



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/2 August-November 2003

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 1. NEWS

### Sad NEWS

#### Harold Ashby

#### 03/2 DEMS 1

A few years before he died on the 13th of June, Harold Ashby had written the notes for the CD he recorded to mark Duke Ellington's centenary. They included these words: 'I was very fortunate to have played with Duke and all the members of his band. Every day was a beautiful day, and not one day goes by that I don't think about Duke'. We too think of Harold as above all a former Ellingtonian, yet his stay with Ellington, though undoubtedly the peak of his career, lasted a mere six years out of more than fifty as a professional musician.

He was born on the 27th of March 1925 in Kansas City, where two of his older brothers were at school with Ben Webster. Although destined later to become very friendly with Ben, who was 16 years his senior, Harold didn't meet him until 1949. By then the young Ashby was a tenor saxophonist proficient enough to make his recording debut with Walter Brown and Jay McShann and on the following day Ben was due to replace him for a further session with the same two men. As Harold told Stanley Dance, 'Ben didn't have his horn . So he borrowed mine and that's when I first met him'.

Harold spent the first seven years of the fifties in Chicago involved with the numerous blues bands there and the ability to play convincing blues always remained an essential aspect of his music. He then moved to New York and was soon living in the same house as Ben Webster on Long Island. Ben encouraged him, introduced him to members of the Ellington fraternity and in the summer of 1958 suggested the two should record together. This session (available on "The Soul of Ben Webster", Verve 527 475-2) shows Harold's style close to Ben's but not a direct imitation. On the five tracks where both solo, Harold's lighter sound is always heard first and on Ash, a fast blues, his eight choruses full of agile invention are actually superior to the nine by his mentor.

So Harold Ashby had arrived and this date was soon followed by two for British Columbia. The second of these paired him with Paul Gonsalves for an intriguing album long unavailable and certainly overdue for reissue. Writers were becoming aware of the unique Ashby sound and Max Jones had an early try at describing it when he said the tone tended to 'crumble at the edges'.

A later and more poetic attempt by Frenchman Alexandre Rado translates as 'a sound endowed with a light, misty halo'. Fellow musicians didn't need such assistance in assessing Harold's talent and Mercer Ellington and Johnny Hodges showed their appreciation by inviting him to record with them. Duke Ellington himself inevitably heard and admired the singularity of Harold's playing and when he required an alternative band in 1963, for the musical "My People", Harold was called in and The Blues Ain't exemplified his outstanding solo contributions. In 1965 he turned up on Lawrence Brown's "Inspired Abandon" album and when Jimmy Hamilton left the Ellington band in 1968 Harold was invited to replace him. Having studied clarinet years before he could play it in the section when required though his solos would be almost exclusively on tenor.

European audiences were introduced to the new band member in 1969 when he was featured on BP Blues and the following year he recorded the more impressive Thanks for the Beautiful Land on the Delta as part of the "New Orleans Suite". After the death of Johnny Hodges, the deep feeling in Harold's interpretations of ballads was recognised as Duke asked him to play such pieces as All Too Soon and I Can 't Get Started. In 1973 by the time of Ellington's last concert in London, with Paul Gonsalves ailing and Cootie Williams absent, Harold was arguably the major soloist in the band. His first showcase, by then well established, was Chinoiserie from the "Afro-Eurasian Eclipse". (The slap tonguing towards the end of this had possibly engendered Ellington's description of Harold's playing as 'soul-saturated solo-popping de luxe'.) I Can 't Get Started was his first encore and Things Ain 't What They Used To Be was the second. The applause was long and full of enthusiasm.

But this new eminence was short-lived. Duke Ellington died six months later and Harold didn't stay long with the band after that. Another quarter of a century of playing lay before him and the audiences for his free-lance appearances would never match those that Ellington could draw. Yet his time with the Duke had firmly established awareness of his abilities in certain quarters and among European promoters in particular. Hence he toured and was recorded in France in 1978, in Switzerland in 1987, in Norway in 1988 and in Holland in 1992. The French tour was with a group of former Ellingtonians organised by Cat Anderson, with Norris Turney, Booty Wood and Sam Woodyard also included, and Harold is featured on two exceptional recordings made on that trip. (These are currently available on Black and Blue BB 932-2, under his own name, and on BB 914-2, with Booty Wood as nominal leader.)

In the nineties Harold was less and less in evidence but musicians didn't forget him and both Milt Hinton and Benny Golson called him for recording projects. Towards the end of 1998 he produced and recorded the CD mentioned in my first paragraph which was reviewed in Jazz Journal International in May 2001 [and DEMS Bulletins 01/2-28/7 and 02/2-7/2]. (Obtaining a copy wasn't easy which is why I ended up having a telephone conversation with him just over a year ago. He sounded in good spirits and chuckled when I reminded him of how much weight he'd lost between the British tours of 1969 and 1971.) Only six weeks after the Ellington tribute session Harold was back in a studio, recording for Mapleshade and producer Hamiet Bluiett what is probably his farewell recital (available via the internet from amazon.co.uk). [See DEMS 03/1-24/2] Accompanied by John Hicks, Keter Betts and Jimmy Cobb he mixes originals of his own with others from the Ellington repertoire in a programme which displays the commitment of his finest work. Fifty years after his first recording the depth of feeling and the unmistakable sound were still there. When Duke Ellington chose Harold Ashby for his band he unerringly, as so often before, picked a winner. Graham Colomé\*\*

Graham wrote this obituary for Jazz Journal International and he was so kind to allow us to publish it in DEMS Bulletin.

The double CD "The Soul of Ben Webster" mentioned by Graham is reviewed in DEMS 99/1-15/6.

## **Harold Ashby**

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

18Jun03. We lost the great Duke Ellington tenor titan Harold Ashby last Friday. Harold's great-nephew Gary White, of Kansas City, provided arrangements today.

A memorial service will be held on September 14th at St. Peter's Lutheran Church.

Part of the frustration of losing Harold Ashby now is that a truly unique and sophisticated recording of his music was in the process of being prepared for release. His friends Scott Sherratt and Michael Lukes insist that it will still be made available to honor Harold.

"Ash" was recorded in Manhattan over a year ago, exclusively with Harold's original compositions. Mr. Ashby played tenor throughout, with pianist Hilton Ruiz, bassist Andy McCloud and drummer Victor Jones. It is mastered to perfection, and Samantha Rapp (a fine fashion photographer) took spectacular photos. The only thing not yet completed is liner notes, which Harold had intended to write personally.

Harold's last performance was at the Folly Theater in Kansas City on 14Sep02; he appeared as a special guest soloist with Art Baron and the Duke's Men. He suffered a heart attack on 16Sep and recuperated for several months in a KC care facility before returning to NY in December. He never fully recovered.

Harold Ashby died: June 13, 2003, 6:05 a.m. at St. Luke's Roosevelt Hospital, New York City, following complications of a heart attack during the end of May, 2003. Russ Dantzer

---

## **"Smilin' Jack' Harold Ashby?"**

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

said the alto saxophonist Johnny Hodges of his acolyte in the Duke Ellington band. Ashby blushed and looked embarrassed. "He's a gambler," Hodges went on. "He plays the old Chinese game 'Chuck-a-Luck'. The more you put down the less you pick up. And he's been putting down a lot lately "

When he became a regular member of the Ellington band in Jul68, Ashby took the seat next to Hodges that had been occupied until Aug43 by Ben Webster, another tenor playing friend of the altoist. Webster had been Ashby's idol, and he first modelled his style on Webster's warm and lush sound.

But not for long, because Ashby soon developed a sound of his own, hard swinging, with long lines of ideas broken by swift flurries of notes. He originally joined the band as a replacement for Jimmy Hamilton, a man who played mostly clarinet. As a result, the Ellington band was over-endowed with tenor players, for the main soloist on the instrument, Paul Gonsalves, was still a potent force in the band and Norris Turney also played tenor sax amongst his other instruments. Gonsalves and Ellington died in May 1974 and Ashby became the main soloist in the band when it was taken over by Ellington's son Mercer.

Ashby began playing alto and clarinet as a teen-ager but gave up music while he was in the Navy from 1943 to 1945. Back in Kansas City in 1946 he was soon playing again and backed the singer Walter Brown, making his first recording with Brown in 1949. He spent most of the Fifties in Chicago playing in blues bands before moving to New York in 1957 to work in the bands of Milt Larkin and Mercer Ellington. He soon found the fringes of Duke Ellington's band and began deputising for some of the sax players. Accepted as a friend and colleague by Ellington's sidemen, he recorded with Ben Webster (1958), Johnny Hodges (1960), Paul Gonsalves (1961) and Lawrence Brown (1965). Once he joined the band permanently, he became a regular in all the small groups that came from the band to record. He was given more prominent roles as the band played across Europe and the Far East and won many fans across the world.

After Ellington's death he worked with Sy Oliver in 1976 and made brief tours with Benny Goodman in 1977 and 1982.

Ashby was always welcomed back to Europe where most of his fans were. He toured there with the Ellington Alumni in 1978 and returned the following year with the Kansas City pianist Jay McShann.

Another European tour paired Ashby with pianist Junior Mance, and he was also one of the stars of the 1985 Nice Festival. He recorded often under his own name in the late Eighties and early Nineties, but illness curtailed his activities and he confined his work to the New York area.

He made an exception for one of his last appearances at the 1990 Duke Ellington Conference in Ottawa when, with Andrew Homzy's big band, Ashby played one of Ellington's compositions written to feature him, Chinoiserie. Happily, he was able to regain his top form, but it was one of his last appearances before an audience of any size. Steve Voce

Harold Kenneth Ashby, tenor saxophone player: born Kansas City, Missouri, 27 March 1925; died New York City, June 13, 2003.

The obituary written by Steve Voce appeared in the Independent of 19Jun03.

For me, a great experience was having Ashby play - and probably for the last time - Chinoiserie from the "Afro-Eurasian Eclipse" with my band at the Ottawa Ellington conference [on 19May90]. Long live Harold Ashby.  
Andrew Homzy

## **Benny Carter**

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

Benny passed away on the morning of Sunday 13 July in a Los Angeles Hospital after a brief illness. Although physically weak, he remained lucid until the end and enjoyed speaking with many friends from all over the world during the past few weeks. News of upcoming public memorials will be posted on the Benny Carter website [www.bennycarter.com](http://www.bennycarter.com). The family has requested that, in lieu of flowers, donations be sent to the Morroe Berger - Benny Carter Jazz Research Fund, Institute of Jazz Studies, Dana Library, Rutgers University, Newark, NJ 07102. Andrew Homzy

"All-around" barely describes Benny Carter's qualities. He was a gentleman of rare charm and sophistication. As an instrumentalist, composer and arranger, Benny Carter had only one peer. He will stand forever with Duke Ellington as the most accomplished and complete musician the field has ever known. George Avakian

Benny told me, some months ago, that Ken Burns interviewed him for some hours, so the footage, I assume, still exists somewhere. Benny's explanation for his omission in the JAZZ series was something along the lines of 'I suppose I didn't say the sort of things that he was looking for'. Earl Okin

The contacts between Benny Carter and Duke Ellington were scarce. Benny is mentioned in MIMM only once (p222): "When Russell Procope heard Fletcher Henderson's band he was attracted to jazz. The urge grew stronger when his schoolmate Benny Carter got an alto saxophone." Benny was one year older than Russell.

Here is an fascinating witness report of the recording session of 2oct47 by William Strother:

"I was invited to the session by Benny Carter, along with a mutual friend, pianist Hal Schaefer. My memory says that Hal was there because of business relating either to the session or to some other matter for Duke, but this was a long time ago! As it turns out, there were two items recorded: Kitty, with Ray Nance, and Brown Penny, sung by Kay Davis. There were innumerable starts and stops in Kitty. Duke was most unhappy, in a grumbly sort of way. Sometime he played, sometime it was Strayhorn. And then, Hal also played. Duke conducted, listened to takes from the control room, etc. The band sounded listless, not moving. Finally, Duke spotted Sonny with a

newspaper spread across his tom toms. He gently removed the paper, stomped off another take and presto! Done!

I remember nothing much of the rest of the session, but it was a 3-hour session and the two cuts were all that resulted. But I've always remembered that there were three pianists involved no, wait! I remember Benny played at one point also. So when researchers are so certain it was this guy, or that one, I'm not sure who the pianist was on the final, released cuts!"

Benny played in Duke's band for two weeks in 1926. No recordings have survived. He participated in the Mercer recording session of 21 Oct 50 and he played as a guest soloist with the band at the Hollywood Bowl concert (1 Jul 67), which was recorded and released on the Pablo album "The Greatest Jazz Concert in the World". SH

---

## **John Lawrence**

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

I am saddened by the loss of a long time friend and fellow member of DEMS. I was only notified on April 19, by a neighbour of John Lawrence of 9 Elm Road, Wembley, London HA9 7JA, England, that he had passed away back on February 19. He said he had only just found John's address book and was trying to let all his friends know the sad news. His wife is not able to cope with anything at all; John was doing everything for her as she had had two bad strokes.

I have now lost two great friends in the DEMS group, John and Ole Nielsen. Both men knew each other well. I still keep in touch with Ole's wife Bente. Maurice Rolfe

---

## **Joe Harper**

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

My father, Joseph H. Harper of Calgary passed away on April 12, 2003 after a long illness due to Heart Failure. I know that he corresponded with you for some time and I wanted to let you know.

Will you please put a little note in your Bulletin, as there may be acquaintances of my father that do not know of his passing? One of my father's passions for the last 60 years was Ellington music. In fact, I took him to Ellington's Sacred Concert in Calgary just a month before his death, and he enjoyed this concert very much.  
Grant Harper

---

## **Stockholm 2004**

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

During four days in May the music of Duke Ellington will once again dominate Stockholm. May 13-15, 2004 a mini conference will take place in Stockholm on the musical phenomenon Duke Ellington his history, influences today, members of The Famous Duke Ellington Orchestras and other related topics.

Nine years ago, in 1994, a very big conference, "Serenade to Sweden", including a gala concert in the Stockholm Concert Hall, was arranged with participants from all over the world. We were also happy to welcome as participants several former members of the Ellington band through the years.

Our Swedish singer Alice Babs with her excellent Ellington qualifications took part that time and this time she will be one of the leading performers.

The old Jazz Music Hall, Nalen, will be the center for this year's Ellington arrangement and one of the evenings will be dedicated to our world famous singer Alice Babs.

After the success of the 1994 Conference many friends have been praying for a new meeting in Stockholm and this is our response. Real Duke connoisseurs from various parts of the world will join and share with us their knowledge of Duke Ellington and his music. These include the following confirmed lecturers: **George Avakian**, who worked for Columbia Records in the forties and fifties and was Duke's contact at that company; **Brian Priestley**, author and musician; and the Ellington Scholar **John Hasse** of the Smithsonian Institution in Washington D.C. Participating from Sweden will be music scholars **Jan Bruér** and **Lars Westin**, with their perspectives on "Ellington in Sweden".

Preliminary positive messages are also received from **Patricia Willard** of Washington, **George Conrad** from Germany (expert in Rex Stewart), **Bjarne Busk** from Denmark (works with the Duke Ellington stockpile given to Denmark by Mercer Ellington) and **Claude Bolling**, composer/ bandleader/musician from Paris. We look thus forward to see them as speakers at the 2004 Stockholm Conference. We are also presently expecting additional answers from a few more experts.

\*\*\*

More items from the preliminary program:

Alice Babs will tell about her experience of the Ellington orchestra, in particular maybe the Sacred Concerts.

Pianist and arranger **Nils Lindberg** will also tell about his collaboration with Duke Ellington.

The conference will, however, not only consist of speeches and lectures. From the Nalen Stage beautiful music will be heard in the evenings including singing of Alice Babs together with Nils Lindberg Orchestra including some of today's best Swedish saxophone players. Possibly there will also be a jazz cruise in the Stockholm archipelago on a typical old steamer.

Participants from the entire western world including the Scandinavian countries are registered for the conference. Arranger is **Duke Ellington Society of Sweden** on whose website [www.ellingtonsweden.com](http://www.ellingtonsweden.com) can be found successively updated information on the conference.

The preliminary schedule runs as follows:

Get-Together-Party Wednesday May 12 18.00 o'clock at Hotel Scandic Sergel Plaza (belongs to the Hilton-Group plc.)

Day program with speakers Thursday May 13 09.00-17.00 at Nalen

Day program with speakers Friday May 14 09.00-17.00 at Nalen

Evening program: Surprise concert Friday May 14 19.30-22.00 at Nalen

Day program with speakers Saturday May 15 09.00-17.00 at Nalen

Evening program: Closing dinner Saturday May 15

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

Prices for the Conference and Hotels during May 12-15, 2004

Depending on the exchange rate of the dollar, these are the preliminary prices:

Delegate fee \$175

Hotel Scandic Sergel Plaza (incl. breakfast and tax)  
Single room per day \$199 Double room per day \$223

The distance is 5-10 minutes walk on the same street as the Jazz Music Hall Nalen.

Address: Hotel Scandic Sergel Plaza, street: Brunkebergstorg 9  
Mail: Box 16411, SE-103 27 Stockholm  
telephone: 0046-8-517 263 00, fax: 0046-8-517 263 11  
homepage: [www.scandic-hotels.com](http://www.scandic-hotels.com)

Hotel Kom AB (incl. breakfast and tax)  
Single room per day \$125 Double room per day \$150  
Payment 40 days in advance will give a discount of \$12.

The distance is 5-8 minutes walk to the Jazz Music Hall Nalen.

Address: Hotel KOM AB, street: Döbelsgatan 17  
Mail: Döbelsgatan 17, SE-111 40 Stockholm  
telephone: 0046-8-412 23 00, e-mail: [receptionen@komhotel.se](mailto:receptionen@komhotel.se)  
homepage: [www.komhotel.se](http://www.komhotel.se)

The code for booking for the conference at the Hotel is G.206242

PS there will be more information continuously later on about the daily program and the conference.

---

## **IAJRC convention 2005**

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

The International Association of Jazz Record Collectors (IAJRC) is planning a convention for 2005 in Copenhagen, Denmark and want to attract also Duke Ellington collectors if possible to this event which will take place during the Copenhagen Jazz Festival July 1 - 10, 2005.

In case you want to receive more information when the time comes, please send your name and address to

Karl Emil Knudsen  
Dortheavej 39, DK-2400 Copenhagen NV, Denmark  
Tel (45) 3819 8590 / Fax (45) 3819 0110  
Email:

Please mention in your message that this is for the IAJRC convention 2005.

DEMS

---

## **VIDEO REPORTS**

### **The Duke Ellington Masters**

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

See DEMS 01/2-10

Here are remarks about and some corrections to be made in the liner-notes of the Quantum Leap Videos and DVDs.

Videos QL 0178 and QL 0194, 31Jan65, 1st and 2nd set. Mercer is not mentioned in the personnel list. It is a pity that we just missed the performance by Sathima Bea Benjamin and Abdullah Ibrahim when they performed Solitude.

DVD QLDVD 0246, 31Jan65, 1st and 2nd set. Since the time (112 min.) is equal to the total time of the two video's (58 plus 55 min.) we suspect that there are some selections missing in the list of titles: "Ad Lib on Nippon"; Take the "A" Train (just after intermission) and Take the "A" Train (as performed by Billy Strayhorn). We consider it a wrong decision to delete titles in order to solve problems with the lay-out.

Video QL 0179, trio, 23Jan67. One wonders why this part of the 23Jan67 recordings is claimed to be the 2nd set. We believe that Duke started with his solo, duo and trio performances before the other five instrumentalists made the group into an octet. Lotus Blossoms should read Lotus Blossom. (This error is corrected in the liner notes of the DVD QL DVD 0249.)

Video QL 0190, 2Nov69, 2nd set. Between Diminuendo and Crescendo in Blue and Black Swann (sic) was another rendition of Satin Doll. Errors in both 2Nov69 sets (QL 0189 and 0190): The "unknown" trumpet player is not Ambrose Jackson, but Harold Johnson. Wild Bill Davis is not mentioned.

DVD QLDVD 0252 shows identical errors.

Video QL 0187, 7Nov71, 1st concert. In the Medley In a Sentimental Mood was not performed. Hello, Dolly! and One More Time were not performed. They should be replaced by Goof. Ben Webster is not mentioned.

We have not yet given you the titles of the 1st concert of 7Nov71: C-Jam Blues; Kinda Dukish & Rockin' in Rhythm; All too Soon; Cotton Tail; Take the "A" Train; Fife; Satin Doll; Chinoiserie; In Quadruplicate; Come Off the Veldt; Medley: Prelude to a Kiss, Do Nothin' till You Hear from Me, I Let a Song Go Out of My Heart, Don't Get Around Much Anymore, Mood Indigo, I'm Beginning to See the Light, Solitude, Love You Madly, Sophisticated Lady, Caravan; Goof.

P.S. The closing selections, Addi and One More Time, are not included on the tape.

Video QL 0192, 7Nov71, 2nd concert. Between Satin Doll and The Quadrupedisticalissimist in Blue (sic) was performed Things Ain't What They Used to Be.

Errors in both 7Nov71 concerts: Taylor's given name is Malcolm, not Malcom. Duke Ellington and Harold Ashby are not mentioned in the list of personnel.

Error in 1969 and in 1971 liner notes both for Videos as for DVDs: Come of the Veldt should be written Come Off the Veldt.

DVD QLDVD 0253, 7Nov71, 1st and 2nd concert.

The superfluous title In a Sentimental Mood is dropped in the Medley. Another superfluous (and wrong) title is included: The Quadrupedisticalissimist in Blue. The track listing is a mix up of selections from both concerts. It's more or less true to say that a whole concert is missing. We gave you the correct titles of the 1st concert above. The correct list of titles of the 2nd concert can be found in DEMS 01/2-11 at the top of the left column.

The errors in the personnel listing are still there, with the exception of Ben Webster, no longer missing from the first concert, because the listing (including his name) is now given for both concerts at the same time. DEMS

**Small numbers, Moon Mist, and a dirty little trade secret about many RCA Victor records from the 1940s...**

**03/2 DEMS 5**



by Steven Lasker

Those small stamped take numbers that appear in the "9:00 position" (as measured from the stamped catalog number that appears in the 6:00 position) on original pressings of Victor 78s are generally accurate at least until Victor 27856, released 10Apr42, whereupon their reliability becomes suspect; this and subsequent releases are discussed below.

While working on the RCA Centennial box, I took the opportunity to inspect the various master metal parts that still exist for Moon Mist: -1, -1A, -2 and -2A. -2A is stamped "27856A"; no other part bears this number. (Waxes suffixed -1 and -1A were cut simultaneously; they are recordings of the same take; the same remarks apply to -2 and -2A, etc.) Comparison of the master part of Moon Mist -2A to my copy of U.S. Victor 27856 established that the latter is master-pressed on this side; the take shown in the 9:00 position in the run-off area of both part and pressing is "2A." At the BMG archives in New York City is a "history card" for each side of every Victor 78 r.p.m. single, and that for the "A" side of Victor 27856 shows the following dispositions for Moon Mist: -1: Hi (OK); -1A: H30 (OK); -2 H30 (not fit); -2A M [for "master"] (OK). Take -2A was first released 10Apr42 on Victor 27856-A; -1 (or -1A) was first released in 1977 on French RCA FXM1 7301.

My copies of U.S. Victor 27856-A and U.S. RCA Victor 27856-A (a later labelling) are master pressed and bear the take designation "2A" stamped at 9:00. My copies of Canadian RCA Victor 27856-A and HMV B.9292 are both pressed from dubbed stampers but there is nothing obvious, such as an "R" (for "Rerecorded") to indicate that these are dubbings.

As for the "B" side of 27856, waxes -1 and -1A were cut of The "C" Jam Blues; -1 was the first choice, while -1A was found "not fit." (Despite the rejection, a metal part of -1A survives in the vaults to this day.) Although both U.S. Victor 27856-B and Canadian RCA Victor 27856-B show the stamped digit "1" in the 9:00 position" but not so U.S. RCA Victor 27856-B, which is silent as to take all are dubbings, as is my copy of HMV B.9292. (The dub could have been made from a 16-inch, 33 r.p.m. reference acetate disc cut simultaneously alongside the two 78 r.p.m. wax masters, -1 and -1A; according to RCA's documentation for this session, "1 -16 in. Acetate [was] used.")

Perdido is master pressed from -1A on my copy of Victor 27880-A, which shows the take number "1A" stamped in the 9:00 position; it is dubbed on my copy of Canadian HMV Victor 27880-A. The reverse side,

Raincheck, is dubbed from take one on all issues I've inspected; American Victor 27880-B bears the stamped take "2R," the "R" indicating a rerecording (or dubbing). Canadian HMV Victor 27880-B is yet a different (and possibly third generation) dubbing of the same take one. The history card for Victor 27880-B notes that "grooves [of take one are] very deep at start; re-record." According to RCA's recording sheet, Raincheck was "rerecorded from acetate" on 26Dec41 (-1R) and again on 29Dec41 (-2R) in order "to improve appearance of record." Examination of the original master part of take one revealed that the volume at the start of the side was so loud and the groove modulations so deep as to make master pressings from it appear worn even before a single play.

Hayfoot, Strawfoot is master-pressed on copies of U.S. Victor 20-1505 and Canadian HMV Victor 20-1505 that show the take number "1" at the 9:00 position; Hayfoot, Strawfoot is dubbed on copies of Canadian HMV Victor 20-1505 without the "1" at the 9:00 position.

Sherman Shuffle is master-pressed on all copies of U.S. and Canadian HMV Victor 20-1505 I've inspected, and in each case bears the stamped digit "1" at 9:00.

Victor 20-1528 couples A Slip of the Lip (Can Sink a Ship) with Sentimental Lady; both sides are dubbed on U.S. Victor, Canadian HMV Victor, and Argentine Victor 20-1528. One of my two copies of A Slip of the Lip on U.S. Victor shows a "1" at the 9:00 position, but is dubbed nonetheless.

Passion Flower is master-pressed on Victor 20-1545-B. According to the history card for this scarce issue, it was released 18Oct43 for "export only Int[ernational]." and "not to be sold in U.S.A. until record ban lifted." (The "A" side, Rodgers and Hammerstein's People Will Say We're in Love, from the 1943 musical "Oklahoma," is by

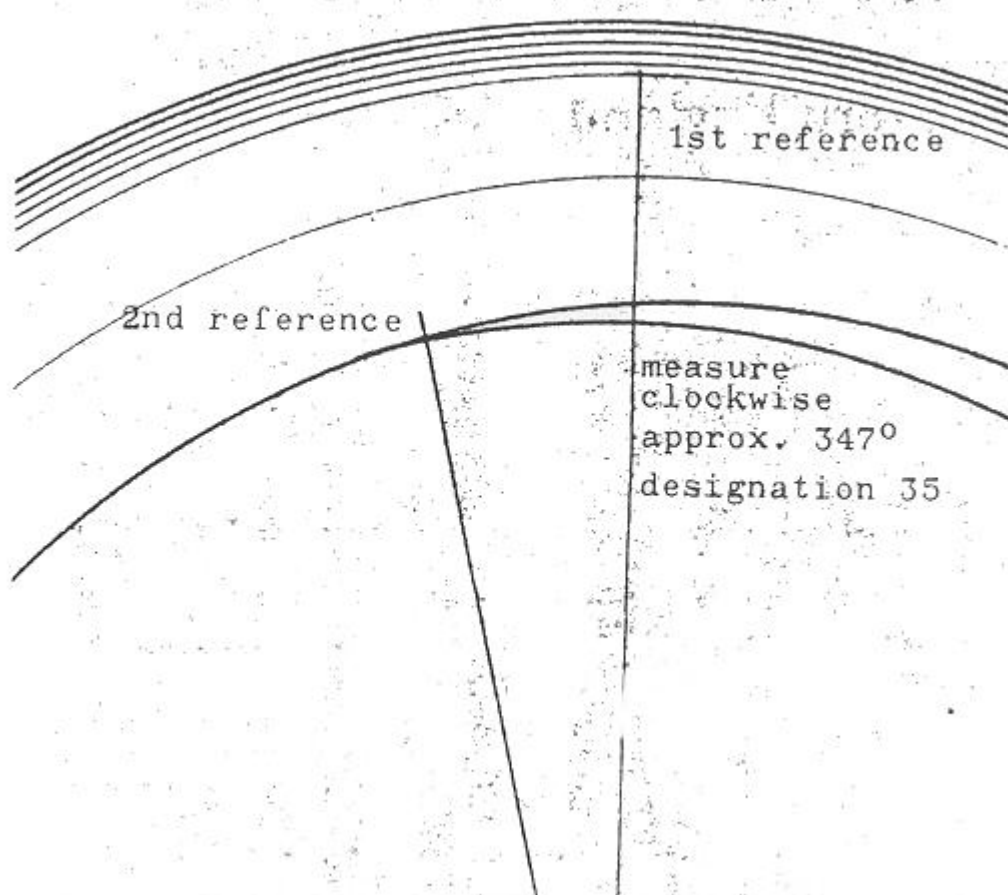
Phil Brito and his Orchestra with vocal refrain, and was recorded during the AFofM recording ban by 14 or so instrumentalists who may or may not have been union members; whichever the case, had the side been released in the U.S. during the ban, it would have focused the wrath of Jimmy Petrillo onto RCA and NBC.) Passion Flower is dubbed on my copy of Bluebird 30-0817 (released 18Aug44), as is the other side, Going Out the Back Way. The latter is also dubbed on my copy of HMV B.9424.

Main Stem is dubbed on my copies of U.S. Victor 20-1556-A, Canadian RCA Victor 20-1556-A, and HMV B.9386;

Johnny Come Lately is dubbed on U.S. Victor 20-1556-B, Canadian RCA Victor 20-1556-B, and HMV B.9424.

My two copies of U.S. Victor 20-1584 (My Little Brown Book / Someone) are dubbed on both sides, as are my copies of U.S. and Canadian HMV Victor 20-1598 (I Don't Mind / What Am I Here For?). This last coupling is, however, master-pressed on both sides of all three of my copies of HMV B.9415. (Note: I found that optimal playback of master pressings from this session was achieved with a 1.9 mil stylus, an exceptionally small stylus for a commercial 78 r.p.m. record on any label in any period. I've often found this to be a useful stylus size for playing back professionally cut lacquers, however.)

Differentiating master pressings from dubbed pressings on 78 r.p.m. records is greatly facilitated by examination of the run-off groove configuration, particularly by: "measurement of the angle formed between a line drawn through [the] centre hole and the point at which the run-off groove starts to increase pitch away from the last music groove and another line drawn through [the] centre hole and the point at which the run-off groove closes upon itself; the angle being measured clockwise from the first line described to the second." (Quote from John R.T. Davies, who devised this method, from an article he wrote that appeared in STORYVILLE 54, Aug-Sep74.)



While I had access to the first-generation metal parts, I measured the various angles on some of Ellington's positive masters using a protractor and the method described above:

PBS-061347-1	Passion Flower	(32°)
PBS-061349-1	Going Out the Back Way	(275°)
BS-070683-1	The "C" Jam Blues	(148°)
BS-070683-1A	The "C" Jam Blues	(155°)
BS-071890-1	What Am I Here For?	(329°)
BS-071890-1A	not processed	
BS-071891-2	I Don't Mind	(238°)
BS-071891-2A	not processed	
BS-071892-1	Someone	(0°)
BS-071892-1A	not processed	
PBS-072437-1	My Little Brown Book	(290°)
PBS-072438-1	Main Stem	(100°)
PBS-072439-1	Johnny Come Lately	(236°)
BS-074782-1	Sentimental Lady	(28°)
BS-074782-1A	no metal part; never processed?	
BS-074783-1	A Slip of the Lip (Can Sink a Ship)	(170°)
BS-074783-1A	A Slip of the Lip (Can Sink a Ship)	(40°)

Collectors of Ellington's 78s may wish to compare their pressings against the above. If anyone has a commercial pressing from any country with angles that correspond to any of the above and thus may be an actual master pressing please report through DEMS.

I was astonished to find many different configurations of run-off grooves on different copies of the same performance.

I found that my original U.S. Victor and my Canadian RCA Victor 27856-B (both stamped "1" at 9:00) used the same dub of The "C" Jam Blues; my later U.S. RCA Victor 27856-B uses another dub, HMV B.9292 yet a third.

I've found copies of Someone on U.S. Victor 20-1584-B bearing two different run-off configurations; similarly, on My Little Brown Book, two different run-off configurations on different copies of U.S. Victor 20-1584-A.

My copies of Main Stem on U.S. Victor 20-1556-A, Canadian RCA Victor 20-1556-A, and HMV B.9386 are all pressed from dubbed parts, each part with a different run-off configuration.

Copies of Johnny Come Lately on U.S. Victor 20-1556-B, Canadian RCA Victor 20-1556-B, and HMV B.9424 are all pressed from dubbed parts, each part with a different run-off configuration.

Sentimental Lady is pressed from different dubbed parts on my two copies of U.S. Victor 20-1526-B, my copy of Argentine Victor 20-1528-B, and on Canadian HMV Victor 20-1528-B.

A Slip of the Lip (Can Sink a Ship) is pressed from different dubbed parts on my two copies of U.S. Victor 20-1528-A, while my Argentine Victor and Canadian HMV Victor 20-1528-A are pressed from a descendent of the same dubbed part, one different from any of above-mentioned U.S. Victors.

As for What Am I Here For?, I've seen three different run-off groove configurations on different copies on U.S. Victor 20-1598-B, all dubbed, one of them identical to the configuration found on my copy of Canadian HMV Victor 20-1598-B.

I've found five different run-off configurations of I Don't Mind on copies of U.S. Victor 20-1598-A; Canadian HMV Victor 20-1598-A uses yet a sixth! All are dubbed on both sides. All copies of Victor 1598-A that I've examined (perhaps 40) contain take two. This last sentence is contrary to the New DESOR, Rust's Jazz Records, Aasland's Waxworks 1940-42 and most other discographies which show take one of I Don't Mind as being the originally released take, but is supported by reference to the parts, pressings and files. According to the files, 78 r.p.m. waxes -1, -2 and -2A were cut. The initial take dispositions were -1 "OK, master"; -2 "H" [hold] per the recording sheet, "H30 [hold 30 days]" per a ledger entry, or "not fit" per the history card; -2A "H [hold]." A later entry on the history card notes that -1 had an "error on pressing," so -2 was selected for issue instead, while -2A

was "NP" [not processed]. A part of -1 survives in the vaults to this day; the performance was first released in 1999 on the Centennial box.

The technical practices at Victor/RCA The Victor Talking Machine Company was purchased by the Radio Corporation of America per an agreement reached 4Jan29 by the respective boards of directors changed considerably from the teens into the 1950s. Many of the changes are documented in a unique typewritten ledger book, organized by topic that is today found at the archives of BMG in New York City. The ledger was likely kept by Miss Elsie M. Garrison, whose tenure at Victor spanned most or all of the years mentioned, and to whom the book was to be returned if lost. One page describes:

#### ACETATES (glass-acetate) DUPLICATES

Reference acetates (16") made at time of live recording; later transferred to wax which is dated same as live recording. Wax sent down to Camden to be processed.

Master chosen by Mr. [Leonard] Joy at time of recording, marked on sheets to E.M.G. If selection is to be released that Master dubs two or more acetates which are sent to factory to be used to make stampers (duplicates) (3 days from date of Recording)

Jan. 13, 1944. Mr. W. T. Walker requested information from Miss G. re to statement made by Miss Carroll in New York office that an extra acetate is to be made for Popular Black Label and Bluebird Recordings then forwarded from New York to Canada to save the time of Camden plant in making metal parts for them.

Mr. H.C. Darnell says instructions were issued by him to Miss Snow (H. Spellman re billing) that when New York Office makes set of glass-acetates to be used in making stampers for Camden plant, an extra is also to be sent from New York to Canada. Miss Snow will receive copy of Invoice indicating which selections were sent. This refers to Popular Black Label and Bluebird only. Other selections will be ordered by Canada when required as usual.

Sadly, the original 16" acetate reference discs of Ellington's RCA recordings, which documented all false starts, breakdowns, and complete takes in optimal, first generation fidelity, no longer exist in BMG's vaults.

RCA's file sheets for Ellington's sessions of 1Dec44, 11Dec44, 12Dec44, 4Jan45, and 26Apr45 each note that time was allotted to an activity called "electr. transf." which I take to mean the creation of 78 r.p.m. dubs by electrical transfer from the first-generation 16" acetates. The sheet for 11Dec44 notes that 12-inch Victor 28-0400-B (also 28-0414-B), which derives from matrix number D4-VB-563-1/-1A, contains "Three Dances: a. West Indian Dance (3rd take); b. Emancipation Celebration (2nd take) and c. Sugar Hill Penthouse (Beige) (4th take)." In the pre-tape era, an edited assembly such as this could only be accomplished by means of dubbing.

Considering the evidence presented above, I don't assume that any of Ellington's 1944-46 Victor recordings were master-pressed on 78 r.p.m. singles anywhere in the world.

Metal was a strategic commodity during WWII, and was rationed in the U.S. for non-military use. Often during these years, the only available acetate recording discs were made not from an unbreakable metal core but from an extremely fragile glass one. A source who worked many years as RCA's vault-keeper, informed me in 1987, shortly before his retirement, that many of Victor's metal parts, including much race and ethnic material, were melted down during the war years contrary to the wishes and behind the back of David Sarnoff. In those years, RCA had to be miserly with metal, so much so that they didn't necessarily furnish their foreign affiliates with metal stampers but may have instead provided them with a pressing called a "transfer mould" which could be dubbed to produce a stamper. This possibility is suggested by the label, reproduced below, of a single-sided high-quality shellac disc I purchased in 2001 from an Argentine record auction that appeared in VJM #121:

The transfer mould has a different run-off groove configuration from that found on my copy of U.S. Victor 20-1718-A, and is of significantly superior sound quality and clarity, which suggests to me that it is a second

generation dub while the commercially released 78 is a third-generation dub.



Comparison of different 78 r.p.m. copies of American Victors, foreign issues, and test pressings of Ellington's 1944-46 RCA recordings reveals numerous variations in run-off groove configurations and audible differences in sound quality on various pressings of the same title; these variations won't be detailed here, except as regards the two released takes of I'm Beginning to See the Light. I've found -1 both on U.S. Victor 20-1618-B and U.S. RCA Victor 20-1618-B, in each case with the same run-off groove configuration (350 degrees); as for the more common -2, I've found three different run-off groove configurations on various copies of U.S. Victor 20-1618-B.

Stamped take numbers are absent from the 9:00 position on all 78 r.p.m. test pressings and commercial issues I've encountered of Ellington's recordings from his 1944-46 RCA period.

The big surprise in all this is that discographers and collectors have seemingly been unaware that many of Ellington's 78 r.p.m. Victor records from 1942 and 1944 to 1946 and by inference many of those by other Victor artists in these years as well were second and even third generation dubs, but then this would seem to have been a dirty little trade secret on RCA's part, unexposed until now; that the practice went undetected for so many decades is testament to the high quality of their dubs.

P.S. Georges Debroe, in his magnificent 1981 auction of Ellingtonia, offered for sale as lot 6036 a red-vinyl Victor test pressing of Esquire Swank matrix D6-VB-2132-1 which he noted was "used only for the French Swing label."

A question via DEMS for Georges: Would you happen to know if this particular pressing was the source used in making the stampers for Swing SW.230? If so, this would show that RCA was furnishing its foreign affiliates with pressings rather than metal parts even after the conclusion of WWII and the wartime rationing of metal. (Steven Lasker)

I received the Victor test of Esquire Swank from Jean-Paul Guiter, producer of the French RCA (nearly) complete "The works of Duke" series. I think, but I am not sure, that he acquired that one via Charles Delaunay. What I know for sure is the fact that Guiter utilized quite a lot of test pressings, which he had to buy from RCA USA. Georges Debroe\*\*

## NEW FINDS

### 03/2 DEMS 7

Steven Lasker promises a bountiful harvest of "New Discoveries", and some factual surprises as well, in his Ellington 2004 presentation at Stockholm next May. His latest find dates from 18May32: Clouds in My Heart - A. While it follows the description given in the New DESOR for -B, it is refreshingly different. That previously unknown test pressings from Ellington's early years continue to surface, and with a frequency that has lately approached regularity, is astounding; this situation, which cannot last forever Ellington's recordings are ultimately finite runs counter to one's expectation, based in logic and experience, that the laws of diminishing returns would be more conspicuously evidenced by now (not that we're complaining). DEMS

## Ebony Rhapsody

### 03/2 DEMS 7

See DEMS 03/1-10/1

I have recently won in an auction two one-sided "master recordings" of Ebony Rhapsody part 1 and part 2 (PBS 79105-1 and PBS 79106-1) with the claim that 7Mar34 is the date of recording.

There are no vocal parts on these records, it is completely instrumental and there are no violins added as in the soundtrack of the film. The orchestra sounds magnificent with Wellman Braud and Sonny Greer playing an important role. Jordi Navas Ferrer

Those present at Ellington '99 in Washington heard in Steven Lasker's presentation four non-vocal sides of Ebony Rhapsody recorded by Ellington's orchestra for Paramount Pictures' "Murder at the Vanities", presumably on 26Feb34 with numbers PBS-79093-1; PBS 79094-1; PBS 79105-1 and PBS 79106-1.

The numbers PBS-79093-1 and PBS 79094-1 were assigned 27Feb34; we take this to be the date Victor dubbed Paramount's optical track onto the wax masters used to produce the 78 r.p.m. pressings.

At the start of PBS-79093-1, one hears: "Production 989, 'Murder at the Vanities', E take two, Ebony Rhapsody, part two."

PBS-79091 and PBS-79092 are untraced. These could together constitute the part "one" to which PBS-79093 and PBS-79094 together form the corresponding "part two."

"The Rape of the Rhapsody" sequence shown in the film is broken into three parts according to a printed program filmed at the beginning of the sequence.

The first part, "A," is "The Rhapsody," performed by Carl Brisson, Kitty Carlisle and the Paramount orchestra.

The second part, "B," is "The Rape," which contrasts the polite symphonic approach taken by the Paramount orchestra with the urgency and force of Ellington's.

The third part, "C," is "The Ravage," and features the sound of machine gun firing blanks. (Note that Ellington's men are heard only in the second part, "B.")

At the start of PBS-79105-1, one hears: "Take 59. Temporary track." An 11-inch shellac test of PBS-79105-1 is reported to bear the following inscription near the rim, as written by Victor's engineer on or about 7Mar34: "Duke Ellington: Ebony Rhapsody Pt. 1." In this context, PBS-79106 is presumably "Pt. 2."

Paramount's exploitation disc for "Murder at the Vanities" was mastered onto 78 r.p.m. and assigned master numbers PCS-79193-1 and PCS-79194-1 in late April or early May 1934. (A "C" in the prefix designates a 12-inch master, a "B" a 10-inch one.)

DEMS\*\*

---

## **"Ellington in Europe"**

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

Duke made his fourth consecutive annual European tour from 26Jan until 1Mar65. During a great part of this tour, a BBC camera crew directed by Miss Yvonne Littlewood accompanied the band. The result was a two part documentary titled "Ellington in Europe". Each part is almost an hour long. See Klaus Stratemann p550.

I have only seen the first part of this documentary in which the band was filmed while travelling through Europe and some visitors were interviewed after the concerts.

The music in part 1 was specially recorded during a session with an audience on the evening of 16Feb65 in the studio of BBC-2.

A great part of this recording session can be seen in the documentary. At around the same time the BBC also recorded a television interview by Michael Dean. Five segments of this interview were interspersed in part 1 of the documentary.

The complete interview, ending with Duke playing Sophisticated Lady and Satin Doll, was telecast on 26Mar65, the day before part 1 of the documentary went on the air.

Earlier on the day of the recording session (16Feb), the BBC personnel rehearsed together with the band for the final shooting. We have the good fortune that the late Peter Lowe was present and able to record almost two complete rehearsal sessions. Peter Lowe made an audio copy for his friend Roger Stubberfield and Roger made a copy for DEMS. I enjoyed this tape tremendously. It gave me a lot of back-ground information although one unsolved question remains .

The first rehearsal session took at least two hours and was finished at 16:30 with a half-hour break for supper.

Peter Lowe arrived a little late. He missed a few selections. When he started the recording of the first rehearsals, the band was in the beginning of Igo, part 2 of "Ad Lib on Nippon", which was followed by The Opener. During a long interval I could distinguish a trumpet-player (probably Ray Nance1) playing 'Round About Midnight. Then the band continued with Chelsea Bridge, which is very welcome, because the same title in the final session was in the documentary ruined by the overdub with Duke's third statement (about his collaboration with Billy).

After Chelsea Bridge it took again a long time before the band continued to rehearse, this time Mood Indigo. I wonder how many takes Luciano Massagli and Giovanni Volonté, will accept. I counted 14 takes, but I must admit that there were 6 with not more than 4 bars or even less. I heard twice Cootie Williams talking between the takes. He was present.

After a false start, Cat Anderson played a complete The Prowling Cat. This was followed by The Truth, which was remarkable because this selection was not included in the final programme. It was included though in part 2 of the documentary.

After another (incomplete) rehearsal of The Prowling Cat, The Truth was again rehearsed. This time it seemed that Cootie was leaving the band. I heard some arguments, but could not figure out what the matter was. This was confirmed by Peter Lowe, who reported many years ago to Roger ,that one of Duke's main soloists walked out. Roger Stubberfield believes it was Cootie. I agree.

Now came Passion Flower, followed by two "takes" of Jump for Joy; the second probably to let the camera crew rehearse again the shooting of Ray Nance's dance. The third take of Jump for Joy was only played by the pianoplayer, who continued without interruption with Bird of Paradise. Roger correctly identified this selection, which is remarkable. There is only one single recording to compare it with, from 20May64, when Ellington played it during his recital at the Columbia University.

Bird of Paradise went into an extremely short Band Call, again perfectly identified by Roger, but undoubtedly too short for inclusion in the New DESOR.

After a complete version of Jump for Joy and only the intro to Mood Indigo, we heard a man's voice say "half hour break, back at 5 o'clock". The recording continued nevertheless with Duke practising Nagoya, part 3 of "Ad Lib on Nippon".

After the break, it took a lot of time before the band started with what seems to have been a final rundown of the programme. In this long interval I heard Lawrence Brown practising When You're Smiling, followed by Duke rehearsing another part of "Ad Lib on Nippon": part 1, Fugi.

Now the last rehearsal started: Take the "A" Train; Midriff; Afro Bossa; Fugi, Igoo, Nagoya, Tokyo; The Opener; Chelsea Bridge; Mood Indigo; The Prowling Cat; Passion Flower; Jump for Joy and Take the "A" Train.

The first attempt at the closing Take the "A" Train ended in a breakdown. We heard Duke say: "will you please play the solo in the 2° chorus, Raymond?" However, when it was again rehearsed, Ray did not take the solo responsibility. Duke filled it up with his piano playing. It was also clear that the many repeats of the coda of the final Take the "A" Train that evening were not conceived on the spur of the moment. It was seriously rehearsed that afternoon. At the end of the second rehearsal session, we heard "all back 10 past 7, dressed!" Peter left his recorder running and he picked up Duke's request to replace Sam from the third to the second level. Duke could not hear Sam, and John Lamb was in his way. In the documentary were a few shots of these rehearsal sessions and indeed, John is exactly between Duke and Sam. However, in the shots of the final recording session that evening with an audience, Sam is still on the third level, next to the trumpets, but John on the second level, had taken a step in the direction of the trombone section. There was hardly any difference in height between the levels, but the distance between Duke and Sam was indeed much longer than usual during concerts, due to the artistically arranged podium.

The sequence of the selections in the final recording session was slightly different from the second rehearsal because in the final version The Opener preceded "Ad Lib on Nippon".

I saw in the documentary that in the final version Cootie was present during the whole session, but he did not play a single note in the closing Take the "A" Train. Ray did not play the solo, but he joined the other three trumpets at the very end.

The audio recording of the final closing Take the "A" Train was used as opening music of the documentary (over travel-images). It struck me long ago that the solo was missing in this opening selection, but I believed that it was omitted deliberately in order not to interfere with Duke's fifth and final statement at the end of the documentary.

Part 2 of the documentary was also recorded with an audience in the BBC studio, two days later, on 18Feb65. Victor Schonfield reported to Luciano Massagli that he saw this recording in London and that he noticed that Cootie Williams was not present. Luciano listened again to the audio recording and believed that Victor was right, because Herbie Jones played Cootie's parts except in Satin Doll, when Ray Nance took over. This brings us to the remaining question: we know now when Cootie was present and when not, but why did he leave during the first rehearsal session and stay away during the second rehearsal session, and why was he not present at the recording session for the second part of the documentary?

The sound of all the recordings I have of both parts of the documentary is rather poor, but I am happy to say that the sound of Peter Lowe's recordings is just fine. This "new find" is a real treasure.



Sjef Hoefsmit

1. The trumpet-player, playing 'Round About Midnight is Cootie Williams. Roger Stubberfield\*\*



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/2 August-November 2003

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFMIT

ASSISTED BY: ROGER BOYES

Voort 18b, Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Part 2. Duke's Itinerary

**29May38, Randall's Island Stadium**

**03/2 DEMS 9**

See DEMS 03/1-1

I have said this before when this legendary event has come up in discussion. To me the date of the occasion is of far less interest than the question of how the Ellington Orchestra whipped up the audience into its frenzy of enthusiasm. The unattributed comment quoted by the late Benny Aasland describes the 'wave of mass hysteria' as 'a preview of what would occur at the Newport Jazz Festival almost twenty years later'. The comparison is clear, and we all accept it. But everyone also accepts, and all the eyewitness evidence confirms, that in 1956 the whipping-up was achieved through Paul's 'wailing interval', with which he had been linking the Diminuendo to the Crescendo since the early 1950s. Yet in 1938 neither Paul nor any other tenor-saxophone soloist graced the Ellington Orchestra, and there is no evidence as far as I'm aware of any surviving 'intervals' between the two halves of the score before the various experiments Duke undertook in the middle 1940s. These involved existing slow pieces, either an established Ellington song or Transblucency. So I'd still be very keen to know whether, on 29May38 at Randall's Island, the band simply moved directly from the Diminuendo to the Crescendo with a minimal bridge passage on the piano, as it does on the original two-sided 78 rpm studio recording. Or was there a lengthier piano interlude? Or another slow based-piece tailored to the purpose, as we hear Carnegie Blues employed on the 7Jul45 Treasury Show (Blue Light perhaps or Subtle Lament)? Or a popular song hit of the day sung by Ivie? Alternatively, was the Ellington Orchestra joined by a visiting fireman from one of the 24 other bands present at Randall's Island 'Carnival'? I have a wonderful fantasy of Lester Young standing in front of the Ellington Orchestra, turning in one of those lengthy excursions on the blues, which we read of, in early 1930s Kansas City mythology. Is there anyone still out there with a recollection which can be triggered? Help, please! Roger Boyes

We are still trying to contact Mr Bill Savory.

A date is obviously less important than the performance, but with the date, one can identify a recording, which sometimes helps to find it. DEMS\*\*

## Eastwood Gardens/Canobie Lake Park 03/2 DEMS 9

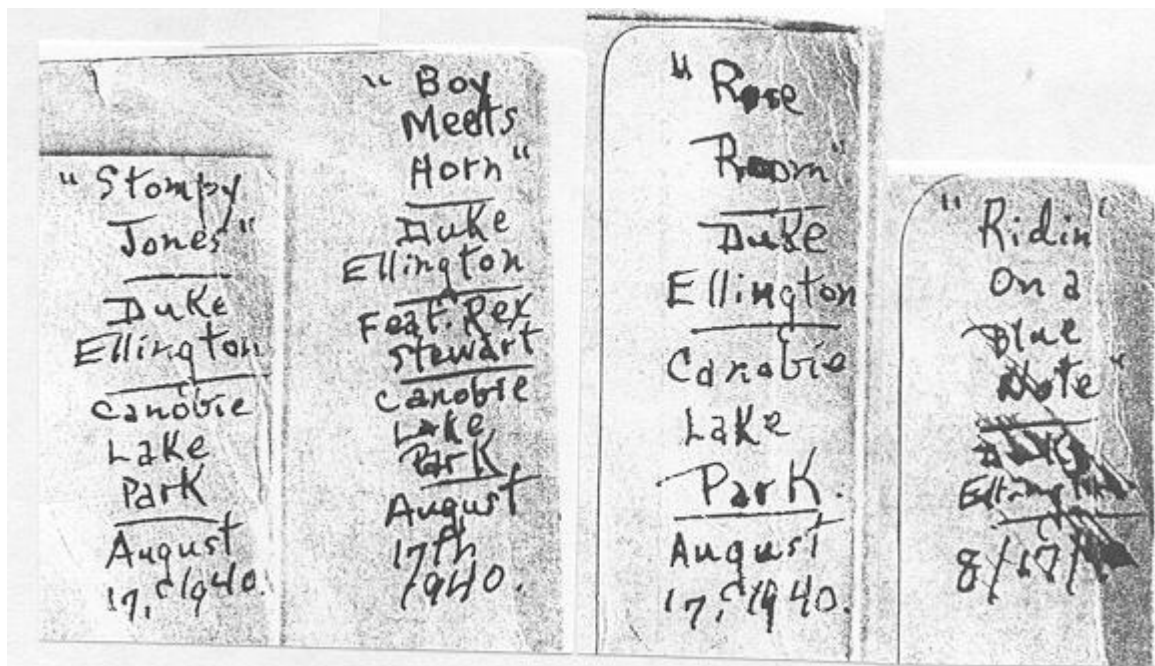
DEMS 03/1-5/1  
DEMS 03/1-4/2

Charlie Vinal sold his six Ellington acetates (three 7-inch, three 10-inch) to Bob Altshuler, who loaned (or rented) them to Jerry Valburn for transfer. Jerry returned the acetates to Bob, who sold them to me in 1986. They've been in my collection ever since.

Vinal noted the date and location of each broadcast on the sleeve of each disc. (The discs themselves are without labels.)

One disc couples Harlem Air Shaft with I Don't Mind (All too Soon) from Eastwood Gardens on 29Jul40; another contains Rose of the Rio Grande and Warm Valley (closing theme) from 31Jul40 (not 30Jul40 as shown in the New DESOR) on one side; the other side, Fools Rush In, was recorded 2Aug40 by Bob Norris and his (sweet) orchestra.

The sides from Canobie Lake Park (not a recording studio) were all broadcast on 17Aug40 according to Vinal's notations on the sleeves; the date 19Aug40 is an error.



All of Vinal's Ellington acetates were included on Everybodys EV-3005 with one exception: one side, dated 8Sep40, contains Sepia Panorama (theme) and Rumpus in Richmond; these are the same performances as DE4021a and 4021b, and confirms the date found by Ken Steiner in the radio logs at the Library of Congress (DEMS 02/2-26/Pages 49, 50 and 51).

The other side contains two unconnected tracks. Vinal noted the first as I Don't Mind [actually All too Soon] and the date: 13Sep40. The performance is complete as described in a small correction to the New DESOR (DEMS Bulletin 2000/4-24/p729). The second track is an unissued and unlisted Warm Valley (theme), presumably from the same date (Vinal didn't note the title or the date of this track on the sleeve). (The New DESOR team may wish to designate this performance as DE4024g.)

The most recent of Vinal's six Ellington acetates contains Jig Walk and an unissued Warm Valley (closing theme) from 21Sep40 as separate bands on one side. (Tootin' through the Roof, not recorded by Vinal, is back-announced over the Warm Valley theme; it was the penultimate song broadcast by Ellington on 21Sep40 per the

radio logs at the Library of Congress researched by Ken Steiner and cited by Carl H, llstr"m in DEMS 02/2-26.) The reverse side contains Little Posey/Warm Valley (theme), and is dated 26Sep40.

Steven Lasker

---

## **Duke and Stan Kenton**

### **03/2 DEMS 9**

See DEMS 03/1-9

I doubt if there has been an Ellington/Kenton battle of the bands on 11Jul53 at Roll Away Ballroom in Revere Beach, Mass. Duke was playing at the Bank Box in NYC from 7Jul to 19Jul53; there was a so-called battle of the bands between Basie and Duke during this period (See Klaus Stratemann p350). On 23Jul53, Kenton and Ellington shared a one-nighter in Taunton, Mass. There is no mention of a battle of the band on this date. Could some of the dates be mixed up? Jane Vollmer

In answer to Jane's question about a 1953 battle of the bands, Tony Agostinelli, jazz historian, LYM member, and editor of The Network, a newsletter about "all things Kenton", recalls this: "There was a battle of the bands at Roseland, in Taunton, Mass. at around the time mentioned. I have not seen the gig on anyone's itinerary. Each played charts from each other's book, as I remember.

It was a night not to forget - and yet, in my senility, I HAVE forgotten about it - what I also remember was that the Ellington fans and the Kenton fans were not intertwined at the bandstand -one group was on one side, and the other group was on the other side - oh, there was some mixing of fans - but not to a great extent. I have it in my list of dates on which I've seen Kenton - wherever that is now - I cannot remember a clear winner - I do remember the bands joined on Intermission Riff and another Ellington-inspired blues piece."

Well, since this gig was 50 years ago, Tony can be forgiven for forgetting the details. But even this much information should be helpful. Kenton researcher Pete Venudor reports:

12Jul52 is the correct date for the Revere Beach date "battle". 23Jul53, Taunton is correct. Ed Bride

The New Yorker (11Jul53) confirmed the Band Box from 11 until 17Jul53. Duke also appeared on 12Jul on the CBS TV Show "What's My Line?" SH\*\*

---

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

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

22Mar39, Borderline Cafe, New York, N.Y. "One of the last rites performed by Duke Ellington, famed orchestra leader, before he sailed for the continent last Thursday noon, was to chop a poor chick's head off at the new and palatial Borderline Cafe at 7 West 110th street. The Cafe held a special premier for Duke, at which hundreds of the popular orchestra leader's caf, society friends attended. Bea Ellis, ex-chorine, smiles as Duke chops up chicken. His arranger, Billy Strayhorn, looks on, too." (New York Amsterdam News, 1Apr39, p21, with photo)

---

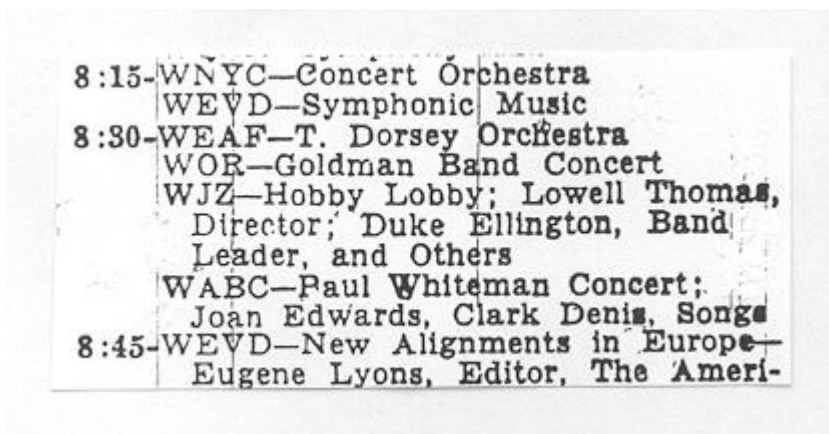
24Jul39 to 17Aug39, Ritz Roof, Ritz-Carlton Hotel, Boston, Massachusetts. This important gig was held over 11 days past the initial two week booking (through 6Aug39). Years later, Billy Strayhorn recalled this "wonderful, wonderful engagement," where he substituted for Duke at the piano one night "and the guys in the band had never heard me play and they were sort of like 'Oh!' and I was very flattered."



Boston Herald, 3Aug39, p1.

The Ritz Roof was also the site of Strayhorn's first arrangement for Ivie Anderson, Cab Calloway's Jumpin' Jive. (March 1962 interview, Duke Ellington Society, New York, discussed in van de Leur, "Something to Live For," p30 and Hadju, "Lush Life," p60) Radio listings in the Boston Herald indicate local broadcasts began 26Jul39 and were carried over WBZ early evenings (Mondays at 9:30 or 10:00 p.m., Wednesdays at 7:45 p.m., Thursdays at 7:30 p.m., Fridays at 7:00 p.m., and Saturdays at 8:00 p.m. Perhaps Sunday was a day-off). A reported gig on Sunday, 13Aug39 at the Old Orchard Pier in Orchard Beach, Maine is confirmed: "Concert 10 P.M. Till Midnight, Dancing Midnight Till 2 A.M." (Biddeford Daily Journal, 12Aug39) National broadcasts from the Ritz Roof were carried locally by WBZ at 12:00 midnight on Wednesdays (26Jul, 2Aug, 9Aug and 16Aug); NBC logs indicate they were fed nationally through WJZ in New York and the NBC Blue network. The 11Aug39 7:00 p.m. broadcast was also carried over WJZ and NBC Blue.

30Aug39, "Ellington's hobby, revealed recently during his appearance on Hobby Lobby, August 30, is the collection of Negro folklore, legends, and spirituals." (Kansas City Call, 29Sep39, p17) The Hobby Lobby program originated from WJZ in New York and was aired over the NBC Blue network at 8:30 p.m. E.D.T. (New York Times radio listings, 30Aug39)



24Sept39, Columbia Theatre, Alliance, Ohio. (Alliance Review, 23Sept39, ad)

8 and 9oct39, stop-over in Kansas City, Missouri. "Ellington and part of his orchestra were laying over before going to Junction City, Kas., for an engagement. They came from Lincoln, Nebr., a week ago." (Kansas City Call, 13oct39, p17)

17oct39 to 18oct39, Orpheum Theater, Madison, Wisconsin. Listed in Ken Vail's "Duke's Diary." "You have probably heard Ellington before. There is nothing startlingly new about his current presentation, and if you liked him then you will like him now. If anything, his interpretations are more symphonic than ever, without, however,

sacrificing the hot quality that makes even the least torrid of those infamous insects, the jitterbugs, clap their hands and dance in the aisles. Whether in the ultra-hot 'Cotton Club Stomp,' the more soothing 'Caravan,' the subdued 'Mood Indigo,' or a trumpet concerto, soloists and rhythm section are near perfection in technique and artistry. Don't miss Duke's 'The Sergeant was Shy' or the trumpet concerto he wrote for Rex Stewart." (Wisconsin State Journal, 18oct39, p6)

---

20oct39 to 2Nov39, Coronado Hotel, St. Louis, Missouri. According to the "Radio Raves" column carried in several African-American weeklies, "Duke Ellington, who has been absent from the kilocycles for too many a moon, has received a Columbia network line out of the Coronado hotel in St. Louis every Tuesday, Thursday and Saturday at 12:30 a.m. eastern time." Late night radio listings in the St. Louis papers were incomplete, but corresponding 11:30 p.m. Central Time broadcasts over KMOX were listed for 31oct and 2Nov (DEMS 02/3 p4).

---

19Nov39, Miramar Ballroom, Gary, Indiana.



**DUKE ELLINGTON**  
whose band thrilled the dance and music lovers of Gary when the music masters "swung out" for the Avondale club at the Miramar last Sunday night.



**IVY ANDERSON**  
vocalist with Duke Ellington's band, literally "brought down the house" Sunday night at the Miramar when she sang for Gary music and dance lovers.

## CROWD PACKS MIRAMAR TO HEAR DUKE ELLINGTON

Duke Ellington and his orchestra were greeted by a capacity crowd of dancers on Sunday night at the Miramar ballroom when they played for the ever popular club, the Avondale.

While jitterbug was the dance craze of the affair, many other couples could be seen gliding along the floor at a smooth and easy pace which seemed to enable them to enjoy the music much more.

Herbert Jeffrey, better known as the "Bronze Buckaroo" of motion picture fame, was at his best when vocalizing "What's New," "Stairway to the Stars," "Lilacs in the Rain," "Star Dust," "If I Knew Then," "My Prayer" and many other popular and sentimental songs.

The audience was waiting eagerly for the appearance of Ivy Anderson and they were not disappointed when she "brought down the roof" singing "I'm Checking Out," "You Can Count on Me," "Ain't What You Do," "Jumping Jive," and "Maybe Some Day."

Duke Ellington's medleys of hot and sentimental numbers will be talked about until his next appearance in this city. A few of the songs that he went to town on were "Stompy Joe," "Blue and Sentimental," "What a Life," "I'm in Another World," and "Sophisticated Lady." Of course there were many other numbers enjoyed much more but these will become favorites of the dancers.

With the last strands of the Duke's music floating over the crowd, all regretted that time had passed so fast and were sorry that the hands of the clock could not have been set back about four hours.

16Dec39, Cotton Club, Indianapolis, Indiana. On a night between gigs, travelling from Pittsburgh, Pennsylvania to Vincennes, Indiana, members of the band stop at a club in Indiana. "At the Cotton Club here Saturday Night-- Duke's bass plucker, Jimmie Blanton---who incidentally is in Down Beat in the December 15 issue---and he is a killer-diller as many of you heard at Duke's dance---jammed with an ofay sax player from Bob Crosby's band---upstairs with Gene (Sox) Pope and the cats-----in the session-----which was a sender -----lookers on with Ye Scribe were thee one and only Johnny Hodges who by the by-----makes a nice (pinch-hitter) if you don't dig-----see me!! It was interesting to hear Johnny tell me how he found Jimmie Blanton in St. Louis and how when Jimmie plays Body and Soul-----he plays more changes than any horn tooter---nicer hearing from Johnny that Freddie Jenkins-----Duke's ex- trumpeteer will be out Christmas with a come off that shows he's ready to carry on with the band once more-----good luck Freddie!--- nice seein' the Mellow Jimmie Hinsley and Johnny exchanging compliments-----and nice knowin' that Jimmie is going to take Johnny's advice---Johnny also encouraged the Great Sox and the Mellow Jimmie with complimentary remarks about their teaming together so fine and mellow and speaking frankly that one saw no reason why success in the music world should not be theirs-----nice also and was encouraging to David Grant the drummer-----that Johnny especially liked his drum beatin'-----and so the cats came with the come off -----Wallace Jones, also trumpeteer with Duke was downstairs with Ye Scribe Johnny and Cupid Raeded-----we had a lip jam session-----Wally is one of those fellows you love to meet and you never forget-----because he comes on so nicely and goes out the same way---so fine and mellow-----now are you digging?-----Herbert Jeffries-----singin' cowboy drifted in -----dug the cats-----mugged-----annd cut out---the number Falling in Love Again keeps Runnin' Thru My Mind-----dig that-----! Jimmie Horton, box plucker from Cleveland, and friend of the Mellow-----was included in the Body and Soul jam session with the Jimmie Blanton and the joint was strictly aware of the jam session and they were comin' off---with the come on-----I mean vice versa ." (Indianapolis Recorder, 23Dec39, p12)

Further confirmation of the next two gigs in Chicago, reported in Tempo (see DEMS 02/2, p20&21):

20Dec39, Eden Club, Chicago, Illinois. Dancers will have an opportunity to dance to the music of Duke Ellington and his famous orchestra, who will play for one night only next Wednesday at Eden Club, Cermak at Mannheim Road, popular suburban night club."



(Chicago Herald-American, 16Dec39, p10)

31Dec39, Marigold Ballroom, Chicago, Illinois. "Official announcement that Duke Ellington and his noted crew of swingmasters will dominate on the band podium of the North Side's Marigold Gardens on New Year's Eve has been announced by the management of that gala place which has long been famed for its sporting events [boxing]. This will mark the Duke's first time to play for North Siders and this schedule is for one night only . This gala celebration is being played up as one of the most outstanding of the year's ending and the management



expresses no regrets in the enormous expense this occasion will entail. The Marigold, mostly used for sporting events, will be converted into a cafe for the occasion." (Kansas City Call, national edition, 29Dec39 p14)



Chicago herald American, 29 Dec39, p22.

"Facing the facts: Duke Ellington and his brilliant band, plus the inimitable singing personality Ivy Anderson, have been sewing dance lovers up in this town. Having played down an effervescent society engagement for the daughter of one of Chicago's largest packing house kings, Edward A. Cudahy, on the past Friday [29Dec39] at the Blackstone Hotel, he came back on New Year's Eve and ruled at the Marigold Gardens for a public demonstration in modern swing music rendition." (Kansas City Call, national edition, 5Jan 40, p12)

---

21Jan40, RKO Boston, Boston, Massachusetts. (Boston Herald, 21Jan40, with this ad) Reports that listed Ellington at the Golden Gate Ballroom (Afro-American, 13Jan40, p14, and Billboard, 6Jan40, p13) likely were unfulfilled.



22Jan40, City Hall, Portland, Maine. Date clarified. "Duke Ellington and Tony Pastor, conductor of Artie Shaw's Orchestra will arrive by train from New York at 7 o'clock tonight for their battle of music in City Hall under the auspices of the Harold T. Andrews Post, American Legion. The auditorium will open at 6:30 p.m. and dancing will be from 8 p.m. to 1 a.m." (Portland Press Herald, 22Jan40, p12)

23 25Jan40, unidentified one-nighters. "Boston, Jan. 22. Ben Webster, well known tenor sax man formerly with Teddy Wilson, has joined Duke Ellington's orchestra, which is playing one-nighters around New England this week after packing them in at the Southland here." (Jazz Information, 26Jan40)

8Feb40, State-Lake Theater, Chicago, Illinois. Correct closing date for this engagement, which began 2Feb40. (Chicago Herald-American, 8Feb40, ad)

17Feb40, Michigan Theatre, Muskegon, Michigan. Venue identified. (Muskegon Chronicle 17Feb40, ad)

29Feb40, Palace Theater, South Bend, Indiana. Venue identified. Shows at 2:30, 4:55, 7:15, and 9:25. "All of the blatant individualism of Duke Ellington and his brass band was unleashed Thursday at the Palace theater where the Harlem maestro and his review appeared on stage. Suffering from an attack of laryngitis, Mr. Ellington was unable to announce and describe his peculiar rhythmical interpretations, so a sepia glamour boy singer, whose name the hoarse batonist failed to convey to us, and Ivie Anderson, femme vocalist, saw that the show did not fail to go on. In their commonly accepted manner the little company, composed of trumpets, saxophones, trombones, a piano, a bass viol and drums, whizzed through, among other things, 'Caravan,' an inimitable version of Rachmaninoff's 'Prelude in C Sharp Minor,' 'The Sergeant is Shy' and 'Boy Meets Horn.' Miss

Anderson came through with the sure and certain 'Jumpin' Jive' and a fling with 'On the Sunny Side of the Street,' and the masculine vocalist helped with rather nice renditions of 'All the Things You Are,' 'Lilacs in the Rain,' and 'It's a Blue World.' The early matinee audience, mostly of faithful followers of the Ellington troop, hooted, hollered, clapped, and whistled approval. We welcomed the comparative quiet of Michigan Street after an hour of bellowing barbarism." (South Bend Tribune, 1Mar40, p4)

---

16Mar40, Tune Town, St. Louis, Missouri. (DEMS 03/1-7) Live broadcasts at 10:30 p.m. and 11:45 p.m. over KXOK. (St. Louis Globe-Democrat, 16Mar40, pp2C, ad; and 6C, radio listing)

---

17Apr40, Uptown Ballroom, Portland, Oregon. Corrected date. Live broadcast 10:30 p.m. over KGW. (The Oregonian, 17Apr40, ad)

---

21 to 22Apr40, Sweet's Ballroom, Oakland, California. Corrected dates. (Billboard, 30Mar40, p13; Oakland Tribune, 20Apr40, this ad, only lists "tomorrow night").



Two different reports indicate this was a two-night event:

"Duke Ellington played to over 4000 two nights in a row at Sweet's ballroom in Oakland with Ivy Anderson occupying the vocal spot on the bandstand with the best looking and neatest bunch of musicians I have ever seen. Duke will probably open the 1940 coast fair." (California Eagle, 2May40, p10B)

"Our folks boycotted Ellington's dance in Oakland. Slick booker charged us a dollar a head and whites got in for sixty-five cents on their night. Duke, of course, was merely a victim of circumstance, but couldn't help finding a bad taste in his mouth over it. That's really common as a racket, in 85% of the towns." (California Eagle, 2May40, p2B)

---

23Apr40, Club Alabam, Los Angeles, California. "A gala reception honoring Duke Ellington and his band will be given Tuesday night April 23 at the club Alabam. The band will not play but will be honored guests prior to their opening engagement at the Orpheum Theater April 24th." (Los Angeles Sentinel, 18Apr40, p1)

---

1May40, Broadway Pier, San Diego, California. Corrected venue. "Admission 75 cents. Dancing starts 8:30." (San Diego Union, 1May40, p8A)

2May40, Lincoln Park Roller Rink, Los Angeles, CA. "Duke Ellington Band Will Play Tonight Special street car service to and from Lincoln Park rollerdrome will be available on the 'O' and '9' cars. This will carry dance patrons directly to the dance. Because of the mammoth attendance Duke Ellington and the band will attract, patrons are urged to obtain advance tickets ." (Los Angeles Sentinel, 2May40, p1) "Duke Ellington dance at the Lincoln Park Roller Rink the biggest event of the past week, and another triumph for promoter Leon Heflin." (California Eagle, 9May40, p2B)

---

6May40, Ogden, Utah, White City Ballroom, 9:00 p.m. - 1:00 am. There was a local broadcast from 9:00 - 9:30 p.m. over local NBC station KLO. (Ogden Standard-Examiner, 6May40, p8, ad; and p10, radio listing) I wonder if they played Cottontail or Never No Lament, recorded two days earlier in L.A. Unfortunately, there was no review in the paper.

# WHITE CITY TONIGHT



One of the Greatest Dance  
Bands ever to appear in Utah

**FAMOUS FROM COAST  
TO COAST.**

Dancing 9 p. m. till 1 a. m.

Admission 50c plus tax

Ogden Standard Examiner, 6May40, p8.

---

22May40, arrived in Chicago. (Chicago Defender, 2Jun40, p13)

---

22Jun40, Castle Garden, Dornay Park, Allentown, Pennsylvania. "Dancing 9 to 1. Admission 77 cents." (Morning Call, 22Jun40, ad)

---

2Jul40, Vann's Warehouse, Abingdon, Virginia. Venue identified. "Seats sale at Pearl Roberts' Home, and Abingdon Pharmacy, \$1, At the door \$1.25. Limited space for white spectators, tickets at Cowan-Grant 55 cents, at the door 75 cents." (Bristol News Bulletin, 1Jul40, p3)

---

6Jul40, Armory, Charleston, West Virginia. "Advance Sale - \$1.00, At Door - \$1.25" (West Virginia Digest, 6Jul40, p6, ad) Date not 1Jun40 as listed in Variety and the references. Ads have the Ink Spots at the Charleston Armory on that date.

---

20Aug40, Roseland Ballroom, Boston, Massachusetts. Correct city, not Baltimore. (Afro-American, [published in Baltimore, with a section of New England news] 16Aug40, p22, ad)

---

26oct40, Club Dunbar, Gary Indiana. Corrected venue. (Gary American, 25oct40, p2)

---

28Nov40 to 4Dec40, Flatbush Theatre, Brooklyn, New York. Corrected dates (Brooklyn Eagle, ads 27Nov40 - 4Dec40)

---

6Dec40, Brooklyn Apollo, Brooklyn, New York. Midnight benefit show sponsored by the Amsterdam News. "Duke Ellington rendered several of his own compositions in a matter that rocked the house. Duke has always been a favorite with Brooklynites and was particularly gratifying on this occasion. The Duke also introduced the incomparable Stump and Stumpy who literally tore the house apart with their intricate antics. Bill Bailey sauntered on the screen and his rhythmic taps easily garnered the plaudits of onlookers. In our estimation, only the indomitable Bill Robinson tops the pleasant Mr. Bailey when it comes to beating a tune on the waxed floors. Another highlight of the Duke's portion of the program centered around the charming and delightful Marie Bryant who in her own unique fashion sang and danced to the delight of the enthusiastic onlookers." (Amsterdam News, 14Dec40, p10)

---

7Mar41, Fairmont Ballroom, Yakima, Washington. (Yakima Morning Herald, 7Mar41, ad) "Duke Ellington made a sensational hit here last Friday evening at the Fairmont ballroom. The house was packed and the music was really on the mellow side." (Northwest Enterprise, 14Mar41, p3)

---

8Mar41, New Armory, Seattle, Washington. University of Washington Junior Prom dance. "Another campus attendance record was thoroughly and definitely shattered Saturday night when more than 1,125 couples headed Armory way for the 1941 junior prom. It was the biggest crowd ever lured to an all-University dance." (University of Washington Daily, 11Apr41, p1)

---

9Mar41, Evergreen Ballroom, Olympia, Washington. "\$1.15 per person." (Tacoma News Tribune, 9Mar41, p8A, ad)

---

---

13Mar41, Century Ballroom, Tacoma, Washington. Venue identified. "Under the sponsorship of Tacoma's Colored Citizenry with the general public invited to participate ." (Tacoma News Tribune, 13Mar41, p7, with ad)

---

15Mar41, Bungalow, Seaside, Oregon. (Seaside Signal, 13Mar41, ad)

---

7Dec41, Eugene Armory, Eugene, Oregon. Venue identified. "3:30 to 6 p.m. and 8 to 11 p.m." (Eugene Register-Guard, 7Dec41, ad) I have been unable to verify if this gig went on as scheduled following the attack on Pearl Harbor that morning. More research is needed. Ken Steiner

---

## Salute to Fats Waller

### 03/2 DEMS 13

See DEMS 02/3-13/3

I can confirm the Ellington appearance at Carnegie Hall on 2Apr44. I was there in the balcony. It was a very long evening as everyone in New York appeared on stage, including many non-jazz personalities. Bob Rickles

---

## 30Apr53

### 03/2 DEMS 13

Message dated 29Apr03: Fifty years ago tomorrow (Wednesday), Duke and his orchestra played a dance at McElroy's Ballroom in Portland Oregon. They recorded Happy Birthday for Mrs. Geraldine Richardson on that date. I was hoping to find the dance was on Duke's birthday, but alas, it was the day after according to Timner. David Palmquist

In the notes to the Happy Birthday Duke! series on LaserLight, Stanley Dance states, "By strange coincidence of booking, two consecutive birthdays found him playing at the same place, McElroy's Ballroom in Portland, Oregon".

The All Music Guide to Jazz cites the dates as 29Apr53 and 29Apr54. So, where did the band play on these dates? Peter Luce

The references are correct in stating that Duke's appearance at McElroy's was 30Apr53.

Here's what the Wednesday, 29Apr53 issue of "The Oregonian" said:

"When the famed Duke Ellington brings his equally famed orchestra to Portland for a one-night stand at McElroy's ballroom Thursday night he will also celebrate his birthday. Invitations are out for the Duke's birthday fete. It will be held Thursday evening at McClendon's Rhythm Room on N. Williams Avenue with distributors from Columbia Records as hosts. When Ellington brings his talented musicians into McElroy's Thursday night, he will have such well-known band men as Ray Nance, Cat Anderson, James Hamilton, Harry Carney, and Juan Tizol in the line-up. Sounds like a sell-out from here."

There was no mention of a 29Apr appearance by Duke in the Portland newspaper. Stratemann listed Duke as being at the VFW Auditorium in Portland.

As usual, more research is needed.

So Stanley Dance's liner notes are correct that Duke celebrated his birthday two years in a row at McElroy's - he just wasn't actually there on his birthday in 1953. Dance also said, "It was fortunate that on each occasion recording engineer Wally Heider was present with his equipment to preserve the music on tape. Students of the jazz past owe him a great deal." Agreed! Ken Steiner

---

**30Apr03**

**03/2 DEMS 13**

I took yesterday off of work. Just because it isn't officially recognized as a holiday, doesn't mean it isn't!

Michael Menege

---

**What do these titles mean?**

**03/2 DEMS 13**

See DEMS 03/1-12

The response from DEMS members has been overwhelming. We have too much material for this Bulletin. Something has to wait. We hope to be able to publish all the contributions in the next Bulletin, or else in the first Web-site Bulletin in 2004.

Some people believe that we are going to send you the Bulletins through e-mail next year. That is not the case. You should download your private selection from future Bulletins from <http://www.depanorama.net/dems/>

You can test it now. Several recent Bulletins are already available, thanks to Peter MacHare!

DEMS\*\*





THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/2 August-November 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

### Harmony in Harlem

03/2 DEMS 14/1

See DEMS 03/1-3

There are, we now discover, three different takes of Harmony in Harlem from 20Sep37.

My 11" shellac test of the "fresh" take "one" would seem to be the true take one given the engineer's hand-written notation in the outer "flash" area (near the rim):

"M650-1P Ellington Orch. Have Some."

(The "P" indicates that the 11" acetate master was to be "processed", or electroplated to produce the original metal master used to press my test.)

Moreover, the master and take numbers stamped in the run-out area are M650-1, while the A.R.C. ledger and engineering logs agree that only two takes were made; the issued take is stamped as being take M650-2.

I am reliably informed that parts for mx. M648-2, M649-2, and M650-1 were destroyed long ago. With the exception of my test of M650-1, which has only just surfaced, actual tests pressed from these masters were unknown to me (and weren't in the collections of Georges Debroe or Jerry Valburn), so the source material used to dub these takes on Raretone 23002 is a mystery to me. If anyone has knowledge of Raretone's sources for these tracks, please contact DEMS with details.

I have never inspected the 78 r.p.m. source material for what Raretone represents as "M650-1" (but which apparently is something else). One possibility: in that the take on Raretone (given its sonic balance, I don't doubt it was also made 20Sep37) is the loosest and most relaxed of the three takes, it may be from an unprocessed, unnumbered acetate recording of an early take which was discarded and somehow escaped the studio to find its

way into a collector's hands. Until someone with knowledge of the LP's production reports on the source material for what is represented to be "M650-1" on Raretone 23002, this will remain a mystery; for the time being I propose my unreleased test be designated as take one (it is the only confirmed take one), the released take as take two, and the Raretone take "one" as take "x."

(The only other possibilities are that A.R.C. processed two takes one this would seem to be an impossibility or Raretone misidentified a true take three, which according to both the ledger and engineer's log shouldn't exist, as take one.)

I've found just two other instances where the A.R.C. recording ledger incorrectly reports the number of takes made: two takes of Rexatious mx. B4369 (16Dec36) are known whereas the ledger indicates just a single take; two takes of Peckin' max B21189 (20May37) were reported as made in the ledger and engineer's log, yet three were test-pressed (I hold all three). So as a general rule, the ledgers and logs are almost entirely accurate as to number of takes made, and neither shows a take three of Harmony in Harlem.

My personal experience of dubbing from Decca, Commodore and Savoy safety acetates from the period 1943-49, which discs document the sequence of takes made, has taught me that in the pre-tape days, when performances were all of one take (and not spliced), the band would usually make one "choice" take and one "hold" take, moreover the "choice" take was usually the last take recorded, the "hold" being the next best; 78 rpm masters of first-choice takes were always made (unless a title was rejected outright), masters of "hold" takes were often made, and masters of third-choice takes were seldom made.

That take letters at Brunswick from 1928-31, and take letters and numbers at A.R.C./Brunswick/Master/Variety/Columbia/Vocalion/OKeh from 1932-40 don't reflect the actual recording sequence is evidenced by the observation that the take "one" or take "A" was the first take to be issued something like 85% of the time. This is far too high to be a coincidence; it suggests that the first choice take was designated as either take "one" or take "A".

Further evidence that take numbers or letters don't reflect the actual recording sequence is suggested by the performances heard on two masters that, according to the ledger, shouldn't exist: Peckin' -3 is a different and arguably earlier arrangement from takes one and two; Harmony in Harlem -x is relaxed and casual compared to takes one and two, as though it were a rehearsal run-thru for the purpose of timing.

Caveat: The ledger tells us that only takes "1" and "1A" were made of Subtle Lament mx. WM998 and Lady in Blue mx. WM999 (20Mar39); the alternate takes, first issued on Smithsonian P2 14273 and Up to Date 2002 respectively, derive from a 16" pressing with these tracks and the master take of Subtle Lament that was apparently created as a safety; only two copies are known to exist.

These performances were never considered for issue as 78 r.p.m. masters (indeed, on the 16" disc, the rehearsal take of Subtle Lament is marked "N.G. too long" [i.e., "No Good"]), so their existence isn't noted in the ledger, which only documents 10" 78 rpm masters suitable for release; the 12" 78 rpm acetate disc containing the rehearsal takes of Echoes of Harlem (19Jan38; DEMS 02/3-18/3) is similarly unmentioned in the ledger.

An afterthought with reference to the hand-written inscription "Background too loud for soprano + clar.solos." found on the label of the shellac test of M650-1 Have Some = Harmony in Harlem (DEMS 03/1-3): Note that there is no clarinet solo on any take of the piece from that date.

Steven Lasker

In our opinion, the "so called" take -1 on Raretone is a take that had to be destroyed because of its unavoidable skip. Thanks to Steven Lasker, now we have the actual take -1. We arranged the correction-sheet consequently. (See correction-sheet 1051 for the New DESOR)

Giovanni Volonté\*\*

## Another source for your CDs

### 03/2 DEMS 14/2

For those of you who don't yet know, Apple Computer has an on line music store and is selling albums at 99c a track. You also get to download the artwork for the CD release and you also have the right to burn your own CDs. Ellington features, as you would expect. More than 30 albums are currently available and individual tracks can be purchased; so if, for example, you had a copy of "Money Jungle" without the alternate takes you could just buy the ones you don't have.

Go to <http://www.apple.com/music> click on iTunes and download iTunes4, its free.

Those of you with Windows operating systems will need to upgrade to a Mac but that's hardly a bad thing since as you can then get rid of that uncool box you have ;-)

Duke would have used a Mac.

Seriously though, Windows users will be able to download from the iTunes towards the end of the year.

Marcus Girvan

---

## Saddest Tale

### 03/2 DEMS 15/1

See DEMS 02/1-7/1

Alt-Klarinette = German; Tenor Clarinet = English.

Two names in two languages for one and the same instrument in F and Es (E-flat).

The preceding instrument was the basset-horn.

Grenser in Dresden gave it the straight clarinet form in 1808; he removed the supplement keys the low ditone and mounted a bent bell and neck. It is not certain whether similar was done in other countries.

The illustration is taken from Real-Lexikon der Musikinstru- mente, C. Sachs, Berlin 1913, 2nd unchanged reprint 1972, Olms Verlag, Hildesheim - New York.

When we try to find the correct name for an instrument, we should pay attention to the fact that there was a tremendous migration of people in the 19th and early 20th century. Thus, languages and different names for the same thing mixed up. For example Alt-Klarinette against tenor clarinet. Dieter Pruess

---

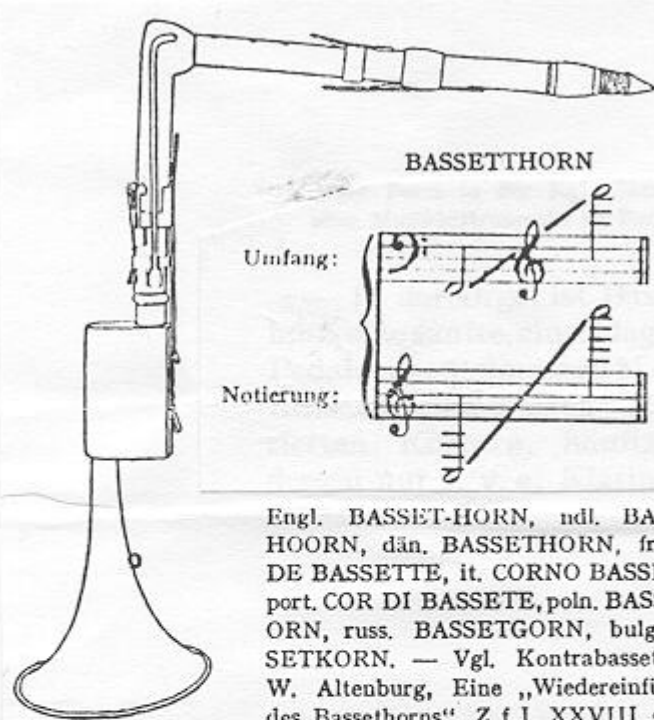
## Mellophone

### 03/2 DEMS 15/2


See DEMS 00/4-11/2


The Real-Lexikon der Musikinstrumente (see note) defines mellophone to be a Waldhorn (English: French horn) surrogate, equivalent to the French Cor alto.

Cor alto is defined to be a cross between Waldhorn and Alt- Kornett, made about 1890 by Couesnon & Cie and F. Besson, both in Paris. It is a Tenorhorn with throughout conical tube in F or Es (E-flat) with 3 or 4 pump valves.



**BASSETHORN**

Umfang: 

Notierung: 

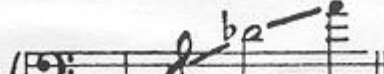
Engl. BASSET-HORN, nld. BASSET-HOORN, dän. BASSETHORN, fr. COR DE BASSETTE, it. CORNO BASSETTO, port. COR DI BASSETE, poln. BASSETT-ORN, russ. BASSETGORN, bulg. BASSEKORN. — Vgl. Kontrabassetthorn. W. Altenburg, Eine „Wiedereinführung des Bassethorns“, Z. f. I. XXVIII 554.

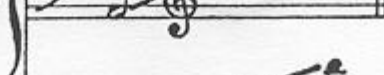
tenordomnart s. BassettDOMnart.

Tenor clarinet, engl. ‚Altklarinette‘.

Tenor cor ein dem Cor alto entsprechendes.

Altklarinette, Barytonklarinette, eine Klarinette in tief F oder Es; im Sinfonieorchester ungebräuchlich.

Umfang: 

Notierung: 

In the 19th and early 20th century a host of new instruments was built, lot of them so exotic to never become common. The Silesian Bl\_hmel created the first valve, patent applied 12Apr1818 in Berlin.

Dieter Pruess

Note: see for more information about this book, Dieter's article on top of this page. Dieter has also "The Oxford Companion to Musical Instruments" by Anthony Baines, 1992, Oxford University Press. The Real-Lexikon shows more instruments from all over the world. Oxford shows more details of construction. Oxford has three indexes: 1. Manufacturers; 2. A 20 page bibliography; 3. A 4 page selection of catalogues of musical instruments collections from all over the world.

### Saddest Tale and the Alto Clarinet 03/2 DEMS 15/3

This is becoming the longest tale as well as the saddest! In my country the name of the instrument in question is not at all as Dieter Pruess's note suggests; I covered the ground fairly fully (I thought) in Bulletin 01/3-6/2. Most experienced British clarinet players, and all those with experience of playing in clarinet choirs or concert bands, will know at once what an alto clarinet is. But few will have any idea of what you mean if you talk to them about a 'tenor clarinet'. Maybe that name was in wider use many years ago than it is today. But at the present time an alto clarinet is what

we call die Alt-Klarinette in this country, and we have done so for years. The confusion surrounding the instrument on which Harry played his solo chorus in the 1934 recording had to do with the fact that jazz journalists mistook it for the bass clarinet, which Harry took up around ten years later; also with the fact that in the 1947 Hot Corner interview in which Duke corrected his interviewer on the point, he calls it a 'mezzo'. It had nothing to do with the migrations of people in earlier times (I accept the possibility that such migrations might be a reason why alto clarinet came to be the preferred name in the first place, but I've never seen any suggestion to this effect in the literature). Roger Boyes

### Obbligato 03/2 DEMS 15/4

See DEMS 03/1-28 and Correction sheet 1036

'Obbligato' simply means 'obligatory', i.e. indispensable to the performance. In this literal sense, therefore all obbligatos have prominence. But we usually think of them as subsidiary statements to the main one, most typically those contributed by an instrumentalist complementing a singer. Classic examples of this type of obbligato are Harry Edison's contributions to all those 1950s recordings by Sinatra and others. Others are Lester's work behind Billie on the 1930s recordings and it is on these where I feel Steven's 'judgement call' comes in. On some of them (though not on all) Lester's line is such that he is really creating a thought-through continuing statement alongside Billie's reading of the song in other words a form of duetting, which is what I understand Steven to mean by 'co-solo'. I think all obbligatos should be noted in descriptions, since they are indispensable individual statements. It doesn't really matter whether they are improvised, scored or worked out over time by the individual who plays them; nor does it matter whether or not they add up to co-solos or duets.

Here are a few more examples to consider from the Ellington discography. The paired soloists in Up and Down, Up and Down, who represent the lovers whom Puck has befuddled are clearly duetting, and all good performances of the score take care to bring this out. And I would say that Chorus 1° of In A Jam (29Jul36) features Nanton and Bigard as co-soloists throughout. Tricky tends to have the melodic argument while Barney embroiders and weaves, but the trombone and clarinet lines are equal partners here in my view. It contrasts well with Chorus 2°, in which Hodges and Williams exchange twos. In Chorus 1° of Paducah (1Mar29), I would say that Cootie and Barney are duetting here too. In this case Barney's role is perhaps more of a complementary one to Cootie's; nevertheless I still judge the two to be co-soloists. Just one more example, from Chorus 5° of Portrait of a Lion (21Mar39) where the band cuts out. I don't hear what happens as a Hodges solo with Duke comping. I hear it as duetting.

This is an interesting discussion. Roger Boyes

I checked the examples just mentioned. With the exception of Portrait of a Lion, all have been described in Volume 2 of the New DESOR according Roger's suggestions. SH\*\*

## **Hardwick or Carney (again)**

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

See DEMS 93/1-1; 93/2-6/7

This is a re-print of Jan Bru,r's article in DEMS 94/2-2.

From the first crucial period when both Otto Hardwick and Harry Carney were in the band there are 38 takes, from 6oct27 through 26Mar28. They both played alto sax, baritone sax, clarinet, soprano sax and at least Otto Hardwick also played bass sax. Here are my suggestions concerning who is playing reed solos and obbligatos. I put ensemble work between brackets ( ).

#### **6oct27:**

Washington Wobble, 40156 -1 and -2: Rudy Jackson clarinet, Otto Hardwick alto, Rudy Jackson clarinet (alto & tenor & baritone at the beginning, soprano & alto & tenor or baritone after the piano solo, 2 alto's & tenor after the alto solo, 3 clarinets in last chorus, one of them changing to baritone in the end).

#### **26oct27:**

Creole Love Call, 39370 -1: Rudy Jackson clarinet (3 clarinets at the beginning and the end, 2 alto's & tenor in the middle).

The Blues I Love To Sing, 39371 -1 and -2: Otto Hardwick soprano (Harry Carney alto, Rudy Jackson tenor).

Black and Tan Fantasy, 40155 -4: Otto Hardwick alto (Harry Carney alto, Rudy Jackson tenor).

Washington Wobble, 40156 -5 as earlier takes of 6oct27.

### 3Nov27:

What Can a Poor Fellow Do, 81775 -A: (Otto Hardwick alto lead) Harry Carney alto solo debut (3 clarinets in first chorus, then 2 alto's & tenor).

Black and Tan Fantasy, 81776 -B and -C: as earlier take of 26oct27.

Chicago Stomp Down, 81777 -C: Rudy Jackson clarinet, Otto Hardwick alto, Rudy Jackson clarinet (Rudy Jackson played also tenor after the vocal chorus. In last chorus Otto Hardwick and Harry Carney played alto and baritone, it is hard to say who played what).

### 19Dec27:

Harlem River Quiver, 41244 -1, -2 and -3: Otto Hardwick baritone (alto & tenor & baritone in intro and first chorus, baritone changes to alto after trombone solo, 2 alto's & tenor again after baritone solo).

East St. Louis Toodle-Oo, 41245 -2: Otto Hardwick baritone, Harry Carney clarinet (alto & tenor & baritone). The baritone solo is not improvised but I think it is Otto Hardwick, because of his sound. In earlier - and later - versions Otto Hardwick played this strain, together with other reed men, on soprano or clarinet. The clarinet solo here might be by Harry Carney because it sounds like tenor & baritone in the background, but it could also be Rudy Jackson on clarinet and alto & baritone in background. The baritone could even be bass sax in this one, at least in the first ensemble).

Blue Bubbles, 41246 -1: Harry Carney alto, Otto Hardwick baritone, Harry Carney alto (alto & tenor & baritone at the beginning, 2 alto's & tenor at the end). This is a most convincing example!

Blue Bubbles, 41246 -2: Harry Carney's first solo is played on soprano, otherwise like take -1.

### 29Dec27:

Red Hot Band, E6824: Harry Carney alto, Harry Carney alto, Rudy Jackson clarinet (2 alto's & tenor at the beginning, 3 clarinets at the end).

Doin' the Frog, E6826: Otto Hardwick alto, Otto Hardwick bass sax, Otto Hardwick bass sax (probably alto & tenor & bass sax in the first chorus, Otto Hardwick changes to alto sax before the trombone solo and then back to bass sax. In the last chorus again 2 altos & tenor).

### 9Jan28 (Acoustic recording without a bass player):

Sweet Mama, 145488 -3: (Otto Hardwick alto in the intro) Harry Carney baritone obbligato, not improvised, during trumpet solo, (Harry Carney alto after piano interlude), Otto Hardwick soprano, Barney Bigard clarinet (3 clarinets in the end).

Stack O'Lee Blues, 145489 -3: Barney Bigard clarinet (2 alto's & tenor at the beginning and at the end, 2 altos before clarinet solo).

Bugle Call Rag, 145490 -3: Barney Bigard tenor (2 alto's & tenor during Louis Metcalf's solo in the 3<sup>o</sup> chorus), Otto Hardwick baritone, Harry Carney clarinet, (tenor & bari-tone before piano solo) Otto Hardwick alto, Harry Carney clarinet, (alto & tenor during clarinet solo at the end).

### 19Jan28:

Take It Easy, W400030 -B: Otto Hardwick alto, Barney Bigard clarinet, Otto Hardwick alto, Barney Bigard clarinet (2 alto's & tenor).

Jubilee Stomp, 400031 -A: Otto Hardwick alto, Harry Carney baritone obbligato, not improvised, during Bubber Miley's trumpet solo and Barney Bigard's first clarinet solo, Barney Bigard clarinet, Otto Hardwick alto, Barney Bigard clarinet (2 alto's & tenor at the beginning and the end, before Barney Bigard changes to clarinet in the last seconds). [The baritone sax obbligato is only in this version]

Harlem Twist, 400032 -A: Barney Bigard clarinet, Otto Hardwick baritone, still not improvised compare with East St. Louis Toodle-Oo of 19Dec27! (Alto & tenor & baritone. During clarinet solo, it sounds like alto sax & baritone sax).

### **8?Mar28:**

East St. Louis Toodle-Oo, 2944 -A and 108079-1: Barney Bigard clarinet (probably alto & tenor & baritone in ensemble, alto & baritone during clarinet solo and 2 clarinets & soprano in last strain before Bubber Miley's ending).

Jubilee Stomp, 2945 -B and 108080 -1: Otto Hardwick alto, Barney Bigard clarinet, Barney Bigard clarinet, Otto Hardwick alto, Barney Bigard clarinet (2 alto's & tenor).

Take It Easy, 2946 -B and 108081-1: as earlier take of 19Jan28 but (2 alto's at the end).

### **21Mar28:**

Take It Easy, E27090: as earlier take of 19Jan28 but (Otto Hardwick lead alto & Harry Carney alto at the end).

Jubilee Stomp, E27091: as earlier take of 8?Mar28.

Black Beauty, 27093, 27094: Barney Bigard clarinet (2 alto's & tenor).

### **26Mar28:**

Black Beauty, 43502 -2: as earlier take of 21Mar28.

Jubilee Stomp, 43503 -2): as earlier take of 8?Mar28.

Got Everything but You, 43504 -2: Harry Carney baritone, Otto Hardwick alto, Barney Bigard clarinet, Harry Carney baritone.

My suggestion is that Harry Carney played his first real solo on baritone sax in Got Everything but You (26Mar28). His style of phrasing on both alto sax and baritone sax was somewhat different from Otto Hardwick's. Harry Carney improvised with larger interval steps than Otto Hardwick usually did, and Harry Carney usually played more staccato while Otto Hardwick played more legato, "softer" even when his attack is strong. Also, at that time teenager Harry Carney was certainly not so rhythmic as the more experienced Otto Hardwick. Regarding their sounds and vibratos, it is a bit hard to analyse, because both Otto Hardwick and Harry Carney used different kinds of sounds and ways of playing with more or less vibrato.

It is no surprise that both the alto sax solo in What Can a Poor Fellow Do (3Nov27) and the baritone sax solo on I Must Have That Man (15Nov28) are played by the same musician (Harry Carney) considering the style of the solo. Compare this with Got Everything but You (26Mar28) the same style again, and different from the other earlier solos on baritone sax. Just listen to all of Otto Hardwick's excellent baritone sax examples from the spring of 1927 and earlier. It is quite obvious that Otto Hardwick played the baritone sax solos on Song of the Cotton Field, Birmingham Breakdown, Down in Our Alley Blues etc. (Hop Head has no baritone sax-solo, it is tenor sax and Chicago Stomp Down has an alto sax-solo but no baritone sax-solo, only ensemble part). This is confirmed in an interview I did with Harry Carney in November 1969 (published in the Swedish Orkester Journalen, January 1970). " .It is possibly Otto Hardwick (better known as alto player) who played all solos on baritone before Harry Carney. However, Hardwick continued to play baritone after Carney came into the band.

Carney played just a few solos, almost exclusively on alto, on Ellington records from 1927 and 1928 the baritone solos are played by Hardwick....". Jan Bru,r

Discrepancies with the descriptions in the New DESOR: 19Dec27, Harlem River Quiver; East St. Louis Toodle-Oo. 9Jan28, three selections about the bass-player. 19Jan28, Harlem Twist. 22Mar27, Hop Head.

---

## **Who is right? 03/2 DEMS 17/1**

I refer to DEMS 03/1-26/5, Forever Music Group 0605:

Dark Dawn; Green; Pink and Plaid; Jane.

The music sounds very much like the Dick Vance tracks..... SH

and DEMS 03/1-21/2, Definitive Records CD 11215:

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

Who is right? Lance Travis

Undoubtedly Jerry Valburn. I should have corrected my statement or I should at least have made a reference from one article to the other. SH

---

## **LP Ace of Hearts AH 0047 The Duke in Harlem 03/2 DEMS 17/2**

Track 3 on this LP is Song of the Cotton Field. The title New Orleans Low Down is not on this LP.

The New DESOR claims in session 2702 (3Feb27) that New Orleans Low Down is released on Ace of Hearts AH-47 and that Song of the Cotton Field is not on that LP.

What is right? Dieter Pruess

The New DESOR is right. In the old Desor was this note: New Orleans Low Down on Ace of Hearts has been erroneously mislabelled as Song of the Cotton Field. DEMS

---

## **Admiration Admiration Stomp 03/2 DEMS 17/3**

See DEMS 03/1-13/6

Admiration by William H. Tyers was copyrighted in 1915 and recorded by "The Jungle Band" in 1930. Ellington recorded Juan Tizol's composition Admiration on two occasions in 1935. The A.R.C. ledger entries for the sessions of 9Jan35 and 30Apr35, and the label of Brunswick 7440 refer to this last title as Admiration not as Admiration Stomp and one can only wonder who dreamed up the "stomp" designation (apparently not the original record company, which described Admiration as a "Fox- Trot" on the label of Brunswick 7440). Steven Lasker

---



## **Some opinions about quality**

### **03/2 DEMS 17/4**

DEMS Bulletin seldom comments on the sound quality of the releases. We take the view that to a considerable extent this issue is a matter of taste. We make an exception for this report by Bill Saxonis of some very severe criticism by an unknown listener, for the factual report by Steve Voce and for the words of high praise (about another alternate release) by George Avakian. DEMS

I received an e-mail today from Amazon.Com announcing that they now have the new 3 CD Blanton/Webster package, "Never No Lament", for a special price of \$ 34.95 with free shipping. (See this Bulletin p22/3) There is one customer review of the new release from someone in Colorado. Interestingly, this person is highly critical of the re-mastering, essentially the same criticism of the earlier RCA CD version of these essential recordings. Here is what he has to say:

"What a shame RCA! Years waiting for this reissue and they completely ruined it. The 're-master' is terrible, I can say is unlistenable. Don't think your copy is defective, they all sound the same. You won't be able to turn up the volume, if you will, you won't listen to the Duke's music but you'll listen your speaker breaking apart in front of you. Can someone somewhere put a stop to these greedy companies like RCA, who try to cash 'repackaging' a product without even bothering to listen to how bad these CDs sound? Save your money, look for an imported version of these recordings and consider twice before buying CDs from RCA."

Of course, that is just one person's opinion. He may or may not be on target. I have not heard the new release and as a result can not comment.

Bill Saxonis

We've mentioned before that the Dreyfus set is 'louder' than the new RCA triple disc.

Last night I included a 20-minute feature on the RCA set in our jazz programme, and we had difficulty raising the level of the music on BBC equipment to normal output. This manifested itself in the fact that my spoken links, left at their normal level, came in as very loud at the end of the music.

This is a symptom that would give problems only in broadcasting, but it does show that the output of the CDs is unusually low.

Steve Voce

In the immortal words of Armand J. Piron's "I Wish I Could Shimmy Like My Sister Kate" ("I may be late but I'll be up to date"), I have just caught up with "Ko-Ko," a collection on Dreyfus Jazz FDM 36717-2 of the 1940 Blanton-Webster band, which started a discussion last month of comparisons of various Ellington reissues of the period.

I have just acquired a copy, and it is indeed the best transfer I have heard yet, from every point of view clarity, liveliness and even proper playback volume (note Steve Voce's posting of today).

Earlier reissues of this material are no competition. Too bad, it is not available in the U.S.

George Avakian

See for Dreyfus Jazz FDM 36717-2 DEMS 01/1-21/1.

## **An unlisted 45 rpm**

### **03/2 DEMS 17/5**

A discographically unlisted 45 rpm single: Argentine RCA Victor 41A-0101. Side A issues Perdido, side B I Got It Bad and That Ain't Good. (The common take of each as by DUKE ELLINGTON Y SU ORQUESTA.)

Steven Lasker

---

## **A Drum Is a Woman**

### **03/2 DEMS 18/1**

See DEMS 02/2-16/2

I would find it most useful to re-print entirely the corresponding comments made in 79/5-2 and 80/1-3. (I have both Bulletins in my collection, but not all DEMS members have these old issues). Klaus Götting

Reprint of DEMS 79/5-2:

### **THE SAME WOMAN - BUT DIFFERENT!**

Did you know there are two versions of "A DRUM IS A WOMAN" in existence? This has not been mentioned anywhere else, as far as we know. The difference concerns "side 1".

We found the following:

The original Columbia CL-951 issue used, for the first edition, a different version for "Side 1". In the following we refer to "Version 1" and "Version 2".

"Version 1" was probably used by mistake and quickly withdrawn. We believe so because there is only one edition of the printed information on both label and sleeve. This info corresponds with "Version 2", and this version was later the only one used. That is, until "A DRUM IS A WOMAN" was reissued by CBS (CBS (H) 65185). Now "Version 1" of "side 1" astonishingly came to life again. The printed text material however still unchanged.

1. "ZAJJ" "A DRUM IS A WOMAN" This track is the same on both versions.
2. "RHYTHM PUM TE DUM" We have to call this 2a and 2b. On Columbia, Version 2, this track begins with the choir portion "Rhythm Pum Te Dum" (2a) followed by Duke's narration beginning with "Once there was a boy ..." (2b). On CBS, Version 1, 2b comes before 2a!
3. "WHAT ELSE CAN YOU DO WITH A DRUM" There are differences, but hardly recognizable.
4. "NEW ORLEANS" The versions are different.
5. "HEY, BUDDY BOLDEN" This selection is missing on "Version 1" (= CBS).
6. "CARRIBEE JOE" This selection is missing on "Version 1" (= CBS).
7. "CONGO SQUARE" There are tiny differences (Duke narration). The musical background is often the same. On "Version 2" this part ends "Side 1". On "Version 1" this part is continued on piano leading into:
8. "ZAJJ" "A DRUM IS A WOMAN", Part 2. This ends "side 1" on Version 1".

Side 2 has no differences. This means however that "ZAJJ" "A DRUM IS A WOMAN", Part 2, is repeated in full on the "Version 1" issue!

(Ove Wilson and Benny Aasland)

\*\*\*

Reprint of DEMS 80/1-3 (slightly edited)

## A DRUM IS A WOMAN DIFFERENT VERSIONS

Additional information on the Columbia sessions Sept 17, 24, 25, 28, Oct 22, 23 and Dec 6, 1956, for "A DRUM IS A WOMAN" mentioned in DEMS Bulletin 79/5-2: "Version 1" has been issued on Col CL-951 and CBS (H) 65185. "Version 2" has been issued on Col CL-951, CSP JCL-951, Philips B-07253-L, Philips BBL-7179 and CBS/Sony (J) SOPV-90 [and later on CD COL 471320 2]. "Version 2" must be regarded as the final version, since "Version 1" duplicates track 1, Side 2, "ZAJJ" "A DRUM IS A WOMAN", part 2. The information on all sleeves is identical and gives no indication of the differences. The following will help to identify the differences between the two versions.

### Track 2: "RHYTHM PUM TE DUM"

Version 1: The track starts with narration by Duke Ellington preceded by a short piano sequence and followed by the music with chorus and orchestra, and ends with the same type of piano chords as the start.

This is the narration of Version 1:

Once there was a boy named Joe, who owned a drum, a primitive drum. And on the head of the drum were inscribed the letters ZAJJ. And this drum wanted Joe to believe that she was the fragile thing that is a woman and with his zeal and her amenability, they could arrive at the point of making beautiful rhythm together. They together should travel and give rhythm into the world. But Joe was in love with the jungle and wanted to stay with the jungle. So the drum disappeared and took all of her rhythms with her saying, "There are other Joe's, but one Joe can make rhythm as good as another"

Version 2: The track starts with drums and maracas as an introduction to the chorus and orchestra, which is the same as in Version 1. The music ends with the drum introduction to the narration by Duke Ellington, which is different from Version 1. Not only are the words different, but there is also some singing ("Carrabee Joe") by Joya Sherrill accompanying Duke Ellington's narration in Version 2. Version 2 of "Rhythm Pum Te Dum" merges directly into the next track, track 3 ("What Else Can You Do With A Drum").

This is the narration of Version 2 (with Joya Sherrill):

Once there was a boy named Carrabee Joe (Carrabee Joe). Spoke with the animals in their jungle slang (Carrabee Joe). His heartbeat was like bongos, and he sang every song they sang. One day he found an elaborately fabricated drum (Carrabee Joe), and when he touched it, it actually spoke to him saying, "I'm not a drum, I am a woman. Know me as Madame Zajj, African enchantress. I can make you rich and famous. Together we can travel and make beautiful rhythm through the world. But Joe was in love with the jungle, the virgin jungle, God-made and untouched, and with the jungle he had to stay. The drum beat up a storm screaming "I am the one and only Madame Zajj, but there are many Joe's, and one Joe can make rhythm as well as another." So she hopped a trade wind, and away she went to Barbados in search of another Joe.

### Track 4: "NEW ORLEANS"

The versions are very similar, the differences in the musical background almost imperceptible. The differences are easiest distinguished in the narration, spoken by Duke Ellington.

Version 1: After 17 seconds of Duke Ellington talking, his words are "...being sucked up over the horizon into fizzy bundle of grape-colored clouds. We see a boat, or is it a barge, coming into dock? Yes, it is a barge, and on it there's a throne, and on that throne is the King - What King? Why, man, that's the King Of The Zulu's! (Fanfare) - As the barge ties up (narration continues) to one woman, Madame Zajj." (Here the narration is interrupted by marching music for 10 seconds before Duke Ellington continues) "There's something familiar

about this woman. It seems we recognize her as someone we've seen before, somewhere, suddenly we realize the parade and the drumbeat had faded away and we look around to find that Madame Zajj also has disappeared." This sequence, including the marching music is entirely missing in Version 2.

Version 2: After 13 seconds of Duke Ellington's narration, his words are " being drawn up over the horizon into a fizzy bunch of grape-colored clouds. There is a boat or is it a barge coming into dock? \_\_\_\_ It is a barge and on it \_\_\_\_ a throne, and on the throne \_\_ a King. What King? Why, man, that's the King Of The Zulu's! And next to the King, a drum. Ah, Madame Zajj again. (Fanfare) As the barge ties up (narration continues) to one woman, Madame Zajj." Here track 4 continues directly into track 5.

Track 5: "HEY, BUDDY BOLDEN" is missing on Version 1.

Track 6: "CARRIBEE JOE" is missing on Version 1.

Track 7: "CONGO SQUARE" There are only a few variations in Duke Ellington's narration. The music is the same.

Version 1: The last sentence of Duke Ellington's narration goes "...and that the sun, a neon-rose lollipop is being sucked up over the horizon into a fizzy bundle of grape- colored clouds." The last track is then continued on piano as an introduction to "Zajj" "A Drum Is A Woman", part 2. This piano introduction (0:12) is not found in the introduction of "Zajj" on track 1 of Side 2 on either version. "Zajj" "A Drum Is A Woman", part 2 is at the end of side 1 in Version 1 as well as at the beginning of side 2 on both Versions.

Version 2: The last sentence of Duke Ellington's narration goes "...and \_\_\_\_ the sun, a neon-rose lollipop is being drawn up over the horizon into a fizzy bunch of grape-colored clouds."

Ove Wilson

Both pressings (Version 1 and Version 2) exist on the re- issued Columbia Special Products JCL-951. I think it is interesting to give the matrix-numbers for both pressings. Though I do not have the original Columbia, Philips or CBS issues, maybe the matrix-numbers are the same:

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

So called Version 2 (Side A ends with "Congo Square") has for side A of the other CSP JCL-951: XLP 39156-2A

To my knowledge differences were first mentioned in "Duke Ellington Story On Records 1951-1957", page 388-390, session 631, where different takes (631b and 631c) were given for "Rhythm Pum Te Dum" on Col CL-951 and CSP JCL-951.

Hans Ulrich Hill

In addition, here are "matrix" numbers for side A for a few other issues:

Col CL-951 (Version 2): XLP 39156-1AG (in "wax")

Col CL-951 (Version 2): XLP 39156-1K (in "wax")

CBS 65185 (Version 1): m 65185-A (in "wax")

Philips BBL-7179 (export number B-07253-L)

(Version 2): AA07253 1L=1//420 (in "wax")

Benny Aasland (+SH)

In addition to the LPs mentioned, there has also been issued an EP from these sessions, COLUMBIA B-9511 (EP), having the following tracks:

1. Hey, Buddy Bolden

2. What Else Can You Do With A Drum?
3. Ah, You Better Know It
4. Pomegranate

Tracks 1 and 2 are the same as those on LPs.

Track 3 is an alternate take (very similar, differing mainly in the tenor sax part).

Track 4 has not been issued on LP, although belonging to "A Drum Is A Woman". (In the CBS telecast, 1957, this composition was inter-posed between "Rhumbop" and "Carribee Joe" - part 2.)

Ove Wilson

Since Ove wrote these lines in 1980, it has been established that track 3, "You Better Know It" is identical with the version on the LPs. "Pomegranate" has been issued in the meantime on the LP CBS 26306 without narration and without bongo's at the end. The version on this Columbia EP has also no narration, but it has bongo's at the end. The version used for the telecast has both, narration at the beginning and bongo's at the end. All three versions used the same recording of 7May57. SH (in 2003)

If of interest, here are the "matrix" numbers used for the Columbia EP B-9511: ZEP41568 and ZEP41569.

Benny Aasland

---

## **UP AND DOWN WITH DUKE**

### **03/2 DEMS 19/1**

See DEMS 99/3-18; 99/4-9/4 and 99/4-18/2

The original, mono version of Up and Down, Up and Down, from "Such Sweet Thunder," is now available on CD. Last year Sony released a CD entitled "Ralph Ellison: Living With Music," which contains the version with Clark Terry's "Lord, what fools these mortals be!" The release number is Columbia/Legacy CK 85935. The CD contains a number of jazz recordings referred to in Ralph Ellison's writings, recently collated as "Living With Music: Ralph Ellison's Jazz Writings," compiled and edited by Robert J. O'Meally (Modern Library, 2002). I have not yet seen the book, but the CD is fascinating. Jazz lovers will have most of the items on the CD, but it is interesting to hear them in novel contexts.

Included are Armstrong's Black and Blue, Duke's East St. Louis Toodle-Oo and Black and Tan Fantasy (the Okeh version with Jabbo Smith), and sides by Basie, Billie, Teddy Wilson, Big Joe Turner, Jimmy Rushing, Mahalia Jackson, and others. It concludes with an excerpt from a speech Ellison gave at the Library of Congress in 1964. Well worth having.

I have no financial interest in either the Modern Library or Sony Music Entertainment, Inc. In fact, I have a major gripe about the latter. In the liner notes to this CD (as well as other recent Sony releases), for every single track it is stated that it was "Originally Released 19 Sony Music Entertainment Inc". None of these were originally released by Sony Music Entertainment Inc., which did not even exist at the time most of these were recorded. They were released by Okeh, Columbia, Vocalion or Brunswick. I am appalled at Sony's arrogance in making these fraudulent statements.

Ben Pubols

It's not arrogance. They are the legal holders of the copyright as they have assumed ownership and that is the way it should read legally.

Michael Cuscuna

## **Hurricane Restaurant bc 1Jun44 03/2 DEMS 20/1**

See DEMS 02/2-13/2

I haven't undergone catastrophic memory loss yet, and still retain a clear and distinct recollection of purchasing the 12" aircheck disc of Ellington's 1Jun44 broadcast, with its generic "Audio Devices" label, from a record store in Hollywood in 1986.

After transferring the audio to a cassette tape (the source for the Azure cassette CA-30), I gave the disc to Jerry, whose first reaction, "I have this already," soon changed to "yes, it is new."

The only explanation I can devise that fits the situation: in 1987, when Jerry returned a batch of airchecks discs borrowed from the Timme Rosenkrantz collection, he inadvertently included the 1Jun44 aircheck among them, and has no recollection.

(Jerry received numerous other Ellington acetates from me as gifts, as Jack Towers can attest should Jerry need to be reminded.) Steven Lasker

---

## **Tiger Rag 03/2 DEMS 20/2**

While listening to the Martin Block WNEW jam session on my first privately released CD (DEMS 02/3-2/5) I note that the title described as Tiger Rag is not Tiger Rag at all!

It's just MC Martin Block who thinks it's Tiger Rag.

It's actually another one of Cootie's features: Chasin' Chippies or Boys from Harlem. Carl Hällström

About Tiger Rag in the new CD DE-1: it's really variations- improvisations on the canvas of Tiger Rag (second theme) in the original key of Ab.

The very interesting thing is that Cootie begins his solo with the original phrase of the tune Boys from Harlem he recorded in the afternoon of the same day, 21Dec38.

Just missing: the superb arrangement with Hardwick on bass sax. Claude Carrière

---

## **12 Bars missing in the 21Dec38 session 03/2 DEMS 20/3**

When we enjoyed listening to the fine quality of the first of the privately released CDs by DEMS member Carl Hällström, we noticed that the selection On the Sunny Side of the Street was complete.

We have on our tapes a version in which 8 bars are missing: the last 2 bars of the 2° chorus and the first 6 bars of the 3° chorus.

Comparison of our tapes with the new CD revealed that by deleting another 8 bars, Hällström has given the impression that his version is complete. This is not the case. Both chorus 2° and chorus 3° contained 32 bars each, which brings the total length of Lawrence's solo to 64 bars. We have on our tapes 56 bars (30 plus 26), but

Carl Hällström used only 48 (30 plus 18) bars to make us believe that the 3° chorus was not longer than 16 bars, a repeat of the second portion (BA) of the AABA structure.

Both versions (ours on tape and Hällström's on CD) of Jeep Is Jumpin' are not complete at the end. However, on the Hällström version there are 4 bars missing, which we do have on tape: The last 3 bars of 8BT&DE; and the first one of 8BAND in the 3° chorus.

The most complete recording of this session is in the Jerry Valburn collection. He played the three selections for us on 20Jun96 in Toronto during the Duke Ellington Conference and that is how they have been described in the New DESOR, session 3833. SH

## **Authorship of MIMM**

### **03/2 DEMS 20/4**

See DEMS 03/1-10/3

Duke definitely wrote MIMM in his words. Stanley was more employed as pulling research data. A few writers were assigned but Duke refused to take their advice because he wanted it to be done in his way. Jane Vollmer

I don't want to embark on a spelling discussion any more than Lois does, but I have to say I think it would be most unwise to draw any inference about a writer's nationality from the spelling conventions followed in that writer's published work (manuscripts are of course another matter altogether). Over my lifetime it has become increasingly usual for the American conventions to be retained unaltered in editions published in Britain. This is right. It is far more important to make knowledge and insights widely available than it is to spend time, effort and money tweaking the reporting of them to different countries' spelling conventions. It is particularly true for books aimed at restricted and specialist markets, as all books on Ellington are. In Duke's case, it was already true in 1947. The London (Musicians' Press) edition of Barry Ulanov's book follows American conventions, using for example 'sanitarium', where British orthography would have 'sanatorium', for the type of institution in which poor Jimmy Blanton died (p234).

On a related though quite different issue, I am interested to see the Whetsel/Whetsol spelling issue of a year or so ago arising in Ulanov's book. (See DEMS 02/2-5) While the text and index prefer the spelling to which we have been accustomed over the years, i.e. 'Whetsol', the captions to the two photographs in which the trumpeter appears have 'Whetsel', the spelling for which Steven Lasker argues. Once again, the message has to be, draw no conclusions from the spelling conventions followed in publications. They are not necessarily even consistent within themselves. In any case, the name on Artie's part on the Saddest Tale manuscript reads 'Wetzel'. Roger Boyes

James Blanton wrote his name as "Jimmie", not as "Jimmy". See Comments on Timmer's 4th edition page 1, which came with Bulletin 98/2 and see Jimmie's signature in DEMS 99/4-13. DEMS\*\*

## **Menelik The Lion of Judah**

### **03/2 DEMS 20/5**

DEMS 03/1-16, 851. 3Jul41.

Examination of two master-pressed tests, marked "-1" and "- 2" shows that they derive from different master-cuttings, with very slightly different run-off configurations (neither identical to HMV JO.282), a different run-on configuration, and different volume levels. Playing the two "takes" back simultaneously revealed that both are nonetheless the same take as Sjef was the first to notice; they don't represent a left and right stereo pair. Although two waxes were cut, the recording sheet lists just one, "-1". The second wax, identified as "-2" on the test pressing, should have been identified as -1A instead. I was misled to believe there were two takes of Menelik

when there is only one, and as a result, the performance appears twice on the Centennial box. My mistake.  
Steven Lasker

The first one who detected that both takes were identical was Eddie Lambert, who wrote in DEMS 81/1-3:

"I find Menelik -2 on Blu Disc and RCA (F) aurally identical to -1. Do you agree?" Eddie Lambert

See for different run-off and -on configurations page 5. See for Centennial box CD 12, DEMS 99/3-11. DEMS





THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/2 August-November 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 4. NEW RELEASES AND RE-RELEASES

### Six important re-releases with bonuses!

#### 03/2 DEMS 21/1

Michael Brooks and Michael Cuscuna have produced the following six CDs for Columbia. We are very grateful to Michael Cuscuna for sending us the details and we are happy to hear that Patricia Willard is writing the liner notes. DEMS

### Columbia CK 87041

#### Blues in Orbit

#### 03/2 DEMS 21/2

1. Three J's Blues	2Dec59	CO 64441-6
2. Smada	3Dec59	CO 64447-7
3. Pie Eye's Blues	2Dec59	CO 64443-4
4. Sweet and Pungent	2Dec59	CO 64446-3
5. C-Jam Blues	2Dec59	CO 64444-3
6. In a Mellow Tone	3Dec59	CO 64449-4
7. Blues in Blueprint	3Dec59	CO 64448-8
8. The Swingers Get the Blues Too	3Dec59	CO 64450-3
9. The Swinger's Jump	3Dec59	CO 64451-7
10. Blues in Orbit	12Feb58	RHCO 40626-6
11. Villes Ville Is the Place, Man	25Feb59	CO 62260-3

#### Bonus tracks:

12. Track 360	4Feb58	RHCO 40625-16
13. Sentimental Lady	2Dec59	CO 64445-2
14. Brown Penny	2Dec59	CO 64442-2
15. Pie Eye's Blues	2Dec59	CO 64443-2
16. Sweet and Pungent	2Dec59	CO 64446-2
17. The Swinger's Jump	3Dec59	CO 64451-6
18. Blues in Orbit	12Feb58	RHCO 40626-2

19. Track 360

4Feb58 RHC0 40625-15

- #1-11 issued as "Blues in Orbit" (Columbia CS 8241)  
 #12 issued on "Listening in Depth" (Columbia SF-1)  
 #13-17 issued on "Duke 56/62 - Volume 2" (French CBS 88654)  
 #18 issued on "Blues in Orbit" (Columbia/Legacy CK 65566)  
 #19 issued on "The Collector's Ellington" (Franklin Mint 4002)

Note by Michael Cuscuna: The liner-notes of CBS 88654 are mistaken. The alternate of Sweet and Pungent on track 16 is take -2 and not take -6. I remixed everything from the original session tapes. There is no take -6.

The release is scheduled for January 2004.

## Columbia CK 87042

### Piano in the Foreground

#### 03/2 DEMS 21/3

- |                                   |        |             |
|-----------------------------------|--------|-------------|
| 1. Can't Get Started              | 1Mar61 | RHC070019-1 |
| 2. Cong-Go                        | 1Mar61 | RHC070021-1 |
| 3. Body and Soul                  | 1Mar61 | RHC070020-4 |
| 4. Blues for Jerry                | 1Mar61 | RHC070022-2 |
| 5. Fontainebleau Forest           | 1Mar61 | RHC070023-1 |
| 6. Summertime                     | 1Mar61 | RHC070024-1 |
| 7. It's Bad To Be Forgotten       | 1Mar61 | RHC070025-2 |
| 8. A Hundred Dreams Ago           | 1Mar61 | RHC070026-1 |
| 9. So                             | 1Mar61 | RHC070018-2 |
| 10. Searching (Pleading for Love) | 1Mar61 | RHC070027-7 |
| 11. Springtime in Africa          | 1Mar61 | RHC070028-2 |

Bonus tracks:

- |                               |         |           |
|-------------------------------|---------|-----------|
| 12. Lotus Blossom             | 2Mar61  |           |
| 13. All the Things You Are    | 10oct57 | C059938   |
| 14. All the Things You Are    | 10oct57 | C059938   |
| 15. Piano Improvisation No. 2 | 20Mar57 | C057338-4 |
| 16. Piano Improvisation No. 3 | 20Mar57 | C057338-5 |
| 17. Piano Improvisation No. 4 | 20Mar57 | C057338-6 |
| 18. Piano Improvisation No. 1 | 20Mar57 | C057338-2 |

- #1-11 issued as "Piano in the Foreground" (Columbia CS 8829)  
 #13-14 issued on "Duke 56/62 Volume 1" (French CBS 88653)  
 #12 issued on "Duke 56/62 Volume 2" (French CBS 88654)  
 #15-17 issued as "Improvisation in Three Parts" on "The World of Duke Ellington - Vol. 3" (Columbia CG 33961)  
 #18 issued on "Duke 56/62 Volume 1" (French CBS 88653)

The release is scheduled for January 2004.

## Columbia CK 87043

### Masterpieces by Ellington

#### 03/2 DEMS 21/4

- |                       |            |         |
|-----------------------|------------|---------|
| 1. Mood Indigo        | 18/19Dec50 | C044750 |
| 2. Sophisticated Lady | 18/19Dec50 | C044751 |

- |                       |            |         |
|-----------------------|------------|---------|
| 3. The Tattooed Bride | 18/19Dec50 | C044749 |
| 4. Solitude           | 18/19Dec50 | C044752 |

## Bonus tracks:

- |                                   |         |           |
|-----------------------------------|---------|-----------|
| 5. Vagabonds                      | 11Dec51 | C047271-6 |
| 6. Smada                          | 7Aug51  | C047020-1 |
| 7. Rock Skippin' at the Blue Note | 7Aug51  | C047021-1 |

#1-4 issued as "Masterpieces by Ellington" (Col. Masterworks ML 4418)

#5 issued on "The Collector's Ellington" (Franklin Mint FM 4002)

#6 issued on OKeh single 6911

#7 issued on Columbia single 39942.

The release is scheduled for October 2003.

## Columbia CK 87044

### Festival Session

#### 03/2 DEMS 21/5

- |                                      |        |         |
|--------------------------------------|--------|---------|
| 1. Perdido                           | 8Sep59 | C063512 |
| 2. Copout Extension                  | 8Sep59 | C063509 |
| 3. Duael Fuel Part I                 | 8Sep59 | C063502 |
| 4. Duael Fuel Part II                | 8Sep59 | C063503 |
| 5. Duael Fuel Part III               | 8Sep59 | C063504 |
| 6. Idiom '59 Part I (Vapor)          | 8Sep59 | C063505 |
| 7. Idiom '59 Part II                 | 8Sep59 | C063506 |
| 8. Idiom '59 Part III                | 8Sep59 | C063507 |
| 9. Things Ain't What They Used To Be | 8Sep59 | C063510 |
| 10. Launching Pad                    | 8Sep59 | C063508 |

## Bonus tracks:

- |                   |        |         |
|-------------------|--------|---------|
| 11. V.I.P. Boogie | 8Sep59 | C063511 |
| 12. Jam with Sam  | 8Sep59 | C063511 |

#1-10 issued as "Festival Session" (Columbia CS 8200)

#11-12 previously unissued.

Note by Michael Cuscuna: Jimmy Woode missed the start of this session. On "Duael Fuel", Quentin Jackson left his trombone chair to play bass. A call was placed to Joe Benjamin who plays on the first movement of "Idiom '59 Part I". After that take, Woode arrived and played the rest of the session. The last minute of Jimmy Johnson's solo on "Duael Fuel, Part III" was edited out of the original LP; it is restored here. When only one drummer is playing, it is Sam Woodyard. The release is scheduled for October 2003.

## Columbia CK 87066

### Ellington Uptown

#### 03/2 DEMS 22/1

- |                       |         |         |
|-----------------------|---------|---------|
| 1. Skin Deep          | 29Feb52 | C048377 |
| 2. The Mooche         | 1Jul52  | C048344 |
| 3. Take the "A" Train | 30Jun52 | C048343 |
| 4. Harlem             | 7Dec51  | C050717 |
| 5. Perdido            | 1Jul52  | C048345 |

"The Controversial Suite"

6. Before My Time	11Dec51	C047269-3
7. Later	11Dec51	C047269-3
"The Liberian Suite"		
8. I Like the Sunrise	24Dec47	XC040789
9. Dance No. 1	24Dec47	XC040790
10. Dance No. 2	24Dec47	XC040791
11. Dance No. 3	24Dec47	XC040792
12. Dance No. 4	24Dec47	XC040793
13. Dance No. 5	24Dec47	XC040794

This album was issued on three occasions, each time with slightly different content.

"Ellington Uptown" (ML 4639) contained tracks 1 through 5. "HiFi Ellington Uptown" (CL 830) omitted Harlem and put "The Controversial Suite" in its place. "Duke Ellington" (CL 848) only contained tracks 4 and 8 through 13; Harlem and "The Liberian Suite".

See for the correct date of Skin Deep: George Avakian in DEMS 00/3-11. George gave as date 28Feb52. His story is right, but the recording was made the day after the performance, also in Fresno. Patricia Willard has investigated the whole matter and she will unveil all the details in her liner-notes. Believe me, it is a very interesting story! She allowed me to set the record straight as far as the date is concerned in order to prevent unnecessary discographical confusion.

Take the "A" Train had first as matrix-number CO47485. After it was bought by Columbia it received control number CO48343

Note by Michael Cuscuna: The actual 16" acetate for I Like the Sunrise is dated 19May47 with a notation that the vocal is to be overdubbed later. I know it's very strange. Maybe I should just leave the whole thing as 24Dec47.

The release is scheduled for October 2003.

## **Columbia CK 87107**

### **Piano in the Background**

#### **03/2 DEMS 22/2**

1. Happy Go Lucky Local	30Jun60	RHCO 46715-2
2. What Am I Here For?	29Jun60	RHCO 46711-2
3. Kinda Dukish & Rockin' in Rhythm	20Jun60	RHCO 46681-1
4. Perdido	31May60	RHCO 46663-7
5. I'm Beginning To See the Light	31May60	RHCO 46662-6
6. Midriff	28Jun60	RHCO 46707-5
7. It Don't Mean a Thing	2Jun60	RHCO 46673-3
8. Main Stem	22Jun60	RHCO 46689-4
9. Take the "A" Train	28Jun60	RHCO 46708-1

#### Bonus tracks:

10. Lullaby of Birdland	20Jun60	RHCO 46676-5
11. The Wailer	30Jun60	RHCO 46713-5
12. Dreamy Sort of Thing	20Jun60	RHCO 46677-5
13. Lullaby of Birdland	20Jun60	RHCO 46676-4
14. Harlem Air Shaft	3Mar61	RHCO 70044-6

#1-9 issued on "Piano in the Background" (Columbia CS 8346)  
 #10-13 issued on "Duke 56/62 - Volume 2" (French CBS 88654)  
 #14 previously unissued.

The release is expected for January 2004.

---

## **RCA Victor 1940-1942**

### **03/2 DEMS 22/3**

See DEMS 03/1-14/1

Since Brian Priestley has sent us his listing of titles, this 3 CD set has hit the market. We know now the label title and number:

---

## **RCA-Bluebird 82876-50857-2**

### **"Never No Lament"**

### **03/2 DEMS 22/4**

The list of selections is slightly different. Disc 1 has now 25 selections instead of 23. Track 24 is Flaming Sword and track 25 is Warm Valley. These two selections were mentioned in our list as tracks 1 and 2 of CD 2.

Disc 2 has now Across the Track Blues on track 1 and Sophisticated Lady on track 18. On our earlier listing were some errors in the track numbers. (There were two tracks # 24 and two tracks # 25, as some readers have noticed). These are the definitive tracks numbers and titles on CD 2:

1oct40			
16. Pitter Panther Patter	master take -2		9.8
17. Body and Soul	master take -3		9.11
18. Sophisticated Lady	master take -2		9.13
19. Mr. J. B. Blues	master take -1		9.14
6Mar40			
20. Ko-Ko	alternate take -1		8.3
4May40			
21. Bojangles	alternate take -1		8.10
24Jul40			
22. Sepia Panorama	alternate take -2		9.2
15Feb41			
23. Jumpin' Punkins	alternate take -1		11.9
2Jul41			
24. Jump for Joy	alternate take -2		12.6

This means that Chelsea Bridge and Perdido (on our previous listing at the end of CD 2) are actually not included in this set. CD 3 has one track more than what we mentioned in our listing. It looks now like this:

28Jul42			
23. Hayfoot, Strawfoot	master take -1		13.18
24. Sentimental Lady	take -1		13.20
25. A Slip of the Lip			13.22
26. Sherman Shuffle			13.23

DEMS

---

## **24-CD Limited Edition Boxed Set 03/2 DEMS 22/5**

See DEMS 99/4-21 where Richard Ehrenzeller wrote:

"If you are waiting for the release of the sub-boxes of this set, you will have to wait until this winter." As far as I am aware, only the following sets are released:

### A) Two anthologies

"Highlights from the Duke Ellington Centennial Edition" RCA Victor 09026 63672 2 [3CD set] (DEMS 00/2-15/1)

"The Best of the Duke Ellington Centennial Edition" RCA Victor 09026 63459 2 [1 CD] (DEMS 00/2-16/3)

### B) One Sub-box

"The Complete Mid-Forties Recordings" RCA-Victor 09026 63394 2, [3 CD set] containing the CDs #14, #15 and #16 from the 24 CD set

C) The recent "Never No Lament" RCA-Victor 82876-50857, [3 CD set] (DEMS 03/1-14/1 and 03/2-22/3) seems to be closer to a re-issue of "The Webster - Blanton Band" RCA-Bluebird 74321 13181 2 [3 CD set] (DEMS 87/3-5; 88/3-6; 89/1-16; 89/4-4; 96/2-4; 97/2-25; 97/4-10; 00/2-5/1) plus 4 Ellington-Blanton duets (CD 2, 16-19) and 5 alternate takes (CD 2, 20-24), rather than a sub- box as claimed. Lance Travis

## **Duke Ellington Treasury Shows, Vol. 7 Storyville Records DETS 903 9007 03/2 DEMS 23/1**

See DEMS 02/2-30

I have now played the Ellington, Vol. 7 discs. The original sound of Jack Towers's nice transfers has been ruined by the added reverb. Carl Hällström

Tracks 16 thru 21 on CD 2 are puzzling me. They are said to be from 7oct45 but I cannot find them in any discography. I cannot find the combination of tunes on any other date. Or have I missed something? Bo Haufman

I just received the above double CD. The sound is "OK", but there are some problems and corrections. This is what I have found:

1. Disc 1 contains the bc from 30Jun45 and is filled out with a bc from the "Zanzibar" of 11oct45; they are both confirmed in the New DESOR.

Disc 2 contains the bc from 7Jul45 and is filled out with another bc from the "Zanzibar" dated 7oct45. The latter is clearly wrong, that bc was on DETS vol. 2.

The titles listed are in this order: 1. theme Take the "A" Train; 2. Fancy Dan; 3. Walking With My Honey; 4. Go Away Blues; 5. Homesick That's All; 6. I'd Do It All Over Again.

The only bc that those titles were on was originally listed as "Sep45" which was later found to be from another Zanzibar bc of 24oct45 for NBC see DEMS Comments on Timmer p16, entry 80 - Sep 1945.

[This page belonged to a supplement of Bulletin 98/4.]

Note that the sequence on Disc 2 is different than shown at DESOR 4583, Fancy Dan is listed in DESOR as the last selection of this group, whereas it comes right after the theme, but to my ears the announcer's intros clearly set the sequence as shown on the disc.

2. The personnel listing on page 3 of the notes seems fine for the Jun/Jul bcs, but erroneously lists Ray Nance on the Oct bcs, according to Timmer & DESOR, he wasn't there.

3. The notes have many spelling errors, as earlier noted, particularly in Jerry's bio notes on the last page I counted 10 of 13 lines had mistakes, including his name!

4. There are errors in the notes themselves; on page 7 when he is discussing the history of Mood To Be Wooed; it is stated that "there are no commercial recordings of", other than listed. The title was recorded by RCA on 4Jan45 and issued as a 78 rpm. In addition, it is stated in the notes on page 8 that the "Perfume Suite" was issued on V-Disc from the DETS bc of 7Apr45 as found on Vol. 2 of the series. DEMS at 03/1-17 has set out that it was in fact the 7Jul45 bc that was used for V-Disc.

Bill Morton

1. There were apparently two bcs on 7oct45. One partly used for the AFRS bc "Magic Carpet # 131 and one used for the AFRS bc "One Night Stand" # 764. The ONS bc has been considered to be from 24oct45, but this was found to be the date of processing, not the date of recording. See DEMS 02/2-6/2. From this same bc two selections were released long ago on LP Joyce 1071 and recently on DETS 903.9005. See DEMS 02/1-19/2. Six selections are on DETS 903.9007 and two selections are still unissued.

2. Indeed, Ray Nancy wasn't there. Taft Jordan played the solo in Take the "A" Train.

SH

Storyville has just released the 7th double CD set of the DETS Treasury Series. As many of you may already know, I am the producer of this series and I'm responsible in overseeing these productions. Part of this covers the proof reading and OK of the notes and other information found in the CD booklet. Unfortunately, the final draft of the booklet was never sent to me for proof reading and approval. As a result, for those of you who purchase this CD, you will find the band personnel for Jun/Jul and Oct45 REVERSED.

I apologize for this Storyville mistake. At least I know that the music contained on the two CDs will bring most of you great pleasure. Jerry Valburn

I have checked the personnel listings (a) and (b) in this booklet and find them, not reversed, but IDENTICAL, or have I missed something? I also would like to point out that Björn Almstedt isn't doing the additional sound restorations for this series any more. Unaccredited he worked on the first 4 sets. Carl Hällström

---

## **Pure Platinum 18242 2 CD set (2001)**

### **Duke Ellington**

### **03/2 DEMS 23/2**

This double CD is mentioned in Jerry Valburn's column in DEMS 01/3-30, but I need your help to identify the titles. There are many errors in the liner- notes: as Jerry mentioned: track 8 of CD 1 is not Taffy Twist (written by Edesma - sic!) but Blutopia. Track 9 has the same Blutopia, but now it is missing a couple of bars at the beginning, which makes it 10 seconds shorter. Arlen and Koehler are mentioned as composers of Rockin' in Rhythm. Track 10 on CD 1, How High the Moon and track 11 on CD 2, Just Squeeze Me seem to be of a later vintage than the rest of the selections. The sound is rather "boxy"; that is to say, the room ambience is much akin to that of an enclosed, medium-sized night-club. How High the Moon sounds like Paul Gonsalves soloing and Louie Bellson on drums. Lloyd Mair

Here are the correct titles, recording dates and take numbers. You are right. How High the Moon and Just Squeeze Me are from Birdland 20Nov52, copied from Jazz Unlimited JUCD 2036 (see DEMS 94/3-3). All the other selections are World Transcriptions, copied from the Circle CDs (DEMS 97/4- 15). SH

## CD 1 (#18222; 45:22)

1. A Slip of the Lip -2	9	Nov43
2. Sentimental Lady -2	8	Nov43
3. I'm Beginning To See the Light -2	2	Jan45
4. Don't You Know I Care? -1	3	Jan45
5. Blue Skies -1	8	Nov43
6. Rockin' in Rhythm -1	8	Nov43
7. Things Ain't What They Used To Be	9	Nov43
8. Blutopia -1	3	Jan45
9. Blutopia -1	3	Jan45
10. How High the Moon		20Nov52
11. Midriff -1	2	Jan45
12. Passion Flower -3	7	Aug45

## CD 2 (#18322; 36:22)

1. Do Nothin' Till You Hear from Me -3	8	Nov43
2. Main Stem -3	9	Nov43
3. I Ain't Got Nothin' But the Blues -1	3	Jan45
4. Ain't Misbehavin'	9	Nov43
5. Johnny Come Lately -1	1	Dec43
6. Three Cent Stomp -3	9	Nov43
7. Jack the Bear	1	Dec43
8. Honeysuckle Rose	1	Dec43
9. I Wonder Why -2	9	Nov43
10. Every Hour on the Hour -2	7	Aug45
11. Just Squeeze Me		20Nov52
12. Hop, Skip, Jump	8	Nov43

**Neatwork RP 2061****Duke Ellington Vol 10 1947-1951****Alternate takes in chronological order****03/2 DEMS 24/1**

The tenth CD in the Neatwork series covers the same period as Classics 1086, 1119, 1191, 1217, 1258 and 1282. None of these releases were mentioned in DEMS Bulletin, which is why we will also mention the original takes on the Classics CDs between { }.

We only checked the personnel listings of Neatwork. This CD will be especially welcomed by those who have not been able to find the Up to Date LPs, released more than 20 years ago.

It may take a while before Neatwork Vol 11 will hit the market. With Classics 1282, we arrived at the most recently released CD in the Classics series.

**1086.**

6oct47, Sultry Serenade (1st and 2nd take, rehearsal and alternate, no take numbers assigned, UtD 2004 A4&5, 47,27e&f;) {on Classics is 3rd take, assigned -1, 4727g}

10Nov47, Billy Strayhorn is on the piano. Stomp, Look and Listen (1st take, no take number assigned, UtD 2003 A2&4, 4728a) {on Classics is 2nd take, assigned -1, 4728b} Air Conditioned Jungle (2nd take, no take number assigned, not from V-Disc 833, but the same as UtD 2003 A3, 4728d) {on Classics is 1st take, assigned -1, 4728c}



11Nov47, Progressive Gavotte (4th take, rehearsal, no take number assigned, UtD 2003 A5 and CD Columbia C3K 65841, 4729d) {on Classics is 2nd take, assigned -1, 4729b}

14Nov47, Take Love Easy (2nd take, no take number assigned, we cannot confirm take number -1A, UtD 2003 A6, 4730b) {on Classics is 4th take, assigned -1, we cannot confirm take number -1B, 4730d} Singin' in the Rain (1st take, rehearsal, no take number assigned, UtD 2003 A7, 4730g) {on Classics is 2nd take, assigned -1, 4730h}

**Still missing:**

10Nov47, Air Conditioned Jungle, 5th take, assigned -2, released on V-Disc 833, 4728g (take -2 is not released on FDC 1023!) Three Cent Stomp, 1st take, alternate, no take number assigned, released on CD Columbia C3K 65841, 4728xa, see DEMS 00/1-16/1.

11Nov47, Progressive Gavotte, 1st take, rehearsal, no take number assigned, released on FDC 1023, see DEMS 81/2-6.

**1119.**

20Nov47, Once Upon a Dream (2nd take, rehearsal, no take number assigned, UtD 2003 A8, 4732f) {on Classics is 4th take, assigned -1, 4732h}

24Dec47, Elaine Jones did not participate in the recording session. She appeared in Carnegie Hall two and three days later. I Like the Sunrise (alternate vocal dub by Al Hibbler on the only instrumental pre-recording, no take number assigned, initially unissued, UtD 2005 A2 and CD Col. C3K 65841, 4735b) {on Classics is first the same instrumental pre-recording, followed by the initially released version with another vocal dub by Al Hibbler, no take number assigned, 4735a} Liberian Suite, Dance No. 1 (alternate, no take number assigned, UtD 2005 A3, 4735e) {on Classics is the original take, 4735d} Liberian Suite, Dance No. 3 (rehearsal, no take number assigned, UtD 2005 A5, 4735g) {on Classics is the original take, 4735h}

30Dec47, A Woman and a Man (2nd take, rehearsal, no take number assigned, UtD 2003 B1, 4739b) {on Classics is 4th take, assigned -1, 4739d} Lawrence Brown also played in the next selections. The Clothed Woman (1st take, rehearsal, no take number assigned, complete on UtD 2003 B2, 4739e) {on Classics is 3rd take, assigned -1, 4739g} Al Killian did not join for the following selection. New York City Blues (2nd take, assigned -2, UtD 2003 B3, 4739i) {on Classics is 1st take, assigned -1, 4739h on Classics is also Let's Go Blues. It has matrix number Co 119017. When it was recorded, it was not intended to be released; when it was, it received a number corresponding with the time of that decision.}

**Still missing:**

6Dec47, Mood Indigo, released on CD VJC-1011-2.

26/27Dec, Several selections of two Carnegie Hall concerts, released on Prestige LPs and CDs 24075.

6Nov48, Five selections of the NBC broadcast from Schenectady, released on LP Kings of Jazz 20034

13Nov48, Several selections of the Carnegie Hall concert, released on CDs VJC-1024/25. {on Classics is only released The Tattooed Bride from the Carnegie Hall concert}

22Nov48, Eight selections of the CBS broadcast from Philadelphia, released on LP Raretone 5000.

23Nov48, Three selections of the NBC broadcast from Philadelphia, released on LP Raretone 5000.

24Nov48, Two selections of the NBC broadcast from Philadelphia, released on LP Raretone 5003.

26Nov48, Three selections of the NBC broadcast from Philadelphia, released on LP Raretone 5003.

27Nov48, Three selections of the NBC broadcast from Philadelphia, released on LP Raretone 5003.

10Dec48, Several selections of the concert at Cornell University, released on CD Jazz Heritage 523762.

Dec48? Five selections of the AFRS radio transcription for "Here's to Veterans", released on LP Raretone 5003.

### 1191.

1Sep49, Creole Love Call (1st take, no take number assigned, not from Columbia DZ 725, but the same as UtD 2003 B4, 4915d) {on Classics is 2nd take, assigned -1, 4915e} The Greatest There Is (1st take, no take number assigned, UtD 2003 B5, 4915g) {on Classics is 2nd take, assigned -1, 4915h} Snibor (1st take, no take number assigned, UtD B6, 4915i) {on Classics is 2nd take, no take number assigned, 4915j}

22Dec49, On the Sunny Side of the Street (1st take, rehearsal, UtD 2003 B7, 4920g) On the Sunny Side of the Street (2nd take, no take number assigned, UtD 2003 B8, 4920h) {on Classics is 4th take, assigned -1, 4920j} Billy Strayhorn (celeste) out for the next selection. B-Sharp Boston (2nd take, no take number assigned, UtD 2004 A6, 4920l) {on Classics is 1st take, assigned - 1, 4920k}

13Sep50, {The matrix number 4007 is from Oscalypso and not from Untitled Blues. Georges Debroe gave the matrix number M4004 in his auction catalogue of 31Dec81, p17}

### Still missing:

Feb49, Hollywood Empire, 5 selections on LPs Ozone 12 and Marlor Productions Ottawa'90.

6Feb49, Hollywood Empire, 7 selections on LPs Ozone 12.

Feb49, Hollywood Empire, 5 selections on LP Raretone 5004.

9Feb49, Hollywood Empire, 1 selection on LP Marlor Productions Ottawa'90.

10Feb49, Hollywood Empire, 5 selections on LP Raretone 5004.

Feb49, Hollywood Empire, 1 selection on LP Swing Treasury 109 and 2 selections on LP Marlor Productions Ottawa'90.

Feb49, Hollywood Empire, 2 selections on LP Marlor Productions Ottawa'90.

16Feb49, Soundtrack Universal short "Symphony in Swing".

31Aug49, The Click, 8 selections on LP Raretone 5005.

1Sep49, Creole Love Call, 3rd take, assigned -2, released on Co DZ-725 and French LP CBS 88128, 4915f.

2Sep49, The Click, 6 selections on LP Raretone 5005.

3Sep49, The Click 4 selections on LP Rarities 22 and 3 selections on LP Raretone 5005.

Jan50, Detroit, hotel room, 2 selections on LP UtD 2001 A4.

Jan50, Detroit, Paradise Theatre, 8 selections on LP UtD 2001 B.

6Mar50, Soundtrack Universal short "Salute to Duke Ellington".

29May50, How High the Moon on CD Musica Jazz MJCD 1088.

### 1217.

**Still missing:**

21oct50, Cherry and Honeysuckle Rose, released on LP MCA-3115.

**1258.****Still missing:**

2Jan51, "Guest Star" broadcast, 4 selections on LP Giants of Jazz 1018.

21Jan51, Concert Metropolitan Opera House, on LPs Rare Records 3/4.

17Apr51, Moonlight Fiesta, alternate, on LP Vogue DP 19.

3May51, Broadcast from Birdland, 7 selections on LP Session Disc 107.

**1282.**

7Aug51, Cat Anderson was in the band, not Fats Ford. Deep Night (1st take, no take number assigned, UtD 2004 A7, 5123a) {on Classics is 2nd take, assigned -1, 5123b} Please Be Kind (1st take, no take no. assigned, UtD 2004 A8, 5123c) {on Classics is 2nd take, assigned -1. 5123d} Billy Strayhorn is on the piano for the next selection. Smada, (1st take, no take number assigned, UtD B1, 5123e) {on Classics is 2nd take, assigned -1, 5123f}

**Still missing:**

6Jun51, Broadcast from Meadowbrook, Indian Summer, released on LP Stardust 202.

7Jun51, Broadcast from Meadowbrook, Midriff and All Day Long, released on LP Stardust 202; Just A-Sittin' and A-Rockin', released on CD Musica Jazz MJCD 1153.

9Jun51, Broadcast from Meadowbrook, Night Walk and Things Ain't What They Used To Be, on LP Stardust 202; Primping at the Prom, on CD Musica Jazz MJCD 1153.

10Jun51, Broadcast from Meadowbrook, Tea for Two, released on LP Swing Treasury 109.

11Jun51, Broadcast from Meadowbrook, The Happening and Gotta Go released on LP Stardust 202.

23Jun51, Broadcast from Birdland, 5 selections on LP Session Disc 107 and Harlem Air-Shaft on LP Stardust 202.

Jun51, Bc. from Birdland, 11 selections on LP Alto Records 710.

30Jun51, Broadcast from Birdland, 7 selections on LP Stardust 202.

**Sabam Crescendo 7190  
(2002 Joan Records BV)  
Duke Ellington Portrait  
03/2 DEMS 25/1**

This very cheap CD (3.84 at the FNAC in Antwerp) contains exclusively RCA Victor material from the years 1941-45. Total time 47:17. The quality is OK. Joe Farrier

1. Caravan	11May45
2. Black and Tan Fantasy	11May45
3. The Minor Goes Muggin'	14May45
4. Mood Indigo	11May45
5. Sophisticated Lady	14May45
6. Carnegie Blues	4Jan45
7. Blue Cellophane	4Jan45
8. Main Stem	26Jun42
9. Chelsea Bridge	2Dec41
10. Jump for Joy -2	2Jul41
11. What Am I Here For?	26Feb42
12. Perdido -1	21Jan42
13. I'm Beginning To See the Light -2	1Dec44
14. C-Jam Blues	21Jan42
15. Things Ain't What They Used To Be	30Jul45
16. Prelude to a Kiss	10May45

Track 5 is from 14May and not from 12May45.

Track 10 is not from 26Jun42 but from 2Jul41.

10 and 11May45: Add Rex Stewart.

14May45 (3): Delete Bob Haggart, add Sid Block.

14May45 (5): Delete Bob Haggart, add Tommy Dorsey and Junior Raglin.

4Jan45: Delete Hillard Brown, add Sonny Greer.

1Dec44: It was Al Sears, not Ben Webster, delete Hillard Brown, add Sonny Greer. SH

## Columbia Legacy 476719 2 (1994)

### Duke Ellington

### 16 Most requested Songs

### 03/2 DEMS 25/2

I also found for only 6.57 at the FNAC in Antwerp this CD. This release is mentioned in DEMS 94/4-6 under number CK 57901. Here are the details of 60:48 very familiar but high sound-quality recordings. Joe Farrier

1. It Don't Mean a Thing	2Feb32	1)
2. In a Sentimental Mood	30Apr35	1)
3. Solitude	12Sep34	2)
4. Caravan	14May37	2)
5. I Let a Song Go Out of My Heart -2	3Mar38	3)
6. Do Nothin' Till You Hear from Me	18Nov47	4)
7. Don't Get Around Much Anymore	20Nov47	4)
8. Sophisticated Lady	18Dec50	5)
9. I Got It Bad	7Jul56	6)
10. Perdido	3Apr58	7)
11. In a Mellow Tone	3Dec59	8)
12. Mood Indigo	9Sep57	9)
13. Prelude to a Kiss	10Oct57	10)
14. Satin Doll	19Feb59	11)
15. I'm Beginning To See the Light	31May60	12)
16. Take the "A" Train	28Jun60	12)

The liner-notes are not without errors.

It seems that the discographies have been consulted but that wrong sessions have been chosen.

Track 1 is without Lawrence Brown.

Track 2 gives the personnel of a wrong session, the one just before what would have been the right one. If you add Arthur Whetsel, Cootie Williams, Lawrence Brown, Joe Nanton, Juan Tizol, Barney Bigard, Otto Hardwick, Fred Guy and Sonny Greer and delete Wellman Braud you have the correct listing.

Track 3 is with Juan Tizol.

A preceding session was also wrongly consulted for track 4: 29Apr37. If you add again Arthur Whetsel, Cootie Williams, Lawrence Brown, Joe Nanton, Otto Hardwick, Fred Guy and this time Johnny Hodges you have the correct listing.

For track 5 the personnel given is the one for the session of 4Apr38 instead of the listing for 3Mar38.

Track 7: replace Duke Ellington with Billy Strayhorn.

Track 9 has the edited version of I Got It Bad (see DEMS 99/4-16/6).

Track 11: only Duke played the piano. There was no second piano.

Track 12 has the shortest version of the three recorded, in the New DESOR it is the third take as on Co CS-8053 and Co CK-44444.

Track 16 is not from 30Jun60 but from 28Jun60.

- 1) is also on Duke Ellington Reminiscing in Tempo
- 2) is also on The Essence of Duke Ellington
- 3) is also on Duke Ellington's Greatest Hits Volume Two
- 4) is also on Duke Ellington's Greatest Hits
- 5) is also on Masterpieces by Ellington
- 6) is also on DE & Buck Clayton All Stars - Newport '56
- 7) is also on The Cosmic Scene
- 8) is also on Blues in Orbit
- 9) is also on Ellington Indigos (on the CD not on the LP)
- 10) is also on Ellington Indigos (on the CD and on the LP)
- 11) is also on Ellington Jazz Party (on CD not on the LP)
- 12) is also on Piano in the Background. SH

## Properbox 58 (4 CD set)

### Johnny Hodges The Jeep Is Jumpin'

#### 03/2 DEMS 26/1

The Johnny Hodges saxophone sound was one of the landmarks of jazz, rich, full and singing, sometimes soft and sensuous and at other times brusque and sinewy, but it was always unmistakably his own. Here is an extensive survey of this master's oeuvre, leading his small-bands. 94 tracks are included within the 4 CD's and the time-scale covers 1937 through to 1952. The 44 page booklet tells the story. Steve Voce

Lance Travis supplied the details. DEMS

CD 1, Hodge Podge

- |         |    |         |                               |
|---------|----|---------|-------------------------------|
| 20May37 | 1. | 21186-1 | Foolin' Myself                |
|         | 2. | 21187-1 | A Sailboat in the Moonlight   |
|         | 3. | 21188-2 | You'll Never Go to Heaven     |
|         | 4. | 21189-1 | Peckin'                       |
| 19Jan38 | 5. | M727-2  | My Day                        |
|         | 6. | M728-1  | Silv'ry Moon and Golden Sands |

28Mar38	7.	M793-1	Jeep's Blues
	8.	M794-1	If You Were in My Place
	9.	M795-1	I Let a Song Go Out of My Heart
	10.	M796-2	Rendez-vous with Rhythm
22Jun38	11.	M852-2	You Walked Out of the Picture
	12.	M853-1	Pyramid
	13.	M854-1	Empty Ballroom Blues
	14.	M855-2	Lost in Meditation
1Aug38	15.	M872-2	A Blues Serenade
	16.	M873-1	Love in Swingtime
	17.	M874-1	Swinging in the Dell
	18.	M875-1	Jitterbug's Lullaby
24Aug38	19.	M887-1	Prelude to a Kiss
	20.	M888-1	There's Something About an Old Love
	21.	M889-1	Jeep Is Jumpin'
	22.	M890-1	Krum Elbow Blues
*20Dec38	23.	M950-2	I'm in Another World
	24.	M951-1	Hodge Podge
	25.	M952-1	Dancing on the Stars

\* Date wrongly given as 24Aug38

#### CD 2, Day Dream

**20Dec38	1.	M953-1	Wanderlust
27Feb39	2.	M974-1	Like a Ship in the Night
	3.	M975-1	Mississippi Dream Boat
	4.	M976-1	Swingin' on the Campus
	5.	M977-1	Dooji Wooji
21Mar39	6.	WM1001-1	Savoy Strut
	7.	WM1002-1	Rent Party blues
	8.	WM1004-1	Good Gal Blues
	9.	WM1005-1	Finesse
2Jun39	10.	WM1029-A	Home Town Blues
1Sep39	11.	WM1075-A	Dream Blues
14Oct39	12.	WM1096-A	Skunk Hollow Blues
	13.	WM1097-A	I Know What You Do
	14.	WM1098-A	Your Love Has Faded
	15.	WM1099-A	Tired Socks
2Nov40		053603-1	Day Dream
	16.	053604-2	Good Queen Bess
	17.	053605-1	That's the Blues, Old Man
	18.	053606-1	Junior Hop
3Jul41	19.	061346-1	Squaty Roo
	20.	061347-1	Passion Flower
	21.	061348-1	Things Ain't ....
	22.	061349-1	Goin' Out the Back Way
Autumn47	23.	134	You're Driving Me Crazy
Jun47	24.	M1013	Who Struck John?

\*\* Date wrongly given as 19Dec38

Day Dream is mentioned in the liner-notes on page 19, but it is not included on the CD.

#### CD 3, A Flower Is a Lovesome Thing

Jun47	1.	M1014	It Shouldn't Happen to a Dream
	2.	M1015	June's Jumpin'
	3.	M1016	Violet Blue
Jun47	4.	SR1009	A Flower Is a Lovesome Thing
	5.	SR1010	Frisky
	6.	SR1011	Longhorn Blues
	7.	SR1012	Far Away Blues

Autumn47	8.	M3032	Searsy's Blues
	9.	M3033	A Little Taste
	10.	M3034	Let the Zoomers Drool
	11.	M3035	Charlotte Russe
15Apr50	12.	V3054	Jump That's All
	13.	V3055	Last Leg Blues Part 1
	14.	V3056	Last Leg Blues Part 2
	15.	V3057	Nix It, Nix It
	16.	V3058	Time on My Hands
20Apr50		V3066	Run-About
		V3067	Wishing and Waiting
	17.	V3068	Get the Geet
	18.	V3069	That's Grand
	19.	V3070	Skip It
20Jun50	20.	V4015	Perdido
	21.	V4016	In the Shade of the Old Apple Tree
	22.	V4017	Mood Indigo

Run-About and Wishing and Waiting are mentioned in the liner-notes on page 27, but they are not included on the CD.

#### CD 4, Castle Rock

20Jun50	1.	V4018	Sweet Lorraine
	2.	V4019	Bean Bag Boogie
	3.	V4020	Hop, Skip and Jump
15Jan51	4.	C477-2	Rabbit's Blues
	5.	C478-3	Something To Pat Your Foot to
	6.	C479-1	Blue Fantasia
	7.	C480-2	My Reward
28Feb51	8.	511-7	Good Queen Bess
	9.	512-3	Jeep's Blues
	10.	513-3	Solitude
	11.	514-1	Jeep Is Jumpin'
3Mar51	12.	515-3	Castle Rock
	13.	516-5	Sophisticated Lady
	14.	517-3	Globe Trotter
	15.	518-2	A Gentle Breeze
13Jan52	16.	656-3	Sideways
	17.	657-7	A Pound of Blues
	18.	658-3	Wham
	19.	659-3	Who's Excited
17Jan52	20.	660-2	Sweeping the Blues Away
	21.	661-2	Day Dream
	22.	662-1	Standing Room Only
	23.	663-4	Below the Azores

## ... and His Mother Called Him Bill

### 03/2 DEMS 26/2

See DEMS 01/3-14/3

Could this be the best Ellington album of them all? I just picked up a new re-issue of " and His Mother Called Him Bill" on a RCA-Bluebird special reissue (even though I already have it in several issues).

Has any of the serious audiophiles compared it with the CD in the RCA 24CD set?

I picked up the single volume recently reissued, for sake of convenience, and the attractive package including Patricia Willard's notes (she does not disappoint). The sound is great, and the session, clearly, was one of the best. If you ever wondered how the band felt about Strayhorn, all you have to do is listen. Ken Steiner

## Storyville CD STCD 8324 The Duke in Munich - 14Nov58 03/2 DEMS 27/1

First announced "decades ago", the long awaited THE DUKE IN MUNICH CD has finally been released.

The total playing time is 66:30. The venue was Kongress-saal, Deutsches Museum, Munich.

A neat production, the sound is first class and the programming is just what is reported on page 195 in Ole J. Nielsen's JAZZ RECORDS.

Loek Hopstaken, a well-known member of Duke-Lym, writes the undated sleeve note. The booklet note gives a different title for track 24 compared to the info found on the tray-card. No "reissue producer" or "sound restoration by" are listed. Carl Hällström\

See DEMS 00/2-16/2, 01/1-17/1 and 01/3-16/4

The concert is also in the New DESOR p264 and in Timmer (4th edition) p179. The liner-notes are correct about track 24. The tray-card is wrong. Crescendo in Blue was played but not recorded. Only Diminuendo in Blue and the Wailing Interval are included on the CD. The sound is restored by Bjarne Busk. Here once again are the titles:

Take the "A" Train; Black and Tan Fantasy, Creole Love Call and The Mooche; Newport Up; Sophisticated Lady; Sonnet to Hank Cinq; What Else Can You Do With a Drum?; Do Nothin' Till You Hear from Me; Jeep's Blues; Duke introduced Billy Strayhorn; Take the "A" Train (theme); Hi Fi Fo Fum; Medley: Don't Get Around Much Anymore, Do Nothin' Till You Hear from Me, In a Sentimental Mood, Mood Indigo, I'm Beginning To See the Light, Sophisticated Lady, Caravan, I Got It Bad, Just Squeeze Me, It Don't Mean a Thing, Satin Doll, Solitude, I Let a Song Go Out of My Heart and Don't Get Around Much Anymore; Diminuendo in Blue and Wailing Interval.

SH

---

## Musica Jazz MJCD 1153 Paul Gonsalves The Happening 03/2 DEMS 27/2

The June edition of the Italian magazine "Musica Jazz" came out with a CD dedicated to Paul Gonsalves.

In the magazine is a long article about Paul, written by Aldo Gianolio.

The 70:30 minutes CD contains three previously unissued Duke Ellington selections! Luciano Massagli\*\*

1.	Coast to Coast	4330	9Jan50	Capitol 15852
2.	Tally-Ho	4317	21Nov49	Capitol 57839
3.*	Primping at the Prom		9Jun51	unissued
4.*	Take the "A" Train		2Jan51	Giants of Jazz 1018
5.*	The Happening	M4032	17Apr51	Mercer 1969
6.*	Just A-Sittin' and A-Rockin'		7Jun51	unissued
7.*	Jeep Is Jumpin'		22Mar52	Stardust 201
8.*	Cotton Tail		Mar52	Skata 502
9.*	Ting-a-Ling		29Apr52	Stardust 201
10.*	Warm Valley		26Nov52	unissued
11.*	Diminuendo and Crescendo in Blue		28Jul56	Queen Disc 044
12.	Edna	W3457	1946	Continental 6035
13.	Boston Bounce	W3458?	1946	Continental 6030
14.	Swingin' the Blues	D7-VB-886	20May47	Victor 20-2696



15. South	D7-VB-908	22May47	Victor 20-2346
16. Far Cry		14Sep48	Ozone 6
17. Robbins' Nest		25Sep48	Alto 702

The 9 Ellington tracks are marked with an asterisk. The second chorus of Duke's piano introduction to Cotton Tail (on track 8) was recorded thirteen months later for Capitol with the title Janet.

Here are some remarks about the non-Ellington tracks. Tracks 1 and 2 are by Dizzy Gillespie and his Orchestra. In the liner-notes, the Capitol release of Tally-Ho is given as 57797 instead of 57839 (found in Jepsen). Tracks 12 and 13 are by Sabby Lewis and his Orchestra. Track 14 is by Count Basie, his instrumentalists and rhythm. Tracks 15, 16 and 17 are by Count Basie and his Orchestra. SH

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

## Millenium (G) 204034 304 (2 CD set) Duke Ellington - The Millenium Collection 03/2 DEMS 27/3

I recently purchased this 2 CD set, issued in 2000. Is there anything that you can tell me concerning this set? Any information would be much appreciated. Lloyd Mair

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

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

CD 1

1. Take the "A" Train	15Feb41	
2. Jack the Bear	6Mar40	
3. Ko-Ko	6Mar40	-2
4. Morning Glory	6Mar40	
5. Conga Brava	15Mar40	
6. Concerto for Cootie	15Mar40	
7. Bojangles	28May40	
8. Never No Lament	4May40	
9. Blue Goose	28May40	
10. A Portrait of Bert Williams	28May40	
11. Harlem Air-Shaft	22Jul40	
13. All Too Soon	22Jul40	
14. Sepia Panorama	24Jul40	-1
15. My Greatest Mistake	24Jul40	
16. In a Mellow Tone	5Sep40	
17. Warm Valley	17oct40	-3
18. Across the Track Blues	28oct40	-1
19. Jumpin' Punkins	15Feb41	-2
20. John Hardy's Wife	15Feb41	

CD 2

1. Blue Serge	15Feb41	
2. Bakiff	5Jun41	
3. Are You Sticking?	5Jun41	-1
4. Just A-Sittin' and A-Rockin'	5Jun41	
5. Giddybug Gallop	5Jun41	
6. Jump for Joy	2Jul41	-1
7. Five O'Clock Drag	26Sep41	
8. Chelsea Bridge	2Dec41	-2
9. Raincheck	2Dec41	
10. C-Jam Blues	21Jan42	

11. Main Stem	26Jun42
12. Black and Tan Fantasy	11May45
13. Sophisticated Lady	14May45
14. Tonight I Shall Sleep	14May45
15. Rockabye River	9Jul46
16. Suddenly It Jumped	9Jul46
17. Beale Street Blues	26Aug46
18. Indiana	26Aug46
19. Blue Is the Night	26Aug46



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/2 August-November 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

Page 11. See suggested correction in DEMS 02/2-26.

On a 10May47 WNEW broadcast (DE4706), Robinson and Ellington both recalled their first session together, it sounds like Ellington's men on Ain't Misbehavin' and Doin' the New Low Down, and Ellington was associated with Irving Mills whose recording groups were sometimes called the Hotsy Totsy Gang. So why not accept this as genuine Ellington session? Steven Lasker\*\*

Pages 60 and 1403. Session 4201 - 21Jan42.

Moon Mist take -1 or take -2?

We do not agree with you about the take numbers. The Victor Sheet of 21 January 1942 states that take -1 was used for LPV 541. Moreover, on the 78 rpm HMV B 9292 we can read take -1. Subsequently all the records used the same take -1 with the exception of RCA FXM1 - 7301 which has a different take. Luciano Massagli Indeed. HMV B 9292 carries a small number 1. However, I would not trust these numbers. The 2Dec41 Raincheck, on Victor 27880-B carries in exactly the same position the number 2, but we all know that it is take -1. I discussed this matter with Steven Lasker and Steven wrote a highly interesting and informative article about this matter, which is too long for being included in this column. See page 5 of this Bulletin. SH\*\*

Page 91. Why is Art Tatum, being a guest on the 17Jan45 concert, not mentioned in a note? Lance Travis

The Esquire concert was one with many artists and we described the Ellington portion only. The case of the 5622 concert is different: this was an Ellington concert with the addition of some non-Ellington items. The same thing happened for the concerts Ella & Duke. Luciano Massagli

Page 151. Session 4728 - 10Nov47.

Air Conditioned Jungle on FDC 1023 is not the same as on VD 833. FDC is dubbed from Columbia 38165 (Co 38372-1). (See DEMS 93/3-4 and 03/2-24.) SH\*\*

Page 151. Session 4729 - 11Nov47. Progressive Gavotte on FDC 1023 is the same as VD 833. (See 03/1-27) SH The V Disc 833 Ellington Mood (Progressive Gavotte) is dubbed from Columbia 38237 (Co 38374-1). (Sears V Discs discography - page 269.) FDC 1023 has a different take. [See also page 24 of this Bulletin] Luciano Massagli

You are quite right. Sorry! SH

Page 153. Session 4735 - 24Dec47. Elaine Jones told us at the New York Ellington Conference on 13Aug93 that she played timpani in Dance No 1 of the Liberian Suite. When Patricia Willard asked her if she also played in the Columbia studio, her answer was "I only played at Carnegie Hall" SH

Page 247. Session 5804 - 4Feb58 and Correction-sheet 1007. Track 360 take -15 and not take -16 is issued on Franklin Mint FM 4002 as correctly claimed in the liner-notes of the soon to be re-released album "Blues in Orbit". See page 21 of this Bulletin. SH\*\*

Page 252. Session 5824 - 3Jul58 (Newport). I think that Keep Your Hand on the Plow (on Columbia C2K-53584), should be recognised as an Ellington item, between Come Sunday and Take the "A" Train. While acknowledging that he is not at the piano, you can almost see him standing there, encouraging his band. Lance Travis

Page 296. Session 6037 - 29Dec60.  
Should read: French Musicians; Lance Travis

Pages 411 and 412. Sessions 6564 and 6565 - 26Dec65.  
Should read: 1st concert (and) 2nd concert.  
This is consistent with sessions 6937 and 6938 - 27Sep69.  
Lance Travis

Page 470. Session 6736 - 6Mar67.  
Thank you very much for the cassette. We listened attentively to Little Purple Flower. It is indeed a fresh version. It could be from the 6736 session, but this is not certain and further investigations are needed. Luciano Massagli

Page 473. Session 6742 - 23Mar67. Should read:  
This is the score for an English play. Lance Travis

Page 755. Black Beauty, 6022b. The verse is indeed played by Ray Nance, but Lawrence Brown plays the chorus and coda. Martin Thach\*\*

Page 861. Emancipation Celebration, 45611.  
Description should read: Same as 4535h. SH\*\*

Page 1004. See suggested correction in DEMS 03/1-27. My copies of Gennett 3404 and Silverstone 5025 bear the title Lucky Number Blues; "Lucky Numbers Blues" was my error. Steven Lasker\*\*

Page 1024. Mood Indigo, 5007r.  
Your description credits Nelson Williams for playing in the trio in chorus 1° and 4°. I have my doubts. I have a picture, taken by Heinz Pieper during the Hamburg concert of 29May50, which shows Quentin Jackson, Harry Carney and Al Killian playing Mood Indigo (the only selection in this concert with these three instruments together for the microphone).  
I compared the trumpet-player on this picture with the one in the 6Mar50 short "Salute to Duke Ellington", who is clearly visible during Violet Blue, left of Kay Davis. Dieter Pruess  
Your picture will be mailed to Italy. Thanks!! DEMS\*\*

Page 1261. Theme V.I.P. Boogie. I see in the New DESOR always V.I.P. Boogie, but on all my records, it is V.I.P.'s Boogie. Where have you found your spelling? SH  
We use always the title copyrighted as it appears in MIMM and the additions published by Mercer in his book.  
Luciano Massagli

Page 1267. Theme Warm Valley.  
In Bulletin 00/2-19 I drew your attention to the different descriptions of versions 4018d, 4031a and 4031b, which I think are not correct.

In 00/3-25 Giovanni Volont, suggested that the different version might have been inverted on disc 9 of the RCA-Box.

In 01/2-30 Steven Lasker reported having checked and compared disc 9 with the corresponding "metal parts" and having found that there was no inversion, thus confirmed what I suggested earlier.

I feel it would be useful to show again the actual structures:

05sep40:

4018d

int4DE;1°16JH,8RS,8BAND&RS;2°(nc)8JH,8BAND,3°(nc)8JH.

17oct40:

4031a int4DE;1°16JH,8RS,8BAND;2°(nc)8BAND,16JH.

4031b int4DE;1°16JH,8RS,8BAND&RS;2°(nc)8JH,8BAND;3°(nc)8JH.

It is worth noticing that the above underlined 8BAND-passages are VERY different in 4018d and 4031b. Jean Portier

Pages 1321 and 1337.

On page 1321, you jump from 202 to 257 and on page 1337 from 256 to 281. Why? SH

These pages are not in numerical order because the printer made a mistake in pagination. Luciano Massagli

Page 1445. Mr Blanton's Death Certificate indicates that he was born in Chattanooga, TN on October 5, 1919 and that his mother was Mrs Gertrude Blanton well-known teacher and musician in Chattanooga. Martin Thach\*\*

Page 1458. It is Maria Ellington. You will find this is so in her bios as well as her daughter Natalie's bio. Natalie's middle name is "Maria," after her mother. I know Maria Ellington's name is often mistakenly written as "Marie Ellington." Jo Ann Sterling\*\*

Page 1472. In September 1989, Ellington authority Patricia Willard conducted an extensive oral history interview with Herb Jeffries, as a part of the Smithsonian Institution's oral history project. In the interview, Jeffries stated that he was born on September 24, 1913. His "real" name is Umberto Alesandro Valentino. His great grandfather, who was stationed in Ethiopia by the Italian government, married an Ethiopian. His (Jeffries') father was a Valentino, his mother, who was Irish, was named O'Dell. During his "Bronze Buckaroo" days (ca. 1937-1939), he was known as Herbert Jeffrey.

By the time he joined Duke in late 1939, he was Herb Jeffries. He is still going strong. [See DEMS 00/1-11/3; 00/2-19 & 00/3-6/2] Ben Pubols

Page 1470. Paul Horn was not only in the session of 10oct60, but also in the session of 4oct60. SH\*\*

Page 1502. Ben Webster's first stay in the band should read 26Jan40 - 8Aug43.

The date for Ben's debut with Ellington should read 26Jan40. Ben is not present on the live recordings from Southland Caf, Boston 8-12Jan40; he was still with Teddy Wilson until 18Jan40. I found the date of 26Jan40 in several publications. Ellington opened on 26Jan1940 at Roseland State Ballroom in Boston after some days taking a rest in NYC.

According to a note in "Down Beat", Ben Webster opened with his own quartet at "The Three Deuces" on 52nd Street in NYC on 10Aug43.

Ben was still present on the broadcast of 3Aug43 from the "Hurricane" on the title Three Cent Stomp.

According to a further note in "Down Beat" the Duke Ellington Orchestra performed for some time without a replacement for Ben Webster, and it further says that Ben had performed already for some time at "The Three Deuces" with his quartet before Elbert "Skippy" Williams joined Duke Ellington (on 14Aug43?) Heinz Baumeister

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). SH

Soon It's Gonna Rain take 5 was recorded on 4Sep69 and not on 3Sep as the liner-notes say. Stanley Dance, who described the recording sessions for Reader's Digest, wrote that the last take was recorded on 4Sep. Luciano Massagli

---

## Typing errors

### 03/2 DEMS 29/1

03/1-18, **1086**. 6oct47, Maybe I Should Change My Ways {on Classics is 2nd take, assigned -2 (and not -1)! ..} (See also DEMS 00/3-24, [Page 151](#).) SH

03/1-24/2. The date of recording of the Mapleshade CD by Harold Ashby is 29/30Dec98 not Dec68! [Error is made by me, SH]. It now seems likely that this was his last recording. Graham Colomb,\*\*

In DEMS 03/1-18 under number **985** it is said:

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

This is wrong. Only 2 selections, Emancipation Celebration and Let the Zoomers Drool, are from the ONS bc, which had a total of 10 selections; 6 are released on DETS 903.9007: Take the "A" Train; Fancy Dan; Walkin' With My Honey; Go Away Blues; Homesick, That's All and I'd Do It All Over Again. 2 Selections are still unissued. DEMS

---

## DESOR small corrections 5006

### 03/2 DEMS 29/2

#### Volume 1 (Corrections August 2003)

32 - Session 3716. Delete the take number -1 after 3716g. Add: 3716xa Harmony in Harlem unissued M650-1 Correction-sheet 1051. (03/2-14/1)

91 - Session 4504. DE4504m. The correct title is: Wish You Are Waitin' for Me. (03/1-27)

388 - Session 6506. Add: 6506xa Midriff La 17411 Correction-sheet 1051. (02/2-25/4)

#### Volume 2 (Corrections August 2003)

XXXIV - Delete: Circle Blues .. C-Jam Blues (03/1-27)

XXXVI - Jammin' and Jibin' instead of Jammin' and Jubin' (03/1-27)

738 - Azure

3811b:

3°12HC,4WJ-BB-JT&HC; instead of  
3°12HC,4WJ-BB-JT.

4021f:

int%,1DE instead of without int. (03/1-28)

759 - Bli-Blip

4121c:

3°BAND&JB; instead of

3°BAND.

4211a: Add: ,but JR instead of JB. (03/1-28)

772 - Bouncing Buoyancy

3917a:

11°ILB&BAND; instead of

11°ICW&BAND.; (03/1-28)

776 - C-Jam Blues. Other titles: delete Circle Blues. (03/1-27)

809 - Conga Brava

4034al:

pas6BAND instead of

pas6BAND,2DE

(03-1-28)

855 - Dusk on the Desert. The correct other title is: Jammin' and Jibin'. (03/1-3)

879 - Gone But Not Forgotton. Add: M.Lee, B.King.

894 - Hayfoot, Strawfoot, 4217b: Same as 4217a, but: int8RS&DE.; (03/1-28)

917 - I Hear a Rhapsody, 4101b:

3°(nc)16BW instead of

3°(nc)16BAND.

(03/1-28)

971 - Jump for Joy, 4116d: add, between 1° and 2°: pas4BAND. (03/1-28)

974 - Junior Hop, 4033e: at the end of the 3° chorus:

6JH,2BAND instead of

8JH.

(03/1-28)

1122 - She's Gone To Join the Songbirds in Heaven. Add: P.Granger.

1278 - The correct title is: Wish You Are Waitin' for Me. (03/1-27)

1282 - You Will Always Live in Our Memory. Add: J.Trent.

1440 - Ashby, Harold. Add: Mar 27, 1925 - June 13, 2003.

1450 - Carter, Benny. Add: Aug 8, 1907 - July 13, 2003.

1493 - Shaw, Arvell. Add: Sep 15, 1923 - Dec 6, 2002.

Correction-sheet 3003.

J21-A Lull at Dawn (4035g) instead of (4035f);

J22-A Lull at Dawn (4035h) instead of (4035g).

(02/2-17/4)

Correction-sheet 3016, BYG XY-2036. Add: NOTE -

Track B01: I Let & Don't Get as

Don't Get Around Much Anymore.

## **New DESOR correction-sheets 03/2DEMS 29/3**

### **Sessions**

1051 - 3716 NYC	20Sep37	03/2-14/1
6721 Manchester	10Feb67	02/3-10/1&2
6506 Paris	29Jan65	02/2-25/4

### **Small corrections**

5006 - Two pages with small corrections, assembled December 2002, from page 1170 until and including page 1502 (see 02/3-27); assembled April 2003, from page 58 until and including page 1480 (see 03/1-29&30) and assembled August 2003, from page 32 until and including page 1493 (see 03/2-29)