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DUKE ELLINGTON MUSIC SOCIETY

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Part 1. News & Features

Sad News

Aaron Bell

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"When I was with Duke I learned an awful lot. I had four degrees, but I always tell anyone that I learned more at the School of Ellington than at any of the other schools."

Aaron Bell was perhaps the least known of Duke Ellington's bass players, but he was certainly one of the best and with the band (1960-62) during one of Ellington's most productive periods. Thus Bell is heard at his most telling in Ellington's lengthy versions of "The Nutcracker" and "Peer Gynt" Suites. On the face of it Tchaikovsky's and Grieg's masterpieces might have been best left alone by a jazz orchestra, but Ellington and his collaborator Billy Strayhorn managed to rework the material in a way that was relevant, charming and respectful to both composers.

Bell was also the pivot for the first and only recording sessions that Ellington had with the tenor saxophone player Coleman Hawkins (Aug62) and the avant garde saxophonist John Coltrane (Sep62). The ease with which Ellington accommodated Coltrane showed that the maestro had nothing to learn from the new "free form" players of the time.

Bell's mother was a piano teacher and taught him to play. He switched to brass instruments while in high school and then, when studying at Xavier University in New Orleans, to double bass. He played with several bands in the city and gained his B A in music before eventually being called into the US Navy in 1942. Four years of playing in Navy bands culminated in his joining Andy Kirk's band in 1946.

He toured with Kirk for a year and left while the band was in New York to finish his education at New York University where he picked up his Master of Arts degree. He toured with Lucky Millinder's band for two years in the early Fifties until he was able to get a regular job in New York, playing in pianist Teddy Wilson's quartet with Buck Clayton at The Embers. He worked concurrently for several leaders, including the pianists Dorothy Donegan and Eddie Heywood. More significantly he toured for two years with the tenor player Lester "Prez" Young where the pianist was John Lewis.

"It was with Prez that I first got nerve enough to take a solo. He'd say 'Go ahead and take it, Professor'. He called

me that because he knew about my studies."

Offered more money, he joined Cab Calloway's band, but the band broke up six months later when Calloway took up his famed role as Sportin' Life on Broadway in "Porgy and Bess". Bell found work in the trios of Herman Chittison and Billy Taylor, and led his own trio, with which he recorded in 1955 and 1958. He backed Carmen McRae in 1959 and worked in the Broadway show "Compulsion".

When Ellington first approached him, Bell turned him down because he had a job with the singer Dick Haymes. But Ellington persisted and Bell joined Ellington in April 1960. With drummer Sam Woodyard, he formed one of the most effective rhythm sections that the band ever had.

With Ellington he appeared in the film *Duke Ellington and his Orchestra* (1962) and on leaving Ellington in *The Cool World* as a member of Dizzy Gillespie's band.

For the next ten years he worked in Broadway pit bands and began teaching at Essex College in Newark, New Jersey from 1970. He continued to work at the college until the early Nineties, becoming chairman of its performing arts department in 1977. He was appointed composer in residence at La Mama, an experimental theatre in New York from 1969 to 1972.

Never short of work, he came to Europe in 1978 with two ex-Ellington saxophone players, Norris Turney and Harold Ashby. The next year he came back to Europe in an Ellington alumni band led by trumpeter Cat Anderson.

Bell took up the piano again, and in later years played the instrument more often than the bass and also developed his composing activities. In 1983 he celebrated the anniversary of Ellington's birth (Ellington died in 1974) with a concert at St Peter's Lutheran Church in Manhattan. For this he assembled a 14 piece band to play his "Memorial Suite for Duke". He played in Europe again with Clark Terry's Spacemen in 1989.

Over the years Bell had recorded with Billie Holiday, Johnny Hodges, Jimmy Rushing and Lester Young, amongst many others.

Steve Voce

Samuel Aaron Bell, bassist, pianist, composer: born Muskogee, Oklahoma 24 April 1922; married (two daughters, three sons); died New York 28 July 2003.

This obituary by Steve Voce appeared in the Independent.

DEMS

Luther Henderson

03/3 DEMS 1

30 July 2003.

I just received the sad news that Luther Henderson passed away last night in New York.

Luther has waged a very valiant fight with cancer. He showed tremendous courage and fortitude during this past year. I will always remember him for his invaluable contributions to the Ellington and Strayhorn legacies and for his monumental musicianship in general. I also enjoyed knowing him as a person. He was a very kind and thoughtful individual.

Peace to his memory.

Alyce A. Claerbaut

Luther Henderson, a prolific arranger and conductor on Broadway whose deft touch in orchestrating jazz was prized by Duke Ellington, died on Tuesday (29Jul) at a hospice in Manhattan. He was 84 and lived in Manhattan.

The cause was cancer, said his wife, the theater director and actor Billie Allen.

Mr. Henderson worked on more than 50 Broadway musicals, including "Ain't Misbehavin'," "Do Re Mi," "Flower Drum Song," "Play On!" and the 1971 revival of "No, No, Nanette."

He worked with Richard Rodgers, Jule Styne, Lena Horne and Ellington among others.

For "Jelly's Last Jam," a hit in 1992 for which he received a Tony nomination, he also took songs and musical fragments by Jelly Roll Morton and rearranged them into new songs. Morton's "Salty Dog," for example, was transformed into "That's How You Jazz."

"Nobody knows how to classify me or the music when it comes to this musical," Mr. Henderson said in an interview with The New York Times in 1992. "I call myself a G.P., a general practitioner."

His skill was in transforming the rhythm and texture of jazz written for small ensembles into the much larger - but less flexible - Broadway pit orchestra.

The finesse and ease of his final product obscured the difficult cerebral work that went into it.

"The job lies in the deconstruction of the music to discover its basic anatomy," he said of his work on "Jelly's Last Jam," "and the subsequent reconstruction and re-development of the music to meet these demands, as well as to preserve the essence of the jazz from which it is sprung."

He also arranged the music of Fats Waller in "Ain't Misbehavin'," which opened in 1978 and ran for almost four years. But his closest association was with Ellington, who first hired him in 1946 to orchestrate "Beggar's Holiday," the only Ellington musical produced on Broadway.

Mr. Henderson worked with Ellington and Billy Strayhorn frequently in the 1940's and 50's as their works became longer, bigger and more complex.

"He dubbed me his classical arm," Mr. Henderson said of Ellington in a 2000 interview in The Times. "I had my Juilliard training. And he wanted me to legitimize him in this society we call classical musical. I didn't know that then. It's taken me 50 years to figure that out."

In 2000 he was honored at a Carnegie Hall concert with (his son-in-law) Sir Simon Rattle and the Orchestra of St. Luke's that featured his Ellington arrangements.

As an arranger, Mr. Henderson sometimes worked anonymously. After arranging music for one of Ellington's Carnegie Hall concerts, Mr. Henderson requested that his name be in the program.

"I wanted to be sure I got credit for what I'd done," he said. "And Duke, he said to me: 'Yes, oh yes. Of course.' But when I went down to Carnegie Hall before the concert to see if my name was in the program, it was not. I had to have inserts printed up: 'Symphonic orchestrations by Luther Henderson.' I didn't like him for that. Which was very hard for me. Because I loved the Duke."

Ben Sisario

This was an excerpt of the obituary, written by Ben Sisario for the New York Times in which it appeared on 1Aug03.

DEMS

Karl Emil Knudsen

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Karl Emil Knudsen passed away yesterday, Friday, September 5th. Death caused by a coronary thrombosis after only two weeks in hospital.

Karl Emil was the long time owner and producer of Storyville Records and the publishing company Jazz Media Aps. Throughout his career he owned several other record labels, and was heavily involved in jazz reissues.

Doug Pomeroy

Truly depressing news from Doug Pomeroy - the passing of Karl Knudsen in Copenhagen. Karl was the last remaining super-champion of traditional jazz in Europe.

It was he who released the latest great body of Ellingtonia, and let us not forget the enormous contributions of his Jazz Media Books.

Losing Karl and Henri Renaud in the same year is a bitter blow. Thank you, Karl, for a lifetime of good works.
George Avakian

I am stunned. I met with Mr. Knudsen only two months ago and we were talking about future projects. What a loss. He had some great things planned for Ellington listeners.

I thank "Papa" for the opportunity to write about my favorite subject - and for all the great recordings he made available for us.

Ken Steiner

Mr. Knudsen intervened when the Storyville CD "Duke in Munich" almost got shelved. He personally saw to it, early this year, that the CD was produced. He called me to make sure the liner notes were all in order and even though he had a hearing problem, he was patient enough to listen to my detailed corrections. And had them all done.

He leaves a treasure, and we should all be very grateful.

Loek Hopstaken

I knew Karl Emil Knudsen slightly while with the American Embassy in Copenhagen (1965-70). He was an amiable, efficient Danish businessman with a passionate interest in jazz. I fully agree that the scope of his contributions is irreplaceable.

Ernie Nagy

A discreet, but influential personality in Danish Jazz history has passed away, all too soon. Karl Emil Knudsen's major effort to document Danish jazz through his record and film label SONET/STORYVILLE cannot be appreciated too much. Some of the biggest names among the Jazz, Blues and Gospel artists were to be found in his catalog. He could come around as very edgy, and drive a hard bargain, but beneath all of this, he was a very kind and generous person. To share everything in his invaluable collection of records, movies, and books with fellow jazz lovers, was only one way to show his generosity. To me, it was like stepping into Aladdin's cave and it has given me many exciting and instructive musical experiences. I hope this collection will be treated in the best possible way.

Illness was unfortunately a severe part of his life, but his unfailing energy was always the winner in the end, until he had to give up. In jazz, one does not get rich on mammon, but in so many other ways, jazz enriched Karl Emil's life, the same way it has done for many others. Danish jazz has lost a cornerstone, and I will miss his friendship and our small conversations between the thousands of records in his collection.

Ole "Fessor" Lindgreen

For those who didn't have the pleasure of knowing him: Karl Emil Knudsen was a man who truly loved the music and dedicated his life to discovering, recording and disseminating it, first in sound, then also in sight. Later, he also became a publisher of discographies of the highest quality, and, after years of laborious organization, Bill Russell's epic "Oh, Mister Jelly." KEK, as he was fondly known, began as a collector and remained one at heart all his life. Nothing pleased him more than unearthing some hitherto unknown performance, on disc, tape or film, and then (unlike some of the collecting ilk) sharing his discovery with the public, but this always only after having found, more often than not through diligent digging, who had rights, and coming to terms with the owners. He did so even after everything in recorded music seemed to become fair game for anyone able to produce a CD, and paid good money (which he could ill afford) to issue legitimate, quality product even when bootleggers had already issued it in shoddy form. Karl Emil started as a lover of traditional jazz, and kept a place in his heart for that music. It was a great pleasure for him to be able to celebrate the 50th anniversary of his label with a bonanza survey of classic Danish Trad, larded with a soupcon of visitors, such as a still young Chris Barber.

But his musical horizon broadened with the years, and he became responsible for some great nuggets of Warne Marsh, Dexter, Monk and others who never came near a banjo or washboard. Typically, he was at the end embarked on a truly major Ellington project (the Treasury Broadcasts) and a marvellous series of Live Tatum material. And on his publishing schedule was a definitive discography of Louis Armstrong. In later years, he called himself Doctor in Jazz Archaeology—a just title. The future of his legacy is now in the hands of fate. Aside from jazz, Karl Emil loved football (what Americans call soccer), the main reason for his big-screen satellite TV. And as, alas, he lost his ability to properly listen to music, watching games (and finding jazz on film or video that he at least could see) became his great pleasure in life. He also loved modern art and was a connoisseur in particular of graphic arts and had a fine collection of prints and books. But not only books on art, and jazz, but also on Danish humor (not an inconsiderable subject, as Danes happily know), theatre, film and other things. But with all his interests, he was the most unpretentious and straightforward of men, as well as the most helpful.

Some of you will have experienced his generous hospitality at first hand, and I think that when he lost that great big beautiful apartment of his, due to a change of landlords, his biggest regret was that he could now only accommodate one guest at the time. I first met Karl Emil well before the advent of Jazzpar, and had already experienced his hospitality to me and my family (fortunately, my boys behaved well and didn't break or dislodge anything) before then, but for the past 15 years in a row, no annual visit to Denmark was spent without at least a few days as Karl Emil's guest. No matter how bad he might be feeling, and in later years his energy, while still greater than that of most people half his age, was running down, he would insist on driving me to the airport. We were almost exactly the same age, and for next year, which may be the final Jazzpar, I had planned to take him to one of the best restaurants in Copenhagen to pre-celebrate our upcoming 75th, in spite of what I knew would have been his protestations. Now I will have to drink a solitary skaal to one of the kindest and most decent men I've had the good fortune to know. Dear Doctor in Jazz Archaeology, we will cherish the treasures you've left us and think of you when we do.

Dan Morgenstern

Farewell Good Friend

I first met Karl-Emil some thirty-five years ago in a jazz record shop in Manhattan. We became very good friends and over the years he was a house guest at my homes on Long Island, Florida, and most recently in the Berkshires of Massachusetts. I would help him plan his visits to the States, picking him up at airports and driving with him to IAJRC conventions and Ellington conferences. One of the highlights of our visit to Europe in 1997 was a trip to Denmark. Karl picked up my wife Barbara and myself at the Copenhagen railroad station and took us to his home. We spent the next three days enjoying the beauty of Denmark, visiting the Storyville studios, looking at Karl's fantastic collection of records, books and films, and spending a few late nights in his apartment watching TV and videos.

On one of his Florida visits he arrived Thanksgiving Day on crutches. We got him home for a fine turkey dinner. I remember that at the New Jersey record bash, Karl stayed in his hotel room to watch the games of the World Soccer Cup. We drove him to Pittsburgh from North Adams to attend an Ellington conference. Another time at an IAJRC convention in New Orleans I went with him to visit his good friend Bill Russell who was close to death. On the way back to our hotel Karl could not hold back the tears. Among the happiest moments with him were the ones we spent in my basement in Plainview and the hours on my Florida porch room just conversing and listening to good music.

Saying goodbye is very hard. It is, even now, hard for me to realize that he is gone. I hope that somewhere in the eternity of this universe he is now relaxed and enjoying good music. God rest your soul good friend.

Jerry Valburn

Some Footnotes

Karl Emil was born in the town of Dianalund Zealand in Denmark on 16Jun29. His first record release was in the 1950's on the Memory label by Chris Barber and the Ramblers. His many wonderful labels include Collector's Classics, Jazz Unlimited, Jubilee, Nostalgia Arts and Storyville. His video and publishing wing, Jazzmedia has released approximately 50 books and 90 videos.

The DVD section has now been sold to Salut Audio & Video and they will be releasing the DVDs.

Jerry Valburn

Ron Collier and Sammy Davis

03/3 DEMS 3/1

The November Newsletter of the Toronto Chapter of the Duke Ellington Society reported the death of Ron Collier. He died from liver cancer in Toronto General Hospital on 23oct03. He was 73 years old.

Those who have met Ron and enjoyed his presentations at Ellington Conferences will be saddened by this news. Ron was a very important collaborator of Ellington during the last years of Duke's life. He was a paying member of DEMS and he was very helpful if I needed his knowledge to answer specific questions. I will cherish his friendly letters and I will miss him.

On 18Sep03 I lost another dear friend from Toronto: Sammy Davis. He was a regular visitor of Ellington Conferences and an inspiration for his friends. He was a very dedicated member of the Toronto Chapter and it is good to know that a scholarship to Humber College will be presented in Sammy's memory. The same Humber College where Ron Collier taught for 22 years.
Sjef Hoefsmit

Aaron Bridgers

03/3 DEMS 3/2

Aaron died on Monday, the 3rd of November in a hospital in Villiers Le Bel, near Paris. He was born 10Jan18, so he was 85 years old.

Aaron was an intimate friend of Billy Strayhorn. He took lessons from Teddy Wilson, and was very fond of his friend Art Tatum. Nobody could play the Strayhorn compositions like him even if he was not what we call a swinging pianist.

When he went to New York at the end of the thirties he was living in the building where Benny Carter and some of the Basie musicians were living. He told me that the 'boy next door' was Herschel Evans and he became good friend with him.

Aaron lived in Paris since 1948, and played in a lot of clubs and hotels as cocktail pianist. He was shy and didn't like to play concerts. His hands were tall, he could easily play 12ths. In the seventies there were a lot of piano players who came to hear him after hours. He played for us the Ellington and Strayhorn tunes with beautiful changes.

Always very friendly and generous with young musicians, he had no ego and was really modest. His human qualities were exceptional.

He wrote his 'memoires' in French and he named it "Piano in the Background : mémoires d'un pianiste de bar", but no publisher wanted it, even with the foreword he had from Duke Ellington, written in 1973, and ending with these words: "Qu'est-ce que je pense d'Aaron Bridgers? Ah! on ne trouverait nul part dans le monde quelqu'un qui sache apprécier mieux que moi les qualités d'Aaron! son talent a beaucoup de facettes et il sait créer un son de piano merveilleux! il est impeccable."

Aaron gave me a copy of his 'memoires' that I keep preciously on the shelf where all my books about Ellington are. I put it just in between "Music Is Dy Eistress" and the Hajdu biography of Billy Strayhorn ; a perfect place between these 'Beautiful People'.

Philippe Baudoin from Paris

From Aaron's death notice: "Aaron expressed the fact that he wanted neither flowers nor tears."

Klaus Götting

Aaron played in the picture "Paris Blues" (1960/61) and he participated in the piano-session for Billy Strayhorn on 10Mar67, (see DEMS 03/1-10/3 and the presentation by Alexandre Rado in Blue Light 3/3p13)

DEMS

Important News

03/3 DEMS 4/1

This is the last of a series of 101 printed DEMS Bulletins. But this is not the end of DEMS! Starting next year the Bulletins will be published exclusively on the web-site of Peter MacHare: <<http://www.depanorama.net/dems>>

If you go there now you will find the Bulletins 01/3, 02/1, 02/2, 02/3, 03/1, 03/2 and probably this Bulletin: 03/3. If you go there after 1Apr04 you will find 04/1.

Many DEMS members have expressed their displeasure about the end of DEMS, but that is not what is going to happen. The most important difference will be that you will have to go to Peter MacHare's web-site in order to download the Bulletin into your computer. If you are not able to do this and you want to have a copy of the next Bulletin, please let me know. I will make sure that you receive a copy printed on paper. Another difference is the fact that from now on membership will be free, which was the big dream of Benny Aasland, who was very reluctant to accept money for what he did. This free membership has one disadvantage: it will be impossible to continue releasing Azure cassettes without violating the arrangements DEMS made with the copyright holders of Duke's recorded music. The last cassette (CA-31, see p11) can be ordered by the 2003 membership. All the previously released Azure cassettes also remain available to 2003 members. The price per cassette will be € 10.- or \$ 10.- to be sent by mail to DEMS in Belgium. These prices include mailing expenses. If as an old member you want to have a list of all the 31 DEMS cassettes, please let me know. I can email it to you or send you a print.

Sending out Correction-sheets for the New DESOR discography will continue. All expenses should be sent directly to DEMS in Belgium by normal mail. Money will no longer be collected by the group of DEMS members who have done so for many years, for which we are most grateful. The number of transactions and the size of the sums involved make it possible to switch to this, the easiest system of all.

There is a further great additional advantage of the new situation. It seems to me that only a few DEMS members are interested in every subject in the DEMS Bulletin. In future you can download only what you want. You can print it and save it or you can keep it in your computer, which makes it easy with most word-processors to search for a particular subject. With this in mind, Peter has already split the Bulletins into subject specific chapters.

In the past I have included many articles from Duke-LYM in the Bulletin. I figured that these articles would be of interest to members who do not have access to Internet. But since so many members now do have access, you will not see so many Duke-LYM messages in the Bulletin from now on. If someone has adopted a DEMS member for sending him a copy of the Bulletins, he could also keep his friend updated in as far as there are interesting messages on the Duke-LYM list. Especially if one knows what one's client is looking for.

If you are not a member of the Duke-LYM list but would like to become one, you should send a message to <Majordomo@concordia.ca>. To receive list mail at the address from which you're sending your mail, simply say "subscribe" followed by the list's name: "duke-lym". If you have problems, I will be happy to help you. Since Peter began publishing the Bulletins on his web-site, there have been several requests for DEMS membership. I have not put the names of these new members on the mailing list for sending them the printed Bulletins. The interest shown by these new members gives me the feeling that we have made a wise decision because the publication of the Bulletins on Peter's web-site will enlarge the circle of Ellington collectors who want to share their questions and answers with other Ellington aficionados. The future of DEMS looks just fine, and very secure.

Sjef Hoefsmit

Bad News

03/3 DEMS 4/2

Dear Sjef,

The producer of Masters of Jazz, Next Music, still exists. The original company, Media 7, was sold a few years ago. They changed the name, and several times of manager, but they continue their activity... except for the Masters of Jazz series in which they are less and less interested. So, it has considerably slowed down since 2000 and, at the moment, we don't know if they will ever issue more CDs.

None is planned, though.

Sorry for the bad news, it is a big disappointment for the MOJ team too...

Thanks for your message and all the best to you too.

Isabelle Marquis

This is indeed bad news. I belong to a group of collectors who have concentrated on the Masters of Jazz CDs, because of the high quality of the documentation and the inclusion of all the alternate takes. It is good that Neatwork is releasing many of the alternate takes that are missing on the Classics series, but still we will miss the Masters of Jazz CDs!

SH

I too am saddened by this news, as I too preferred to collect my early Ellington together on CD using this series. It does seem to me that this series was the most recent of several attempts to produce an integral compilation of Ellington's recordings. If in a few years' time some brave soul decides to try to do this yet again, I do hope that a decision will be taken to skip the 1920s, which are now very well covered, and to concentrate on pulling the 1930s material together in an organised, well-transferred, and fully documented way (ie more satisfactorily than the Classics + Neatwork series do, taken together — not that I'm knocking them). Re-issue of the 1930s material has been, with the honourable exception of Henri Renaud's series of double LPs on CBS(France), so patchy over the years, and it shouldn't be all that big a task to pull it all together, certainly down to 1937.

Roger Boyes

Silly errors

03/3 DEMS 4/3

Just when I was waiting in line to deliver the 03/2 Bulletins at the Post Office, I suddenly realised that I had forgotten to put the little identification-numbers at the top of each article. I tried hard to have for once a Bulletin without any errors, but alas!

You know how it works. Maybe you would like to put the numbers next to the headings of the articles yourself.

It is useful to know that there are two numbers on page 7;

4 numbers on page 13; 3 on page 18; 4 on page 21 and 4 on page 22. The other pages shouldn't give you any problem.

Sorry!

Another silly error was made on 03/2-20/2.

The contribution about *Tiger Rag* did not come from Claude Bolling, but from Claude Carrière.

My apologies to both Claude's!

In the web-edition of the 03/2 Bulletin, the error is corrected.

Sjef Hoefsmit

Stockholm 2004

03/3 DEMS 4/4

The printed DEMS Bulletin showed on this place a short message about the next Ellington Conference in Stockholm. In the meantime details of the programme were published in the Bulletin of the Duke Ellington Society of Sweden (Number 4, December 2003). We decided to give you the most important information in this web-edition of DEMS Bulletin. If you are interested, you should contact Göran Wallén and ask him for a registration form at his address: Skogstropsvägen 39, SE-191 39 Sollentuna, Sweden or by email: goran.wall@ellingtonsweden.com. For further information look at the homepage: ellingtonsweden.com. The registration form contains all information about costs, hotels, addresses etc.

Except where noted, the proceedings will take place at NALÉN, Regeringsgatan 74.

Wednesday May 12 at Sergel Plaza Hotel, Brunkebergs Torg 9.

18:00 Registration; 19:00 Get-together Party

Thursday May 13

9:15 Opening, Göran Wallén and Charles Stewart

9:30 Jan Bruér: Ellington in Swedish

10:00 Frank Büchmann Møller: Unpublished recordings from Ben Webster with a.o. Jimmie Blanton and Ray

Nance

11:15 Lars Westin: Rolf Ericson - The Swedish Ellingtonian

13:30 Speaker not yet confirmed

15:00 Annie Kuebler: Harlem Love Song; the relationship between Duke Ellington and James P. Johnson

16:00 Scott Schwartz: Ellington's IRS Blues

Evening programme to be decided later.

Friday May 14

9:30 Brian Priestley: "That's what he says" - Charles Mingus as a member of the Ellington School

11:00 John Edward Hasse: Ellington, Strayhorn and the standard repertory of Jazz

13:30 Andrew Homzy: Form, structure and place in Duke Ellington's Togo Brava

15:00 Claire Gordon: Ellington behind the scenes

15:45 Patricia Willard: Louie Bellson, Billy Strayhorn and Duke Ellington - their reciprocal impact

16:45 Panel discussion, Alice Babs and Nils Lindberg - Working with the Duke

19:30 Alice Babs Celebration, Evening concert

Saturday May 15

9:30 Janna T. Steed: Taking the Duke to Church; performing Ellington's music in worship

11:00 George Avakian: The LP that was never made - Louis Armstrong, guest artist with the Duke Ellington Orchestra

13:30 Steven Lasker: New discoveries - an assortment of unreleased Ellington recordings from the 1930s and 40s plus selected factual surprises

15:00 Bjarne Busk: The eternal Ellington Stockpile

16:00 Panel discussion, George Avakian and Patricia Willard; chair: Lars Westin

19:00 Banquet dinner in Nalen's "Stora Salen"

Sunday May 16

14:00 Depending on demand, an extra concert may take place featuring Alice Babs; Nils Lindbergs Third Saxes Galore and probably Arne Domnérus and Kjell Öhman

A [Blue] Rose by any other Name ...**03/3 DEMS 5**

1. Sjef Hoefsmit, having observed that the New DESOR team shows *V.I.P. Boogie*—contrary to all his records of the title which show *V.I.P.'s Boogie*—accordingly inquired where they found their spelling, to which Luciano Massagli replied (DEMS 03/2, 28/p1261) "we use always the title copyrighted as it appears in MIMM and the additions published in Mercer's book."

2. It is thus evident that Messrs. Massagli and Volonté believe that the list of Ellington's compositions found in MIMM (pages 493-522), supplemented by the additions in Mercer's book (pages 222-223), provide an accurate record of copyright data; such is often *not* the case, despite the seemingly authoritative claim on page 493 of MIMM that "Duke Ellington's titles are listed here in their order of copyright."

3. I, too, once believed this last statement accurate. I learned otherwise a few years ago, soon after finding a 19-page document at the Institute of Jazz Studies at Rutgers titled "Record of the Works of Ellington, Edward Kennedy (Duke)." It was apparently typed up in 1965 and updated periodically thereafter by staff at ASCAP, the American Society of Composers, Authors and Publishers, the performance rights society to which Ellington was elected a member in 1935.

4. A side-by-side comparison of ASCAP's list with the one split between MIMM and Mercer's book quickly establishes that ASCAP's is the parent document. The same sequence of title of composition; year; composer(s); author(s) is shown in every case. (The second column of ASCAP's list is headed with the word 'year'; not year of

creation, publication, or copyright, just 'year'.)

MIMM's list ends in mid-1973, when the book was published; ASCAP's extends to 1976.

The following compositions, all shown as by Duke Ellington alone and dated to 1973, are found in ASCAP's list but not in MIMM:

Amour; Amour (Part II) a.k.a. Too Kee;
Oncos; U.F.F.X. #1; Loco; Song; Arpz; One More Time;
Occi; Tang; Tina; Madi; Wood; Blem; Klop; Bind;
Tego a.k.a. Naturellement Part I;
Mris a.k.a. Soul Soothing Beach;
Soul Flet a.k.a. Soul Flute (Flute Ame).

Compositions registered with ASCAP in 1976:

Brown Penny (composer: DE/author: John La Touche);
I Could Get a Man (DE/T.Hee & Phil Cottrell);
New World a'Comin' (DE; arr: Luther Henderson);
I Like the Sunrise (DE/DE);
The Greatest There Is (DE/DE);
Sultry Serenade (DE/Tyree Glenn);
Fragmented Suite for Piano and Bass (DE & Ray Brown).

5. Not everything was copied: In the course of transferring ASCAP's list to MIMM, the contents of page eight of ASCAP's list was mistakenly omitted. This data ultimately appeared in Mercer's book. The far right-hand column of ASCAP's list, which identifies the publishing companies that controlled the songs in 1965 (and thereafter), was omitted. Other changes were made: While titles through mid-1965 are typed entirely in capital letters in ASCAP's list, the listing in MIMM and Mercer's book uses a combination of upper and lower case letters. Where ASCAP's list shows "Whetsel" (likewise the copyright registration and sheet music for *Misty Mornin'*), MIMM (p494) shows "Whetsol."

6. Due to an apparent typographical error, seven titles dated as from 1940 in ASCAP's list appear in MIMM (p500) dated to 1939.

ASCAP's list shows *The Myster Song*; this is corrected to *The Mystery Song* in MIMM.

Rockin' in Rhythm appears incorrectly as *Rockin' Rhythm* both in ASCAP's list and in MIMM; this is corrected in the New DESOR.

Jitterbug's Holiday, which appears both in ASCAP's list and in MIMM dated to 1938, is a title otherwise unknown to me. As *Jitterbug's Lullaby* (recorded in 1938 and credited to the same trio of writers, Ellington, Mills and Hodges) appears neither in ASCAP's list nor in MIMM, one may infer that *Jitterbug's Holiday* is likely a corruption of *Jitterbug's Lullaby*. Neither title was copyrighted in 1938.

7. The U.S. Government Printing Office published official "Catalog[s] of Copyright Entries," at first monthly, and then semi-annually, during Ellington's lifetime; a near-complete set of these, held at the downtown Los Angeles Public Library, furnishes sufficient copyright data to allow a preliminary comparison against what is found on original issue record labels, sheet music, ASCAP's list, MIMM and the New DESOR.

8. A definitive comparison must await research at the Library of Congress in Washington D.C., where the primary source copyright application cards are on file (on the fourth floor of the Madison Building). An application card is one of three components of a musical work's copyright submission, the others being the "deposit" (for an unpublished work, a music manuscript; for a published work, two copies of the published music was usual) and the statutory fee for registration and certificate (which, in the 1920s, was a dollar). The titles shown in the official catalogs aren't quoted exactly as found on the application cards, but were subjected to an editorial process whereby only the first letter in each title appeared as a capital, all others being lowercased; parentheses were invariably omitted, a comma sometimes inserted just before the spot where the first ("open") parenthesis had been; moreover, typographical errors were occasionally introduced. A definitive study would therefore cite titles as given on the actual application cards, and also include Ellington's post-1942 compositions, which are all but ignored in this exploratory study.

9. A procedural note: Titles quoted herein are capitalized according to guidelines for capitalizing titles of works (songs, books, magazines, poems, parts, chapters, articles, etc.) published in "The Chicago Manual of Style" (13th edition, 1982, pages 222-223):
 "Capitalize the first and last words, and all nouns, pronouns, adjectives, verbs, adverbs, and subordinate conjunctions.
 Lowercase articles (*the, a, an*), coordinate conjunctions (*and, or, for, nor*) and prepositions, regardless of length, unless they are the first or last words of the title or subtitle.
 Lowercase the *to* in infinitives...
 No word in a quoted title should ever be set in full capitals, regardless of how it appears on the title page of the book itself...
 How to capitalize hyphenated compounds in titles is often a question. A rule of thumb that usually proves satisfactory is
 (1) always capitalize the first element and
 (2) capitalize the second element if it is a noun or proper adjective or if it has equal force with the first element: Twentieth-Century Literature; Non-Christian; RiskTaker; City-State.
 Do not capitalize the second element if
 (a) it is a participle modifying the first element or
 (b) both elements constitute a single word: English-speaking People; Medium-sized Library; E-flat Minor; Re-establish; Self-sustaining Reaction..."
10. As mentioned, comparing titles as found on published copyright entries, original release record labels, sheet music, ASCAP's list, MIMM and the New DESOR reveals many variations. As to the obvious question of which is correct, the title by which a song is copyrighted can be considered legally correct, but those who catalog Ellington's music by title aren't constrained by the letter of the law so are free to consider evidence other than copyright data.
11. Seemingly authoritative sources frequently disagree.
 The list compiled by ASCAP and published in MIMM and Mercer's book (collectively referred to below as A/E) provides a peculiarly distorted version of the actual copyright data.
12. A/E always lists Ellington's name before that of any of his co-composer(s); that sequence sometimes differs in the copyright entries.
13. The sequence of titles A/E shows within any given year doesn't correspond to the actual chronology of copyright entries.
14. Many titles in A/E's list weren't copyrighted in the years shown—if ever. Titles I was unable to trace in the respective "Catalog[s] of Copyright Entries" for the various years quoted by A/E (or in any other years) include: *Bouncing Buoyancy; Big House Blues; Slippery Horn; Jungle Nights in Harlem; Krum Elbow Blues; Braggin' in Brass; Grateful to You; Lady in Doubt; Lady Macbeth; Tootin' Through the Roof; Weely; The Blues; Love in My Heart; Junior Hop; Charlie the Chulo; My Sunday Gal; Honchi Conch; Slow Tune; Doghouse Blues; Just a-Sittin' and a-Rockin'; I'm Satisfied; Swing Low; Lightnin'; Swee' Pea; Luna de Cuba; Bessie—Whoa Babe; Flame Indigo; Give Me an Old-Fashioned Waltz; Sh, He's on the Beat; Sharp Easter; The Giddybug Gallop; "Fat Stuff" Serenade; The Back Room Romp (A Contrapuntal Stomp); San Juan Hill; I'll Come Back for More; Good Gal Blues; Bundle of Blues; Crescendo in Blue; Diminuendo in Blue; Little Posey; Tea and Trumpets; Blue Ramble; Cotton Club Stomp; Shout 'em Aunt Tillie; Creole Rhapsody; Indigo Echoes; Tough Truckin'; I Don't Know Why I Love You So; T.T. on Toast; Lazy Rhapsody; Blue Mood; Down Home Stomp; Fast and Furious; Jolly Wog; Lot o'Fingers; A Night in Harlem; Oklahoma Stomp; Slow Motion; Sponge Cake and Spinach; Swanee Lullaby; Sweet Dreams of Love; Who Is She; Who Said "It's Tight Like That"; Rude Interlude; It's Glory; Finesse.*
15. A/E's list sometimes cites years of origin at variance with the actual years of creation, publication or initial copyright entry. Some examples:
Soda Fountain Rag was created circa 1914; A/E dates it to 1958, yet it wasn't copyrighted until 12Feb73.

Baby When You Ain't There was first recorded and released in 1932; A/E dates it to 1941, yet it wasn't copyrighted until 18Feb66.

The Flaming Sword was first recorded and released in 1940, the year shown in A/E, but not copyrighted until 4Dec62.

Satin Doll was created, first recorded and released in 1953, the year shown in A/E, but wasn't entered for copyright until 4Nov58.

Your Love Has Faded, an original by Strayhorn that his Pittsburgh jazz trio "The Mad Hatters" played in 1937 (cf. Hajdu, "Lush Life," p37), is dated to 1939 in A/E (year of its first two recordings 1939) was first released 30Aug40 (on Columbia 35640, which credits Ellington alone) and again on 20Dec40 (on OKeh 5940, which also credits Ellington alone), yet the earliest copyright entry I found for the song is dated 2Jun60 (words and music credited to Duke Ellington alone). (Sheet music for the song appears in the 1999 folio "Duke Ellington: The 100th Anniversary Collection"; Ellington and Strayhorn are credited as co-composers; the copyright line shows a 1932 copyright renewed in 1960 and the publisher as EMI Robbins Catalog, Inc.; A/E and the New DESOR credit both Ellington and Strayhorn as composers; the New DESOR contends [p917] that "the theme is partially based on *Rent Party Blues*," which I don't hear.)

Rainy Nights was recorded and released in 1924; the label of Blu-Disc T1002 shows the composers as "Trent-Donaldson-Lopez"; all other master-pressed issues I've examined show the composers as "Trent-Donaldson"; the piece was first copyrighted on 8Dec72 ("music Duke Ellington, copyright Tempo Music, Inc."); A/E gives the year as 1973, and names Ellington as composer and author, the claim odd given the earlier credits to others, and the close melodic similarity between *Rainy Nights* and *Naughty Man* (credited to Dixon and Redman), which was recorded by Fletcher Henderson for three different companies during the month of Nov24, the same month "The Washingtonians" recorded *Rainy Nights*; attributing Ellington as *Rainy Nights*' author (or lyricist) is odd in that no author to the song was noted in the 1972 catalog of copyright entries, while the record is instrumental; no other recorded versions of the title are known to me. (Reports that Broadway 11437 bears the alternate title "Rainy Days" are evidently in error—the label of this issue, reproduced on the back cover of Valburn's Directory, shows the title as *Rainy Nights*, as does the label of every other 78 r.p.m. issue I've ever seen of this title.)

16. At least one original copyright isn't shown by ASCAP or MIMM: *Rhapsody Jr.* was first copyrighted 21oct26, not in 1935, the year of its sheet music publication (and second copyright, on 30Jul35).

17. On occasion, songs were copyrighted twice under slightly variant titles.

We are familiar with the title *Five O'Clock Drag* from record labels, sheet music and MIMM, and the stock arrangement (by Will Hudson) was copyrighted under that title on 22Jun42—but the original 23Apr42 "unpublished work" copyright entry shows 5 *O'Clock Drag*.

As for *Do Nothin'*, the work appears as *Do Nothin' 'til You Hear from Me* on the original 14Apr43 "unpublished work" copyright entry rather than the more familiar *Do Nothin' till You Hear From Me*, which is seen on the song's 18Jun43 "published work" copyright entry, the sheet music, record labels, etc.

18. Some melodies were copyrighted and published as sheet music under entirely variant titles, composer's credits unchanged; a partial list includes:

Zonky Blues (date of copyright 18Feb30) was retitled as *Jazz Lips* (20May30 copyright entry; Victor V-38129 released 20Jun30);

Sauce for the Goose (16Jul37 copyright entry) and

Ev'ah Day (21Jul37 copyright entry) were respectively retitled *Jazz a la Carte* and *Demi-Tasse* upon their 1oct37 release on either side of Variety VA 655; a separate sheet music edition was published for each title. Copyright entries under these latter titles are dated 5Nov37.

On Becoming a Square (a.k.a. *Altitude*) was first published in 1943 in the folio "Duke Ellington Piano Method for Blues"; the same melody, retitled *Main Stem*, was released 28Jan44 on Victor 20-1556 and entered for copyright on 3Aug44 in an arrangement, with orchestra parts, by Will Hudson.

19. Titles as shown on record labels aren't necessarily definitive. Some familiar examples:

Vocalion 1086, released 16Jun27, shows *New Orleans Low-Down*, whereas the 23Jun27 copyright entry shows *New Orleans Low Down* (as does the sheet music, A/E and the New DESOR).

Victor V-38053, released 21Jun29, shows *The Dicty Glide*, whereas the 16May29 copyright entry shows *Dicty Glide* (also the sheet music, A/E and the New DESOR).

OKeh 8760, released 10Feb30, shows *Lazy Duke*, whereas the 18Feb30 copyright entry shows *The Lazy Duke* (also the sheet music, A/E and the New DESOR).

Victor V-38115, released 21Mar30, shows *Breakfast Dance*, whereas the 21Apr30 copyright entry shows *The Breakfast Dance* (also the sheet music, A/E and the New DESOR).

Brunswick 6527, released 14Mar33, shows *Drop Me off at Harlem*, whereas the 5Dec33 copyright entry shows *Drop Me off in Harlem* (also the sheet music, A/E and the New DESOR).

Victor 24431, released 1Nov33, shows *Dallas Doings*, whereas the 16Jan34 copyright entry shows *Dallas Doin's* (also the sheet music, A/E and the New DESOR).

Brunswick m8029, released 18Dec37, shows *Dusk in the Desert*, whereas the 16May38 copyright entry shows *Dusk on the Desert* (also A/E and the New DESOR).

Brunswick m8186, released 28Jul38, shows *A Gypsy without a Song*, whereas the 28oct38 copyright entry shows *Gypsy without a Song* (also the sheet music, A/E and the New DESOR).

Vocalion v4386, released 29Sep38, shows *The Jeep Is Jumpin'*, whereas the 12Dec38 copyright entry shows *Jeep Is Jumpin'* (also A/E and the New DESOR).

Vocalion v4574, released 12Jan39, shows *The Boys from Harlem*, whereas the 15Jul39 copyright entry shows *Boys from Harlem* (also A/E and the New DESOR).

Brunswick m8365, released 4May39, shows *(I Want) Something to Live For*, whereas the 3Nov39 copyright entry shows *Something to Live For* (also A/E and the New DESOR).

Victor 26788, released 20Sep40, shows *In a Mellotone*; the 20Jul40 copyright entry shows *In a Mellow Tone* (also the sheet music, A/E and the New DESOR).

Early pressings of Victor 27587, released 12Sep41, show *Just a-Settin' and a-Rockin'*; the title was ordered changed to *Just a-Sittin' and a-Rockin'* on labels printed after "2/19" (19Feb42?); no copyright for this song was registered in the 1940s; I have not seen sheet music for it; A/E and the New DESOR all show *a-Sittin'*, and this is what Ray Nance sings.

20. Note that reissues tend to restate the title exactly as it appeared on its initial release—despite indications to the contrary such as those cited in the last paragraph.

21. (Old news in passing: Some songs were released on records under variant titles. Examples include *East St. Louis Toodle-o/Harlem Twist*; *Harlem River Quiver/Brown Berries*; *Mood Indigo/Dreamy Blues*; *Swanee Rhapsody/Lazy Rhapsody*; *Lot o'Fingers/Fast and Furious*; *Uptown Downbeat/Blackout*; *Solace/Lament for a Lost Love*; *Have a Heart/Lost in Meditation*; *Barney Goin' Easy/I'm Checkin' out—Go'om-Bye*; *Do Nothin' till You Hear from Me/New Concerto for Cootie*; *Never No Lament/Don't Get Around Much Anymore*; *Subtle Slough/Just Squeeze Me*; *Charlotte Russe* [implausibly credited to "Ellington-Hodges" on Mercer LP 1000]/*Lotus Blossom*; etc.)

22. Some songs appeared in more than two variants. Examples:

It Don't Mean a Thing (If It Ain't Got that Swing) (Brunswick 6265, first page of sheet music);

It Don't Mean a Thing (If It Ain't Got the Swing) (cover of an early Gotham Music Service sheet music edition, reproduced on the back dust jacket of the first U.S. edition of John Hasse's "Beyond Category"; this is an obvious mistake);

It Don't Mean a Thing if It Ain't Got that Swing (28oct32 copyright entry, A/E).

Oh, Babe! Maybe Someday (Brunswick 7667, released 23May36);

Oh Babe—Maybe—Someday (sheet music);

Oh Babe, Maybe Someday (20Jul36 copyright entry, A/E, the New DESOR).

You Gave Me the Gate (And I'm Swingin') (Brunswick m8169, released 7Jul38, also the sheet music);

You Gave Me the Gate, and I'm Swingin' (12Dec38 copyright entry);

You Gave Me the Gate and I'm Swinging (A/E).

Swing Baby Swing (Variety VA 618, released 15oct37, also early pressings of Vocalion v3844, released 25Oct37);

Love in My Heart (later pressings of Vocalion v3844, the change ordered on labels printed after 1Jan38);

Love's in My Heart (A/E);

Swing, Baby, Swing (the New DESOR). (I didn't find a copyright entry for the song under any variant of the title in the entries for 1937, 1940, or any other year.)

The Gal from Joe's (Brunswick m8108, released 8Apr38, also the sheet music; the song's lyrics include the line "They're cryin' 'cause they all loved the gal from Joe's.");

Gal from Joe's (20Apr39 copyright entry, A/E, the New DESOR);

That Gal from Joe's (song as announced on broadcasts of 1May38 and 9Jan40).

If You Were in My Place (What Would You Do) (Brunswick m8073, released 19Mar38);

If You Were in My Place What Would You Do (Vocalion v4086, released 22Apr38);

If You Were in My Place (What Would You Do?) (sheet music);

If You Were in My Place What Would You Do (30Mar38 copyright entry, ASCAP);

If You Were in My Place What Would You Do? (MIMM);

If You Were in My Place (Cotton Club program reprinted on p697 of Stratemann).

I'm Checkin' out—Go'om-Bye (Columbia 35208, released 8Sep39);

I'm Checking out Goom Bye (4Dec39 copyright entry);

I'm Checkin' out Goom-Bye (V-Disc 723, issued 1946);

I'm Checking out Goom-Bye (A/E and the New DESOR).

("Checkin'" would seem to be correct, as that is what Ivie Anderson sings; Rosemary Clooney also sings

"Checkin'" on Columbia CL 872, released 16Apr56, which shows "Checkin'" on the album-jacket, "Checking"

on the label, and "Goombye" on both. "Go'om-Bye" and variants thereof are vernacular corruptions of goodbye; as to the question of which misspelling of goodbye is "correct," this researcher can only close his eyes and throw the proverbial dart.)

The Brown-Skin Gal (In the Calico Gown) (Victor 27517, released 9Jul41);

Brown-Skinned Gal in the Calico Gown (printed program of "Jump for Joy," which opened 10Jul41, reprinted on p178 of MIMM; "skinned" is however an obvious error as the lyrics show "skin");

Brownskin Gal in the Calico Gown (11Jul41 copyright entry for unpublished work);

Brown-Skin Gal in the Calico Gown (30Jul41 copyright entry for published work, A/E);

The Brown-Skin Gal in the Calico Gown (sheet music, which bears the copyright year 1941);

The Brown Skin Gal in the Calico Gown (title as quoted in the sheet music folio "Duke Ellington: The 100th Anniversary Collection"; copyright line shows copyright 1941, renewed 1969).

23. With conflicting data from supposedly authoritative sources, how can any single variant be pronounced as definitively correct? While it's too late to ask the composer himself, opportunities arise where one may apply common sense reasoning to identify some variants as improbable, and in some cases even divine Ellington's likely intent.

24. Here is a partial list of title variants shown in A/E which aren't found on any original issue 78 r.p.m., sheet music or copyright entry I've seen and are thus in my opinion unlikely:

The Blues I Love to Sing (rather than *Blues I Love to Sing*); *Shout 'em, Aunt Tillie* (the comma being extraneous); *Baby, When You Ain't There* (same remark as last); *Merry Go Round* (rather than *Merry-Go-Round*); *Lament for Lost Love* (rather than *Lament for a Lost Love*); *The Buffet Flat* (rather than *Buffet Flat*); *Fatstuff* (rather than "Fat Stuff") *Serenade*; *Four and a Half Street* (rather than *Four and One-Half Street*); *Ridin' on a Blue Note* (rather than "Riding) on a Blue Note"; *So, I'll Come Back for More* (extraneous: *So*,); *The Giddy-Bug Galop* (rather than *The Giddybug Gallop*, as found on Victor 27502; I have yet to find "galop" in any English-language dictionary); *Who Said It's Tight Like This?* (Cameo, Lincoln and Romeo issues show *Who Said "It's Tight Like That"*, presumably titled with reference to Tampa Red and Georgia Tom's late-1928 Vocalion megahit, *It's Tight Like That*.)

25. Surprisingly, the copyright entries show *Lesson in C* and *Portrait of Bert Williams* rather than *A Lesson in C* or *A Portrait of Bert Williams* as found everywhere else; both the copyright entries and sheet music show *The Creole Love Call* and *Gal-a-vantin'* — not *Creole Love Call* or *Gal-avantin'* as found everywhere else.

26. Victor 26796, released 8Nov40, shows *The Flaming Sword*. The 4Dec62 copyright entry, which notes the work as unpublished (sheet music is unknown to me), gives the title as *Flaming Sword*, which is also shown by

A/E and the New DESOR. Note the 22-year lag between the song's release and title change, by which time the title *The Flaming Sword* was long established.

27. Brunswick m8365, released 4May39, shows *Portrait of the Lion*. The 3Aug40 copyright entry and sheet music, along with A/E and the New DESOR all show *Portrait of a Lion*, but Brooks Kerr reports that the Brunswick record and sheet music represent entirely different melodies.

28. As for titles such as *[The] Brown[-]Skin Gal*, where the composer's intent cannot be divined with a reasonable degree of confidence, I can't offer much in the way of advice in the matter of which variant is "correct," only that the list of Ellington's compositions found in MIMM and Mercer's book doesn't represent The Gospel according to St. Duke as revealed through ASCAP and Stanley Dance, so other sources ought also to be considered. Authors of future reference works are in any case free to include the occasional explanatory footnote.

29. This study isn't exhaustive for pre-1943 works (readers are spared a discussion of the permutations of *Toodle-o*, *Breakdown*, *Mama*, *Skrontch*, etc.); it ignores Ellington's post-1942 works almost entirely; copyright renewals aren't noted; not every edition of every title published as sheet music has been examined (many other titles remain unpublished as sheet music); copyright data is taken from the "Catalog[s] of Copyright Entries," a secondary source. Hopefully, this study will inspire some future researcher to conduct a more comprehensive one using primary source material found only in Washington D.C.

30. As to Sjev's specific point, which prompted Luciano's remark followed by this lengthy response: Columbia 39670 (78) and Columbia 4-39670 (45), 'both released 29Feb52, as *V.I.P.'s Boogie* (also the 29Jun52 copyright entry and ASCAP's list); I've only seen *V.I.P. Boogie* in Mercer's book and in the New DESOR.

31. Contrary to Luciano's statement that the DESOR team "use always the title copyrighted as it appears in MIMM and the additions published in Mercer's book," one finds *The Mooche* in the New DESOR, which is consistent with what is shown on the labels of the 78 r.p.m. singles recorded in 1928 for OKeh, Brunswick, Pathé/Perfect and Victor, also on "Ellington Uptown." *The Mooch* (without an "e") is found on the 31Dec28 copyright entry, the sheet music (which cites a 1928 copyright date), the 78s on Diva and Velvetone (released 5Jun30) and A/E (the latter pair cite a 1929 date, although the OKeh version was released 5Nov28 and the Pathé/Perfect version the following month).

Variety VA 626 and A/E all show *Sponge Cake and Spinach*. I haven't found a copyright entry or sheet music for this title, which appears in the New DESOR as *Sponge, Cake and Spinach*. (This last is most certainly an error, as "sponge cake" is a dessert, not a tool for cleaning.)

One finds *Pitter Panther Patter* on every recorded version I can recall, also in the New DESOR, but the title is shown as *Pitter, Panther, Patter* in A/E. (Contrary to A/E, the piece wasn't copyrighted in 1940; I was unable to find any copyright entry during my searches through the catalogs of copyright entries published during Ellington's lifetime.)

Vocalion v4622 (released 9Feb39) and the New DESOR show *Dancing on the Stars*, whereas the 30Jun39 copyright entry, sheet music and A/E all show *I'm Riding on the Moon and Dancing on the Stars*.

32. Some additional titles encountered in the catalogs of copyright entries, these by composers other than Ellington:

I'm Gonna Hang Around My Sugar till I Gather all the Sugar that She's Got; If You Can't Hold the Man You Love, Don't Cry; I'm Just Wild about Animal Crackers; (The) Lucky Number Blues; Song from a Cotton Field (words and music by Porter Grainger); *No, Papa, No; Hottentot Tot; Swanee Shuffle* (not *Shuffles*).

Elsewhere I've encountered *Chlöe (Song of the Swamp)* and *Yellow Dog Blues (He's Gone where the Southern Cross the Yellow Dog)*.

33. Suggestion: Should the authors of the New DESOR ever publish a new edition, they might do well to consider indexing titles that begin with an article (*the*, *a* or *an*) starting from the title's second word. *The Creeper* would thus be indexed under the letter 'C'; *A Sailboat in the Moonlight* under 'S'; etc. Not only would this follow long-established convention, but it would prove useful for those who might not think to look in the index under

the letter 'T' for *The Breakfast Dance*; or, conversely, under 'B' for *Blues I Love to Sing*, etc.
Steven Lasker, 22oct03

NEW FINDS

9:20 Special

03/3 DEMS 8/1

Steven Lasker found "a 16-inch acetate recorded by Ellington for Capitol Transcriptions on 16Jul46 that contains two breakdowns plus a complete unissued take of *9:20 Special* in an arrangement found nowhere else. The first alto soloist isn't readily recognizable; Brooks Kerr suggests it might be Jimmy Hamilton, who occasionally played alto — in addition to clarinet and tenor — on jobs with Brooks."

He found on top of the label "CAP"; on the left side of the label "7/16/46" (the date); on the right side of the label "BL" and on the bottom "NG" and "Ellington ET 1639"

Steven continued: "I don't know what "BL" signifies. "NG" is obviously "no good," perhaps due to length, the complete take being 4:54."

We fully agree with Steven that Jimmy Hamilton is the first reed-player, but we believe that he used his tenor. You can make up your own mind when Steven will play this for us in Stockholm.

DEMS

Flamingo

03/3 DEMS 8/2

Jerry Haendiges Productions has released a complete recording of the Kraft Music Hall broadcast of 9oct41 on CD 48736 of his Vintage Radio Classics series. That means that we have now a complete version of *Take the "A" Train*. On all previous releases the first 12 bars were missing. We have also the complete version of *Flamingo*, Jimmy Blanton's last recording. This version was never issued and fanatic tape collectors have only an incomplete recording of this selection. Jerry Haendiges can be contacted through email: <Jerry@otrsite.com> and at 13808 Sunset Drive, Whittier, CA 90602, U.S.A. Phone/Fax (562) 696-4387.

We paid \$ 16.- plus \$ 7.- for shipping.

DEMS

NEW BOOKS

03/3 DEMS 8/3

I have just received my catalogue of "MUSIC BOOKS" from Yale University Press <www.yalebooks.co.uk>

DUKE ELLINGTON JAZZ COMPOSER by Ken Rattenbury. Illustrated paper back; GBP 15.95

It will at least bring down the ridiculous second hand price.

Also: *FRIENDS ALONG THE WAY (A Journey Through Jazz)* by Gene Lees. 15 Mini biographies

YOU CAN'T STEAL A GIFT (Dizzy Gillespie, Clark Terry, Milt Hinton and Nat King Cole) by Gene Lees. His encounters with four black musicians

Lance Travis

Takes Incorrectly Identified in Discographies

03/3 DEMS 9

The New DESOR team and I agree that Raretone's "so-called" take one of *Harmony in Harlem* (20Sep37) should instead be designated as something else (see DEMS 03/2-14/1).

They prefer to show this take without any suffix, i.e., as mx. M650. (See Correction-sheet 1051)

Two other masters, also discussed in DEMS 03/2-14/1, that should be similarly designated: the alternate takes (20Mar39) of masters WM998 (*Subtle Lament*) and WM999 (*Lady in Blue*), which first appeared on Smithsonian P2 14273 and Up-to-Date 2002 respectively. As 78 r.p.m. masters of these performances were never manufactured, they were not allocated take designations at the time of recording, and therefore should also be identified as takes without suffixes.

These might also be identified by substituting the word "rehearsal" instead of a take suffix, thus M650-rehearsal, WM998-rehearsal, WM999-rehearsal.

Ellington's Pathé sessions of Sep25 and Mar26 were originally recorded on large cylinders, approximately five inches in diameter and 13 inches in length which were then dubbed onto 10-inch 78 r.p.m.'s. Unfortunately, the company files for this period no longer survive to give data of dates and takes. At this time, the company used letter-suffixed takes for their masters; dubbings received a suffix number according to the sequence of transfer attempts. Thus, the following masters originally bore letter, not number, suffixes: n106250-, n106251-, n106729- and n106730-. (The "n" prefix was Pathé's way of indicating a "needlecut," or lateral recording as opposed to a vertical one.)

As for the Pathé session of Mar28, company files for this period no longer survive, while U.S. master pressings from this session on Pathé and Perfect are "sunken-label" pressings, made from stampers from which the centers were milled out, thereby removing the engineer's handwritten master/take notations. Fortunately, 108079-1 and 108080-1 were also master pressed on the Salabert label in France. These pressings have "flush" centers, on which master and take numbers are visible "under the label," as it were. The third title from this session, *Take It Easy*, was only issued in the U.S., on sunken label pressings lacking master and take data. That *Take It Easy* is actually master 108081 is an educated guess, arrived at because of the sequence of corresponding Cameo versions of the same titles that we surmise were also recorded the same date, and because master 108078 is known to be by Willard Robison. Discographies have long cited "108081-1," but I have found no evidence to support the claim that it is actually take one. It might best be shown as 108081-.

On page one of "Comments on Timmer's 4th Edition" (which came as supplement of DEMS 98/2), I noted the following, which the New DESOR team apparently disregarded: as regards the Gennett session of 21Jun26, "files show that the plain-suffixed takes were in each case issued while the A-suffixed takes were rejected"; as regards the session of 14oct26, "Take dispositions: GE-X323 issued; GE-X323A rejected; GE-X324 rejected; GE-X324A issued." (The New DESOR team are of course welcome to dispute these last statements, but as diligent researchers, they might wish to first examine the company files for themselves, as I have, rather than placing their faith in old discographies. Gennett file data is split between two places, the Institute of Jazz Studies at Rutgers and the Indiana Historical Society Library in Indianapolis.)

Files for Brunswick-Vocalion-Melotone Records 1923-31 are split between Vivendi-MCA and Sony; I believe I've examined all that survive. One crucial ledger book, which documented sessions by The Jungle Band and The Six Jolly Jesters between 1Mar29 and 27oct30, is long lost but a report (found at Rutgers), prepared by Gene Williams of Decca Records in 1944, when that ledger still existed, details the range of masters and takes recorded by The Jungle Band and The Six Jolly Jesters during the period through 1931. Unfortunately, original U.S. pressings are sunken-label and don't bear take data while the ledgers practically never tell us which take was chosen for issue. This data is occasionally found on the company's "issue cards," held at Sony. Another reliable source of data are the surviving metal parts (of which there are less than 20 from the period 1926-31), master-pressed tests, some 1930s/40s-era U.S. master pressings that show take data stamped in the run-out area, also some non-U.S. pressings which show the engineer's inscriptions "under the label."

Surviving ledger books and Gene Williams' report indicate that A and B takes were recorded of each of the following masters, but which takes were chosen for release isn't noted in the files that survive, nor on any of the many exotic master pressings I've examined. Note that while many earlier discographies indicate that the "A" takes of these masters were issued, the same works also incorrectly identify *Harlem Flat Blues* (1Mar29) and *Black and Blue* (29Jul29) takes A as issued, whereas we now know that the B takes were released in both cases.

This might be interpreted as reflecting negatively on the credibility of old discographies on the subject of takes issued on Brunswick, and so it should: For this exercise, old discographies are considered unreliable, also data found on dubbed issues at any speed.

2Oct28: E-28441 *Awful Sad*
 8Jan28: E-28939 *Doin' the Voom Voom*
 1Mar29: E-29381 *Rent Party Blues*
 29Jul29: E-30586 *Jungle Jamboree*
 21Feb30: E-32210 *Maori*
 20Mar30: E-32449 *Admiration*

An inventory of metal parts extant in Dec31 includes A and B takes of each of the following masters by Bill Robinson Accompanied by Irving Mills and His Hotsy Totsy Gang; I don't know which takes were issued:

13Sep29: E-30526 *Ain't Misbehavin'*
 13Sep29: E-30527 *Doin' the New Low Down*

Evidence in the form of an exotic pressing bearing take data may someday surface for some or all of the eight Brunswick masters just cited; until that day, their take designations are most accurately expressed as "-A or B," thus E-28441-A or B, etc.

A and B takes were recorded and issued of master E-31301, *Six or Seven Times* by the Six Jolly Jesters (25Oct29), but I've found no evidence to establish which take is A and which B. I therefore suggest designating one take as "-A or B," the other as "-B or A." (The latest edition of Rust's *Jazz and Ragtime Records* shows E31302 as an unknown title by this same band, but as this master number isn't found in Gene Williams' listing — unlike E31301, which is — the claim can be discounted as being without foundation.)

The surviving files don't indicate the range of takes recorded of the following rejected masters by Bill Robinson Accompanied by Irving Mills and His Hotsy Totsy Gang:

18Dec29: E-31728 *Sweet Mama*
 18Dec29: E-31729 *Black Beauty*

One might designate these as E31728- and E31729-, or alternately show an "A" take of each title (a logical presumption) with a footnote that "B" takes were likely also made of each title in accordance with Brunswick's usual practice; "C" takes and higher were unusual.

Steven Lasker, 27Oct03

THE SPOTLIGHT BANDS STORY

by Harry MacKenzie and Jerry Valburn

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THE ORIGINAL SERIES (November 1941-June 1942).

On Monday, 3Nov41, the Coca-Cola Company launched a new radio series on the Mutual Broadcasting System (MBS). The series was called *SPOTLIGHT BANDS (SB)*. It would turn out to be one of the most important series of radio music programs. The format was a simple one. A 15 minute broadcast of a different band each night from Monday through Friday, and then a 25 minute broadcast on Saturday night of the band with the best selling record of the week. The band pickup's came from ballrooms, hotels, theatres and the MBS Radio Studios. This successful program ran through 2May42 ending this original series with a Saturday broadcast by Harry James from the studios of KHJ in Los Angeles. Turning up acetates of this series has been a very difficult job. While the radio listings of the bands playing each night is fairly accurate, the details on the tunes performed do not appear to have been kept and very few of the programs have fallen into the hands of collectors. One bright spot is the WAR DEPARTMENT (there was no Armed Forces Radio Service at that time).

The WAR DEPARTMENT contracted with the WORLD BROADCASTING COMPANY to air check, master and press for them 13 programs from the Saturday broadcasts. The pressings were done as 12" recordings at 33

1/3 rpm. Then the discs were shipped to many military camps around the US where they could be played and enjoyed by the servicemen stationed there. On the original series "sadly" there are no Duke Ellington appearances.

THE VICTORY PARADE OF SPOTLIGHT BANDS

In the fall of 1942, with the war effort now in full swing, Coca-Cola decided to launch a new series. These broadcasts would be 25 minute shows heard every night, Monday through Saturday. The pick-ups would originate from military installations, war plants and college campuses where military personnel were training. This was a very ambitious undertaking involving extensive travel by the radio people and the various bands as well. Coca-Cola contracted with the new radio network, The Blue Network (later known simply as "ABC, the American Broadcasting Company"). Depending upon the size of the audience, the bands might perform more than one show and also entertain the audiences playing a complete dance after the broadcast. Many of the additional shows were recorded to be used as substitute programs if a given band was unable to reach their location for a given broadcast. These "stand-by" programs contained a full 25 minutes worth of music with no indication as to the location. The audience cheering was referred to simply as "the audience". This meant easier editing by Armed Forces Radio Service when they began transcribing the series.

UNCLE SAM'S CHRISTMAS TREE

One of the most important contributions by Coca-Cola was an ambitious effort on Christmas Day in 1942. The company booked the Blue Network for 12 hours of broadcasting between 12:00 noon and 12:00 midnight. This special continuous program was called *Uncle Sam's Christmas Tree*. Opening with Raymond Paige from the Washington studios of the Blue Network through the closing of Tommy Dorsey from the U.S. Naval Base in San Pedro, CA., some of the greatest bands appeared. These included such as Fletcher Henderson, Jack Teagarden, Louis Armstrong, Les Hite, Gene Krupa, Louis Prima, Earl Hines, Charlie Barnet, Freddie Slack, Jan Savitt, Ted Lewis, Tony Pastor and Benny Goodman. "(Alas, no Duke Ellington)". A historic event to be remembered.

GLENN MILLER

In 1941 the Glenn Miller Orchestra was one of the most popular bands in the United States. On the original Spotlight Bands Series Miller made two appearances, on 22Nov and 6Dec41. The sponsor of Miller's own radio show, Chesterfield Cigarettes, objected to his appearances on SB so these remained the only two. Then, in the *Victory Series*, Miller makes one historic appearance. It was historic because he was disbanding his orchestra and getting ready to join the Army Specialists Corps. The SB performance at the Central Theatre in Passaic, NJ on 26Sep42 was his one and only appearance on the Victory Parade of Spotlight Bands. Shortly, thereafter, Miller joined the Army Specialists Corps, it was dissolved and Miller became part of the Army of the United States. Strange as it sounds, he was never a member of the Army Air Corps.

ARMED FORCES RADIO SERVICE NOW PARTICIPATES

The Victory Parade Of Spotlight Bands had been running a little over six months before Armed Forces Radio Service (AFRS) entered the scene and were in a position to utilize the series. This involved some editing, deleting the commercials and cutting at least one tune to bring the 16" transcription down to 14:30 in time from the 25 minute original show. Their first program was on 22Mar43 with the Hal McIntyre Orchestra. This transcription became AFRS #1. AFRS had another difficult job. On certain nights in the series the program was pre-empted by wartime addresses such as those delivered by President Roosevelt. AFRS had to use a replacement program to cover that particular SB night.

VICTORY PARADE CONTINUES, A NEW FORMAT AND A NEW NETWORK

On Monday, 18Jun45, the series changed to a new format and at the same time resumed broadcasting on the Mutual Broadcasting System (MBS). The program would now be heard only three times a week (Monday-Wednesday-Friday). This format continued until the broadcast of 1Apr46.

Now, starting on that date, a final selection of three different bands was slotted. Mondays, Guy Lombardo; Wednesdays, Xavier Cugat and Fridays, Harry James.

This line-up continued until the final broadcast on Friday, 22Nov46 when Coca-Cola ended this great series.

AFRS CONTINUES THE SERIES

The program was very popular with the servicemen. AFRS made the decision to continue *SPOTLIGHT BANDS*,

utilizing in most cases the Spotlight Band theme or having their announcer say "Spotlight Bands" over music. The music used in this series was gleaned from their vast library of recorded remotes from hotels, restaurants, and ballrooms. Much later in this series AFRS changed again now using a format involving three Latin styled bands for their Monday, Wednesday and Friday slots.

We've traced this series up to early 1949 (AFRS # 1100).

DUKE ELLINGTON'S INVOLVEMENT

On the *VICTORY PARADE OF SPOTLIGHT BANDS* Duke Ellington appeared a total of five times. The first appearance on 19Nov42 is strictly a Coca-Cola program (no AFRS participation then). His subsequent appearances (2 in 1943) (1 in 1944) and (1 in 1945) were all transcribed by AFRS and issued. Later in 1947 there are 5 transcriptions in the AFRS series of his appearances.

THE CANADIAN COCA-COLA SPOTLIGHT BANDS

The Canadian *Victory Parade Of Spotlight Bands* began on Monday, 1Feb43 broadcasting twice a week on Mondays and Fridays. This program ended on 29Dec44 with program # 200. This format was similar to the American version as were the locations used such as Army Training Centers and RAF Training Bases. Mart Kenney and his Orchestra appeared in all but 7 of the programs with the Bert Noisi Orchestra and the Alan McIver band filling in on the other programs.

DUKE ELLINGTON APPEARANCES

VICTORY SERIES

Thursday, 19Nov42, Night 52
Fort Dix, NJ

*Coca Cola Signature; Perdido;
Just as Though You Were Here* (vocal Jimmy Britton);
Hayfoot, Strawfoot (vocal Betty Roché);
Don't Get Around Much Anymore; Goin' Up;
Things Ain't What They Used To Be

Saturday, 27Nov43, Night 372
Trico Products, Buffalo, NY (AFRS 217)

Coca Cola Signature; Blue Skies
I Wonder Why (vocal Betty Roché); *Rockin' In Rhythm;*
Do Nothing 'Till You Hear from Me (vocal Albert Hibbler);
A Slip of the Lip (vocal Ray Nance); *Sentimental Lady*

Wednesday, 8Dec43, Night 381
Army Air Corps, Langley Field, VA (AFRS 226)

Coca Cola Signature; Three Cent Stomp;
I Wonder Why (vocal Betty Roché);
Goin' Up; Boy Meets Horn; Jump for Joy

Saturday, 8Jul44, Night 564,
Naval Training Center, Bainbridge, MD (AFRS 409)

Coca Cola Signature; G.I. Jive; Amor; My Little Brown Book;
Frankie and Johnny; Sentimental Lady;
It Don't Mean a Thing (vocal Ray Nance and Taft Jordan)

Wednesday, 27Jun45, Night 863,
Coast Guard Training Center, AtlanticCity, NJ (AFRS 707)

*Coca Cola Signature; Suddenly It Jumped;
The More I See You (vocal Kay Davis);
Kissing Bug (vocal Joya Sherrill); Mood To Be Wooed;
C-Jam Blues; Take the "A" Train*

POST COCA-COLA (AFRS)

Friday, 25Jul47, AFRS 1044, Ciro's, Hollywood, CA

*Moon Mist; Prisoner of Love (vocal Chester Crumpler);
Harlem Air Shaft; Brown Penny (vocal Kay Davis)*

Friday, 25Jul47, AFRS 1047, Ciro's, Hollywood, CA

Handy Medley:
*Beale Street Blues, Memphis Blues,
St. Louis Blues (vocal, Ray Nance); Mood Indigo; Harlem Air Shaft*

Sunday, 3Aug47, AFRS 1077, Ciro's, Hollywood, CA

*Take the "A" Train;
Kinda Lonesome Out Tonight (vocal Chester Crumpler);
When I Walk With You (vocal Kay Davis); Passion Flower*

Friday, 25Jul47/Friday, 1 Aug47, AFRS 1080, Ciro's, Hollywood CA

*Moon Mist (25 July, 1947); Passion Flower (1 August, 1947);
Tulip Or Turnip (vocal Ray Nance) (1 August, 1947);
Stompy Jones (1 August, 1947)*

Wednesday, 30Jul47, AFRS 1083 , Ciro's, Hollywood, CA

*Take the "A" Train; Happy-Go-Lucky Local;
Minnehaha (vocal Kay Davis); Warm Valley; Beale Street Blues*

(Some further investigation is needed here. Some of the broadcast titles may have been taken from the CBS broadcasts from El Pati o Ballroom, Lakeside Park, Denver, COL in Jul47).

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At the End of 2003

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You may have read in this Bulletin (03/3-4) that this CA-31 is the last DEMS Azure cassette. Not only did we lose the gentleman Karl Emil Knudsen, the owner of the copyrights of unissued Ellington recordings, with whom we had an agreement; also, the fact that there will be no registered membership anymore starting next year makes it impossible to continue with the cassettes "for DEMS members only" without encountering problems with copyright holders.

This last cassette is a genuine DEMS cassette. It consists exclusively of material that has been donated to DEMS to be shared with other members.

The late **Dick Bakker** gave me a recording of a broadcast by Willis Conover for the Voice of America, devoted to the Readers Digest recordings. It contained this original recording of *Mister Lucky* with Wild Bill Davis on organ. This version was issued long ago on a Readers Digest release that almost nobody has been able to find. The version recently released on the RCA 3 CD set "DE - Live and Rare" (see 02/2-23/3) was an unknown alternate take without Wild Bill Davis.

Charlie Plank wrote me on 20Jan03: "Phil Bailey, the one who furnished me the tape of the RPI concert, passed away a month ago. He was a DJ here and an active member of the Louisville Jazz Society. The jazz community here will miss him. Incidentally, when I told him of your interest he was glad, because he felt it was too good to just be heard by a few." I agree!

Hogo Soto Molina donated to DEMS a tape with a concert in Santiago de Chile. My friend, DEMS member Gunther Schuller, was in the audience. It is a fact that Ellington's 1971 orchestra could not compete with his earlier orchestras. Nevertheless I am sure that you all would have tried to get a ticket for this concert if you could. Close your eyes and imagine that you were there.
Happy listening!!

Side A

Reader's Digest recording session at RCA Studio, N.Y.C., 4Sep69

Mister Lucky 6934a

City Auditorium of Troy, dance date for Rensselaer Polytechnic Institute, 24Feb62

Take the "A" Train	6210a
Someone	b
In a Mellow Tone	c
Sophisticated Lady	d
Summertime	e
Diminuendo in Blue and Wailing Interval	f/g
Things Ain't What They Used To Be %	h

Santiago de Chile Teatro Caupolican, Concert at 21:45 hrs, 26Nov71

Creole Love Call	7185c
The Mooche	d
Kinda Dukish & Rockin' in Rhythm	e/f
Happy Reunion	g

Side B

Santiago de Chile continued

Take the "A" Train	7185h
Fife	i
Soul Flute	j
% Perdido	m
Satin Doll	n
Things Ain't What They Used To Be	o
In Triplicate	p
S La Plus Belle Africaine	q
Welcome to Gunther Schuller	
How High the Moon	v

Addi	w
Lotus Blossom	z

What do these titles mean?

See DEMS 03/1-12

03/3 DEMS 12

The response from DEMS members has been overwhelming.

The first one who reacted was Lars-Erik Nygren who came up with an answer on question 28.

The second was Bernard Dupuis who wrote that he has a book titled "Tell Your Story", subtitled "A Dictionary of Jazz and Blues recordings 1917 - 1950" by Eric Townley, Storyville publications (1976). There are two volumes; he owns only the first one. He was so generous to copy for us the explanations he found in this book. Hans-Joachim Schmidt consulted J.E.Lichter "The Random House Historical Dictionary of American Slang" (2 volumes) where he found several answers. Hans-Joachim pointed out that Lichter's dictionary could be expected to offer many answers since it used MIMM as a source.

Frank Dutton and Tony Adkins have volumes one and two of Eric Townley's dictionary, the second one is titled "Tell Your Story No. 2" (Storyville, 1987). They have used both volumes for their explanations and have both sent us some corrections on our answers in Bulletin 03/1. They also gave some info about the books.

Storyville was the British magazine edited by Laurie Wright and which has now ceased publication, and not the record company. Both volumes are now out of print, and could with advantage be reprinted. Their titles were "borrowed" from the titles of two Meade Lux Lewis piano solos from October 4, 1940. The books contain explanations for several thousand record titles made between 1917 and 1975.

From Frank's accompanying letter: "I was most interested in this subject, which is right up my street! Enclosed is my listing. Sorry if this takes up a large amount of space in the Bulletin, but you DID ask for answers!"

From Tony's accompanying letter a quote from the book: "All rights reserved. No parts of the book may be reproduced,, without the prior written permission of the copyright holder and publisher." We will take our chance.

Other contributions have come from Claude Carrière, Graham Peacock, Lance Travis, Roger Boyes, Steven Lasker and Ben Pubols. I have tried to make a combination of all these answers.

One title, *Are You Sticking?*, initiated a vivid discussion on Duke-Lym between Jane Vollmer, Daniel Caine, Andrew Homzy, Wendy Lawrence, Earl Okin, George Avakian, Ted Hudson, Jack Tracy, Fred Beckhardt, Dennis Askey and Stan Brager.

Sjef Hoefsmit

1. *John Hardy's Wife*

The name for any threatening, determined, or aggressive woman, a kind of female counterpart to John Henry. The expression is possibly derived from an old Negro folk ballad about John Hardy, a celebrated murderer, who killed a man at a gambling table, was caught, tried and hanged, leaving a wife and three children behind. Bernard Dupuis, Tony Adkins & Steven Lasker

2. *A Gathering in a Clearing*

This means just what it says. It refers to the slavery years in the USA when Negroes had to hide in clearings in the woods at night to take part in forbidden "gospel" meetings. On the recording, Cat Anderson's fine growl trumpet takes the part of the "preacher" encouraging his congregation.

Frank Dutton

A generic term for a group of people meeting for worship services on a small plot of land from which trees and underbrush have been removed.

Dennis Askey

3. *Bakiff*

An acronym of Big Ass (Arse) Kock I (eyed) Floy Floy. The last two words are slang for pointless talk or

chatter, "borrowed" from the 1938 hit *The Flat Foot Floogie (with the Floy Floy)*. Hence Big Ass Cock Eyed Double Talk, an offensive put-down for any unfortunate recipient.

Frank Dutton, Claude Carrière, Tony Adkins & Steven Lasker

4. *Are You Sticking?*

Additionally, this is also a pun on "licorice stick", a bad piece of jive slang for a clarinet. This is appropriate since the record features Barney Bigard.

Frank Dutton & Graham Peacock

Musical instruments stick some times, keyboard and valves do, which makes the playing difficult.

Jane Vollmer

The tune is a feature for Barney Bigard. I figure the title was a take on his instrument, the "licorice stick".

Daniel Caine

Eric Townley, in his books "Tell Your Story", says that this is code for "are you working". Perhaps this originated with regards to an occupation that required a "stick" — Canadians, do not try to read too much into this.

More to the point, I remember a time when one was admonished to stick to one's job, to stick to school, to stick to a task which, while difficult or boring, could open doors or bring rewards in the future.

Andrew Homzy

In England 'are you sticking' is a term asked when playing cards. The dealer is asking the player(s) whether they wish to keep the cards in their hand or pay money for another card (as in Pontoon or 21 as it is sometimes called).

Wendy Lawrence

As I remember it, the phrase we used in such card games was 'Stick or twist'. (Twist, meaning, chance being dealt another card.) Frankly, I would be surprised if Duke were referring to this highly British card-game phrase.

Earl Okin

This is the answer that Barney Bigard gave me when I asked the question about 60 years ago. Barney's answer was, "Can I bum a roach from you?" Although a marijuana cigarette was seldom referred to as a "stick" (which may be why Duke used "sticking"), the use of the word would have been understood by musicians. Of course, "roach" was used more often than the public's favored term, "reefer". The pun of featuring Barney on his "stick" was a sly Ellingtonism, and may well have been the primary reason for the title, but "pot" (also in use in 1941) was no stranger to Barney, nor Duke, for that matter.

George Avakian

The most common explanation for the title is that it means the same as "are you holding?", which translates to "are you holding any grass?", or "do you have a stick of tea?"

Jack Tracy

I feel that George Avakian's and Jack Tracy's explanations are more colorful and have the flavor of Duke Ellington and Barney Bigard. Might I remind this august body that it was Barney Bigard's Sextet, which waxed "Sweet Marijuana Brown" on January 5, 1945?

Stan Brager

When I was a youngster "Are you sticking?" was a very common slang expression that meant what Brad Bradbie said, "Do you have any bread?" This question, depending upon time, place, circumstances, and other variables could convey different linguistic purposes, for example: Did you get paid yet? - Do you have any walking-around money in your pocket? - Can you lend me some money? - I am broke, so can you pay my way in so that I can see this show at the Howard? - Are you ready to pay back what you borrowed from me last Tuesday? —

Whatever, but all asking the basic question, "Do you have any money/bread?"

This is not a disagreement with anyone about a meaning of "Are you sticking?" We all know how fluid language is, especially metaphorical language. And, if Duke was the one who named the tune "Are You Sticking?", we are not surprised that it could mean anything apt, given the liberties he took with language.

Ted Hudson

5. *Barzallai Lew*

This is the correct spelling of the name. You should also speak of French and Indian Wars (not War).

Frank Dutton

I do not understand why Frank feels we should speak of Wars here, not War. As far as I can recall, The French

and Indian War is simply the North American name for the war, which in British history books is, called the Seven Years' War. There was only one of it, whatever name you call it.

Roger Boyes

In my defense I would point out that in MIMM p.230, the spelling is Barzillai Lew.

Sjef Hoefsmit

6. *Bensonality*

Two other titles, *Benson Alley* & *Benson's Boogie* relating to radio disk jockey Al Benson.

Tony Adkins

8. *Boudoir Benny*

A colloquialism for a person who thinks he is a ladies' man but actually is not.

Bernard Dupuis, Tony Adkins & Steven Lasker

It may refer to Benny Payne who is reputed to have had prolific bedroom adventures with the ladies.

Dennis Askey

Another explanation I have heard: *Boudoir Benny* commemorates Benny Carter's prowess with the ladies.

Steven Lasker

9. *B.P. Blues*

Although BP usually refers to 'Black Power', in this instance is believed to be 'Blues Power'.

Tony Adkins

10. *C.E.B. Blues*

Do you mean Frank Capp, Herb Ellis and Ray Brown? This still does not explain the title.

Frank Dutton

Why not? These are the initials of the family names of the guitarist, bassist and drummer who accompanied Duke when he played this number on 2Jan69 in the Joe Bishop Show.

Sjef Hoefsmit

11. *Charlie the Chulo*

"Chulo" is a Spanish word for pimp. The recording is named after a man called Charlie who was a Spanish pimp operating in New York City at that time.

Bernard Dupuis, Tony Adkins & Steven Lasker

A chulo is a dandified or effeminate man. Alternatively a pimp.

Graham Peacock

12. *Charpoy*

Was a commonly used word for 'bed' in the British Armed Forces.

Tony Adkins

13. *Chasin' Chippies*

Seeking sexual contacts with prostitutes or promiscuous women.

Bernard Dupuis, Tony Adkins & Steven Lasker

The title is *Chasin' Chippies*. Chippies are young women pursued by young men.

Fred Beckhardt

"Chippies" means loose-moraled, swinging, young sexpots.

Dennis Askey

15. *Cy Runs Rock Waltz*

is possibly a mis-spelling (or a punning spelling?) of *Sirens Rock Waltz*. Sirens Rock refers to the rocky shore from which the Sirens sang the irresistibly beautiful song with which they lured sailors to their doom by wrecking their ships (Homer, *Odyssey*, Book XII). See Andrew Homzy's essay *Black Brown and Beige in Ellington's Repertoire* in *Black Music Research Journal* vol.13, no.2, 1993, pp102-3). Ellington was familiar with the story through the 1917 Jerome Kern-P.G.Wodehouse *Siren's Song* (same source p102, and see also Mark Tucker – *Ellington, the Early Years*, p49). Billy also knew the story from being a young man — ('You

came along/ With your siren song': *Lush Life*, mid-1930s).

Roger Boyes

17. *Ducky Wucky*

Ducky meant charming or cute.

Graham Peacock

Anything or anyone that is wonderful, excellent.

Tony Adkins

19. *EULB*

This is indeed Blue, reversed.

Frank Dutton

20. *Frivolous Banta*

Presumably a corruption of "banter", which is usually frivolous.

Graham Peacock

The way some people (English) would pronounce *Banter*. (To tease playfully)

Lance Travis

"Bantam" is slang for a young woman, derived from "chick", and "banter" is good-humoured playful verbal teasing. The title is therefore a double pun.

Frank Dutton & Tony Adkins

This means, according to Duke, witless young women.

Fred Beckhardt

21. *Hayfoot, Strawfoot*

The use of hay and straw tied to soldier's legs was in widespread use in the British army for some years before World War One. One of my uncles who served in the Territorial forces in the early 1900s confirmed this.

Frank Dutton

22. *Hodge Podge*

A punning link between Johnny Hodges and an alternative spelling of 'hotchpotch', meaning a mixture of ingredients thrown together. Yet another spelling is 'hotpot', and those who were at the *Ellington'85* conference in Oldham will have happy memories of the Lancashire Hotpot served up at that wonderful event, a delicious stew based on mutton. Small-group Ellingtonia like *Hodge Podge* is often perceived as being based on precisely such a casual mix of ingredients, the supposed aim being to allow the jazz soloists to stretch out further than the fully-scored arrangements for the whole band permitted. But these pieces are not so based, and even a cursory study invariably reveals that the mix of ingredients, far from being casual, is very carefully organised. *Hodge Podge* is no exception to this general rule, so taken in its purely literal sense the title, though clever, is a misnomer.

Roger Boyes, Frank Dutton, Graham Peacock, Dennis Askey & Steven Lasker

23. *H'ya Sue*

How are you, Sue?

Hans-Joachim Schmidt

It is not known whether Sue was a real person.

Bernard Dupuis, Tony Adkins & Steven Lasker

25. *Johnny Come Lately*

A newcomer joining a successful group of people, where his support or supposed expertise is no longer required.

The tempo of the recording is not relevant.

Frank Dutton, Tony Adkins & Roger Boyes

A late arrival or newcomer, the new kid on the block. Maybe Hodges turned up late for the session.

Graham Peacock

A person behind the times, trying to catch up.

Fred Beckhardt

If Billy's 1942 piece referred to someone specific, I do not recall ever reading a reference to who that person was.

Roger Boyes

The fast tempo of the piece may be reflective of the aggressive, all-elbows energy of a Johnny-come-lately eager to make his mark and thereby attract notice.

Steven Lasker

26. *Joog Joog*

Is a light term for sex.

Dennis Askey

See also *Joogie Blues*. Synonymous with its sexual implications to 'Boogie': 'Boogie' for prostitute, 'Boogie Woogie' for syphilis.

Tony Adkins

27. *Juniflip*

A beginner with little experience. Possibly derived from "junior flip", a young musician.

Frank Dutton

Clark Terry thought this had sexual connotations.

Graham Peacock

Clark Terry told me that it means extraordinary, super, wonderful etc.

Claude Carrière

28. *Kickapoo Joy Juice*

Bugaboos and Kickapoos were Indian tribes, coined by Edgar Allan Poe in his satiric tale "The Man That Was Used Up", first published in the August 1839 issue of "Burton's Gentleman's Magazine", then revised and published in Poe's "Tales of the Grotesque and Arabesque" in 1840.

I didn't know that Duke Ellington read Poe, but evidently, he did? I do not know what Joy Juice is, but it could possibly be something containing alcohol...

The satiric tale is about Brevet Brigadier General John A.B.C. Smith, who is a very imposing figure, with a magnificent physical figure. His speeches are as impressive as his figure, when he talks (boasts) about his triumphs in the wars. The narrator in the story, however, is not convinced and visits the General in his home. There he finds that the General is a person, all made up of "spare parts", because there wasn't very much left of him in the war. I think the story is to be interpreted as an allegory, where Poe wants to show his contempt for the masses that are so easy to fool.

All that is said in the story about the Kickapoos is that the General is famous for the bravery he has shown in "the swamp-fight away down south, with the Bugaboo and Kickapoo Indians" and how quick the Kickapoos were when they tortured him. I thought that Poe invented these names, but when I checked it up, I found that Kickapoos really existed: they were an Algonquin tribe, living in Wisconsin. In the 1830's, they were moved to a reserve in Kansas.

Lars-Erik-Nygren

If the Kickapoo Indians were an offshoot of the main Algonquin tribe, living up north in Wisconsin, what were they doing "away down south" in swamp-fights?

No details are given for the Bugaboo Indians. Just to confuse matters, there is an explanation for Boogaboo (sometimes spelt Bugaboo) in Eric Townley's dictionary, which refers to failure, bad luck and superstitious fear. This evidently has no connection with the Indian tribe.

Frank Dutton

Back in the heyday of newspaper comic strips in the U.S., a very popular strip was "Li'l Abner" by Al Capp. The strip dealt with a "hillbilly," Li'l Abner and his family, friends, and neighbors, in the imaginary isolated rural town of Dogpatch, somewhere in the middle of Appalachia.

Li'l Abner was a young man whose mother was Mammy Yokum. One of her pearls of wisdom was "good is better than evil because it's nicer." Two of the characters in the strip were Lonesome Polecat and Hairless Joe, who operated an illegal still, making moonshine whiskey. The whiskey was known as "Kickapoo Joy Juice," "a liquor of such stupefying potency that the hardiest citizens of Dogpatch, after the first burning sip, rose into the

air, stiff as frozen codfish."

Ben Pubols

31. *Ko-Ko*

The name of an African king, probably mythical like *Old King Dooji* (see question 34).

Bernard Dupuis & Tony Adkins

32. *Krum Elbow Blues*

Krum Elbow (or Crum Elbow, as it is usually spelt) was the name of an estate, taking its name from a small river, Crum Elbow Creek, owned by the religious leader Father Divine, and was situated near East Park, six miles North of Poughkeepsie, by the Hudson River in the state of New York. Father Divine's Crum Elbow estate was on the opposite site of the Hudson River from President Roosevelt's Hyde Park home.

Bernard Dupuis, Tony Adkins & Steven Lasker

See also Klaus Stratemann p154.

Lance Travis

The real name of Father Divine is George Baker from Georgia, born circa 1880, died 1965.

Frank Dutton

The krumhorn or crumhorn was a reed instrument having a tube curved at the end. The curve would be the elbow, similar to plumbing.

Graham Peacock

33. *Malletoba Spank*

A made-up title based on the large number of vibraphones, marimbas, xylophones and other percussion instruments used on the recording session, for which mallets were used. The meaning for the remainder of the first word is based on the name of the Canadian province of Manitoba.

Frank Dutton, Tony Adkins & Hans-Joachim Schmidt

Duke loved unusual names! Spank describes a slap with the flat of the hand, usually when punishing a child, and therefore can mean a strike or hit. Very appropriate for mallets!

Frank Dutton

Malletoba Spank spelled with *ll* gives the clue to the meaning. It is a punning reference to the large number of mallet-wielding percussionists who augmented the Ellington Orchestra on the 25Feb59 Columbia recording session which produced the amazing *Spank* and the equally remarkable *Tymperturbably Blue*. One of those percussionists was the eminent jazz drummer, Bobby Rosengarden. If over the years you've enjoyed David Attenborough's long and distinguished sequence of BBC television series on the wildlife of our planet, you may be interested to know that Mr Attenborough chose this relatively obscure bit of Ellingtonia as one of his eight desert island discs on the eponymous BBC radio programme. I don't know whether there is a further punning reference in the title to the Canadian province of Manitoba. Thematically the *Spank's* companion piece, *Tymperturbably Blue*, seems related to a piano lick from *Blutopia*, which Ellington recycled many times in many contexts.

Roger Boyes

34. *Old King Dooji*

Duji (origin unknown) means narcotic, heroin. The sense intended in the 1939 titles of swing tunes is not clear (*Dooji Wooji*; *Old King Dooji*).

Hans-Joachim Schmidt

A mythical African king, renowned for his sexual prowess.

Frank Dutton, Tony Adkins & Steven Lasker

37. *PRAT*

The correct spelling in your explanation should read Pratt Institute (not Prat). The current use of the word "prat" in Britain to denote a foolish stupid person does not apply here!

Frank Dutton

Could be used as used in 'prat fall': to fall on one's buttocks as per clowns etc. 'Prat' is an English slang word for 'fool'.

Tony Adkins

Stanley Dance's notes to the Degas Suite (private collection Vol. 7) indicate specifically that this does not refer to the Pratt Institute in Brooklyn. Rather it was a Ducal abbreviation of pratfall inspired by the painting "The Fallen Jockey." In American English "pratt" means buttocks, so a pratfall can be either comical or humiliating. In English English the word relates to a nearby anatomical, but is restricted to the female of the species. It is also a very unflattering description of a person. In this case we must assume Duke was speaking American English...
Graham Peacock

40. *REXT*

The correct spelling is Rex Stewart, not Stuart.

Frank Dutton

You are right, but for my defense, I ask you to look in DEMS 2000/1-11/2&3.

Sjef Hoefsmit

42. *Squaty Roo*

One of Johnny Hodges' nicknames which never caught on, and a mildly derogatory reference to his small stature.

Bernard Dupuis, Frank Dutton, Tony Adkins & Steven Lasker

I have not found this nickname anywhere else.

Steven Lasker

Squaty is not accepted by my spell-checker. Squatty means fat and thick according to my dictionary.

Sjef Hoefsmit

The original title is spelt "Squaty", and I think we should accept this as the primary source, whatever the spelling. Unless the Smithsonian has original manuscript music for this composition?

Frank Dutton

"Squatty Roo" is the nickname for a short, chubby person.

Dennis Askey

More on *Squaty Roo*. "Roo" is the abbreviation for the Australian animal, the kangaroo. "To squat" is to bend one's knees and rest on the back of one's heels, keeping the knees off the ground, and the kangaroo adopts this position when at rest, therefore appearing smaller and shorter.

Frank Dutton

43. *Stoona*

I asked Alice Babs about this title at Ellington '88 in Oldham, assuming it was a Swedish word. She told me that there was no such word in Swedish, and that it was a made-up nonsense title with no meaning.

Frank Dutton

44. *Sump'n' 'Bout Rhythm*

"Sump'n' " is the black pronunciation of the word "something". Hence "Something About Rhythm" — what a modest Ducal title!

Frank Dutton, Claude Carrière & Hans-Joachim Schmidt

45. *Switch Blade*

A knife with a blade which appears from and retracts into the hilt by pressing a spring-loaded button. Highly illegal!

Frank Dutton

Also known as a flick knife in Britain.

Graham Peacock

46. *TANG*

Possibly Tango?

Frank Dutton

There is a Fats Waller item 'Tanglefoot', a nickname for cheap whiskey that just maybe the origin just a thought.

Tony Adkins

49. *T.G.T.T.*

This means Too Good To Title, not Too Great.

Frank Dutton

50. *The B.O. of Traffic*

Probably "Body Odour", after old advertisements for Lifebuoy toilet soap.

Graham Peacock

I think Graham Peacock's suggestion is somewhat implausible due to the time lag. The Lifebuoy publicity probably began back in the 1930s. Could "B.O." stand for "B - Officer"?

Frank Dutton

This may be a reference to traffic pollution a la Los Angeles, for instance?

Tony Adkins

51. *The Mooche*

Was there not a dance named The Mooch(e)?

Lance Travis

A slow, dragging dance. Its name is derived from the slang verb "mooch", which means "to move, or wander about, in a slow, aimless manner".

Bernard Dupuis & Tony Adkins

What was Minnie the Moocher doing?

Lance Travis

The song lyrics, immortalised by Cab Calloway, tell us that "She was a low-down hoochie-coocher". The hoochie-coochie was an extremely low-life dance where — to coin a phrase — "everything was shaking"...

Frank Dutton

Moose the Mooche, by Charlie Parker, is the nickname of Emory Byrd, an ex-college-athlete, whose legs were paralysed by poliomyelitis, a jazz fan and proprietor of a shoeshine and jazz and blues record stand on Central Avenue, Los Angeles. This served as a cover for the more profitable business of selling narcotics and Byrd supplied Charlie Parker with heroin, before he was arrested and sent to San Quentin jail.

Bernard Dupuis

A person who habitually borrows small amounts of money, cigarettes etc. without any intention of repaying.

Dennis Askey & Graham Peacock

My reference to the title *The Mooche* is speculative. It is based in part on the word "mooch" as defined in Webster's Dictionary although without the letter "e" at the end. For what it is worth, the Webster term was once in frequent use by Duke and members of his band when speaking of certain managers, producers and free-booting band leaders whom they called "moochers".

Dennis Askey

A zoomer was a different type of mooche who specialised in bumming drinks from the musicians, who chose to ignore him and let him salivate, or drool.

Graham Peacock

According to Ellington ("Rhythm", Aug33p23), "the word 'moocher' became familiar to you some time ago through a popular dance tune [i.e., *Minnie the Moocher*. SL], but I doubt many people know the real meaning of it, which is a 'swindler.' From the same basis I named a song, *The Mooche*, but here the meaning is slightly different, representing a certain lazy gait peculiar to some of the folk of Harlem." Ellington is quoted by Stanley Dance (album notes to Columbia set C3L-27) as describing *The Mooche* as both "a stylized jungle" and "a sex dance".

Incidentally, two different spellings are found: *The Mooch*: Copyright registration, sheet music, ASCAP registration, MIMM, labels of Diva and Velvetone 78s. *The Mooche*: per the New DESOR, also the original 78s on the OKeh, Brunswick, Pathé, Perfect and Victor labels.

Steven Lasker

In her notes to the 60th anniversary reissue of the famous Fargo Crystal Ballroom recordings, Annie Kuebler writes "The original *Mooche*, recorded on October 1, 1928, dripped with sorrow but this new version eerily mimics the Harlem slouch walk it purportedly described." I find this both linguistically and musically a more satisfying explanation of the title than the Webster's definition I sent you earlier, which would fit "Moocher"

better.
Graham Peacock

52. *The Sergeant Was Shy*

This could be any sergeant. The tune is based on the chord changes of *Bugle Call Rag*, a subtle military cross-reference.

Frank Dutton

54. *Fife*

A small simple flute-like instrument. See reference 5 to Barzallai Lew (in DEMS 03/1-12). This was a feature for Norris Turney on flute.

Graham Peacock

55. *T.T. on Toast*

Two tits on toast (!), a food and sex analogy indicating that a girl's breasts are attractively beautiful and therefore figuratively good enough to eat.

Tony Adkins & Steven Lasker

Sometimes used facetiously in restaurants as an order to attractive waitresses.

Frank Dutton, Tony Adkins & Steven Lasker

Small wonder the piece was broadcast as *Lady in Doubt* — the title *T.T. on Toast* wouldn't have slipped past the censors at any radio network unless they were asleep. It is amazing that the title was unchanged by the Mills office or Columbia Records in 1947 when it was first released. Would George Avakian care to comment?

Steven Lasker

When I found the metal master of this unissued 1938 Ellington recording, I was rather shocked by the title, and I called Mills Music to ask if they really intended it as the title. I was ready to change the title to something else, like "Tea and Toast". But Allie Brackman, assistant to Sidney Mills, assured me that that's the title Duke had wanted. "He OK'd it, and that's the way we copyrighted it."

With some reluctance, I put it through unchanged. I was very surprised that no one at Columbia made any comment, or even asked if Mills Music really intended that title. The paperwork went through unchanged, and Mills issued a license with that title. I was still concerned that there might be a reaction, but no distributors, no dealers, and no members of the buying public ever said a word about it. A year later, Duke said to me, "That was a private joke. I don't mind, but if you had called me, I would have given you a better title." Duke was right; if I had chosen to speak to Duke first, he would have been able to reverse his slightly off-color 9-year old decision. But music publishers had a great deal of power in those days and once I called Mills, I felt I was in no position to argue with the copyright owner's unequivocal decision.

No previously unrecorded composition could be issued without the publisher granting a license, and the publishers enforced this rule stringently because it enabled them to control which artists (or a combination of artists on more than one label) could introduce a new song on records. It gave them the right to dictate who got the jump on a new song. It also prevented the release of a recording by a lesser artist than one that the publisher wanted. For example, if Irving Berlin, who published his own music, insisted that only a Frank Sinatra recording of a song from a new Fred Astaire-Ginger Rogers musical would be granted an initial license, Columbia could not release a recording of it by another artist until after a rival company had issued it, let's say by Bing Crosby on Decca, at which point the Columbia version would be lost in the wake of the Crosby release - and worse still, the Columbia would probably find that Berlin's next potential hit song would be given exclusively to RCA Victor for first release.

The record business has always been far more complicated than the public realizes.

George Avakian

56. *Unbooted Character*

A naïve unsophisticated person.

Tony Adkins & Steven Lasker

57. *Uncontrived*

The opposite of contrived. Unplanned.

Graham Peacock

59. *Veldt Amor*

Veld, Afrikaans, from the Dutch = field. Sometimes spelt in English "veldt". Old English "feld" = field. I think if we can have *Guitar Amour* (Guitar Love) we can definitely have Field Love!

Lance Travis

See also *Come Off the Veldt*. You can book a tour to the South African Veldt.

Hans-Joachim Schmidt

61. *Wig Wise*

Could mean acquainted with narcotic drugs, as in wig-out.

Graham Peacock

"Wig" means hair, as in "flipping one's wig", and by extension the entire head. This title therefore means very intelligent or sharp.

Frank Dutton

You have him in the Bulletin 03/1-8/1: "Wig" a.k.a. Gerald Wiggins. The piece is a good-natured parody of his piano style.

Hans-Joachim Schmidt

"Wig Wiser" means intelligent or intellectual.

Fred Beckhardt

"Wigging" is musicians slang for playing cool or 'way out' Jazz!

Tony Adkins

Final note: The Duke would have been greatly amused by this exchange.

Dennis Askey

Satin Doll and the Seven Little Men

03/3 DEMS 17



DEMS member Georges Debroe has acquired an original drawing by T. Hee. He has very generously allowed us to reproduce it in DEMS Bulletin. The drawing came with this description:

This is an original hand drawn portrait of Billy Strayhorn and Duke Ellington as drawn by Disney artist-director, T. Hee. T. Hee drew this in the mid 1940s when T. Hee and Duke Ellington and Billy Strayhorn and Mary Blair were collaborating on a project together called "Cole Black and the Seven Dwarfs" that is well covered in the new book on Mary Blair from Disney.

T. Hee was an (off-and-on) director, designer, writer for Walt Disney back in the 1930s thru the 1960s.

T. Hee designed the characters in "Mother Goose Goes Hollywood" and directed sequences in "Pinocchio", "Reluctant Dragon" and "Fantasia". As a designer T. Hee created the Exterior Dolls on the "It's a Small World" clock at Disneyland. T. Hee also taught animation at California Institute of the Arts in the early 1980s.

In John Franceschina's "Duke Ellington's Music for the Theatre" p93-96 I found a detailed account of this project. John Franceschina gave me immediately permission to reprint these pages in DEMS Bulletin:

With the production of *Man with Four Sides* at a standstill, Ellington looked for other creative opportunities, one of which he found on his own doorstep, in a project that had been announced as early as January 1946, during the run of *Beggar's Holiday: Cole Black and the Seven Dwarfs*, a "hip" revision of the Snow White story.

On 25 August 1948, *Down Beat* announced that screenwriter William Cottrell and T. Hee, who worked for the Disney corporation, would produce the book and lyrics, and that William Hertz, Jr., was signed as producer. On 17 May 1949, a "Standard Uniform Popular Songwriters Contract" was signed by the lyricists with Ellington and Strayhorn for the show's big ballad, "Once Upon a Dream," and exactly two months later, on 18 July, another one of the principal songs from the show, "I Could Get a Man," was registered for copyright. Little developed of the project until August 1955, when a full script emerged, promising a production with sets and costumes by Mary Blair. Finally, inspired by the popularity of Strayhorn and Ellington's early 1950s hit, "Satin Doll," T. Hee, William Cottrell, and a new collaborator, Lowell Matson, transformed the African American equivalent of "Snow White and the Seven Dwarfs," *Cole Black and the Seven Dwarfs*, into *Satin Doll and the Seven Little Men*.

Satin Doll begins with a prologue in which Queenie finds out, by way of her magic mirror, that there exists someone finer and fairer than she, by the name of Satin. Suddenly the scene shifts to a nightclub called the Palace, where Queenie is both emcee and entertainer, and Satin is the hat check girl ("I Could Get a Man"). The Prince arrives, takes instant notice of Satin ("Once Upon a Dream"), and invites everyone to his house for a party, hoping that his interest in Satin will go unnoticed by Queenie. While Satin changes her clothes to go to the party, Queenie pays Hunter, her henchman and trouble-shooter, to drive Satin far away from the city and cut her heart out.

In the next scene, outside Queenie's Palace, a policeman comes by and spoils Queenie's plot by joining Hunter and Satin, who escapes into an alley and has a ballet dream about all that has happened. She is discovered the next morning by Cub Scouts who take her (conning Hunter into showing off his strength by carrying her) to the seventh floor of a boarding house, the "Cold Water Den of the Seven Little Men," where they think she will be safe, and the curtain falls on Act One.

In Act Two, Scene One, the "Cold Water Den," Satin has nowhere to turn, having telephoned the Prince but finding Queenie on the other end of the line (Hunter had informed her that Queenie was involved in the plot to kill her). However, she cheers up when she sings a "commercial" number about Wishy Washy Soap – a soap that can do anything! If a soap can do it, so can she! An extended jive ballet follows during which the seven little men (now shoe shine boys) do their work on various people including the Prince, who extemporizes in song about his emotional condition, "It's Love I'm In" with the help of the seven little men. Singing, "Hi De Hi," a marching song, the seven little men return home. Apparently, they were musicians at an earlier point in their career, but having been unable to get that kind of work for a long time, they now shine shoes. Initially surprised at finding Satin in the cold water den, they quickly get used to her presence and begin to enjoy singing with her ("Satin Doll"), even though at bedtime Satin appropriates all of their beds and the little men are forced to sleep on the fire escape. Back at the Palace, the mirror tells Queenie that Satin is still alive despite the fact that Hunter had brought her a heart ("all beef," says the mirror). The delivery boy, who delivered the heart, reappears and bungles Hunter's excuse. The mirror suggests that Queenie should do the "old poison apple" bit and suggests that Old Granny could take care of it. The hag appears when summoned and, during a Voodoo Ballet, creates the poisoned pippin. Queenie gets into her peddler-woman disguise, then telephones the seven little men as the curtain falls on Act Two.

At the beginning of Act Three, Queenie has sent the seven little men to the mortuary to "dig" a grave, a play on words they initially enjoy, until they realize its full significance. Suddenly remembering that they have left Satin all alone, they rush back to their cold water den, where Queenie, pretending to be a scent salesperson, convinced Satin to inhale a poisoned perfume. The seven little men arrive too late to prevent Satin's death and they take her to the cemetery where the Prince, who has been out of town on business, suddenly appears, and kisses the dead girl. As in all fairy tales, a Prince's kiss is magical, and Satin awakes.

The finale scene opens on "Satin Doll's Castle Club," a swinging place, where the seven little men return to their profession as musicians, and the Prince and Satin sing happily ever after "I Could Get a Man," and "It's Love I'm In" reprise.

Four songs exist for *Satin Doll*, either written specifically for the project, or borrowed from Ellington/Strayhorn's vast catalog of tunes. In "I Could Get a Man," Satin identifies her bad luck with men. Beginning in F-minor, the melody makes ample use of the flatted seventh and raised fifth degrees of the scale to create a very bluesy modality, even though the composition ends in a major key. The structure of the song is unique for a theatre composition with an 8 bar A, another 8 bar A, a 4 bar B, and 4 bar A as a recapitulation. The song format displays a kind of nervous energy and an awkward, inarticulate quality, emphasized by the terse, colloquial lyrics, assembled in units of 10 to 12 syllables.

The Prince's "Once Upon a Dream," in contrast, is built on much longer melodic and lyrical phrases, though the nine bar construction (instead of the more typical eight) creates as certain awkwardness as well, subtly connecting the Prince's personality with that of Satin. While the melodic contour of the chorus is essentially stepwise, with no skip greater than a third, the release is filled with leaps of an octave, and melody notes a full two octaves away from the lowest notes of the chorus. Again Ellington is experimenting with pictorialization, associating the concept of "castles in the air" with the higher vocal register, and the dramatic insistence of a heart

trying to express itself through the octave leaps. Although the harmony of the ballad is easily accessible, the dissonant suspensions created by the melody at bars 6, 7, 15, 16, 32, and 33, create an important dramatic tension that reflects the rhyming couplets in the lyric, aching to be resolved.

"Love I'm In" is a jaunty rhythm number cued in the script by the fact that the Prince's socks do not match. The repeatable A section has 8 bars and the B section, forming a kind of coda chorus to the lyrics "It's love I'm in" repeated three times, only four. The light-hearted, consonant melody is filled with syncopation and skips, but is easily memorable since it outlines a very basic harmonic structure: tonic-dominant, tonic-subdominant, dominant-tonic. The harmonic simplicity is embellished by the use of syncopated chords in the accompaniment. A version of the melody (in the key of D_b) exists on the second page of Ellington's sketches for *Moon of Mahnomen*, and so the tune may have been composed as early as 1946.

By far, the most famous of the songs for *Satin Doll* is the title number, originally recorded as an instrumental on 6 April 1953 in Ellington's first Capitol recording session. In three weeks, reaching number 27 on the *Billboard* chart, "Satin Doll" was a moderate success, becoming the last single-record hit in the Duke's career. Originally an improvised riff – one of many tossed off by Ellington in his career – the tune was elaborated and harmonized by Billy Strayhorn who added a lyric extolling his mother, and using his pet name for her as the title. At some later point, Johnny Mercer added the lyrics that are known today. Written in a traditional AABA form, "Satin Doll" is exceedingly listener-friendly. It employs a repetitive two-note motif that changes pitch without changing shape, much in the same way that "Tea for Two" uses the repetition of a three note phrase on varying degrees of the scale. Beginning on ii7-V7, the harmony immediately demands resolution, but instead of resolving, it moves up a step to iii7-VI7, and after a series of harmonically altered chords, finally finds its way back to the tonic, but not by way of a traditional cadence (II_b7-I instead of V7-I). The release uses an undulating tetra-chordal melody, first in the tonality of the subdominant, and next in that of the dominant, harmonically using the ii7-V7 pattern established at the beginning of the piece. The recapitulation is an exact repetition of the exposition, with no melodic change at the final note; rather than ending on the tonic, the melody ends on the fifth degree of the scale, creating a definite sense of non-resolution.

In *Satin Doll*, the number is used as a performance number by a group of ex-musicians, the "Seven Little Men," entertaining themselves with a houseguest, Satin. As a performance piece, the responsibilities of a musical number – to provide characterization or pictorialization of the dramatic moment – are somewhat relaxed, and an audience is permitted to appreciate the song as *song* and its ability to flaunt the strengths of the performers. In the earlier version of the show, a song called "Sweet Velvet O'Toole" was used in place of "Satin Doll." Dating back to Ellington's *Beggar's Holiday* period, "Sweet Velvet" unsubtly paints the picture of a grasping young adventurer, a "minor" with the "instincts of a Forty-Niner," built like a bomber, who is "nobody's fool." To create an interesting musical tension, the duple-meter "swing" melody, highly syncopated and improvisatory in structure, is accompanied in triple meter, evoking the cadence of a march. The scene introducing the song is filled with comic physical business and it is likely that Duke desired to continue the sportive atmosphere through what would otherwise be construed as a "torch song."

Although full of interesting and memorable music and a very commercial hook, *Satin Doll* was never produced and Duke Ellington continued the search for a musical theatre property even though the composition of a series of musical suites with narration and or implied plots have satisfied his dramatic yearnings.

(reprinted from "Duke Ellington's Music for the Theatre" by John Franceschina, published in 2001 by McFarland & Company. ISBN 0-7864-0856-1.)

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Part 2. Discussions - Additions - Corrections

Ebony Rhapsody

See DEMS 03/2-7/2

03/3-18/1

It seems that we have now collected all the original Ellington recordings made for the Paramount picture "Murder at the Vanities".

It is possible that we have everything that has survived, but there must have been more material, as we shall see. The records PBS 79093/1 and PBS 79094/1 comprise together the entire score. Similarly PBS 79105/1 and PBS 79106/1 taken together make up a second complete rendition of this work.

There are great differences between these two versions of *Ebony Rhapsody*. The soundtrack, as described in the New DESOR 3403a, has a closer resemblance to the score as it is performed on PBS 79105/1 and PBS 79106/1, compared to the combination of PBS 79093/1 and PBS 79094/1. But it is still very different.

Descriptions¹ of the four records read as follows:

093: int2DE;1°6BAND&SG(ch.),16BAND,2BB,2BAND,2JH(s.s.),4BAND;pas2BAND;ver16BAND;
2°BAND;pas8BAND&CW;

094: 3°20BAND,2LB,10BAND;pas8DE,30BAND;4°/5°16BAND,8JH(s.s.)8BAND.

105: int2DE;1°6BAND&SG(ch.),16BAND,2BB,2BAND,2JH(s.s.),4BAND;pas2BAND;ver16BAND;
2°30BAND,2SG(ch.);pas4BAND&SG(ch.),4BAND;3°20BAND,2LB,10BAND;

106: pas18DE,30BAND;4°BAND&CW;5°16BAND,8CW,8CW&BAND.

There were also two promotion records, which have never been released. Steven Lasker allowed us to listen to some segments of these promo-records in Los Angeles during his presentation on 25May00. We have compared these promo records, PCS 79193/1 and PCS 79194/1, with the other material.

193 contains three segments of Ellington music (the remaining portions were not by Ellington).

The first segment runs from approximately 0:16 until 0:48.

It contains from **105**: %14BAND,2BB,2BAND,2JH(s.s.),4BAND;pas2BAND;ver4BAND%

The second segment runs from 2:41 until 3:25 and contains %;2°BVB;% which is identical with the soundtrack. The background music behind the vocal is different from both **093** and **105**. The claim made on the promo record that Gertrude Michael is singing is incorrect. It was Barbara Van Brunt's final version as heard on the soundtrack. Barbara did the singing in the picture. Gertrude appeared on screen.

The third segment runs from 3:31 until 3:50.

It contains from **105**: %14BAND,2BB,2BAND,2JH(s.s.)1BAND%

194 has only one segment by Ellington. It runs from 3:09 until 4:08 and it could be described as follows: %;pas2BAND;4°24BAND&CW,8BAND;5°16BAND,%.
This segment sounds as if it was taken from **106**, but it is not. It is also different from the soundtrack.

Ellington's music in the picture has a length of 4:38. It is obviously played from the same score as the one used for **105/106**. Comparison reveals, however, that it is a different recording and that parts must have been omitted from the original recording, which was used for the soundtrack.

The intro 2DE is missing, the last 4 bars of the "pas" before 3° and the first 10 bars of 3° are deleted.

It looks like this: pas4BAND&SG(ch.),%;3°%,10BAND,2LB,10BAND.

Conclusion: there must have been at least two more takes of *Ebony Rhapsody*. One of these is the take used for the soundtrack; the other is the one from which **194** was made.

1 The descriptions have been made by Luciano Massagli and Giovanni Volonté.

SH

This is a rather complicated article about "Ebony Rhapsody". We think we should recapitulate Hoefsmit's conclusions.

If we look at the Paramount document (recreated on p104 of Stratemann) we see how composer Arthur Johnston envisioned the piece as a whole in terms of number of choruses. Two of the unissued takes are complete except for vocal, each take spread across two 10-inch 78 rpm sides (**093+094** and **105+106**).

The soundtrack version is an altogether different take, with vocal overdubbed by Barbara Van Brunt – but it is incomplete due to edits (which Hoefsmit has described vis à vis the other takes).

A fragment of the fourth take has been found only on the 12-inch Paramount promo record (**194**).

Ellington's soundtrack recordings for Paramount Pictures were originally on optical track; we would be greatly surprised if any of Paramount's outtakes from this period still survives in that form. We suspect we have finally collected all of Ellington's material for "Murder at the Vanities" that Victor mastered onto discs. Additional material could in theory survive on a World Program Service – Hollywood Movie Parade Program 16-inch ET similar to the one issued for "Belle of the Nineties" (see Stratemann p92). "Belle" was program 10; "Murder at the Vanities" might have been an earlier issue in the same series.

DEMS

Blue Bells of Harlem

03/3 DEMS 19/1

This may have been covered by DEMS, but I do not see it in any discography. I gave some of this info to Luciano Massagli and Giovanni Volonté in Stockholm in 1994.

The late Edmund Anderson had acetates of the two "Black, Brown, & Beige" concerts of January 1943.

The *Blue Belles of Harlem* Edmund had labelled Boston (Symphony Hall 1/28/1943) played the same as the *Blue Belles of Harlem* on Prestige PR 34004. I mentioned this to Jerry Valburn at the IJS - probably 1980 or 1981- and he confirmed, at that time, that the *Blue Belles of Harlem* on PR34004 was one of the substitutions from Boston 1/28/1943 for Carnegie 1/23/1943.

I never had all of the two concerts in a verifiable way for a complete verification. Still, I trusted my sources and was surprised not to see it sorted out the way it had been indicated by Anderson/Valburn in the various discographies since the early 1980s.

So, my first inquiry:

Is the *Blue Belles of Harlem* on Prestige PR 34004 from Carnegie Hall NYC 1/23/1943 or from Symphony Hall Boston 1/28/1943? I've tried to sort this out on my own and have come up with a release of *Blue Belles of Harlem* that I can't trace discographically. It is the 10" LP on Palm Club #24. Most of the material is listed for 6Feb49, but there is an unaccounted for *Blue Belles of Harlem* on this album. It is different than the one on Prestige PR 34004.

So, my second inquiry:

What version of *Blue Belles of Harlem* is on Palm Club # 24, the 10" LP? They seem similar enough to represent the two January 1943 events.

So, my third inquiry:

Do the *Blue Belles of Harlem's* on Prestige and Palm Club represent the two Jan43 concerts? If so, then which is which? Phil Schaap

Here is first a contribution by Luciano Massagli as published in DEMS 97/1-3: "We all know from Benny Aasland's Wax Works 42-44 that on Prestige 34004 the first part of *Black*, plus *Black Beauty* in its entirety, are taken from Boston 28Jan43. But there are also some irregularities in the copies made of the recording of *Blue Bells of Harlem*.

On Prestige, the coda of 2 bars comes from the Boston concert. On Hall of Fame JG-627, the coda of 2 bars is deleted. On the tape copy of the original acetates, the piece is complete with the original coda, but the 4° chorus of the III theme, played by DE is erroneously repeated."

I found in François Moulé's Guide to the Duke Ellington Recorded Legacy on LPs and CDs (1992) on page 380: "The last track on Palm Club 24, *Blue Belles of Harlem*, is the same recording as used for the AFRS transcription 'Down Beat' No 261, the location and date of which are still untraced. It is not from 'Carnegie Hall', NYC, 23Jan43, as stated on paper included in record sleeve (and not from 23Jun or 7Jul45 either)."

This is what I have to say: I do not have the original recording of 23Jan43. What I have is the Prestige and the Hall of Fame LPs. I have though a copy on tape of the Boston concert of 28Jan43. I can assure you that Boston's *Blue Bells of Harlem* is different from the Prestige recording. That answers your first question.

I do not have Palm Club LP # 24. However, I have the AFRS transcription, mentioned in François Moulé's Guide. It is different from both Carnegie and Boston and it is, in spite of what François claims, the same as what we have in the Treasury broadcast of 7Jul45. This answers your second question. In addition, your third question is answered now.

I have mailed to you a cassette with first the recording of *Blue Bells of Harlem* from Boston, followed by the one from the Treasury broadcast of 7Jul45. I hope you will compare this last one with your Palm Club LP and send me your findings if it is different. If this is the case, please make me a copy of your Palm LP. I will be happy to compare it with all 7 recordings of this title in the Ellington discography.

Some reflections: I believe that there were at least two sets of recordings made of the Carnegie Hall concert. One was not complete. *Black Beauty*, the introduction to and the first part of *Black*, and the very end of *Blue Bells of Harlem* were not on these acetates. There must have been another set of recordings, since we have a "re-broadcast" of "Black, Brown and Beige" a little later in 1943, which has the complete (spoken) introduction and the beginning of *Black* from the Carnegie Hall concert. I presume that the first non-complete set of recordings was released by Hall of Fame, Jazz Greats JG 625, 626 and 627. There were two solutions to "repair" the shortcomings of this recording. One took parts from the Boston concert (Prestige) and one replaced the end of *Blue Bells of Harlem* on the incomplete recording with the end of the complete recording of the Carnegie Hall concert, resulting in a repeat of Ellington's 4° chorus (the tape, Luciano is talking about).

SH

Except in these cases where the text was signed by Phil Schaap and/or François Moulé, we have chosen to print the original copyrighted title: *Blue Bells of Harlem*.

DEMS

Original Sequences Clarified

03/3 DEMS 19/2

Ellington's full orchestra recorded five titles in Chicago on 14oct39, followed by an additional four selections by Johnny Hodges and His Orchestra plus a piano solo.

According to the A.R.C. ledgers, the ten numbers assigned to these recordings, WM-1091 through WM-1100, are transfer numbers; the original master numbers were WC-2802 through WC-2811, respectively.

The four titles recorded on 16oct39 also originally bore different master numbers:

WC-2812 = WM-1105 BBahO: *Early Mornin'*

WC-2813 = WM-1107 DEahFO: *Your Love Has Faded*

WC-2814 = WM-1106 DEahFO: *Killin' Myself*

WC-2815 = WM-1108 DEahFO: *Country Gal*

Thus, the original sequence of recordings made this date isn't documented in any published discography. (This comment also applies to Ellington's sessions of 7Jun38 and 20Jun38; see Comments on Timmer's 4th Edition, pp11/12, which came as a supplement to DEMS 98/4)

Steven Lasker

Paramount Pictorials

03/3 DEMS 20/1

Duke Ellington appears in two short subjects in the Paramount Pictorial series, the first released in 1933, the second in 1937. Although the two films are identified in reference works as being Paramount Pictorial numbers "837" and "889" respectively, these numbers aren't seen on any print I have viewed, nor are they found in such files as are still extant at Paramount Pictures, nor in the official listing of Paramount's shorts ("The Blue Book of Shorts"), nor in any publication I've read from the 1930s or 40s.

Jazz film archivist Mark Cantor speculates, absent evidence as yet, that the numbers "837" and "889" may have been assigned by UM&M-TV, which purchased Paramount's catalog of shorts in 1955, or by National Television Associates, which in turn purchased the catalog from UM&M in 1956. Whatever the case, it's clear that these aren't the original numbers, as Paramount in the 1930s designated its five one-reel films with Ellington as follows:

"Irving Mills" was part III of "Paramount's Pictorial P3-1" (UM&M prints are titled "The World at Large [;] UM&M Pictorial");

"A Bundle of Blues" was "Paramount Headliner A3-2";

"A Jazz Wedding" (a title abstracted from "The Blues Book of Shorts") was one segment in "Hollywood on Parade Z3-10";

"Symphony in Black" was "Paramount Headliner A5-3";

"Record Making with Duke Ellington and his Orchestra" was part III of "Paramount Pictorial P7-2" (production #924).

Steven Lasker

The five pictures in Steven Lasker's list are documented in Klaus Stratemann's "Day by Day and Film by Film" on pages 53; 59; 83; 119 and 145 respectively.

DEMS

Flaming Sword

03/3 DEMS 20/2

Is there an explanation somewhere as to why *The Flaming Sword* was not performed during the 1943 Carnegie Hall concert? It was on the program. Was it deemed out of sync with the rest of the compositions?

Basilio Serrano

I was there. Duke came out after the intermission and announced that there would be a change in the program and that *Ko-Ko* would replace *The Flaming Sword*. No explanation given. I was with a friend who told me that there would be a change. His favorite record was *Ko-Ko* and mine was *The Flaming Sword*. He never told me how he knew. He is long dead. I'm afraid that we will never know.

Morris Hodara

Perhaps Hodges asked for more bread to play clarinet (all 5 reeds play clarinet on *Flaming Sword*). I'm curious as to when Hodges stopped playing clarinet with the band.

David Berger

As far as the New DESOR is concerned, Johnny laid down his clarinet between Feb and May32. He played it again on 21Dec38, but he didn't play clarinet when the recordings of *Flaming Sword* were made (17Oct40 and 7Nov40). He laid down his soprano sax after 2Nov40.

SH

This is pure speculation on my part, but I read at p426 of Tucker's "Ellington Reader" that *Ko-Ko*, originally was part of Duke's proposed "Opera," *Boola*. Perhaps Duke felt that, because of the subject matter of the 23Jan43 Concert at Carnegie Hall, *Ko-Ko* was more appropriate and more familiar than *Flaming Sword*? And of course Duke, according to a number of sources, substituted a few other compositions for that concert.

Bill Morton

Herb Jeffries' name at birth

See DEMS 00/1-11/3; 00/2-19; 00/3-6/2 and 03/2-29

03/3 DEMS 20/3

I saw Herb the other week, who when asked confirmed that his birth name is in fact Balentino with a 'B' (as in ballet, which some of his relatives believe may have been the original root word), "not a 'V' like Rudolf Valentino!" (To view his birth name as inscribed in his own handwriting, see DEMS 00/3-6/2.)

Steven Lasker

The six important Columbia releases

See DEMS 03/2-21&22

03/3 DEMS 20/4

DEMS member Georges Debroe listened to the following three "Special Advance CDs" This is his report.

DEMS

The CD "**Masterpieces by Ellington**" contains no surprises apart from the high quality of overall production. Those who have the French CBS series "The Complete Duke Ellington 1947-1952" Volume 4 and 5 will find nothing new with the exception of Patricia Willard's brilliant liner-notes.

The CD "**Festival Session**" on the other hand has several surprises. It has two selections, *V.I.P. Boogie* and *Jam with Sam*, released for the first time but it has also the complete version of "Duael Fuel" part 3. On all other releases that we have, the end of Jimmy Johnson's solo is deleted. What you find on this CD between 4:00 and 5:00 is "fresh".

Also "fresh" for those who do not have the Sony 3 CD set C3K 65841, is the end of *Perdido*. On all releases other than this new CD and other than the Sony release Clark Terry's coda is faded out as well as Duke's shout: "Clark Terry!" See DEMS 00/1-16/1, Disc 3. In addition, Duke's piano intro of *Things Ain't What They Used To Be* is preceded by a shout, but this is not surprising, because that is the case on all releases. Sjef Hoefsmit was mistaken, claiming that this was only so on the Sony release.

The CD "**Ellington Uptown**" has no fewer than 78:52 minutes of splendid music. The Patricia Willard liner-notes provide us finally with the correct date of the recording of *Skin Deep*. On Columbia CK 40836 the date is given as 8Dec, but that is the date that Columbia purchased the recording. Because that date was interpreted as an European date, 12Aug is often mentioned as the correct date for *Skin Deep*, see the old Desor 515 and Nielsen p126. Timmer (4th edition) has 8oct52. Benny Aasland (Waxworks) even mentioned 10Aug52 (the reverse of 8oct). George Avakian mentioned in his e-mail 28Feb52. We now know that it was 29Feb52 and we can finally put this recording in its proper chronological place in the discographies.

The CD as such doesn't seem to have any surprises. But we found a heavy one. *Dance No. 5* of the Liberian Suite is an alternate! Georges Debroe

The CD "Ellington Uptown" is commented on in DEMS 03/2-22/1 stating that *Take the "A" Train* had first matrix-number CO47485. This is not correct. CO47485, presumably also 47484 was by Guy Mitchell with Mitch Miller and His Orchestra; 48343 is the only matrix-number I found for *Take the "A" Train*.

Steven Lasker

John Chacona reports that the release date for these three Columbia Legacy albums is now 17Feb04. The release date of the other three CDs is not known yet.

DEMS

The Dooji Review

03/3 DEMS 20/5

As this sadly is the last hard-copy edition of the DEMS Bulletin, I think it's about time to get busy with THE DOOJI REVIEW which has been on my mind for the past ten years. It's partly to be an Ellington scrap-book with all those long-forgotten clippings from newspapers and magazines (from 1927 and onwards) and also planned as a research journal with radio-logs, record reviews (yes, CDs too!) and other Ellington memorabilia and a photo-section. Each issue is to be a properly printed magazine, DIN A5, 40 pages, irregular schedule.

If you have an interest in the above listed venture, please drop me a letter or an e-mail and I will send you additional information in due time.

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THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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Part 3. New Releases

Disky HR 248472 – 5 CD set – Duke Ellington – Cotton Club Stomp

03/3 DEMS 21/1

The following list is taken from Jerry Valburn's manuscript of his updated "Duke Ellington on Compact Disc" in preparation. The numbers at the end of each line represent the CD number and the track number of the same recording on the Disky 3 CD set (see DEMS 03/1-19/1). Only the recordings from which an alternate take does exist (all titles followed by -1, -2, -3 or -A) have been checked.

In case you detect an error in this list, please let us know.

Some errors have been found in the list of the 3 CD set:

The dates for *East St. Louis Toodle-O*; *Black and Tan Fantasy* and *Jubilee Stomp* on the 3 CD set, CD 1, tracks 4; 5 and 11 should read respectively: 19Dec27; 26oct27 and 19Jan28.

CD 2 of the 3 CD set, track 5, *Merry Go Round*, is not from 15Feb33, but from 30Apr35.

Same CD, track 15, *The Gal from Joe's* is take -2, not -1.

Same CD, track 16, *Prelude to a Kiss*, is take -2, not -1.

Lance Travis

CD 1

1.	26oct27	Black and Tan Fantasy	1.5
2.	26oct27	Creole Love Call	1.6
3.	26oct27	The Blues I Love To Sing -1	p; 1.2
4.	19Dec27	East St. Louis Toodle-O	1.4
5.	19Dec27	Blue Bubbles -1	
6.	19Jan28	Take It Easy	1.9
7.	19Jan28	Jubilee Stomp	1.11
8.	26Mar28	Black Beauty	1.12
9.	10Jul28	Diga Diga Do	1.7
10.	1oct28	Move Over	1.10
11.	1oct28	Hot and Bothered	1.3
12.	1oct28	The Mooche	1.8
13.	2oct28	Awful Sad	

14.	16Jan29	Flaming Youth -2	
15.	16Jan29	Saturday Night Function	
16.	1Mar29	Rent Party Blues	
17.	7Mar29	Stevedore Stomp	
18.	3May29	Cotton Club Stomp	1.13
19.	3May29	Misty Mornin'	1.14
20.	3May29	Saratoga Swing	
21.	13Sep29	Jazz Convulsions	
22.	26Aug30	Ring dem Bells	1.15
23.	10Dec30	Mood Indigo	1.16

CD 2

1.	14Jan31	Rockin' in Rhythm	1.17
2.	11Jun31	Creole Rhapsody	1.18
3.	2Feb32	It Don't Mean a Thing	1.19
4.	18May32	Blue Ramble -A p;	1.20
5.	15Feb33	Sophisticated Lady -2 p;	1.22
6.	18May32	Slippery Horn	1.1
7.	17Feb33	Drop Me Off in Harlem -A p;	1.21
8.	16May33	Bundle of Blues -A	
9.	13Jul33	Hyde Park	
10.	15Aug33	Harlem Speaks -A	
11.	15Aug33	In the Shade of the Old Apple Tree	2.2
12.	9Jan34	Stompy Jones	2.3
13.	10Jan34	Solitude	2.4
14.	30Apr35	In a Sentimental Mood	2.6
15.	30Apr35	Showboat Shuffle	2.7
16.	30Apr35	Merry Go Round -1 p;	2.5
17.	27Feb36	Clarinet Lament	2.8
18.	27Feb36	Echoes of Harlem	2.9
19.	28Feb36	Kissin' My Baby Goodnight	2.10
20.	17Jul36	Trumpet in Spades	

Note: From track 7, *Drop Me Off in Harlem*, 7 seconds are deleted between 1:42 and 1:49 on both CD sets.

CD 3

1.	14May37	Caravan	2.11
2.	14May37	Azure	2.12
3.	20Sep37	Diminuendo in Blue -1	
4.	20Sep37	Crescendo in Blue -1	
5.	20Sep37	Harmony in Harlem -2 p;	2.13
6.	2Feb38	Riding on a Blue Note -1 p;	2.17
7.	2Feb38	Lost in Meditation	
8.	2Feb38	The Gal from Joe's -1 p;	2.15
9.	3Mar38	I Let a Song Go Out of My Heart -2	2.14
10.	11Apr38	I'm Slappin' Seventh Avenue	2.18
11.	11Apr38	Dinah's in a Jam	
12.	22Jun38	Pyramid	
13.	20Jun38	Gypsy Without a Song	2.19
14.	9Aug38	Prelude to a Kiss -1 p;	2.16
15.	19Dec38	Battle of Swing -2	
16.	22Dec38	Boy Meets Horn	2.20
17.	20Mar39	Subtle Lament -1	

18.	21Mar39	Portrait of the Lion -1	
19.	28Aug39	The Sergeant Was Shy	
20.	14oct39	Grievin'	
21.	16oct39	Country Gal	2.21
22.	14Feb40	Stormy Weather	2.1
23.	6Mar40	Jack the Bear	2.22
24.	6Mar40	Ko-Ko -2	p; 3.1

CD 4

1.	6Mar40	Morning Glory	3.4
2.	15Mar40	Conga Brava	3.5
3.	15Mar40	Concerto for Cootie	3.18
4.	15Mar40	Me and You	3.6
5.	4May40	Cotton Tail	3.7
6.	4May40	Never No Lament	3.15
7.	28May40	Dusk -1	p; 3.8
8.	28May40	Bojangles	3.17
9.	28May40	A Portrait of Bert Williams	
10.	28May40	Blue Goose	
11.	22Jul40	Harlem Air-Shaft	
12.	22Jul40	At a Dixie Roadside Diner	3.2
13.	22Jul40	All Too Soon	
14.	22Jul40	Rumpus in Richmond	
15.	24Jul40	Sepia Panorama -1	p; 3.3
16.	5Sep40	In a Mellow Tone	3.9
17.	17oct40	Warm Valley -3	
18.	28oct40	Across the Track Blues -1	
19.	28Dec40	Side Walks of New York	
20.	15Feb41	Take the "A" Train	3.10
21.	15Feb41	Blue Serge	3.14
22.	5Jun41	Just A-Settin' and A-Rockin'	

CD 5

1.	26Jun41	I Got It Bad -1	p; 3.11
2.	2Dec41	Chelsea Bridge	3.12
3.	21Jan42	Perdido -1	p; 3.16
4.	21Jan42	C-Jam Blues	3.13
5.	26Jun42	Main Stem	3.19
6.	1Dec44	I'm Beginning To See the Light -2 (Work Song, Come Sunday The Blues, Three Dances)	3.20
8.	9Jul46	Transblucency	3.21
9.	10Dec48	The Tattooed Bride	
10.	13Nov48	Brown Betty	3.22
11.	13Nov48	Hy'a Sue	

Storyville 101 8346 Duke Ellington at the Hollywood Empire**03/3 DEMS 21/2****10Feb49, "Jubilee" #336**

Solid Old Man; Singin' in the Rain; Three Cent Stomp; Tulip or Turnip; Take the "A" Train.

Feb49, "Just Jazz" #46

H'ya Sue; C-Jam Blues; Passion Flower; Clementine; Just A-Sittin' and A-Rockin'; One O'Clock Jump (not complete)

Feb49, "Jubilee" #361

Unbooted Character; Paradise; How You Sound; It's Monday Every Day; Caravan; Cotton Tail.

This CD is scheduled to appear at Xmas time in Europe.

Carl Hällström

Association of Recorded Music BCCD 469 – Made in Canada for BCI Music – Hall of Fame – Duke Ellington – Swingin'

03/3 DEMS 22/1

BCI stands for Brentwood Communications, Inc. I found this CD in a bookstore in Pigeon Forge, Tennessee. It was produced in 1999 and has almost 41 minutes of music.

Here are the titles:

- | | | |
|-----|---------|--|
| 1. | 6Mar40 | Ko-Ko -2 |
| 2. | 6oct47 | Maybe I Should Change My Ways -2 |
| 3. | 1Dec44 | I Ain't Got Nothin' But the Blues |
| 4. | 30Jul45 | Things Ain't What They Used To Be |
| 5. | 26Aug46 | Blue Is the Night |
| 6. | 3Sep46 | Midriff (mistitled as Bakiff) |
| 7. | 2Apr58 | Body and Soul |
| 8. | 31May64 | Satin Doll |
| 9. | 17Jul46 | The Mooche |
| 10. | 28Mar46 | Take the "A" Train (long version, 4609n) |
| 11. | 16Jul46 | One O'Clock Jump |

Lloyd Mair

RCA Bluebird 82876-55614-2 – Duke Ellington's Far East Suite

03/3 DEMS 22/2

According to the track listing at CD Universe for the new Bluebird reissue of "The Far East Suite", five alternative takes are included that were not previously included in the 24 disk RCA Centennial edition. That massive album, subtitled "The Complete RCA Victor Recordings, (1927-1973)," appears, in turn, to have two alternative takes that are not included in the new Bluebird set:

Tourist Point of View, take -5 and *Amad*, take -5.

The new Bluebird has, in addition to the original album's nine tracks the following seven takes:

Tourist Point of View, take -4

(the Centennial edition's alternate is take -5)

Amad, take -7

(the Centennial edition's alternate is take -5)

Isfahan, take -2 (not take -22 as wrongly in the liner notes)

(is also in the Centennial edition)

Depk, take -15

(no alternate in the Centennial edition)

Mount Harissa, take -4

(no alternate in the Centennial edition)

Bluebird of Delhi, take -8

(is also in the Centennial edition)

Bluebird of Delhi, take -9

(the Centennial edition's alternate is take -8)

Lee Farley

The original 9 tracks of the first LP (RCA LPM-3782) and the first CD (Bluebird ND 87640) are identical. The "original" 9 tracks on the (13 track) Centennial edition are the same as on the (13 track) "Special Mix" CD (Bluebird 07863-66551-2). However, they are different from the original 9 tracks on the first LP and CD releases.

The most important difference was reported by Damon Short in DEMS Bulletin 99/3-17/2: the connection between take -2 and (the insert) take -4 at the end of "Ad Lib on Nippon" was different. I was rather surprised to find out that the latest (16 track) Bluebird CD has the same 9 original tracks as on the first LP and CD and not (as could be expected) the same 9 original tracks as on the (13 track) "Special Mix" CD.

In addition, other minor differences indicate that we have no "special mix" this time: on the 16 track CD, track 1 is a bit longer; track 2 ends with two beats on the bass instead of one and the final note of track 4 lasts longer.

The record of re-releases with each time a bit more music is still in the hands of Blue Note for the series of 4 "Money Jungle" releases (2 LPs and 2 CDs). We hope that BMG will try to challenge that record. There may still be more material to make us happy with, in spite of our frustration for having to spend a lot of money to keep our collections complete.

SH was (as always) very satisfied with the smooth service of WorldsRecords, who has this CD in its catalogue under number 55614.

Bill Morton and SH

Columbia (F) SMM 5096162 (2003) – Duke Ellington 1952 - 1960

03/3 DEMS 22/3

1.	7Jul56	Take the "A" Train	Ellington at Newport
2.	7Jul56	Sophisticated Lady	Ellington at Newport
3.	1Jul52	Perdido	Ellington Uptown
4.	1oct57	Prelude to a Kiss	Duke Ellington Indigos
5.	2Dec59	C-Jam Blues	Blues in Orbit
6.	9Sep57	Mood Indigo	Duke Ellington Indigos
7.	1Jul52	The Mooche	Ellington Uptown
8.	31Mar58	Satin Doll	DE at the Bal Masqué
9.	14oct57	Solitude	Duke Ellington Indigos
10.	29Jun60	What Am I Here For?	Piano in the Background
11.	7Jul56	I Got It Bad	Ellington at Newport
12.	7Jul56	Skin Deep	Ellington at Newport

Track 6, *Mood Indigo*, is the third take, 5735f.

Track 10, *What Am I Here For?* was subtitled on the back card as *Ezekial [sic] in the Valley*. We have never heard of this (sub)title. The only subtitle of *What Am I Here For?* we have heard of is *Etiophian Notion*.

Track 11, *I Got It Bad*, is the repaired version. See DEMS 99/4-17.

The CD has 61:30 of familiar music.

Lance Travis

RCA Bluebirds Best Series – 82876 514422-2 – Duke Ellington – "Jazz Caravan"

03/3 DEMS 22/4

I found a copy of this CD. It contains the selections as mentioned by Steve Voce in DEMS 02/3-21/3. It is produced in the EU and issued this year. It has a different catalogue number though.

Lance Travis

SAGA Sagapan (2003) – Duke's Singing Ladies – Sagajazz # 26 (of a series of 50)

03/3 DEMS 22/5

Claude Carrière, the producer co-responsible for the Dreyfus-CD's, selected 24 tracks for this new CD. This is nr. 26 in a (first) series of 50, with good sound quality, liner notes by Claude Carrière, all relevant recording information, 70+ minutes for € 8,25 - in Amsterdam.

All tracks on this CD are pre-1953, copyright-free in Europe. (www.sagajazz.com)

Tracks:

1.	8Jun37	All God's Chillun Got Rhythm M 520-1	Ivie Anderson
2.	22Dec47	On a Turquoise Cloud	Kay Davis
3.	13Aug52	Take the 'A' Train	Betty Roché
4.	1Dec44	I'm Beginning To See the Light -2	p; Joya Sherrill
5.	12May45	I Don't Mind	Maria Ellington
6.	14May45	It Don't Mean a Thing	Maria, Joya and Kay
7.	14Nov47	Take Love Easy -1	p; Dolores Parker
8.	3Sep46	St. Louis Blues	Marion Cox
9.	20Nov50	Love You Madly	Yvonne Lanauze
10.	3May51	Do Nothin' Till You Hear from Me	Thelma Carpenter
11.	17Jan45	I Can't Believe That You're in Love with Me	Anita O'Day
12.	22Dec49	On the Sunny Side of the Street	Lu Elliot
13.	21Sep50	Juke Bop Boogie	Chubby Kemp
14.	Dec34	Big City Blues (Saddest Tale)	Billie Holiday
15.	22Dec32	I Can't Give You Anything But Love -A	p; Ethel Waters
16.	21Dec32	Baby! -A	p; Adelaide Hall
17.	10Jan27	If You Can't Hold the Man You Love	Evelyn Preer
18.	1oct28	The Mooche	Baby Cox
19.	9May34	Troubled Waters -2	p; Ivie Anderson
20.	21Mar39	Something To Live For	Jean Eldridge
21.	16Jun37	If You're Ever in My Arms Again -1	p; Sue Mitchell
22.	4Apr38	Swingtime in Honolulu	Jerry Kruger

23. 22Jun38 Lost in Meditation -2
 24. 14Feb40 Solitude

p;

Mary McHugh
 Ivie Anderson

A great collection, and if you don't like the singer, enjoy the song, and most of all, the band. But who could resist Ivie, Adelaide, Billie? Or not be taken by surprise by Chubby Kemp's All Stars?

Loek Hopstaken

ELLINGTONIA

Sackville SKCD2-2056 – Ben Webster & Teddy Wilson

03/3 DEMS 23/1

I found this CD, which is not mentioned in the Langhorn & Sjøgren discography, in John Norris's Sackville Catalogue.

The first set of six selections was played by Teddy Wilson with Isla Ecklinger (b) and Peter Giger (d) at the "National" in Bern, Switzerland on 1May70: *Stompin' at the Savoy* (incorrectly titled *Don't Be That Way*); *I've Got a Feeling I'm Falling & Ain't Misbehavin'*; *Honeysuckle Rose*; *Shiny Stockings*; *Take the "A" Train*; *Flying Home*.

Teddy, Isla and Peter were joined by Ben in the following five selections: *In a Mellow Tone*; *Stardust*; *Ben's Blues*; *I Can't Give You Anything But Love*; *Sunday*.

For Teddy Wilson and/or Ben Webster fans a must! For other lovers of good music: highly recommended!

John Norris can be contacted at Sackville Recordings, Box 1002, Station O, Toronto, Ont., Canada M4A 2N4.
 Phone/Fax: (416) 465-9093

SH

Green Hill GHCD 5051 – A Tribute to Duke Ellington

03/3 DEMS 23/2

The long vanished LP on "Crown" and "Bright Orange," by a swinging big band of Los Angeles musicians, recorded on 13/14Jan60, entitled "Compositions of Duke Ellington," is now, nicely re-mastered, available on the Web Site <www.greenhillmusic.com> or by telephone: 1-800-972-5900 or 1-800-200-4656.

The band, directed by Maxwell Davis, included Conte Candoli, Ray Linn, Al Porcino, Jake Porter (t); Juan Tizol, Lloyd Elliott, Jimmy Henderson, Dick Noel, Tommy Pederson (tb); Mahlon Clark, Jewell Grant, Bumps Meyers, Ben Webster (reeds); Bill Hood, Jimmy Rowles (p); Al Hendrickson (g); Red Callender/Curtis Counce (b); Mel Lewis/Jackie Mills (d); B.B.King (vc).

These are the selections: *Take the "A" Train*; *Cotton Tail*; *Solitude*; *Jeep's Blues*; *Jack the Bear*; *Mood Indigo*; *Main Stem*; *Sophisticated Lady*; *Don't Get Around Much Anymore*; *East Side, West Side* (= *The Sidewalks of New York*).

Ben Webster does a creditable reworking of his solo on *Cotton Tail*, and can be heard briefly on *Jack The Bear*. It is likely Jewel Grant who takes the Johnny Hodges solo on *Jeep's Blues*. I hear his work also on *Don't Get Around Much Anymore*.

The clarity and fidelity of the Green Hill CD would indicate that the original stereo master tapes were acquired from their owners. The Bihari brothers did some important recording during their years with "Modern," "Crown," "Bright Orange," etc., and it is odd that so very little has been written about them.

Irv Jacobs

Cat and Clark

03/3 DEMS 23/3

Just a brief note regarding a really splendid concert performance on the Long Player "Schweizerischer P 19841." by just Anderson and Terry, accompanied by a rhythm section. The opener *West End Blues* is wonderful!

Question: Is this performance currently available on Compact Disc? (It should be!).

Irv Jacobs**

Ocium OCM 0036 – Louie Bellson – Sticks on Fire

03/3 DEMS 23/4

NYC 17Apr Mercer

Cat Anderson, Juan Tizol, Willie Smith, Paul Gonsalves, Billy Strayhorn, Wendell Marshall, Louie Bellson.

- | | |
|----------------------------|------|
| 1. <i>Night Walk</i> | 4029 |
| 2. <i>Moonlight Fiesta</i> | 4030 |
| 3. <i>She</i> | 4031 |
| 4. <i>The Happening</i> | 4032 |

NYC 10May51 Columbia

Harold Baker, Nelson Williams, Andres Marenguito, Cat Anderson, Ray Nance, Quentin Jackson, Britt Woodman, Juan Tizol, Jimmy Hamilton, Willie Smith, Russell Procope, Paul Gonsalves, Harry Carney, **Duke Ellington**, Wendell Marshall, Louie Bellson.

- | | |
|--------------------------|-------|
| 5. <i>The Hawk Talks</i> | 45815 |
|--------------------------|-------|

NYC 18May51 Mercer

Quentin Jackson, Britt Woodman, Juan Tizol, Willie Smith, **Duke Ellington**, Billy Strayhorn, Wendell Marshall, Louie Bellson.

- | | |
|--------------------------------------|------|
| 6. <i>Swamp Drum</i> | 4033 |
| 7. <i>Sultry Serenade</i> | 4034 |
| 8. <i>Indian Summer</i> | 4035 |
| 9. <i>Britt - and - Butter Blues</i> | 4036 |

NYC 1Jun51 Mercer

Juan Tizol, Willie Smith, **Duke Ellington**, Billy Strayhorn, Wendell Marshall, Louie Bellson.

- | | |
|--------------------|------|
| 10. <i>Caravan</i> | 4039 |
|--------------------|------|

NYC 19Jun51 Mercer

Juan Tizol, Willie Smith, Jimmy Hamilton, **Duke Ellington**, Billy Strayhorn, Wendell Marshall, Louie Bellson.

- | | |
|--------------------------------------|------|
| 11. <i>Alternate</i> | 4040 |
| 12. <i>Hoppin' John</i> | 4041 |
| 13. <i>Jumpin' with Symphony Sid</i> | 4042 |

Los Angeles Feb52 Capitol

Clark Terry, Juan Tizol, John Graas, Willie Smith, Wardell Gray, Harry Carney, Billy Strayhorn, Wendell Marshall, Louie Bellson.

- | | |
|-------------------------------|------|
| 14. <i>Jeep Is Jumpin'</i> | 9939 |
| 15. <i>Passion Flower</i> | 9940 |
| 16. <i>Johnny Come Lately</i> | 9941 |
| 17. <i>Sticks</i> | 9942 |
| 18. <i>Punkin'</i> | 9943 |
| 19. <i>Eyes</i> | 9944 |
| 20. <i>Rainbow</i> | 9945 |
| 21. <i>Shadows</i> | 9946 |

Los Angeles Sep53 Verve

Harry "Sweets" Edison, Maynard Ferguson, Ray Linn, Conrad Gozzo, Herbie Haper, Hoyt Bohannon, Tommy Pederson, Benny Carter, Willie Smith, Wardell Gray, Bumps Myers, Bob Lawson, Jimmy Rowles, Barney Kessel, John Simmons, Louie Bellson.

- | | |
|-------------------------------|------|
| 22. <i>Claxton Hall Swing</i> | 1250 |
| 23. <i>For Europeans Only</i> | 1251 |
| 24. <i>Phalanges</i> | 1252 |
| 25. <i>Skin Deep</i> | 1253 |

76 minutes of great music!

Track 2 is the long version as on Me 1967 (5104b).

There are some different opinions about who the piano-player was in the 18May51 session. The liner-notes and Timmer claim that tracks 6 and 9 are played by Strayhorn. The New DESOR claims that it was in both cases Ellington. I am not sure about track 6, but I am convinced that Ellington played in track 9.

I found this very welcome addition to my Ellingtonia collection in the Aug03 catalogue of WorldsRecords, item code: 49742 for \$15.- (See for address DEMS 02/3-15/3).

This is a so called MultiMedia CD-ROM. It can be played on a regular CD player and it can also be put in a PC to read the liner-notes and to listen to music. SH

Chiaroscuro CR(D)352 – The floating Jazz Festival Trio – with Joe Temperley

03/3 DEMS 24/1

This CD has Joe Temperley, Junior Mance, Keter Betts and Jackie Williams.

In a Sentimental Mood; Single Petal of a Rose / Sunset and the Mocking Bird; In a Mellotone; Creole Love Call; Do Nothin' Till You Hear from Me; Jeep's Blues.

It is superb. Not only is it a marvellous CD, but I had the great good fortune to be on the S/S Norway in October 1996 in the Caribbean Sea when the recordings were made over the course of a week - you can probably hear me clapping! The whole thing is splendid, and it is invidious to pick out particular tracks, but the 20 minute *Single Petal of a Rose / Sunset and the Mocking Bird* is to die for. Buy it. You won't be disappointed.

Bill Bailey

I have located the CD in the catalogue of WorldsRecords # 21713 for \$ 15.- (02/3-15/3). I ordered one and I have played it several times since I received my copy. I am indeed not disappointed, Bill.

SH

Columbia CK 53145 (1992) – "Portraits by Ellington" – LCJO & Wynton Marsalis & David Berger

03/3 DEMS 24/2

Portrait of Louis Armstrong; Thanks for the Beautiful Land of the Delta; Portrait of Bert Williams; Bojangles; Self Portrait of the Bean; Second Line; Total Jazz; Liberian Suite.

Loek Hopstaken

I have this Berger's Lincoln Center Jazz Orchestra CD; if you don't have this, you are missing out.

Stan Slome

Dreyfus Jazz FDM 36744-2 – Django Reinhardt – Souvenirs

03/3 DEMS 24/3

The Ellington tracks were recorded in Chicago, 10Nov46:

18. *Ride Red Ride* (L. Millinder - I. Mills)

19. *A Blues Riff* (D. Ellington)

The other tracks are Django in various settings, dating from 1937-1951:

1. *I'll See You in My Dreams* (trio)
2. *Body and Soul* (Le Quintette du Hot Club de France)
3. *When Day Is Done* (same)
4. *Souvenirs* (same)
5. *Swing 41* (a pick-up quintet)
6. *Embraceable You* (Le Quintette dHCdF)
7. *Fantaisie* (same)
8. *My Sweet* (same)
9. *Liebestraum No. 3* (same)
10. *Swing 39* (same)
11. *Djangologie* (same)
12. *Tea for Two* (solo)
13. *Belleville* (Le Quintette dHCdF)
14. *Danse Norvégienne* (same)
15. *Coquette* (same)
16. *Mélodie au Crépuscule* (same)
17. *Just One of Those Things* (same)
20. *Festival 48* (same)
21. *Vamp* (Django Reinhardt et son Quintette)
22. *Topsy* (Le Quintette dHCdF)

Same impeccable sound quality as the other Dreyfus Ellington CD's, "Ko-Ko" (01/1-21-1; 02/1-17/7) and "Take the 'A' Train" (02/1-17/8).

Loek Hopstaken

Storyville 101 8347 – Ben Webster at Montmartre 1965-1966

03/3 DEMS 24/4

21Jan65, with Kenny Drew (p), Niels-Henning Ørsted Pedersen (b) and Alex Riel (d): *Pennies from Heaven; Blues in B Flat; My Romance; In a Mellow Tone; How Long Has This Been Going On; Sunday; Someone To Watch Over Me; Cotton Tail; Danny Boy.*

12May66, with Atli Bjørn (p), Niels-Henning Ørsted Pedersen and Rune Carlsson (d): *Gone with the Wind; Cotton Tail; My Romance.*

Total time 73:52 of previously unreleased material. Liner-notes are by Scott Yanow.

This recently released CD must be a welcome addition to every Ben Webster collection. It contains (in complete form) what must have been the first of a number of broadcasts featuring Ben Webster at this famous "Jazzhus". It shows how fortunate our friends in Copenhagen were, when they could so easily attend Ben's performances during his golden years in Europe.

SH

CDM Records CDM 1001 – The Dom Minasi trio – "Takin' the Duke Out"

03/3 DEMS 24/5

Dom Minasi (guitar) Ken Filiano (bass) and Jackson Krall (drums) recorded live at the Knitting Factory NYC, 23Apr01: *Satin Doll; Don't Get Around Any More [sic]; I Got It Bad; Take the "A" Train; Solitude; It Don't Mean a Thing.*

Dom Minasi played in Joe Coleman's rhythm section. Joe called the tunes, and they were always Duke Ellington tunes. Joe Coleman played in the Ellington band as a replacement two or three times. This seems to be the strongest link to Ellington, because it is rather hard to recognise the tunes. The three musicians are great instrumentalists, but I cannot give you the guarantee that you will like this record. If you are a completist among the Ellingtonia collectors, contact Jim Eigo, Jazz Promo Services, 269 s. Route 94, Warwick, NY 10990. Tel: 845.986.1677; Fax: 845.986.1699. Email: jazzpromo@earthlink.net
SH

Nagel Heyer NH 1009 – Ellington for Lovers – The Duke's Most Romantic Songs

03/3 DEMS 24/6

Vic Bellerby gave a very favourable review in the November 2002 edition of Jazz Journal.

19Nov93, Harry Allen Quartet: *Sophisticated Lady*.
 19oct98, Danny Moss/Roy Williams Quartet: *Blues To Be There*.
 22Dec98, Wycliffe Gordon: *Do Nothin' Till You Hear from Me*
 6Aug94, Allan Vaché Swingtet: *Warm Valley*.
 2May93, The New York All Stars: *In a Mellow Tone*.
 19oct98, Danny Moss/Roy Williams Quartet: *Mood Indigo*.
 28Sep95, Bill Allred and Roy Williams: *Satin Doll*.
 20Nov93, Harry Allen Quintet: *I Got It Bad*.
 20Feb98, Warren Vaché/Allan Vaché: *Just Squeeze Me*.
 26Nov94, Butch Miles and friends: *Azalea*.
 6Jan95, Oscar Klein's Anniversary Band: *Creole Love Call*.
 20oct94, Rex Allen's Swing Express: *Duke Ellington Medley*.
 (Total time 75:33).
 DEMS

Blue Note CDP-0777 7 80590 28 (CD) – Promenade with Duke – Michel Petrucciani (solo piano)

03/3 DEMS 24/7

Russ Neff supplied to the Duke-LYM list the contents of this CD, which he called "A mainstay of my collection."

Caravan; Lush Life; Take the "A" Train; Little African Flower; In a Sentimental Mood; Hidden Joy; One Night in the Hotel; Satin Doll; C-Jam Blues.
 DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

03/3 December 2003 - March 2004

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Part 4. The New Desor Corrections

The suggestions by Jean Portier are signed with JP.

I only signed my suggestions (with SH) if that was helpful to prevent confusion.

Sjef Hoefsmit

Page XVIII. Marie Ellington. It is Maria. You'll 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 105. Session 4546, 14Jul45. Add after 4546j, *I'm Beginning To See the Light*: DETS 14.

Lance Travis

Page 110. Session 4557, 20Aug45. The date is wrong, it should read 8Sept45 "Saturday Night Jam Session and Dance" at Lincoln Center NYC. Buster Bailey, Herbie Fields cl, Ben Webster, Don Byas ts, Stuff Smith v, Duke Ellington p, unknown g, Al Lucas b, Eddie Nicholson dr, on *The Romp*.

Same as above (including Ellington!) + Dexter Gordon ts, Herbie Fields only on ts, omit Buster Bailey on *Honeysuckle Rose*.

Sources: NY Amsterdam News 8Sept45 +Anthony Barnett: Desert Sands p131+supplement p60.

Heinz Baumeister

See also Klaus Stratemann p263.

DEMS

Page 156. We have collected a great number of conflicting opinions about the session 4801 of 6Nov48.

DEMS

Klaus Stratemann p293: Ben Webster rejoined on 11Nov.

Jane Vollmer: 6Nov, Schenectady, NY, both Hal Singer and Al Sears were listed. No Webster. See also Vail p340.

Carl Hällström: The NBC Artist card index for Duke Ellington shows a broadcast from Schenectady on 5Nov48. Ole Nielsen p99 and Klaus Stratemann p293 show a Union College dance & NBC broadcast in the same city at 6Nov. So who's right?

Gordon Ewing: 5Nov48: Query: Although I have DEO playing a dance at the Union College Gridiron Ball in Schenectady NY with verification, Jack Towers states that DEO played the Duke Ellington Club in Washington DC for ten days beginning 1Nov. He also says that Ben Webster rejoined the band on the 11th just before the Carnegie Hall Concert.

Heinz Baumeister: It is in my opinion (and in the opinion of others) obviously Ben Webster soloing in *Y'oughta*. It was Ben's first night with the Duke. Ben met Duke end of October in Washington and Duke offered the job to him. Ben accepted immediately: "But he offered me more bread than I had with my own band ...", this is taken from an interview with the Danish Radio. Ben did not replace anyone but was an "extra man". I have listened one more time to "You oughta" (I find this spelling everywhere, what is right and what is wrong?) and I think that the first tenor solo is by Sears, the second by Webster. Can you agree?

The New DESOR has Ben Webster in the band with Al Sears but without Hal Singer. In the description on page 1282 only Ben Webster is mentioned as soloist in *Y'oughta*.

SH: I am not convinced that Ben Webster played the solo in *Y'oughta*. See also DEMS 97/4-16/2 and 98/2-19/3.

Pages 160 and 161. Sessions 4903, 4905 and 4908, Feb49. I found on page 344 of Ken Vail's "Duke's Diary" Part One, first edition, a reproduction of a newspaper clipping about Duke's stay at the Hollywood Empire that ended like this: 'Billy Strayhorn, whose composition "Take the 'A' Train," and his recent "Lush Life," takes over the piano once each evening for the entertainment of dancing and listening patrons.'

I have listened to several recordings from the Hollywood Empire residency and I believe that Billy played the piano in *Passion Flower*; 4903c and that he took over after the introduction in *Take the "A" Train*, 4905e. I do not agree with Andrew Homzy, who claims that Billy also played in *Cotton Tail*, 4908f. (See Storyville 101 8346 on page 21/2.)

Page 177. Session 5127, 7Dec51. *Harlem* on the Columbia releases is edited from take -1 (5127e), take -3 (5127g) and the coda take -4 (5127d). Take -1 has been used until chorus 24°. The rest was taken from take -3 in which the ending was replaced with the coda take -4. I mentioned this earlier in DEMS 00/2-19/p177. If you look at the description of 5127e in the New DESOR (p888) you could expect that the replacement of the original 12 bar coda by the 14 bar coda (5127d) would have resulted in a 2 bars longer coda in the released version on Columbia. However, the coda of take -1 (5127e) is a bit longer and the coda of take -3 (5127g) is much longer than the edited result on the Columbia releases. This means that the descriptions of the coda's are not correct. There is another slight difference between take -1 and the Columbia release, which I only found after Steven Lasker sent me a copy on CD of a set of three 78 r.p.m. acetates, which contain the Columbia version of

Harlem. Comparison revealed that there is a slight difference in the C section of chorus 20°. I found no other differences between Steven's acetates and take -1 (5127e) until I reached chorus 24°. On the Columbia releases chorus 20° is different from both take -1 and from take -3. There must have been more recorded material, used to repair chorus 20° before release.

Up to Date 2005 has a complete un-edited copy of take -3.

Page 197. Session 5331, Prob. Fall 1953. Note. Billy played first an unidentified title and *Drawing Room Blues*, before he played *You Go to My Head* and *Lush Life*.

Page 292. Session 6025, 22Jul60. *Portrait of Louis Armstrong*, 6025g is a wrong title. The correct title is *Big Bash*. This correction was earlier discussed in 00/2-19 and 00/3-25. Comparison of the descriptions on page 748 for 6024b (12) and on page 1076 for 6025g (AABA32) reveals that several parts are the same:

6025 - 10°(nc)12LB,3BAND,1RN; is the same as

6024 - 6°LB;pas3BAND,1RN;

6025 - 11°(nc)4BAND,8PG,3BAND,1RN; is the same as

6024 - 7°PG;pas3BAND,1RN;

6025 - 12°(nc)2BAND&RN,6PG&BAND;pas4PG&BAND; is

6024 - 9°PG;

6025 - 13°(nc)6PG&BAND; is the same as

6024 - 10°(nc)6PG;

Furthermore: add between 6025m (*The Mooche*) and 6025n (*Take the "A" Train*): *Day In, Day Out* and *Lost in Loveliness*.

Add *St. Louis Blues* between 6025v (*Laura*) and 6025w (*Dance of the Floreadores*).

Add in the Medley *Solitude* between g) (*Sophisticated Lady*) and (*Just Squeeze Me*) [which was h) and is now i)].

6025z (*Caravan*) was followed by what Duke called the last interval in the programme. After that "5 minutes interval", Duke started to play *Take the "A" Train*, while the band reassembled.

Add *One More Once* with an encore between 6025ac, (*Wailing Interval*) and 6025ad (*Mood Indigo*).

SH

We have listened more and more to *Portrait of Louis Armstrong* and *Big Bash* and we have come to the conclusion that 6025g is composed of two tunes.

We suggest to change 6025g as follows:

(p1076) *Portrait of Louis Armstrong*, 6025g:

1°/2°(nc)16DE; 3°DE;4°BAND;5°(nc)4BAND,12DE;6°(nc)16 DE.

(p748) *Big Bash*, 6025xa:

1°8BAND&DE,4BAND;2°BAND;3°4BAND,8BAND&RN;4°BAND&RN;5°LB;pas3BAND,1RN;6°4BAND,8PG;pas3BAND,1RN;7°2RN&BAND,10PG&BAND;8°(nc)7PG&BAND;cod1PG,1RN,1LB,1PG,1RN,1LB,2BBAND.

(See Correction-sheet 1052)

Luciano Massagli

Page 295. Session 6034, 24Oct60. The correct name of the location is William and Mary College.

Art Pilkington

Page 295. Session 6035, 17Dec60. This telecast is generally considered to be from 25Dec60. I went to the ORTF and reported to DEMS on 4May90 that this show was recorded on 17Dec and telecast on 23Dec60.

François Moulé

(Session 6035 cont.) Duke was welcomed by Jean Sablon and Jacqueline Joubert. Between *Take the "A" Train* and *Solitude*, Duke played twice *Just Scratchin' the Surface*, which was called *New Trends in Music*.

SH

Page 297. Session 6103, 3Mar61, Correction-sheet 1023. According to the liner-notes of the LP CBS 88654 *Tulip or Turnip*, 6103c, has take number -6.

Page 299. Session 6109, 1Jun61. The Recording Report of the American Federation of Musicians (AFoM) indicates that Britt Woodman was present and Louis Blackburn was not. It may be that the New DESOR has based its statement on Klaus Stratemann p442, where it is said that Lou [sic] Blackburn replaced Booty Wood starting 11Jan61, in which case some doubt is called for. Mathew Gee replaced Booty Wood from Sep60 and not Britt Woodman as claimed in Stratemann p426.

Page 301. Session 6114, 30Jul61. Change the matrix-number of 6114b from 67172 to 67855.

In the Danish Arkiv # 35100 are three takes of *Cops*: A, B and C.

A is announced as Part 1 take 8. It sounds so much different from B and C that it may very well have been recorded on 1Jun. It is a remake of 67172 according to the Recording Report. It is the same as 6114a.

B on # 35100 is identical with 6114c.

C is the same as 6114b. It is announced on the recording as Part 2, take 1. It is issued as Part 1.

Page 304. Sessions 6122 and 6123, 19 and 20Sep61. In the small corrections (Sheet 5003, Sep 2000) it is said that "The Girls Suite" on 19and 20Sep61 was recorded at the Radio Recorders Studio. On the contract between the AFoM and Columbia Records the Name and Address of Place of Engagement is filled in as: Columbia Records - 6121 Sunset Blvd, Hollywood; Studio A. I suggest to delete the correction of Sep 2000.

Page 304. Session 6123, 20Sep61. Add at the end of the recording session: *Congo Square (Matumbe)*.

Page 306. Session 6128, 21Nov61. *Unidentified "I"* is the signature tune of WNEW. It is played by Big Wilson and Ellington together. At the end of the recording Duke made two takes of a promotional statement for the WNEW broadcast of 8Dec.

Page 308. Session 6204, 5 and 9Jan62. I believe that the music for this picture was recorded on Saturday 6Jan62.

Page 310. Session 6211, 27Feb62. In the Recording Report of the AFoM: Billy Strayhorn is in and Duke and Cat Anderson are out. I believe that Billy played on *My Man*. If *Theo's No* was named for Teo Macero the spelling is wrong.

Page 313. Session 6219, early May62. This session took place on 1May62. Bill Berry mentioned in his presentation in Leeds on 23May97 the fact that there was a studio-session in which Paul Gonsalves played the solos, normally played by others (the Fantasy album "DE featuring PG") on the same day as the Della Reese show recordings. But he must have meant the Garry Moore show recordings. The Della Reese recording was made on 13Feb62. (See also KS p460.)

Page 313. Session 6220, 20May62. The date of 20May62 is highly unlikely.

Klaus Stratemann wrote to Ole Nielsen: "Ellington was in hospital for a gall bladder operation from 8May62 to 19May62. According to my files, the band recorded at Bell studios on 23, 24 and 25May."

Gordon Ewing wrote to me: "On 8May Ellington entered University Hospital for a gall bladder operation. He was not with the band until 26May. Billy Strayhorn subbed on piano and Mercer conducted. On 26May Ellington told the audience before the concert that he had just had an operation and he turned the band over to Mercer."

I suggest to change the date to 23May. Even 28May is a possibility. There was another Bell Studio recording session on that date. On the CD cover: *Perdido* and *Someone* are from 28May62 and *Passion Flower* is from 6Jun62. In the Danish files all four titles were first dated 28May62. This was later corrected to 20May. This explains the out of sequence numbering. Benny Aasland had all four titles on 20May62 in his files. There is no doubt that Duke was alive and well at this session.

Page 319. Session 6237, 18Aug62. DE6237e, *Self Portrait of the Bean* has also some similarity to *Snibor*. I suggest that it should keep its own title. It has too many differences from *Grievin'* for the two to be considered identical. Timmer has accepted my suggestion and dropped this claim in his 4th edition.
SH

We don't agree with you: *Self Portrait of the Bean* sounds unlike to *Snibor*. We are still convinced that the theme is the same as *Grievin'*.
Luciano Massagli

Page 320 and 321. Session 6241, 19Sep62. The Ellington Orchestra was not involved in this Tonight Show. It was the Skitch Henderson Orchestra including the NBC staff member Clark Terry.
The show was not aired on 20Sep62 but it was a live performance on 19Sep62, see the New York Times 19Sep62 TV listing.

Page 322. Include an interview by Paul Smith with Ellington and Dr William Fowler at Salt Lake City on 5oct62.

Pages 324 and 325. Sessions 6254 and 6256, 13 and 14Dec62. Both takes of *Eighth Veil* from session 6254 belong to session 6256. This is confirmed in the liner-notes of the Mosaic set.

Page 325. Session 6259, 29Dec62. The end of *Auld Lang Syne*, take -3 on the releases was replaced by the insert coda take -7.

Page 331. Session 6313, 3Feb63. The correct spelling of the interviewer's name is Gun Allroth. Her name is not Albroth. Gun Allroth worked for the Swedish Television Newscanal "Aktuellt" as a reporter. She lived in 1963 in Malmö. She did the interview. I talked to her ex-husband. See also DEMS 94/1-3.
Göran Wallén

Page 332. Session 6316, 6 or 7Feb63. Comparison of *Afro-Bossa* with every recording we have from the first and second European tour in 1963 reveals that it must have been from the first tour (from 12Jan until 1Mar63). Duke explicitly announced the title as *Afro-Bossa* only after he returned in May of that year. During the first tour he used only as title *Boola* as he also did on the recording 6316a. I suspect that these four titles belong to the first part of the concert in Milano on 21Feb63, because the first part of that concert is obviously missing from our tape and other selections of the Pablo release are from this concert. We will probably never know.

Page 332. Session 6318, 7Feb63. The closing selection *Mood Indigo* is the same recording as the opening selection. This is obvious if one watches the video recording. Klaus Stratemann p680, gives 24Jun63 as date for the telecast. Maybe it was on the air twice?

Page 334. Session 6324, 11Feb63. In my files, this interview is from 13Feb63. It was on 13Feb that Duke was in Munich. Nothing is known of his whereabouts on 11Feb63.

Page 335. Session 6327, 15Feb63. The date is correct, but the location was Berlin, not Hamburg. In the interview it is said that this interview came after a concert and that "the symphony recordings were made yesterday".

Page 338. Session6333, 24Feb63. Add an earlier complete take of *Solitude* (4:43"). The story that this was a one take recording is not correct.

Pages 344 and 918. Session 6344, 25May63. After the interrupted *Just Squeeze Me* 6344h i) came *It Don't Mean a Thing* which is not on my tape, but the following *I Let a Song Go Out of My Heart & Don't Get Around Much Anymore* are. The description should read : Same as 4624h, but: int6DE.

Page 348. Session 6356, 4Jul63. I do not recognise Ellington as the piano-player in *Action in Alexandria*.
SH

In our opinion the piano player is Duke Ellington.
Luciano Massagli

Pages 349/350. Session 6361, 12Aug63. I think you should include the selections after the Medley, when Cab Calloway did some songs from his repertoire. The band was playing behind him and concluded the programme with *Take the "A" Train* without Cab Calloway. I am not certain about a few of the titles of Cab Calloway's portion of the programme. I have in my files: *Get Happy*; *Our Day Will Come*; *I'll Be Around*; *St. James Infirmary*; *Don't You Know* and *Minnie the Moocher*.
SH

We did not include in 6361 the Cab Calloway part of the concert for the same reason that we didn't include the second part of the concerts with Ella Fitzgerald.
Luciano Massagli

Page 351. Session 6362, 20Aug63. Add to the note: The tap-dance of Bunny Briggs in *David Danced* (track 49, 6362an) was dubbed in later. "BBr(t.d.) added." and "BBr(t.d.)out." should be deleted.

The original intro of *Light* (track 51, 6362ao) is for the released version replaced by the complete insert trumpet-intro (track 71, 6362bf). Track 71 should have the release number between parentheses.

Pages 352 and 713. 99% *Won't Do*, 6363k. The description should read: int2JBe;1°/2°IBS;cod4IBS. The description as it is now is almost correct for what was released on the album. I would have described the released version as follows: int2JBe;1°(nc)8IBS;2°(nc)8IBS;cod4IBS. The last 8 bars from the first chorus and the first 8 bars of the second chorus were deleted on the commercial release.

Pages 352 and 1271. *What Color Is Virtue?*, 6363n. The description should read: intJS(tk.);1°JS;pas8LBe;2°/3°JS&IBS;cod4IBS,2BAND&IBS.

6363q, r, s and t are four intercuts. There was a fifth, which should be included on pages 352 and 1271. It should read: Same as 6363r. This complete fifth intercut has replaced the coda of track -18 (6363n) on the released version; this fifth intercut should have the release number between parentheses.

Page 352. Session 6364, 25Aug63. The location was Arie Crown, not Aerie Crown Theatre.

Page 354. Session 6366, 27Aug63. I have some doubts about the date. According to Davis Hajdu in Lush Life p228, "Billy Strayhorn took a brief break from the show for another demonstration of black pride, the 200,000-strong March on Washington on August 28, 1963. Arriving two days early to offer help in the preparations" It is possible that Billy did not play (that he did is stated in the New DESOR) but I am sure that he was present.

Page 363. Session 6409, 20Feb64. The title of the telecast was "Jazz 625". Although it is mentioned in the Joe Igo - Duke Ellington Itinerary, I cannot confirm the title "Jazz on Campus".

Page 367. Session 6418, 10Mar64. During the first part of the concert Erkki Valaste replaced Sam Woodyard. See DEMS 80/2-5.

Pages 372 and 373. Sessions 6429 and 6430, Apr64. It should be made clear (maybe in a note) that 6430 was the first appearance and 6429 the second.

Page 374. Session 6433, 20Apr64. Add *Happy Reunion* between *Never on Sunday* and *Wailing Interval*.

Page 375. Session 6436, 28&29Apr64. The recordings we hear in the broadcast were made on 29Apr64. See the article by Martin Williams, who witnessed the taping of the show and reported in *Down Beat* magazine. His article is reprinted in DEMS 95/2-6. It confirms the date of the recording as Duke's birthday. There is a reference made to rehearsals on the previous day. See also DEMS 81/1-5.

Page 375. Session 6438, 19May64. I believe that we should delete Rolf Ericson from the personnel listing. According to Klaus Stratemann (p484) Rolf left the band at the end of April. I cannot hear him in any of the recordings of May64, he is most noticeably missing in *Jam with Sam* on 24May.
SH

We don't know exactly when Rolf Ericson left the band. We can say, however, that he was present during the Apollo Theatre shows between 27Apr and 2May. Nat Woodard who replaced him, joined the band on 29May. If Ericson was not present in May who was the 4th trumpet during that time?
Luciano Massagli

Pages 379, 380 and 381. Sessions 6445, 24Jun64 and 6449/6450, both Jun/Jul64. I need help. I have compared every selection from the CBS telecast "Duke Ellington Swings Through Japan" (6450) with every selection in all the recordings we have from this tour, including the 24Jun64 concert (6445). I found only that the 1:22 long *Nagoya* (in the telecast between *The Mooche* and *I Got It Bad*) is taken from 1Jul64 (6451a). Both Stratemann (p487) as DESOR (p381) claim that the concert portion of the telecast was filmed in Kyoto. Stratemann even claims that it was from 24Jun64, which makes sense because that was the only day in the tour that Duke played in Kyoto. I have a note that the concert of 24Jun64 (6445) started at 7:00 PM and that it was the only concert that evening. Something seems to be wrong. I suggest that we question the fact that there was only one concert at 7:00 PM. I suggest that there was a second concert that evening which was filmed for CBS and I would give session 6450 the date of 24Jun64 and the location Kyoto and put it after 6445 as the second concert.

The only piano interlude in the telecast is identified as *Nagoya* (6451a). This means that session 6449 should be deleted. Klaus Stratemann gives from *Nagoya* 0:25 for the segment in the documentary "Duke Ellington Swings Through Japan". Klaus Götting gives 1:17 for that segment and 5:38 for the segment in the Danish broadcast #26. The Danish file (# 35241) gives 8:20 as total length. I have measured a total of 8:32 as follows: 0:34 not issued; 5:26 in Danish bc #26; 1:22 in "Duke Ellington Swings Through Japan" and 1:10 not issued. There is no overlap between the Danish bc and the CBS portion, which explains why it was not identified earlier.

Page 986. *La Plus Belle Africaine*, 6618h. The beginning should read: 1°IDE;2°I2°/4°IJL&DE; The end should read: 27°/36°IJHa;37°IJL&DE;cod2JL.
SH

Page 1039. *My Greatest Mistake*, 4021d. 1°(nc)8HC,8BAND&HC. instead of 1°(nc)8HC,8BAND,
JP

Page 1076. *Portrait of the Lion*, 3907g. 4°BAND&RS;5°JH&DE;6°8BAND&DE,8BAND&RS. instead of 4°BAND;5°JH;6°8BAND,8BAND&RS.
Portrait of the Lion, 3907h. same as 3907g but: 4°BAND;5°JH&DE;6°BAND.
JP

Page 1082. *Purple People*, 6366, was played by Russell Procope and Bob Freedman. Duke gave in the studio instructions to Russell and Bob.
SH

Page 1127. *Skunk Hollow Blues*, 3920h. 4°/5°JH&BS;6°BAND&BS; instead of 4°/5°JH;6°BAND;
JP

Page 1129. *So I'll Come Back for More*, 3906b. 2°LBa(vc.)&BB&RS; instead of 2°LBa(vc)&RS;
JP

Page 1136. *Some Saturday*, 4117a. int3BAND,1JB; instead of int4BAND;
JP

Page 1138. *Something To Live For*, 3907i. 2°JE&BS; instead of 2°JE;
JP

Page 1162. *Subtle Lament*, 3906e. int1DE,1BT,1DE,1BT; instead of int4DE;
JP

Page 1206. *The Girl in My Dreams*, 4120e. 2°HJ&RS; instead of 2°HJ;
JP

Page 1250. *Trombone Buster*, 6550w is not the same as 6550v. Buster Cooper played already in this take as he did in 6550x. The end: cod28BC,2BAND&BC. seems to be correct for 6550w. I'm not strong at counting bars in coda's.
SH

Page 1251. *T.T. on Toast*, 3830b. 2°6HC,10BAND. instead of 2°16BAND,
JP

Page 1267. *Wanderlust*, 3831d. 2°8BAND,4JH(s.s.); instead of 2°BAND; and 5°8BAND,4JH(s.s.); instead of 5°BAND;
JP

Page 1270. *West Indian Stomp*, 4101h. int2HC,6BAND&JN; instead of int2HC,6BAND;
JP

Page1310. Item 0143, Atlantic SD 1688. Add a note: B04 - *Limbo Jazz*, choruses 13°/17° are deleted.

Page 1363. Item 0412, Hall of Fame JG 627. Edit the note: Track A04: coda omitted. Track B01: as Cocoa

Page 1375. Item 0484, "The Private Collection-Vol.4" Make a correction in the note: track 009: ends at the 3rd bar of the 14° chorus.

Wish You Are ... or Wish You Were ...**03/3 DEMS 28/1**

With my very last check of the texts of the last Bulletin (03/2) I stumbled on page 29 in the **DESOR small corrections 5006** column on the instruction of Giovanni and Luciano to correct the title on page 91 into *Wish You Are Waitin' for Me*. I checked the reference to Lance Travis' suggestion in 03/1-27 and I found that Lance wrote the title as *Wish You Were ...* I tried to establish the correct title and I only encountered the title *Wish You Were...* I also listened to the recording: *Were ...* again. I emailed to Luciano for his decision. This was his answer: "The title *Wish You Are Waiting for Me* is clearly pronounced by the announcer during a broadcast of the Stan Kenton orchestra from the Hollywood Palladium (30Nov44). This broadcast is published on Queen Disc Q054."

When I received this answer, it was too late to correct the Correction-sheet 5006, which I had already mailed to some DEMS members who have given me a permanent order for these sheets. The text of **DESOR small corrections 5006**, as it is printed on page 29 of Bulletin 03/2, does however conform with the wishes of Luciano and Giovanni.

I personally believe that the announcer made a mistake in his announcement during the Stan Kenton broadcast.

SH

New DESOR correction-sheets**Sessions**

1052 - 6025	Sacramento	22Jul60	03/3-25
1053 - 6025	descriptions	22Jul60	03/3-25
3208	NYC	18May32	03/2-7/1
3403	L.A.	26Feb34	03/3-18
4024	Chicago	13Sep40	03/2-9/2
4025	Chicago	21Sep40	03/2-9/2
1054 - 6229	Mineola	17Jun62	
6344	Wiesbaden	25May63	03/3-26
1055 - 9035	London	16Feb65	03/2-8
1056 - 9035	descriptions	16Feb65	03/2-8
6512	Stuttgart	9Feb65	

Titles

2004 - 3403/09	<i>Ebony Rhapsody</i>	03/3-18/1
3502	<i>Tough Truckin'</i>	02/1-25
6338	<i>Strange Visitor</i>	00/2-4/1
7136	<i>Toto</i>	02/1-6/1

Correction-sheet 2004 is not yet available.

Discs

3017 - 4303/04/21	Storyville 101-8359	02/3-20/2
4542/77/45/83	DETS Vol.7	03/2-23/1
4546/82/47	DETS Vol.8	03/3-29
6508	Laserlight 17411	02/2-25/4

3018 - Gonsalves Musica Jazz	MJCD-1153	03/2-27/2
5853	Storyville CD STCD 8324	03/2-27/1

Correction-sheet 3018 is not yet available.

DESOR small corrections 5007**Volume 1 (Corrections December 2003)**

19 - Session 3208. Add 3208xa *Clouds in My Heart* take -A. Correction-sheet 1053. (03/2-7/1)

23 - Session 3403. The soundtrack is re-numbered as 3403d. It follows three other "takes". Correction-sheet 1053. (03/3-18)

49 - Sessions 4017. The actual date is August 17 instead of August 19. (03/2-9/2)

50 - Session 4024. Add 4024g, *Warm Valley*. Correction-sheet 1053. (03/2-9/2)

51 - Session 4025. Add 4025b, *Warm Valley*. Correction-sheet 1053. (03/2-9/2)

119 - Session 4582. Add: MBS broadcast.

151 - Session 4728. 4728c, add: FDC 1023; 4728g, delete: FDC 1023. This correction should also be made on Correction-sheet 1018. (03/2-28)

173 - Session 5113. *Just A-Sittin' and A-Rockin'*, 5113h, is released on Musica Jazz MJCD-1153. Correction-sheet 3018. (03/2-27/2)

- 174 - Session 5115. *Priming at the Prom*, 5115b, is released on Musica Jazz MJCD-1153. Correction-sheet 3018. (03/2-27/2)
- 186 - Session 5226. *Warm Valley*, 5226b, is released on Musica Jazz MJCD-1153. Correction-sheet 3018. (03/2-27/2)
- 264 - Session 5853. This concert is released on Storyville CD STCD 8324. Correction-sheet 3018. (03/2-27/1)
- 292 - Session 6025. Make some corrections as described on 03/3-25. Correction-sheets 1052 and 1053.
- 316 - Session 6229. Add 6229xa, *Tea for Two* between 6229c, *Honeysuckle Rose* and 6229d, *Congo Square*. Correction-sheet 1054.
- 320 - Session 6239. 6239d, add: LMR CD-83002.
- 344 - Session 6344. 6344h, add: j) *I Let and Don't Get*. Correction-sheet 1054. (03/3-26)
- 391 - Session 6512. Add 6512xa, *Come Sunday* and 6512xb, *Light (Montage)* between 6512k, *Worksong* and 6512l, *Stompy Jones*. Correction-sheet 1056.
- 395 - Make a note between sessions 6519 and 6520 for a new session, 9035. Correction-sheets 1055 and 1056. (03/2-8)
- 411/412 - Sessions 6564 and 6565. Should read: 1st concert (and) 2nd concert. (03/2-28)
- Volume 2** (Corrections December 2003)
- 755 - *Black Beauty*, 6022b: 2°LB;cod2LB. (03/2-28)
- 856 - *Ebony Rhapsody*. 3403a should be corrected and re-numbered to 3403d. New descriptions have been made for 3403a, b and c. Correction-sheet 2004. (03/3-18)
- 861 - *Emancipation Celebration*, 4561l: Same as 4364i, but: int12DE,4BAND. (03/2-28)
- 918 - *I Let & Don't Get*. Add: *6344h Same as 4624h, but int6DE. (03/3-26)
- 1004 - *Lucky Number Blues* instead of *Lucky Numbers Blues*. M.Eisenberg, R.W.Phipps instead of P.Grainger/A.Jones. (03/1-27)
- 1076 - *Portrait of Louis Armstrong*, 6025g. Delete from 7°(nc) until the end. (03/3-25)
- 1132 - *Solitude*. Add: *6025y %;cod4LG,2BAND. (03/3-25)
- 1279 - *Worksong*, 6512k. Delete: ,but: 18°IV4LB,%
- 1359 - Item 0391. For Discriminate Collectors 1023. A06: (4728c) instead of (4728g) (03/2-28)
- 1445 - Blanton, "Jimmy" James. Oct 5, 1919 instead of 1918. (03/2-28)
- 1470 - Horn, Paul. Is also in the session of 4oct60. (03/2-29)