the curtain rises, the stage is darkened and suddenly an amber spotlight is focused on Duke Ellington as he stands at an elevated piano and plays a medley of his famous compositions. Each musician is then introduced under a spotlight thrown at the place he occupies on the bandstand.

#### Band Really Swings

Once the band has completed its introduction, Duke and the boys really beat out swing tunes that are pleasing.

Duke's own version of Rachmaninoff's Prelude in C Sharp Minor is both original and good theatre entertainment, while the trumpet concerto by Rex Stewart of the band is an out of the ordinary solo, producing tones strange to this instrument.

An official of the theatre explained that the lighting fixtures and stage settings, which are the property of the band were purchased at a cost of \$10,000. They are carried in a special baggage car attached to the train in which the band travels.

The Duke is proud of his new bass player, 21-year-old Jimmie Blanton of St. Louis. Other members of the band are: Wallace Jones, Cootie Williams and Rex Stewart, trumpets; Juan Tizal, Joe Watson, and Lawrence Brown, trombones; Otto Hardwick, Johnnie Hodges, Barney Carney and Ben Webster, saxophones; Sonny Greer, drums, and Fred Guy, guitar.

The featured film at the Regal is Warner Baxter and Alice Faye in "Barricade."

### STATE-LAKE, CHI

Chicago, Feb. 3.

Duke Ellington Orch (14) with Danny & Edith, Herbie Jeffries, Bill Bailey, Ivy Anderson, Two Zephyrs; 'Blondie Brings Up Baby' (Coti).

Ellington orchestra, always a guarantee of solid music, entertainment and business, is demonstrating its ability all around, with extra shows scheduled every day in order to handle the mobs.

Once inside the house it is easy to see and hear why business is so strong, for the Ellington tradition of entertainment is kept bright with a lineup of fine musical numbers and bang-up variety talent for genuine audience satisfaction.

When caught Ellington band did three numbers that were meat and drink for this audience, which stamped and whistled for more. Ellington, as usual, maestros from the piano.

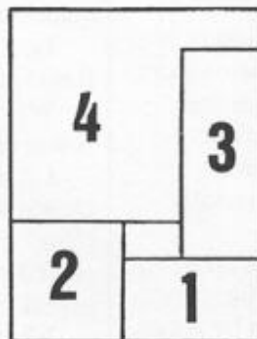
Band scores with 'Prelude in C Sharp Minor,' St. Louis Blues and 'Mood Indigo' in addition to an opening medley of Ellington composed tunes. Cornetist of the orchestra has a wow session on his own with a special trumpet solo.

For the variety there is surefire stuff, headed by Bill Bailey, who tallies sharply with his tap routine and winds up solidly with an impression of Bill Robinson. More dancing in the opening from Danny and Edith, who make a clean-cut appearance and have a solid bet in their rope-skipping and dancing routine.

For the comedy there are the Two Zephyrs, who go back somewhat for their slow motion comedy fight, but this type of stuff is always good with colored comedians.

Ivy Anderson sang three novelty tunes and had to speech away. Other vocalist is Herbie Jeffries, who goes in for ballads. Gold

- 10:00 —KMOX, Harry W. Flannery Views the News, KSD, Weather, Press News, WIL (T), Dance Orchestra, WTMV Press News.
- 10:10—KSD (T), Dick Liebert, organist.
- 10:15—KMOX, Franceaux, sports talk. KSD (C), The Next Step Forward. WIL (R), Baronsaders.
- 10:30—KWK, One Man's Opinion, KMOX (T), Public Affairs Discussion, KSD (C), Eddie le Baron's Orchestra, KXOK, Duke Ellington's Orchestra. WIL (R), Rhythmizers.
- 10:45—KWK, Press News, KMOX, Old-Fashioned Barn Dance, WIL (R), Dance Orchestra.
- 11:00—KWK (C), Everett Hoogland's Orchestra, KSD, Music You Want When You Want It, KXOK, Final News, WIL (T), Tango and Rumba Time, WIMV, Press News.



**TUNE TOWN**  
SAT., MAR. 16, ONE NITE ONLY  
IN PERSON  
**DUKE ELLINGTON** Doors Open 1st

11:15—KXOK (R), Jan Garber's Orchestra. WIL, Eleven-Fifteen Varieties.  
 11:30—KWK (C), Oxide Nelson's Orchestra. KXOK, Baltimore Boys. WIL (B), Dawn Patrol (until 3 a. m.).  
 11:45—KHD (C), Dance Orchestra. KXOK, Duke Ellington's Orchestra.  
 12:00—KWK (C), Joe Robinson's Or.

Set-Up ● AND HIS ORCHESTRA ● 8:30 P. M.  
 ● ADMISSION, 40c Per Person Plus Tax ●  
 DANCING TONIGHT TO  
**CARL "DEACON" MOORE**  
 Admission 26c Till 9—40c Plus Tax After 9  
 On Olive Just East of Grand



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/1 April-July 2003

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 3. DISCUSSIONS - ADDITIONS - CORRECTIONS

### Another little known Ellingtonian

03/1 DEMS 8/1

"Adolphus J. Alsbrook of Kansas City, Kas., and Minneapolis, Minn., is a recent addition to Duke Ellington's orchestra. He plays the bass violin, harp, accordion and guitar, and has arranged music for such orchestras as Red Nichols, Paul Pendarvis and others in Minneapolis. He has composed several novelty numbers. A graduate of Sumner high school, he has attended the University of Kansas, the University of Minnesota and the Chicago Conservatory of Music. He is also the brother of William Noel Alsbrook of the Deep River quartet and James E. Alsbrook of the Call staff."

- Kansas City Call, October 13, 1939

Note: Billy Taylor was the orchestra's bassist at the time. Perhaps Alsbrook sat in with the band for a short while as a second bassist. Evidently things didn't work out. Duke would pick up a pretty good bass player shortly thereafter.

- Ken Steiner

Alsbrook shows a few times using Google.com, and is shown as a bass player. Lord's site shows him as recording in 1956 and 1957.

- David Palmquist

According to Ancestry.com's Social Security Death Index Adolphus J. Alsbrook was born 21Feb12 and died 2Jun88.

His residence at time of death was 953, U.S. Consulate, Canada. His Social Security card was issued in Minnesota before 1951. A calculation shows that Alsbrook was 27 when he played with Duke.

- Stan Slome

I don't know when he arrived here, but Adolphus Alsbrook lived and worked in Vancouver, Canada until his death (he was a member of AFM Local 145). I had the fortune to play with him only once (around 1979/80). I remember him as a classy person. He was also the first bass player I ever worked with who didn't use an amp.

- Fred Stride

Don't forget that he's mentioned in *Beneath The Underdog* (misspelled as Allbrooks, I seem to recall).

The book's not to hand as I write, but the mention is probably in the Charlie Parker Billy Berg's jam-session story. Anyway, apart from learning (via John Chilton from the same print source) that he played with Duke just before Jimmie Blanton, I only ever found him in one other reference, the fact that he recorded on a (very commercial) Earl Bostic session in 1957.

I believe he worked regularly on the West Coast up to a certain point, then retired to either Seattle or maybe Vancouver. Chilton, indeed, tried to interview him by phone but found him very uncooperative (disillusioned?) and people like Red Callender certainly confirmed his existence, though not necessarily Mingus's high opinion of him.

- Brian Priestley

Interesting to hear more about Adolphus Alsbrook. Even though he only had a "cup of coffee" with the Duke Ellington Orchestra, he must have been a fine musician.

I did an internet search on Alsbrook and found him listed as a sideman with Monk. This reminds me of how many fine musicians there are who go unrecognized (and likely under- employed, too). It also serves to illustrate how many African-American musicians receive "classical" training.

Thanks to Fred's mention of Alsbrook in Vancouver my memory was jogged. I put 2 plus 2 together, and found Adolphus Alsbrook right here in Seattle.

Alsbrook was active in the Seattle area in the late 40s, before my time here (or anywhere). I am sure I know musicians who remember him.

Alsbrook is mentioned in detail in Paul de Barros' excellent (and encyclopaedic) work, "Jackson Street After Hours: the Roots of Jazz in Seattle." Here's a portion from page 95:

"Alsbrook was a curious fellow. Originally from Kansas City, he had studied classical bass and harp, and according to Leon Vaughn, worked with Lester Young in Minneapolis and with Eli Rice on a Midwest tour in the thirties.

Julian Henson remembers working with Alsbrook at the Rhumboogie Club in Minneapolis in the 1940s, where he says the bassist also taught judo in the police department.

"Gene Ramey, the renowned Count Basie bassist, reports that Alsbrook was one of the only musicians ever to quit Duke Ellington's band:

'The bass player who preceded Blanton with Duke for a short time was from Kansas City. His name was Adolphus Allbrooks (sic), and I used to see him walking across the viaduct from Kansas City, Kansas, to Kansas City, Missouri, with his bass on his back. He was a great bass player, but he complained that Duke was using all the wrong chords. He was a great arranger, too, but he didn't want to consider that Duke was creating a new sound in music. He became a professor up at the University of Minnesota.' "

De Barros goes on to detail his time in Seattle (including work with Ernestine Anderson), and later career.

- Ken Steiner

Following up on the Priestley reference that Alsbrook played on the West Coast, I checked with Howard Rumsey down in Newport Beach this afternoon (16Dec). Yes, indeed, Howard knew him around LA as a fine player, quiet, and a gentleman.

Howard said he remembered Alsbrook as coming after Braud and before Blanton with Duke.

When Alsbrook was playing in the LA area (late 40s), Braud was also on the scene.

I spoke to Gerald Wiggins after his performance at our DESSOCAL Christmas Party last night (17Dec) in LA. "Yes," said Wig (whose license plate reads De Wig), he played with Alsbrook. First reference: "He was a judo expert. You didn't mess around with him."

Wiggins said he played with Alsbrook in Seattle, 1944-46, and a "couple of gigs" at the Velvet Turtle in LA in the 40s. Alsbrook was 5'10" or 5'11", heavy set and easily weighed over 200 lbs. Wiggins confirmed Howard Rumsey's observation that Alsbrook was a quiet man. "He didn't say much," said Wiggins.

- Stan Slome

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## **A Cotton Club Miscellany**

### **03/1 DEMS 8/2**

See DEMS 02/2-1

Page 3 (of the booklet): "Dr. H. Bings Diamond" should instead have read Dr. H. Binga Dismond. His wife was named Geraldyn. (Grateful acknowledgement to Bill Egan for spotting this mistake.)

- Steven Lasker

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## **Stan Kenton and Duke Ellington**

### **03/1 DEMS 9**

Here are some Ellington/Kenton ephemera.

I think the only "Battle of the Bands" between the two took place on 11Jul53 at the Roll Away Ballroom in Revere Beach, Mass. The two bands had been double booked at the Club Oasis in LA on 9Mar52 and this was announced to be a "cutting contest", but in fact it was sorted out by the Kenton band playing in the afternoon and Ellington following in the evening.

In 1966, Kenton took part in a Blindfold Test when Duke's version of Artistry in Rhythm (Reprise 1962) was played. Kenton said: 'I think I have to say that this affects me in a very personal way. It's like the master of us all said "Stan, don't take yourself too seriously. After all, you know, you do have a sense of humour." I think it's beautiful. And he is the master, too. I'd have to give it four stars.'

We had a TV show in Kansas City plugging the festival there. They had a guy president of one of the unions there, and he was talking about what's great about Ellington's band. They talked about everybody but the guy who IS Ellington, right next to Ellington, and that's Harry Carney. Carney's sound has never been duplicated. He has identity, and to me he's Duke.

I don't know whose arrangement it is. It sounds like an ear thing. By that, I mean something that they sat down and figured out. There were great ideas there. Very pleasing.'

Bill Fritz played reeds with Kenton during the exciting period when Kenton devised and supported the marvellous series of Neophonic performances in LA in the late 60s. He recalled: 'Stan and I discussed which possible performers to get for the Neophonic. We both got it in our minds to have Duke Ellington guest conduct. Stan called him in Las Vegas, where his band was playing, and told me to grab the extension. So, I got to listen in on two grand masters of the big band world in conversation.

"Stan! Delighted to hear from you. How goes things?"

Kenton responded "I'm just getting over 'flu'."

"Well, Stan," Duke tells him, "those must have been the royalty of germs!" They were both complete gentlemen.

Duke casually said that he would think the offer over. We could tell he was very hesitant about coming to LA and conducting, but we couldn't figure out why, because he had the dates open. I know it couldn't have been over money Stan would have paid Duke whatever he had asked for. We finally found out from his manager why Duke refused us: since he'd be reading new music that he wasn't familiar with, he'd have to wear glasses on stage to conduct, and even at 70 years of age, Duke was too vain to do that.'

Trumpeter Warren Gale recalls that when the Kenton band played at the opening of the Ruggles Club in Chicago in 1970, the Ellington band had that night played a concert of sacred music at the Auditorium Theatre.

'As the Kenton band members were walking in on opening night, I noticed a group of black gentlemen sitting at a table towards the back. Upon closer observation I realised that it was one of our jazz masters himself, along with some members of his band. They had decided to catch Stan's opening. When Stan noticed it was Duke he immediately acknowledged his presence and had him come up and perform with the band on our arrangement of Take the "A" Train. This was incredible. I actually had the chance to play with one of our most important jazz pioneers of this great art form. After a sizzling performance, Duke grabbed the microphone and said "I've always wanted to play with the band, but they won't fire the piano player!"

The whole band fell out laughing, along with Stan, who had to take a few minutes to gather himself before he could resume playing. This will always be my most memorable moment with Kenton.'

On the subject of Kenton's perfectionist attitude, he said 'I learned one thing from Duke Ellington a number of years ago, and I should have gotten over this thing at that time. He said "Sometimes you go for perfection so much that there's no depth or content to it. You should learn to live with wrong notes or mistakes once in a while. That's part of the human error that makes the thing what it is." I'm just getting around to where I don't have the fear that I used to.'

Kenton trombonist Dick Shearer: 'In 1967 an appointment was set up for Stan to meet Duke Ellington. It was strictly a business situation. The meeting was basically to discuss having a bill passed to have the copyright laws changed for performers to receive royalties for TV and radio performances. Stan was trying to get everyone into that through NARAS. Duke was in NYC and an arrangement was made for Stan to meet him since we were in town. Stan received a call to meet Duke in his hotel suite and invited me along, too. We went to his suite and knocked on the door. Well, there's Duke stone-ass naked! He says "Come in, fellas." Stan asked if we should come back later. "Oh no, I'll just be a minute," he smiles. We enter and proceed to chit chat while Duke's lying on the bed in his birthday suit rubbing powder all over himself. Were we embarrassed? Well, at moments like that you do feel kind of funny.

The next time I ran into Duke we were doing the Newport Jazz festival in 1971. Stan was sick that summer and Mike Vax and I were fronting the band. We opened up with Maria from West Side Story. The piano intro was cut since Stan wasn't present, and I'd cue John Von Ohlen for a long cymbal roll to bring the band in. I look down, getting ready to give the downbeat and out of the corner of my eye, I see Duke looking right at me. I say to myself "Please Lord, let me get through this." Out of my other eye there's Buddy Rich looking right at me as well. Somehow I got into the tune and the crowd just went wild.

We ended with something Ken Hanna wrote, called The Macumba Suite. We're backstage afterwards and Duke was very complimentary. He says "Man, you guys just messed me up. I wanted to do this new suite of mine. Now I've changed my mind. [1] You all played marvellously. I don't want to follow that." I said "What do you mean, marvellous? What we played was based on South American voodoo." But Duke insisted on having his programme changed. His band went on after us, and I'm out in the audience with Quin Davis. They played one arrangement that was so far out and hip, real avant- garde. We didn't know Duke's band was into this stuff. They play for a minute or so, and Duke cuts off the band and goes into Take the "A" Train. Afterwards I went backstage and I questioned Duke about stopping the tune. He says "What do you mean, tune? This - band of mine! Half the band got out one arrangement and the other half got out something in another key!" Each side was too stubborn to change what they wanted to play.

Stan idolised Duke Ellington. The day Duke passed away on 24May 74 we were, of all places, travelling through Washington D.C., his hometown. How ironic. The band found out that morning, then we made a stop at a Howard Johnson restaurant. We were trying to keep the news from Stan and tried anything to distract him from seeing the headlines. Of all the things he has to do that day, he calls Willard Alexander's office to discuss business. Willard, the band's booking agent, told him the tragic news. I can still see it. The band got back on the bus after lunch. Stan went beside the bus to have a moment to himself. He had tears in his eyes when he came on. All Stan said was "Well, he had a great life." He sat down in his seat behind me and was very quiet about it. The first half of the concert that night in Maryland, a high school date, Stan didn't say anything.

He opened the second set with Ellington's theme song, Take the "A" Train. It wasn't announced and we played it at a much slower tempo than usual.

He shared a few words afterwards and looked at the audience. The people were crying. I remember looking at Stan and he started to cry, too.'

In 1955, KCBS-TV presented a series of 30-minute programmes presented by Stan Kenton called "Music '55". On July 26 the programme included Artistry in Rhythm/ Take the "A" Train played as a piano duet by Ellington and Kenton, Ellington's Pretty and the Wolf monologue and Come Sunday, played as a duet by Ellington and Yehudi Menuhin.

- Steve Voce

1. Duke's remark that he would not play his suite at Newport '71 can be considered to be a put-on. He premiered the complete Togo Brava Suite. This is confirmed by a United States Government Memorandum of 19Jul71 from Howard Bruckner to Duke, found in the tape box of the recording at the Smithsonian Ellington Collection.

- SH

More about Duke and Stan on page 5/2.

- DEMS

## A "new" discovery?

**03/1 DEMS 10/1**

A local collector played for me a "white label" 78rpm Victor pressing. Scratched in the outer rim was "1 of 3."

The music was an INSTRUMENTAL version of Ebony Rhapsody by the Ellington orchestra. The collector no longer has this disc, as it was subsequently acquired by an UNKNOWN collector who already had the other two discs: "2 of 3" and "3 of 3."

As a guess, I believe that these 3 discs were some sort of promotional material for "Murder at the Vanities," recorded for Paramount Pictures, and never intended for commercial release by the Victor Company. These three

discs must be incredibly rare! Otherwise they most certainly would have been included in the huge Commemorative box of CDs, issued by RCA.

What is quite frustrating, is that I have not located the OWNER of these three "tests." So we may have a total of nine (9) minutes of music by the Duke's band, that were previously unknown to exist. Timmer does refer to Duke's recordings at the Paramount Studios. But who OWNS these discs? They should be included in the New DESOR.

- Irv Jacobs

The band pre-recorded on 26Feb34 music for the picture "Murder at the Vanities", titled Eboby Rhapsody without vocal accompaniment. Material was taken from these pre- recordings and edited for a promotion release that never came out. This promotion included the overdub with the voice of Gertrude Michael, made on 18Mar and rejected, probably due to the lyrics. The overdub with the voice of Barbara Van Brunt was made on 16Apr and was used for the soundtrack.

I hope you can find the owner of the three tests and persuade him to make you a copy.

- SH

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## **Who introduced the Deep South Suite?**

### **03/1 DEMS 10/2**

We made a mistake in DEMS Bulletin 98/4-14.

We claimed that the introduction to The Deep South Suite (23Nov46, tracks 12/15 on CD 1 of the 3 CD set under discussion), was spoken by Barry Ulanov. That is wrong. It was Leonard Feather.

- DEMS

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## **Paris, 10Mar67 Tape for Billy**

### **03/1 DEMS 10/3**

See DEMS 02/3-9/1

I have read the article in the latest DEMS Bulletin about the recordings in Paris on 10Mar67, "Pianists play for Billy Strayhorn", where it is stated that not Duke Ellington, but Aaron Bridgers played the three pieces attributed to Duke, Meditation, TGTT and Little Purple Flower.

It was hard to believe for several reasons: It seems unlikely that Duke wouldn't play anything at all for Billy in this project.

How could another pianist play these three very recent compositions by Duke, which had not been issued in any form at the time in fact this was the very first recording at all of TGTT (according to the New DESOR)?

Why should a pianist virtuoso in the class of Aaron Bridgers play these pieces in the style of Duke, and not in his own style?

Why does it state on the tape box in the Danish Collection (a copy of the recording tape) that Duke plays, if the project is different?



I talked with Anders Stefansen producer at Storyville record company about it and sent him the article. He wrote the following to me on 14Jan:

"I talked with Aaron Bridgers on the phone yesterday. He lives in Paris (since 1948). He is about 80 now and does not remember so well. He remembers however, that he played Satin Doll, Take the "A" Train and Yesterdays on the occasion.

When I mentioned Meditation, TGTT and Little Purple Flower, he did not know the last two, but knew Meditation, and stated that Duke had played that tune."

Anders Stefansen goes on writing that it is not certain that all the pianists were present throughout the whole recording session, in fact that would be strange. Most of them would have left when they had done their part.

"When I listen to the three titles", Anders writes, "I find it most likely that it is Duke playing. In some passages you hear the powerful touch that was characteristic of Duke, and when you compare Meditation with other versions Duke has played, they are very similar."

So my own conclusion, based on the above, not the least Aaron Bridgers' clear statement, is that Duke played these selections on the tape for Billy Strayhorn.

- Bjarne Busk

Without wishing to get into a long discussion of spelling, I'm a bit puzzled by the conclusion drawn in the footnote that "favorite" suggests Stanley Dance, rather than Duke as the writer of MIMM. The spelling of this word in MIMM is the usual American spelling and would therefore have been expected from Duke. If Stanley was still using his British spelling with which he would have grown up, it would be "favourite". If Stanley had completely adapted to the American system, then we would see the MIMM version, which still wouldn't prove authorship. Surely, there are stronger reasons than this spelling to determine authorship.

- Lois Moody

I admit that I have made a mistake. It is just the other way around. I have two different spellchecks, one for my word-processor and one for my e-mail programme. They are different. One is American and the other is British. When my spellcheck reacted to the word "favorite", I assumed that it was the American spellcheck. I should have checked myself. Sorry.

- Sjef Hoefsmiit

## Undocumented Interview

### 03/1 DEMS 11/1

See DEMS 02/3-16/3

If Stratford, Ont. was the interview location, the unknown interviewer might well be Barbara Reid, a long-time Stratford Festival staff member in the publicity department (See MIMM p192). If I remember correctly, she spoke at Ellington '87 in Toronto about Ellington's Stratford visits and her remarks indicated that a comfortable working relationship developed between them extending to hospitality at Reid's home. If Helen McNamara of Toronto/CBC is definitely being ruled out as the interviewer, then Reid is probably the most likely candidate. If you have access to a recording or transcript of her talk in Toronto, you might like to give it a listen.

- Lois Moody

Thanks for the tip. I have listened to Barbara's talk on 17May87 and I compared her voice with the voice of the unknown interviewer. They are very different. The unknown interviewer did not mention the Shakespearean

Festival; neither did Barbara refer to this interview although she mentioned the Sacred Concert of 7Jul68. She confirmed what was written the next day in the Toronto Telegram: that the legitimate clarinet player Peter Smith replaced Jimmy Hamilton, who had recently left the band (after 1Jul68). She even mentioned that Peter played a solo. Harold Ashby was in the band from 2Jul68. Was he or Russell Procope missing from the reed-section during this Sacred Concert?

I also compared the voice of Mildred McDonald, who spoke in Ottawa on 19May90 of her interview with Duke on 2Feb68. The voices had no resemblance and Mildred did not mention the Stratford interview.

When I compared the undocumented interview with the one of 15Mar66 by Helen McNamara, I got the strong impression that here she is. I do not agree with Klaus Götting who said that he did not believe it is Helen.

- SH

Duke played a Sacred Concert in Buffalo on 7Apr68. There was a television interview of him, by a female, Liz ? But it was not televised until 4Jul68. I think I taped the audio at the time; VCR's were scarce. I tried to get a copy of it but the television station didn't have a good filing method so it is lost in their archives.

- Jane Vollmer

In the meantime I also received safely the cassette you made for me in order to have my opinion:

Well, I think you are right!

Barbara Reid's and Mildred McDonald's voices are indeed definitively different from the voice we hear in the interview.

I still feel that the "interview"-voice is warmer, more sensual (!?) than what we hear on the 15Mar66 tape, but both show a very relaxed, confidential atmosphere, a very similar kind of laughing too .... and a glass of Canadian wine and/or the two-years distance can well modify slightly the voice's tonality (and/or my perception).

I agree with you: (just as the 15Mar66 interview) this UNDOCUMENTED INTERVIEW 9031a-d was conducted by Helen McNAMARA.

- Klaus Götting

After listening, I agree that we can rule out Barbara Reid and Mildred McDonald and even before listening I had set aside McDonald based on date and possible location.

1. The unidentified woman does not sound as well informed about Ellington or jazz in general, judging by the awkwardness of some of her questions.
2. References made to the state of jazz at the time of the interview, by both Duke and the interviewer, seem to indicate that both were American and were talking about music in "their" country.
3. Despite some vocal feature similarities, I find that the rather flirtatious and familiar approach of the unidentified interviewer are not quite what McNamara was known for. Even Duke's reaction to this unknown interviewer suggests that she might have been someone younger, not previously known to him and worth some playful games-playing in return.

I could be way off base in my conclusions, but I'm left with some doubts as to McNamara being the lady in question. The only other suggestion I can offer is that you ask a couple of DEMS members from Toronto (who would have listened regularly to McNamara's radio shows) to listen to this material and give you an opinion.

- Lois Moody

## **Adelaide Hall during WWII**

### **03/1 DEMS 11/2**

The following story with a picture of Adelaide Hall was carried over ANP news services and printed in a number of African-American newspapers in early September, 1940:

"LONDON - While sirens shrieked and bombs dropped in frequent German raids here last week, Adelaide Hall, popular musical comedy star, carried on in the tradition of the theatre with the act which has made her so popular with London audiences. Returning again and again to the stage of the South London house where she is currently featured, Miss Hall encored with 52 songs, ranging from Dinah to Solitude, on the night of the longest and most insistent raid. So well did she take with the audience which flaunted a courageous disregard of air-raid shelters, that the performance has been repeated by popular demand every night since, usually occurring during German nuisance air-raids."

- Ken Steiner

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## **Ellington plays Strayhorn**

### **03/1 DEMS 11/3**

See DEMS 02/2-23/2

I must apologise for not noting that there was an 28Aug39 recording of Grievin' that was not issued on 78rpm but originally on a Raretone LP. Track 3 of the Indigo CD is definitely the 14oct39 recording as set out in the liner notes.

When you sent me the note that was to be put into the DEMS bulletin, I didn't notice the Aug reference at all. The only good thing to come out of this is that for a good part of this morning I have been playing both takes as found on Classics #780, 1939-2 and enjoying this lovely composition.

- Bill Morton

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## **A Japanese mystery**

### **03/1 DEMS 11/4**

This is a last attempt to solve an old Japanese "mystery". In DEMS 1980/4-1 (almost 23 years ago!) I asked - in vain - if someone had additional details concerning the non commercial big band LP titled "A Tribute to the Duke from his friends in Tokyo," subtitled "Exclusively for the Duke Ellington Cancer Center in conjunction with Hamptons Hospital and Medical Center," "Not for commercial use." While living in the U.S. I got it as a "thank you" for a contribution to that institution.

According to the label - Side 1 was reproduced in the Bulletin - it was recorded by Victor of Japan and processed by RCA Victor, USA. No numbers or dates, only: "Produced by A. Torio." The white cover carries only a simple drawing of Duke. Side 1 contains: Satin Doll; Mood Indigo; Take the "A" Train; Creole Love Call; Black & Tan Fantasy. Side 2: Caravan; Sophisticated Lady; Solitude; The Mooche and I'm Beginning To See the Light.

The music is not performed by Duke and his orchestra, neither are his arrangements used, but it sounds fine and if somebody out there could help out, I would certainly like to know some more about the circumstances and who the musicians are. They are good and deserve to be known.

- Ulf Renberg

## What do these titles mean?

### 03/1 DEMS 12

Last night (31Jan), amongst other things, my Leeds College of Music Ellington Repertory Orchestra played David Berger's wonderful transcription of Old King Dooji. Can anyone tell me what the title means?

- Tony Faulkner

Dooji is another name for heroin.

- David Berger

I first heard it was a term for pot, but Brooks Kerr tells me that for the men in that band in 1938 it meant the same thing as Warm Valley. Don't you find it unlikely that Duke would have named a tune at that time (or anytime) about heroin?

- Loren Schoenberg

Well Duke named a tune about opium: Little Purple Flower (Yale concert, 26Jan68)

- SH

Since the Americans brought their music to us in 1945, I always had great fun, not only with the music, but also with the titles. Sometimes I read one of my numerous discos just to laugh about the really funny and fantastic titles.

Since my English is not perfect, and there is often a sort of Slang, even with long contact with some G.I.'s, I don't understand everything.

Concerning Duke, I have the following questions concerning some titles. Perhaps there are some friends still alive who knew Duke and do know better:

The following titles in alphabetical order. Perhaps you may give 5 or 10 titles in each of your following issues.

1. Who was John Hardy and who was his wife?
2. A Gathering in a clearing, what clearing?
3. What is Bakiff?
4. Are you sticking?
5. Barzallai Lou
6. Bensonality (who was Benson?)
7. BLEM
8. Boudoir Benny
9. B.P.Blues (was it Bennie Payne, Brock Peters, Benny Powell?)
- 10 C.E.B.Blues
11. Charlie the Chulo
12. Charpoy
13. Chasin' the chippies (are chippies drugs?)
14. Craven Filter Song
15. Cy Runs Rock Waltz
16. DEPK
17. Ducky Wucky
18. EQUÉ
19. EULB
20. Frivolous Banta
- 21.Hayfoot, Strawfoot (nicknames?)

22. Hodge Podge (does "podgy" mean "chubby"?)
23. H'ya Sue
24. IG00
25. Johnny come lately (is that a person who always comes too late? When so, why is the tempo of the Ellington piece so fast instead of being slow, slow, slow?)
26. Joog Joog
27. Juniflip
28. Kickapoo Joy Juice
29. KLOP
30. KNUF
31. Ko-Ko (see Charlie Parker - title with another melody)
32. Krum Elbow Blues
33. Maletoba Spank (name of a city?)
34. Old King Dooji
35. PEKE
36. Pig Sty
37. PRAT
38. Prima Para Dubla
39. REVA
40. REXT
41. SPON
42. Squatty Roo (nickname for somebody in the band?)
43. STOONA
44. Sump'n 'Bout Rhythm (what is "sump'n"?)
45. Switch Blade
46. TANG
47. TEGO
48. TENZ
49. T.G.T.T.
50. The B.O. of Traffic
51. The Mooche (see "Moose the Mooche" by Ch. Parker)
52. The Sergeant Was Shy (what sergeant?)
53. The UWIS Suite
54. FIFE
55. T.T. on Toast
56. What is an "Unbooted Character"?
57. Uncontrived
58. UWIS
59. Veldt Amor
60. VIVI
61. Wig Wise
62. Wild Man Moore (what is "moore"?)

I didn't find anything about those expressions neither in "Webster" nor in Chapman "New Dictionary of American Slang" nor in Bill Lee's "Jazz Dictionary" nor in Cab Calloway's "The New Hepster's Dictionary".

So I hope some of these questions will get an answer by somebody who knows better than I.

- Gregor Fehrmann

We only know a few answers.

- George Avakian, Roger Boyes and Sjef Hoefsmit.

4. Are You Sticking? means "Do you have any bread?" See the article "Reminiscing in Tempo" by Brad Bradbie in "Ellingtonia", Newsletter of The Duke Ellington Society (Washington D.C.) October 2001 edition.
5. Barzillai Lew was a black soldier from Chelmsford, Massachusetts. As drummer and fifer, he fought in the French and Indian War and also served throughout the Revolutionary War on the American side. MIMM p230.
6. Benson may have been Al Benson, a disk jockey who had become quite powerful. See Mercer Ellington p101.
9. B.P. Blues mean Black Power Blues.
10. C.E.B. stands for Capp, Ellis, Brown.
12. Charpoy was originally titled Lana Turner, on some music for the Ellington Orchestra, the title was inverted as Anal Renrut. The first copyrighted title was Francesca. See David Hajdu p283. This does not explain the title. SH Charpoy is the name for an ordinary Indian bedstead (rectangular wooden frame with ropes strung criss-cross over it). Roger Boyes
14. Craven Filter is a cigarette brand for which Ellington made a commercial on 8Feb70 in Sydney. Stratemann p595.
16. DEPK was inspired by a dance Duke saw performed by six couples who kicked on the sixth beat. See liner notes. This does not explain the title.
17. Compare "Chicken Licken", "Turkey Lurkey", "Foxy Loxy", in the children's story. Roger Boyes
18. EQU means equator and has to do with the fact that Duke crossed the equator for the first time when going to Rio de Janeiro. MIMM p347. Roger Boyes
19. EULB could mean Blue.
21. The song title Hayfoot, Strawfoot comes from the words used by U. S. Army drill sergeants in World War I (and perhaps long before) to teach uneducated army recruits how to march properly. Evidently some of the farm boys didn't know left from right, so the sergeants would tie a bit of hay to the left foot, straw to the right. The sequence comes from the fact that all marching begins with the left foot. George Avakian
24. IGOO comes from IGLOO. This describes the shape of the cargo to be loaded into an aeroplane from American Airlines. This is obvious if one watches the commercial titled "Astrofreight" for which Duke recorded the music on 26Aug64.
29. KLOP means POLKA.
30. I would not be surprised if KNUF would mean FUNK.
36. Pig Sty is what it says. Look in your dictionary and you will find Schweinestall.
37. I assume that PRAT comes from PRAT Institute where Duke was supposed to study art.
38. I am not sure which language this is, but it seems obvious that the correct title Prima Bara Dubla means first class couple of baritones and this is a perfect title for the performance by Harry Carney and Gerry Mulligan on 3Jul58.
40. REXT means Rex Stuart.
49. T.G.T.T. means Too Great To Title and stands for Jesus Christ.

56. An Unbooted Character is one without shoes, barefoot, as many persons were while working on the plantations in the deep South. The native-born youth and the long time residents of the big city referred to themselves as "booted," which meant in jargon that they were sophisticated. See Bill Flemons in the April01 issue of "Ellingtonia", p3.

53. and 58. UWIS stands for University of Wisconsin.

62. Moore is the name of the trumpet player, depicted by Louis Armstrong in the picture Paris Blues.

Who knows more answers?

- DEMS

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## **More about Timme Rosenkrantz**

### **03/1 DEMS 13/1**

See DEMS 99/5-5/1; 00/1-10/2 and 00/4-15/3

The noble Baron Timme Rosenkrantz was among the earliest jazz critics in Denmark with a serious interest in jazz and in America. In 1938 he wrote a book with the title: "Skade at Amerika ligge skal s+ langt herfra" (It's a pity it is such a long way to America) and he succeeded in escaping Europe before WW2. In 1939 he published the first jazz photo book ever. It had the title "Swing Photo Album 1939" and it was republished in London in 1964.

While primarily a jazz writer Rosenkrantz in 1945 led a group called "Timme Rosenkrantz and his Barons" with the participation of Red Norvo, Charlie Ventura, Hodges and Carney among others. I don't think Rosenkrantz himself participated beyond enjoying the music in the studio and the recording of "Timme Time".

You will not find much about Timme Rosenkrantz in Danish jazz literature, but in his doctoral thesis about the first three decades of Danish jazz Erik Wiedemann had information about him. And of course Ellington devoted a passage to Rosenkrantz in his MIMM.

- Jørgen Mathiasen

"Timmie Rosenkrantz and His Barons": Otto Hardwick, Johnny Bothwell (not a pseudonym for Johnny Hodges!), Charlie Ventura, Harry Carney, Red Norvo, Jimmy Jones, John Levy and Specs Powell, recorded on 22Aug45: Boucy (two takes); Blue at Dawn and Timme Time.

- DEMS

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## **Rare Canadian 78s**

### **03/1 DEMS 13/2**

A new edition of Brian Rust's Jazz Records, now titled Jazz and Ragtime Records (1897-1942), was published in 2002 by Mainspring Press of Denver, Colorado.

It lists two previously undocumented Ellington 78s pressed by Compo in Lachine, Montr,al.

Apex 41289 contains mx. 10356-2 Them There Eyes (10Jan31) as by THE WHOOPEE MAKERS; the reverse is unknown to me.

Crown 91059 contains the same 10356-2 as by CLIFF ROBERTS' DANCE ORCHESTRA, with the same reverse by The Varsity Eight as on Royal 391059. (Royal 391059 has "10356-2" faintly visible in the run-out area of the Ellington side as etched on the metal mother. The stamped number that appears at the label's edge is likely "41289A," although I can't be sure because the last two numbers are partly obscured by scuffs on the label on my copy; I don't know of another.) Thus I gather that St. James Infirmary matrix 9319-1 (29Jan30) was pressed in Canada on Apex 41121-A (as by TEN BLACK BIRDS), Crown 81289-A (as TEN BLACKBIRDS), Domino 181289-A (as TEN BLACK BIRDS) and Sterling 281289-A (as THE RED DANDIES); Royal 381289 is unknown.

Them There Eyes matrix 10356-2 (10Jan31) was pressed on Apex 41289-A (as THE WHOOPEE MAKERS), also Crown 91059-A and Royal 391059-A (both as CLIFF ROBERTS' DANCE ORCHESTRA); Domino 191059 and Sterling 291059 are unknown.

- Steven Lasker

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## **Buddy Clark or Leon La Fell 03/1 DEMS 13/3**

See DEMS 02/2-15/1

The session of 20May37 (2:00 to 5:30 p.m.) was initially intended for the "American" series (i.e., Banner/Melotone/Oriole/Perfect/Romeo, hence the A.R.C.-series master numbers) but soon transferred to Variety. The A.R.C. ledger shows Johnny Hodges and his orchestra (initially entered as "House Orch.") consisted of a trumpet; clarinet, three saxes; piano; guitar; bass; drums; "Buddy Clark" is named as the vocalist on the first three titles, "Vocal Ensemble" on the last.

- Steven Lasker

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## **Gunther Schuller was wrong 03/1 DEMS 13/4**

Moonlight Fiesta (5Mar35, 16Jun37, 17Apr51, Mar52 and 24Jun53) and Jubilesta (20 and 26oct37) are different compositions. I wondered how I could confound them in my files and looked for the source of the error. I trusted Gunther Schuller, "The Swing Era" p716: "Jubilesta ... In Ellington's band the piece was also known under the titles of Puerto Rican Chaos or Moonlight Fiesta. But when Barnet recorded it in '37 it was called Emperor Jones."

So, what I learned is: don't trust Schuller, don't trust Rattenbury or anyone else, only trust your ears!

- Hans-Joachim Schmidt

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## **About subtitles 03/1 DEMS 13/5**

There was some discussion in the Duke-Lym group about subtitles. One of the titles discussed was Come Sunday and David Danced Before the Lord. I was going to say that you decided to use in the New DESOR the most common title for all the recordings and that you would put the alternate title, if used during that specific performance, between brackets behind the main title. You made that clear on page V in the New DESOR. I went through your books looking for the occurrences where you would mention Come Sunday (David Danced). I found this notation in sessions 6457, 6552, 6670, 6672, 6673, 6674, 6682, 6750, 7059 and 7064. I found also the



following notation: David Danced=Come Sunday in 6362, 6551, 6564, 6565 and 6685. I tried to figure out why you adopted a second fashion of mentioning an alternate title. The = sign is not exclusively used for Sacred Concerts, because 7064 is also a Sacred Concert. It is also not exclusively used in cases where Come Sunday itself also appeared in the programme, because in Monterey 6552 both titles appeared.

Can you give us an explanation?

- SH

David Danced , as you know, is the fast version (64 bars instead of 32) of Come Sunday and we used, to distinguish this version, the method of putting it in parentheses after the main title: Come Sunday (David Danced).

In the case of "My People" and the "First Sacred Concert" (only when it is completely performed) we used the notation: David Danced=Come Sunday because on the programs of the concerts, on the score and on the records David Danced is presented as a title apart.

7064 is not the "First" but the "Second Sacred Concert" and Come Sunday (David Danced) is an addendum to the concert.

- Luciano Massagli

## **Admiration Admiration Stomp** **03/1 DEMS 13/6**

On several Ellington CDs that are now on sale, the tune titled "Admiration" is credited to either Juan Tizol or someone named Tyer. Is one recording based on the other?

- Basilio Serrano

Admiration (by Tyers) was recorded by Ellington on 20Mar30 and is released on Classics 586 track 8.

Admiration Stomp (by Tizol) was first recorded 9Jan35 and released on Classics 646 track 22. It was again recorded on 30Apr35 and is released on Classics 659 track 10.

- SH

I came across Spencer Chase who sells reproduction piano rolls. He has a copy of Admiration that was reproduced from an apparent 1923 roll. Composer credit is given to Tyers. It is believed that Tyers wrote his tune in 1916.

If this is a fact then we can conclude that the 1930 Admiration by Duke was composed by Tyers. Also, most of Tizol's compositions began to appear after 1935. This would suggest that Admiration Stomp (1935) belongs to Tizol. The 1930 to Tyers. What do you think?

- Basilio Serrano\*\*

I think you are right.

- SH\*\*



THE INTERNATIONAL

# DEMS BULLETIN

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FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 4. NEW RELEASES AND RE-RELEASES



RCA Victor 1940-1942

03/1 DEMS 14/1

BMG in the US are about to do a three-CD (only) set of the above period, taken from the 'Centennial' remastering. To get it down to three CDs, they've omitted some alternate takes and small-group tracks. I believe the running order is as follows (numbers after titles indicating album-and-track number from the Centennial edition, see 99/3-10&11).

CD 1		
6Mar40	1. You, You Darlin'	8.1
	2. Jack the Bear	8.2
	3. Ko-Ko [master take -2]	8.4
	4. Morning Glory	8.5
	5. So Far, So Good	8.6
15Mar40	6. Conga Brava	8.7
	7. Concerto for Cootie	8.8
	8. Me and You	8.9
4May40	9. Cotton Tail	8.11
	10. Never No Lament	8.12
28May40	11. Dusk [take -1]	8.14
	12. Bojangles [master take -1]	8.16
	13. Portrait of Bert Williams	8.17
	14. Blue Goose	8.18
22Jul40	15. Harlem Air-Shaft	8.19
	16. At a Dixie Roadside Diner	8.20
	17. All Too Soon [master take -1]	8.21
	18. Rumpus in Richmond	8.22
24Jul40		

19. My Greatest Mistake	8.23
20. Sepia Panorama [master take -1]	9.1
5Sep40	
21. There Shall Be No Night	9.3
22. In a Mellotone	9.4
23. Five O'Clock Whistle	9.5
CD 2	
17oct40	
1. Flaming Sword [master take -2]	9.17
2. Warm Valley [master take -3]	9.20
28oct40	
3. Across the Track Blues [master take -1]	9.21
4. Chloe	9.23
5. I Never Felt This Way Before	10.1
28Dec40	
6. Sidewalks of New York	11.4
7. Flamingo	11.5
8. The Girl in My Dreams [master take -1]	11.6
15Feb41	
9. Take the "A" Train	11.8
10. Jumpin' Punkins [master take -2]	11.10
11. John Hardy's Wife	11.11
12. Blue Serge	11.12
13. After All	11.13
5Jun41	
14. Bakiff	11.18
15. Are You Sticking? [take -1]	11.19
16. Just A-Sittin'-and A-Rockin'	11.21
17. Giddybug Gallop	11.22
1oct40	
18. Pitter Panther Patter [master take -2]	9.8
19. Body and Soul [master take -3]	9.11
20. Sophisticated Lady [master take -2]	9.13
24. Mr. J. B. Blues [master take -1]	9.14
6Mar40	
25. Ko-Ko [alternate take -1]	8.3
4May40	
26. Bojangles [alternate take -1]	8.10
24Jul40	
21. Sepia Panorama [alternate take -2]	9.2
15Feb41	
22. Jumpin' Punkins [alternate take -1]	11.9
2Jul41	
23. Jump for Joy [alternate take -2]	12.6
26Sep41	
24. Chelsea Bridge [alternate take -1]	12.20
21Jan42	
25. Perdido [alternate take -2]	13.7
CD 3	
26Jun41	
1. Chocolate Shake	11.23
2. I Got It Bad [take -1]	12.1
2Jul41	
3. Clementine	12.3
4. Brown-skin Gal	12.4
5. Jump for Joy [issued take -1]	12.5
6. Moon over Cuba	12.7
26Sep41	
7. Five O'Clock Drag	12.17
8. Rocks in My Bed	12.18
9. Bli-Blip	12.19
2Dec41	
10. Raincheck	13.1
11. What Good Would It Do?	13.2

12. I Don't Know What Kind of Blues [take -1]	13.3
13. Chelsea Bridge [issued take -2]	13.5
21Jan42	
14. Perdido [master take -1]	13.6
15. C-Jam Blues	13.8
16. Moon Mist [take -2]	13.10
26Feb42	
17. What Am I Here For?	13.11
18. I Don't Mind [take -2]	13.13
19. Someone	13.14
26Jun42	
20. My Little Brown Book	13.15
21. Main Stem	13.16
22. Johnny Come Lately	13.17
28Jul42	
23. Hayfoot, Strawfoot [master take -1]	13.18
24. Sentimental Lady [take -1]	13.20
25. A Slip of the Lip	13.22

My essay for the 24-cd box is being reused in a shortened form because of the missing alternates and small-groups.

- Brian Priestley

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**Capitol 35249**  
**Duke Ellington**  
**All-Star White House Tribute**  
**03/1 DEMS 14/2**

This CD contains the same recordings as those which were previously issued on Blue Note 7243 5 35249 2 0 (02/2-23/1). I found it in the catalogue of Worlds Records, item code: 36945 for \$18.- (02/3-15/3).

- SH

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**Lost Secret Records LSR-001 (2002)**  
**Duke Ellington "Rugged Jungle"**  
**Featuring unreleased live recordings from 1972-73**  
**03/1 DEMS 15/1**

I found this CD recently. The first group of eight selections is taken from the concert of 8Jul72 when George Wein, the founder of the Newport Jazz Festivals, presented his festival in NYC at Carnegie Hall. It is not clear why the sequence of the numbers is mixed up. This is done in such a sloppy way that some of Duke's comments are totally misplaced and do not make sense. Some selections are not complete: Happy Reunion starts 6 bars before the beginning of chorus 2° and Harlem starts at chorus 13°.

The liner notes claim that Eddie Preston was in the band. That is not true.

The titles: Take the "A" Train; Happy Reunion; Ac-Ac; Satin Doll; Harlem; Hello, Dolly; La Plus Belle Africaine; Rose Room (featuring guest soloist Barney Bigard).

The last group of five selections is taken from the concert of 25May73, recorded at the Centennial Concert Hall in Winnipeg. See the New DESOR's correction-sheet 1012. The titles: C-Jam Blues; Creole Love Call; Perdido; Caravan/How High the Moon; Chinoiserie.

These five selections were earlier issued on the LP, commemorating Ellington '87, released by Marlor Productions and it seems that they are simply copied from that LP, which was produced by Jerry Valburn.

If you are interested in this CD, I can only offer you an e-mail address:

- Georges Debroe

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### **Classic Jazz Productions CJ 1001 (1996)**

#### **Amerikanska Jazzmusiker i Sverige**

**1933-1995**

**03/1 DEMS 15/2**

This Swedish CD "Americans in Sweden 1933-1995" starts with an aircheck from Oct33 by Louis Armstrong's Hot Harlem Band from a Stockholm concert hall.

The following well known 29Apr39 aircheck by Duke Ellington's orchestra is the 5th track on this 15 track CD: Cottage by the Sea, playing time 5:20, original source given as FDC 1021.

- Carl Hällström

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### **Columbia Jazzworks COL 491246 2**

#### **Duke Ellington**

**03/1 DEMS 15/3**

This is a French issue. It contains nine recordings taken from the albums "Ellington Uptown", "Ellington Indigos", "Blues in Orbit" and "Ellington at Newport": These are the titles: Perdido (1Jul52); Mood Indigo (9Sep57); C-Jam Blues (2Dec59); Prelude to a Kiss (1oct57); Jeep's Blues (7Jul56); In a Mellotone (3Dec59); Solitude (14oct57); The Mooche (1Jul52) and Skin Deep (8Nov52). SH

Has Skin Deep not been accepted by our Italian friends as being from 28Feb52, as per DEMS 00/3-11? Lance Travis

Not yet. The only correction, made in the New DESOR on page 184 is this: Session 5220. Change the NOTE as follows: Skin Deep was purchased by Columbia on 8Dec52. (See correction-sheet 5003 in Bulletin 00/3-26) SH

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### **CD Drive 3502 - Jazz Club**

#### **"Satin Doll"**

**03/1 DEMS 15/4**

I came across this Swiss CD from 1989. It appeared in a series called "Jazz Club". Obviously a cheap production. Most of it seems to be taken from the 5LP-Set. I have doubts if the information given is reliable.

Did you analyse it in the Bulletin? Can I get the correct information? Hans-Joachim Schmidt

Yes, everything is taken from the famous 5 LP set (see DEMS 98/4-3).

No, this CD was not analysed in DEMS Bulletin. Here are the titles, dates and locations:

Jeep's Blues is from 6Nov58, 1st concert Göteborg. Pyramid is from an unknown date, probably in Feb63. It is not from 6Feb63 as often is claimed.

La Plus Belle Africaine is probably from 7Feb66, 1st concert Stockholm.

Perdido is from 6Nov58, 2nd concert Göteborg.

Black Butterfly is from 4Nov69, 2nd concert Stockholm.

The Medley is from 6Nov58, 2nd concert Göteborg.

Satin Doll is from 26Sep59, 2nd concert Stockholm.

Isfahan is from 11Mar64, Göteborg.

Diminuendo and Crescendo in Blue is from 6Nov58, 1st concert Göteborg. SH

**Columbia/Legacy 501496 2**  
**Duke Ellington Love Songs**  
**03/1 DEMS 15/5**

This is an Austrian issue. It has the same title and the same content as the CD Columbia /Legacy CK 85316. See DEMS 01/3-15.

After track 14 however are three "bonus" tracks: Track 15, Mood Indigo (9Sep57) and track 16, Solitude(14oct57) are taken from the albums "Ellington Indigos" (a.o. LP Col CS-8053 and CD Col CK-44444) and "Ellington's Greatest Hits" (a.o. LP CBS 63315 and CD Columbia/Legacy CK 65419). Track 17, In a Sentimental Mood (30Apr35) is taken from the album "Duke Ellington 16 Most Requested Songs" (a.o. CD Columbia/Legacy CK 57901). Lance Travis

**Storyville CD 101 8359**  
**Duke Ellington at the Hurricane**  
**3 & 4Apr43 and 6Jun43**  
**03/1 DEMS 15/6**

See DEMS 02/3-20/2

Just received this great reissue, marvellous sound and well written liner notes by Ken Steiner, all with the hope that there will be more to come from this long neglected period in the Ducal history. Listening to it last night was one of my most enjoyable "Duke" moments in recent years.

Ken's notes are not only informative but done in such a way that when I finished reading them, I could remember my younger years when late at night I would keep dialling my radio until I picked up live band broadcasts from powerful stations in Chicago or St. Louis, never heard the Duke, but this CD and notes certainly helped me imagine what it would have been like.

The orchestra is enthusiastic, even when playing it's latest hit, Don't Get Around Much Anymore, 3 times. Highly recommended. Bill Morton

**Alternate takes on Neatwork**  
**03/1 DEMS 16/1**

The concept of the Neatwork CD label has been to release different takes than those appearing on Classics. The Classics releases do not cover broadcast or concert source except when they appeared on V-DISC. So, items

marked as "still missing" do not belong on pages 19/20 of DEMS 02/3.

Neatwork would never document broadcast and concert material issued by Classics since there are no alternate takes on these items.

The title Ain't the Gravy Good is now released at the end of the last Neatwork CD release (RP 2056) Vol.9. (see p18) See 02/3-19/2 under 747 "Still missing". Jerry Valburn

"Still missing" does not mean that Neatwork should have included these items but that it could have. It means that if you are an apprentice Ellington collector and you have all the Classics CDs plus the Neatwork CDs, there is still some collecting to do before you have a complete collection.

Neatwork is not consistent in its policy. Tracks 10 and 11 on Vol.9 (C-Jam Blues and Moon Mist) have not been issued on V-Discs, but only on the "black" label Rarities.

Classics does not include every V-Disc. Perfume Suite from 7Jul45 is missing. (V- Disc 516). DEMS

## **Neatwork RP 2051**

### **Duke Ellington Vol 8 1940-1941**

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

#### **03/1 DEMS 16/2**

The eighth CD in the Neatwork series covers the same period as Classics 820, 837 and 851. 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.

#### **820.**

17oct40, The Flaming Sword (-1); The Flaming Sword (-3); Warm Valley (-2).

28oct40, Across the Track Blues (-2); I Never Felt This Way Before (-2).

2Nov40, Good Queen Bess (-2); Junior Hop (-1); Without a Song (-2); Mobile Bay (-2); Linger Awhile (-1).

#### **Still missing:**

7Nov40, Fargo dance date, issued on a great number of releases.

#### **837.**

11Nov40, Charlie the Chulo (chronological 2nd take, into breakdown, no take number assigned, in 24 CD box on CD 10 track 17, in the New DESOR 4035b) Charlie the Chulo (1st take, assigned -2, CD 10/16, 4035a) {on Classics is the 3rd take, assigned -1, CD 10/18, 4035c} Lament for Javenette (1st take, no take number assigned, in 24 CD box on CD 10/19, in New DESOR 4035d) {on Classics is the 2nd take, assigned -1, CD 10/20, 4035e} A Lull at Down (1st take, no take number assigned, not in 24 CD box, New DESOR 4035f) A Lull at Down (2nd take, no take number assigned, in 24 CD box on CD 10/21 but without intro rehearsals, in New DESOR 4035g) {on Classics is the 3rd take, assigned -1, CD 10/22=23, in New DESOR 4035h, see Bulletin 02/2-17/4 and 02/3-12/3} Ready Eddy (1st take, assigned -2, not in 24 CD box, 4035i) Ready Eddy (2nd take, no take number assigned, into breakdown, CD 11/1, in New DESOR 4035j) Ready Eddy (3rd take, no take number assigned, into breakdown, CD 11/2, in New DESOR 4035k) {on Classics is the 4th take, assigned -1, CD 10/24 and CD 11/3, in New DESOR 4035l, see DEMS Bulletin 02/2-17/4. The description of this take in the New DESOR corresponds with the previously issued take on 78 rpm and the one issued on the LP LPM 34029, where it is marked as take -1. The assigned take number in DESOR is wrong.}

28Dec40, The Girl in My Dreams (-2).

15Feb41, Jumpin' Punks (-1).

14May41, Dear Old Southland (-1); Solitude (-2).

5Jun41, Are You Sticking? (-2), the only audible difference between take -1 and -2 is in the piano intro. Is this an insert?

26Jun41, I Got It Bad (-2).

**Still missing:**

15Jan41, Take the "A" Train; I Hear a Rhapsody; Bounce; It's Sad But True; Madame Will Drop Her Shawl; Frenesi; Until Tonight; West Indian Stomp; Love and I; John Hardy's Wife, released on LP RCA FXM1 7134 (1st edition).

16Jan41, Jive Rhapsody; Jumpin' Punks, released on LP RCA FXM1 7134 (1st edition).

16Feb41, Take the "A" Train (theme); Take the "A" Train; Jumpin' Punks; Flamingo; Jive Rhapsody; After All; Chelsea Bridge; Love Like This Can't Last; Blue Serge; Take the "A" Train (theme), released on CD Moon Records MCD084-2.

29May41, Stomp Caprice; Frankie and Johnny, released on LP Spokane 17.

12Jun41, The Second Portrait of the Lion; Raincheck, released on LP RCA FMX1 7274 (1st edition); Just A-Sittin' and A-Rockin', released on LP Rarities 56.

**851.**

2Dec41, I Don't Know What Kind of Blues I Got (-2).

**Still missing:**

3Jul41, Menelik (-2), released on the 24 CD box. However, I have not been able to detect any difference between tracks 10 and 11 on CD 12 of the 24 CD box. They have both on 3:04 a tiny involuntary sound. This same sound occurs on track 15 of the CD Bluebird ND 86751 on 3:08. I am convinced that we have the same take. See also Eddie Lambert in DEMS 81/1-3.

1Sep41, Selections from "Jump for Joy", released on Rhino R2 75872, see page 19, item 3 of this Bulletin.

17Sep41, Clementine; Chelsea Bridge; Love Like This Can't Last; After All; The Girl in My Dreams; Jumpin' Punks; Frankie and Johnny; Flamingo; Bakiff, released on LP RCA FMX1 7274 (1st edition).

9oct41, Take the "A" Train, released on LP Queen Disc 7.

Nov/Dec, Bli-Blip; Flamingo, released on RCA FXM1 7274 (1st edition); I Got It Bad, released on LP Smithsonian R 037; Cotton Tail; C-Jam Blues, released on Extreme Rarities 1002.

3Dec41, Stomp Caprice; Bugle Breaks; You and I; Have You Changed? Raincheck; Blue Serge; Moon Mist; I Don't Want To Set the World on Fire; Easy Street; Perdido, released on Temple 550.

**Neatwork RP 2056**

**Duke Ellington Vol 9 1942-1947**

**Alternate takes in chronological order**

**03/1 DEMS 16/3**



The ninth CD in the Neatwork series covers the same period as Classics 867, 881, 915, 951, 985, 1015, 1051 and 1086. 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.

### 867.

21Jan42, Perdido (-2); Moon Mist (-2). {Classics has indeed take -1.}

26Feb42, I Don't Mind (-1). {Classics has indeed take -2.}

28Jul42, Hayfoot, Strawfoot (-2); I Didn't Know About You (-2). {Track 20 of Classics 867, My Little Brown Book, is from 25May44. On tracks 21 and 22 are I'm Checking Out-Goom Bye and Tootin' Through the Roof from 24Nov39, which were missing on Classics 790. See DEMS 02/3-20}

### Still missing:

2May42, Swing Shifters Swing, released on LP Rarities 70.

15Jul42, The Strollers, released on LP Jazz Archives 15.

22Jul42, Just A-Sittin' and A-Rockin'; I Didn't Know About You; Things Ain't What They Used To Be, on CD Natasha Imports 4016.

24Jul42, Swing Shifters Swing, released on LP Jazz Archives 15.

28Jul42, Five O'Clock Drag; Perdido; Solitude; Barzallai Lou, released on CD Natasha Imports 4016.

29Aug42, Who Wouldn't Love You?; Unidentified title; I Don't Want To Walk Without You, released on LP Temple M-554.

28Sep42, Things Ain't What They Used To Be; Goin' Up, released on CD Rhino R2 72245.

29Sep42, Introduction to Shine; Shine, released on CD Rhino R2 72245.

Oct42, Hayfoot, Strawfoot; Goin' Up, released on LP Sunbeam 214.

8oct42, Take the "A" Train, released on LP Kaydee 8.

19Nov42, Victory of Spotlight Bands broadcast, released on LPs Duke 1011 and 1015.

17Dec42, What Am I Here For?; Dearly Beloved; Perdido; A Slip of the Lip; Mr Five by Five on LP Black Jack 3004.

23Jan43, Almost complete Carnegie Hall Concert on LP Prestige 34004.

28Jan43, Small part of Carnegie Hall Concert on LPs Prestige 34004 and Jazz Archives 15 and CD Musica Jazz MJCD 1140.

3Apr43, Broadcast from Hurricane Restaurant on LP Azure 431.

4Apr43, Broadcast from Hurricane Restaurant on LP Rarities 56.

Apr43, Broadcast from Hurricane Restaurant on LP Azure 431.

21Apr43, Mood Indigo; Sophisticated Lady, on LP Rarities 70.

1May43, War Bond Jamboree broadcast on LP Jazz Society 501.

- May43, Cabin in the Sky; Barzallai Lou on LP Caracol 435.
- May43, Broadcast from Hurricane Restaurant on LP Duke 1015.
- 6Jun43, You'll Never Know; Tonight I Shall Sleep on Jazz Archives 15.
- 18Jun43, Broadcast from Hurricane Restaurant on LP Rarities 56.
- 19Jun43, Don't Get Around Much Anymore, (New DESOR 4324d), released on CDs Columbia CK 48654 and CK 61444.
- 20Jun43, Broadcast from Hurricane Restaurant on LP Hurricane 6001.
- 25Jun43, Broadway Bandbox broadcast on LP Giants of Jazz 1002.
- 27Jun43, Broadcast from Hurricane Restaurant on LP Hurricane 6001.
- Jun/Jul, Treasury Star Parade broadcasts on LP DETS 46.
- 11Jul43, Broadcast from Hurricane Restaurant on LP Hurricane 6002.
- Jul43, Cotton Tail; Sweet Georgia Brown; Goin' Up, on Jazz Arch. 15.
- 14Aug43, Broadcast from Hurricane Restaurant on LP Hurricane 6002.
- 26Aug43, Baby, Please Stop and Think About Me on LP Caracol 435.
- 28Aug43, Broadcast from Hurricane Restaurant on LP Queen Disc 071.
- 29Aug43, Broadcast from Hurricane Restaurant on LP Queen Disc 071.
- 5Sep43, Sophisticated Lady, released on LP Temple M 554.
- 11Sep43, On the Sands of Time, released on LP Temple M 554.
- Sep43, Someone; Jump for Joy on LP White Label RM 343/344.
- 23Sep43, Design for Jivin', released on LP Caracol 435.
- 8Nov43, All World Transcriptions, released on Circle LPs and CDs, except Boy Meets Horn and Hop, Skip and Jump, first released on V-Discs 176 and 355.
- 9Nov43, All World Transcriptions, released on Circle LPs and CDs, except Main Stem and Things Ain't What They Used To Be, first released on V-Discs 355 and 315.
- 27Nov43, I Didn't Know About You, released on LP Unique Jazz 35.
- 1Dec43, All World Transcriptions, released on Circle LPs and CDs, except Creole Love Call, first released on V-Disc 415.
- 8Dec43, Spotlight Bands broadcast, released on LP Duke 1015.
- 11Dec43, Complete Carnegie Hall Concert, released on LP Ember 2001.
- 2Apr44, Dancers in Love, released on LP Rarities 70.
- 13Apr44, Fickle Fling; Tea for Two; Three Cent Stomp, released on LP White Label RM 297/298.

28Apr44, Hop, Skip and Jump; Jumpin' Frog Jump; Poinciana; On the Alamo, released on LP White Label RM 343/344.

6May44, Now I Know; Perdido; Do Nothin' Till You Hear from Me; My Gal Sal, released on CD Musica Jazz MJCD 1124.

7May44, Jumpin' Punkins; Poinciana; It Don't Mean a Thing, released on CD Musica Jazz MJCD 1124.

21May44, My Honey's Lovin' Arms, on LP White Label RM 299/300; Blue Skies, released on CD Musica Jazz MJCD 1141.

24May44, Clementine; Someone, released on Musica Jazz MJCD 1124.

27May44, Part of Hurricane bc on Rarities 70 and Musica Jazz 1124.

31May44, Midriff, released on CD Musica Jazz MJCD 1124.

2Jun44, Main Stem; My Little Brown Book on Musica Jazz MJCD 1124.

3Jun44, Perdido; Irresistible You; How Blue the Night; Things Ain't What They Used To Be on LP Palm 30-05.

4Jun44, Too Much in Love; Mood To Be Wooed; Things Ain't What They Used To Be on Musica Jazz 1124.

8Jul44, G.I.Jive; Amor; Frankie and Johnny; It Don't Mean a Thing, on Souvenir CD Ellington '99 and LP Rarities 70.

29Nov44, Things Ain't What They Used To Be on LP Everybodys 3003.

## 881.

1Dec44, I'm Beginning To See the Light (-1); Don't You Know I Care? (-1).

{The selections on tracks 13/16 from 24Feb45 are no longer considered genuine Ellington recordings. Tracks 17/18, Perfume Suite, are not from 7Apr45, but from 7Jul45.}

## Still missing:

19Dec44, Almost complete Carnegie Hall Concert, released on LPs Prestige 24073 and Rarities 59.

2Jan45, All World Transcriptions, released on Circle LPs and CDs.

3Jan45, All World Transcriptions, released on Circle LPs and CDs.

17Jan45, Esquire All-American Jazz Concert, almost completely released on LPs Giants of Jazz 1003, FDC 1008 and 1009, and CD Masters of Jazz 141.

18Jan45, Frankie and Johnny, released on LP Bonsard 601.

19Mar45, Mood Indigo, released on LP Duke 1017.

25Mar45, A part of the Downbeat Award Concert on LP Joyce 1053.

7Apr45, Treasury Show, released on CD DETS 903.9001.

## 915.

15May45, I Let a Song Go Out of My Heart (-2)

**Still missing:**

14Apr45, F.D.Roosevelt Commemorating bc on CD DETS 903.9001.

21Apr45, Treasury Show, released on CD DETS 903.9002, except Frantic Fantasy; It Don't Mean a Thing; Black, Brown and Beige, first released on V-Discs 575, 480 and 657.

22Apr45, Broadcast from 400 Restaurant, released on LP Duke 1011.

28Apr45, Treasury Show, released on CD DETS 903.9002.

5May45, Treasury Show, released on CD DETS 903.9003.

12May45, Treasury Show, released on CD DETS 903.9003, except Harlem Air-Shaft and Prelude to a Kiss, first released on V-Discs 483 and 701, now on track 12 of Classics 915 and track 14 of Classics 951.

**951.**

{Track 6 of Classics 951, Kissing Bug, is not from 26May45, but from 8Sep45. Track 11, Diminuendo and Crescendo in Blue is not from 9Jun45, but from 7Jul45. Track 14, Prelude to a Kiss, is not from 16Jun45, but from 12May45. Track 15, Ring dem Bells, is not from 16Jun45, but from 7Jul45.}

**Still missing:**

19May45, Treasury Show, released on CD DETS 903.9004.

26May45, Treasury Show, released on CD DETS 903.9004, except Sugar Hill Penthouse, probably first released on an unknown V-Disc and Hollywood Hangover; In the Shade of the Old Apple Tree; Frankie and Johnny, first released on V-Discs 505, 610, 626.

2Jun45, Treasury Show, released on CD DETS 903.9005.

9Jun45, Treasury Show, released on CD DETS 903.9005.

16Jun45, Treasury Show, released on CD DETS 903.9006, except New World a-Comin', first released on V-Discs 695.

23Jun45, Treasury Show, released on CD DETS 903.9006.

27Jun45, Take the "A" Train; Suddenly It Jumped; Mood To Be Wooded; C-Jam Blues, released on LP Temple M-554.

30Jun45, Treasury Show, released on LP DETS 12.

7Jul45, Treasury Show, released on LP DETS 13, except Diminuendo and Crescendo in Blue and Ring dem Bells, first released on V-Discs 534 and 701, now on tracks 11 and 15 of Classics 951; also except Perfume Suite, first released on V-Disc 516 and now on tracks 17/18 of Classics 881.

14Jul45, Treasury Show, released on LP DETS 14.

21Jul45, Treasury Show, released on LP DETS 15.

28Jul45, Treasury Show, released on LP DETS 16.

**985.**

{Track 14 of Classics 985, Unbooted Character, is not from 16Mar46, but from 8Sep45. Tracks 19/22 are from 10Jul46, not from 9Jul45. This is correct in the liner notes but wrong on the cover.}

**Still missing:**

31Jul45, All World Transcriptions, released on Circle LPs and CDs.

3Aug45, Kings of Jazz broadcast, released on CD Jazz Unlimited 2043.

4Aug45, Treasury Show, released on LP DETS 17.

7Aug45, All World Transcriptions, released on Circle LPs and CDs.

11Aug45, Treasury Show, released on LP DETS 18.

18Aug45, Treasury Show, released on LP DETS 19.

20Aug45, The Romp, released on LP Jazz Archives JA-35.

25Aug45, Treasury Show, released on LP DETS 20.

1Sep45, Treasury Show, released on LP DETS 21.

8Sep45, Treasury Show, released on LP DETS 22, except Carnegie Blues; Kissing Bug and Unbooted Character, first released on V-Discs 558 and 671, now on track 4 of Classics 985, track 6 of Classics 951 and track 14 of Classics 985.

15Sep45, Treasury Show, released on LP DETS 23.

18Sep45, One Night Stand bc. 800, released on CD DETS 903.9005 (in discographies on 18Nov45, see DEMS 02/2-6/2).

22Sep45, Treasury Show, released on LP DETS 24.

1oct45, Broadcast from the Zanzibar Restaurant, released on CD Buddha Records 7446599629 2.

6oct45, Treasury Show, released on LP DETS 25.

7oct45, Magic Carpet broadcast 131, released on CD DETS 903.9002.

7oct45, One Night Stand bc. 764, released on CD DETS 903.9005 (in discographies on 24oct45, see DEMS 02/2-6/2).

10oct45, Broadcast from the Zanzibar Restaurant, released on CD DETS 903.9004.

13oct45, Treasury Show, released on LPs DETS 26 and 27.

15oct45, Broadcast from the Zanzibar Restaurant, released on CD Buddha Records 7446599629 2.

20oct45, Treasury Show, released on LPs DETS 27 and 28.

21oct45, One Night Stand broadcast 763, released on LP Joyce 1066.

27oct45, Treasury Show, released on LPs DETS 28 and 29.

28oct45, One Night Stand bc. 786, released on CD DETS 903.9006.

Oct/Nov, Magic Carpet bc 172, released on CD DETS 903.9003.

3Nov45, Treasury Show, released on LPs DETS 29 and 30.

- 10Nov45, Treasury Show, released on LPs DETS 30 and 31.
- 17Nov45, Treasury Show, released on LPs DETS 31 and 32.
- Nov45, Magic Carpet broadcast 180, released on CD DETS 903.9003.
- 24Nov45, Treasury Show, released on LP DETS 32.
- 4Jan46, Great part of Carnegie Hall Concert on LP Prestige 24074.
- 10Jan46, Long Long Journey and The One That Got Away, released on LP RCA PM-42397.
- 15Jan46, Metronome All Out, released on LP RCA PM-42397.
- 16Jan46, Third Esquire All-American Concert on LP Session Disc 125, except Esquire Swank and C-Jam Blues, first released on V-Discs 617 and 648.
- 20Jan46, Great part of two Civic Opera House Concerts on LP DETS 33 and CD MusicMasters 01612-651210-2.
- 28Mar46, All Capitol Transcriptions, issued on Hindsight releases.
- 13Apr46, Jam-a-Ditty; Blue Is the Night; Passion Flower on LP DETS 33.
- 20Apr46, Treasury Show, released on LP DETS 34.
- 27Apr46, Treasury Show, released on LP DETS 35.
- 4May46, Treasury Show, released on LP DETS 36.
- 18May46, Treasury Show, released on LP DETS 37.
- 25May46, Treasury Show, released on LP DETS 37.
- 1Jun46, Treasury Show, released on LP DETS 38.
- 8Jun46, Treasury Show, released on LP DETS 39.
- 6Jul46, Treasury Show, released on LP DETS 40.
- 11Jul46, All Capitol Transcriptions, issued on Hindsight releases.
- 16Jul46, Six Capitol Transcriptions, issued on Hindsight releases and two on LP Jazz Supreme 102.
- 17Jul46, All Capitol Transcriptions, issued on Hindsight releases.
- 27Jul46, Treasury Show, released on LP DETS 41.
- 3Aug46, Treasury Show, released on LP DETS 42.
- 17Aug46, Treasury Show, released on LP DETS 43.
- 19Aug46, 9:20 Special, Just Squeeze Me, released on LP Fanfare 35135.
- 24Aug46, Treasury Show, released on LP DETS 44.
- 1015.**
- 26Aug46, Lover Man (-1) {Classics has indeed take -2.}

**Still missing:**

25Aug46, Tommy Dorsey Show, released on LP JRC INC. 1212.

31Aug46, Treasury Show, released on LP DETS 45.

5oct46, Treasury Show, released on LP DETS 46.

7oct46, Nobody Was Looking; Medley, released on Up to Date 2001.

11oct46, In a Mellow Tone; This Is Always, on LP Fanfare 35135.

25oct46, Broadcast from Aquarium Restaurant on LP Fanfare 35135.

10Nov46, Great part of Concert at Civic Opera House, released on LPs Prima DC 1 and 2 and CD Musicmasters 01612-65110-2.

23Nov46, The Eighth Veil; Golden Feather; Flippant Flurry and Unbooted Character, released on LP Queen Disc 018.

**1051.**

10May47, C-Jam Blues; Moon Mist.

14Aug47, H'ya Sue (chronological 1st take, rehearsal, no take number assigned, on Up to Date 2002 track A4, in the New DESOR4717a) H'ya Sue (2nd take, into breakdown, no take number assigned, UtD 2002 A5, 4717b) {on Classics is 3rd take, assigned -1, 4717c} Lady of the Lavender Mist (-2); Women, Women, Women (1st take, rehearsal, no take number assigned, UtD 2002 A7, 4717h) {on Classics is 2nd take, assigned -1, 4717i} {on Classics is also Maybe I Should Change My Ways, 3rd take, no take number assigned, UtD 2002 A8, 4717l}

1Sep47, Golden Cress (1st take, rehearsal, no take number assigned, UtD 2002 B1, 4719c) {on Classics is 2nd take, assigned -1, 4719d} {Kay Davis sang Put Yourself in My Place on Classics 1051}

**Still missing:**

7Jan47, Eight Capitol Transcriptions, issued on Hindsight releases and one, Golden Feather, on LP Jazz Supreme 102.

2Feb47, Triple Play, released on LP Musica Jazz 1055.

19Apr47, Part of Concert at Cornell University on LP Stardust 204.

9Jun47, All Capitol Transcriptions, issued on Hindsight releases. 10Jun47, Six Capitol Transcriptions, issued on Hindsight releases and two, Azalea; Orchids for Madame, on Jazz Supreme 102.

1Jul47, Broadcast from Denver on CD Green Line Jazz & Jazz 602.

4Jul47, Broadcast from Denver on CD Green Line Jazz & Jazz 602.

8Jul47, Broadcast from Denver on CD Green Line Jazz & Jazz 612.

9Jul47, Broadcast from Denver on CD Green Line Jazz & Jazz 612.

25Jul47, Two Spotlight Bands broadcasts, released on LP Joyce 4015.

30Jul47, Spotlight Bands broadcast, released on LP Joyce 4014.

1Aug47, Two Spotlight Bands broadcasts, released on LP Joyce 4014.

31Aug47, Great part of Concert at Hollywood Bowl, released on LPs Unique Jazz U-1 and U-2.

### 1086.

29Sep47, I Fell and Broke My Heart (chronological 1st take, rehearsal, no take number assigned, on Up to Date 2002 track B3, in the New DESOR4721i) Antidisestablishmentarianism (rehearsal, no take number assigned, UtD 2002 B4, 4721k) {Dolores Parker in Put Yourself in My Place on Classics 1086}

1oct47, You Gotta Crawl Before You Walk (1st take, rehearsal, no take number assigned, UtD 2002 B5, 4723b) {on Classics is 2nd take, assigned -1, 4723c} Maybe I Should Change My Ways (1st take, rehearsal, no take number assigned, UtD 2002 B5, 4723d) {on Classics is 2nd take, assigned -1, 4723e}

2oct47, Kitty (1st take, rehearsal, no take number assigned, UtD 2002 B7, 4724a) {on Classics is 2nd take, assigned -1, 4724b}

4oct47, H'ya Sue, released on LP Musica Jazz 2MJP-1082.

6oct47, Maybe I Should Change My Ways (1st take, rehearsal, no take number assigned, UtD 2002 B8, 4727a) {on Classics is 2nd take, assigned -2, 4727b} Boogie Bop Blue (1st take, rehearsal, no take number assigned, UtD 2004 B8, 4727c) {on Classics is 2nd take, assigned -1, 4727d}

28Feb39, Ain't The Gravy Good? (-2) See DEMS 02/3-19/2 (747)

## Disky MP 649942 3 CD set Duke Ellington Golden Greats 03/1 DEMS 19/1

I have only very recently become aware of this CD set. It's a Dutch product. They have issued a substantial list of 3-CD sets, many of which I have bought. Each set contains 3 CDs of 22-25 tunes each, and the whole kit and caboodle costs under ten bucks. Recording/transcription quality is very good. Documentation is almost totally absent, but come on, less than ten bucks, right?

This Duke issue contains 66 cuts, a total of maybe 220 minutes. Nothing on the issue will be novel to anyone who has read this far, but it is a terrific compendium of many of Duke's best and/or most popular works. Ernest Nagy

The following list is taken from Jerry Valburn's manuscript of his updated "Duke Ellington on Compact Disc" in preparation.

If one of our DEMS members should find a mistake in this list, please let us know. DEMS

#### CD 1

1. 18-May-32 Slippery Horn
2. 26-Oct-27 The Blues I Love To Sing -1
3. 1-Oct-28 Hot and Bothered
4. 29-Nov-26 East St. Louis Toodle-0o
5. 7-Apr-27 Black and Tan Fantasy
6. 26-Oct-27 Creole Love Call
7. 10-Jul-28 Diga Diga Do
8. 1-Oct-28 The Mooche
9. 19-Jan-28 Take It Easy
10. 1-Oct-28 Move Over
11. 21-Mar-28 Jubilee Stomp
12. 26-Mar-28 Black Beauty
13. 3-May-29 Cotton Club Stomp
14. 3-May-29 Misty Mornin'
15. 26-Aug-30 Ring dem Bells
16. 10-Dec-30 Mood Indigo
17. 14-Jan-31 Rockin' in Rhythm



18. 11-Jun-31 Creole Rhapsody
19. 2-Feb-32 It Don't Mean a Thing
20. 18-May-32 Blue Rumble -A
21. 17-Feb-33 Drop Me Off in Harlem -A
22. 15-Feb-33 Sophisticated Lady -2

## CD 2

1. 14-Feb-40 Stormy Weather
2. 15-Aug-33 In the Shade of the Old Apple Tree
3. 9-Jan-34 Stomp Jones
4. 10-Jan-34 Solitude
5. 15-Feb-33 Merry-Go-Round -3
6. 30-Apr-35 In a Sentimental Mood
7. 30-Apr-35 Showboat Shuffle
8. 27-Feb-36 Clarinet Lament
9. 27-Feb-36 Echoes of Harlem
10. 28-Feb-36 Kissing My Baby Goodnight
11. 14-May-37 Caravan
12. 14-May-37 Azure
13. 20-Sep-37 Harmony in Harlem -2
14. 3-Mar-38 I Let a Song Go Out of My Heart -2
15. 2-Feb-38 The Gal from Joe's -1
16. 9-Aug-38 Prelude to a Kiss -1
17. 2-Feb-38 Riding on a Blue Note -1
18. 11-Apr-38 I'm Slappin' Seventh Avenue
19. 20-Jun-38 Gypsy Without a Song
20. 22-Dec-38 Boy Meets Horn
21. 16-Oct-39 Country Gal
22. 6-Mar-40 Jack the Bear

## CD 3

1. 6-Mar-40 Ko-Ko -2
2. 22-Jul-40 At a Dixie Roadside Diner
3. 24-Jul-40 Sepia Panorama -1
4. 6-Mar-40 Morning Glory
5. 15-Mar-40 Conga Brava
6. 15-Mar-40 Me and You
7. 4-May-40 Cotton Tail
8. 28-May-40 Dusk -1
9. 5-Sep-40 In a Mellow Tone
10. 15-Feb-41 Take the "A" Train
11. 26-Jun-41 I Got It Bad -1
12. 2-Dec-41 Chelsea Bridge
13. 21-Jan-42 C-Jam Blues
14. 15-Feb-41 Blue Serge
15. 4-May-40 Never No Lament
16. 21-Jan-42 Perdido -1
17. 28-May-40 Bojangles
18. 15-Mar-40 Concerto for Cootie
19. 26-Jun-42 Main Stem
20. 1-Dec-44 I'm Beginning To See the Light -2
21. 9-Jul-46 Transblucency
22. 13-Nov-48 Brown Betty

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## Empress RAJCD 842 (1995)

### Saratoga Swing 03/1 DEMS 19/2

Is there anything that you can tell me about an Ellington CD entitled "Saratoga Swing" ? Lloyd Mair

This CD has exclusively RCA material. It has earlier been "reviewed" in DEMS 99/4-22. It has also been released by the same British label (Empress) under number 500-1940084230 with the title "Satin Doll".

1. 15-Feb-41 Take the "A" Train
2. 21-Jan-42 Perdido -1
3. 5-Sep-40 Five O'Clock Whistle
4. 28-Dec-40 The Sidewalks of New York
5. 22-Jul-40 At a Dixie Roadside Diner
6. 1-Oct-40 Sophisticated Lady -2
7. 22-Jul-40 Harlem Air-Shaft
8. 15-Mar-40 Me and You
9. 15-Mar-40 Concerto for Cootie
10. 24-Jul-40 My Greatest Mistake
11. 26-Jun-42 Johnny Come Lately
12. 24-Jul-40 Sepia Panorama -1
13. 4-May-40 Cotton Tail
14. 4-May-40 Don't Get Around Much Anymore
15. 28-May-40 Blue Goose
16. 21-Jan-42 C-Jam Blues
17. 1-Oct-40 Pitter Panther Patter -2
18. 2-Dec-41 Raincheck
19. 28-Jul-42 Hayfoot, Strawfoot -1
20. 21-Jan-42 Moon Mist -2
21. 6-Mar-40 Morning Glory
22. 3-May-29 Saratoga Swing

Note: See for a discussion about the take number of Moon Mist (on track 20) this Bulletin page 27 New DESOR Corrections under Pages 60 and 1403. SH

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**Rhino R2 75872 4 CD box**  
**Central Avenue Sounds**  
**Jazz in Los Angeles**  
**03/1 DEMS 19/3**

See DEMS 97/3-14

The 1Sep41 KFI broadcast "Selections from Jump for Joy", found in this superb 4 CD box, mentioned in Jerry Valburn's column "New Releases on Compact Disc" in DEMS 99/5-28, also contains the two choir excerpts (both titled Jump for Joy) as noted in the New DESOR (4119a), in addition to Brown-Skin Gal; I Got It Bad and Rocks in My Bed. Ulf Renberg\*\*

It is possible that Jerry did not mention these two parts of the Medley, because they were performed without Ellington, like all the other selections in the 4 CD box. He was more consistent than the authors of the New DESOR, who are usually very strict in this respect. I am more liberal and I agree with you that they should indeed be mentioned as part of the Medley. SH\*\*

The same Medley has earlier been discussed in DEMS 97/3-14, because it appeared on a promotion CD, issued by the station KLON. DEMS\*\*

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**Frémeaux & Associés FA 170 (2 CD)**  
**Plaisir d'Ellington**  
**The Duke and His Men (1999)**  
**03/1 DEMS 20/1**

Frémeaux & Associés, French producers of CDs, have sent us from their impressive catalogue most of the Duke Ellington related releases to be reviewed.

Alain Pailler, the author of the essay with the same title (see DEMS 99/4-29) wrote the liner notes. Tony Baldwin made an adaptation in English from the French text by Alain. In his book Alain concentrated on the years 1940-1942. For this double CD the selections for the 36 tracks were taken from the years 1935-1946.

The 48 page booklet includes a complete discography. I wonder why the selections are not in chronological order.

## CD 1.

13Jan38, Stepping into Swing Society.  
 5Mar37, The New East St. Louis Toodle-0 (-1).  
 3Jul41, Squatty Roo.  
 28May40, A Portrait of Bert Williams.  
 21Jan42, C-Jam Blues.  
 26Jun42, Johnny Come Lately.  
 22Dec38, Slap Happy (-1).  
 15Feb41, John Hardy's Wife.  
 10May45, Prelude to a Kiss.  
 29Apr37, Four and a Half Street (-1).  
 11Nov40, Charlie the Chulo (-1).  
 5Jun41, Giddybug Gallop.  
 3Mar38, I Let a Song Go Out of My Heart (-1).  
 9Jul46, Hop, Skip and Jump.  
 23Oct46, Magenta Haze.  
 5Mar37, The New Birmingham Breakdown (-1).  
 14May37, Caravan.  
 2Feb38, Ridin' on a Blue Note (-1).

## CD 2.

2Nov40, Linger Awhile (-2).  
 17Jul36, Yearning for Love.  
 26Jun42, Main Stem.  
 3Mar38, Braggin' in Brass (-1).  
 6Mar40, Morning Glory.  
 2Jul41, Clementine.  
 24Jul40, Sepia Panorama (-1).  
 1Oct40, Sophisticated Lady (-2).  
 5Jun41, Just A-Sittin' and A-Rockin'.  
 15Mar40, Conga Brava.  
 26Feb42, What Am I Here For?  
 26Sep41, Five O'Clock Drag.  
 21Jan42, Moon Mist (-1).  
 9Jul46, Just Squeeze Me.  
 19Aug35, Truckin'.  
 26Jun41, I Got It Bad (-1).  
 26Sep41, Rocks in My Bed.  
 14May45, The Minor Goes Muggin'.

There is only one error of dating: Morning Glory , CD 2 track 5, is not from 28May40. But when I came to look into the personnel listings I found that they were full of errors.

19Aug35, CD 2 track 15. Believe it or not. Ben Webster was in the band.

5Mar37, 14May37 and 2Feb38, CD 1 tracks 2, 16 , 17 and 18. Wallace Jones did not join the band before 24Feb38. Arthur Whetsel was still in the band. There were two bass-players, Billy Taylor and Hays Alvis. I cannot confirm that Alvis played alone in East St. Louis Toodle-O and Taylor alone in Birmingham Breakdown. It is also not known who played in Caravan. Only one double-bass can be heard. See Comments on Timner p8 (supplement of 98/3). On 2Feb38 Fred Guy was out.

13Jan38, CD 1 track 1. In the trumpet section were Cootie Williams, Arthur Whetsel, Freddy Jenkins and Rex Stewart. As far as we know, Cootie Williams and Harold Baker were never in the band at the same time. See Comments on Timner p8 (came with 98/3).

3Mar38, CD 1 track 13 and CD 2 track 4. Herb Flemming replaced Joe Nanton.

22Dec38, CD 1 track 7, there was only one bass-player, delete Hayes Alvis.

2Nov40, CD 2 track 1. It is not confirmed that Billy Strayhorn played the piano in Linger Awhile. See Roger Boyes in "Blue Light" Vol 8, #4, p12.

2Jul41, CD 2 track 6. I cannot confirm that Billy Strayhorn played the piano in Clementine.

26Sep41, CD 2 track 17. Rocks in My Bed has Ellington on piano, not Strayhorn.

10May45, CD 1 track 9, there were five trumpet-players, Rex Stewart was also in the band.

23oct46, CD1 track 15. Joe Nanton died on 20Jul46.

I must say that the layout (or editing) of these discographical details was very confusing. On the other hand, ten of the recordings selected are alternate takes to the ones originally preferred. All these are correctly identified.

The quality of sound is amazing. CD1 has two tracks in common with the Dreyfus CDs "Take the 'A' Train" and "Ko-Ko" (DEMS 02/1-17/7&8). CD2 has six identical tracks. The only difference I found (with my old ears) is the fact that the signal on Dreyfus' "Take the 'A' Train" is a bit stronger, which means that the Frémeaux CDs needed a bit more amplification to give the same result. This double CD will give you a lot of satisfaction if you are looking for the best quality transfers of these well-known Ellington recordings. Sjef Hoefsmit

## **Frémeaux & Associés FA 204 (2 CD)**

### **Duke Ellington 1926 - 1941**

#### **The Quintessence (1994)**

#### **03/1 DEMS 20/2**

Alain Gerber selected the recordings, which are almost completely in chronological order. He also wrote the liner notes.

##### CD 1.

16Nov26, East St. Louis Toodle-0.  
 7Apr27, Black and Tan Fantasy.  
 26oct27, Creole Love Call; The Blues I Love To Sing (-1).  
 19Jan28, Take It Easy.  
 26Mar28, Jubilee Stomp.  
 25Jun28, Yellow Dog Blues.  
 1oct28, The Mooche; Hot and Bothered.  
 2oct28, Awful Sad.  
 22Nov28, Misty Mornin'.  
 17oct30, Mood Indigo.  
 8Jan31, Rockin' in Rhythm.  
 16Jun31, Echoes of the Jungle.  
 4Dec33, Daybreak Express (-1).  
 12Sep34, Saddest Tale; Moonglow.  
 1oct28, Black Beauty.

##### CD 2.

12Sep35, Reminiscing in Tempo.  
 27Feb36, Echoes of Harlem.  
 20Sep37, Diminuendo in Blue (-1); Crescendo in Blue (-1).  
 13Jan38, Black and Tan Fantasy, part 2.  
 22Dec38, Blue Light (-1).  
 20Mar39, Subtle Lament (-1).  
 6Mar40, Jack the Bear; Ko-Ko (-2).  
 15Mar40, Concerto for Cootie.  
 4May40, Cotton Tail.  
 22Jul40, Harlem Air-Shaft; All Too Soon.  
 5Sep40, In a Mellow Tone.

28oct40, Chloe.  
 15Feb41, Take the "A" Train; Blue Serge.  
 28oct40, Across the Track Blues.  
 1oct40, Pitter Panther Patter (-2).

There are a few errors in the dates: Yellow Dog Blues, CD 1 track 7, is not from 5Jun28; Awful Sad, CD 1 track 10 is not from 20oct28; Rockin' in Rhythm, CD 1 track 13 is not from 8Nov30 and Concerto for Cootie, CD 2 track 9 is not from 6Mar40. 2oct28, CD 1 track 10. Freddy Jenkins and Harry White did not take part in this session. 4Dec33, CD 1 track 15. Louis Bacon replaced Juan Tizol. 13Jan38, CD 2 track 4. In the trumpet section were Cootie Williams, Arthur Whetsel, Freddy Jenkins and Rex Stewart.

As far as we know, Cootie Williams and Harold Baker were never in the band at the same time. See Comments on Timmer p8 (came with 98/3). 22Dec38 and 20Mar39, CD 2 tracks 5 and 6. There was only one trumpet-player with the name Jones in the band. Reminiscing in Tempo, part 3 is take -2. The matrix-number of Blue Serge (15Feb41, CD 2 track 16) is 055.286-1.

The sound quality is again impeccable. At the end of CD 2 are eleven tracks which could be compared with the Dreyfus CDs. I did not notice any difference. Sjef Hoefsmit

## **Frémeaux & Associés FA 216 (2 CD)**

### **Johnny Hodges 1928 - 1943**

#### **The Quintessence (1995)**

#### **03/1 DEMS 21/1**

Alain Gerber selected the recordings and wrote the liner notes. The first CD contains recordings made under Johnny Hodges' name.

CD 1. 28Mar38, Jeep's Blues. 22Jun38, Pyramid; Empty Ballroom Blues. 24Aug38, The Jeep Is Jumpin'; Krum Elbow Blues. 19Dec38, Hodge Podge; Wanderlust. 27Feb39, Dooji Wooji. 21Mar39, Finesse. 1Sep39, The Rabbit's Jump; Dream Blues. 2Nov40, Day Dream; Good Queen Bess (-1); That's the Blues Old Man. 3Jul41, Squatty Roo; Passion Flower; Things Ain't What They Used To Be.

The second CD contains thirteen recordings, made under Ellington's name and five recordings made with other leaders.

CD 2. 25Jun28, Tishomingo Blues (-A). 17oct28, The Mooche. 22Nov28, The Blues with a Feeling. 3May29, Saratoga Swing. 11Apr30, Double Check Stomp. 2Feb32, It Don't Mean a Thing 2Feb38, The Gal from Joe's (-1). 3Mar38, I Let a Song Go Out of My Heart (-2). 20Jun38, Gypsy Without a Song. 4May40, Never No Lament. 17oct40, Warm Valley (-3). 15Feb41, After All. 23Jan43, Come Sunday.

With Teddy Wilson: 30Jun36, I Cried for You.

With Lionel Hampton: 14Apr37, Whoa Babe; 26Apr37, On the Sunny Side of the Street.

With Benny Goodman: 16Jan38, Blue Reverie; Honeysuckle Rose (the shortened, 13'59", version as first released).

Tishomingo Blues, CD 2 track 1, is not from 5Jun28.

The Blues with a Feeling, CD 2 track 3, is not from 20Nov28.

21Mar39, CD 1 track 10. Finesse was played by Ellington and not by Strayhorn.

17oct28, CD 2 track 2. There was a third (unknown) trumpet-player on this session.

2Feb32, CD 2 track 6. Lawrence Brown came into the band during its stay at the Orpheum Theatre in Los Angeles from 11Mar through 1Apr32. He was not yet in the band on 2Feb32. See Klaus Stratemann, p50.

2Feb38, CD 2 track 7. In the trumpet section were Cootie Williams, Arthur Whetsel, Freddy Jenkins and Rex Stewart. As far as we know, Cootie Williams and Harold Baker were never in the band at the same time. See Comments on Timner p11 (came with 98/4).

3Mar38, CD 2 track 8. The brass section consisted of Cootie Williams, Wallace Jones, Freddy Jenkins, Rex Stewart on trumpet and Joe Nanton, Lawrence Brown and Herb Flemming on trombone. See Comments on Timner p11 (came with 98/4).

20Jun38, CD 2 track 9. Hayes Alvis was out.

23Jan43, CD 2 track 13. Jimmy Hamilton was not yet in the band. It was Chauncey Haughton sitting on Barney's chair.

If you do not have all these fine recordings in superb sound quality you may want to look for these CDs. If you cannot find them you can order them from Frémeaux & Associés S.A. 20, rue Robert Girandineau, 94300 Vincennes, France.

The price of each of these double CDs is 30.- or US \$ 30.- or GB o 20.-. This includes shipping and insurance. If you place an order for more than 100.- you may reduce your payment by 5%. You can also order through Internet on line from if you buy in and from if you buy in \$. You can send a cheque or give your credit-card number and expiration date. I am sure that if you become a client you will receive the nice catalogue in which you will find among many other interesting releases a series of 16 double CDs dedicated to Django Reinhardt. Sjef Hoefsmit

## **Definitive Records CD 11215**

### **Duke Ellington Complete Musicraft**

### **Recordings 1946**

### **03/1 DEMS 21/2**

See DEMS 02/1-17/6

I purchased "The Complete Musicraft Recordings" on Definitive Records from Spain for 2 reasons: In hopes the sound quality would be the best ever and for the hard to find Oscar Pettiford recordings tacked on to the end.

The good news is that the Musicraft recordings are presented in the best audio quality I've heard.

There's one serious problem though; the 2 parts of Happy-Go-Lucky Local are joined together in reverse order; you hear part 2 then part 1! Also, the Pettiford tracks have since surfaced in much better sound quality on Classics 1949- 1950 (#1191).

There is also an interesting version of these Musicraft recordings on Laserlight. There are actually 2 different versions of this release, both having the same catalog number: 15 753. Both versions have 12 of the Musicraft recordings. Additionally version #1 has the following: Green, Pink and Plaid; Janet; Hum Drum and Dark Dawn; while version #2 omits these 4 tracks & has a very nice 9 minute live version of Satin Doll. There are no recording dates given for any of the 5 tracks. Geff Ratcheson

The four additional titles on the first release were played by the Bobby Freedman Orchestra. The correct title for Janet is Jane. Jerry Valburn

The two additional titles on the revised edition were on track 1 Satin Doll from Toronto, 22Jun72 and on track 14 Glory, which is the same as Happy Anatomy, played by the Ellington quintet and recorded between 2 and 7Jun59, not used for the soundtrack and also not released anywhere else.

See DEMS 92/2-5; 92/4-7; 93/1-6 and 96/1-9. SH

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## **Accord 302 282**

### **2 Great Concerts**

### **03/1 DEMS 21/3**

This is a CD which has long puzzled me. It is called "2 Great Concerts" which purports to contain material recorded in Mar52 in New York as well as material recorded in 1965 in Europe. Peter MacHare

This CD is a re-release of the CD Accord 129 019. The only difference is the label number. It contains material formerly released on several LPs. See DEMS 80/1-2; 80/3-4&5; 84/4-8; 85/1-11; 88/1-1; 88/2-3.

This is the actual chronological list of selections:

Feb49, taken from broadcast Just Jazz #39 from the Hollywood Empire in Los Angeles on track 7: Main Stem.

3May51, taken from the broadcast "The Kreisler Bandstand" from Birdland in NYC on tracks 1, 2 and 3: Take the "A" Train; Caravan; Do Nothin' Till You Hear from Me. On track 9: Threesome.

23Jun51, taken from a WMCA broadcast from Birdland in NYC on tracks 4, 5 and 6: Fancy Dan; The Hawk Talks; Swamp Drum. On track 8: The Tattooed Bride.

30Jan65, taken from the first concert at the Theatre des Champs Elysées in Paris, broadcast through Europe 1 starting at track10: Take the "A" Train (theme); Satin Doll; Sophisticated Lady; Meow; Meow (encore); I Got It Bad; Harmony in Harlem; Things Ain't What They Used To Be; Perdido; Tootie for Cootie; Carolina Shout and Rockin' in Rhythm; Take the "A" Train (theme). SH

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## **The History 40 CD set**

### **03/1 DEMS 22/1**

See DEMS 003/17/3 and 00/3-21.

Here is a rough comparison between the Classics CDs (originating in France), and the 40 CD set as I have it (label "History" originating in Germany). The comparison here is based on the written information on the CDs, not on systematically listening comparison.

The Classics set aims at containing all studio masters from the period covered.

The two sets are much alike, so much, that one is tempted to believe that History has copied the material from Classics.

In The Classics set each CD has 22-24 numbers, against 19-20 on each CD in the History 40 CD set.

The sound is somewhat different, the Classics apparently aiming more for the old 78- sound, but of course without the scratches, the History set more for an analytic sound.

The History set consists of 20 double-CDs in jewel cases, with an inlay with the same introductory article about Ellington in each (in German and in English), and with a list of numbers with dates and personnel, but no other discographical information such as take-numbers, original issues etc.

The Classics have a common introductory article (in English) in each single CD, but also a small article about the specific recordings on the CD in question, and complete discographical information.

Generally there seems to be more accuracy in the overall production of the Classics than in the History set.

Numbers of the Classics set for the period covered by History (1924 - 1946) are: 539, 542, 550, 559, 569, 573, 586, 596, 605, 616, 626, 637, 646, 659, 666, 675, 687, 700, 717, 726, 747, 765, 780, 790, 805, 820, 851, 867, 881, 915, 951, 985, 1015. (33 CDs)

The History set's 20 double CDs have the numbers: 20.4140-302 - 20.4159-302, and "cover" the period 1924 - 1947.

Both Classics and History include only master-takes, not alternates.

As there are more titles on a Classics CD than on a History CD, I do not compare CD to CD, but I state in the following, where there are differences, compared as sets, using the numbers of the History set's double-CDs as point of reference: 40; 42; 43; 44; 46; 47; 48; 49; 50; 54; 56 and 57 have all the same numbers as the Classics set.

41: Same numbers as the Classics, except that History has not East St. Louis Toodle-O 2944-A from Mar28, and The Ozzie Ware items from Dec28: Hit Me in the Nose Blues and It's All Comin' Home to You

45: Same numbers as the Classics set, but Twelfth Street Rag is repeated from 44!

51: Same numbers as the Classics set, but strangely missing the 3 recordings from 20Mar39 ("Fat Stuff" Serenade by the Rex Stewart group, and Pussy Willow and Subtle Lament by the Ellington Orchestra)

52: Same numbers as the Classics set, but History has here the 2 numbers from V-Disc: I'm Checking Out-Goom Bye and Tootin' Through the Roof, recorded 24Nov39, which are placed out of order on Classics 867 (1942-1944)

53: Same numbers as the Classics set, but strangely missing the last 4 numbers from Classics 780, and the first 20 (!) numbers from Classics 790. Thus 24 recordings from 14Oct39 until 15Feb40 are missing in the History set (The only two titles from that period in the History set are from 15Feb40, Toasted Pickle and Give It Up by the Cootie Williams group).

Among the missing titles are the first duets with Blanton and the first solos by Ben Webster as a permanent member of the band.

55. Same numbers as the Classics set. So much the same, that the two V-Discs from 24Nov39, I'm Checkin' Out-Goom Bye and Tootin' Through the Roof, which were on History 52 are repeated here!

58. No 1-10: Same numbers as the Classics set, that for the moment didn't go further (Classics 1015).

This seems to have caused the people behind the History set some trouble, because the History no. 58 continues with The Liberian Suite from 24Dec47 (the well known CBS recording) and the second part of the Carnegie Hall concert 4Jan46.

59. First CD contains the first part of the above mentioned Carnegie Hall concert of 4Jan46. The second CD contains the first part of the Carnegie Hall concert of 27Dec47.

Here the History set ends. It looks like it is much inspired by the Classics set or perhaps copying the Classics, but not so thoroughly carried out. Still both sets are full of wonderful music. Some of the recordings (from the 1930's) are hard to get on CD elsewhere. Bjarne Busk

See also Bill Bailey's article in DESUK's Newsletter "Blue Light" Vol. 8 No 4 pages 10 and 11. DEMS

**ABM Records (E) ABMMCD 1214 (2000)**  
**Duke Ellington in the Fifties (2CD set)**  
**03/1 DEMS 22/2**



This double CD contains what was earlier released on the LPs Stardust 201 and 202, with the exception of two selections from 29Apr52: Phalanges and Ballin' the Blues and one selection of 11Jun51: Gotta Go. (Stardust 201 and 202 were later re-issued on the LPs Jazz Bird 2009 and 2010.)

This is chronologically what you will find on the double CD with playing time 45:29 and 51:27:

6Jun51,	#16. Indian Summer.
7Jun51,	#12. Midriff; #17. All Day Long.
9Jun51,	#20. Night Walk; #22. Things Ain't What They Used To Be.
11Jun51,	#18. The Happening.
23Jun51,	#21. Harlem Air-Shaft.
30Jun51,	#14. Warm Valley; #13. Boy Meets Horn; #15. Love You Madly;
	#19. Diminuendo and Crescendo in Blue. Take the "A" Train (theme)
5Jan52,	#10. Basin Street Blues.
Mar52,	#2. Johnny Come Lately; #3. W.C. (a.k.a. Moonstone); #4. Margie;
	#9. Blues at Sundown; #5. Moonlight Fiesta;
	#11. One O'Clock Jump. Take the "A" Train (theme)
22Mar52,	#6. Tenderly; #8. Jeep Is Jumpin'; #7. Black Beauty.
29Apr52,	#1. Ting-a-Ling.

The sound quality is pretty wretched! Geff Ratcheson

The selections on tracks #1 - #11 were earlier released on the CD Black Label BLCD- 8029. Lance Travis

## Jazzmen par Blutch

### 03/1 DEMS 22/3

On 14Jan of last year DEMS member Olaf Syman has sent us a copy of a funny cartoon by Blutch. We figured that the next page is just the place to print it. We hope you enjoy it and we thank Olaf Syman for his contribution.  
DEMS

03/1 DEMS 23

JAZZMEN PAR BLUTCH

# Chez les Yé-Yé

1966.





## ELLINGTONIA

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**Magnum CDMT 015****"Keep it Movin' "****03/1 DEMS 24/1**

I found this CD which is exactly the same as the CD TKO "Keep it Movin'" TKCD010 as mentioned in DEMS Bulletin 98/2-16/3. Non of the 16 selections is an Ellington recording. Lars-Erik Nygren

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**Mapleshade 06232****Harold Ashby "Just for You"****03/1 DEMS 24/2**

Graham Colombé reports: Recorded 29/30Dec68 Upper Marlboro, Maryland. HA, John Hicks (p), Keter Betts (b) Jimmy Cobb (d). Titles: Reminiscing; Stampash; Lotus Blossom; Forever; Tasty; Just for You; Neat; The Intimacy of the Blues; Sultry Serenade and Sweet Nuthins.

Obtainable via the internet from

This is at least as good as the CD Y'All (see DEMS 01/2-28/7 and 02/2-7/2) and again the rhythm section seems entirely suitable. There are seven Ashby originals.

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**EMI French 5396582****Americans Swinging in Paris****03/1 DEMS 24/3**

30oct58. Cat Anderson, Quentin Jackson, Russell Procope, George Avantas (p), Jimmy Woode, Sam Woodyard. 8. Concerto for Cootie. 9. Black and Tan Fantasy. 10. Blues for Laurence. 11. Ain't Misbehavin'. 12. You're the Cream in My Coffee. 20Mar64. Cat Anderson, Buster Cooper, Russell Procope, Paul Gonsalves, Roland Lobligeois (b), Sam Woodyard. Joe Turner (p) on 1, 2, 3 & 5, Claude Bolling on 4, 6 & 7. 1. A "Chat" with Cat. 2. Don't Get Around Much Anymore. 3. Muskrat Ramble. 4. A Gathering in a Clearing. 5. C-Jam Blues. 6. Confessin'. 7. For Jammers Only. Runnar Eggen

The same two Columbia sessions were previously released on Swing CDSW 8412 (see DEMS 89/1-8). They are also (together with four selections by Johnny Hodges in Paris for the Swing label on 14Apr50) on the CD "Ellingtonians in Paris" Jazz Time 251275-2 (not previously mentioned in DEMS) SH

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**Ella Fitzgerald and Joe Pass****"Sophisticated Lady"****Pablo PACD-5310-2****03/1 DEMS 24/4**

Ella introduction of Joe Pass, I'm Beginning to See the Light; Medley: I Got It Bad, Sophisticated Lady; One Note Samba; Georgia On My Mind; Gone With the Wind; Bluesette; Old Folks; Wave; Cherokee; Take Love Easy; Mood Indigo; Satin Doll.

This is previously unissued live concert material by Ella Fitzgerald and Joe Pass from Tokyo (1983) and Hamburg (1975). Most of it are live versions of tunes that they had recorded for Pablo on their studio duo albums together. I'm mentioning it because almost half of the tunes are Ellington. Will Friedwald

## Definitive 11123

### Johnny Hodges Hodge Podge

#### Best Of The Duke's Men, Vol. 1

#### 03/1 DEMS 24/5

The key to the letter codes alongside tracks on the following CDs can be found on page 25/1.

Jeep's Blues	28Mar38	C	E	B	
Rendez-vous with Rhythm	28Mar38	C	E	B	
Pyramid	22Jun38	C		B	P
Empty Ballroom Blues	22Jun38	C	E	B	
Swingin' in the Dell	1Aug38	C		B	P
Jitterbug's Lullaby	1Aug38	C		B	P
The Jeep Is Jumpin'	24Aug38	C		B	S
Krum Elbow Blues	24Aug38	C	E	B	
I'm in Another World	20Dec38	C	E	B	
Hodge Podge	20Dec38	C	E	B	
Dancing on the Stars	20Dec38	C	E	B	
Wanderlust	20Dec38	C	E	B	
Swingin' on the Campus	27Feb39	C			S M
Dooji Wooji	27Feb39	C	E		M
Savoy Strut	21Mar39		E		M
Rent Party Blues	21Mar39		E		M
Dance of the Goon	21Mar39				M
Good Gal Blues	21Mar39		E		M
Finesse	21Mar39		E		M
Kitchen Mechanic's Day	2Jun39				M
My Heart Jumped over the Moon	2Jun39				M
You Can Count on Me	2Jun39				M
Home Town Blues	2Jun39		E		M
The Rabbit's Jump	1Sep39			P	M
Moon Romance	1Sep39				M
Truly Wonderful	1Sep39				M
Dream Blues	1Sep39		E		M

## Definitive 11124

### Johnny Hodges Who Struck John?

#### Best Of The Duke's Men, Vol. 2

#### 03/1 DEMS 24/6

Skunk Hollow Blues	14oct39	E	M		
I Know What You Do	14oct39		M		
Your Love Has Faded	14oct39		M		
Tired Socks	14oct39		M		
Day Dream	2Nov40		M	R	
Good Queen Bess	2Nov40		M	R	
That's the Blues, Old Man	2Nov40		M	R	
Junior Hop	2Nov40		M	R	G
Squatty Roo	3Jul41		R		N
Passion Flower	3Jul41		R		N
Things Ain't What They Used To Be	3Jul41		R		N

Goin' Out the Back Way

3Jul41

R N

The remaining portion of this CD does not contain Ellington recordings:

You're Driving Me Crazy	1947	N
Who Struck John?	Jun47	N
It Shouldn't Happen to a Dream	Jun47	N
June's Jumpin'	Jun47	N
Violet Blue	Jun47	N
A Flower Is a Lovesome Thing	late 47	N
Frisky	late 47	N
Longhorn Blues	late 47	N
Far Away Blues	late 47	N
Searsy's Blues	late 47	N
A Little Taste	late 47	N
Charlotte Russe	late 47	N
Let the Zoomers Drool	late 47	N

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## Blue Moon 1028

### Johnny Hodges

#### All Small Group Sessions, Vol.1, '41-'50

#### 03/1 DEMS 25/1

Squatty Roo	3Jul41	R
Passion Flower	3Jul41	R
Things Ain't What They Used To Be	3Jul41	R
Goin' Out the Back Way	3Jul41	R
You're Driving Me Crazy	1947	
Who Struck John?	Jun47	
It Shouldn't Happen to a Dream	Jun47	
June's Jumpin'	Jun47	
Violet Blue	Jun47	
A Flower Is a Lovesome Thing	late 47	
Frisky	late 47	
Longhorn Blues	late 47	
Far Away Blues	late 47	
Searsy's Blues	late 47	
A Little Taste	late 47	
Charlotte Russe	late 47	
Let the Zoomers Drool	late 47	
St. Germain des Pres Blues	14Apr47	J
Good to the Last Drop	14Apr47	J
Only Wish I Knew	14Apr47	J
We Fooled You	14Apr47	J

C = Columbia 472994 2

E = Epic/Sony 25.8P-5129

B = Blue Moon 1019

P = CBS Portrait RK 44094

S = Epic/Sony 25.8P-5123

M = Blue Moon 1020

R = RCA Bluebird ND 86751

G = Giants Of Jazz 53048

N = Blue Moon 1028

J = Jazz Time 251275-2

You're Driving Me Crazy is on LP Queen Disc 041.

The twelve tracks from Jun47 and late 47 are together with twelve 1951 "Coronet" recordings on the Prestige CD PCD 24103-2. Roger Boyes reviewed the Coronet recordings in DESUK 's "Blue Light" Vol. 6 # 4 and Vol. 7 # 1.

See also DEMS 01/3-18/2.

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## NON ELLINGTON

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### **Trumph TMCD 012**

#### **"Freedom"**

**Håkan Lewin and Johannes Landgren**

**03/1 DEMS 25/2**

At first I figured that I had a Deutsche Grammophon CD in my hands, but the company which produced this 58 minutes CD is Trumph. This is their second CD with H åkan and Johannes. The first one, numbered TMCD 011, titled "Duke Ellington Sacred Concert" (mentioned in the liner notes) may be of greater interest to DEMS members.

This 012 CD has only two Ellington selections: It's Freedom and Lotus Blossom. I like the arrangements on the Argument CD (see in right column) just a little better. The other nine selections are Negro Spirituals, most of them arranged by Håkan Lewin himself.

Patricia Willard wrote the liner notes. The two talented musicians made more than 140 concerts both in Sweden and abroad. (Source: liner notes from 2001) SH

Trumph, Horngäddevägen 5, S-231 92, Trelleborg, Sweden

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### **Argument ARCD 1007**

#### **"In My Solitude"**

**Håkan Lewin and Johannes Landgren**

**03/1 DEMS 25/3**

In 1975 Alice Babs recorded an album together with Ulf Wesslén on organ, titled "Somebody Cares". 5 Years later they both recorded the album "What a Joy!" On both albums the B sides were exclusively Ellington, arranged for organ by Ulf Wesslén.

Håkan Lewin and Johannes Landgren (organ) used Ulf's arrangements for their "tribute to Duke Ellington and his Sacred Concerts" (the sub-title of this CD). Alice's voice is replaced by the alto saxophone of H åkan. Duke's music is so powerful and Ulf's arrangements are so tasteful that you really would have to detest church organs very much not to enjoy these recordings.

The selections are I Like the Sunrise; Is God a Three Letter Word for Love; Heaven; It's Freedom; Almighty God; T.G.T.T.; My Love; Come Sunday; Somebody Cares; Lotus Blossom; Solitude.

Patricia Willard wrote the liner notes for this 1999 production with 45 minutes of highly interesting Dukish music. SH

Argument, Box 98, S-432 22, Varberg, Sweden

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**Fresh Sound Records FSR 5032 CD****The Arne Domnérus quartet****Dompan!****03/1 DEMS 25/4**

Together with his compatriot, Jan Lundgren, on piano and the two Los Angeles musicians Tom Warrington on bass and Paul Kreibich on drums, Arne Domnérus recorded in Hollywood on 11-13Sep2000 this very attractive CD. When I saw in Jazz Journal (of Feb03) that this CD was selected as the Jazz Record of the year 2002 in the category of New Issues with 63 points against 40 points for the next one, I realised that this CD had not previously been mentioned in DEMS Bulletin, although all selections are taken from Duke's repertoire. "Arne Domnérus recalls three major influences in his musical life . Ellington, Strayhorn and Hodges."

Arne Domnérus needs no introduction. His three companions are less famous but they undoubtedly belong in the same category of first rate musicians.

The selections: The Jeep Is Jumpin'; Barney Goin' Easy; I Let a Song Go Out of My Heart; Me and You; A Flower Is a Lovesome Thing; Duke's in Bed; Take Love Easy; The Mooche; Duke's Place; Jeep's Blues; In a Mellotone and Blood Count.

The extended liner notes are by Alun Morgan. We found only one little mistake. Duke's in Bed was recorded by Duke himself under the title Cop-Out. SH

**Knitting Factory KFW 295****"Sir Duke"****Bill Ware (vib) and Marc Ribot (g)****03/1 DEMS 25/5**

This CD is recorded in 2000. Vic Bellerby wrote a favourable review in Jazz Journal of Nov02 p46.

The titles are: C-Jam Blues; I Got It Bad; In a Sentimental Mood; Mood Indigo; It Don't Mean a Thing; Solitude; Caravan; Come Sunday; Take the "A" Train; Sophisticated Lady. Total time 55 min. DEMS

**éléfant EL 2203 (1999)****Siegfried Kessler & Yochk'o Seffer****play Ellington****03/1 DEMS 26/1**

Siegfried Kessler (piano) and Yochk'o Seffer (reeds) recorded on 21Sep98 this CD for the occasion of Duke's Centenary. They played Prelude to a Kiss; Lush Life; Caravan; In a Sentimental Mood; Sophisticated Lady and a tribute to Duke, composed by Yochk'o Seffer titled La Ruche. It is obvious that they are heavily influenced by John Coltrane and Thelonious Monk. In a Sentimental Mood comes rather close to John Coltrane's recording of 26Sep62.

Sophisticated Lady and La Ruche are accompanied by unidentified voices, probably electronically produced.

La Ruche is performed by piano and five unidentified tenor saxophones. I might have appreciated the piano-part of this last track more if it would have been played without the tenors.

A strange quote from Gershwin's Rhapsody in Blue concludes Sophisticated Lady.

I note the omission of Juan Tizol's name as co-composer of Caravan, and I am unpleasantly surprised to find Duke described as the composer of Lush Life.

The price of this CD is 20.-. It can be ordered from Frémeaux & Associés, see page 21 (03/1-21/1). SH

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## **Laika**

**Silvia Droste**

**"Duke Ellington's Sound of Love"**

**03/1 DEMS 26/2**

Around 10 years ago I spent a lot of time in Germany with my, then, German girlfriend. One of her friends was a wonderful German lady singer called Silvia Droste.

I was surfing a few minutes ago and came across this new CD (to me). The tracks are: Cotton Tail; Duke Ellington's Sound of Love; Take Love Easy; In a Mellow Tone; Rockin' in Rhythm; I Didn't Know About You; Caravan; Things Ain't What They Used To Be; Ballad Medley: Daydream/Star Crossed Lovers/Warm Valley/Tonight I Shall Sleep With a Smile on My Face; Everything But You; The Lonely Ones; Oh! Miss Jaxson.

If you access you can hear 30 second clips from each track. The price is 17.99.

The approach to most of the songs is contemporary, but in a jazz style, not fusion or rock orientated. The accompaniment is all by small ensembles, mostly just a rhythm section though there are horns on some tracks.

When I first heard Silvia (live in Dortmund) some years ago I thought she was a wonderful singer. Her first two CDs are excellent and I expect this DE tribute to be equal to the earlier recordings. I've just ordered it, I think DEMS members will enjoy it. Tony Faulkner

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## **First Choice FC 4553**

**"Sophisticated Lady"**

**Dan Estrem and John Holmquist**

**03/1 DEMS 26/3**

Dan and John play on two acoustic guitars without accompaniment: Satin Doll; Lush Life; Don't Get Around Much Anymore; Take the "A" Train; Solitude; I Got It Bad; In a Sentimental Mood; Guitar Amour; Paris Blues and Sophisticated Lady. This is something different; listening to the most accomplished guitar duos "a cappella" treatment of Duke's standards. Highly recommended, but probably difficult to find. Al Humana

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## **"Garfield plays Ellington"**

**03/1 DEMS 26/4**

Here's a new CD you might want to check out. Garfield High School in Seattle has released a compilation of their audition tapes from the last 4 years for the Essentially Ellington festival. (Garfield finished second last year). These were all done from David Berger's transcriptions. The CD includes: Rain Check; Sultry Sunset; Launching Pad; Never No Lament; Anitra's Dance; Star-Crossed Lovers; Perdido; Things Ain't What They Used To Be; Rockabye River; Sophisticated Lady; Pyramid; I Let A Song Go Out of My Heart; Rocks in my Bed.

You won't believe these are 16 and 17 year old kids.

Garfield is an historical high school - two of their more famous alumni are Quincy Jones and Jimi Hendrix.



The CD is produced by Clarence Acox (the jazz band teacher at Garfield) and the Garfield Jazz Foundation. Buying the CD is a direct way to support a program that keeps Ellington alive. This is Garfield High's jazz band website:  
Ken Steiner

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**Forever Music Group 0605**  
**Duke Ellington Sophisticated Lady**  
**03/1 DEMS 26/5**

Some items like Dark Dawn; Green, Pink and Plaid; Jane and Humdrum don't seem to be the Ellington Orchestra. The sound is terrible and so is the music. Am I right? Olaf Syman

You are. There is not one single Ellington track on this CD. These are the 10 titles: Sophisticated Lady; Solitude; Caravan; It Don't Mean a Thing; I Let a Song Go Out of My Heart; Prelude to a Kiss; Dark Dawn; Green Pink and Plaid; Jane; Hum Drum.

The music sounds very much like the Dick Vance tracks on the famous TKO fakes (see 98/2-16/3 and 03/1-24/1). I would not be surprised if this was another re-release of another Strand LP by "Dick Vance, his Trumpet and his Orchestra". SH

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**Dreyfus FDM 36613-2**  
**Martial Solal Dodecaband**  
**plays Ellington**  
**03/1 DEMS 26/6**

We found a review of this CD in the November 2002 edition of Jazz Journal. Vic Bellerby was not very excited about this CD, but it may be of interest for completists among Ellingtonia collectors.

Satin Doll; Caravan; In a Sentimental Mood; It Don't Mean a Thing; Take the "A" Train; Cotton Tail; Don' Get Around Much Anymore; Things Ain't What They Used To Be; Take the "A" Train; Prelude to a Kiss; Sophisticated Lady; I Got It Bad; Do Nothin' Till You Hear from Me. Recorded in Paris 26/28Dec97, total time 59:21. DEMS

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**Hep CD 2083**  
**"Easy To Remember"**  
**Joe Temperly**  
**03/1 DEMS 26/7**

We found this release in Jazz Journal of December 2001.

The recordings were made in London in April 2001.

That Old Feeling; The Very Thought of You; I Let a Song Go Out of My Heart; Easy To Remember; East of the Sun; Warm Valley; Just Friends; How Little We Know; Someone To Watch over Me; Things Ain't What They Used To Be; Ask Me Now; Torpedo; Hielan' Laddie.

The review by Gordon Jack is raving. DEMS



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/1 April-July 2003

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 5. The New DESOR corrections

Pages 33, 35, 46, 49, 614 and 875.

ASCAP's Record of the Works of EKE (printed, without attribution at the back of MIMM, p498) shows Gal From Joe's, but the song's copyright deposit, sheet music, and the label of Brunswick m8108 (and every other issue I can recall) all show The Gal from Joe's. Steven Lasker

Pages 60 and 1403. Session 4201 - 21Jan42.

Moon Mist take -1 or take -2?

DEMS 79/2-1: RCA FXM1-7301 has take -1. All other issues take -2. (G Debroe, JP Gautier)

79/4-3: On Camden QJ-25091 is take -2 which was left out on RCA FXM1-7301. (Aasland?)

79/5-3: HMV B-9292 has not the same take as FXM1-3701. I believe LPV-541 used the same take as B-9292. (H Merlin)

80/1-2: HMV B-9292 has not the same take as FXM1-3701. (H Merlin)

82/2-7: -1: FXM1-3701

-2: Victor 27856, 82-0132, A25V-0320; HMV B-9292, EA-3429, JK-2434, 7EG-8153; RCA LPM-1092, EPC-1092, 547-0594, 430227, 730559, LPV-541, RA-40; Camden QJ-25091 (DEMS)

84/4-8: Mr Yuze is the latest one to have made a thorough investigation which confirms what we said in 82/2-7. According to Mr Carmack (84/1-3) take -2 is the one used for the Franklin Mint 4-LP set "DE - Great Jazz Classics". Finally, and once and for all, the take number given in the liner notes on LPV-541 as - 1 is a mistake and should consequently read as -2. (DEMS)

89/1-2: LPV-541 has a version of Moon Mist, in the liner notes stated as take -1. It is however claimed to be a true take -2. (DEMS)

Further confirmations can be found on p57 of the book accompanying the RCA 24-CD set and in DEMS 99/3-11-CD 13. If you have only one recording you can distinguish which take it is because take -1 has pauses in the intro, which take -2 does not have. SH

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Pages 91 and 1278. The correct spelling of the title of 4504m is Wish You Were Waitin' for Me. Lance Travis

---

Page 91. Eddie Lambert in "A Listeners Guide" p120, notes that Art Tatum was also a guest on the 17Jan45 concert.

Do you know if there is any reason why his performance was not mentioned, not even as a footnote, as to where he played in the concert (being a non Ellington item) as has been done in other entries in the New DESOR?

The Ella Fitzgerald concerts, and DE 5622 are a couple of examples. Lance Travis

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Page 151. Session 4729 - 11Nov47. Add after FDC 1023:, VD 833 SH

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Page 470. Session 6736 - 6Mar67.

I continue checking my (sometimes-doubtful) tapes and this time stumbled on Little Purple Flower said to be from Stuttgart 6Mar67.

DESOR (old and new) and Nielsen do not show this item as belonging to this concert; only Timner-3 does.

I however have such a recording on my tape said to be from Stuttgart, although there is no link to the preceding and following titles. It clearly is a public performance, probably slightly % at the beginning.

My tape came from Andr, Mahus and his list acknowledges this piece as Secret Galore.

What do you think that this recording may belong to?

I of course compared my tape with the other recordings of Little Purple Flower in my collection (they all correctly follow the descriptions in the New DESOR). I found that Little Purple Flower on my tape is different from all the others as described on p998.

Little Purple Flower on the Andr, Mahus tape starts with a piano- intro leading into something like

1 °BAND&JHa; (note Duke's exclamation "aaah" 7 sec before 1 °). It can only be compared with 6739g and 6732f, but

a) 6739g from 10Mar67 clearly has a 1 °6BAND&DE; which is absent from (or at least very different on) my Stuttgart-tape,

b) 6732f from 28Feb67 has indeed 1 °6BAND at the beginning and cod1DE,1JL at the end. It is thus very different from the Stuttgart-tape.

Duke played and recorded Little Purple Flower during March and Apr67. Why not in Stuttgart on 6Mar67?

- Klaus Götting

Timner-3 shows the concert in exactly the same sequence as we both have it on our tapes from Andr, Mahus, including Pitter Panther Patter but without Eggo! However, Timner-3 does indeed show Little Purple Flower.

Timner-4 is different. It shows two concerts. The first one has the same titles in the same sequence as Nielsen and Old and New DESOR. This means that it only shows Eggo and not Little Purple Flower. The second concert is the same as the one in Timner-3, but this time it includes both Eggo and Little Purple Flower while Pitter Panther Patter is now deleted (it was copied from the World transcription of 3Jan45). I am fairly certain that both concerts in Timner-4 contain the same recordings in different sequences.

Luigi Sanfilippo also had two concerts in his collection. The Midnight concert followed almost completely the sequence in Timner-3 with only Eggo and no Little Purple Flower. Because I had this concert already on my Andr, Mahus tape, I asked only for a copy of the P.M. concert. This contained 7 selections again including only Eggo. These selections are compared and found identical with the Mahus tape.

I confirm that we both have on our Mahus tape a recording of Little Purple Flower (preceding Eggo) which is different from all the descriptions in the New DESOR. Chronologically it is correctly placed early in March, because the second chorus starts with the full 10 bars of the first A of the AABC structure as it did on 28Feb, 6732. Starting with 10Mar, 6739, in all later recordings only the first 6 bars of the first A in the second chorus were played before Duke took over with his closing improvisation.

- SH

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Pages XXXIV and 776. Massagli and Volonté, consider Circle Blues another variant of C-Jam Blues. This is not so in other discographies since it is wrong. Jørgen Mathiasen

Many thanks to Jørgen Mathiasen. He is an attentive reader of our discography and has found a new mistake! Circle Blues is an independent composition (see page 800) and not a subtitle for C-Jam Blues: we will correct pages 776 and XXXIV. Luciano Massagli

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Page 1004. According to the Gennett files and the label of Gennett 3403-A, the composers of Lucky Numbers Blues are Eisenberg and Phipps. Mark Tucker (Duke Ellington The Early Years, p266) gives their full names as Morris Eisenberg and Robert W. Phipps, but he gives this spelling of the title: Lucky Number Blues. Steven Lasker

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Page 1255. Ultra Blue How Blue Can You Get

You mentioned in a message to the Duke-Lym group that Ultra Blue has two subtitles: Ultra Violet and How Blue Can You Get

You also mentioned that there was no vocal performance made by Duke of this Jimmy Hamilton composition. I found however a recording with the title How Blue Can You Get, made by Ellington on 21Sep50 with vocal by Chubby Kemp. The composer is claimed to be Leonard Feather.

- Sergio Salomon

You are absolutely right. How Blue Can You Get is a blues, composed by Leonard Feather and sung by Chubby Kemp with a small group, including Duke Ellington, on 21Sep50. Ultra Blue or Ultra Violet is composed by Jimmy Hamilton. It was never performed by Ellington with lyrics.

I think I have found the source of my wrong statement that Ultra Blue is the same as How Blue Can You Get.

On 20oct45, during a Your Saturday Date with the Duke broadcast, Don Lowe, the announcer, said: after Ultra Blue was played:

"Yes, that's Ultra Blue or How Blue Can You Get."

That was the first time that the second title was mentioned. The confusion started when Leonard Feather gave his much later composition the same title.

I suggest that we drop How Blue Can You Get as a subtitle for Ultra Blue.

Ultra Violet is a correct subtitle though. It also probably originated from a Your Saturday Date with the Duke broadcast, this time on 21Jul45, when the announcer, Rushon Dumont announced the performance as follows: "And now here's a new song by Jimmy Hamilton, Ultra Violet." After the performance he said: "That was Jimmy Hamilton's Ultra Violet." The title Ultra Blue was probably not yet decided upon.

The title Ultra Blue is first given in the recording session for World Transcriptions on 7Aug45.

Happily nobody used the title Ultra Violet or the title Ultra Blue for another composition.

Thank you very much for your correction. SH

Correction-sheet 1036. Session 3710 - 20May37.

See DEMS 02/3-26/small corrections to page 31.

The two takes of 21188 (which in actuality don't show a "B" prefix) may be shown as having the same description, however I prefer: (3710xa) mx 21188-1: intBCk;1 °30BCk&HC;;2BCk&JH; 2 °30JH&DE;;2CW;3 °30CW,2BAND. (3710e) mx 21188-2: intBCk;1 °30BCk&HC;;2BCk&JH; 2 °30JH,2CW;3 °30CW,2BAND.

When is a background obbligato prominent enough to be worthy of note as a co-solo? That's a judgement call. Steven Lasker

I would say it is prominent enough as soon as it can help to identify the recording. I am however not convinced that Giovanni and Luciano agree with me. SH

Correction-sheet 1043. Session 6932 - 2Sep69.

How do you know that there was an unissued recording of One Note Samba on this day? SH

Stanley Dance described these recording sessions in Jazz Journal, and he wrote that this title was recorded for the first time on 2Sep. Luciano Massagli

Correction-sheet 1043. Session 6934 - 4Sep69. Soon It's Gonna Rain take -5 (on track 9) is recorded on 3Sep say the liner notes (p11). How do you know that this is wrong? SH

Jean Portier has sent us a number of suggestions designed to make several descriptions in Volume II more precise. We collected them together in the following list, in which the suggestions are underlined:

Page 738. Azure - 10Sep40, 4021f  
int2DE;1 °8WJ-BB-JT&HC;; ....  
 3 °12HC,4WJ-BB-JT&HC;;cod4BAND &DE;  
 instead of: without int;1 °8WJ-BB-JT, ....  
 3 °12HC,4WJ-BB-JT;cod4BAND

Page 759. Bli-Blip - 19Jul42, 4211a  
 3 °BAND&JR;; instead of 3 °BAND;

Page 766. Blues a Poppin' - 22Jun39, 3915b  
 1 °(nc)26CW &BS;;pas4BAND &BS;;  
 2 °7BAND&BS;;3CW&BAND;;8JH&BS;;10CW;  
 instead of: 1 °(nc)26CW;pas4BAND;2 °10BAND,8JH,10CW;

Page 772. Bouncy Buoyancy - 28Aug39, 3917a  
 11 °IJT(tb mute)&BAND; instead of: 11 °ICW&BAND;

Page 775. Brown Suede - 29Sep41, 4122a  
 1 °16BB,8BAND&BS;;8BB;pas4BS;2 °16BAND&BS;;  
 instead of: 1 °16BB,8BAND,8BB;pas4BS;2 °16BAND, ....

Page 795. Chelsea Bridge - 02Dec41, 4125e  
 int4BS;1 °16BAND&BS;;8BW &BS;;7BAND,1BS;  
 2 °16BAND&BS;;8JT&BS;;8BAND.  
 instead of: int4BS;1 °16BAND,8BW,8BAND;  
 2 °16BAND&BS;;8JT,8BAND.

Page 809. Conga Brava - 07Nov40, 4034al  
 .... pas6BAND;2 °40BW,10BAND,20BAND&RS;  
 instead of: .... pas6BAND,2DE;2 °40BW+1BW+1BAND,  
 8BAND,20BAND&RS;

Page 877. Give It Up - 15Feb40, 4004d  
 3 °(nc)16BAND&BS;. instead of: 3 °(nc)16BAND.

Page 880. Good Gal Blues - 21Mar39, 3907e  
 3 °HC&DE;;4 °CW&DE;; instead of: 3 °HC;4CW;

Page 894. Hayfoot, Strawfoot - 28Jul42, 4217b  
 same as 4217a but int8RS&DE;;  
 instead of: same as 4217a

Page 917. I Hear A Rhapsody - 15Jan41, 4101b  
 3 °(nc)16BW;cod1BB,3BW  
 instead of: 3 °(nc)16BAND;cod2BW

Page 924. I Never Felt This Way Before - 07Nov40, 4034am  
 1 °16DE,16DE&BB;&JH;;pas2DE;  
 instead of: 1 °DE;pas2DE;

Page 968. Jitterbugs Lullaby - 01Aug38, 3823d  
 3 °LB&DE;;4 °HC&DE;;5 °JH(s.s.)&DE;;  
 instead of: 3 °LB;4 °HC;5 °JH(s.s.)

Page 971. Jump For Joy - 02Jul41, 4116c  
 3 °16JH,6BAND&JH;;12JH,2DE;  
 instead of: 3 °16JH,6BAND&JH;;14JH;  
 Jump For Joy - 02Jul41, 4116d  
 same as (above corrected) 4116c, but between 1 ° and 2 °:  
 pas4BAND; and IA instead of HJ.  
 instead of: same as 4116c, but IA instead of HJ.

Page 972. June - 29Sep41, 4122d  
 int4BAND&BS;;1 °BB;2 °JT&BB;;

instead of: int4BAND;1 °BB;2 °JT;

Page 974. Junior Hop - 02Nov40, 4033e  
 3 °4BAND,4JH,4BAND,4JH,  
 8LB&DE;,6JH,2BAND;cod2JH,2BAND  
 instead of: 3 °4BAND,4JH,4BAND,4JH,  
 8LB,8JH;cod2JH,2BAND  
 Junior Hop - 02Nov40, 4033e  
 same as (above corrected) 4033e

Page 975. Just Squeeze Me - 03Jul41, 4117b  
 2 °BAND&RS;; instead of: 2 °BAND;

## DESOR small corrections 5006

### Volume 1 (Corrections April 2003)

58 - Session 4120. Typo: Los Angeles.

254 - Session 5827. Delete the NOTE. Add a second session on 31Jul58 with number 9032. Correction- sheet 1048. (02/3-17/3)

258 - Session 5841. Add 3 selections. Session 5842. Add 7 selections. Correction-sheet 1047. (02/2-25/1)

259 - Session 5843. Add: Pb PACD-5313-2 after RTE 710707 for the selections 5843 k, l, o, p, q. (02/2-25/1)

278/279 - Replace sessions 5929 & 5930 with sessions 9033 & 9034 respectively. Correction-sheets 1048 & 1049. All corrections as mentioned in 01/3-12/2 and 02/3-13/1 have been accepted with two exceptions. The opening Take the "A" Train is not from the first concert. It belongs to the second concert between Skin Deep and Bill Bailey. Furthermore the sequence in the first concert is as follows: Jeep's Blues; All of Me; Skin Deep; Things Ain't What They Used To Be. (Fanfare is not accepted as an independent title).

458 - Delete the session 6710. (02/3-10/1)

462 - Session 6721. Add 8 "fresh" titles. Correction-sheet 1051. (02/3-10/1&2)

487 - Session 6785. Add Lotus Blossom, take -4 and -5. Correction-sheet 1049. (02/3-25)

567 - Session 7027. Delete: Cave Inn; add: The Cave. (02/3-25)

629 - Session 7165. Add 7165xa, La Plus Belle Africaine, between Right on Togo and Come Off the Veldt. Correction-sheet 1050. (02/3-25)

### Volume 2 (Corrections April 2003)

727 - All of Me, 5929l is now 9034k; 5930i is now 9033j.

747 - Beautiful Woman Walks Well. Replace the description of 6721i with that of 6710m; delete 6710m.

749 - Bill Bailey, 5930n is now 9034n. Change five pertinent references.

753 - Black and Tan Fantasy, 5929b is now 9033a; 5930a is now 9034a.

771 - Boo-Dah, 6433a. Delete the whole description: add: 1 °BAND;2 °CA;3 °  
 (nc)16BAND&JHa;,6BAND;pas4MH;4 °(nc)16BAND&JHa;5 °(nc)8BAND&JHa;cod8BAND. (02/3-25)

- 778 - C-Jam Blues, 5930m is now 9033o.
- 786 - Caravan, \*5929n is now \*9033q; \*5930s is now \*9034r. Change one pertinent reference.
- 799 - Chromatic Love Affair. Delete 6710g.
- 813 - Cotton Tail. Replace the catalogue number 6710q with 6721xh.
- 816 - Creole Love Call, 5929c is now 9033b; 5930b is now 9034b. Change eleven pertinent references.
- 820 - Crescendo in Blue, 5930v is now 9034u.
- 831 - Diminuendo in Blue, 5930t is now 9034s.
- 835 - Do Nothin' Till You Hear from Me, \*5929n is now \*9033q.
- 843 - Don' Get Around Much Anymore, \*5929n is now \*9033q.
- 851 - Drag. Replace the catalogue number 6710o with 6721xf and change eight pertinent references.
- 859 - El Gato, 5929i is now 9034h; 5930g is now 9033h. Change five pertinent references.
- 912 - I Got It Bad, 5930r is now 9033n.
- 914 - I Got It Bad. Replace the catalogue number 6710n with 6721xe.
- 918 - I Let & Don't Get, \*5929n is now \*9033q; \*5930s is now \*9034r.
- 930 - I'm Beginning To See the Light, \*5929n is now \*9033q; \*5930s is now \*9034r.
- 940 - In a Sentimental Mood, \*5929n is now \*9033q.
- 953 - It Don't Mean a Thing, \*5929n is now \*9033q; \*5930s is now \*9034r.
- 962 - Jam with Sam, 5930l is now 9034q. Change three pertinent references.
- 966 - Jeep's Blues, 5929j is now 9034i; 5930h is now 9033i.
- 969 - Johnny Come Lately. Replace the description of 6721a with that of 6710b and change fourteen pertinent references; delete 6710b.
- 974 - Juniflip, 5930q is now 9033m.
- 977 - Just Squeeze Me, \*5929n is now \*9033q; \*5930s is now \*9034r.
- 979 - Kinda Dukish, 5929g is now 9034f; 5930e is now 9033f.
- 1010 - Mara Gold. Replace the catalogue number 6710l with 6721xd.
- 1014 - Medley, 5929n is now 9033q; 5930s is now 9034r.
- 1028 - Mood Indigo, \*5929n is now \*9033q.
- 1037 - Mount Harissa. Delete 6710d.
- 1050 - Newport Up, 5929e is now 9033d.



1064 - Paris Blues, 6108a, 6 ° chorus. Typo: JH.

1081 - Princess Blue, 5827a. 1 °DE.

1092 - Rockin' in Rhythm, 5929h is now 9034g; 5930f is now 9033g. Change five pertinent references on pages 1092 and 1093.

1101 - Rue Bleue. Delete 6710f.

1102 - Salom,. Delete 6710h.

1105 - Satin Doll, \*5929n is now \*9033q; \*5930s is now \*9034r.

1126 - Skin Deep, 5929m is now 9034l; 5930j is now 9033k.

1132 - Solitude, \*5929n is now \*9033q; \*5930s is now \*9034r. Change one pertinent reference.

1143 - Sophisticated Lady, \*5929n is now \*9033q; \*5930s is now \*9034r.

1162 - Such Sweet Thunder, 5929f is now 9033e, 5930d is now 9034e. Change eight pertinent references on page 1163.

1169 - Swamp Goo. Delete 6710c.

1177 - Take the "A" Train. Replace the catalogue number 6710j with 6721xb. Change three pertinent references on pages 1177 and 1178.

1188 - Take the "A" Train, 5929a is now 9034m.

1192 - Take the "A" Train. Replace the catalogue number 6710a with 6721xa.

1214 - The Mooche, 5929d is now 9033c; 5930c is now 9034c.

1224 - The Shepherd. Replace the catalogue number 6710k with 6721xc.

1232 - Things Ain't What They Used To Be, 5929k is now 9034j; 5930p is now 9033l. Change four pertinent references on pages 1232, 1233, 1234 and 1236.

1235 - Things Ain't What They Used To Be. Replace the catalogue number 6710p with 6721xg.

1257 - Up Jump. Delete 6710e.

1262 - V.I.P. Boogie, 5930k is now 9034p.

1263 - Wailing Interval, 5930u is now 9034t.

1266 - Walkin' and Singin' the Blues, 5930o is now 9034o.

1276 - Wild Onions. Delete 6710i; substitute the description of 6721h for: Same as 6703cs.

1289 - Add: LP 0836. AFRS BW-31, between 0013 and 0014. Correction-sheet 3009. (99/4-6)

1301 - Add LPs 0838, 0839, 0840, 0841 and 0842. AFRS HBS-59 (1/3, 2/5, 4/6, 7/9 and 8/10), between 0085 and 0086. Correction-sheet 3010.

1302 - Add: LP 0843. AFRS J-117, between 0087 and 0088. Correction-sheet 3011.

- 1306 - Add: LP 0844. AFRS MH-192, between 0113 and 0114. Correction-sheet 3011.
- 1308 - Add: LP 0845. AFRS ONS-854, between 0126 and 0127. Correction-sheet 3011.
- 1309 - Add: LP 0837. AFRS TDS-57, between 0136 and 0137. Correction-sheet 3010.
- 1313 - Add: CD 0860. Blue Note 72435-38227-2, between 0156 and 0157. Correction-sheet 3014. (02/2-24/4)
- 1314 - Add: CD 0857. Bluebird 0902663953-2, between 0163 and 0164. Correction-sheet 3014. (02/2-23/3)
- 1314 - Updates of LPs 0165 and 0166, BYG YX-2035 and 2036, are on correction-sheet 3016. (02/3-13/1)
- 1349 - Add: CD 0862. D.E.T.S. 9039006. Correction-sheet 3016. (02/3-18/2)
- 1362 - Add: LP 0859. Gotham (GRC-DE1R/DE2R), between 0407 and 0408. Correction-sheet 3015. (02/3-12/1)
- 1378 - Add: LP 0858. Marriot MM-294, between 0496 and 0497. Correction-sheet 3015. (02/3-13/1)
- 1382 - Add: CD 0848. Media 7 MJCD-173, between 0516 and 0517. Correction-sheet 3011. (00/4-18/1)
- 1385 - Add: LP 0856. Folkways Records FJ-2968, between 0383 and 0384. Correction-sheet 3014. (01/3-24 and 02/3-26, p180)
- 1387 - Add: CD 0846. Musica Jazz MJCD-1140, between 0544 and 0545. Correction-sheet 3011. (01/3-17/4)  
Add: CD 0847. Musica Jazz MJCD-1141, between 0544 and 0545. Correction-sheet 3011. (01/3-17/3)
- 1391 - Add: CD 0861. Pablo PACD-5313-2, between 0564 and 0565. Correction-sheet 3015. (02/2-25/1)
- 1413 - Add: CDs 0834 and 0835. Roulette 7243524547/8, between 0677 and 0678. Correction-sheet 3009. (00/3-20)
- 1415 - An update of CD 0692, Sarpe Top Jazz SJ-1013, is on correction-sheet 3016. (02/3-13/1)
- 1419 - Add: CD 0850. Storyville STCD-8323, between 0721 and 0722. Correction-sheet 3015. (02/1-6/1)
- 1421 - An update of CD 0732, The "Jazz" Collection JCD-05, is on correction-sheet 3015. (02/3-13/1)
- 1424 - Add: CD 0833. Turner Classic Movies R2-79805, between 0743 and 0744. Correction-sheet 3009. (00/3-8/1)
- 1444 - Berry, "Bill" William R. Sep 14, 1930 - Oct 13, 2002. (02/3-1)
- 1461 - Fuller, Jerry. Add: 1939 - Jul 2002.
- 1480 - Michaels should read Michels.

Correction-sheet 1041 - 6841xa, Satin Doll: 3 °(nc)8BAND,8DE instead of 3 °8BAND,8DE.

### **Fall 1965 - New Desor 9007 and 9029**

Here we have something which very obviously escaped the incessant cross-checkings of our Italian discographers:

Duke's "standard-answers" to unheard standard-questions on RCA SP-33394 and the recent BlueBird 0902663953-2 are given two different entries:

9007a from Fall 1965 on correction-sheet 1017 (00/2-20)

9029a from Fall 1965 on correction-sheet 1037 (02/3-27)

The title 'Duke Talking About "The Duke At Tanglewood" ' seems rather confusing to me. (See 98/4-8/2 and 99/4-9/2).

- Klaus Götting

Well this has not escaped my attention. If you had executed the small correction on p407, mentioned in 00/2-19, you should find in your New DESOR the following note:

407 - 411 - Make a note on one of these pages for a "fresh" session. Duke Ellington - Fall 1965 - DE(tk.) - U.S.A. - DE9007a - Interview for Tanglewood LP - RCA SP-33394 (99/4-9/2) Correction-sheet 1017.

In the last Bulletin (02/3-26) I asked to edit this note.

I was not happy with the corrected session 9029 on correction- sheet 1037. I would rather have seen a correction, made on correction-sheet 1017 about the latest release on Bluebird. I also prefer the previous description: "Interview for Tanglewood LP."

Giovanni Volonté, and Luciano Massagli are completely independent as far as corrections on the New DESOR is concerned. One is free to make corrections in the New DESOR exactly the way one prefers. With all the references to earlier publications, it seems not too difficult to understand what the matter is and to decide if and how one wishes to make a correction. SH

## New DESOR correction-sheets

### Sessions

1047 - 5841 Paris, 2nd concert 28oct58 02/2-25/1  
5842 Paris, 1st concert 29oct58 02/2-25/1

1048 - 9032 Toronto 31Jul58 02/3-17/3  
9033 Paris, 1st concert 20Sep59 02/3-13/1

1049 - 9034 Paris, 2nd concert 20Sep59 02/3-13/1  
6785 NYC 1Sep67 02/3-25/487

1050 - 7165 Paris, 1st concert 28oct71 02/3-25/629

1051 - 6721 Manchester 10Feb67 02/3-10/1&2  
Correction-sheet 1051 is not yet available.

### Discs

3015  
7135/6/05/12/25/8 Storyville 8323 02/1-6/1  
5124 Gotham GRC-DE1R/2R 02/3-12/1  
5842/43/41 Pablo PACD-5313-2 02/2-25/1  
6786 Marriot MM-294 02/2-13/1  
7047/9033 The "Jazz" Collection 05 02/3-13/1

3016  
4539/85/82/40 DETS Vol.6 02/3-18/2  
9033/34 BYG YX-2035 02/3-13/1  
9033/34 BYG YX-2036 02/3-13/1  
9033/34 Sarpe Top Jazz SJ-1013 02/3-13/1

## Typing-errors

02/1-6/1, in line six: The correct reference is 01/2-25/2, not 01/2-15/2.

02/3-21/1, note 2: There were two takes and not ware two takes.

02/3-24, listing of CA-30 side A. Black and Tan Fantasy -2 has number 6222g and not 6222h.

02/3-27, New DESOR correction-sheets. Add under 1038: (This is an update of 5205 on correction-sheet 1032)

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