



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/1 April-July 2004

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## Part 1. News - New Finds - Duke's Itinerary

### *SAD NEWS*

#### **Nell Brookshire**

04/1 DEMS 1

Nell Brookshire died 27Dec03. Her real name was Bobbie Gordon. Nell Brookshire was her stage name. This is the opposite of what is suggested by the quote signs in the New DESOR on p1446.

DEMS\*\*

#### **Ruth Ellington - Boatwright**

04/1 DEMS 2

Steven Lasker just telephoned me that Ruth Ellington died Saturday 6Mar04 on her way to the hospital at the age of 88 years. We were good friends. I know she has been ill for a long time.

Claire Gordon\*\*

A nice and long obituary from the hand of Steve Voce has been published in the Independent. Steve has also put a copy on the Duke-LYM list. If you are interested and you have no access to that list, we will be happy to send you a copy.

DEMS\*\*

## DEMS Domesticities

**A Brilliant Idea****04/1 DEMS 3**

Dear Sjef,

The changeover to the online Bulletin is welcome. It would be helpful if you could send out an e-mail when a new issue goes online. This would mean we can avoid having to check the web-site again and again unnecessarily. If members would wait for your e-mail, it wouldn't matter if you were a few days late with the publication. The jazzgazette gives the same service and I really appreciate it. All the best

Norbert Ruecker

We have the e-mail addresses of a great number of DEMS members. If you have not received the message for this (the April 2004) Bulletin and if you are interested, please send us your most recent e-mail address. It is possible that we do not have it, or that you have recently changed your address. This "service" is also available for non-DEMS members. I bid you all a hearty welcome. I hope that "old" DEMS members have found their way to Peter MacHare's web-site and I hope that "new" members will enjoy and participate in our continuing researches in Ellingtonia.

Sjef Hoefsmit

# NEW FINDS

***Three Little Words*****04/1 DEMS 4**

We start with a reprint of an article by Steven Lasker in DEMS Bulletin 98/1-17:

I've long felt that neither version of *Three Little Words* heard on the soundtrack of RKO's "Check and Double Check" is played by Ellington, and that even though Ellington's orchestra with a vocal trio of bandmen is seen on-screen performing the piece, one actually hears a white studio orchestra backing The Rhythm Boys. I so remarked to Klaus Stratemann, who on p36 of "Day by Day and Film by Film" noted that he "tends to agree." Until recently, I believed that Ellington's RKO version of *Three Little Words* was lost. I am happy to report that that is not entirely true.

While reading a book late one night last November, I heard emanating from my television set (which should have been turned off but wasn't) a 15-second fragment of *Three Little Words* that was fresh Ellington to these ears. It came from "Laugh and Get Rich," a 1931 RKO feature film being shown on a cable station, Turner Movie Classics. When the station played it again a couple of nights ago, I recorded it. Subsequent listenings confirm my first impression: this is previously undocumented Ellington. I believe we may reasonably conclude that the fragment originates from the version recorded for but not used in "Check and Double Check." It is merely a 15-second fragment, which is the final (post-vocal) part of *Three Little Words* followed by applause; in the film, it covers action at a country club party.

Steven Lasker

Steven Lasker has yet another "new find" to report, this one courtesy of Joe Showler:

Antiquities continue to surface. On 15Feb04, Joe Showler phoned from Toronto to ask if I was aware of a 1931 RKO feature called "The Lady Refuses," which he happened to be watching on a borrowed DVD (Roan AED-2027, "Pre-Code Hollywood 2," which couples "The Lady Refuses" with King Vidor's "Bird of Paradise"). I wasn't. Showler mentioned that Ellington's orchestra is heard but not seen playing *Three Little Words* behind a party scene. A nearby video store has a copy in stock, which I purchased, brought home, and was viewing within an hour of Joe's call. 13:49 into the NTSC-format DVD is a version of *Three Little Words* by Ellington's orchestra that is 2:19 long, without vocal, and entirely "fresh" except for the final 15 seconds, which were known from another, and slightly later, 1931 RKO feature film titled "Laugh and Get Rich." This Ellington

version of *Three Little Words* is apparently an outtake from RKO's "Check and Double Check," the versions heard in that 1930 film being played, in my opinion, by a white studio orchestra.

Steven Lasker/17Feb04

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## Interview in Paris

### 04/1 DEMS 5

Duke's whereabouts between 6Apr50, when he played in Rouen, France, and 8Apr50, when he played in Knokke on the Belgian coast, have not been established until now. It was considered a day off, but we didn't know where he was. I found recently a CD in the series "Inédits Radio" (IMV 050) in the category "jazz, chansons", released in 2003, with among a great number of interesting radio broadcasts with the French bandleader Boris Vian, one with special interest for us: an interview with Ellington on 7Apr50 in his hotel-room on the Avenue des Champs Elysées. The interview was made by an unknown radioman with Boris Vian and Maurice Culaz, the interpreter. They talked about the forthcoming stay in Paris with the band at the Palais de Chaillot starting 12Apr50 with 8 concerts, including 3 matinees. It seems that at the time of the interview Theodore Kelly (trombone) was still considered to be in the band, as was the vocalist, Charles Brooks. The band was supposed to include 20 people including 3 vocalists. The interview took 4:50 and was cut short by Duke's manicurist.

Georges Debroe and Sjef Hoefsmit

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## The BBC America Dances Story

### 04/1 DEMS 6

At the end of World War II, Carlo Kramer and Peter Newbrook broke the EMI monopoly and established the first independent Jazz Label "Esquire Records". They went separate ways but kept contact with each other. When Carlo died, his immense collection was divided up. An American dealer, Bob Altshuler, acquired most of it. From his holdings were the BBC "America Dances" programs on 16" discs. All of this material appeared on AZURE cassettes and some of it was used on the souvenir CD for Ellington '97. The 1940 America Dances was from a special CBS studio recording of 12Jun40, which Peter Newbrook had sent me years before.

The year changes to 2003. Peter is now donating his acetate collection to The Archive in London. Thinking of me, he held back nine 12" acetate discs of Ellington material. He shipped these to Jack Towers but unfortunately, all of the discs were glass base and 8 of them cracked and the 9th wound up in pieces. Jack, patiently, worked on these but the dates and correct order are mixed up. Most of the material is incomplete when you copy from 16" to 12" but we now have some new material that was previously unknown to us. Discarding the Jun40 broadcast which we have complete and in good quality, here is where we stand:

Cotton Club, 29Apr38

*Diminuendo in Blue* %

% *Caravan*

Medley:

*Black and Tan Fantasy* %

13 % *Chatter Box*

Apollo, 6oct38

11 % *Demi-Tasse*

12 Greetings to Europe

12 *I Let a Song Go Out of My Heart* %

% *Prelude in C Sharp* % *Minor*

*Prelude* % *to a Kiss* %

% *Lambeth Walk*

*You Gave Me the Gate*

% *Merry Go Round* and bc close

Apollo, 15Mar39

- 7 % *Jazz Potpourri*
- 8 *Lady in Doubt* %
- 9 *Demi-Tasse*
- 10 *Jeep's Blues* %
- 14 *Old King Dooji*
- Boy Meets* % *Horn* (see note)
- Hold Tight*
- % *Pussy Willow*
- 15 % *Azure* %
- 16 *Harmony in Harlem* and bc close

Among the items that Jack has transferred is *Hold Tight*, vocal Ivie Anderson and *Pussy Willow*. Both titles are not mentioned in any discography on this date. The song *Hold Tight*, which orchestras recorded between Nov38 and Jan39 became a BIG hit. I assume that both *Hold Tight* and *Pussy Willow* are from the 15Mar39 broadcast. Jerry Valburn\*\*

We have indicated the interruptions with a % sign.

The numbers in front of some of the titles represent the track numbers on the CD "The British Connexion", produced by the Ellington '97 Conference Committee and later by Jazz Unlimited, JUCD 2069

(See DEMS 97/2-14 and 99/5-4/1).

Note: *Boy Meets Horn* has been "released" on Cassette Azure CA-4 (See DEMS 87/3-8).

DEMS\*\*

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## The Complete Wellington concert

04/1 DEMS 7

Duke played on 9Feb70 at the Town Hall in Wellington. The concert was recorded and long ago there were two delayed radio broadcasts. These recordings have been in the hands of collectors for many years. See the New DESOR 7015. For the occasion of Ellington's 100th birthday there were again two broadcasts on 29 and on 30Apr99. These broadcasts are more complete. They give us complete performances of *La Plus Belle Africaine* and *In Duplicate* plus five selections, which came after *Meditation: April in Paris; April in Paris* (encore); *Fife*; *Ocht O'Clock Rock* (danced by an unknown ballerina) and the closing *Satin Doll*. The first group of four selections in the Medley are deleted this time. It is not possible to establish with certainty the correct sequence of the selections. None of them is connected to the next one.

Jerry Valburn\*\*

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# Early OKeh Sessions

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04/1 DEMS 8

Willie Timmer writes:

I am still trying to come clear with the studio locations for a number of Ellington's recording sessions. Precious little could I find for the earlier OKeh sessions.

- 1) 1Dec26: Gussy Alexander
- S74430 acoustic
- S74431 acoustic

S80235 electric

¿Okeh Studios, at 145W. 45th Street?

¿What does the prefix "S" stand for?

2) 3Nov27: Duke Ellington

W81775-A

W81776-B

W81776-C

W81777-C

¿Okeh Studios, at 55th Street and 5th Avenue?

(electrical recording procedure licensed by Western Electric, designated by the prefix "W").

For all the following Okeh recording sessions, I have the same location as for session #2 above.

I have also heard that all Okeh recordings were done at their

Union Square Studios, at 14th Street and Broadway.

If my memory does not deceive me, the information for session #2 came from Steven Lasker and I picked it up from one of the DEMS Bulletins. However, I could not find it now. Could you give me some pointers?

DEMS responds:

We have only found the following: your question in Bulletin 97/3-16/4 about the location of the recording sessions in 1938 and 1939; Steven Lasker's response to this question in 98/1-16/5; and your more specific question about the period from 5Mar37 to 8Jun39 in 98/4-9/2.

Steven Lasker replies:

I've never before written anything in DEMS Bulletin about the locations of Okeh's New York recording studios between 1926 and 1931, but will be glad to report what I've found on the subject along with some observations and opinions. First, some background, discographical details being borrowed from standard reference works:

OKEH'S 70000, 80000 and 400000 SERIES MASTER NUMBERS

70000 series (1921 to 1926): In mid-1921, Okeh's New York master numbers jumped from about S7997 (by Joseph Samuels) to S70000 or S70001 (untraced by me; S70003 is by the Norfolk Jazz Quartet). The 'S' master number prefix is visible on most 70000 series recordings from 1921-24; I don't know what it designates. The 'S' is omitted from most recordings made from July 1925 and thereafter, the last reported use of the prefix being S73680 from 3oct25 (per various Okeh 78s I've seen, and the listings found in Tom Lord's "Clarence Williams" and Laurie Wright's "Okeh Race Records 8000 Series"). The highest-numbered master reported in the series is 74453, recorded by Esther Bigeou on or about 21Dec26 (see *Storyville* 81, afterthought 369).

Among record collectors and discographers, there has been some controversy as to whether late 70000 series recordings are acoustical or electrical. A notation found on the matrix card for master 80258, "see 74453 acoustical," would seem to indicate that Okeh considered the 70000 series to be acoustical until the very end. Also note that an Okeh advertisement that appeared in the 12Mar27 *Chicago Defender* states that "Clarence Williams' Washboard Four have just made their first *electrically recorded* Okeh Race Record," Okeh 8440, coupling master numbers W80362/63, electrically recorded 29Jan27.

80000 series (1926 to 1928): The earliest masters in this series, numbers 80001/02, were recorded 14Apr26 by Perry Bradford and His Gang but never issued. Master 80028, recorded 30Apr26 by Tom Brown and His Merry Minstrel Orchestra, exhibits a different and arguably inferior sound quality to that heard on contemporary 70000 series masters. It was likely recorded by a primitive electrical process.

Masters 80135/36, recorded 23Sep26 by Shelton Brooks, 80137/38, recorded 24Sep26 by The Goofus Five, and 80214/15, recorded 16Nov26 by Eva Taylor, are of significantly higher fidelity and bear 'O-E' - presumably for 'Okeh Electric' - stamped in the run-out. The highest-numbered O-E masters I am aware of are 80228/29, recorded 30Nov26 by Seger Ellis. The O-E masters are sonically boxy but unmistakably electrical.

The Columbia Phonograph Company purchased the Okeh-Odeon record division of the General Phonograph Corporation effective 1Nov26. Columbia used the Western Electric recording system, which was vastly superior to the O-E process. Western Electric equipment was installed at Okeh by 26Nov26, the date of master number W80226 by The Arkansas Travellers, a recording audibly made with Western Electric equipment. The master number written in the wax includes the 'W' (for "Western Electric") prefix.

The highest numbered master in the series is W82099, recorded by Jessie May Hill in Chicago on 27Dec27; the last recording in the series is W81989, recorded by Emil Krogh in New York on 3Jan28.

400000 series (1928 to 1933): Okeh started a new master series at W400000 (by Vera Barczaniwa) on 9Jan28; it reached master number W405183 (by Webb Whipple) on 30Mar32. Researcher James Parten reports that W405186 to at least W405200 are transfer numbers assigned in 1932 and 1933 to recordings that originally bore Columbia or Harmony series master numbers. 480000 series masters are dubbings of 400000 series masters. 490000 series masters were recorded for issue on American Odeon and Parlophone. Many of these are non-vocal versions of Okeh 400000 series masters.

### LOCATIONS OF OKEH'S NEW YORK RECORDING STUDIOS

The October 1926 Manhattan telephone directory places Okeh's main office at 25 West 45th Street, and their distributing division at 15 West 18th Street. Okeh would keep an office at 25 West 45th Street until sometime in 1931, and I believe this was also the address of their studio in 1926. A second studio was added in January 1927, this evidenced by a dramatic change in recording room acoustics, or "room tone," heard on some - but not all - sides, and a letter dated 7Jan27 (and reproduced in the notes to Columbia Legacy C4K 63527, a four-CD reissue of the Complete Louis Armstrong Hot Five and Hot Seven Recordings) from Tommy Rockwell of Okeh's recording department, who had recently transferred to the company from Columbia Records. The stationery's printed letterhead shows Okeh's address as 25 West 45th Street, but on Rockwell's letter "25" is crossed out and "145" typed above it.

Collector Brad Kay and I recently listened to a sampling of Okeh 78s from this period, and came to the following conclusions:

Probably 25 West 45th Street (1918?-1927): The original electrical recording room (which may or may not be the same room as the old acoustical recording room) was medium-sized and partly dampened. From our collections of Okeh 78s, the following Western Electric system recordings were found to have been made in this room: 26Nov26 (W80226 by The Arkansas Travellers); 24Dec26 (W80262/63 by The Goofus Five; also W80265/66 by Sam Lanin's Melody Sheiks); 3Jan27 (W80276/77 by Ted Wallace; these were the highest-numbered masters found with hand-written matrix numbers); 26Jan27 (W80341 by Tom Stacks); 29Jan27 (W80362/63 by Clarence Williams); 4Feb27 (W80391/92/93 by Frankie Trumbauer); 8Feb27 (W80402/03 by The Goofus Five); 10Feb27 (W80412/13 by Eva Taylor); 7Mar27 (W80501/02/03 by Miff Mole); 18Mar27 (W80644/45 by Lizzie Miles); 31Mar27 (W80687 by Butterbeans and Susie); 9Apr27 (W80712/13 by Sara Martin); 13Apr27 (remake versions W80688E/89F by Clarence Williams); 14Apr27 (W80728/29 by Clarence Williams; also W80731/33 by The Goofus Five); 15Apr27 (W80737/38 by Sophie Tucker); 16Apr27 (W80739/40 by Eva Taylor).

Probably 145 West 45th Street (1927): The new recording room added by Okeh in January 1927 was large and acoustically resonant. The piano, possibly an upright, was often unusually distant from the microphone and, over the course of May 1927, became progressively more out of tune. The room tone and piano are so distinctive that Brad has long called it "Riverboat Shuffle Hall" after the Frankie Trumbauer record made there. Recordings from our collections made in this room which, based on the address found in Rockwell's letter, we suppose was located at 145 West 45th Street: 20Jan27 (W80314/16/17 by Boyd Senter); 21Jan27 (W80324 by Boyd Senter); 24Jan27 (W80328/29 by Joe Venuti); 26Jan27 (W80338/39/40 by Miff Mole); 1Apr27 (W80692/93 by Eddie Lang).

Every New York Okeh recording we auditioned from the period between late April 1927 and late August 1927 was made in "Riverboat Shuffle Hall": 28Apr27 (W80940/41 by Eddie Lang); 4May27 (W81058/59 by Joe Venuti); 6May27 (W81063 by Butterbeans and Susie); 9May27 (W81071/72 by Frankie Trumbauer);

10May27 (W81073/74 by Sissle and Blake); 13May27 (W81083/84/85 by Frankie Trumbauer); 31May27 (W80944 by Wilton Crawley); 4Jun27 (W80983 by Wilton Crawley); 15Jun27 (W81015/16 by The Goofus Five; also W81017 by Russell Gray); 17Jun27 (W81027 by Irwin Abrams); 21Jun27 (W81037/38 by Red McKenzie); 24Jun27 (W81108 by Art Kahn); 27Jun27 (W81115 by Art Kahn); 28Jun27 (W81118/19 by Joe Venuti); circa 30Jun27 (W81127/28 by Beth Challis); 10Aug27 (W81207/08 by The Goofus Five); 12Aug27 (W81219 by The Goofus Five); 25Aug27 W81273/74/75 by Frankie Trumbauer).

Note: Masters W80517 to W80626 were recorded by a field unit in Atlanta circa 14-22Mar27. Masters W80741 to W80833 were recorded by a field unit in St. Louis between 25Apr27 and 3May27. Masters W80834 to W80932 were recorded at the Consolidated Talking Machine Company, 227 West Washington Street, Chicago, between 5May27 and 20May27.

11 Union Square (1927-30): A new room, heard on Okeh's New York recordings from at least 30Aug27 (W81296/97/98 by Miff Mole) through at least 11Feb30 (W403755/56 by the Casa Loma Orchestra) sounds larger than the one at 25 West 45th Street but smaller than the one at 145 West 45th Street, and exhibits a degree of liveliness in between the two. That the new room is at a new location is confirmed by the Manhattan telephone directory for summer 1927, which shows Okeh's recording studio at 11 Union Square and their main office at 25 West 45th Street. A letter dated 24Sep27 from the "Okeh Phonograph Corporation" is reproduced on page 121 of Laurie Wright's "Okeh Race Records 8000 Series." The stationery's printed letterhead places the "Recording Laboratory" at 11 Union Square. Both addresses, 11 Union Square and 25 West 45th Street, appear in the Manhattan telephone directories dated winter 1927-28, summer 1928, winter 1928-29, summer 1929 and winter 1929-30. The Manhattan telephone directories dated summer 1930, winter 1930-31 and summer 1931 show Columbia Records' foreign department at 11 Union Square, perhaps filling out the remainder of Okeh's lease. (I have also seen the address cited as 11 Union Square West. Note that the "2002 National Five-Digit ZIP Code & Post Office Directory" shows that Union Square addresses are modified by "West," "East" and "South," while New Yorker Tom Harris confirms that there actually are "Union Square West" addresses.)

Probably 1819 Broadway/possibly 25 West 45th Street (1930-31): A new recording room, heard on Okeh's New York recordings from at least 1Mar30 (and W403791 by Carl Webster's Yale Collegians), sounds smaller and a bit less lively than the one at 11 Union Square. Brad detected a bass resonance inherent to each room, that in the new room being about an octave higher than the one heard on recordings made at 11 Union Square. Manhattan telephone directories dated summer 1930 and winter 1930-31 each show two addresses for Okeh, 1819 Broadway and 25 West 45th Street, the former being the address of the Gotham National Bank Building, at Columbus Circle, where the general offices and recording studios of Columbia and Harmony Records had been located since about 1921. Which address housed Okeh's studio isn't specified in the directories, but 1819 Broadway would seem the more logical candidate. Were one a shrewd, hard-nosed executive at Columbia Records back in 1930 seeking to cut costs in the face of hard economic times, the thought would doubtless occur that consolidation of Columbia and Okeh recording studio operations at 1819 Broadway would lead to greater efficiency among high-wage employees, some of whom could then be let go to reduce overhead expenses.

55 Fifth Avenue (1931-34): The summer 1931 Manhattan telephone directory places the general offices of both Columbia and Okeh at 55 Fifth Avenue, where they shared a common telephone number (Tompkins 6-5200); 25 West 45th Street and 1819 Broadway are no longer noted as addresses for either label. According to "John Hammond on Record" (page 88), "In 1932 [...] Columbia's studios were located at the corner of Fifth Avenue and 12th Street." The company's general offices and studios remained at 55 Fifth Avenue until July 1934, when the labels were purchased and absorbed by the American Record Corporation. Brad and I listened to various Okeh 78s recorded in 1930-31 in an effort to date the move to 55 Fifth Avenue by reference to room tone, but could only conclude that the recording rooms were of similar size, highly dampened and comparably indistinct.

### MISS GUSSIE ALEXANDER

Gussie's first name was so spelled according to both Okeh's matrix cards and the 27Aug27 *Chicago Defender* (national edition) which on page six noted that she was from Kansas City and was the "sister of Alberta Jones, the recording artist." Here is a recap of the information from Okeh's matrix cards, which I inspected in 1987:

Gussie Alexander, contralto, acc. by piano and saxophone Duke and Otto.

1Dec26

74430A *They Say I Do It* rejected  
 74431A *Drifting from You Blues* rejected  
 74431B *Drifting from You Blues* rejected

Gussie Alexander, contralto, acc. by piano.

1Dec26

80235A *Drifting from You Blues* rejected

Gussie Alexander, contralto, acc. by piano.

21Jan27

W80322A *They Say I Do It* rejected  
 W80323A *Drifting from You Blues* rejected

Note: The matrix cards for 74430 and 74431 omit letter prefixes for these masters, which are described as "Recorded by D" and "acoustical." The matrix card for 80235A shows the master to be "Recorded by OKeh" and omits the 'W' (for Western Electric) prefix.

OKEH, COLUMBIA AND DIVA/HARMONY/VELVETONE STUDIO LOCATIONS WHERE GUSSIE ALEXANDER AND/OR DUKE ELLINGTON RECORDED, 1926-33

Probably 25 West 45th Street: 1Dec26 (OKeh session[s]).

Probably 145 West 45th Street: 21Jan27 (OKeh masters W80322/23). (Note that masters W80317 from 20Jan27 and W80324 from 21Jan27 were both recorded in "Riverboat Shuffle Hall.")

11 Union Square: 3Nov27; 19Jan28; 10Jul28; 1oct28; 20Nov28; 22Nov28; 2Aug29; 20Nov29 (OKeh sessions).

1819 Broadway: 22Mar27; 4Apr29; 28May29 (Columbia sessions); 9Jan28; 3Apr30; 12Jun30 (Diva/Harmony/Velvetone sessions).

Probably 1819 Broadway/possibly 25 West 45th Street: 14oct30; 30oct30; 8Jan31 (OKeh sessions).

55 Fifth Avenue: 15Feb33 and 16Feb33 (sessions for English Columbia).

## Duke's Itinerary

### 04/1 DEMS 9

6Nov33 to 8Nov33: Paramount Theatre, Amarillo, Texas (per "Amarillo Daily News," 5Nov33 and 6Nov33); other attractions billed: Ivie Anderson; Earl Tucker; Ford Marshall and Jones ("Dancing, Singing and Comedy"); Sonnie [sic] Greer; Louis Bacon ("Singer").

6Nov33: The Nat Dance Palace, Amarillo, Texas (per "Amarillo Daily News," 5Nov33 and 6Nov33). Dance from 11 p.m. to 2 a.m.

Joe Showler

30oct36: Trianon, Terre Haute, Indiana (per "The Indiana Statesman," 16oct36 and 28oct36).

Joe Showler



1Feb40: Here's an early gig by the Blanton-Webster band I haven't seen listed in the references: the University of Wisconsin Class of 1941's junior prom in Madison, Wisconsin. Four bands played: "Duke Ellington's muted Harlem trumpets moaned in Great Hall, Henry Busse banged out his renowned rhythm in the Council Room, and Eddie Nelson's band played in the Tripp Commons. In the Rathskeller, a crowd drank beer to the strains of Hal Klatz's string trio. "The music was harmonious, not so the bandleaders. Busse, who had not known that he was going to get second billing, pouted all night, and made dark remarks about being subordinated to Ellington. Busse worked hard, however and kept the room fully as crowded as was Ellington's Great Hall." 1,800 students attended the prom. The only other description of Ellington is that the school president was "introduced by a fanfare of trumpets and the rolling of a drum." ("Smoothies Rule at a Prom Gone Sweet," Wisconsin State Journal, 2Feb40, p14).

Duke Ellington and his Famous Orchestra would open a week at the State-Lake Theater in Chicago the following afternoon.

Ken Steiner

20May43: Jimmy Ryan's, 53 W. 52nd Street, New York City. Surprise birthday party for Milt Gabler. According to "The Jazz Record" (1Jun43p2): "Highlight of the evening was the appearance of Duke Ellington and several members of his band, who jammed a birthday greeting that said more than words ever could. The DeParis Brothers band kept things jumping. Included in the greeters were Eddie Condon, Brad Gowans, Pops Foster, Frank Orchard, Red Norvo, Bobby Hacket, Sgt. Joe Buskin, in New York on a few days furlough."

Steven Lasker

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DUKE ELLINGTON MUSIC SOCIETY

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## Part 2. Discussions - Additions - Corrections

### *Wish You Are ... or Wish You Were ...*

04/1 DEMS 10

See DEMS 03/3-28/1

I was going through DEMS looking for any other reference to *Wish You Were Waiting for Me*. I found a remark from your hand in 02/2-26 (p91 and 1278). I find that I have virtually paraphrased your suggestion in 03/1-27 (p91 and 1278).

Anita O'Day recorded the song *Wish You Were Waiting For Me* (Nov44) See Jasmine JASCD 367 - "First Lady of Swing with Stan Kenton and His Orchestra".

I agree with you. The announcer made a mistake on 30Nov44 with his title *Wish You Are Waiting for Me*.

Lance Travis

### What do these titles mean?

04/1 DEMS 11

See DEMS 03/3-12

As Eric Townley's literary executor and the owner of his copyrights, I don't have the smallest objection to the use made of the Tell Your Story volumes in the new DEMS Bulletin. I am sure Eric would have had no objection either. These extracts are well within the concept of "fair dealing". However, I would be grateful if you would tell DEMS members that Tell Your Story No. 2 is NOT out of print. I have plenty of copies and if anyone wants one, they have only to contact me. Volume 1 is out of print.

Howard Rye; howard@coppermill.demon.co.uk; 20 Coppermill Lane, London, E17 7HB. Tel/FAX: +44 20 8521 1098.

Thank you for including some of my attempts at "What do these titles mean?" These gave me a lot of fun. A couple of additional comments:

28. *Kickapoo Joy Juice*

Lars-Erik Nygren mentions Bugaboos and Kickapoos as Indian tribes "coined by Edgar Allan Poe in his satiric tale The Man That Was Used Up." In my submission on this one I confirmed that Webster had such a definition

for Kickapoos, but it remains silent as regards Bugaboos, so the expression "coined by" is probably very apt. You may remember that a similar word crops up in the lyrics of *Kissing Bug*. I believe this refers to the trade name of an insect repellent, and was probably Bug-a-Boo. More trivia!

#### 50. *The B.O. of Traffic*

Frank Dutton thinks that my suggestion of "Body Odor" from the Lifebuoy toilet soap advertisements is implausible because that campaign probably began back in the 1930s. I don't doubt that it did, but to my knowledge it continued into the 1950s by way of radio commercials or comic-strip style ads in newspapers and magazines. It was probably finally killed off by commercial television. I quote again from my 1966 Webster's. "2. (Informal) body odor." The expression "B.O." is ingrained into the collective memory of American and English people. I have no doubt that Duke would have remembered it when he recorded this title in 1967.

Graham Peacock

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### What about the asterisks after an author's name?

#### 04/1 DEMS 12

Perhaps in the next Bulletin you could remind us what the asterisks after our initials mean? What is by the way the DEMS protocol as far as English or American spelling is concerned?

Graham Peacock\*\*

The asterisks are only temporary. They indicate that the text has not yet been checked by Roger Boyes, who proof-reads the Bulletin. If a contribution arrives too late for inspection, I leave the asterisks there. I choose this sign because it is unique and easy to trace by a computer.

Roger and I decided that if we are free, we prefer the English spelling, but if the author is American or if it concerns a quote, we do not change the spelling.

DEMS\*\*

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### A [Blue] Rose by any other Name ...

#### 04/1 DEMS 13

See DEMS 03/3-7

With reference to section 19, published sheet music cites the following titles: *Dusk on the Desert*, *The Jeep Is Jumpin'*, *Boys from Harlem* and *Something to Live For*.

Two lines in section 24 should be corrected to read: *Fatstuff Serenade* (rather than "*Fat Stuff*" *Serenade*) and *Ridin' on a Blue Note* (rather than *Riding on a Blue Note*).

Steven Lasker

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### When did Hodges lay down his soprano sax?

#### 04/1 DEMS 14

See DEMS 03/3-20/2

Sjef Hoefsmit cites "after 2Nov40." While this is the date of the last known recording of Hodges playing soprano, he also played it in 1941 during the run of "Jump for Joy." George T. Simon's review of that show for "Metronome" (Oct41, p20) notes that "Hodges came through with some marvellous soprano saxing" on *Shh! He's on the Beat!* (Simon's review is reprinted, without attribution, in Ken Vail's "Duke's Diary Part One" on page 202.)

Steven Lasker

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**Eastwood Gardens in Detroit****04/1 DEMS 15**

See DEMS 02/2-11/2 and 03/2-9/2

Recent research done by Ken Steiner shows *Ko-Ko* as first title on the 29Jul40 broadcast and *At a Dixie Roadside Diner* as the second title. Since *Ko-Ko* on Jazz Supreme 705 and *Orchids for Remembrance* are linked on the acetate, they cannot be part of the 29Jul broadcast!

The files show us the following titles (those of existing recordings are in bold):

Monday 29Jul40, 12:30 AM - 12:57 AM, NBC Red network

*East St. Louis Toodle-Oo*; *Ko-Ko*; ***At a Dixie Roadside Diner***; ***Harlem Airshaft***; ***I Don't Mind***; ***Me and You***; ***Jack the Bear***; ***Concerto for Cootie***.

Cleared but not preformed: *My Greatest Mistake*; *Date with a Memory*.

Wednesday 31Jul40, 12:30 AM - 12:57 AM, NBC Red network

*East St. Louis Toodle-Oo*; *The Sergeant Was Shy*; *You Think of Everything*; *Boy Meets Horn*; *I'm Checking Out-Goom Bye*; *Never No Lament*; *Rumpus in Richmond*; *Orchids for Remembrance*; ***Rose of the Rio Grande***; ***Warm Valley*** (nc).

Cleared but not preformed: *Blue Goose*; *Tuxedo Junction*; *Sophisticated Lady*; *I'll Never Smile Again*; *Pussy Willow*.

These are the two NETWORK broadcasts done from Eastwood Gardens from this gig. LOCAL broadcasts over WWJ were preformed every night. The night it rained - 30Jul? - could be the date for the linked *Ko-Ko* and *Orchids for Remebrance*, but I will not speculate and thus show the date as "Jul40".

Carl Hällström\*\*

This is the announcement of *Orchids of Remembrance*: "In our introduction we announced this as music from under the stars. Let it be known here and now that rain has just been falling, almost in equal intensity with the beautiful sounds through our last ride. However this is music by Duke Ellington and his Orchestra and therefor these are *Orchids for Remembrance*."

DEMS\*\*

I've had a chance to check The Detroit News for July 1940. The Ellington Orchestra was broadcast each night of the July 26 - 31 gig (except Sunday) over WWJ at 11:30 PM. I am unable to determine the time zone from the paper, so I am not sure if these match up to 12:30 AM, NBC broadcasts for the 29th and 31st.

Friday, July 26 does seem likely for the local broadcast we have where the rain falls. Scattered showers were predicted for the night, and the next day's paper does indicate that rain fell that day, but doesn't say exactly when.

I have more Detroit papers on order and maybe we can clear up the time zone issue. Otherwise, I've got a nice ad to send you, and we did find out that in addition to the nightly performances, there was a matinee "Jam Session" on Sunday afternoon at 3:00 PM.

Ken Steiner\*\*

**Luther Henderson****04/1 DEMS 16**

See DEMS 03/3-1&2

I would like to tell you something about Luther Henderson.

1°) I regret that the excerpt from the obituary did not mention his collaboration with Duke in the Reader's Digest sessions of September 1969.

2°) Some months ago, I found in a flea market a 10" LP of "Luther Henderson et son orchestre", the title of it being "Clap Hands". Label "Philips"; no. B 07.934 R (mono). No details at all: sidemen, recording dates neither on the cover nor in the Bruyninckx CD-ROM disco; I assume the release is from the period when the first stereo

records came on the market i.e.: c.1960! In addition, the recording session took place in Paris. We hear a jazz orchestra with a string section on several tracks. The titles are, side one: *Stay as Sweet as You Are; Three Little Words; Sometimes I'm Happy; Out of Nowhere; Clap Hands, Here Comes Charlie*. Side two: *On the Sunny Side of the Street; Let's Fall in Love; A-Two-At- A- Time; Lover Come Back to Me; I Love Paris*.

I believe it is indeed Luther Henderson himself playing piano and celesta. There is a very good trombone section - with a bass trombone - and a very good saxophone section. Some titles are very interesting for jazz lovers, mainly 1-3, 2-2, and 1-5, 2-4. That is all I can tell you. I hope that there are some members who are able to give more information.

Bernard Dupuis\*\*.

***Blue Bells of Harlem*** (as the title was entered for copyright)

**04/1 DEMS 17**

See DEMS 03/3-19/1

Thank you for the cassette.

The 10" LP on Palm Club under catalogue number 24 contains a version of "Blue Belles of Harlem" THAT PLAYS THE SAME (there is mild speed variation and a fast fade) AS THE JULY 7, 1945 VERSION.

If the insert to Palm Club #24 did state that the "Blue Belles of Harlem" was from January 23, 1943 (my copy has no insert), then that information is incorrect.

François Moulé's published statement that Palm Club #24's "Blue Belles of Harlem" equals the version on AFRS Downbeat #261 is correct; but his statement that Palm Club #24's "Blue Belles of Harlem" is unique and untraced is not. It is the same as the known July 7, 1945 version.

Your conjecture - that the use of small portions of 1/28/43's "Blue Belles of Harlem" on Prestige 34004 led to the more broad - and incorrect - thought that there is a complete substitution on Prestige 34004 of the 1/28/43 (Boston) "Blue Belles of Harlem" for the 1/23/43 (Carnegie) version - seems to be THE explanation.

How this all relates to the misdating of the 1/23/43 "Blue Belles of Harlem" as 1/28/43 on Edmund Anderson's acetate will remain a question, at least until his acetates resurface.

Phil Schaap

The acetate from the Edmund Anderson estate has surfaced. Steven Lasker made me a copy on CD and he wrote: "Edmund Anderson's set is found on fourteen 12-inch sides contained on seven discs. These are dubbed circa 1949 from the 16 inch originals that were cut at the concert for Mike Levin, the editor of Down Beat. The side you ask about has *Jack the Bear* followed by what the label shows as *Blue Bells of Harlem* parts one and two. I suppose that the gap between both parts corresponds to the change of the 16 inch sides; this would account for any overlap". Steven's CD contains exactly the same recording as the tape of which Luciano wrote in DEMS 97/1-3: "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 Ellington is erroneously repeated." The coda on Edmund's acetate, which is indeed different from Prestige and different from the Boston tape seems however to have been edited to the end of the piece. This seems rather odd. An explanation could be that something happened with the original 16 inch acetate before the piece ended and that the coda for Edmund's acetate had to be taken from the twin recorded acetate, which started somewhat later (a normal procedure to make sure that nothing is missed). Without original 16 inch twin acetates, an overlap in the dub would not be possible. This explains at the same time why there was an incomplete version circulating, which needed to be completed at the end. This has been done much more successfully on Prestige (with the coda from Boston) than on the Anderson acetate (with the Carnegie coda from the twin acetate). It puzzled me however why this 16 inch twin acetate was not used to copy the whole second part of the piece on Edmund's 12 inch dub, starting with the 4° chorus and including the original coda. Now we find two "joints" on Edmund's dub. Only one joint would have been required if my theory is correct.

SH

I don't know the reason why the coda from the Boston concert was used instead of the Carnegie version. This wasn't necessarily done because a disc was missing; it could as easily have been occasioned by damage to the

16" disc.  
Steven Lasker\*\*

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### ***The Giddy-Bug Galop*** **04/1 DEMS 18**

See DEMS 03/3-7/24

Perhaps I can help Steven Lasker with regard to the word "Galop", which although French in origin appears in both my Oxford (1934!) and Webster's (1996) Dictionaries. The fullest definition, however, can be found in the New Oxford Companion to Music and was provided by none other than Peter Gammond: "A fast and lively ballroom dance in 2/4 time, which became popular in Paris and Vienna in the 1820s. It derived from an earlier German dance, the Hopser, and was popular in England in the mid-Victorian era, either as an individual dance or as a quadrille movement." Peter edited the Jazz Book Club publication "Duke Ellington - His Life and Music" back in 1959.

Graham Peacock

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### **Takes Incorrectly Identified in Discographies** **04/1 DEMS 19**

See DEMS 03/3-9 (fourth paragraph)

I made a mistake in my piece on "Takes Incorrectly Identified in Discographies" in the last Bulletin. In discussing Ellington's Pathé/Perfect sessions, I mentioned that master numbers 106250/1 were prefaced by an "n," and this is so; I was mistaken in stating that 106729/30 are similarly prefaced. In point of fact, the company had dropped the "n" prefix by the time of this second session.

Steven Lasker

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### **No Auditorium in Troy** **04/1 DEMS 20**

See DEMS 03/3-11 (CA-31)

Just got the last printed edition of DEMS. It is with some degree of sorrow but nice to know it will be available on the Internet. In the meantime, please send me cassette 31. I know that I have part of it but definitely need the rest. I did some checking and you are right. Troy, NY did and does not have an Auditorium. The Armory did fulfil that function. Some of the RPI students, including the late Phil Bailey laughingly referred to it as the Troy Auditorium, but to be truly correct the concert venue was indeed at the Armory.

Charlie Plank\*\*

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### **The European tour in 1950** **04/1 DEMS 21**

See DEMS Bulletins 01/2-21/1; 01/3-10/1 and 02/1-5/2

Wolfram Knauer gave me your address. I trust you are able to clarify for me a couple of points about Duke's European tour in 1950 as follows:

1. The tour started with a concert at the Palais de Chaillot in Paris on 3Apr50.
2. Can you give me dates and locations for further concerts in France (4-27Apr)?
3. I have the band on 28-30Apr in the Hague, Antwerp and Amsterdam and on 2-4May in Zürich, Genève and Lausanne. Where was the band from 5-26May?
4. I have the band on 27-29May in Frankfurt, Hannover and Hamburg. Where and when did the remaining

concerts of this tour take place?

5. Did the last concert of the tour take place in Paris at the Salle Wagram on 20Jun? I have info that the orchestra played at the Stadttheater in Basel on 16Jun and at the Casino in Berne on 26Jun. Can you confirm these dates and fill in the missing dates including the Italian and Scandinavian stretch of the tour?

6. According to my info Ted Kelly left the band already during the Paris engagement in April and was not replaced. Is that correct?

7. Don Byas played at least in Hamburg, probably replacing Charlie Rouse. When did Don Byas join the orchestra and for how long? Was he added or did he indeed replace Charlie Rouse?

Horst Bergmeier

1. No. Duke arrived in Le Havre on 4Apr50 on the Ile de France.

<u>2.</u>	5Apr	Le Havre,	France,	Cinema Normandy.
	6Apr	Rouen,	France.	
	7Apr	Paris,	France,	Interview.
	8Apr	Knokke,	Belgium,	Casino Communal.
	9Apr	Knokke,	Belgium,	Casino Communal.
	10Apr	Knokke,	Belgium,	Casino Communal.
	11Apr	Lille,	France,	L'Opéra.
	12Apr	Paris,	France,	Palais de Chaillot.
	13Apr	Paris,	France,	Palais de Chaillot.
	14Apr	Paris,	France,	Palais de Chaillot.
	15Apr	Paris,	France,	Palais de Chaillot.
	16Apr	Paris,	France,	Palais de Chaillot.
	17Apr	Lyon,	France.	
	18Apr	Strasbourg,	France,	Palais des Fêtes.
	19Apr	Nancy,	France,	Grand Théâtre.
	20Apr	Namur,	Belgium.	
	21Apr	Brussels,	Belgium.	
	22Apr	Brussels,	Belgium.	
	23Apr	Brussels,	Belgium.	
	24Apr	Brussels,	Belgium.	
	25Apr	Brussels,	Belgium.	
	26Apr	Roubaix,	France,	Cinéma la Colisée.
	27Apr	Liège,	Belgium,	Forum.
<u>3.</u>	28Apr	The Hague,	The Netherlands,	Gebouw voor K.& W.
	29Apr	Antwerp,	Belgium,	Concertzaal van de Zoo.
	30Apr	Amsterdam,	The Netherlands,	Concertgebouw.
	1May	Namur,	Belgium.	
	2May	Zürich,	Switzerland,	Kongresshaus.
	3May	Genève,	Switzerland,	Victoria Hall.
	4May	Lausanne,	Switzerland,	Théâtre de Beaulieu.
	5May	Milano	Italy,	Teatro Odeon.
	6May	Milano	Italy,	Teatro Odeon.
	7May	Milano	Italy,	Teatro Odeon.
	8May	Milano	Italy,	Teatro Odeon.
	9May	Milano	Italy,	Teatro Odeon.

Lawrence Brown fell ill and stayed in the hospital in Milano for 9 days. I do not know whether he was replaced, and if he was, by whom.

	12May	Rome,	Italy,	Teatro Quirino.
	13May	Rome,	Italy,	Teatro Quirino.
	14May	Rome,	Italy,	Teatro Quirino.
	15May	Rome,	Italy,	Teatro Quirino.
	16May	Rome,	Italy,	Teatro Quirino.
	21May	Genova,	Italy,	Teatro Gusgustus.
	22May	Torino,	Italy,	Teatro Alfieri.
	23May	Torino,	Italy,	Teatro Alfieri.
	25May	Como,	Italy,	Teatro Politeama.
<u>4.</u>	27May	Frankfurt,	Germany,	Althof Bau.
	28May	Hannover,	Germany,	Niedersachsenhalle.
	29May	Hamburg,	Germany,	Musikhalle.
	31May	Copenhagen,	Denmark,	KB-Hallen.
	1Jun	Copenhagen,	Denmark,	KB-Hallen.
	2Jun	Malmö,	Sweden,	Stadsteatern.

3Jun	Stockholm,	Sweden,	Konserthuset.
4Jun	Stockholm,	Sweden,	Tennishallen.
5Jun	Göteborg,	Sweden,	Circus.
6Jun	Århus,	Denmark,	Århus-Hallen.
8Jun	Frankfurt,	Germany,	Althof Bau.
Al Killian	left the band and returned to the USA.		
10Jun	Hamburg,	Germany,	Alu-Palast.
11Jun	Hamburg,	Germany,	Alu-Palast.
12Jun	Dortmund,	Germany,	Capitol.
13Jun	Düsseldorf,	Germany,	Apollo Theatre.
5. 20Jun	Paris,	France,	Salle Wagram.

*I cannot confirm concerts on 16Jun in Basel and/or 26Jun in Berne. I cannot confirm if Paris on 20Jun was the last concert. Duke sailed back on 30Jun.*

*6. Ted Kelly was noticed to be absent from at least some of the concerts at Palais de Chaillot, and from the 20Jun concert at Salle Wagram. German and Swedish DEMS members have also reported that Kelly was not in the band.*

*7. Don Byas did not replace Rouse. Rouse's replacement was Alva McCain. Don Byas was an added starter for the European tour.*

*8. If anybody can give more details (or corrections) for this tour's itinerary, please let us know!*

DEMS

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THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/1 April-July 2004

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## Part 3. New Releases & Re-Releases

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**Bear Family double CD BCD 16340 BL**  
**Live from the Cotton Club**  
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### 04/1 DEMS 22

The first message about this very interesting double CD came on 29Nov03 on the Duke-LYM list from Wolfram Knauer. It was just too late for Bulletin 03/3.

This is taken from Wolfram's email:

It contains a lavishly designed large format 130 page hardcover book (not booklet) in English by Horst J.P. Bergmeier and Rainer E. Lotz, probably known to many on the list as discographers and historians of early jazz and black music in Europe. The book contains lots of photographs and the story of the Cotton Club from the beginnings in 1923 to the end in 1940 with its history of music and dance and black culture and crime and politics and black aesthetics. They write about the different bands, musicians, actors appearing at the club through the years, quoting from rare sources, painting a detailed and yet diverse picture of the surrounding which the music documents. Some of the photographs I have not seen before, printing quality as well as historical research by far exceeds James Haskins' (still valuable) book from 1977.

Their interest in this Cotton Club book started with the first numbers on the CDs, a broadcast for German radio from 1931 (April 20-21), live from the Cotton Club. We hear Cab Calloway's orchestra with tap dancer Eddie Rector and a German commentator, Hellmut H. Hellmut. For those of you who understand German, it is quite a document! Hellmut did a series of radio programs giving impressions of New York: "Impressions of the Empire State Building", "Impressions of Macey's", "Impressions of the New York Subway", and "Impressions of the Cotton Club", the last one being the only one which survived. We all know Ellington's "Nite at the Cotton Club" studio recordings, but these are... LIVE from the Cotton Club, in 1931, giving all the atmosphere, noise, and dancing. The plates survived in the RCA archives, until being unearthed by Michael Brooks .

Hellmut's commentary glowingly tells his German audience about the excitement in the Harlem club. (All this, remember, is before the Nazis made jazz more or less impossible for Germans to hear or like, at the end of the Weimar republic when Berlin was a, some say "the", entertainment metropolis.) Hellmut feels regret for the fact that this Harlem seems not to be the Harlem of five years before and that transatlantic radio had not been possible then. He stands before the stage, looks at the dancers, comments about everything about a culture

which for Germans at that time was more than exotic. The sound of the recording is quite good. Bergmeier/Lotz write about the discrepancies between Hellmut's commentary and reality: Hellmut states he's in a cellar bar, describes a mixed audience even dancing together, whereas we know the club to have been on the ground floor, to have been no dive and mostly a meeting place for white high society. B/L suggest that perhaps Hellmut "felt a need to spice up his reportage with impressions from a visit to Smalls Paradise".

Oh yes, and German speakers may also have a laugh at Eddie Rector dancing and shouting and at the end acknowledging the presence of German radio with a "Ach, Du lieber Strohsack!".

Another gem (more of historical than musical worth) is a short PR recording from 1936 by Adelaide Hall with piano accompaniment (Joe Turner), singing the hits from "Black and White Birds" with a German commentator introducing this as advertisement for the show which was to play Swiss cities such as of Basel and Zurich, but was also planned for Berlin during the Olympic Summer Games. Bergmeier & Lotz, though could not verify that the show really played in Berlin. Hall sings short excerpts, just few lines before stopping rather abruptly. No medley this!

There are selections by Louis Armstrong and his Sebastian New Cotton Club Orchestra, Ethel Waters, Lena Horne, Libby Holman, Luis Russell, Andy Preer, McKinney's Cotton Pickers and Mills Blue Rhythm Band. More than half the content of the 2 CDs consists of Ellington material. Dance material most of it, some gems included. I enjoyed the astounding staccato brass work in "If You Were In My Place" (not quite as astonishing as "Braggin' in Brass" but still a good example of what this band was up to).

Wolfram Knauer

Here are the non-Ellington selections:

CD 1

track 1: Cab Calloway: I'll Make Fun for You  
 track 2: Lethia Hill: Something To Remember You By  
 track 3: Cab Calloway: Minnie the Moocher  
 track 4: Eddie Rector: The Mystery Song  
 track 5: Cab Calloway: St. Louis Blues  
 track 6: Cotton Club trio: Just a Gigolo  
 track 7: Cotton Club Band: Farewell Blues  
 track 15: Dick Robertson: Minnie the Moocher  
 track 16: Mills Blue Rhythm Band: Blue Rhythm  
 track 17: Cab Calloway: Farewell Blues  
 track 18: Cab Calloway: St. Louis Blues  
 track 20: Dave Wilborn: I'll Make Fun for You  
 track 21: Andy Preer: I've Found a New Baby  
 track 22: Adelaide Hall: I Must Have That Man  
 track 23: Tramp Band: Miss Linda Brown (take -1)  
 track 24: Libby Holman: Something To Remember You By  
 track 25: Luis Russell: Ease on Down  
 track 26: Louis Armstrong: Just a Gigolo  
 track 27: Ethel Waters: I Just Couldn't Take It Baby  
 track 28: Lena Horne: As Long as I Live

CD 2

track 1: Adelaide Hall: Excerpts of the Revue "Black and White Birds"

Here are the Ellington selections:

CD 1

tracks 8/12 contain parts of A Nite at the Cotton Club:  
 track 8: Cotton Club Stomp 12Apr29  
 track 9: Misty Mornin' 12Apr29  
 track 10: Goin' to Town 12Apr29  
 track 11: Interlude by Harmonica Charlie is non Ellington  
 track 12: Freeze and Melt 12Apr29  
 track 13: Hot Feet 7Mar29  
 track 14: Ain't Misbehavin' 13Sep29  
 track 19: The Mystery Song, take -1 17Jun31

CD 2

tracks 2/25 contain a part of the Cotton Club broadcasts in 1938

track 2:	Harmony in Harlem	24Mar38	
track 3:	If You Were in My Place	24Mar38	
track 4:	Mood Indigo	24Mar38	FRESH!
track 5:	East St. Louis Toodle-O	24Mar38	FRESH!
	Station identification (not on the CD)		
track 6:	East St. Louis Toodle-O	24Mar38	FRESH!
track 7:	Oh Babe, Maybe Someday	24Mar38	
track 8:	Prelude in C Sharp Minor	29May38	
track 9:	Rockin' in Rhythm	29May38	
track 10:	Three Blind Mice	17Apr38	
track 11:	On the Sunny Side of the Street	24Apr38	
track 12:	Dinah's in a Jam	24Apr38	
track 13:	Harmony in Harlem	1May38	
track 14:	At Your Back and Call	1May38	
track 15:	Solitude	1May38	FRESH!
track 16:	Gal from Joe's	1May38	
track 17:	Ridin' on a Blue Note	1May38	
track 18:	If Dream Come True	1May38	
track 19:	Lost in Meditation	15May38	
track 20:	Demi-Tasse	15May38	
track 21:	Echoes of Harlem	15May38	
track 22:	Birmingham Breakdown	15May38	
track 23:	Rose Room	15May38	
track 24:	If Dream Come True	15May38	
track 25:	It's the Dreamer in Me	15May38	

#### Comments:

Listening to these 1938 selections reveals that the source material differs from what was used for the two Jazz Archives LP's (12 and 13) from 1973 (which were in 1995 copied on the two CDs Archives of Jazz 380112 or 389112 or 3891122 and 380113 or 389113 or 3891132). Many of the selections are directly linked together, and this gives us sometimes a bit more introductory music and also reveals the correct sequence of some of the recordings. In our listing we have grouped these connected selections together.

*Harmony in Harlem* on track 2 is wrongly titled *Stepping into Swing Society*.

The short incomplete intro to *Lost in Meditation* on track 19 is deleted.

The introduction to *Echoes of Harlem* on track 21 is complete.

*Birmingham Breakdown* on track 22 is missing bar 11 and bar 12 of Duke's 18bar piano solo at the start of the first chorus.

Sjef Hoefsmit

The Bear Family set can be obtained through J&R Music World and Collector's Choice Music under item number CMBCD 163402. Contacts: toll free number (800) 923-1122 or

<<http://www.collectorschoicemusic.com>>

Richard Ehrenzeller\*\*

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**DETS (D) 903 9009 - 2 CD set**  
**Duke Ellington Treasury Shows, Vol. 9**  
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**04/1 DEMS 23****CD 1**

Treasury Broadcast No. 16 - State Theatre, Hartford, Connecticut,  
28Jul45.

1. Take the "A" Train
2. Teardrops in the Rain
3. Frustration
4. Bond Promo
5. Everything but You
6. 9:20 Special
7. Moon Mist
8. Rockin' in Rhythm
9. Bond Promo
10. Every Hour on the Hour
11. Take the "A" Train
12. Medley:
  - In a Sentimental Mood
  - Black Beauty
  - Sophisticated Lady
  - Caravan
  - Solitude
  - I Let a Song Go Out of My Heart
13. Bond Promo
14. Trumpet in Spades
15. Just A-Sittin' and A-Rockin'
16. Go Away Blues
17. Bond Promo
18. One O'Clock Jump

MBS Broadcast from the New Zanzibar, NYC,  
28Nov45.

19. Crosstown
20. The Wonder of You
21. Cotton Tail
22. I'm Just a Lucky So and So

**CD 2**

MBS Broadcast from the New Zanzibar, NYC, continued  
28Nov45.

1. Things Ain't What They Used To Be
2. Three Cent Stomp
3. Long, Strong and Consecutive
4. Blue Skies
5. Everything but You (and close)

Treasury Broadcast No. 17 - Radio City Studios, NYC  
4Aug45.

6. Take the "A" Train
7. Dancing in the Dark
8. Downbeat Shuffle
9. Bond Bromo
10. Tonight I Shall Sleep
11. Esquire Swank
12. Creole Love Call

13. I Miss Your Kiss
14. Riff Staccato (with Bond Promo)
15. Take the "A" Train
16. Medley:
  - Passion Flower
  - Frantic Fantasy
  - Air Conditioned Jungle
  - On the Sunny Side of the Street
17. Metronome All Out
18. Everything but You (with Bond Promo)
19. Solid Old Man

Some of you may have both Treasury broadcasts on the LPs DETS 16 and 17. This is certainly the first time these broadcasts appear on CD. But the release of the Zanzibar broadcast is "fresh".

It seems that the sequence of the selections in that broadcast as mentioned in the New DESOR is wrong. *Everything but You* was the last selection.

Peter MacHare and Sjef Hoefsmit\*\*

-----  
**The Dooji Record Club DE-2**  
**Live from Frank Dailey's Meadowbrook**  
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**04/1 DEMS 24**

See DEMS 03/1-1

Carl Hällström has sent us a copy of the second CD in his Dooji Record Club series. It is again a perfect transcription but this time almost exclusively from unissued material (I am happy to say).

Benny Aasland published the Meadowbrook recordings in DEMS 83/3-4 (and not in 83/2-4 as erroneously mentioned in the announcement of this CD in DEMS 03/1-1).

The CD has 59 minutes of fine music. It starts with the complete broadcast of 6Jun51.

- track 1. *Take the "A" Train*
- track 2. *The Tatted Bride (Aberdeen)*
- track 3. *Indian Summer*
- track 4. *Love You Madly* (vocal Norma Oldham)
- track 5. *Moonlight Fiesta*
- track 6. *All Day Long*
- track 7. *I Let a Song Go Out of My Heart* (vocal Al Hibbler)
- track 8. *The Hawk Talks*
- track 9. *Take the "A" Train*
- track 10. *Gotta Go* %

Only *Indian Summer* has been previously released (on the LP Stardust 202).

The following 6 tracks contain the recordings made before the start of the broadcast of 9Jun51. That explains why we do not hear an announcer.

- track 11. *I Can't Get Started*
- track 12. *Primping at the Prom*
- track 13. *Later*
- track 14. *Unidentified Title*
- track 15. *Take the "A" Train*
- track 16. *New World a-Comin'* %

Only *Primping at the Prom* has been previously released (on the Musica Jazz CD MJCD 1153).

I wonder if the correct title of track 14 will ever be discovered. It sounds to me very much as a Strayhorn original. The many times I tried to find it, made the melody too familiar to me. I now miss the sparkling inspiration to dive into my collection.

Sjef Hoefsmit\*\*

It is a properly pressed CD (no cheap CD-Rs!) and "the mechanical copyrights" are taken care of in the usual way. The CD will be delivered in plain cover and there will be only one press-run. This record will not be sold in stores, it can only be purchased from the Club. Each member may order a total of 3 copies of each release. (Please note that DE-1 is out of stock.)

Price schedule: USD 17, EURO 15 or GBP 10. The cost of Air Mail postage is included in all prices. All CDs are shipped in protective bubble-bags.

Please remit ONLY with bank notes (= paper money) in USD, EURO or GBP currencies. NO personal cheques. All orders shipped on buyer's own risk. If you require special shipping via Registered Mail, please add USD 7 or equality in EURO or GBP to the above sums.

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<dooji@swipnet.se>

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**Midnite Jazz & Blues Collection**  
**MJ 8011, "Take the "A" Train"**  
 -----

**04/1 DEMS 25**

I have lately been checking up on some of my odds-and-ends Ellington CDs. I have been able to find most of them in old issues of the Bulletin, but these two I cannot trace. If these two Midnite CDs have not been mentioned previously in DEMS Bulletin, maybe they would be of interest to others too, and so deserve mentioning in a future issue. It is nice to have the correct data connected to each disc in one's collection.

Frits Schjøtt

1. Take the "A" Train (opening theme)	28Mar46	H	
2. Ain't Misbehavin'	13Jul33	E	
3. Caravan	11May45	S	
4. Do Nothin' Till You Hear from Me	11May66	S	T
5. How High the Moon	9Jun47	H	T
6. Tea for Two	17Jul46	H	T
7. One O'Clock Jump	16Jul46	H	T
8. Kinda Dukish & Rockin' in Rhythm	26Nov69		T B
9. Passion Flower	28Mar46	H	T
10. Everything Goes	28Mar46	H	T
11. The Mooche	21Jan51		S
12. Pretty Woman	11Jul46	H	T
13. Jam with Sam	3Jul66		T N
14. Just Squeeze Me	11Jul46	H	T
15. Tip Toe Topic	28Mar46	H	T
16. Transblucency	28Mar46	H	T
17. Double Ruff	17Jul46	H	T
18. Ring dem Bells	21Jan51		T

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**Midnite Jazz & Blues Collection**  
**MJ 8012, "Mr. Ellington"**  
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**04/1 DEMS 26**

1. Perdido	28Mar46	H	T
2. Medley:	26Nov69		T B
Don't Get Around Much Anymore			
Mood Indigo			
Sophisticated Lady			
3. Moon Mist	17Jul46	H	T

4. Crosstown	28Mar46	H	T
5. On the Alamo	17Jul46	H	T
6. Just You, Just Me	17Jul46	H	T
7. The Unbooted Character	16Jul46	H	T
8. Tootie for Cootie	26Nov69		T B
9. Frustration	21Jan51		T
10. Blue Lou	9Jun47	H	T
11. Frisky	10Jun47	H	T
12. Medley:	26Nov69		T B
Don't You Know I Care?			
In a Sentimental Mood			
Prelude to a Kiss			
I'm Just a Lucky So-and-So			
I Let a Song Go Out of My Heart			
Do Nothin' Till You Hear from Me			
13. Rockabye River	11Jul46	H	T
14. The Suburbanite	16Jul46	H	T
15. Rugged Romeo	28Mar46	H	T
16. In a Jam	17Jul46	H	T
17. Come Rain or Come Shine	11Jul46	H	T
18. It Don't Mean a Thing	21Apr45		D

H = Hindsight (3 CD set) (Capitol Transcriptions) (93/1-4)

E = Ellington'97 Conference Souvenir CD (99/5-4/1)

S = Success 16139 (00/3-13/1)

T = That's Jazz (3 CD set) (93/2-4)

B = 70th Birthday Concert (96/2-10/2)

N = Newport, S.R.O. CD (98/4-2/1)

D = DETS 903 9002 (Treasury Broadcast) (01/1-21/2)

Note: Both CDs contain almost exclusively recordings which were previously issued on the 3 CD set That's Jazz TJ 301. Not only are the liner-notes the same "Licensed from San Juan Music Group", but several selections also have the same shortcomings through fading-in (CD 8011, tracks 4, 5 and 14) or missing the last beat (CD 8011, track 17).

Another CD which contained a mixture of Capitol Transcriptions and selections from the 70th Birthday Concert is the Japanese Overseas 30CP-339 (see 90/2-5)  
Sjef Hoefsmit

## ELLINGTONIA

### ABCD1-014 RAY NANCE

#### Complete 1940-1949 Non-Ducal Violin Recordings

### 04/1 DEMS 27

Featuring Ben Webster clarinet transcriptions including the only known and previously unreleased clarinet solo home recordings by Ben Webster with Jimmie Blanton and other sessions with Ray Nance on violin and trumpet away from Duke Ellington.

This CD is scheduled for release 2005 by AB Fable

Advance subscriptions or subscription reservations are invited now at

<<http://www.abar.net/>

Luis Contijoch

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**Storyville STCD 8217**  
**The WAX Label Sessions**  
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**04/1 DEMS 28**

Al Hall Quintet	<u>24Jan46</u>
1. <i>Blues in My Heart</i>	WAX 101A
2. <i>Emaline</i>	100B
3. <i>Am I Blue</i>	100A
4. <i>Rose of the Rio Grande</i>	101B
Otto Hardwick Quartet	<u>17Apr47</u>
5. <i>Come Sunday</i>	WAX 102A
Jimmy Jones Quintet	<u>4Mar47</u>
6. <i>Birth of the Blues</i>	not issued
7. <i>Five O'Clock Drag</i>	WAX 103A
Jimmy Jones Trio	<u>4Mar47</u>
8. <i>New World a-Comin'</i>	WAX 103B
Otto Hardwick's Wax Quintet	<u>17Apr47</u>
9. <i>I Remember Your Eyes</i>	WAX 105B
Al Hall Quartet	<u>17Apr47</u>
10. <i>Lazy River</i>	WAX 102B
Ben Webster's Wax Quintet	<u>19Apr47</u>
11. <i>As Long as I Live</i>	WAX 104B
Denzil Best's Wax Quintet	<u>19Apr47</u>
12. <i>All Alone</i>	WAX 104A
Ben Webster's Wax Quintet	<u>19Apr47</u>
13. <i>Blue Bells of Harlem</i>	WAX 105A
Jimmy Jones solo	<u>1947</u>
14. <i>What's New?</i>	WAX 106B
Jimmy Jones Trio	<u>1947</u>
15. <i>When I Walk with You</i>	WAX 113B
Jimmy Jones solo	<u>1947</u>
16. <i>I'll See You Again</i>	WAX 110B
17. <i>Loverman</i>	107A
18. <i>New York City Blues</i>	112B
19. <i>On a Turquoise Cloud</i>	113A
20. <i>Bakiff</i>	112A
The Ellington Gang	<u>c.Autumn 1947</u>
21. <i>Key Largo</i>	WAX 114B



Johnny Hodges Trio c.Autumn 1947  
 22. *You're Driving Me Crazy* WAX 114A

Harry Carney All Stars c.Autumn 1947  
 23. *Why Was I Born?* WAX 115A  
 24. *Triple Play* 115B

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**Classics 1301**

**Jimmy Jones 1946-1947**  
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**04/1 DEMS 29**

This CD contains 26 recordings, 12 of which are identical with selections on the Storyville CD, The WAX Label Sessions; 1 is an alternate and belongs together with 5 other selections to the WAX Label session of 1947, which were not included on the Storyville CD and 8 selections were previously issued on the Hot Record Society Label.

Jimmy Jones Big Eight 10Jan46  
 1. *Old Jiuce on the Loose* HRS 1014  
 2. *Departure from Dixie* 1015  
 3. *A Woman's Got a Right To Change Her Mind* 1015  
 4. *Muddy Miss* 1014

Tracks 5, 6, 7, 8, 9 and 10 are the same as on the Storyville CD.

Jimmy Jones trio with Lynn, vocal 1947  
 11. *Empty Space* WAX 106

Track 12 is the same as track 14 on the Storyville CD.

Jimmy Jones trio 1947  
 13. *When I Walk with You*, alternate take WAX 113  
 (Classics gives label number WAX 113 and matrix 4118-X, which seems to be a typo and should probably read W 118-X. Storyville mentions WAX 113B and matrix W 118)

Track 14 is the same as track 16 on the Storyville CD.

Jimmy Jones solo 1947  
 15. *Mad About the Boy* WAX 110  
 16. *Someday I'll Find You* 111

Jimmy Jones with Otto Hardwick on bass 1947  
 17. *Zigeuner* WAX 111

Jimmy Jones solo 1947  
 18. *Clair de Lune* WAX 107

Tracks 19, 20, 21 and 22 are the same as tracks 17, 18, 19 and 20 on the Storyville CD.

Jimmy Jones Big Four 1946  
 23. *Sunny Side Up* HRS 1043  
 24. *Strollin' Easy* 1042  
 25. *Keeping Up with Jones* 1043  
 26. *Weeta* 1042

How refreshing to have these tracks of Ellingtonia. Especially when the tunes played are not usually performed by other artists. Storyville gives us the complete Wax Label discography including those items which were not included on the Storyville CD. This assists greatly the task of filling in the missing items from the Classic disc. Jones (later to become an Ellingtonian) is on all tracks save for 23-24 on the Wax issue, where Strayhorn takes

over.

I am unsure why the "Harry Carney's Big Eight" from HRS of 18Mar46 is not included. Is it because maybe we will get a Classics Carney issue?

The Classics fills in nicely the omissions from the Wax issue, and gives an alternate (incomplete) take of *When I Walk with You*.

Dan Morgenstern comments that *Triple Play* was never recorded commercially by the full band. Is the Prestige (2PCD 24075-2) Carnegie Hall Concert 27Dec47 not a commercial release?

The surprise for me from this music is Otto Hardwick. Did this poet, pack his sax (or was it left?) in Washington, walk off the band stand into musical oblivion to work at all those menial jobs that historians have accredited to him?

Question, Who is Lynn. (On track 11 of Classics)

I am confused regarding the allocating of the matrix number W 130, which issue got this, Dieval or Jones?

Lance Travis

The simple response to Lance Travis's query concerning *Triple Play*, is - yes, the Prestige issue of the 27Dec47 Carnegie Hall concert is a commercial release - but not of a commercial recording.

Roger Boyes

Jimmy Jones' *New York City Blues* received the matrix number W 130; Jack Dieval's *Blue'n Boogie* has matrix number 2061.

DEMS

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THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/1 April-July 2004

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## Part 4. New Desor Explanations & Corrections

### The New DESOR explanations

#### 04/1 DEMS 30

In the past few years, we have noticed that some people, who had not used the old Desor volumes, were experiencing some difficulties in understanding the rules and signs in the New DESOR. We asked Luciano and Giovanni to write a few explanations which would be helpful for DEMS members to better understand the New DESOR. Here is their response.

DEMS\*\*

In "**Section One - Sessions**" (Volume One) we give a chronological survey of all the recordings made by Ellington with or without his orchestra, to which we either have listened, or (in the case of those to which we were unable to listen) of whose existence we are convinced. In order to compose a chronological list of all the performances of the same piece in "**Section Two - Titles**" (Volume Two), we had to give only one title to each piece of music. We have opted for the most generally known title, not necessarily the title of the first recording. If on a release or in a session another title was used, we give that other title between parentheses like this: *Don't Get Around Much Anymore (Never No Lament)*. These alternate titles are brought together alphabetically in a list on page XXXIII.

Each recorded piece is followed by the labels and numbers of the first release and of important later releases on LP and/or CD. These for collectors important LP and CD releases are brought together in "**Section Three - Discs**". Previously unissued recordings are underlined. The abbreviations of the label names can be found on page XXIII.

The last number after the recording (if any) at the end of its line is the matrix-number of the recording and/or the take number or occasionally the track number in the recording session.

If the recording is only a little fragment that was used to complete the main recording, the number of the release is placed between parentheses. That means that only the minor portion of the tune (like an insert) is between parentheses.

Our aim was to describe in "**Section Two - Titles**" the recordings in a way which is understandable to people not able to read music. On the first line you find the title at the left side, the names of composer/lyricist in the middle and the structure of the piece at the right side.

Under the title we have put occasional sub-titles. Sometimes a sub-title also exists as the main title of a complete other composition. If that is the case, we added to the sub-title this sign: #.

To achieve our objective we decided to subdivide each piece of music into a succession of choruses, numbered progressively (1°; 2°, and so on). Each chorus number is followed by the initials of the musicians (see page XI and following pages) who performed that chorus, or it is followed by BAND if the whole band or a great part of the band was involved, like this: 2°DE;3°BAND;

Numbered choruses are separated by semi-colons [;]. The number of bars is not repeated in the description, if the chorus is completely and entirely performed by the same musician(s). If on the other hand only a part of the chorus is performed by the same musician(s), we break down the description of the chorus to show the number of bars performed by each player (or by the band), followed by the initials of the performer (or by BAND), like this: 4°16DE,16BAND;

If only a part of the chorus is played we give the symbol (nc) after the chorus number like this: 1°(nc). This is followed by the number of bars that are actually performed in the non-complete chorus like this: 1°(nc)16. This is again followed by initials before we give the closing sign [;] and start the description of the following chorus like this: 1°(nc)16DE;

If a musician or the band plays for more than one chorus without interruption we write: 1°/2° or 4°/12°, and so on like this: 2°/6°DE;

If the piece contains more than one theme, as shown in the description of the structure of the piece at the right side of the first line, the chorus number is followed by a Roman numeral (1° I; 2° II, and so on) that shows which theme is being played in that chorus.

The sequence of choruses may be interrupted by other musical episodes. These are indicated with an abbreviation (see page VII) followed by the number of bars performed. The symbols for such episodes are: int (introduction); pas (passage); cod (coda); lib (ad libitum, when a soloist improvises freely out of the scheme of the theme structure).

Where a soloist does not play his usual instrument the abbreviation of the unusual instrument being played (see page VIII) is shown in

parentheses after the soloist's initials like this: cod8OP(ce.)

If the initials of two or three performers are linked together with & (for instance: *Fugueditty*: 3° LB & HC & JHa) you can hear each of them playing a distinctly different line. If the performers play in unison (or in harmony) they are linked by a dash (for instance: *Indigo Echoes*: 1°RS-HC-JH(s.s.)).

Other symbols are: PER (percussion), CHO (choir), AUD (audience).

All the performances of each piece are listed and described in chronological order. Where there is no difference from another description we write "Same as", followed by the reference number of that other description. If the description is like a previous one but differs in some detail we write "Same as..... but", followed by the different portion of the description. If the description differs only because there is another soloist we write "Same as....., but..... instead of.....". For instance: *Crescendo In Blue*: Same as 5743 ae, but JHa instead of JH.

If the recording we have described is not complete, because a portion is simply missing, we indicate that with this sign: %.

Luciano Massagli and Giovanni Volonté

I have taken the opportunity to remind you (or maybe tell you for the first time) what the next sections in the Bulletin contain.

**The New DESOR corrections** are suggestions from anybody for the authors of the New DESOR to add or correct anything. The authors have not yet accepted these corrections or additions. Everybody is invited to make his comments or send in his own corrections or additions.

**DESOR small corrections** are corrections, which have been accepted and which could easily be written in the books. References to earlier DEMS Bulletins are between parentheses, to help you find the background information about these corrections. The corrections are printed on sheets, from which the numbers started with 5001. These sheets are available from DEMS. They are printed on both sides. Eventual corrections on these corrections may appear on future 5000 sheets, but the 5000 sheets will not be updated.

If you have acquired your two New DESOR volumes recently and you want to have all the accepted corrections until this very moment, you can ask for a set of 6000 sheets. These sheets will be updated three times a year (with each new DEMS Bulletin) and they contain all the "small corrections" from the past. The advantage is that you not only have the most recent updated corrections but more so, that you have to go through your books only once. The corrections are put in the correct sequence.

**New DESOR correction-sheets** is a constantly growing list of correction-sheets, which are authorised by Luciano Massagli and Giovanni Volonté and made available through DEMS. They are only printed on one side (with the exception of the 5000 and 6000 sheets); to make it possible for you to cut them in pieces and to put the updated or new data in the books where they belong. The 1000 series contains new or updated sessions, for section 1 of the New DESOR. The sheets of the 2000 series contain titles and descriptions and belong to section 2 in Volume 2. For section 3 (Discs), we made sheets in the 3000 series. For section 4 no sheets are yet required. The 5000 and 6000 sheets have just been explained. We are used to publish the new additions to this list of correction-sheets in each Bulletin. This time we will publish the list in full. You may be a bit overwhelmed by the quantity of corrections, but you have four months time to digest, before we are back with the next set.

If you are interested in keeping your expensive New DESOR volumes updated, these sheets may be very handy. They are also helpful for DEMS members to take part in the discussions and to add corrections and additions in order to make the New DESOR ready for a second edition, which we hope will come one day in any form considered convenient on that moment. This may take many years and it is good to know that all the efforts of Luciano and Giovanni have been documented. You are welcome to join the ever-growing group of contributors. Sjef Hoefsmit\*\*

## The New DESOR corrections

### 04/1 DEMS 31

I have only signed my own suggestions with SH if it would cause confusion otherwise.  
Sjef Hoefsmit\*\*

Page 14. Session 3010, Aug30. I repeat my suggestion in DEMS Bulletin 99/5-22. Now I have heard the full version of *Three Little Words* as discovered by Steven Lasker (see 04/1-4) I am convinced that both versions of *Three Little Words*, DE3010e and g are not played by Ellington.

Page 129. Session 4611, 20Apr46. The presence of Russell Procope (instead of Otto Hardwicke) is only confirmed in Klaus Stratemann p266. Reading in Stanley Dance's "The World of Duke Ellington" p162, one is inclined to believe that Russell replaced Otto for the first time on 27Apr46. In an interview in Salt Lake City (5oct62) Duke mentioned that Procope started in 1945, but Duke must have been thinking of the time Procope was a guest on the Treasury Show of 20oct45.

Page 156. In addition to all the conflicting opinions about session 4801 of 6Nov48, we can add the following message.  
DEMS

"After hearing *Y'oughta* (03/3-25), I'm sure the only soloist on tenor sax is Ben Webster. Best regards.  
Claude Carrière."

Page 304. Session 6123, 20Sep61. You suggested to add at the end *Congo Square (Matumbe)*. That is wrong. What you have on your tapes is the same as the recording of 2Mar61 (6102c).

Luciano Massagli

You are right.  
SH

Page 306. Session 6128, 21Nov61. How do you know that Eddie Mullens was present? Duke didn't mention him. He called his band a ten piece band. It is the question: did he consider himself a band member? On the other hand: Klaus Stratemann p445: "Ellington was recorded with 10 of his men." Did you hear two trumpets?

SH

We have listened to this recording session and we agree with you: we don't hear 2 trumpets and Duke didn't mention Eddie Mullens. I don't remember where I got information about the presence of Mullens. We will make a correction. See 04/1-32.

Luciano Massagli.\*\*

Page 332. Session 6318, 7Feb63. You are wrong. In *Mood Indigo* at the end of the programme, one can hear Ellington on the piano, which is not the case in *Mood Indigo* that opens the programme.

Luciano Massagli

You are right again! I admit that both versions are different. However, I am convinced that they originate from the same recording, from which the first chorus was used for the opening and the last chorus plus coda was used for the conclusion of the programme. I think that the middle part is missing.

SH

Page 338. Session 6333, 24Feb63. About your suggestion in 03/3-26: we have not included the alternate take of *Solitude* because it is played by BS in a non-Ellington context. We are still convinced that the pianist in the first take sounds more like Strayhorn than Ellington. Nevertheless we understand that there is no reason to change the piano player after the first take.

Luciano Massagli\*\*

You are wrong. Duke is giving instructions from behind the piano. I am convinced that he played all the "takes" of *Solitude* and not only the last one which is issued.

SH\*\*

Putting my tapes in order I found the complete recording session of the Dollar Brand trio in Paris (24Feb63). I listened to *Solitude* and to my great surprise I found that there are 4 complete takes of it, and not 2 as stated on the Danish Radio sheets. It is indeed Ellington at the piano. We made corrections, see 04/1-32 (p338 and p1132) and Correction-sheet 1058.

Luciano Massagli\*\*

Page 350. Session 6362, 20Aug63. On the sessions for My People we made a mistake: Pete Clark plays the bar sax (MIMM p199). On the same page Duke says that Bob Freedman plays tenor, not bar sax. We made corrections, see 04/1-32.

Luciano Massagli\*\*

Page 354. Session 6366, 27Aug63. About your suggestion on 03/3-27: we have not stated in the New DESOR that Billy played during this session. How do you know he was there?

Luciano Massagli

You hear Billy's voice and you hear Duke say: "Strays", between tracks 25 and 27. Either the date of this session is wrong, or the story in David Hajdu's "Lush Life" p228 is not completely true.

SH

You are right about Strayhorn: we hear him play the piano in *My Mother, My Father and Love*. We will make a correction. See 4/1-30.

Luciano Massagli\*\*

Page 363. Session 6409, 20Feb64. As I remember "Jazz 625" is the title given to a series of telecasts aired in 1985/90. It is possible that the original telecast was "Jazz on Campus".

Luciano Massagli

Only in the Duke Ellington Itinerary of Joe Igo is the name "Jazz on Campus" mentioned. I have not found that name anywhere else. It is true that the programme was re-telecast in 1984 and 1986 (my video is recorded from a telecast on 30Mar90), but the name was "Jazz 625" from the beginning (See Klaus Stratemann p481). Duke was the first to appear in that series. It was the inauguration of the station BBC 2 and 625 reflects the number of lines on the screen. The location was the BBC studio, which had nothing to do with a campus.

SH

Page 367. Session 6418, 10Mar64. Do you know in which titles Valaste replaced Woodyard?

Luciano Massagli

I am sorry. This is the only thing I know from DEMS 80/2-5: "Erkki Valaste for Sam Woodyard during first portion" (written by Benny Aasland).

SH

Page 380. Add between 6447 and 6448 an interview of Duke Ellington, Billy Strayhorn and Harry Carney at the Golden Akasaka Night Club by the American Armed Forces Far East Network. The interview took 55':10" and included the time for playing a dozen commercial

recordings.

Page 380. Session 6448. It is not established that this interview took place in Tokyo. It is however undoubtedly from Japan.

Pages 382 and 383. Session 6455, 26Aug64.

*Volupté*, 6455q, (part 3 of the "Suite for Swinging"). Only a part of the recording was used for the LP. See page 1262, what was used is underlined: 1°DE;pas14DE+2DE;2°DE;cod14DE.

*Igoo*, take -1, 6455r. The recording was used in its entirety for the first part of *Igoo* (part 1 of the Suite). The rest of *Igoo* (part 1 of the Suite) was taken from

take -3, 6455t as follows (underlined is used):

1°IDE&JL;pas12BAND;2°/3°IBAND;pas10PG&BAND,2PG&BAND;4°IIBAND&JHa;5°IDE;6°IIBAND;7°I4DE,8DE;8°/11°IIDE;cod2DE.

From the released take -4 of *Igoo* (part 5 of the Suite) the segments were taken out of sequence.

Sequence numbers are at the end of each line between brackets.

1°I8DE,4DE;2°IBAND;3°/4°IIBAND; [2]

5°I2DE&JL,10DE&JL; [1]

pas12BAND;6°/7°IBAND;pas6PG&BAND, [3]

6PG&BAND;8°IIBAND&JHa;9°I2DE&JL, [5]

10DE&JL;10°IIBAND; [4]

11°IDE;pas4DE,8DE;12°IIDE;13°II(nc)8DE;cod6DE,8DE. [6]

*Shufflelady*, take -2, 6455y, was also only partly used for part 2 of the Suite.

This is the description with the used part underlined:

1°/3°;4°9BAND&DE,3BAND&DE;5°BAND&DE;6°BAND&JH;7°/8°BAND.

*Soul Train*, take -1, 6455am. Only 8 bars have been used for the beginning of part 4 of the Suite.

1°DE;2°2HC,2CW,2HC,2CW,2HC,2CW;3°BAND;4°2HC,2CW,2HC,2CW,2HC,2CW;5°DE;6°(nc)4DE.

*Soul Train*, take -3, 6455ap. The first 4 bars were deleted:

1°(nc)4DE;2°2HC,2CW,2HC,2CW,2HC,2CW;3°(nc)11BAND.

*Shufflelady*, take -5, 6455as, part 7 of the Suite. Only the end was used

1°DE;2°/3°BAND&DE;4°11JH&BAND,1JH+BAND;5°JH&BAND;6°BAND.

*Spon*, take -3, 6455au. Only the last chorus (nc) was used for the end of part 6 of the Suite.

1°16DE&SW,8DE,8DE&SW;2°16BAND,10CW,6BAND;

3°(nc)16PG;4°(nc)16BAND&PG;5°(nc)16DE+JL.

*Spon*, take -5, 6455aw. This take with the exception of its last chorus (nc) is at the beginning of part 6 of the Suite.

int4JL;1°16DE&BAND,16CW;2°(nc)16PG;3°(nc)16BAND;4°(nc)16DE&JL.

See for almost identical analyses Klaus Stratemann p495.

Page 383. Session 6456, 2Sep64. The spelling of his name is Whittaker, not Whittaker. See corrections on 04/1-32.

What you find on Rarities 29 is the "soundtrack" of the actual telecast titled "The Duke" which was a part of the series, called "Festival".

Page 384. Session 6457, 3&4Sep64. The vocal part of *Come Sunday (David Danced)*, 6457j, was not sung by Emma Kemp. There are three persuasive reasons to support this assertion:- The voice is that of Joya Sherrill, Duke announced Joya specifically for doing this song and Emma Kemp's name is not found in the detailed credits at the end of the telecast. Klaus Stratemann (p497) is in error. Make also a correction on page 1475 of the New DESOR. See corrections on 04/1-32.

Page 384. Session 6458, 6,8&9Sep64. Make a note for the personnel at the 6458 session: Eddie Johnson, (t.s.) replaced PG in a, b and c.

(See Mark Tucker's liner-notes for the Mosaic Reprise set, p20&28)

In DEMS 99/4-10/1, I suggested to credit Eddie for a, b, e and k. I have changed my mind. I found track numbers of the selected recordings for the album in the Danish Arkiv # 35238. These track numbers indicate that there were three sessions. The selections as mentioned in the New DESOR follow the sequence of recording. The first session included tracks 4, 13 and 16. The second one the tracks 7, 11, 17, 24, 27 and 36 and the last one had tracks numbers 2, 4 and 10. The middle session is too long for Eddie Johnson, who said: "I didn't play on more than four tunes". Mark Tucker chose the third session as the probable one. I believe it must have been the first session. The only selection which I did not point out in my contribution in 99/4-10/1 is *Feed the Birds*. In spite of what Eddie Lambert wrote on p252 of his "Listener's Guide", repeated listening to *Feed the Birds* has not resulted in the conclusion that the tenor could not have been played by someone other than Paul Gonsalves.

Lambert, Tucker and I agree on the fact that Eddie did not replace Paul in the second session (running from 4658d until/including 4658i). Paul soloed in the second session in 4658d, f and i!

An additional argument to choose the first session is what Jeff Lindberg wrote (DEMS 99/4-10/1). "On Eddie's day Duke recorded only pieces that Gonsalves did not solo on". It is true that one cannot be sure that Paul played in the three numbers of the final set, but if the last day was the day with Eddie, what did Duke have to choose from?

I have in my own files split the session into three parts, each with its own date. See correction on 04/1-32.

Page 384. Session 6459, 11Sep64.

The correct spelling is CULLEN. The building still exists on the University of Houston campus and is now called Cullen Performance

Hall. It is named after Hugh Roy Cullen, a well-known oilman who was very generous in donating funds for such endeavors. See corrections on 04/1-32.

Charles Waters

Page 387. Session 6502, 12Jan65. Many edited versions of these two films are circulating on video. Film #19 runs from 6502a until/including 6502i. Film #20 runs from 6502j until/including 6502s. In film #19 Duke wore black trousers and in film #20 he wore grey trousers. This helps to sort things out.

There is indeed only one recording of *Things Ain't What They Used To Be* as indicated on page 1233, where a description of 6502i is missing. Klaus Stratemann (p501/502) was in error.

The title of 6502i should be changed into *Take the "A" Train*. There are three distinctly different recordings of that title in the films: 6502a, i and j.

There is a great difference in the music between a and i (both with black trousers). There is only a slight difference in the music between a and j. But the difference between these two is not only that Duke wore different trousers. He stays at the piano in a, whereas he stands up at bar 9 of the incomplete chorus in j.

The closing 6502i was also used as the beginning of one of the videos (on which it is followed by *Cotton Tail*). In this instance the picture continues until the end of the selection. When 6502i is used as the end of a video (after *Do Nothin' Till You Hear from Me*) the music is complete (and identical) but the picture is replaced by credits.

Between 6502i and *Cotton Tail*, Duke suddenly changes trousers from black into grey.

After 6502g, *Do Nothin' Till You Hear from Me*, Lawrence Brown left the stage at the left side. But before 6502i, the closing *Take the "A" Train*, we see Cat Anderson leave the stage at the right side, while Lawrence is already seated. That confirms the fact that *Jam with Sam*, which is missing on all videos, preceded the closing theme 6502i and not *Do Nothin' Till You Hear from Me* as some videos would make us believe.

Page 388. Session 6505, 26Jan65. The title of the broadcast from "France Inter" was "Paris sur Scène", recorded at the "Maison de la Radio", studio 104. The introduction was spoken by Maurice Cullaz. The broadcast was produced by Jean Chouquet. See corrections on 04/1-32.

François Moulé

Page 390. Add between sessions 6509 and 6510 an interview, dated 31Jan65, recorded for later broadcast in the programme "Jazz Aktuel". The introduction is spoken by Per Møller Hansen. We hear, taken from the concert, *Things Ain't What They Used To Be* (not complete), followed by an interview with Duke (5':13"), translated into Danish by Børge Roger Henriksen. This is followed by *Solitude*, by Sathima Bea Benjamin, accompanied by Dollar Brand, taken from the second concert. The broadcast concluded with the award presentation to drummer Alex Riel (during the second concert) and with an interview with Alex Riel in Danish.

Ole Nielsen

Page 392. Session 6515, 12Feb65. Ole Nielsen and Timner have this recording on 11Feb65. Duke was in Munich on both dates. Do we have a confirmation for the 12th?

In my files and in the old Desor the date of the concert was 11Feb65. This date was then changed to 12Feb65, ref. DEMS Bulletin 93/1-1, where it is stated that Ellington was in Nürnberg on the 11th and in Munich on the 12th.

Luciano Massagli

I am still not sure. Duke was probably not in Nürnberg on the 11th, because he also played a Bal Paré (see Stratemann p504) in Munich. Stratemann has Ellington two days in Munich and nothing at all in Nürnberg. We need help from somebody who can check for us in German newspapers.

SH

Pages 395 and 396. Sessions 6520 and 6522 were two parts in a series called "Jazz 54" from BBC 2. The parts were named "Ellington in Europe". Part 1 was telecast on 27Mar65 and part 2 on 10Apr65 (see Klaus Stratemann p681). Four parts of the interview from session 6521 were used in part 1 of "Ellington in Europe". The whole interview plus the musical selections were telecast separately on 26Mar65 in the programme titled "Late Night Line Up" probably in combination with an announcement of the telecast "Ellington in Europe", part 1, the next day.

Pages 398, 399 and 400. Sessions 6528 - 6532. I believe that the old Desor was right and that Mercer Ellington left the band (as a trumpet player) after they returned home from Europe. See also the liner-notes of the Mosaic 5 CD set of Reprise recordings. It is easily to correct if we change the reference number for the personnel from 6503 into 6504.

Page 399. Session 6530, 17Mar65. The end of take -1, 6530i, was replaced by the last part of take -8, the insert 6530o.

Page 401. Session 6533, 14Apr65. 6533v, *Virgin Jungle*, take -2. On the Reprise release the ending was replaced with the complete coda insert 6533w. On the Discovery (DS-841) release only the last part of the coda insert was used.

I wonder if the title of 6533x and y is properly spelled. The 5 CD set of Mosaic and all my LPs have *Fiddler on the Diddle*. Timner and Nielsen have *Fiddle on the Diddle*.

You are surely correct in querying this spelling. It must be *Fiddler on the Diddle*. The Leonard Feather sleeve notes to the original LP issue indicate that this is so, where Ellington himself is quoted, calling it an instance of 'using word-plays on the titles of various Broadway shows'. The *Fiddler on the Diddle* spelling is the only one which retains the punning reference to *Fiddler on the Roof*. *Fiddle on the Diddle* makes a kind of sense but loses the punning reference; *Fiddle on the Diddler* as per DE6533 doesn't make sense. The Stanley Dance notes on the same LP issue though, have *Fiddle on a Diddle*, in which the punning reference is also lost.

Roger Boyes

Page 403. Sessions 6540 and 6541, 30Jun and 2Jul65.

I am not happy with these sessions as released on Red Baron. Why not give a full overview. If Billy Strayhorn is among the personnel, why not include the selection in which he played the piano? Or should we believe that Duke and Billy played all four mentioned titles together?  
SH

As always we have not included the other titles because they are played by Billy Strayhorn in a non-Ellington context.  
Luciano Massagli

I find it hard to believe that in *Boo-Dah*, 6540a, described under *Smada* on page 1128, Billy Strayhorn took over from Ellington in choruses 4° and 5°. I vote for Duke all the way. I also believe that Stanley Dance is right in the liner-notes where he stated that Duke played *Day Dream* and *Just A-Sittin' and A-Rockin'* on 30Jun65.

I hear indeed in the 2Jul65 session two piano-players simultaneously in *Pig Sty* and I can agree with you that Strayhorn played in *Oink*, but I have my doubts about *Multicoloured Blue*. As long as we are not sure about who played what, I suggest that both complete sessions should be documented in the New DESOR.  
SH

Page 406. Session 6550, 30Aug65.

*El Viti*, 6550k and 6550l were respectively mentioned intercut take -2 and intercut take -3. What we have on the released CD is 6550j from which the last part was replaced by the first part of intercut -2 and the last part of intercut -3: 6550k and I think both should have the release number between parentheses.

*Trombone Buster*, 6550x. What we have on the released CD are the first 20 bars of 6550v and the rest taken from 6550x. Should 6550v not have the release number between parentheses? See corrections on 04/1-32.

Pages 407 and 408. Session 6552, 18Sep65. What made you decide to drop Dizzy Gillespie, Rex Stewart and Clark Terry from the personnel listing for *Rockin' in Rhythm*? You mentioned their presence in the old Desor and it is confirmed by Jimmy Lyons in his book "Dizzy, Duke, The Count and Me" p162.

I have listened to the recording. Dizzy, Rex and Clark were not credited by Duke (at least not on my tape), but one can hear some very distinctive trumpet sounds in the coda. Dizzy was announced by Duke for the encore he did without the band, but with John Hendricks, in my files as *Goodnight Interlude*.

Page 417. Session 6614, 7Feb66, 2nd concert. (Correction-sheet 1039) Duke and Jimmy Jones both played (the same) piano in *Cotton Tail*.  
Bo Scherman

Page 423. Sessions 6626 and 6627, 19Feb66.

Both sessions were from Manchester, 19Feb66; 6626 being the second concert and 6627 being the first. The first concert (6627) starts with *Take the "A" Train*, followed by *Main Stem* for which the musicians had to look for their parts. This was not the case in the second concert (6626).

Page 426. Session 6636, 29Mar66. On the cover of Doctor Jazz, Jerome Richardson replaced Harry Carney in *West Indian Pancake*. In the liner-notes is stated that the reason for this replacement was the fact that Harry arrived too late, which means that he was also replaced in *Take the "A" Train*.

Page 431. Session 6649, 2Jun66. Duke came on stage between 6649e and 6649f. I cannot confirm the sequence of the first group of 5 selections.

Pages 432 and 433. Session 6650, 26Jun66. After the Medley 6650a, the studio orchestra played another Medley, featuring Dean Martin. This also contained five selections: *It Don't Mean a Thing*; *Hold Tight*; *Hubba Hubba Hubba*; *The Music Goes 'Round and 'Round* and *Swingin' Down the Lane*. In the transition between the fourth and fifth selection we hear distinctly Ellington on the piano.

Page 436. Session 6658, 18Jul66. The playing of the piano and the speaking of the texts were recorded separately. There were several attempts at the narration for Field Enterprises and there were several attempts at the spoken introduction to *Dancers in Love*. One of each was used for the release.

Page 441. Session 6668, 23Aug66. The date is wrong, as was Klaus Stratemann. I have listened to an interview which took place on 24Aug66 in which it was stated that the concert was "tomorrow".

Page 442. Session 6669, 2Sep66. Put behind the title *Meditation*, between parentheses the title *Just One Big Question*. That was the title on the release. The location was Chicago, not N.Y.C.

Page 445. Session 6678, 16Nov66.

Add at the beginning of the Medley: *Satin Doll* and *Solitude*.

Page 447. Session 6681, 21Nov66. At this opening night, Joe Bushkin and Skitch Henderson joined (on piano) the band in *Jam with Sam*.

Page 448. Session 6683, 29Nov66.

The unknown interviewer was Johnny Carson.



Page 671. Session 7251, 23oct72. I wonder why Duke's poem about "togetherness" is not included between 7251a and 7251b, since the poem, titled "Into Each Life Some Jazz Must Fall" has been included, 20May64, 6439m. They were both recorded without any instrumental sound.

Lance Travis

Page 768. *Blues* No.10. The introduction by Duke was taken from *Launching Pad*.

Page 860. *El Viti*, 6618f should read: Same as 6550h.

Page 899. *History of Jazz*, 5003d. The note says that each chorus was based on another theme. That's not the case for 5° and 6°. They were based on the same theme. 5° seems to depict the sound of Glenn Miller and 6° seems to be inspired by Tommy Dorsey's sound.

Page 902. *Hot Feet*. I have just got the Jan Evensmo book "History of the Jazz Tenor Saxophone". On p32 of Volume 5 it says, that it was really Harry Carney who played the tenor sax solo on *Hot Feet* from 7Mar29, and not Barney Bigard as stated everywhere (including the New DESOR).

Bjarne Busk

Source: Steven Lasker, who got it from a Brooks Kerr conversation with Harry Carney, in which Harry stated that he played the solo on Bigard's tenor sax:

"I found HC's assertion both instantly credible and perfectly obvious, since HC's opening solo exhibits a blistering attack and propulsive drive absent from Bigard's other recorded solos of the period."

Steven Lasker

Jan Evensmo: "Personally I have no reason to disagree, exciting discovery!"

Bjarne Busk

If we accept Harry as the tenor-player, we will have to credit Barney with the clarinet part, which seems even a bit more unlikely.

SH

Page 969. *Jones*. As we all know it was Clark Terry who wrote *Jones*. He put the name of his wife, Pauline Reddon (who died in 1979), on the tune, because Clark worked with BMI and Duke was associated with ASCAP. Source: A Clark Terry interview with Steve Voce from 1995.

Page 1082. *Purple People*. About your suggestion on 03/3-27: you are right about Bob's name as clarinetist. We will make corrections. See 04/1-32

Luciano Massagli\*\*

Page 1449. Harry Carney joined the band on 26Jun27, not on 16Jun27. He made this statement in an interview with Bob Davis at the University of Northern Illinois, probably on 20Mar74. See also Frank Dutton in *Storyville* # 91 p10.

Page 1473. "Jimmie" Jones. Why not accept "Jimmie" Blanton, who signed with "Jimmie" as suggested by Hoefsmit in his Comments on Timmer 4th edition page 1 (which came with Bulletin 98/2) and write Jones' first name as "Jimmie" whose name is always spelled as Jimmy Jones?

Lance Travis

## DESOR small corrections

04/1 DEMS 32

### DESOR small corrections 5007

**Volume 1** (Corrections April 2004)

2 - Session 2603. Delete "-A" from matrix numbers. Session 2604. Delete "-A" from matrix X323-A. (03/3-9)

5 - Session 2806. Add 2806d *Tishomingo Blues* Br 3987. Correction-sheet 1058. (00/3-13/4)

47 - Session 4007. *St. Louis Blues*, 4007f: vcCW instead of vcIA. (02/3-7/2)

49 - Session 4015. The actual date is July 31 instead of July 30. (03/2-9/2)

50 - Session 4021. The actual date is September 8 instead of September 10. (03/2-9/2)

51 - Session 4028. Add as first title 4028xa *Maybe* vcIA unissued. Correction-sheet 1018. (00/2-21)

59 - Session 4123. Delete: JB(b.)out. *Flamingo*, 4123b, delete: unissued; add: JHP CD-48736. *Take the "A" Train*, 4123a, add: JHP CD-

48736. Correction-sheet 3018, CD 0869. (03/3-8/2)
- 105 - Session 4546. *I'm Beginning To See the Light*, 4546j, add: DETS 14. (03/3-25)
- 134 - Session 4622. Add three unissued takes of *9:20 Special*. Correction-sheet 1057. (03/3-8/1)
- 212 - Add session 9037, Leonard Feather Interview, 1955. Correction-sheet 1058.
- 295 - Session 6034. The correct name of the location is: William and Mary College. (03/3-25)
- 297 - Session 6103 (also on Correction-sheet 1023), *Tulip or Turnip*, 6103c, has take number: -6. (00/3-25 and 03/3-26)
- 299 - Session 6109. Personnel: BWo instead of LBk. (03/3-26)
- 306 - Session 6128. Delete from the personnel: EMu. (04/1-31)
- 313 - Session 6220. The correct date should be May 28 instead of May 20. (03/3-26)
- 320 - Session 6241. DUKE ELLINGTON WITH HENDERSON ORCHESTRA instead of DUKE ELLINGTON AND HIS ORCHESTRA. DE(p.) acc. by Skitch Henderson Orchestra instead of Same as 6229, but BBe(t.)out; and: CW(t.)added. In the NOTE delete: ", on the air on September 20". (03/3-26)
- 322 - Add session 9036, Paul Smith Interview, 5oct62. Correction-sheet 1058. (03/3-26)
- 328 - Add session 9038, Timme Rosenkrantz Interview, Jan63. Correction-sheet 1058.
- 331 - Session 6313. The correct spelling of the interviewer's name is Allroth. (03/3-26)
- 335 - Session 6327. The location is Berlin, not Hamburg. (03/3-26)
- 338 - Session 6333. Add three complete takes of *Solitude*, all played by Ellington at the piano and sung by Sathima Bea Benjamin. Correction-sheet 1058. (04/1-31)
- 340 - Session 6338. See Correction-sheets 1019 and 1020 for an update. (00/2-4/1)
- 350 - Session 6362. The saxes personnel should be read as follows: RP,RPo(a.s.,cl.);HA(t.s.),BFr(t.s.,cl.);PC(b.s.). (04/1-31)
- 351 - Session 6362. *Light*, 6362bf (track 71): delete "unissued"; add "(Ct CM-1)". (03/3-27)
- 352 - Session 6363. Add between 6363t and u: 6363xa *What Color Is Virtue?* (Ct CM-1) Correction-sheet 1059. (03/3-27)
- 352 - Session 6364. The location is "Arie Crown Theatre", not "Aerie Crown Theatre". (03/3-27)
- 354 - Session 6366. BS was present, delete: BS(p.,cs.). (04/1-31)
- 363 - Session 6409. NOTE: "Jazz 625" instead of "Jazz on Campus". (03/3-27)
- 374 - Session 6433. Add between 6433e and f: 6433xa *Happy Reunion* unissued. Correction-sheet 1057. (03/3-27)
- 380 - Session 6449 should be deleted. (03/3-27)
- 381 - Session 6451. Add: NOTE - 26 bars of *Nagoya* were used for the CBS telecast "Duke Ellington Swings Through Japan", on the air on December 20. (03/3-27)
- 383 - Session 6456. The correct spelling of the interviewer's name is Whitteker. (04/1-31)
- 384 - Session 6457. *Come Sunday*, 6457j: vcJS instead of vcEK. (04/1-31)
- 384 - Session 6458. Add: NOTE - Possibly Eddie Johnson (t.s.) replaces PG in a, b and c. (04/1-31)
- 384 - Session 6459. The correct location is Cullen Performance Hall. (04/1-31)
- 388 - Session 6505. The location is: Maison de la Radio. The correct title of the broadcast is: "Paris sur Scène". (04/1-31)
- 402 - Session 6536. The name of the interviewer is John Grams.
- 406 - Session 6550. *El Viti*, 6550k&l, delete: unissued; add: (Sa 91232-2). *Trombone Buster*, 6550v, delete: unissued; add: (MM5041-2C). (04/1-31)
- 408 - Session 6554. The vocalist is EM instead of JHe.
- 692 - Session 7341. 7341w: change *Over the Waves* into *Anniversary Song*.

## Volume 2 (Corrections April 2004)

- XXXVI - *Dusk in the Desert* should be read *Dusk on the Desert*. (03/3-7/19)
- XL - Add: *Valurile Dunarii* .....*Anniversary Song*
- 713 - 99% *Won't Do*, 6363k. The description should be read: Same as 6362i, but: cod4IBS. (03/3-27)
- 724 - *AGRA*, 6420g. Add: Same as 6404d.

- 726 - *All Heart*, 5733. Add four alternate takes. Correction-sheet 2001. (99/4-22/3)
- 730 - *AMAD*, 6420f. Add: Same as 6415f, but: int30DE.
- 732 - Add the title *Anniversary Song*, see page 1063 under the corrected title *Over the Waves*.
- 743 - *Banquet*, 6420r. Add: Same as 6407s. *Banquet*, 6421s. Add: Same as 6407s.
- 753 - *Black and Tan Fantasy*, 6420b. Add: Same as 6405b. *Black and Tan Fantasy*, 6421b. Add: Same as 6405b.
- 760 - *Blue Bird of Delhi*, 6420h. Add: Same as 6404e, but: int4JW,4BAND. *Blue Bird of Delhi*, 6421h. Delete: and: 7°I6JHa,%.
- 779 - *C-Jam Blues*, 6421x. Add:  
1°DE;2°BAND&DE;pas4JW;3°/4°JW;pas4PG;5°/6°PG;pas4BC;7°/8°BC;pas4JHa;9°JHa;10/11°BAND&JHa; cod2BAND&JHa.
- 806 - *Come Sunday*, 6457j: JS instead of EK. (04/1-31)
- 811 - *COPS*, 6114c, add: 7°(nc)8BAND instead of cod4BAND. (03/3-26)
- 816 - *Creole Love Call*, 6420c. Add: Same as 6405c. *Creole Love Call*, 6421c. Add: Same as 6405c.
- 829 - *DEPK*, 6420i. Add: Same as 6405i. *DEPK*, 6421i. Add: Same as 6405i.
- 860 - *El Viti*, 6618f. Delete: %;2°%,30CA;cod2BAND,2CA; add: Same as 6550h.
- 870 - *Flamingo*, 4123b should be read as follows: int4BAND;1°(nc)16DE,8BAND,10DE; pas4BAND,2DE;2°(nc)16BAND&JB;cod4DE,2BAND. (03/3-8/20)
- 887 - *Happy Reunion*, 6420k. Add: Same as 6405k. *Happy Reunion*, 6421k. Add: Same as 6405k.
- 889 - *Harlem*, 6420m. Add: Same as 6407m. *Harlem*, 6421m. Delete the whole description; add: Same as 6407m.
- 950 - *Isfahan*, 6420p. Add: Same as 6409f.
- 970 - *Jones*, 6420w. Add: Same as 6112k. *Jones*, 6421y. Add: Same as 6112k.
- 980 - *Kinda Dukish*, 6420t. Add: int4DE;1°DE;2°/3°(nc)16DE.
- 984 - *King Fit the Battle of Alabam'*, 6363x. 4°/5°PC instead of BFr; 10°/11°BFr instead of PC. (04/1-31p350)
- 986 - *La Plus Belle Africaine*, 6618h. The first chorus should be read: 1°DE; and, from 27°: 27°/36°IJHa;37°IJL-DE;cod2JL. (03/3-27)
- 1025 - *Montage Tonight*.. B.Strayhorn instead of D.Ellington.
- 1039 - *My Greatest Mistake*, 4013a. 1°(nc)8HC,6BAND&HC,2BAND, instead of 1°(nc)8HC,8BAND, (03/3-27)
- 1063 - *Over the Waves*. Change this title into *Anniversary Song*. Change J.Rosas into I.Ivanovici/S.Chaplin, A.Jolson. Add: Other title - Valurile Dunarii.
- 1071 - *Perdido*, 6420e. Add: Same as 6375d. *Perdido*, 6421e. Add: Same as 6375d.
- 1076 - *Portrait of a Lion*, 3907g. 4°4BAND&RS,4BAND,4BAND&RS,4BAND instead of 4°BAND. *Portrait of a Lion*, 3907h. Same as 3907g, but 4°BAND; and 6°BAND. (03/3-27)
- 1082 - *Purple People*. BFr(cl.) instead of RPo(cl.) in all the versions. (03/3-27)
- 1093 - *Rockin' in Rhythm*, 6420u. Add: Same as 6376k.
- 1106 - *Satin Doll*, 6420v. Add: Same as 5815d.  
*Satin Doll*, 6421w. Add: Same as 5815d.
- 1125 - *Skillipoop*, 6420s. Add: Same as 6409k,  
but: cod2BAND,62SW,2BAND.  
*Skillipoop*, 6421t. Add: int4BAND,18JHa;  
1°8JHa,24BAND;cod2BAND,56SW,2BAND.
- 1129 - *So, I'll Come Back for More*, 3906b. 2°LBa(vc.)&BB&RS instead of 2°LBa(vc.)&RS. (03/3-27)
- 1132 - *Solitude*, 6333b.  
cod3BBj,1BAND instead of cod3BBj,1DE. (04/1-31)
- 1136 - *Some Saturday*, 4117a.  
int3BAND,1JB instead of 4BAND. (03/3-27)
- 1157 - *St. Louis Blues*, 4007f.

8°/11°CW(vc.) instead of 8°/11°IA. (02/3-7/2)

1160 - *Stompy Jones*, 6420n. Add: Same as 6310p, but CA instead of RN; and: cod2BAND.  
*Stompy Jones*, 6421n. Add: Same as 6413a, but: 7°CA&BAND;8°/9°BAND&JHa;cod4BAND.

1173 - *Take the "A" Train*, 4123a.  
 Delete: 1°%,24DE; add: int4DE;1°DE. (03/3-8/2)

1190 - *Take the "A" Train* (theme), 6420a.  
 Add: 1°/2°BAND;cod2BAND.  
*Take the "A" Train* (theme), 6421a.  
 Delete: 1°%,9BAND,%;  
 add: 1°BAND;2°(nc)8BAND;cod4BAND.

1206 - *The Girl in My Dreams*, 4120e. Add: and: 2°HJ&RS.  
 (03/3-27)

1214 - *The Mooche*, 6420d. Add: Same as 6405d, but: pas4LB,4BAND instead of pas12LB,4BAND.  
*The Mooche*, 6421d. Add: Same as 6405d, but: pas4LB,4BAND instead of pas12LB,4BAND.

1216 - *The Mooche*, 7185d. 2°/3°IIBWd instead of 2°/3°BWd.

## DESOR small corrections 5008

### Volume 2 (Corrections April 2004 continued)

1218 - *The Opener*, 6420j. Add: Same as 6405j. *The Opener*, 6421j. Add: Same as 6405j.

1221 - *The Prowling Cat*, 6420o. Add: Same as 6407u. *The Prowling Cat*, 6421o. Add: Same as 6407u.

1225 - *The Sleeping Lady*. Add: 6973a int2DE;1°(nc)28DE.

1233 - *Things Ain't What They Used To Be*, 6420q. Add: Same as 6124x. *Things Ain't What They Used To Be*, 6421r. Add: Same as 6124x.

1250 - *Trombone Buster*, 6550q. After the 3°chorus, the description should be read: 4°6BAND&BC,2BC, 6BAND&BC,10BC,8BAND&BC;5°(nc)4BAND. *Trombone Buster*, 6550w. Delete: Same as 6550v; add: Same as 6621k, but: LBe instead of SW; and: cod28BC,2BAND&BC. (03/3-27)

1251 - *T.T. on Toast*, 3830b. 2°6HC,10BAND instead of 2°16BAND. (03/3-28)

1264 - *Wailing Interval*, 6420l. Add: Same as 6368s, but: cod13PG,1BAND. *Wailing Interval*, 6421l. Add: Same as 6226j, but: cod13PG,1BAND.

1267 - *Wanderlust*, 3831d. 2° and 5°: 8BAND,4JH(s.s.) instead of BAND. (03/3-28)

1310 - 0143 LP. Atlantic SD-1688. Add: NOTE - Track B04: chorus 13°/17° are omitted. (03/3-28)

1329 - 0211 CD. Columbia CK-44051. 001 - *Blues in Orbit* (5804b) instead of (5808c). Correction-sheet 1007. (99/4-18/1)

1338 - 0283 LP. Contact CM-1. Add in the NOTE: track A01, 6363k: 8 bars from the 1° chorus and 8 bars from the 2° are omitted; track A04: intro is from 6362bf instead of 6362ao; track B04: coda is from 6363xa instead of 6363n. (03/3-27)

1349 - Add: 0865 CD. D.E.T.S. 9039007. Correction-sheet 3017. (02/2-30 and 03/2-23/1)

1349 - Add: 0867 CD. D.E.T.S. 9039008. Correction-sheet 3017. (03/3-29)

1371 - Add: 0869 CD. Jerry Haendiges Productions CD-48736. Correction-sheet 3018. (03/3-8/20)

1375 - Add: 0863 CD. Laserlight 17411, between 0480 and 0481. Correction-sheet 3017. (02/2-25/4)

1375 - 0484 CD. Lefrak-Fuhrman-Moelis Records CD-83003, make this correction in the NOTE: track 009: ends at the 3rd bar of the 14° chorus instead of 8° chorus. (03/3-27)

1385 - 0530 CD. Music Masters 5041-2C. Add in the NOTE: track 003: intro is from 6550v (04/1-31)

1387 - Add: 0866 CD. Musica Jazz MJCD-1153, between 0544 and 0545. Correction-sheet 3018. (03/2-27/2)

1396 - Add: 0871 DVD. Quantum Leap QLDUK-0253. Correction-sheet 3018. (03/2-4)

1409 - 0658-0659-0660 LPs. Reader's Digest boxes: RD4-106, RD4-112 and RD4A-017 have been issued in 1970, 1970 and 1979 respectively. (02/3-9/2)

1419 - Add: 0864 CD. Storyville 101-8359, between 0721 and 0722. Correction-sheet 3017. (02/3-20/2)

1419 - Add: 0879 CD. Storyville 101-8346, between 0721 and 0722. Correction-sheet 3018. (03/3-21/2)

1440 - Harold Ashby on tenor. Delete: *Woods* and add : *Soso*. (99/3-14)

1443 - Bell, Aaron Samuel. Add: Apr 24, 1922 - Jul 28, 2003. (03/3-1)

1446 - Brookshire, Nell. Add: 1939 - Dec 27, 2003. (04/1-1)

1449 - Carney, Harry. Stay in the band: June 26 instead of June 16. (04/1-31)

1452 - Clark, Pete. Delete: tenor sax; add: baritone sax. (04/1-31p350)

1458 - Duke Ellington on piano. Delete: *Woods* and add : *Soso*. (99/3-14)

1461 - Freedman, "Bob". Delete: baritone sax; add: tenor sax, clarinet. (04/1-31p350)

1463 - Paul Gonsalves. Delete: *Woods* and add : *Soso*. (99/3-14)

1468 - Henderson, Luther. Add: Mar 14, 1909 - Jul 29, 2003. (03/3-1)

1468 - Hendricks, "Jon". Stay in the band: delete September 20th.

1475 - Delete Kemp, Emma. (04/1-31p384)

1478 - Percy Marion. Delete: *Woods* and add : *Soso*. (99/3-14)

1478 - Marrow, Esther. Stay in the band: add September 20th.

1482 - Gerry Mulligan. Delete: *Woods* and add : *Soso*. (99/3-14)

1483 - Ray Nance on violin. Delete: *Over the Waves* and add : *Anniversary Song*.

1485 - Rheza Paley. Delete: *Woods* and add : *Soso*. (99/3-14)

1487 - Powell, "Rudy". Delete *Purple People* (04/1-31p1082)

1500 - Norris Turney on alto sax. Delete: *Woods* and add : *Soso*. (99/3-14) On flute: Delete *Afrique* and add: *Toto* (02/1-6/1)

1505 - Woodman, Britt. Add: occ. for the session of June 1, 1961. (03/3-26)

1509 - Albroth Gun: the correct name is Allroth. (03/3-26p331)

1511 - Henderson Skitch: add session 6241. (03/3-26)

1515 - Whitteker instead of Whittaker. (04/1-31p383)

Correction-sheet 1018 - Session 4028. Delete 4028m (02/2-11/2)

Correction-sheet 5006 (continued), Volume 1 (Corrections August 2003). Correct page number 1385 into 1358 and page number 1413 into 1412.

## New DESOR correction-sheets

### 04/1 DEMS 33

#### Sessions

1001 - 9001	Preston	30Nov73	99/4-5/1
1002 - 9002	Berklee	22May71	99/4-4
	9003 L.A.	29May59	99/5-15
	9004 Hartford, CT	11Apr32	99/3-5
1003 - 9005	Rotterdam	18Nov73	99/5-1
1004 - 4107	Culver City	20Feb41	99/3-5
	4117 L.A.	3Jul41	99/3-11/12
1005 - 5625	NYC	7Aug56	99/4-19
	5718 NYC	24Apr57	99/4-19

	5721 NYC	3May57	99/4-19
1006 -	5733 NYC	2Sep57	99/4-22/3
	5739 NYC	3oct57	99/4-22/3
1007 -	5804 L.A.	4Feb58	99/4-18/1
	5807 L.A.	11Feb58	99/4-18/1
	5808 L.A.	12Feb58	99/4-18/1
1008 -	9003 L.A.	29May59	99/5-15
	5918 L.A.	1Jun59	99/5-15
	5919 L.A.	2Jun59	99/5-15
1009 -	5920 L.A.	Early Jun59	99/5-17
1010 -	6113 NYC	6Jul61	99/4-20/1
1011 -	4319 NYC	30May43	99/4-6
	6544 Tanglewood	28Jul65	99/3-14/1
1012 -	5805 L.A.	5Feb58	99/4-18/1
	7328 Winnipeg	25May73	99/4-5/2
1013 -	7345 Malmö	25oct73	99/1-13/3
1014 -	7156 London, 1st concert	21oct71	99/4-5/1
1015 -	7160 Birmingham, 1st conc.	24oct71	99/4-28
1016 -	7161 Birmingham, 2nd conc.	24oct71	99/4-5/1
1017 -	4571 NYC	1oct45	99/4-21/4
	9006 NYC	15oct45	99/4-21/4
	9008 NYC	20Apr57	00/1-10/1
	9007 ????	Fall 1965	99/4-9/2
	(9007 is updated as session 9029 on C.-sheet 1037)		
1018 -	4028 Chicago	Sep/Oct40	00/2-21
	4728 NYC	10Nov47	00/1-16/1
	9009 NYC	27Apr57	00/1-10/1
1019 -	6338 Paris	1Mar63	00/2-4/1
1020 -	6338 Paris continued	1Mar63	00/2-4/1
	5925 Chicago	8Aug59	
1021 -	3205 NYC	11Feb32	00/3-22/18
	7151 Roubaix	18oct71	00/4-4/2
1022 -	3214 NYC	22Dec32	00/3-22/20
	9013 Covington	Nov/Dec47	00/3-1
	9019 Washington (G)	Early Jul67	00/4-4/1
1023 -	3612 L.A.	21Dec36	00/3-22/29
	6103 L.A.	3Mar61	00/3-25/297
	9012 L.A.	Early 37	00/3-8/1
1024 -	6104 NYC	3Apr61	00/3-20
1025 -	6105 NYC	4Apr61	00/3-20
	9011 Chicago	29Dec55	00/2-22
1026 -	9014 Washington (A+B)	Early Jul67	00/4-4/1
	9017 Washington (E)	Early Jul67	00/4-4/1
1027 -	9015 Washington (C)	Early Jul67	00/4-4/1
	9016 Washington (D)	Early Jul67	00/4-4/1

1028 - 9018 Washington (F) Early Jul67 00/4-4/1  
 9020 Washington (H) 9Jul67 00/4-4/1

1029 - 5709 NYC 7Mar57 01/1-28/234  
 9010 USA prob.41 00/2-21  
 9021 Lyon, France 17Nov69 01/3-26/551  
 (9021 is updated on Correction-sheet 1035)  
 9023 Manchester, NH 3Jun47 01/3-13/2

1030 - 5201 NYC 5Jan52 01/2-29/179  
 9024 Chicago 1Jan58 01/2-21/Q13

1031 - 5612 Ann Arbor, MI 2Jul56 01/2-29/213

1032 - 5205 Salem, OR 22Mar52 CoT 34/22  
 CoT means Comments on Timmer  
 (5205 is updated on Correction-sheet 1038)

1033 - 5610 NYC 14Apr56 01/3-25/218  
 5854 Basel 16Nov58 01/3-25/265

1034 - 6767 Toronto 24Jul67 01/3-10/2  
 7215 Portland, OR 21Feb72 01/3-26/652  
 9022 NYC Summer 1943 CoT 33/13

1035 - 9021 Lyon 17Nov69 02/1-24/551  
 (This is an update of 9021 on Correction-sheet 1029)  
 9026 NYC 1Jun44 02/1-2

1036 - 3710 NYC 20May37 02/1-23  
 5124 NYC 19Aug51 02/1-8/2

1037 - 4014 Detroit 29Jul40 02/2-11/2  
 6417 Stockholm, 2nd conc. 9Mar64 02/2-26  
 9029 NYC Fall 1965 02/2-23/3  
 (This is an update of 9007 on Correction-sheet 1017)

1038 - 5205 Salem, OR 22Mar52 01/3-24  
 (This is an update of 5205 on Correction-sheet 1032)

1039 - 5931 Stockholm, 1st conc. 26Sep59 02/3-13/2  
 6614 Stockholm, 2nd conc. 7Feb66 02/2-15/2

1040 - 6003 Baltimore 22Feb60

1041 - 6841 Atlantic City 19Aug68 02/3-25

1042 - 6240 NYC 17Sep62 02/2-24/4  
 6786 NYC Sep67 02/2-13/1

1043 - 6932 NYC 2Sep69 02/2-12&23  
 6933 NYC 3Sep69 02/2-12&23  
 6934 NYC 4Sep69 02/2-12&23

1044 - 6948 Stockholm, 1st conc. 4Nov69 02/3-25  
 9027 Stockholm, 2nd conc. 24Jan67 02/2-8

1045 - 7121 NYC 16Apr71 02/2-26  
 9028 Tanglewood, MA 28Jul65 02/2-23/3

1046 - 9025 L.A. 30Mar41 02/1-2/3  
 9030 NYC 28Feb68 02/2-23/3  
 9031 Unknown Spr./Summ. 1968 02/3-16/3

1047 - 5841 Paris, 2nd concert 28oct58 02/2-25/1  
 5842 Paris, 1st concert 29oct58 02/2-25/1

1048 - 9032 Toronto 31Jul58 02/3-17/3  
 9033 Paris, 1st concert 20Sep59 02/3-13/1

1049 - 9034 Paris, 2nd concert 20Sep59 02/3-13/1  
 6785 NYC 1Sep67 02/3-25/487

1050 - 7165 Paris, 1st concert 28oct71 02/3-25/629

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

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

1057 - 4622 L.A. 16Jul46 03/3-8/1  
 6433 Montréal 20Apr64 03/3-27

1058 - 2806 NYC 25Jun28 00/3-13/4  
 6333 Paris 24Feb63 03/3-26  
 9036 Salt Lake City 5oct62 03/3-26  
 9037 U.S.A. 1955  
 9038 London Jan63

1059 - 6363 Chicago 21Aug63 03/3-27  
 Correction-sheet 1059 is not yet available.

### Titles

2001 - 5733 *All Heart* 99/4-22/3  
 9002 *Baby, You Can't Miss* 99/4-4  
 6113 *B.D.B.* 99/4-20/1  
 9003 *Beer Garden* 99/5-15  
 5804/08 *Blues In Orbit* 99/4-18/1  
 5920 *Fanfare for the Film's End* 99/5-17  
 3019 *I'm So in Love With You* 99/3-10/5

2002 - 5919/20/9003 *Haupé* 99/5-15&17  
 5739 *Narration to Portrait of E.F.* 99/4-22/3  
 5804 *Track 360* 99/4-18/1  
 5920 *Unidentified "R"* 99/5-17

2003 - 4319/29 *A Slip of the Lip* 00/1-25  
 9013 *Ole Buttermilk Sky* 00/3-1  
 5709 *West Indian Dance* 01/1-28

2004 - 3403/09 *Ebony Rhapsody* 03/3-18/1  
 3502 *Tough Truckin'* 02/1-25  
 6338 *Strange Visitor* 00/2-4/1  
 7136 *Toto* 02/1-6/1  
 Correction-sheet 2004 is not yet available

### Discs



3001 - 5613/14 Columbia C2K-64932 99/4-16/6  
 5804/08 Columbia CK-65566 99/4-18/1  
 5625/5721 Columbia CK-65568 99/4-18-2  
 5918/20/9003 Columbia CK-65569 99/5-15&17  
 6113 Columbia CK-65571 99/4-20/1

3002 - CD1/CD9 RCA 09026-63386-2 99/3-9&10

3003 - CD10/CD17 RCA 09026-63386-2 99/3-11&12

3004 - CD18/CD24 RCA 09026-63386-2 99/3-13&14  
 4319/4361 AFRS Jubilee-69 99/4-6  
 7345 Caprice Records CAP-21599 99/1-13/3

3005 - 4415/30 Musica Jazz MJCD-1124 99/4-7  
 4363/6914 Storyville DE-100WA 99/3-15  
 5340/5403 (LP) Up To Date 2007 99/5-23  
 5724/39 Verve 559248-2 99/4-22/3

3006 - 4527/35 AFRS DWTD-24 00/2-19  
 4571 Buddha 74465-99629-2 99/4-21/4  
 5318/5407 J.Bird 61746-80298-2 99/5-18/1  
 4010/4549 Jazz Unlimited 2043 00/2-13/3  
 6544/9007 RCA Victor SP-33394 99/4-9/2  
 6557 Verve Elite 314547265-2 00/2-13/2

3007 - CD1/CD3 Columbia C3K-65841 00/1-16/1  
 4504 MEDIA 7 MJCD-141 00/1-19/4  
 3610/3715/3828 R/V Records 1001 00/2-14/1

3008 - 4566 AFRS Music Am.Loves Best-68 00/2-3/1  
 4566 AFRS Yank Swing Session-86  
 5925 AFRS This Is Jazz 01/09/14

3009 - 6104/05 Roulette 7243524547-2 00/3-20  
 6104/05 Roulette 7243524548-2 00/3-20  
 4227/28/9012 Turner C.M. R2-79805 00/3-8  
 2913/3010/3308/3415 Privateer-102  
 4231/4319 AFRS Band Wagon-31 99/4-6

3010 - 4636 AFRS Tommy Dorsey Show-57  
 4718 AFRS Hollywd Bowl Series-59

3011 - 4506 AFRS Jubilee-117  
 4707/4594 AFRS Melody Hour-192  
 4509 AFRS One Night Stand-854  
 Rex Stewart Musica Jazz MJCD-1140 01/3-17/4  
 4420 Musica Jazz MJCD-1141 01/3-17/3  
 3010/3016 MEDIA 7 MJCD-173 00/4-18/1

3012 - 3014/3101 MEDIA 7 MJCD-174 01/2-25/1  
 6202/6304 DETS Souv.Rec.'84 02/1-24/307  
 4511/13/4313/29 DETS Vol.1 00/4-20/3  
 4515/21/74/4329 DETS Vol.2 01/1-21/2

3013 - 4527/87/30/92 DETS Vol.3 01/2-31  
 4535/76/36 DETS Vol.4 01/3-28  
 4537/91/38 DETS Vol.5 02/1-26

3014 - 6240 Blue Note 72435-38227-2 02/2-24/4  
 CD1/CD3 Bluebird 0902663953-2 02/2-23/3  
 5204/05/08 Folkways LP FJ-2968 01/3-24

3015 - 7135/6/05/12/25/8 Storyville 8323 02/1-6/1  
 5124 Gotham GRC-DE1R/2R 02/3-12/1  
 5842/43/41 Pablo PACD-5313-2 02/2-25/1

6786 Marriot MM-294 02/2-13/1  
 7047/9033 The "Jazz" Collection 05 02/3-13/1

3016 - 4539/85/82/40 DETS Vol.6 02/3-18/2  
 9033/34 BYG YX-2035 02/3-13/1  
 9033/34 BYG YX-2036 02/3-13/1  
 9033/34 Sarpe Top Jazz SJ-1013 02/3-13/1

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  
 4123 Jerry Haendiges CD-48736 03/3-8/2  
 4903/05/08 Storyville 101-8346 03/3-21/2  
 7171/72 Quantum Leap QLDUK-0253 03/2-4

### Small corrections

- 5001 - Two pages with small corrections, assembled December 1999, from page XXV until and including page 910 (see 99/5-23&24)
- 5002 - Two pages with small corrections, assembled December 1999, from page 936 until and including page 1490 (see 99/5-25); assembled March 2000, from page XXIV until and including page 1428 (see 00/1-26) and assembled June 2000, from page 90 until and including 1473 (see 00/2-19)
- 5003 - Two pages with small corrections, assembled September 2000, from page XXV until and including page 1425 (see 00/3-26) and assembled December 2000, from page IX until and including 1505 (see 00/4-24)
- 5004 - Two pages with small corrections, assembled April 2001, from page VII until and including page 1475 (see 01/1-28); assembled August 2001, from page 63 until and including page 1499 (see 01/2-30); assembled December 2001, from page 84 until and including page 1440 (see 01/3-22); assembled April 2002, from page 15 until and including page 1515 (see 02/1-25) and assembled August 2002, from page 18 until and including page 806 (see 02/2-27)
- 5005 - Two pages with small corrections, assembled Aug 2002, from page 819 until and including page 1486 (see 02/2-28) and assembled December 2002, from page XXI until and including page 1166 (see 02/3-26&27)
- 5006 - Two pages with small corrections, assembled December 2002, from page 1170 until and including page 1502 (see 02/3-27); assembled April 2003, from page 58 until and including page 1480 (see 03/1-29&30) and assembled August 2003, from page 32 until and including page 1493 (see 03/2-29)
- 5007 - Two pages with small corrections, assembled December 2003, from page 19 until and including page 1470 (see 03/3-28); assembled April 2004, from page 2 until and including page 1216 (see 04/1-32)

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# Errors

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### Silly Errors

#### 04/1 DEMS 34

See DEMS 03/3-4 and 03/3-12

Again, pas de chance!! The Claude in the contributions to "What do these titles..." is me, Carrière, and not Bolling. Funny isn't it?  
 Claude Carrière

Both your contributions about *Tiger Rag* and "What do these titles..." came with the same email and went at the same time into the file with

articles in preparation. When you corrected the first error (03/2-20/2), I did not realise that there was already another error (03/3-12) waiting for publication. Both errors will be corrected in the web versions of these two Bulletins. My sincere apologies.  
Sjef Hoefsmit

Errors corrected online. Peter MacHare, 24mar04.

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THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/1 April-July 2004

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## Part 5. New Releases on Compact Disc

### NEW RELEASES ON COMPACT DISC

By Lance Travis and Jerry Valburn

#### 04/1 DEMS 35

##### ACROBAT (E)

- 146 Harlem Jazz - The 20s : 15- Cotton Club Stomp  
 152 Jumpin' At The Record Shop : 2- Cotton Club Stomp  
 171 The Cotton Club :  
     1- Cotton Club Stomp 8- It Don't Mean A Thing  
     12- Creole Love Call  
     21- I Can't Give You Anything But Love  
 172 The Apollo Theatre :  
     (= ABM RECORDS (E) ABMCD 1407)  
 179 Duke Ellington In Small Bands  
     (= ABM RECORDS (E) ABMCD 1254)

##### AMIGO (SD) (A Division of Bonner Amigo Music Group)

- FOR 005 Duke Ellington Forever :  
 Don Juan/Eque/Soul Country/Oclupaca/Things Ain't What They Used To Be/  
 Out South/Didjeridoo/Chico Cuadrardino/Tang/Sunset And The Mockingbird/  
 Looking Glass/Hard Way/The Intimacy Of The Blues/All Too Soon/  
 The Single Petal Of A Rose/Flamingo

##### ASV LIVING ERA (E)

- CD AJA 271 Smo-o-o-th Vintage Jazz (2 CD Set) :  
     (1) 12- Mood Indigo 21- I Got It Bad  
     (2) 1- Sophisticated Lady  
 CD AJA 280 An Introduction To Finest Vintage Jazz :  
     (1) 4- East St. Louis Toodle-oo 5- Creole Love Call  
     (2) 8- Black And Tan Fantasy 24- Cotton Tail  
 CD AJA 5504 Drop Me Off In Harlem :  
     4- Jungle Nights In Harlem 11- Echoes Of Harlem

14- (It Was A) Sad Night In Harlem 18- Harlem Air Shaft

**BEECHWOOD MUSIC, LTD (E)**

PURCD 02 Pure Jazz Moods (4 CD Box):  
 (1) 2- Chelsea Bridge (2) 4- Perdido

**BLUEBIRD (US)**

82876-56630-2 America's Best Big Band Hits : 6- Take The "A" Train

**BLUE MOUNTAIN RECORDS (US)**

8024690720 2 Big Band Swing-Jumpin' Jive : 8- Take The "A" Train

**BUD MUSIC (SP)**

3003 Duke Ellington - Good Old Vintage :  
 Cotton Tail/All Too Soon/In A Mellow Tone/Take The "A" Train/  
 Just A-Sittin' And A-Rockin'/Perdido/C-Jam Blues/What Am I Here For?/  
 Main Stem/Caravan/Mood Indigo/It Don't Mean A Thing/Sophisticated Lady/  
 Things Ain't What They Used To Be/Just Squeeze Me/Creole Love Call/  
 Snibor/On The Sunny Side Of The Street/Love You Madly/Satin Doll

**CAPITOL (US)**

CDP 7243 5 41220 2 6 Capitol Records Sixtieth Anniversary 1942-2002 (6 CD Box)  
 (2) 4- Satin Doll

**(LE) CHANT DU MONDE (F)**

574 1231.40 Piano Jazz Histoire (10 CD Box)  
 (2) 12- Swampy River  
 (3) 5- Lot's O' Fingers  
 (4) 1- Swing Session 19- Informal Blues  
 (5) 1- Dancers In Love 5- Drawing Room Blues  
 13- There Was Nobody Looking  
 (6) 5- Solitude 22- Frankie And Johnny  
 (8) 8- Mood Indigo  
 (9) 8- Cotton Tail 9- The C-Jam Blues

**COLUMBIA/LEGACY (US)**

CK 87043 Masterpieces By Ellington :  
 Mood Indigo/Sophisticated Lady/The Tattooed Bride/Solitude/Vagabonds/  
 Smada/Rock-Skipplin' At The Blue Note  
 CK 87044 Festival Session :  
 Perdido/Cop-Out Extension/Duael Fuel Pts 1-3/Idiom '59 Pts 1-3/  
 Things Ain't What They Used To Be/Launching Pad/V.I.P.'s.Boogie/  
 Jam With Sam  
 CK 87066 Ellington Uptown :  
 Skin Deep/The Mooche/Take The "A" Train/The Controversial Suite/  
 The Liberian Suite

**EMI (AU)**

8142232 The Big Band Collection :  
 (1) (8142242) 14- I Let A Song Go Out Of My Heart  
 (2) (8142252) 4- It Don't Mean A Thing

**HMV JAZZ (E)**

7243 5 38293 2 2 The Jazz Chillout Collection : 6- Fleurette Africaine

**JAZZ ARCHIVES/EPM MUSIQUE (IT)**

16044 (Vol. 211) Jazz Accordion, Volume One Out Of France :  
 2- Accordion Joe 3- Double Check Stomp

**JANDA (AU)**

ANN 053 In The Swing : 12- Perdido  
 JAN3BX13 Ultimate Swing Collection (3 CD Box):  
 (1) RISE 006 Dancing To The Swing, Vol. 1 : 2- Play The Blues And Go  
 16- Sittin' On A Tree  
 (2) RISE 014 Dancing To The Swing, Vol. 2: 16- Ac-cent-tchu-ate The Positive

**JAZZ LEGENDS (US) (Allegro Corporation)**

JAZ 1014 Duke Ellington 1924-1929 :  
 Choo Choo/Birmingham Breakdown/Hop Head/Creole Love Call/  
 Black And Tan Fantasy/Washington Wobble/East St. Louis Toodle-oo/  
 Sweet Mama/Black Beauty/Jubilee Stomp/Diga Diga Doo/Swampy River/  
 The Mooche/Hot And Bothered/Louisiana/  
 I Can't Give You Anything But Love/Bandanna Babies/  
 I Must Have That Man/Tiger Rag, Parts 1-2/Flaming Youth/  
 Saturday Night Function

**JAZZ MAGAZINE (F)**

541 (Oct. 2003) V Discs : 7- Esquire Swank  
 545 (Feb. 2004) Chanteur De L'Orchestre : 3- Do Nothin' Till You Hear From Me

**MASTER SONG (AU) (Mastertech Pty Ltd)**

550482 Jazz Masters - Legendary Archive & Live Recordings (2 CD Set)  
 (2) 16- All Too Soon

**MASTER SOUND (AU) (Mastertech Pty Ltd)**

550402 The Best Of Big Band Swing (2 CD Set)  
 (1) 1- Rockin' In Rhythm (2) 15- Things Ain't What They Used To Be

**NEWSOUND (E)**

NFM 018 Duke Ellington In The Beginning :  
 Take The "A" Train/Main Stem/It Don't Mean A Thing/  
 Rendezous With Rhythm/Cotton Tail/The Jeep Is Jumpin'//  
 In A Mellotone/Slap Happy/Jack The Bear/Chasin' Chippies/  
 Raincheck/Perdido/Like A Ship In The Night/Creole Love Call/  
 In A Sentimental Mood/Sophisticated Lady/All Too Soon/Delta Mood/  
 I Got It Bad/Solitude

**PAST PERFECT (G)**

220327-203 Duke Ellington And His Orchestra-Great Times :  
 Park At 106<sup>th</sup>/Snibor/Great Times/Mood Indigo/Sophisticated Lady/  
 The Tattooed Bride/Solitude/Brown Betty/Stompin' At The Savoy/  
 Black And Tan Fantasy

**PHONASTIC (SD)**

7678 Great Times - The Year 1950 : 12 - Great Times

**PURE GOLD (EEC)**

905207 Get Swinging : 16- Take The "A" Train

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 8- One Note Samba  
 RDA 4012 (Reader's Digest Swing Collection) - Blues In The Night :  
 2- St. Louis Blues 14- The Memphis Blues  
 RDA 4013 (Reader's Digest Swing Collection) - In The Mood :  
 8- Mr. Lucky  
 RDA 4014 (Reader's Digest Swing Collection) - Jumpin' At The Woodside :  
 2- Take The "A" Train  
 RDA 4015 (Reader's Digest Swing Collection) - Let's Dance :  
 11- One O'Clock Jump

RDA 4016 (Reader's Digest Swing Collection) - Sentimental Journey :  
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**REVUE (CA)**

REV 408 Duke Ellington - The Collection :  
Take The "A" Train/ Perdido/Pretty Woman/Honeysuckle Rose/Crosstown/  
Moon Mist/Indiana/How High The Moon/Ring Dem Bells/  
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- A Musical Sacrilege From Bach To Liszt :  
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**STORYVILLE (D)**

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Solid Old Man/Singin' In The Rain/Three Cent Stomp/Tulip Or Turnip/  
Take The "A" Train/H'ya Sue/C-Jam Blues/Passion Flower/Clementine/  
Just A-Sittin' And A-Rockin'/One O'Clock Jump/Unbooted Character/  
Paradise/How You Sound/It's Monday Every Day/Caravan/Cotton Tail

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5- Mood Indigo

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