



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/3 December 2004 - March 2005

26th Year of Publication

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DEMS Domesticities

DEMS 04/3-1

We send messages to all DEMS members for whom we have an e-mail address, announcing the publication of a "fresh" DEMS Bulletin. We have done so four times so far, for 04/1, for 04/2, for 04/2-55 and for notifying you that this Bulletin 04/3 would be a few days late. Some of our messages bounced. DEMS members with an e-mail address, who have not received these announcements, are invited to send us their correct e-mail addresses. The same offer is made to anybody else, who happens to be interested in DEMS Bulletins and who would like to receive these announcements.

DEMS

This Bulletin is much larger than any Bulletin before. Thanks to Peter MacHare's hospitality there are no restrictions anymore for including long articles nor is there a reason to postpone long articles for future Bulletins.

At the recent Stockholm conference (see 04/2-10), Steven Lasker developed an interesting theory that a part of the music copyrighted by Jo. Trent was actually written by Ellington. Steven told us that he was working on an article about Jo. Trent. The article is ready now and DEMS has the privilege to publish it in this Bulletin (see 04/3-57). In his corresponding letter Steven reminded me of a special anniversary:

"Ellington's earliest released records, Blu-Discs T1002, T1003 and T1007, appeared exactly 80 years ago this December. In commemoration, here is the Blu-Disc/Up-to-Date piece I promised--much improved from previous drafts and ready for posting with the December DEMS.

80 years of Ellington records....now that's an anniversary worth celebrating....as is the blissful fact that fresh material by Ellington continues to surface with regularity 30 years after the maestro's departure."

Not long ago Jørgen Mathiasen published on the Duke-LYM list an excerpt of his presentation for the 7th Nordic Jazz Research Conference in Denmark in August of this year. He gave us permission to publish it in full in this Bulletin. See 04/3-58.

A long and interesting article about Timme Rosenkrantz can be found on 04/3-55. It is written by Mike Matloff, who found Timme's name in DEMS Bulletins on Internet and contacted me.

Elaine Norsworthy gave me permission to "re-print" an article by Eddie Lambert which was published in Coda Magazine almost twenty years ago. It is about *Diminuendo and Crescendo in Blue*. You find it under number 04/3-56.

I wish all DEMS Bulletin readers (new and old) a Merry Christmas and a very Happy 2005.

You sure will have a lot of reading to do during the holidays! Enjoy!!

Sjef Hoefsmit**

NEW (and older) BOOKS

Dan Morgenstern, "Living with Jazz". A Dan Morgenstern Reader.

DEMS 04/3-2

The first chapter that attracted my attention in the table of contents, was titled "Discography: The Thankless Science", written by Dan in 1966. It ends with: "Jazz discography has come of age, and the hardest work has already been done, by men who have sought and gained no material profit from their enterprise. The least they deserve is a heartfelt thanks from all who profess to love jazz."

I have had only time to read a few articles dedicated to Ellington and was especially moved by Dan's eyewitness report of Duke's only studio recording session with Louis Armstrong. I felt I should try to read more and give you my personnel review in this Bulletin, but I have just received through the courtesy of Jo Ann Sterling and Arne Neegaard via Duke-LYM a copy of an article on Dan Morgenstern's book in the Newark Star-Ledger of 29Nov by Zan Stewart. If you missed it, you can find it here:

<http://www.nj.com/search/index.ssf?/base/entertainment-2/110170758520698>

I am sure that all of you who have access to Internet have read this fine article and I will be happy to send a hard-copy to those who have no access. I am sure that Dan's 673 pages will give me a lot of reading pleasure in the next couple of weeks. And I am convinced that this book is a must for every right-minded jazz fan.

Sjef Hoefsmit**

Go to Amazon.com and punch in "Living with Jazz." They sell the book for \$23.80.

Ernie Nagy**

Clark Terry's autobiography

DEMS 04/3-3

When Clark Terry was here to play with my band last spring, he told me he had just finished his autobiography. Does anyone know anything about when it might be published? CT said that the book was going to be controversial because "I told the truth!"

Dan Aldag, Humboldt State University**

A much valued message from a dear friend

DEMS 04/3-4

See DEMS 04/2-19 and 04/2-10 (presentation by Brian Priestley, start second day)

Sjef,

This is a wonderful way to receive the DEMS bulletin. I read it quickly and then saved it on my hard disk. I can go back and read more slowly whenever I wish. No stacks of paper around the house that could possibly be discarded. I am glad that circumstances have dictated that it be available on the internet. My kudos.

About Charlie Mingus hearing Slam and Jimmie Blanton both play. No, Mingus was not there the night I wrote about. If you read this again, the night-club where I took Jimmie was segregated, black people were not accommodated. It was just a small night club, not an auditorium. However, Slam worked in Los Angeles for about 6-8 months in 1941.

The Ellington band was also here for a long time, doing movies and "Jump for Joy". There surely were other opportunities. As you have a copy of my book, you are aware that there are a number of typos. I feel very badly that we were not able to correct everything before the book had to go to press. Several friends have given me their corrections. I am now working on a re-write and hope to have a second printing by the end of the year. There will be no more paperbacks, only hard cover. I really wrote the book for you and all the Ellington people, so I hope it is being enjoyed. The high point of my year was seeing all of you in Stockholm. Let us hope that New York in 06 will happen and we will all meet again.

LYM.

Claire Gordon

Claire Gordon, "My Unforgettable Jazz Friends".

DEMS 04/3-5

See DEMS 04/2-19

Claire Gordon still has a few copies left of her "My Unforgettable Jazz Friends." This book is unlike any other jazz book I have ever read. It is so personal, and reading it makes me feel like I'm back at the Glenn Miller Cafe in Stockholm listening to her personal reminiscences of Duke, Benny Carter, Nat Cole and others.

Ms. Gordon showed remarkable persistence in publishing this book herself; you can order it directly from her at <clgordon@charter.net>

Ken Steiner**

A few people have been contacting me after Claire Gordon published her autobiography "My Unforgettable Jazz Friends". They wanted to know about "a second recording Rex Stewart made with the Swiss Henri Chaix group." (on page 217). Well fact is it never happened. Rex did one record with the group after a short tour (4 concerts) through Switzerland on 12Jun66 here in Baden. The recording was issued on two different labels ("Ex Libris" and "Polidor International") because Henri Chaix and me weren't at all satisfied with the first Ex Libris-issue.

The same recording has now been reissued by the Canadian "Sackville", so I thought you might be interested to know the facts. [See for this release this Bulletin 04/3-48]

Arild Widerøe**

Mark Tucker, The Ellington Reader

DEMS 04/3-6

Purely by chance I discovered that Oxford University Press has reissued Mark Tucker's book "The Ellington Reader" in paperback for only \$20 plus tax, shipping and handling. The URL for Oxford University Press in the US is:

www.oup.com

Stan Brager

DVD REPORTS

DEMS 04/3-7

The following two DVDs, recently released by Carinco AG in Switzerland, deserve mention; although liner-notes are

absent and the jacket-infos spare and largely in error, they are very cheap (Eur 6.99 each recently in Germany), of surprisingly good quality, zone-coded 0 in PAL and run for approximately 59 and 64min respectively:

Planet Song 8627 "Soft And Gentle" has the BYEN-TV programme from 23Jan67 New Desor 6709a-p

Planet Song 8628 "On The Jazz Train" has the 1941 "Ellington Soundies" 4124a-e, the 1952 Snader Transcriptions 5203abcdefgh and four titles from the Sep68 film "Memories Of Duke": 6851i, 6852abc.

I don't know where to order these DVDs. I purchased them recently in Cologne and found them currently available in such multi-media stores as "Media-Markt" and "Saturn".

Klaus Götting**

See for a recently released DVD/CD combination 04/3-35.

DEMS**

Duke's Itinerary

21Aug30

DEMS 04/3-8

Ambassador Hotel, Los Angeles. At the Cocoanut Grove, "Duke Ellington's famous dusky orchestra of the Ziegfield Follies discoursed dandy jazz music for an hour and made a great hit." Celebrities present included Gosden and Correl, Kalmar and Ruby, Melville Brown, Roscoe Arbuckle, Mack Sennett, Loretta Young, Louise Brooks, Mervyn LeRoy, Skeets Gallagher, Carl Laemmele, and Carl Laemmele Jr. The regular band at the Cocoanut Grove, led by Gus Arnheim, featured vocals by The Rhythm Boys, with whom Ellington would record *Three Little Words* for Victor on 26Aug30. (Per *The Hollywood Filmograph*, 30Aug30p6.)

Steven Lasker

2Nov36

DEMS 04/3-9

Duke Ellington and Count Basie both performed at Paseo Hall in Kansas City, MO. This date has been incorrectly listed as 31oct36, and incorrectly described as a "battle of the bands." [See Chris Sheridan "Count Basie" p20.]

It's the Talk of the Town
The Band They All Rave About

Duke Ellington

And His Cotton Club Orchestra

PASEO HALL

15TH and PASEO

Monday Nite, November 2

Advance Adm. 75c -:- At Door 90c

TICKETS ON SALE at: Highland Pharmacy, 12th and Highland;
Mose Fields Music Shop, 1614 E. 18th; Hymie's Tap Room, 18th
and Vine; Crown Drug, 18th and Paseo; Crown Drug, 13 and
Paseo; Monarch Taxi, 1514 E. 18th; Elnora's Cafe, 1512 E. 18th;
McCampbell Pharmacy, Howard and Vine; White Front Cafe,
3006 N. 5th, K. C. K.

Kansas City Call, 16Oct36, p3

Dance Lovers Await Coming Of Ellington

Basie's Band to Assist at Young Matrons' Dance Here Monday

Kansas City's dance lovers are eagerly awaiting the arrival of the one and only Duke Ellington and his celebrated orchestra that will play a one-night engagement at Paseo hall next Monday night, November 2.

For months talk of Ellington's coming has been on the lips of local fans. The Duke is one of the most popular maestros ever to present his wares here. With the typical Ellington swing very much in vogue, a capacity house is expected.

Young Matrons in Charge

The affair will be sponsored by the Kansas City Young Matrons club, popular social organization. Jesse Johnson, well known business man of St. Louis and official representative of the Irving, Mills Booking agency, of New York, will promote the dance.

Count Basie and his Barons of Rhythm, 11 musicians who have skyrocketed to fame within a year's time due mainly to their distinctive music and regular broadcast from the Club Reno, white resort here. The Count, who recently left the Reno in order to start a tour of the Southwest and East under a twenty contract with a prominent eastern booking agency, is a favorite here. The band needs no introduction.

To Play Favorites

Ellington will play all his original numbers, such as "Mood Indigo," "Black and Tan," "Caravan," "Solitude," "The New Sentimental Mood," "Sophisticated Lady," "Cotton Pickin' and the like, in addition to the song hits. Dots are sweeping the nation at present.

Jimmy Ruffin, popular in night club circles, is Greater Kansas City and manager of the Riverside Inn in Kansas City, Kas., will be master of ceremonies.

Mrs. Helen Tolson-Wilson, president of the Young Matrons, has returned to the city and will give her personal attention to the affair.

Advance tickets, \$10, \$5, 25 cents, at the door. Tickets may be secured from these establishments: Highland pharmacy, Twelfth street and Highland avenue; Moss Field Music shop, 1614 East Broadway street; Hymie's Tap room, Eighth street and Vine streets; Crown drug stores, Eighth, Tenth and Twelfth streets and the Paseo; Minwell, Texas Hall, East Eighth street; Elmore's cafe, 1412 East Eighteenth street; McQuinn-Bell pharmacy, Howard and Vine streets; White Front cafe, 2006 N. Fifth street, Kansas City, Kas.

Kansas City Call, 30Oct36, p2

A look at the contemporary African American press tells the true story. Count Basie and his Barons of Rhythm were headliners for their "farewell dance" on 31oct36, also at Paseo Hall. They would soon leave for an opening at the Grand Terrace in Chicago, followed by further engagements on the East Coast — Basie's move to the big-time. Basie and his band were hired to "assist" (as the local union band) Ellington's orchestra two nights later. The review of the 2Nov36 dance is barely legible. Here is my best interpretation:

Whoever it was who started the rumor that Duke Ellington's star of popularity was fast descending in the musical heavens should have trekked to Paseo hall Monday night and looked in on the proceedings. The more than 2,000 persons who crammed into every available inch of space in the hall were emphatic that Kansas City still goes in a big way for the Duke of Ellington and group.

Count Basie and his Barons of Rhythm, making their final appearance here before departing for Chicago and the Grand Terrace, opened the evening's entertainment and played with usual gusto. Around 10:30 o'clock Duke and the boys took the spotlight.

With Ivy Anderson doing the vocal, Ellington went to town on *It Don't Mean a Thing, Stormy Weather, Solitude, Troubled Waters* and other numbers that had the huge crowd applauding." (*Kansas City Call*, 6Nov36, p14)

Basie recalled in his autobiography, "we couldn't stay for the main event because we were scheduled to leave for Chicago that night," and that Duke "made it his business to come outside of Paseo Hall and ...wish us good luck." (Basie, *Good Morning Blues*, pp. 176-77)

Duke Ellington performed at the Coliseum in St. Louis on 31oct36, after attending a football game that afternoon. (St. Louis Argus, 30oct36, p5; and 6Nov36, p5).

THE ST. LOUIS ARGUS, FRIDAY, OCTOBER 31, 1936 PAGE FIVE

COMING EVENTS — ENTERTAINERS — NIGHT CLUBS — PERFORMERS — TAVERNS

BEFORE AND BEHIND Footlights
By BEN THOMAS

MERRY ABSTRACTIONS
Duke Ellington and his Barons of Rhythm...
The Duke Ellington orchestra...
The Barons of Rhythm...
The Cotton Club Orchestra...
The Coliseum...
The Halloween Jamboree...
The St. Louis Argus...
The St. Louis Argus...
The St. Louis Argus...

Gala Halloween Jamboree

DUKE ELLINGTON

And His Cotton Club Orchestra

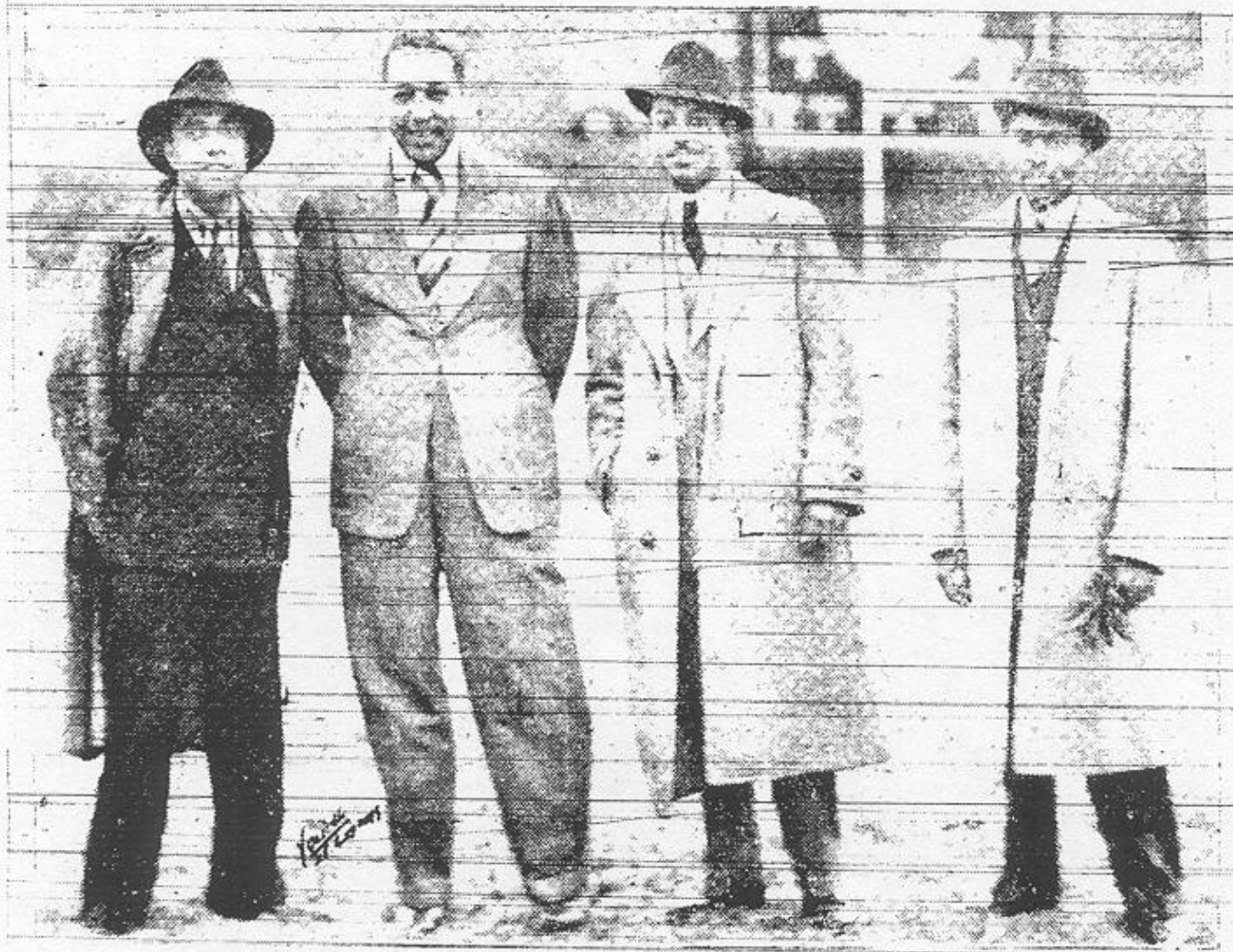
HALLOWE'EN NITE, SAT., OCTOBER 31

COLISEUM

JEFFERSON & WASHINGTON
Advance Admission 75c. At Door, 90c

St. Louis Argus, 30Oct36, p5

THEATRICAL PERSONAGES AS THEY APPEARED
AT THE PRAIRIE VIEW LINCOLN FOOTBALL GAME



Reading from left to right: Arthur Selectman, Duke Ellington, Arthur Watzel, first trumpeter in Duke's Band and Pen Thomas, St. Louis Argus "Footlights" Editor. These football enthusiasts were snapped at the Lincoln U. - Prairie View game Halloween Day at Walsh Stadium in St. Louis.

St. Louis Argus, 6Nov36, p5

"Soon after their arrival" in Kansas City on 1Nov36, Duke and his father had dinner at the home of Mr. and Mrs. E.J. Berry, and were guests of the Berrys again on 3Nov. The band was scheduled to leave Kansas City for Texas on 7Nov. (*Kansas City Call*, 6Nov36, p7)

Ken Steiner**



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DISCUSSIONS - ADDITIONS - CORRECTIONS

When did Harry Carney join the band?

DEMS 04/3-10

See DEMS 04/1, 31 page 1449.

Carney apparently gave two different dates in interviews. Jan Bruér (DEMS 80/1-1) notes he "made an interview with Carney where he claimed this date to be June 16, 1927."

According to DEMS 04/1-31 p1449, "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" who wrote "Harry Carney stated that he joined Duke on a permanent basis on 16 June, and that his first date was a one-nighter (the Nuttings-on-the-Charles booking. FHD.) [Source: Bulletin du Hot Club de France 212]. However, since this took place in New England, either Carney's joining date or the starting date of Duke's tour (20 June) must be in error – or could a printing error be involved, with Carney starting on 26 June? It is generally agreed that the occasion took place during the last week in June, and establishment of the Nutting date would settle the matter."

In "Ellington: The Early Years," Mark Tucker presents (on page 203) an itinerary of the Washingtonians' summer 1927 tour of New England. The tour began with an engagement on 20Jun27 at Nuttings-on-the Charles, Massachusetts, which Tucker confirmed by reference to listings in the *Boston Post*. On 26Jun27, the band played the Olympia Theater in Lynn, Massachusetts, an engagement Tucker confirmed through the *Lynn Daily Evening Item*.

With the above in mind, here are some other quotes attributed to Carney that bearing on the question of when Harry joined the band:

down beat, 5Nov52, p16 (byline: Len [sic]): "Harry remembers the first night he played with Duke, at Nuttings-on-Charles, Mass. It happened to be a first night also for his high school colleague, Toots Mondello, who was debuting with Mal Hallett's orchestra, playing opposite Duke in a battle of music."

down beat, 27Nov58, p19 (no byline): "Carney, at 17, was a professional musician in the jazz heart of the world. He worked [with Henri Saparo and his Bamboo Inn Orchestra] at the Bamboo Inn until it burned down." The Bamboo Inn, located at Seventh Avenue & 139th Street, advertised itself as the "largest and finest Chinese and American restaurant in Harlem" with "good food" at "popular prices" and "no cover charge" (per *Amsterdam News*, 1Feb28, p9). "Then he just gigged around town, hearing the sounds and being dazzled by them. 'One day,

I bumped into Duke on the street,' he said. 'He had been in and heard the band. He asked if I'd like to go to New England with him. He was a name to me then. I had seen him before I left Boston....Our first date was at Nuttings, opposite Mal Hallett's band. He had Toots Mondello and Gene Krupa...a heluva hand. We played a battle of music. It was the first time I ever worked with Tricky Sam and Bubber Miley and it was my greatest thrill.'"

Jazz Journal, Jun61, p5 (reprinted on pages 72-73 of the "World of Duke Ellington"; quotes are from Carney; byline Stanley Dance): "Duke was working at the Kentucky Club and on his night off he would come to the Bamboo Inn. The food was good, I was told, but I couldn't afford it, of course." According to the 1Feb28 Amsterdam News ad. just mentioned, "Special Sunday Dinner" at the Bamboo Inn was a whole dollar. "We thought we had a very good band and I worked there three months until the place burned down. Shortly after that, I bumped into Duke one afternoon on Seventh Avenue and he asked what I was doing. I told him I was just jobbing around and he asked me if I would like to go with him on a trip up to Boston. Of course. Boston was my hometown and I'd been away three months--three months away from homecooking and listening to my mother give me the devil--and I was a bit homesick. To return with Ellington, already famous, was something to look forward to, so I didn't hesitate to say 'yes.' That's how I joined the band, and we played up there during the summer for the Shribman brothers, Charlie and Sy, who gave and lent so much to up-and-coming bands at that time."

down beat, 7Jun62, p20 (byline Dom DeMichael): "While Carney was at the Bamboo Inn, Ellington often came in on his nights off to dine and listen to the band. After Carney had been at the restaurant for about three months, the place burned down. But he evidently had made an impression on Ellington. 'One day I bumped into Duke on the street,' Carney said. 'He inquired as to what I was doing. I told him I was jobbing around, gigging. That's when he made me the offer to join him. He was taking a band up to New England, which was my stomping ground. I'd been away from home long enough to be homesick, and it didn't take much for him to influence me to go back.' Still an altoist, Carney added baritone saxophone to his doubles during his first week with the band."

Le Point de Jazz #4, Mar71 (byline Georges Debroe): "Extrait d'une conversation avec [Harry Carney et] J. [Johnny] Simmen (BHCF)...il s'agit d'un orchestre régulier (Joe Steele) que j'avais quitté en 1927 pour entrer chez Duke...L. Feather me fait entrer chez Duke en 1926, mais (et il rit) cette fois, je SAIS que c'est LUI qui se trompe."

The various quotes by Carney together with Mark Tucker's itinerary research lead me to believe that on 16Jun27 Harry Carney accepted Duke Ellington's invitation to join his band; Carney's first engagement with Ellington, a battle of the bands versus Mal Hallett at Nuttings-on-the-Charles, Massachusetts, took place on 20Jun27. Steven Lasker**

When did Ben Webster join the band?

DEMS 04/3-11

See DEMS 03/2-29 p1502

I am reading Heinz Baumeister's contribution to The New DESOR corrections from DEMS 03/2-29. Heinz gives Ben's start date as 26Jan40 at the Roseland State Ballroom, and says " I found the date of 26Jan40 in several publications." I am curious what these publications are. Downbeat is ambiguous as to Ben's start date, and Jazz Information's story had a by-line dated 22Jan40.

Ken Steiner

Here is what I know and found out about the date when Ben Webster joined Ellington:

Webster was with Teddy Wilson's Big Band from 19oct39 till 20Jan40 at Golden Gate Million Dollar Ballroom, New York City. The band had a recording date for Columbia, mx.nos.26435-38, in NYC on 18Jan1940 (CD Classics 620). On 21Jan40 Duke Ellington had a booking just for one night only at the Savoy Ballroom in New York. The next booking in Boston was first on 26Jan at the Roseland State Ballroom (see a.o. Klaus Stratemann: Duke Ellington Day by Day and Film by Film, or Ken Vail:Duke's Diary 1927-1950)

Ben was contacted by Ellington's valet, Jonesy, most probably on 21Jan, asking him to meet Ellington at the

Savoy about the upcoming job. It has sometime been stated that Webster joined Ellington at Roseland Ballroom (understood as that in New York), but this is by all means a mistake as Ellington did not play that ballroom while Webster was in the orchestra.

I am aware that there still are some speculations about the exact date, but all sources say that Ben joined Ellington at the Roseland State Ballroom in Boston - i.e. 26Jan40.

Heinz Baumeister

Thank you for this information. I agree that Ben Webster joined Duke Ellington's Orchestra following Teddy Wilson's closing at the Golden Gate Ballroom in New York.

1. Do you have any documentation on the closing date of Wilson's big band at the Golden Gate? I have thoroughly checked both the New York Age and the New York Amsterdam News, and have found no clear-cut documentation of the closing date. We do know, though, that Webster recorded with Wilson on 18Jan.

2. Duke Ellington and His Orchestra were in Boston at the RKO Theatre on 21Jan40, as advertised in that day's Boston Post, not at the Savoy Ballroom in New York. They performed in Portland, Maine on 22Jan. The next documented Ellington gig is the 26Jan date at the Roseland State Ballroom in Boston, where Heinz believes Webster to have joined the band. I don't understand what Heinz' sources are that say that Webster joined on 26Jan.

Ken Steiner

I suppose we all should accept the fact that with the information and documentation we now have, we will not be able to present proof of any exact date when Ben Webster joined Duke Ellington in January 1940. We should concentrate upon what could be most likely.

Now back to the facts:

1) Yes, I have found documentation for Teddy Wilson's stay at the Golden Gate Ballroom: The Pittsburgh Courier (N.Y.) has a note on 13Jan40 on Golden Gate Ballroom, saying: "Andy Kirk will leave as one of the house bands, Teddy Wilson remaining".

The band had a recording date on 18Jan in NYC, therefore it is my opinion that the band was there at least until 20Jan, as normally the gigs ended on Saturdays (20Jan was a Saturday).

2) Duke Ellington was at the Southland in Boston from 8Jan to 20Jan. I cannot imagine that Duke did send Jonesy from Boston to New York asking Ben to meet Duke in Boston. You may believe it, I do not.

3) Now to the crucial date of 21Jan. If you believe everything that is printed, Ellington performed this day in three different places:

a) RKO Boston (Boston Herald)

b) Savoy Ballroom NYC (Stratemann + Vail)

c) Golden Gate Ballroom - one-nighters on 7Jan and 21Jan (Pittsburgh Courier N.Y. 13Jan)

To me it sounds more likely that Duke actually contacted Ben in NYC and not in Boston, which leads me to 21Jan as the date, but of course I may be wrong, as possibly the Wilson Band had moved to Boston starting at an unidentified location from 21Jan. The NY Amsterdam News has a note about Wilson on 20Jan on a forthcoming Boston engagement.

It has been said in several sources that Ben joined Duke in Boston, but, do we have any proof of this? Anyway all sources say that Ben joined in Jan40, so we can nearly safely say that this happened between 22Jan and 26Jan.

Another unanswered question: Did Ben actually perform with Ellington in public directly from the start, or where there possibly some days between for rehearsing etc.? We all know that Duke had no written parts for tenor sax in the books, which of course made it very difficult for Ben in the very beginning. Therefore my vote is still for 26Jan, but of course I cannot prove it and I may be wrong.

Heinz Baumeister

Thanks very much for your correspondence. Heinz has been looking at the same sources I have. I agree, we have no proof yet of the exact date in 1940 that Ben Webster joined, or should we say, rejoined, Duke Ellington and His Famous Orchestra.

First, my comments on the facts:

1) The actual ending date of Teddy Wilson's run at the Golden Gate is still not documented. The 20th is Heinz' best guess. I have reviewed both the New York Amsterdam News and the New York Age, and the only indication

I found was Bill Chase's 13Jan40 column in the NY Amsterdam News indicating that Teddy Wilson "leaves for the road January 11." But since Webster recorded with Wilson on 18Jan, evidently Webster stayed with Wilson, and in New York, until at least the 18th, a Thursday.

2) Yes, the 20Jan closing date for the Southland engagement is certain. I have only indirectly heard Ben Webster's recollection of Jonesy coming to get him, as quoted in J. de Valk's "Ben Webster - His Life and Music" which cites the movie, "Big Ben" as his source. I find oral history to be suspect, but sometimes it is all we have. Webster does recall that, "After Jonesy came to get me, I went to see Ellington in the dressing room of the theatre where he was playing at the time. He said, 'Why don't you come to the rehearsal tomorrow morning'."

3) I am convinced that the DEO was in Boston on Sunday, 21Jan40 at the RKO Theatre in Boston. There are advertisements and articles in the Boston Post, Boston Herald and Boston Globe on both 20 and 21Jan40. The Golden Gate location for 21Jan comes from a 6Jan40 Billboard article about that ballroom, two weeks earlier. Many gigs listed in Billboard and Variety were either in error, or had never materialized. I don't understand why Stratemann listed Ellington at the Savoy for this date. I have found absolutely no mention in the contemporary press of Ellington at the Savoy on 21Jan. Possibly this is confusion with the 28Jan gig that indeed did occur. In the 26Jan40 issue of Jazz Information, an article with a Boston byline dated "Jan.22," states that "Ben Webster ... has joined Duke Ellington's orchestra, which is playing at one-nighters around New England this week after packing them in at the Southland here." The article is frustratingly ambiguous as to when and where Webster joined, but definitely by 22Jan.

If Ben Webster's recollection is correct that he met with Duke in a dressing room at a theatre, perhaps that occurred on 21Jan at the RKO Boston (the only theatre date verified in that time span). The Southland was a dinner club.

It would have been possible for Jonesy to catch a train to New York (about a 4 hour trip) to call for Webster, and get him outfitted for the band. Webster also could have left New York with or without Wilson (as Heinz mentions Wilson was slated for Boston engagements, which I have not found in the Boston press), and connected with Jonesy and Duke in Boston.

I think we can place Webster's arrival in Ellington's orchestra between 19-21Jan. The traditional sources state Webster joined the band at the Southland which would be on 19 or 20Jan. I hope we'll find more information. There were dozens of newspapers in the area that could be checked. We also haven't found where the orchestra was 23-25Jan, perhaps in one-nighters in New England as suggested in Jazz Information, and possibly at one of the numerous colleges in the Boston area, and possibly as Heinz suggested, in rehearsal, working in the new tenor player. More research is needed.

We all agree this marked the beginning of a great era in music.

Ken Steiner

Heinz Baumeister has sent us a clipping from the NY Amsterdam News of 20Jan40 (p21) in which it says: "Teddy who closed at the Golden Gate Saturday nite soon goes on tour (please contact this dept., Teddy)." 20Jan was a Saturday.

DEMS

When did Ray Nance join the band?

DEMS 04/3-12

See DEMS 2000/1-11/2

This is an article in the 2Nov40 Chicago Defender entitled, "Ray Nance Gets Spot In Ellington's Band." "Ray Nance, for years one of Chicago's leading trumpeters and a band leader of note, will replace 'Cootie' Williams in the Duke Ellington Orchestra it was learned on Monday. Duke, who has been looking around for someone to take the place of Williams who leaves to join Benny Goodman next week, admitted the new man is Nance. Nance comes into the band on trial and should he fit into the strange Ellington style will be retained." Monday was October 28th. The orchestra played a dance on the South Side of Chicago (The Parkway Ballroom), and Ellington also attended the "Mayor of Bronzeville Ball" at the Grand Terrace Cafe that same evening.

Unfortunately, the Defender does not mention which day Nance joined.

Ken Steiner**

It is already four years ago since Bill Morton convinced me that Ray Nance was already in the band on 6Nov40 and not for the first time at Fargo on 7Nov as claimed in the New DESOR on page 1482. The fact that Ray was going to join the band was known a few days earlier as documented in Ken Steiner's contribution. Maybe Ray was already in the band on 3Nov40, the day after Cootie left.

Sjef Hoefsmit**

Duke's Brass, 1937-38.

DEMS 04/3-13

See DEMS 04/2-55

Even if I hate to admit it, AFM Local 802 finally proved that Danny Baker was a phantom after all. But I will not give up on Shorty Baker on these 1938 recordings!

Arne Neegaard

Local 802 has been contacted by many researchers over the years . They told you they have no records of Danny Baker, because they don't even have a copy of their 1938 roster. Lasker has constantly requested in DEMS for anyone with a Local 802 roster from that era to speak up. I repeat the request.

Ken Steiner**

Graham Peacock wrote:

"I know John Chilton. I contacted him with regards to Steven Lasker's article "Duke's Brass, 1937-38" which challenges the assertion in Chilton's "Who's Who of Jazz" that Harold Baker was briefly with the Ellington band in 1938.

I now enclose John's reply, accompanied by two articles from "Melody Maker," the first of which dated 13Nov37 was quoted by Steven, although he only dwells on Freddy Jenkins' illness and fails to follow through with the speculation regarding Harold Baker as a likely successor in the trumpet section. Otherwise, John's answer speaks for itself. He is currently selling his collection of "Melody Maker", and if any DEMS members are interested and would care to write to me [through DEMS] I will gladly pass their letters on to him."

From the "Melody Maker" of 13Nov37 p3. In an article titled "Duke Bereaved: Three Men Seriously Ill" [Nanton, Jenkins and Whetsel] Al Brackman wrote: "There is much speculation concerning Ellington's choice for the first trumpet chair with selection pointing to Harold Baker, former Don Redman brassman, whose solos on Redman's recent *Sunny Side of the Street* and *Exactly Like You* platters drew special plaudits from record reviewers. It is expected that the band will go its normal course by the end of the week, at which time Ellington will announce his choice."

John Chilton wrote: "The first mention of Harold Baker possibly joining Duke occurs in the 13Nov37 "Melody Maker" [see above]. I was never able to ascertain exactly when he became a member but Leonard Feather in "The New Edition of the Encyclopaedia of Jazz" (Bonanza Books, New York 1960) says on page 109: "On and off with Duke Ellington January-April 1938". This information could well have come straight from 'Shorty'.

"Musica Jazz" from August 1967 gives the stay as February-April 1938. Prior to Feather's book, Charles Delaunay's "New Hot Discography" (Criterion, New York 1948) lists 'Shorty' in the band for the sessions of 13Jan, 2 and 24Feb, 3Mar and 11Apr38. However, he was not listed in the personnel given in "Melody Maker" of 7May38 for Duke's broadcast from the Cotton Club, New York, transmitted 29Apr38. The three listed in the sections are: Wallace Jones, Cootie Williams and Rex Stewart."

John Chilton, Oct04

There was some discussion in DEMS, about the 1937-1938 brass section, including the recording session that

brought us *Dusk on the Desert* and others.

I would just like to point out that the evidence of the manuscripts suggests that it is in fact Cootie Williams soloing on *Dusk on the Desert*, not Whetsel. I was in communication with Steven Lasker about this a short while ago, and he was of the opinion that it was likely to be Whetsel. Well, to bring further evidence to the discussion, I discovered the rest of the score and parts to *Dusk on the Desert* during my visit to the Smithsonian last week. I found scores entitled *Jamming and Jiving*. Because this is an alternative title to *Dusk on the Desert* (see DEMS 03/1-3), I had a look at them. It's all there, and the score and parts clearly indicate Cootie as the soloist. As with other scores from that period there are four trumpets indicated, with parts named for Rex, Wetz, Cootie and Freddy (Jenkins). Regardless of what Timmer and the New DESOR say, there are definitely four trumpets present in the recordings of that session, not just three. There are also the usual three trombones, though some sources previously suggested only two.

Can we therefore conclude that it actually is Cootie Williams stating the melody in the recording of *Dusk on the Desert*, or not?

25oct04, Michael Kilpatrick**

I don't suppose we can *conclude* it. But it does seem likely doesn't it, given that Cootie's name appears on the solo part, and that he and Rex were the regulars in the autumn of 1937, in the sense that they didn't have the health problems which beset Jenkins and Whetsel. The inference is that Duke intends Cootie to take the solo. On the other hand it might be that he was hedging his bets because of Whetsel's illness, and that when Art made the recording date he swapped the parts for the recording because Art's was the sound he was really looking for at this time when it was looking as though Art might not be available.

Roger Boyes

Someone mentioned Eddie Lambert in the course of the discussion on this particular track.

You might be interested to know that, when I first met Eddie circa 1965, he played me *Dusk on the Desert* (which, as a callow youth, I'd never heard of at that point). Knowing I was a musician, he canvassed my opinion on an idea someone had come up with, that the theme was played by Juan Tizol in a very high register. I didn't believe it then, and I don't believe it now. And this isn't mentioned in order to denigrate Eddie, by the way, but perhaps to illustrate that when mysteries like this surface (in music history or more scientific areas of research) people sometimes go to outlandish lengths to find a solution. We should be grateful for their efforts, even if they don't always get it right.

However, it has only occurred to me today that I read somewhere about Cootie playing the mellophone (as well as trombone and probably other instruments). Could this be the source of the rather strange sound on *Dusk on the Desert* ?

Before anyone else points it out, the main problem with this idea is that the mellophone is not a B-flat instrument (like the trumpet) so, if this was planned for the instrument, the part copied by Tizol would have to be in a different transposition. But I take it that Michael K. was only talking about the score, not about individual parts - is that correct?

Brian Priestley**

That's interesting. When I first heard the piece I thought for half a second that that might be the case, but I quickly realised it was a trumpet. Further to this you may be interested to know that Tizol is playing within the saxophone ensemble in the first chorus of *Dusk on the Desert* to make a 5-part section, so he couldn't possibly be the soloist anyway! Similarly the other brass (3tpt,2tbn) make up a 5-part muted section, with the remaining trumpeter playing the solo. At first I wasn't sure if it was Tizol as there are other pieces with a trombonist playing within the reed section - but not always Tizol.

I have copies of the entire score and all parts except bass and Hodges. No mellophone part has turned up and both score and parts clearly show Cootie as the intended soloist and playing 2nd Bb trumpet in the ensemble passages. Furthermore you can hear, if you listen to the 8-bar intro, that the soloist is playing 2nd trumpet within the 4-part section because he is not playing with the same mute as the others. This suggests that the soloist is not reading the solo over someone else's shoulder, but is playing from that part all the way through the piece.

Now, another thing I should point out is that Whetsel is indicated as being the brass ensemble leader throughout the piece. Bear in mind that Ellington often gave the lead part to different musicians - for example on that same day *Harmony in Harlem* has Whetsel and Cootie leading the brass ensemble in different passages, and other

scores such as *Sherman Shuffle* have similar part-swaps. Yet Whetsel's health was said to be uncertain, wasn't it? If he could play the lead part (high notes with a tight, resistive mute), why couldn't he play the solo, given that people here have suggested it may have been intended for his tonal colour in the first place? Does that further suggest he wasn't there at all that day, and that Wallace Jones or a mystery man was there, playing Cootie's part - whilst a fit Cootie took the lead part - because Ellington found he had that day a trumpeter with tone that better matched what he had really wanted all along - Whetsel? I don't know. I suppose we have no way of telling exactly when the piece was written. Such timing, relating to Whetsel's health, might have told us something more. At the time of writing Ellington may have believed Cootie was the closer match. But for all we know it could have been written just the day before that recording session.

Michael Kilpatrick**

I took these messages from the Duke-LYM list. There were many more. Some of them suggest or claim that the solo was played by Wallace Jones. The claim originates from Stanley Dance's liner-notes for which he acknowledged the writings of Benny Aasland, Hugues Panassié and Barry Ulanov. Also Eddie Lambert is convinced that it was Wallace Jones. Others think it was Rex Stewart and they refer to Peter Gammond's discography (p230), who by the way only lists two trumpets and to the New DESOR in which three trumpets are listed and in which a correction has been made, published in the December Bulletin of 2002 (02/3-27) replacing Rex Stewart by Arthur Whetsel for the opening solo part.

However if one thing is certain, it is that Wallace Jones was not in the band during the session of 20Sep37.

Steven Lasker already mentioned two sources: *Melody Maker* of 12Mar38 and *Down Beat* of Apr38. I found in Ken Vail's first volume a newspaper clipping titled "Whetsol is forced to leave Duke", written by Billy Howe, dated 3Mar, referring to Whetsel's most recent shock from his prolonged illness during the band's engagement at Rutgers' [sic] University "Saturday Night". (That gig was on Saturday 19Feb38.) The article concludes with: Whetsel will be replaced by Wallace Jones. I found still another source: John Chilton. Wallace Leon Jones, with Duke Ellington from March 1938 until March 1944.

I am unable to say who played the solo in *Dusk on the Desert*. But I think there is enough evidence that it could not have been Wallace Jones. I feel most comfortable with Roger Boyes' theory.

I am happy with the confirmation by Michael Kilpatrick of Steven Lasker's statement that there were four trumpets in the 20Sep37 session and that Steven had the names right. That is discographically an important fact. The one who wrote on page 221 of MIMM that Harold Baker gave in 1942 the band its first trumpet section of four was mistaken.

Sjef Hoefsmit**

Un-dubbed tracks from "A Drum Is a Woman"

DEMS 04/3-14

I grew up with the mono 45 rpm [Columbia B-9511 EP] that had *Hey Buddy Bolden* and *What Else Can You Do With a Drum?* on one side and *You Better Know It* and *Pomegranate* on the other side. What might be of interest to some is that, unlike on the LP, the 4 tracks had no superimposed music or narration at their beginnings nor endings. In other words, for example, Ray Nance's opening solo on *Hey Buddy Bolden* can be heard un-dubbed and uninterrupted, and it sounds great! (The 45 rpm version of *Hey Buddy Bolden* faded out much earlier than the LP version though.) My hope is that Sony will eventually re-release these tracks on their own, in un-dubbed fashion whenever they get around to re-issuing them since the tracks stand quite well on their own (as well as in the final mixed versions of the LP).

Does anyone know what has happened to the Legacy reissue of "A Drum Is a Woman" that was supposed to be released around the same time as the other 1999 Phil Schaap reissues as CK 65567? I assume that stereo tapes must exist for some or all of the tracks since all of the 1999 "Such Sweet Thunder" issue is in stereo and the dates are similar.

Matthew Sasaki

I was surprised to see that you credited Ray Nance for the opening solo of *Hey Buddy Bolden*. Clark Terry has repeatedly testified that he played the opening solo. The version of *Hey Buddy Bolden* as you have it on your 45

rpm was recorded on 25Sep56. On the LP and on the telecast for US Steel Hour, it was preceded by a solo by Clark Terry which was recorded on 28Sep56 and combined with Duke's narration, which was recorded on 22Oct56. If you go on your LP as far as Duke saying "and here they come" you will hear the beginning of the recording of 25Sep56, which does indeed run on your LP indeed slightly longer than it does on your 45 rpm. That is the only difference (apart of the narration).

I have not found any difference between *What Else Can You Do With a Drum?* and *You Better Know It* as on your 45 rpm compared with the same titles on the LP (version 2, see DEMS 03/2-18).

Pomegranate on your 45 rpm is the same as later was released on the LP CBS 26306. On this LP it was without narration and without bongos at the end. The version on your EP has no narration, but it has bongos at the end. The version used for the US Steel telecast has both, narration and bongos. All three versions used the same recording of 7May57.

All this doesn't seem enough for a re-release, although there is a wealth of un-released recordings made on these recording sessions, waiting to be issued!

There is no news about the prepared re-release of "A Drum Is a Woman" by Phil Schaap.

Sjef Hoefsmit

A Drum Is a Woman

DEMS 04/3-15

Now if we true blue (sic) Ellingtonians can get Sony Columbia Legacy to get off their asses and issue CK 65567, A Drum Is a Woman, we will have truly accomplished something. I don't understand why the Ellington clubs and societies don't pester SCL until they reissue the CD they advertised in 1999. There's a story going around that Phil Schaap had it scheduled as a two CD album, but that is belied as CK 65567 indicates a single disc. Phil played it for TDES in Oct99, so why don't they complain about its "cancellation" that Ehrenzeller wrote about not long ago. I queried him about that statement but he didn't care to answer either my letter or in the newsletter. BMG RCA has done it right by assigning Ellington to its Classics Department, serious stuff. Legacy is still trying to market The Duke as 1950s popular LPs. Nuts. You are very respected. Perhaps you can stir the pot?

Frank Schenck

I guess that Phil must have played his tape for TDES, not a sample of the CD in question. I have approached SONY (no answer) and Phil Schaap (answer: "I cannot do anything"). I share your frustration!

Sjef Hoefsmit

I'm Checking out Goom-Bye

DEMS 04/3-16

I've looked again at 03/3-7, item 22 and I agree with Steven's 'proverbial dart' comment about the spelling of Goombye/Goom-bye/Goom Bye.

Of the three, I am least happy with Goom Bye (two words), since the parent word Goodbye is spelled as one word. But I can go with it.

However, any punctuation mark between out and Goom+ (whatever you prefer) must surely be either a comma (out, Goom+) or a dash (out - Goom+) and certainly not a hyphen (out-Goom+). A hyphen would suggest a composite word out-Goom, which of course is nonsense, there's no such word. Nothing at all between out and Goom+ would be preferable to that.

The same key is used on the keyboard to type a dash as a hyphen. The distinction is made by spacing the key when typing it as a dash, and leaving it unspaced, i.e. continuous with the words around it, when typing it as a hyphen. I have noticed that when I use this key to type a dash in Word, the system will automatically lengthen it after I have typed it. But it doesn't always do this. In handwriting the dash would be spaced and lengthened, compared to the unspaced, shorter hyphen.

Roger Boyes

I have checked the text on page 7 of 03/3 about this title. There are errors in that text. The Columbia 35208, released 8Sep39, has *I'm Checkin' out Go'om-bye*. The ASCAP, MIMM and the New DESOR spelling is *I'm Checking Out-Goom Bye*.

Sjef Hoefsmit

Adolphus J. Alsbrook

DEMS 04/3-17

See DEMS 03/1-8/1 and 04/2-10 (Ken Steiner presentation)

This is the letter DEMS received on 27Nov03.

My name is Darryl Scott Alsbrook. I am the one and only child of Adolphus Alsbrook. I live in a small town not too far from Victoria, British Columbia in Canada. The town is called Youbou, B.C.

Just yesterday I happen by chance to see my father's name on Yahoo on my computer. I clicked on and arrived at The international DEMS BULLETIN Duke Ellington Music Society - 03/1 April-July 2003, Part 3 Discussions - Additions - Corrections. Subtitled - Another little known Ellingtonian (03/1 DEMS 8/1). And there before my eyes was all this information about my father, three pages of it. I was a little bit in shock, needless to say.

Anyone who knew my father knows that he was very modest; modest to a fault some would say. And therefore, I have only minimal information about my dad's professional history.

I would very much appreciate to be able to e-mail or talk to any of the people quoted in the above-mentioned article. If you would be so kind as to pass their e-mail addresses to me. Or if you would rather, pass mine on to them. I have some published information about my dad from Charlie Mingus' book called "Beneath The Underdog". As well as Stanley Dance's book called "The World of Count Basie". If you know of any other printed information I could find, please pass that information on to me that I might also find it; I would be eternally grateful.

I thank you very much for the information that I have just received about my dad. I hope that I will hear from you soon that I might know more about Adolphus. Although I met my dad some 15 years before his death, as I mentioned before, my information about his professional career is sadly lacking. He did not like to "blow his own horn", but I know he was a remarkable man with many accomplishments, and I would like to know the whole story. Or as much of the story as possible to know at this late date. Once again, let me thank you in advance for anything you might be able to do to pass that information on to me.

With warmest regards.

Darryl Scott Alsbrook

I had a very nice conversation with Darryl Alsbrook. As far as Ellington is concerned, Darryl said his father told him that the reason he left Duke was that he could make more money arranging, that his father deeply regretted leaving Duke, and the only time he ever saw his father cry was when Duke died.

Ken Steiner

Duke's spoken intro on the Fairmont LP

DEMS 04/3-18

See DEMS 04/2-33

Are you really sure that the 12" LP on SESAC - Ellington Moods - does have the spoken intro as per SESAC AD-43? In that brief intro, the Duke only discusses the 4 titles which are found on AD-43!

Carl Hällström

The LP used for copying "Duke's Comments" was Fairmont Records, 1974, Santa Monica, California USA. The portion of the photo copy I have of the back of the sleeve does not contain the catalogue number, which I have taken as F-107 (reference - The Directory of Duke Ellington's Recordings, Jerry Valburn, 1986 p5-29) It contains all the tracks as on SESAC N 2701/02 and CD Freshsounds FSR-CD-141. As you correctly mention, Duke's comments refer only to four tunes, *Night Stick*, *Fat Mouth*, *Frou-Frou* and *Lullaby for Dreamers*. I hope this is sufficient information to answer your query.
Lance Travis

The Fairmont LP has indeed number 107. The sequence of the titles is different from the SESAC 12" LP 2701/02 as mentioned in the New DESOR p1415. The sequence of the titles on the 12" LP Al Creative World AL-7085 is the same as on SESAC but it does not have the 48 sec. spoken introduction by Duke, which is at the start of side 1 of the Fairmont LP. This introduction must have been made especially for the 7" 45 rpm EP SESAC AD 43. Duke invited us to "listen to this special". The title of the EP is "Duke's DJ Special". It contains the four titles as mentioned in the introduction.

Checking my 2 LPs (Fairmont and Al-7085), I found that on both LPs the title *Fat Mouth* has been applied to *Little John's Tune* and vice versa.

There have been many different releases in the past. Jazz Legacy JLA-61 (79/5-4); Big Band Landmarks (80/4-4); Jazz Vault JV-101 (81/2-1); SESAC N-2701/N-2702 (84/3-10). Vogue CD 670.208 has only 5 selections from SESAC (88/5-7). Of all these other releases, I have only the Vogue CD. Here the position of the titles *Fat Mouth* and *Little John's Tune* is in accordance with the listing. I wonder what the position is on the original SESAC N-2701/02 and on the CD Fresh Sound 141. If (as I believe) the titles are exchanged, it should be noted in the New DESOR p1415 as it was once noted for the AL LP in the old Desor Volume 11 pXXIV and erroneously not mentioned for Fairmont on pXXX. Comparison of two audio-sources is not required. *Fat Mouth* is a blues and it starts with a piano intro by Duke. *Little John's Tune* has a 32 bar AABA structure and no piano introduction.

Sjef Hoefsmit

Fat Mouth on track 1 and *Little John's Tune* on track 3 of the original SESAC LP are as you described them.
Lance Travis

Just to remind you that SESAC N - 2701/02 is not the same as Fairmont F-107: - SESAC N - 2701/02 does not contain the interview. - The interview appeared for the first time on the "Repertory Recording" label (a subsidiary of the "Sesac Transcribed Library") as EP AD-43.

SESAC N - 2701/02 is mono, Fairmont F-107 is stereo.

By the way, I do not understand why DESOR omits to publish a known recording when the recording date is unknown. It should be included under the heading of "circa 1959" for instance. This should lead to more research.

Georges Debroe

Tishomingo Blues on RCA?

DEMS 04/3-19

In your report of Steven Lasker's presentation at the Stockholm Conference (04/2-10), you suggest that *Tishomingo Blues* was an R.C.A. recording.

Remco Plas

You are right. It was a Brunswick recording. Steven would have put it on the 3 CD set GRP Records 3-640 if he had had the recording in time to do so, and obviously not on the 24 CD RCA box. This is purely my error.

Steven clearly mentioned the GRP box.

Sjef Hoefsmit

Blue Belles of Harlem

DEMS 04/3-20

See DEMS 04-2-23

Going through the Paul Whiteman collection at Williams College in Williamstown I examined the music manuscript for this item. On the score it reads Blue Belle of Harlem. Belle meaning a female person.

Jerry Valburn

Newly released 1924 Wilbur Sweatman Edison recording

DEMS 04/3-21

I've just recently discovered the DEMS newsletters [say better Bulletins] on-line, and while I haven't had time to read through all of them thoroughly, I want to applaud your very thorough efforts. Having read the discussion concerning the recently released Wilbur Sweatman Gennet recording of *Battleship Kate* [DEMS 02/1-16/3] along with Steven Lasker's assertion that in "no way" can it be Duke [DEMS 02/2-17/2] – to which I can only say "could you be certain of Duke's piano presence on *Choo Choo* or *Rainy Nights* if we didn't know they were his compositions? For that matter, how can we ever be sure it is a definite negative (or a definite positive)?

While I have not heard this track yet, I prefer to be precautionary about ever saying anything is 100% negative or positive when so little is really known about the recording. Surely, it is as plausible as not that it's Duke sight-reading the parts, no?

At any rate, to add confusion to the mix, I will call your attention to a previously unissued (and to my knowledge unknown) Sweatman recording, also from 1924, but recorded for the Edison label called *It Makes No Difference Now* as by "Wilbur Sweatman's Brownies". Again, I have not heard this track, but the scant details I found are at <http://edison-project.50megs.com/bios.htm> and it has been released on CD by American Sound Archives:

Jazz & Blues on Edison Records (1920-29): A magnificent collection of recordings from the 1920's!

Fascinating musical artefacts (some of which were not known to exist) appear alongside some previously released and unissued Edison Diamond Discs.

Selections: *Dixieland* (Lopez & Hamilton-The Kings of Harmony)/*Baby's Got the Blues* (Genevieve Jordon)/*St. Louis Gal* (Original Memphis Five)/*You're Gonna Wake Some Morning* (Ethel Finney)/*Hot Tamale Baby* (Andy Razaf)/*Hard Hearted Hannah* (Marjorie Royer)/*Tempermental Papa* (Josie Miles)/*It Makes No Difference Now* (Wilbur Sweatman's Brownies)/*Undertaker's Blues* (Helen Gross with the Kansas City Five)/*Memphis Bound* (Viola McCoy)/*Don't Advertise Your Man* (Rosa Henderson)/*Broken Busted Blues* (Noble Sissle and Eubie Blake)/*Loud Speakin' Papa* (Elsie Clark)/*Everybody Stomp!* (Bud Lincoln's Orch.)/*I've Found a New Baby* (Georgia Melodians)/*Since My Best Gal Turned Me Down* (Winegar's Penn Boys)/*Come on Home* (Clarence Williams Orch. with Eva Taylor)/*Wang Wang Blues* (Mal Hallet's Orch.). **\$12.75 (Order#: ASA-1001)**

This can all be found at <http://edison-project.50megs.com/new.htm>

While no mention of Duke's participation is even suggested, the DEMS folks may want to get a hold of a copy just to see if the pianist sounds anything like Duke.

Matthew Sasaki

I do not believe that Ellington played with Wilbur Sweatman during the year 1924. All sources put him only in Sweatman's company during early 1923.

Sjef Hoefsmit

Triangle

DEMS 04/3-22

On page 185 of Mark Tucker's "Ellington The Early Years", there is a quote from the Haverhill Evening Gazette

dated 26Jan25 mentioning that the Washingtonians "during the past year they have been featured by the Triangle and Blue Disc Record Company". What is "Triangle" records? Is it the same company as Blue Disc or is it different? If it is different, has anybody looked into any Duke recordings on Triangle? Given the early 1925 date of this quote, these would certainly be contenders for the earliest Duke tracks, yet Mark Tucker makes no further comment on Triangle. Any thoughts?

Matthew Sasaki

Triangle was indeed the name of a United States record label. I found it in Benny Aasland's "The Wax Works of Duke Ellington" (1954). *Rainy Nights* from Nov24 was released on Triangle 11437. It was also released with the same number (11437) on the US labels Baldwin, Broadway, Bury, Mitchell, Puritan, Puretone and with a slightly different number (1437) on the US Label Pennington. It is not known (to me) which non-Ellington recording was put on the flip-side. This Triangle release is also confirmed in Delaunay. I have not found other Triangle releases with Ellington recordings. I have found some Bury releases though.

The releases on Triangle, Baldwin, Broadway, Bury, Mitchell, Puritan, Puretone and Pennington have been confirmed in Jerry Valburn's Directory of Duke Ellington's Recordings. All carry the indication that the recording originates from Blu-Disc.

Sjef Hoefsmit

See for an in-depth study of this matter Steven Lasker's article at 04/3-57.

DEMS

Jig Walk

DEMS 04/3-23

Regarding 1920's recordings of *Jig Walk* by Duke, I have read a rather convincing article reaffirming that the "piano roll" 78 transcription is not Duke. (I have actually never heard this track either so I cannot comment.) However, there is still a couple of confusing issues around this.

a) In Mark Tucker's Ellington Reader, there are reprints of 2 articles with passing mentions of a Duke recording of *Jig Walk*: one from Alec Wilder's 28Aug48 Saturday Review article (p259 in Tucker); the other from Rex Stewart's 8Sep66 Downbeat profile of Bigard (p479 in Tucker);

b) a long time ago, I recall reading the 1946 Ulanov Duke bio at a library and I seem to recall that the book's discography also listed *Jig Walk*, albeit with scant details. The curious thing is that I think 1946 predates the Wurlitzer piano roll recording, and of course the 1938 and 1940 air check *Jig Walk* transcriptions were presumably unknown to anyone until the 1960s or 70s. Your thoughts?

Matthew Sasaki

Indeed. It seems that there is no recording of *Jig Walk* by Duke in the 20ties.

Barry Ulanov (1946) has in 1926 a recording by the whole band (12 pieces) of *Jig Walk* and *Alabama Bound*. If these recordings ever existed, they have never been found anyway.

Charles Delaunay (1948) has no mention of *Jig Walk* (by Ellington).

Benny Aasland (1954) has with an unknown date with matrix number 607 on the label and 610 in the wax a Paramount release 14024 with the indication that this is a V Disc. It is a Nickelodeon transcription.

The old Desor (Volume 1, 1966) has copied from Aasland's disco Paramount 14204, unknown date, matrix 606. They added as a more recent release the LP For Discriminate Collector FDC-1003. This is found on the sleeve in the liner-notes: "*Jig Walk* is certainly a dull piece, none could expect Duke's future, great, style developments. It is however, **the first** recorded piano solo by Ellington, therefore here enclosed (in view of its rarity). The original 78-rpm record was a dubbing from piano roll: the exact date of the piano roll cutting is unknown, while the record was released in 1926."

Dick Bakker (1977) has copied from Desor: Paramount 14024, NYC, Mid 1926, 607. He added the BYG releases.

Willie Timmer has dropped in his 4th edition (1996) the Paramount 607 nickelodeon transcription from Feb/Mar26, which was in his 3rd edition (1988).

We have on the LP *Up to Date 2004* (a recording by "The OKeh Syncopators", unknown personnel, name usually used by Harry Reser groups) a recording of *Jig Walk* from 20Feb26. The original issue with matrix S-74019-B was on OKeh 40614.

On the CD *Masters of Jazz MJCD 8* the piano-roll *Jig Walk* is included and recognised as a genuine Ellington recording. It was not included on the *Classics CD*, but it was accepted by Neatwork and included on RP-2009. In DEMS 97/2-23/3 is an extensive discussion about *Jig Walk* on the piano-roll.

More specific answers to your questions: I think that Alec Wilder, writing his article in 1948, consulted the discographical listing in Barry Ulanov's 1946 "Duke Ellington" and found there the wrong (or never discovered) recording claimed to be from 1926 and mentioned as first recording in a long list. The fact that Rex Stewart wrote (in 1966) about Duke coming out with a record of his tune *Jig Walk*, which became a hit in Harlem, makes me believe that either we should not give up hope of finding a record as described by Barry Ulanov (with the full band) or that Rex was mistaken and referred to one of the many recordings, made by other groups of Duke's tune from "Chocolate Kiddies" like the one by "The OKeh Syncopaters". (See for many more recordings of *Jig Walk* Mark Tucker's "Ellington — The Early Years" p135.)

The airchecks of 22May38 and 21Sep40 have as far as I'm concerned nothing to do with the piano-roll *Jig Walk*. They share the same melody, which is quite different from *Jig Walk* and which has more similarity to *Lightnin'*. The 22May38 recording is actually very clearly announced as *Jig Walk* but that doesn't make it the same tune. There are however three recordings of the original (piano-roll-type) *Jig Walk* later in Duke's discography: 15Nov69, concert in Geneva as part of the Medley; 18Jun71, dance date in Paramus; and 20Oct71, the first concert in Bournemouth as the opening selection of the Medley.

Sjef Hoefsmit

I have listened again to three of the recordings of *Jig Walk* which I have. They are the piano roll from the 20ties, the 1940 Sherman performance by Ellington and the 1941 Russell-Sullivan-Singleton trio.

I feel that the Sherman performance is of a score developed out of the piece printed as Example 20 of Mark Tucker's book (pp128-30) and offered in a simple repetitive version on the piano roll. The Pee Wee Russell - Joe Sullivan trio is also based on this piece so I imagine it is a fair conjecture that, as a stride pianist, Joe Sullivan was acquainted with the piano roll.

Roger Boyes

A small puzzle

DEMS 04/3-24

I noticed on page 9 of the New DESOR that: 2905a,b,f carry all three the catalogue number (Vi V—38053). The titles being *Dicty Glide* and *Stevadore Stomp*. I looked in Jerry Valburn's "The Directory of Duke Ellington Recordings" (1986) on pages 1-27 and 1-30 and I found that this is the case on both the Argentine and USA issues.

2905c,d,e, also carry the same catalogue number (Vi V-38065) but the reason for this is clarified by Jerry on page 1-30. The number is used on two different USA issues, both having the same take of *Hot Feet*, and each having a different take of *Sloppy Joe*.

The same number is also used for an Argentine issue where an unknown take of *Sloppy Joe* was combined with the title *Pies Alegres*, which means *Hot Feet* in Spanish.

Lance Travis

As was the case with the USA release of Vi V-38065, two different takes of *Dicty Glide* were also released with the same label number (this time Vi V-38053), a fact apparently unknown to Jerry Valburn when he wrote his directory.

It has happened many times that alternate takes have popped up with the same label number. This is due to the fact that the records themselves were often produced at different locations. Instead of making a dub from the first chosen take for production elsewhere, it sometimes happened that an alternate take was sent, if the quality made hardly any difference.

Sjef Hoefsmit

The Jaywalker

DEMS 04/3-25

See DEMS 04/2-39

Am I right in thinking that the DESOR reference number for *The B.O. of Traffic (B.O. Man)* is 6742f?
Lance Travis

The B.O. of Traffic on track 17 is DESOR 6742h.

B.O. Man (which is the same as *The B.O. of Traffic*) on track 22 is DESOR 6742aa.

Sjef Hoefsmit

A Correction on Klaus Stratemann's "Day by Day — Film by Film"

DEMS 04/3-26

I'm checking page 247 of Dr. Stratemann's book, on the first line of this page he lists Jimmy Grissom as "one of the departed men" from Ellington's orchestra.

Surely he meant to write Jimmy Britton.

Carl Hällström**

The Auckland Concert of 10Feb70

DEMS 04/3-27

See DEMS 04/2-14

Dr Klaus Stratemann (p595) says that Ellington left New Zealand on the 10th, the day of the concert. I know it is possible to have a performance and fly out in the same day, but isn't it highly improbable? He was performing in New York on the 13th.

Lance Travis

I agree. I believe Klaus was wrong. He found this "fact" in the Duke Ellington Itinerary from Joe Igo where it says: "10 thru 12 - DEO flew from New Zealand to Los Angeles to New York and then to Buffalo NY." Duke played the Kleinhans Music Hall in Buffalo on 13Feb70 (Buffalo Courier-Express 12 Feb 70). In Ralph Gleason's "Celebrating the Duke" p239 it says (under 22Feb70): "Last week he arrived at the Los Angeles airport from Australia and immediately took a plane to Buffalo, New York, where he conducted the Buffalo Philharmonic Friday night." If we presume that Duke did not leave Australia (i.e. New Zealand) on the 10th, but one day later, there is still no discrepancy with anything else that we know about these days.

Sjef Hoefsmit

It is perfectly possible for the Ellington Orchestra to fly out of Auckland on the afternoon of 11 February and to arrive in Los Angeles on the morning of 11 February, even with an overnight stop at Tahiti (as our plane did, or Hawaii or some other place). If it was still the 11th when they crossed the International Date Line, the date then became the 10th. If the date had moved on to the 12th by the time they crossed the Line, it goes back to the 11th at that point. In either case, given an afternoon departure from Auckland on the 11th., they arrive in LA on the morning of the 11th.

Roger Boyes

***I Can't Give You Anything but Love* — by the Mills Brothers**

DEMS 04/3-28

See DEMS 04/2-36

The 78 rpm Br(E) 01520-A/-B has on one side

Br 12781 = *Diga Diga Doo* by the Mills Brothers and DE&HFO

and on the flip side

Br 12782 = *I Can't Give You Anything but Love* by the Mills Brothers.

On 12782 no musical instruments or mechanical devices have been used on this recording other than one guitar.

This recording of *I Can't Give You Anything but Love* clearly does not qualify to be included in an Ellington discography.

Willie Timmer

Fraternity House, Madison

DEMS 04/3-29

Through the courtesy of American reissue producer and collector Ben Young, I've been able to hear the recording of Duke playing for students at a fraternity party in Madison, dated 1951(?).

I don't know if this has been the subject of discussion before, but I think Duke plays more than he's credited with in my copy of Nielsen (p113). I'm prepared to believe the first pianist (who doesn't find the right chords for *Deep Purple*) could be Jimmy Hamilton, but Duke himself takes over during *Deep Purple*, and he also plays the next two pieces (*Falling Like a Raindrop* and *Sophisticated Lady*). Strayhorn only performs the three titles for which he's shown (*Unknown Title* at the last chord of which he's verbally identified, followed by *You Go to My Head* and *Lush Life*). Then Duke returns to play the remaining five titles and to give a spoken message at the end.

The unknown Strayhorn piece (an unconventional 12-bar blues) is familiar but I can't put a name to it at the moment. The date too is vague, but I notice at one point (very much off-mike) Duke's voice saying the words "Willie Cook", perhaps in answer to a question about his new trumpeter (who came in the band in Nov51).

Brian Priestley

This session is documented in the New DESOR as 5331 probably from Fall 1953. DESOR credits Duke for the same selections as you do and even for the first attempt at *Deep Purple*. I agree with that. Although I do not have a sample of Jimmy Hamilton's piano-playing, listening over and over again convinced me that DESOR is right. Billy Strayhorn played an unidentified title followed by *Drawing Room Blues*, *You Go to My Head* and *Lush Life*.

Fall 1953 coincides very well with the (unique) commercial recording-date of *Falling Like a Raindrop* on 17Jan54. Another probable date is 23May53. That's when Duke was in Madison.

I think I understood that the host was Timme Rosenkrantz and that the hostess went early to bed.

Sjef Hoefsmit

The six important Columbia/Legacy re-releases with bonuses!

Columbia/Legacy COL 512915 2

Duke Ellington - Blues in Orbit

DEMS 04/3-30

See DEMS 04/2-31

The titles and matrix-numbers have been mentioned in DEMS 03/2-21/1. There are some mistakes in this listing, which was supplied to DEMS by Michael Cuscuna and which was used for the liner-notes of this CD (512915). There are three released studio recordings of *Blues in Orbit*. Take -1 of 4Feb58 is on track 7 of this CD (512915) and has been previously released on the Columbia LP "Blues in Orbit" which was re-released on the Columbia (Jazz Masterpieces) CD CK-44051 with the same title (see DEMS 88/3-5 and 88/5-4). Take -1 was also included in the CD *Giants of Jazz* 53066 (DEMS 91/2-3).

Blues in Orbit take -2 has been recorded on 12Feb58 and released on the Columbia/Legacy CD CK 65566 titled "Black, Brown and Beige" (see DEMS 99/4-18/1). Take -2 is on this CD (512915) on track 18.

Blues in Orbit take -6 has also been recorded on 12Feb58. It was released on the 7 inch 45 rpm single Columbia Co 4-41689 and has not yet been re-released on CD (see DEMS 99/4-18/1). Take -6 is definitely not on this CD (512915) as claimed in the liner-notes, neither is *Blues in Orbit* on track 18 previously unissued.

The original liner-notes by Teo Macero have been reproduced but they were not corrected. Since we have access to the recording reports we know that *Smada* was not recorded on 2Dec but on 3Dec59; that there were six and not five great numbers on tape at the end of the 2Dec59 session; that the last number on the second day (*The Swinger's Jump*, properly sub-titled *Last Minute Blues*) came not after eight but after ten other selections. On the original LP back cover it is said that *Blues in Blueprint* and *Villes Ville Is the Place, Man* were not recorded at the same time as the other compositions. This is true if we read *Blues in Orbit* instead of *Blues in Blueprint*. Liner-notes can be very confusing for discographers without the support of Steven Lasker who supplied many recording reports to us and to "our Italian friends".

Track 19 is properly identified in DEMS 03/2-21/1 as being take -15 and previously released on Franklin Mint. This will be corrected in the New DESOR on page 247 or correction-sheet 1007 and on page 1360.

The liner-notes by Patricia Willard are informative as always and a great asset to this new re-release. We have only one question: as far as we know from Klaus Stratemann p418, Booty Wood joined the band on 7Sep59 (and not on 7Jul59) to replace John Sanders. Booty Wood did not take part in the recordings for "Festival Session" on 8Sep59. John Sanders stayed until 10Sep59 and he played on 8Sep59 as correctly claimed in the liner-notes of the recently re-released "Festival Session", Columbia/Legacy 512916 2 (see DEMS 04/2-30).

DEMS

Columbia/Legacy COL 512919 2 Duke Ellington — Piano in the Background

DEMS 04/3-31

See DEMS 04/2-31

The titles, the matrix-numbers and (the correct) take-numbers have been mentioned in DEMS 03/2-22/2. Track 12, *Dreamy Sort of Thing* has take number -5 and not -6.

Being a retired printer, I can tell you what can go wrong between the written copy for a printing job and the final result. I suspect that one of the sentences on page 3 of the booklet (the page with discographical details) was different on the original. I think it was like this: "Billy Strayhorn plays piano on *Dreamy Sort of Thing*. *It Don't Mean a Thing* and *I'm Beginning To See the Light* are arranged by Bill Mathieu." I think that the first period was replaced by a comma and that the word "are" had been deleted and replaced by another comma. I do believe that Billy Strayhorn played in *Dreamy Sort of Thing* (confirmed by Patricia Willard in her liner-notes), although he is not credited in the reports, but I cannot believe that he played on 2Jun60 in *It Don't Mean a Thing* and on 22Jun60 in *Main Stem*. I am convinced that Duke was at the keyboard. This is also confirmed in the liner-notes of the original album. (The text on the back of the CD box even asks us to believe that Duke played on each of the 14 tracks of this new CD but that seems a bit too much.) My guess is that Billy was present on most of the recording sessions in Jun60 because of the recordings made for the "Nutcracker Suite" and the "Peer Gynt Suites". But on 22Jun60 he wasn't there, because according to the Artist Job Sheet of 16Jun60, there was a telephone call on 22Jun60 with Billy Strayhorn who gave instructions to change the title of *Waltz of the Flowers* into *Danse [sic] of the Floreadores* and the title *Dance of the Sugar-Plum Fairy* into *Sugar Rum Cherry*. Billy mostly played on his own compositions and there is little doubt about him being the composer of *Dreamy Sort of Thing*. It is obviously the same composer as the one who wrote *Love*, the first part of "The Perfume

Suite". It is peculiar that *Dreamy Sort of Thing* is not mentioned in Walter van de Leur's "Something To Live For". It seems that it belongs to the "Asphalt Jungle" compositions. It is called in the contracts of The American Federation of Musicians: *Pretty Girl - Angello Theme*. The same two titles appear on the Artist Job Sheet from the studio with the hand-written remark: "From Asphalt Jungle" and with the type-written names of Ellington and Strayhorn as composers followed by a remark between parentheses: "Don't contact publisher". Is that the reason that we cannot find it on the ASCAP list? It is different from the Rick Henderson originals *Pretty Girl* and *Dreaming by the Fire* from 6May71. We have a tape with five selections, together being (as claimed) the West Coast Recordings for "Asphalt Jungle". This session starts with an unknown piece by the full band ending in a long wailing solo by Paul Gonsalves (*Blues for Asphalt Jungle*, recorded 25Apr60). It is followed by an exact copy of *Dreamy Sort of Thing*, RHCO 46677 from 20Jun60 and the three parts belonging together to make up "Asphalt Jungle": *Wild Car*, RHCO 46717; *Cops*, 46718 and *Robbers*, 46719 and all three recorded on 1Jul60. In the Cue sheet for "Asphalt Jungle" item 20 is named "Angela" (see DEMS 95/1-2).

I have a problem in believing that Billy co-composed *Happy Go Lucky Local*. Walter van de Leur wrote on page 47 that this composition is co-credited to Billy, but there is no proof in his book that this credit is correct. I believe that this credit is caused by Billy's hand-written name after Ellington's type-written name on the Artist Job Sheet. The fact that Billy's name is provided with a "1" in a circle and Duke's name with a "2" in a circle may have inspired the producer of the original LP to mention Billy first. I know that Billy was co-credited in the ASCAP listing for several parts of "The Deep South Suite" as there are: *Hearsay*; *There Was Nobody Looking* and *Magnolias Dripping with Honey* [sic]. But *Happy Go Lucky Local* is explicitly only credited to Ellington. According to the Columbia Recording Report and the Phonograph Recording Contract of the American Federation of Musicians, Juan Tizol was present at and paid for the session of 3Mar61.

One of the non-Ellington compositions that Duke liked to play was *Lullaby of Birdland*. Both takes on this release start with 3 complete choruses by Duke as a soloist. These two takes of 20Jun60 are now for the first time on CD. Duke had been struggling with this piano introduction earlier in the Columbia recording session of 24Apr58, when he started the tune 7 times. The second attempt has been released on the LP *Up to Date 2007* and a combination of the 6th and 7th take has been used for the LP *Franklin Mint 4002* and for the French (blue) CBD LP 88653 but none of it has been re-released on CD. There is still a lot of work to do by Sony!

Patricia Willard's liner-notes are again a welcome source of background information. I have only two remarks to make. Jimmy Forrest started in the Ellington band on 20May49 and not in Aug49. He replaced Ben Webster who left 17May49.

Only Willie Timmer claimed that Al McKibbon played in the last track, *Harlem Air-Shaft*. If Al McKibbon's memory (in 2003) is correct about not having recorded with Ellington, we should also correct other discographies. The New DESOR (6103) has him playing (and recording) in *Where in the World* and in *Tulip or Turnip* and being replaced by Aaron Bell for *Song from "Moulin Rouge"* and for *Harlem Air-Shaft*. This is in accordance to the liner-notes of the French CBS LPs 26306 and 88654 (from the blue three volume - five LP set "duke 56/62"). The Recording Report does indeed only say: "Al McKibbon, bass — session of 3/3 only", however on a special added page to the Contract of the American Federation of Musicians is stated: "McKibbon, Alfred, bass, called in for first part of session when regular bass player was detained." Both bass-players received full payment, according to this contract.

What we read in Patricia Willard's liner-notes can lead to two different conclusions: Either Al McKibbon stated that he did not record with Duke at all, which means that Aaron Bell was back before the first actual take of *Where in the World*; or he means that Aaron arrived before the actual take of *Harlem Air-Shaft*, which means that he (McKibbon) recorded the three titles *Where in the World*; *Tulip or Turnip* and *Song from "Moulin Rouge"*. Who is going to ask him?

Sjef Hoefsmit

Columbia/Legacy COL 512920 2 Duke Ellington — Piano in the Foreground

DEMS 04/3-32

See DEMS 04/2-31

The titles, the matrix-numbers and the take-numbers have been mentioned in DEMS 03/2-21/2.

According to Patricia Willard's liner-notes, Aaron Bell believed that track 8, *A Hundred Dreams Ago* is a variation of Victor Young's melody *A Hundred Years from Today*. That second title sounds very familiar to me, but that is probably because Duke used that phrase for his announcement of *Basin Street Blues* by Money Johnson. I have no recording of Victor Young's tune to compare. *A Hundred Dreams Ago* has been copyrighted in 1963 on Duke's name by Tempo Music. The New DESOR (p716) claims that it is the same as *A Hundred Dreams from Now*, which was copyrighted in 1958 with the sub-title *Champagne Oasis*, with the names of Duke Ellington and Johnny Burke by Vernon Music Corp.

There is some confusion about the title of track 10. We now all agree that the earlier title on the (11 title) LP release, *Yearning for Love* was wrong. On the (12 title) re-release on CD CBS 465638 2, see DEMS 90/1-2, the title was *Peadin' for Love*. The New DESOR has named this recording *Pleadin'* without a sub-title. We have found in the ASCAP list *Pleadin'* (not *Pleading*), copyrighted on Duke's name in 1958 by Vernon Music Corp and *Searchin'* (not *Searching*), copyrighted on Duke's name and the name of Steve Allen in 1964 by the same Corporation. The title *Pleading for Love* could not be found. Without being able to read music and without both lead-sheets I am not able to figure out if *Pleadin'* and *Searchin'* are indeed titles for the same melody. We know that what we hear on track 10 is the same as part three of the "Fragmented Suite for Piano and Bass" which is copyrighted on the names of Duke and Ray Brown in 1976 by what we believe to have deciphered as Unickaypall Mus. ?. Chappell & Co. Inc. On the album "This One's for Blanton" the whole suite is credited to Ellington and Brown by the Pablito Publishing Co.

Another non-Ellington composition that Duke liked to play was *All the Things You Are*. Most of you will recognise track 14, the so called take -2. It was previously issued on the (LP and CD) album "Ellington Indigos". For collectors from the CD era, it must be a pleasure to hear the earlier take which was Duke's first attempt to find a solution for arranging this tune as he later found in the fourth part of the second chorus of the well-known version, now called take -2.

The correct numbering of the *Piano Improvisations* is another point of discussion. The New DESOR has accepted the take-numbers as given in DEMS 85/1-8 but not the part numbers from DEMS. These take numbers indicate at least properly the correct sequence of the improvisations. What now is indicated as take-4 was called in the studio "take-2". The New DESOR has given its correct title to the last improvisation: *Bitches Ball*. This is the title of the piano interlude in "Beige" as played in Jan43 in NYC and in Boston as mentioned in Mark Tucker's "Duke Ellington – The Early Years" (p39-41).

Here is an overview of the different releases:

Take numbers from the New DESOR	-1	-2	-3	-4	-5	-6
LP Up to Date 2007	1	2				
LP CBS 88653 (French CBS blue set)		1		2	3	4
LP CBS 88219 (World of DE Vol 2)				1	2	3
DEMS 85/1-8 Part number:	1	1	2	2	3	6
CD Columbia/Legacy 512920:		1		2	3	4

Sjef Hoefsmit

A Hundred Years from Today is a good song, and is mentioned in *Alec Wilder's American Popular Song, 1900-1950*, p481. It is strongly associated with Jack Teagarden (who recorded the song on 11Nov33), though I recall a wonderful version sung by Lee Wiley which I heard years ago. Wilder draws attention to it in his book. The song dates from 1933, and so there's an earlier link to Ellington than the Money Johnson one Sjef mentioned. At the turn of 1932 and 1933 Duke recorded two pieces on which both Victor Young and Lee Wiley are named as composers, *Any Time, Any Day, Any Where*, and *Eerie Moan*.

Roger Boyes

Quality competition ASV – RCA – Dreyfus

DEMS 04/3-33

DEMS wrote in the review of ASV 5310 (DEMS 99/4-22/1): It must be said that Alun Morgan was very happy with the perfect sound quality: "some of the early 1940s tracks sound better than the BMG CDs forming the

Blanton-Webster band package." It would be interesting to have these tracks compared with the 24 CD box. We found a serious comparison on the Duke-Lym list:

I just acquired Dreyfus 36732 — "Take the A Train" (DEMS 02/1-17/8) and wished to compare it to the ASV 5310 "Stomp, Look and Listen". It turns out that this is a bit difficult, as the 2 releases only have 3 songs in common: *Perdido*, *Chelsea Bridge* and *Stomp, Look and Listen*. The ASV was mastered in 1999, the Dreyfus in 2001.

One other caveat in comparing the two is the fact that the Dreyfus is significantly louder than the ASV; not by a small amount. I'm uncertain if the ASV was mastered too low or if the Dreyfus is using lots of compression to lift the perceived level. When I have a chance, I'll check them both on a digital meter to see, as I'm curious on that point. If I was going to hazard a guess, it would be some of each.

Here's what I found:

1. *Perdido* - both masterings are enjoyable and both are miles beyond RCA's 24 CD box. This was the only one of the 3 comparisons I found close. The ASV has more detail while the Dreyfus has an all around more pleasing tonal balance. A toss up depending on your preference. I'm not certain which I prefer.
2. *Chelsea Bridge* - Dreyfus wins this one easily. ASV used either a warped or off center 78. While the Dreyfus also has a bit of pitch inconsistency, it's much more stable than the ASV.
3. *Stomp, Look and Listen* - I prefer both the tonal balance and the detail of the ASV on this one. At similar volume, the ASV just sounds more realistic. Both versions have more reverb than I'd like; it's more apparent on the Dreyfus. Again, both versions trounce RCA's 24 CD box.

As far as the ASV and the Dreyfus go, if you buy them both you get 41 unique songs from Duke's 40's RCA period (the Dreyfus also has a couple late 30's CBS recordings) between them in best sound ever - so I recommend them both!

Geff Ratcheson

Earlier complaints about the Blanton/Webster 3 CD set were mentioned in DEMS 97/4-10/6. The transfers on the 24 CD set were much better but according to Geff Ratcheson still not on the level of ASV and Dreyfus. Speaking of the 24 CD set he wrote: "I'm not real fond of the sound of the 40's material on it."
Sjef Hoefsmit

A more recent ASV release (with a remarkable good quality) is mentioned in this Bulletin, 04/3-44.
DEMS

Race Records

DEMS 04/3-34

I recently bought two Swiss HMV 78's from which I noted an interesting oddity. The records are:
HMV (Sw) JK 2536 - Black and Tan Fantasy/Jubilee Stomp
HMV (Sw) JK 2634 - Blues I Love To Sing/Hot Feet

The odd thing with these records is the fact that they have an imprint in the shellac under the label which is fully readable because the label is sunk into the imprint. In the case of BaTF the imprint gives "Matrix #, a few other numbers like 26/27 and 247, Duke Ellington Orch, +2/16 H6 (colored)". It is of course the last word that causes the interest from my side. I know that in the old days the record companies made a difference between white and colored artists. I guess the imprint was made in the original matrix. However, when looking at the original Victor release (21137) no such imprint can be found. The same goes for the other record mentioned. On other Swiss HMV's in my collection there are no such imprints to be found.

My own assumption is that HMV Switzerland by mistake used the entire matrix area when pressing their copy whereas Victor deleted that area from the stamper.

Am I right ?

Bo Haufman**

DEMS has forwarded Bo Haufman's question to Steven Lasker, who has sent us the following article. (*Black and Tan Fantasy* and *The Blues I Love To Sing* are from 26oct27, *Jubilee Stomp* is from 26Mar28 and *Hot Feet* is from 7Mar29.)

DEMS**

In the years before 1932, Victor's engineer's marked the central area of their wax master recordings with various notations, such as Haufman reports finding on his Swiss HMVs. These markings are visible on original master parts, many test pressings and some "flush label" foreign pressings (including many Swiss HMVs and Australian HMVs, and some French Disque Grammophones and German Electrolas). Most other 78 rpm issues, including all American Victors, Canadian Victors, and English HMVs, were pressed from stampers from which centers had been excised and replaced, at the time of pressing, by dies or rings that produce what collectors refer to as "sunken label pressings." (Haufman wonders if the appearance of such information on his Swiss 78s is the result of a mistake. Victor's pressmen in Camden, New Jersey would probably have adjudged it to be sloppy work by their overseas colleagues.)

Typically noted in the wax: master number (found above the center hole), take number (read just to the left of the center hole, in the 9:00 position), artist, the first two or three words of the title and equipment settings (also found on Victor's recording sheets; the sheet for Ellington's session of 26oct27 establishes that for BaTF, the amp setting was +2, the filter setting 15, while the level was H-6).

As Haufman suspects, "Colored" means that black talent was used. The term is found on masters recorded by black artists for Victor in 1926 and 1927; it appears less frequently during 1928 and 1929, when the word "race" was substituted with increasing frequency. (That the terms were interchangeable is demonstrated by reference to Swiss HMV pressings of two recordings made at Jelly Roll Morton's Victor session of 9Jul29: mx. BVE-49452-2 was marked "colored" while BVE-49454 was marked "race.") During 1929-30, "R" was substituted for "race" with increasing frequency.

Since Haufman finds the subject of interest, here is an overview of Victor's race recording activity from the beginning until the early 1930s.

African American talent appeared on Victor from the year of its founding, 1901, when Bert Williams and George Walker recorded together and singly. Other pioneer black artists who recorded the company include the Dinwiddie Colored Quartet (1902); [Jim] Europe's Society Orchestra (1913-14); Fisk Jubilee Singers (various years); Creole Jass Band (one rejected title, 1917). A complete list of every artist of color who recorded for Victor between the label's first appearance in 1901 and 1920 would, sadly, not be very much longer than the one just given; the total number of released sides by black artists not from the West Indies in the period 1900-20 was small, perhaps fewer than 100. Considering that in those same 20 years the company waxed more than 24000 titles in total, the overall percentage of performances by black musicians is minuscule. The same neglect of black talent wasn't limited to Victor; it was pervasive among all American recording companies, which meant that the flowering of ragtime and blues and the birth of jazz went largely unrecorded during their formative years.

On 10Aug20, Mamie Smith recorded *Crazy Blues* for OKeh which became a huge hit for the company and a wake up call to the rest of the industry that demand existed for records of vernacular black music performed by authentic black talent.

Between mid-1920 when Mamie Smith had her first great success and mid-1926, all of the major companies except Victor and Edison began to record black artists extensively. In those years Victor recorded a total of some 11,000 titles, but nearly all were performed by white talent. Released recordings by black talent totalled only 28 or so sides (not counting the few sides where black singers were backed by white musicians). Artists: Eubie Blake and his Shuffle Along Orchestra (1921); Ford Dabney and his Orchestra (two rejected titles, 1921); Piron's New Orleans Orchestra (1923-25); Arthur Gibbs and his Gang (1923); James P. Johnson (1923); Rosa Henderson (1923); Edna Hicks (1923); Lizzie Miles (1923); Emma Lewis (1923); Ethel Ridley (1923); Snowden's Nov. Orch. (Ellington's first recording, rejected, 1923); Sissle and Blake (1923-24).

So why did the Victor Talking Machine Company, the largest record company in the land, pass up sales opportunities by basically ignoring vernacular African American music, which appealed not only to African Americans but also some white Americans? Before invoking the specter of racism, however, a dash of context: Victor (as well as Edison) were to more or less equal degree also ignoring the vernacular musical sounds of rural white America that were finding expression in hillbilly music.

I can't prove it (and doubt anyone ever will) but I suspect the explanation may lie with a conscious effort by Victor to market their brand as the most prestigious with the most expensive records, the most prestigious artists, and the most refined and genteel retail outlets where the snootiest customers would feel comfortable, and where African Americans with highbrow tastes weren't necessarily excluded (I have heard considerable anecdotal evidence that at least some African American homes in the early 20th Century boasted Victrolas and classical "Red Seal" records by Caruso and other famous Victor artists). I imagine the company's thinking might have gone like this: How comfortable will our affluent clientele be if they have to rub elbows with lower-class types looking for race or hillbilly records? But absent evidence, we can only speculate-- and be genuinely grateful that Victor did finally wake up to the realization that a substantial audience existed for records of vernacular American music played by African Americans and rural whites.

Ralph Peer, who had directed field recording activity for OKeh, in mid-1926 undertook to institute a race and hillbilly program at Victor. His pay, researcher Dick Spottswood informs, was a dollar a year. Why so little? He made his money--a small fortune, eventually--by, whenever possible, acquiring publishing rights for his own company. His robust program of recordings by race artists began 9Jul26. Recordings by Victor of hillbilly artists began in earnest after field trips Peer supervised to Bristol, Tennessee and Charlotte, North Carolina in July and August 1927 that saw the first recordings of the Carter Family and other future country stars.

Just as we find "colored" or "race" etched in the central area of master recordings intended for the African American market, so "hillbilly" is found etched in the central area of master recordings intended for the hillbilly market.

No equivalent marking is encountered on popular records intended for the domestic catalog, or on 'Red Seal' (classical) records. Discographers I have spoken with strongly suspect that ethnic records are marked "Foreign," "German," "Italian," "Mexican" and so on depending on artist and intended market, but we've not been able to locate any tests or pressings with visible markings to confirm the theory.

Striking new sleeves for Victor's minority series records appeared in the fall of 1928. The front of each sleeve bore woodblock cuts showing eight different scenes depicting eight different musical groups. The ethnic sleeve was printed in orange ink, the hillbilly in brown, the race sleeve in blue; each of the three types of sleeves bear different designs. (The classifications 'race,' 'hillbilly,' or 'foreign' weren't mentioned. The only text on the front, besides the catalog number of the eight scenes depicted, was "Victor Records You Will Like. Hear These Records on Your Next Visit to our Store.")

At the beginning of 1929, coincident with the acquisition of Victor by RCA, releases by minority (hillbilly, race and ethnic) artists that had formerly appeared in the regular domestic 20000-21000 series now began appearing in various series prefixed with the letter "V" followed by a dash. Hillbilly records would thenceforth be released in the V-40000 series, race records in the V-38000 series, foreign series records in a bewildering array of series so numerous that rather than cite them I direct the interested reader's attention instead to the introduction to Dick Spottswood's "Ethnic Music on Records" Volume 1 (University of Illinois Press, Urbana and Chicago, 1990) where the many series are listed.

The hillbilly and race series stayed in the V-series during 1929 and 1930. At a record sales committee meeting held 12Nov30, it was recommended that "beginning with the January listing we abandon the practice of listing race and hillbilly records in the "V" series. Beginning with this issue the hillbilly records will be numbered 23500 etc. and the race records 23250 etc. It was further decided that when the domestic listings have reached the 23000 series that the next listing will appear in the 24000 series."

The "V" series prefix was used exclusively for ethnic series records until 1942, when Victor entirely revamped their numbering system for new releases.

A brief overview of various hot dance, race and hillbilly series records released by Victor between 1929 and 1934 follows. Much of the data found here first appeared in 1990 in an article written by Dick Spottswood for 78 Quarterly #5 (pages 64-65), and is supplemented with data supplied by BMG archivist Vince Giordano.

Victor Race Records (using 98% black talent): Catalog numbers V-38000 to V-38050, released between 8Jan29 and 17May29; V-38500 to V-38631, released between 5Apr29 and 21Dec30; 23250 to 23424, released between 2Jan31 and 24Jan34. Victor released a total of 357 race issues over a five-year period. (Race-series issues recorded by integrated bands: V-38046 by Eddie [Condon]'s Hot Shots; V-38050 by Fats Waller and his Buddies; V-38576 by Jones and Collins Astoria Hot Eight. Race-series records by white artists: V-38044 by Slim and his Hot Boys; 23371 by Memphis Stompers; 23377 by Dickson's Harlem Orchestra.)

Victor Red Hot Dance Tunes (using black, white and integrated bands): Catalog numbers V-38051 through V-38146 were released between 21Jun29 and 15Aug30; the series continued with issues numbered 23000 to 23041 which were released between 12Sep30 and 10Apr31. Thus, Victor released 138 Red Hot Dance Tune issues in a 22-month period. Red Hot Dance Tune releases begin appearing in the regular domestic series beginning with 22628 by McKinney's Cotton Pickers and 22629 by Snooks and his Memphis Ramblers, released 23Mar31 and 10Apr31, respectively. Unlike race records (few of which were by white artists) Red Hot Dance Tune releases often coupled sides by black artists with sides by white ones.

Old Familiar Tunes & Novelties (hillbilly records): Catalog numbers V-40000 through V-40335 were released between Jan29 and Dec30; 23500 through 23859 were released between 2Jan31 and either Dec33 or Jan34.

Interestingly, while the term "race" was routinely used to categorize vernacular African American music in the 1930s, Victor in the 1920s didn't use the term in any of their advertising or supplements that I can recall. The most extensive Victor race catalog I've seen, published in July 1930, instead promotes the following categories on its covers (punctuation added): "Vocal Blues; Religious; Spirituals; Red Hot Dance Tunes; Sermons; Novelties."

Returning to the subject raised by Haufman of the categorizations implicit in the wax markings, some of Victor's engineer's and ledger keepers apparently took an ironic view of the practice; the ledger sheet for the integrated (4 white, 3 black) 8Feb29 session by Eddie's Hot Shots [Eddie Condon, that is] shows the group as "U.S.F. Race" ("U.S.F." meaning "United States Foreign")! The ledger sheets for the Mound City Blues Blowers integrated sessions of 25Sep29 and 14Nov29, as well as the sheet for the 16Dec29 session by The McCravy Brothers (hillbilly artists) describe the music recorded as "Native American Melodies." Similarly, my test pressing of Bix Beiderbecke's *Deep Down South* (8Sep30) is marked "(N.A.)"; the corresponding ledger sheet is silent as to what that means.

In 1931 and 1932, Victor phased out the practice of marking their waxes in the central area, opting instead to notate such data as master number and take elsewhere on their waxes, near the outer rim.

Acknowledgements: Dick Spottswood, Vince Giordano, Richard Nevins, Mike Kieffer, Seth Winner, Larry Holdridge, James Parten.

Steven Lasker, Nov04.**



THE INTERNATIONAL

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NEW RELEASES AND RE-RELEASES

RCA Bluebird 82876-60090-2**Duke Ellington****The Centennial Collection****CD (D826101) and DVD (ASP-Elling-9 D827001)**
-----**DEMS 04/3-35**

"Centennial Collection" is the title for a set of 6 releases in which an audio CD is combined with a DVD. It is a proper title for the releases dedicated to Coleman Hawkins, Glenn Miller and Fats Waller. For Duke it seems a bit too late and for Benny Goodman and certainly for Artie Shaw much too early.

Duke's CD starts with 13 tracks with well-known RCA Victor recordings .

1. Black and Tan Fantasy		26oct27
2. East St. Louis Toodle-O		19Dec27
3. The Mooch		30oct28
4. Old Man Blues	-6	26Aug30
5. Mood Indigo		10Dec30
6. Rockin' in Rhythm	-2	16Jan31
7. Stompy Jones		9Jan34
8. Solitude		10Jan34
9. Jack the Bear		6Mar40
10. Ko-Ko	-2	6Mar40
11. Concerto for Cootie		15Mar40
12. Dusk	-1	28May40
13. Perdido	-1	21Jan42

I suspect that there was a typo in the liner-notes: the matrix-number of *Perdido* should read BS-070682-1 and not BS-070668-1.

The great surprise is in the following 7 tracks. They are as promised by Steven Lasker in Stockholm (see DEMS 04/2-10) taken from the Californian broadcasts of 20Feb41 and mid Jun41, featuring Jimmie Blanton, volunteered by Steven Lasker for this CD. (Steven also wrote the liner-notes for this remarkable release.) The transfers are impeccable. Especially the selections from the 20Feb41 broadcast have an amazing sound quality. Thanks to Steven's generosity both broadcasts have been documented in the New DESOR (4107 and 4112).

20Feb41, KHJ remote broadcast from the Casa Mañana, Culver City

14. Are You Sticking?
15. Chelsea Bridge
16. Love Like This Can't Last
17. Moon Mist

Mid Jun41, KHJ remote broadcast from the Trianon Ballroom, South Gate

18. It's Square, but It Rocks
19. In a Mellow Tone
20. Sepia Panorama

I wonder how many people will have complaints about the quality of the last broadcast of three selections. I am very glad that Bluebird decided to include these selections in its centennial release. The music is so overwhelmingly good that the poor sound quality doesn't bother me in the least. This convincing example explains why some people are eager to collect Ellington recordings beyond the level of what is generally considered an acceptable sound quality. Even the closing selection is not complete at the end, but that doesn't matter. It is an unique recording in which Jimmie Blanton takes an extra chorus for his solo.

The DVD contains eight well-known Ellington movies:

- | | | |
|--|------------------|------|
| 1. Symphony in Black | Klaus Stratemann | p119 |
| 2. Record Making with Duke Ellington and His Orchestra | | p145 |
| 3. Hot Chocolate | (Soundie # 5304) | p175 |
| 4. I Got It Bad and That Ain't Good | (# 5105) | p176 |
| 5. Flamingo | (# 4907) | p176 |
| 6. Bli-Blip | (# 4904) | p177 |
| 7. Jam Session | (# 5503) | p177 |
| 8. Duke Ellington and His Orchestra (Jamboree #7) | | p245 |

Be careful about the DVD zone. My copy (which I was so careless to order from the USA) does not play in my DVD player in Europe. This is new territory for me and I am sure you all know already that zone 1 is for America, zone 2 for Europe and zone 0 for world-wide. The zone number is not mentioned in the liner-notes or on the DVD itself. So watch out.

The DVD ends with a previously unreleased audio recording:

9. Interview of Duke by Doug Hatton at the Casa Mañana, 28Jan41

In the meantime, I have bought myself a set here in the Netherlands. It has a slightly different number: 82876-60091-2 (instead of 60090) and on the DVD I found the mention of PAL and a symbol which I believe means zone 0 (world-wide). I can now give you my opinion about the DVD. It has an impeccable film quality with the exception of track 7, but the sound on this DVD is superior, compared with my video tapes. A part of *Jam Session* can be seen in the documentary *Reminiscing in Tempo* (at □ 0'.44") in a somewhat better quality. If you are interested to hear and to see the longest Sonny Greer solo, you should consider buying the Coleman Hawkins CD/DVD combination in Bluebird's Centennial Collection with liner-notes by Dan Morgenstern (here in the Netherlands numbered 82876 60087 2). In the second selection (*Avalon*) on the DVD Sonny played his solos very eloquently in a telecast, recorded 28Sep58 at an Art Ford Jazz Party.
Sjef Hoefsmit

----- Columbia/Legacy 92684

"The Duke — The Columbia Years 1927-1962"

DEMS 04/3-36

Some web-sites have started advertising this re-release, due out 14Sep.
 Quentin Bryar

This set was originally issued in connection with the Duke Ellington Centennial under the title "The Duke: Duke Ellington - The Essential Collection - 1927-1962 (Columbia Legacy C3K-65841). The accompanying profusely-illustrated booklet included complete personnel listings and detailed notes by Robert G. O'Meally, who has also written books on Ralph Ellison and Billie Holiday. It has been several years since I listened to it (most of the items are duplicates of sides already in my collection), so I can't comment on the sound quality. Complete? No. A good cross section? Yes.
 Ben Pubols

See the track listing in DEMS 2000/1-16/1.
 DEMS

----- **Lone Hill Jazz LHJ 10105 (2 CD set)**

Duke Ellington 1967 European Tour

DEMS 04/3-37

These CDs are the same as Duke Ellington Live in Italy 1967 Vol 1 and Vol 2 on Jazz Up JU 305 and 306. Both of these CD issues were recorded at the Teatro Sistina in Rome on 22Feb67. Newer collectors will want the Lone Hill Jazz CDs since the Jazz Up issues have not been available for more than ten years. It can be purchased through Cadence at (315) 287-2852 or www.cadencebuilding.com
 Richard Ehrenzeller

See for the Jazz Up CDs DEMS 90/1-2. The 2 CD set is also available from Worlds Records item code 55409 for USD 23.00. info@worldsrecords.com
 DEMS

----- **Sabam Crescendo 7261**

(2002 Joan Records BV)
Ben Webster — Portrait

DEMS 04/3-38

Even though I have all these recordings in my collection, I couldn't resist buying this very low priced CD. I am sure that it is a welcome release for beginning collectors. It contains exclusively RCA Victor material from the years 1940-42. Total time 47:52. The quality is OK. I even liked the noise reduction of *All Too Soon* on this CD better than on the Centennial 24 CD box. See for another low budget Sabam CD DEMS 03/2-25/1. It is a pity that tracks 1 and 5 on this Ben Webster CD were earlier released on that Ellington CD but on track 3 is now an alternate take.
 Joe Farrier

- | | |
|------------------------|---------|
| 1. Chelsea Bridge | 2Dec41 |
| 2. Raincheck | 2Dec41 |
| 3. Perdido -2 | 21Jan42 |
| 4. What Am I Here For? | 26Feb42 |
| 5. Main Stem | 26Jun42 |
| 6. Sepia Panorama -1 | 24Jul40 |
| 7. Cotton Tail | 4May40 |
| 8. All Too Soon | 22Jul40 |
| 9. Conga Brava | 15Mar40 |

- | | |
|----------------------------------|---------|
| 10. Bojangles | 28May40 |
| 11. My Greatest Mistake | 24Jul40 |
| 12. Chloe | 28oct40 |
| 13. Blue Serge | 15Feb41 |
| 14. Just A-Sittin' and A-Rockin' | 5Jun41 |
| 15. Five O'Clock Drag | 26Sep41 |

Track 3 is from 21Jan42 and not from 21Jan41.

Track 6 is from 24Jul40 and not from 7Jul.

Track 11 is from 24Jul40 and not from 22Jul.

Track 12 is from 28oct40 and not from 17oct.

21Jan, 5Jun, 26Sep and 2Dec41: delete Cootie Williams, add Ray Nance.

26Feb and 26Jun42: delete Cootie Williams and Jimmie Blanton, add Ray Nance and Junior Raglin.

2Dec41 (2) and 26Jun42 (5): only Billy Strayhorn on piano.

It is remarkable that Ben Webster is credited as composer for five of these fifteen selections and in three further cases as co-composer. The composer of *Main Stem* is a certain E. Ellington. I found that this is not a typing error but that *Main Stem* was also credited on the previous CD to E. Ellington, who also composed *Jump for Joy*. E. Ellington is apparently a member of a large family. On that CD we also found the composers B. Ellington (for *Things Ain't What They Used To Be*) and the more familiar D. Ellington among many family members without any initial.

One keeps wondering why the selections on this kind of release are not put in the correct chronological order.
Sjef Hoefsmit

----- Phonodor (G) 05-822

Duke Ellington Aufnahmen von 1928-1945

DEMS 04/3-39

This compilation was made with the kind permission of the Earl Okin Archive, London. The liner-notes are partly incomplete and/or wrong. Here is a correct listing:

- | | | |
|------------------------------------|----|---------|
| 1. Yellow Dog Blues | | 25Jun28 |
| 2. Tishomingo Blues | -1 | 25Jun28 |
| 3. Louisiana | | 17oct28 |
| 5. The Mooche | | 17oct28 |
| 6. Tiger Rag Part 1 | -A | 8Jan29 |
| 7. Tiger Rag Part 2 | | 8Jan29 |
| 8. The Dicty Glide | -2 | 7Mar29 |
| 9. Harmony in Harlem | -2 | 20Sep37 |
| 10. Blue Tune | | 4Feb32 |
| 11. Doing the Voom Voom | | 8Jan29 |
| 12. Rent Party Blues | | 1Mar29 |
| 13. Riff Staccato | | 1May45 |
| 14. I'm Beginning To See the Light | -2 | 1Dec44 |
| 15. Mood To Be Wooed | | 4Jan45 |
| 16. Concerto for Cootie | | 15Mar40 |

This following track is not by Ellington but by Chick Webb with vocal by Ward Pinkett:

- | | |
|---------------|------------|
| 4. Dog Bottom | 14/27Jun29 |
|---------------|------------|

See for track 9, *Harmony in Harlem*, DEMS 03/2-14/1.

In the liner-notes tracks 11 and 12 have been interchanged.

Track 16 is erroneously named *Do Nothin' Till You Hear from Me*.

The liner-notes by Robert Laue are exclusively dedicated to praising the way he has transferred the music from old shellac records, intentionally not reducing the surface noise. "To preserve their unique sound, no digital restoration procedures were employed". The result is indeed that the surface noise is very noticeable. I wonder how much interest there will be among younger collectors in hearing this, and to what extent elderly collectors will be happy to hear the old kind of sound for nostalgic reasons. I prefer the sound as close as possible to what

it must have been before it went into the microphones. I imagine that I am not the only one and that is why I would say that the threat of "legal action in case of unauthorised copying of this digital datas [sic]" seems rather pointless. I prefer personally the fine sound restoration done by Charlie Crump and Martin Haskell for a recent re-release on the label ASV Living Era, see 04/3-44. Geff Ratcheson wrote an article about sound-quality, see 04/3-33.

Sjef Hoefsmit

I have the same release, but the booklet states "Duke Ellington Records 1928-1945" on the cover. The catalogue number on the disc is :-No:005 [Note No. in English way not the Austrian/German Nr.]

On the jewel box spine I have SPV 1085-3104 2, which is also on the bar-code label.

Lance Travis

----- **Collectables Records (US) COL-CD-**

9635 (1997)

(is BMG Special Products 44533-2)

Duke Ellington — The Strayhorn Touch

DEMS 04/3-40

- | | |
|------------------------|----------------|
| 1. Take the "A" Train | 15Feb41 |
| 2. Day Dream | 2Nov40 |
| 3. Clementine | 2Jul41 |
| 4. Blood Count | take-4 28Aug67 |
| 5. Chelsea Bridge | 2Dec41 |
| 6. Raincheck | 2Dec41 |
| 7. Johnny Come Lately | 26Jun42 |
| 8. Strange Feeling | 24Jul45 |
| 9. I Don't Mind | 26Feb42 |
| 10. Drawing Room Blues | 10Jan46 |

Lance Travis

----- **Wounded Bird Records WOU 1688**

(2004)

Duke Ellington's Jazz Violin Session

DEMS 04/3-41

Mark Tucker says in his notes to the Mosaic Reprise album that Azure Records of Sweden produced a recording of Ellington's "Jazz Violin Session" of the same material as on the LP from Atlantic Recording Company SD 1688. Mosaic spreads it over two CDs. I can't afford the whole Mosaic album just for that music. I have all the rest on Discovery CDs and Reprise LPs, but not the Violin Session. Tucker's death was a tragic loss. A great man, accomplished musician and scholar, whom I visited at William and Mary College in Virginia.

Frank Schenck

It was not the same material. It was issued on Azure Cassettes from DEMS. They were exclusively alternate takes.

On cassette CA-3: track 5. *Tricky's Lick* (2 rehearsals; one unissued take)

On CA-7: tracks 8, 9 & 10. *Pretty Little One*; *String Along with Strings* (2 takes) and *Cotton Tail*.

On CA-9: track 2. *Don't Get Around Much Anymore*.

DEMS

I wrote you recently to DEMS about finding The Duke's Violin Session on CD anywhere except buying the whole Mosaic set. Well, it found me: Wounded Bird Records: WOU 1688. Can order direct for \$10.98 not

including taxes, postage and handling. Record pressed by Rhino records. High quality, pass it on. Company has a web site and as address PO box 48, Guilderland, NY, 12084-0048. In their advertisement they ask you to send them your want-list if you are looking for re-releases of LPs.

Frank Schenck

For those who are not familiar with this recording session: It took place in Paris on 22Feb63. Duke and Billy Strayhorn recorded with Stephane Grappelli and Ray Nance (violins); Svend Asmussen (viola), Ernie Shepard and Sam Woodyard:

Take the "A" Train; In a Sentimental Mood; Don't Get Around Much Anymore; Day Dream; Cotton Tail; Pretty Little One; Tricky's Licks; Blues in C; String Along with Strings; Limbo Jazz and The Feeling of Jazz.

DEMS

----- **The Cotton Club broadcasts of 1938.**

DEMS 04/3-42

The remastering of a Jazz Unlimited/Storyville vintage Ellington release is in the making. It's a double-set with all the surviving 1938 Cotton Club airchecks and bonus tracks including (the previously unissued) *Skrontch* (24Mar38) and *Solitude* (17Apr38).

I located some of the original acetates, including 24Mar and 17Apr.

Carl Hällström

----- **The Dooji Record Club DE-5**

Hurricane broadcasts. Summer 1943

DEMS 04/3-43

28May43, The Hurricane, New York City

Way Low

Around My Heart (comp. by Tizol)

Perdido

Ogeechee River Lullaby (vcl Jimmy Britton)

11Jul43, The Hurricane, New York City

A complete Pastel Period broadcast

Moon Mist

Out of Nowhere

And Russia Is Her Name

It Don't Mean a Thing

Blue Serge

Blue Bells of Harlem

Don't Get Around Much Anymore

(Leonard Feather was the producer for this unique series of Ellington "mood music".)

14Aug43, The Hurricane, New York City

"Dinner music by the Duke"

Clementine

I Didn't Know About You (Sentimental Lady)

A Slip of the Lip

There Is a Man in My Life

Pitter Panther Patter

Rockin' in Rhythm

Do Nothin' Till You Hear from Me

Main Stem

Don't Get Around Much Anymore

The session of 28May had a wrong date (28Apr43) in the New DESOR. This error has been corrected with a small correction in DEMS 02/1-25. This broadcast has not been released previously.

The 11Jul and the 14Aug broadcasts have been issued in 1979 on the LP Hurricane HC-6002, titled "Duke Ellington at the Hurricane Club – Volume 2"

DEMS**

ASV Living Era CD AJA 5573

"The Duke Steps Out"

DEMS 04/3-44

I'm enjoying 'The Duke Steps Out', a new album on ASV Living Era CD AJA 5573.

Chosen by and annotated by Vic Bellerby, there's a remarkable job of sound restoration by Charlie Crump who did the transfers and Martin Haskell who did the remastering.

The album is dedicated to Patricia Willard.

It's a great job and the only slip I can find is that the personnel listing seems to place Lonnie Johnson on six tracks that he patently isn't. In passing the tracks with Lonnie Johnson and Baby Cox (*The Mooche* and *Hot and Bothered*) are exquisitely cleaned up. There's a pretty good job on Duke's band's first recording, *Choo Choo*.

Steve Voce**

1. East St.Louis Toodle-Oo		14Mar27
2. Choo Choo		Nov24
3. Birmingham Breakdown		28Feb27
4. Creole Love Call		26oct27
5. The Blues I Love To Sing	take-1	26oct27
6. Black and Tan Fantasy		26oct27
7. Washington Wobble		26oct27
8. Take It Easy		19Jan28
9. Black Beauty		26Mar28
10. Jubilee Stomp		26Mar28
11. The Mooche		1oct28
12. Hot and Bothered		1oct28
13. Awful Sad		2oct28
14. Blues with a Feeling		22Nov28
15. Misty Mornin'		22Nov28
16. Tiger Rag, part 1	take-B	8Jan29
Tiger Rag, part 2		8Jan29
17. Doing the Voom Voom	take-2	16Jan29
18. Rent Party Blues		1Mar29
19. The Dicty Glide	take-2	7Mar29
20. Hot Feet		7Mar29
21. Stevedore Stomp		7Mar29
22. Cotton Club Stomp		3May29
23. Saratoga Swing		3May29
24. The Duke Steps Out		

For track 16, *Tiger Rag*, take –B of part 1 has been used and not take –A as claimed in the discographical notes. This is remarkable because on the CD ASV Living Era CD AJA 5024 (titled "Jazz Cocktail"), take –A of part 1 was used (see DEMS 88/1-1).

Track 21 is the same as track 1 on ASV 5024. It is take –2. There is no take –1 of *Stevedore Stomp*, as suggested by Hoefsmit and Aasland in DEMS 88/1-1. The cover of the RCA LP 741029 showed a wrong matrix and wrong take number: 49771-1. It should have read 49770-2.

The sound quality is indeed astonishing. This is "Dreyfus" quality!

Sjef Hoefsmit**

ELLINGTONIA

----- <
Out of Time ... Music Co. (1999)**Duke Ellington for Solo Guitar****Steve Hancock****Discipline Global Mobile DGM 9914****Bar-code 33367 99142**
-----**DEMS 04/3-45**

When I started to review the 2004 second volume of "Duke Ellington on Solo Guitar" I looked in previous DEMS Bulletins to find my review of the first Volume. To my embarrassment, I did not find any review. So, let us first introduce Steve Hancock. Participants in the Duke Ellington Conference in Los Angeles must remember him as the guitarist who offered us on Friday 26May2000 a wide-ranging selection of Ellington tunes in the Cinegrill room. The recital was very special. Steve did not play the usual Ellington tunes but he chose to perform the very rare. See Roger Boyes's report in DEMS 00/2-23. His very intelligent arrangements for guitar of seldom performed tunes that we all know so very well gave us a special sensation, like feeling the needle finding its way in the groove. His music might be a bit too complicated for people who do not know the melody, but for us it was a really fresh and pleasant experience. After the recital, I bought his first CD with the intention of writing a favourable review in DEMS Bulletin. See what you will find on this CD:

1. Drop Me Off in Harlem
2. Misty Morning
3. Day Dream
4. Move Over
5. Lament for a Lost Love
6. Awful Sad
7. Mississippi Moan
8. Come Sunday
10. Rent Party Blues
11. Beautiful Romance
12. Dusk
13. After All
14. Have a Heart
15. Blues of the Vagabond
16. Reflections in D

You can imagine that if you hear these tunes, you immediately recognise the melodies. You know exactly the next note. Even more so, because Steve starts very faithfully with the piece as it was written. However, you have a problem to find the title immediately. I have played this CD several times late at night in the belief that I had done my duty to tell you about it. I had not, and I am sorry that I am so late setting the record straight.
Sjef Hoefsmit

----- **Out of Time Music Co. (2004)****"The Single Petal of a Rose"****Duke Ellington for Solo Guitar Volume II****7695 Hancock****Bar code 34479 90092**
-----**DEMS 04/3-46**

I was fortunate enough to hear from the release of the second Volume. I contacted Steve and he has sent me a copy. It arrived just too late for the August Bulletin (04/2). However, I am sure that I am not too late this time for you. The official release date is 7Sep04. If you contact the distributor: Inner Knot, Inc. (213) 386-3900 or

<www.disciplineglobalmobile.com> you will certainly get an answer. You can also pay a visit to Steve's website <www.stevhancoff.com>. You can also ask me for the e-mail address of Steve Hancoff.

This second Ellington CD contains, if this is possible, compositions that are even more unusual:

1. Hard Way
2. Gypsy Without a Song
3. Gal from Joe's
4. Single Petal of a Rose
5. Serious Serenade
6. The Creeper
7. Melancholia
8. Pelican Drag
9. Village of the Virgins
10. Goin' to Town
11. Grievin'
12. Star-Crossed Lovers
13. Junior Hop
14. Isfahan
15. I'm in Another World
16. Race
17. Serenade to Sweden
18. Looking Glass

This second CD has not only two selections more than the first, it has also 15 minutes more music (now 70'). That is not the most important point. Steve has again recorded a very special selection of Ellington tunes, which are very well known to all of us. That is what makes these CDs so special for us, Ellington aficionados. We recognise every note of the recorded selections because we know them by heart. It is as if you meet an old friend and his name is on the tip of your tongue. We should be grateful to Steve that he has produced these CDs especially for us. They may be too difficult for others, but for us they are a real treat. What Steven wrote about Ellington is also applicable to himself: "He is less concerned with popularity and more intent on expressions of universal human experience".

It seems sometimes that the strings are played with two hands, like on the piano: one for the high notes and one for the low register. It amazes me how Steve managed to do that.

I normally do not give my opinion about the pure Ellington releases, because I do not have to convince you that they are great. Nevertheless, the CDs in the category Ellingtonia should be reviewed, because they are not all of the same high quality. These two CDs I can recommend fully. Especially since you know the tunes, they will give you an exciting experience.

Sjef Hoefsmit

----- Classics 1234

Al Hibbler 1946-1949

DEMS 04/3-47

See DEMS 02/3-23/4

With Harry Carney's All Stars: Taft Jordan, Harold Baker, Russell Procope, Jack McVea (ts), Harry Carney, Lady Will Carr (p), Ralph Hamilton (g), Red Callender, Harold West.

Los Angeles, Jul/Aug46

How Long; I Got It Bad; Don't Take Your Love from Me; S'posin'.

with Tab Smith All Stars: according to Timmer the same as above. Doesn't seem likely.

Los Angeles, 1946

I Surrender; Dear; Fat and Forty.

with Billy Strayhorn and orchestra: Ray Nance, Jimmy Hamilton, Al Sears, Harry Carney, Billy Strayhorn, Junior Raglin, Fletcher Jackson.

New York, 1947

Fat and Forty; Solitude; My Little Brown Book; Feather Roll Blues (instrumental).

with Mercer Ellington and orchestra: 4 trumpets, 2 trombones, 3 reeds, Luther Henderson (p), Joe Benjamin, Heyward Jackson. Mercer is apparently conducting.

New York, Spring 1947

My Ev'a Lovin' Baby; Summertime.

with his own orchestra: Taft Jordan, Johnny Hodges, Al Sears, Harry Carney, Billy Strayhorn, Oscar Pettiford, Sonny Greer.

Detroit, Nov47

Trees; Lover, Come Back to Me; Tonight I Shall Sleep.

with his own orchestra: Ray Nance, Tyree Glenn, Ben Webster, Billy Strayhorn, Junior Raglin, Fletcher Jackson. Chicago, 1948-1949

Ghost of Love; Hey Baby; It Don't Mean a Thing; What Will I Tell My Heart; Poor Butterfly; I Love You; By the River St. Marie.

This first in a short series of Classics CDs dedicated to Al Hibbler contains a lot of nice early "Ellingtonia". It makes together with the LP MCA-3115 (DEMS 80/1-5) and the CD Atlantic 12512-2 (DEMS 01/2-28/6) almost a complete Hibbler (outside Ellington) collection.

Lance Travis

----- Sackville SKCD2-2061 (15Nov04)

Rex Stewart & the Henri Chaix Orchestra

DEMS 04/3-48

See DEMS 04/3-5

Henry Chaix Orchestra with Rex Stewart in Baden 12Jun66:

1. Blues for Zizi
2. Happy Go Lucky Local
3. Love Do I
4. St. Louis Blues
5. Sour-mash Strut
6. Headshrinker Blues
7. Danse Intrigue
8. ^Strike Up the Band
9. Conversation Piece

Henry Chaix Orchestra without Rex Stewart in Montreux 16Jun71
10, 11 and 12: Three Medley's

Tracks 1 to 9 issued originally on Polydor 623.234 and Ex Libris 6711.

Tracks 10 to 12 previously unissued.

Total playing time 61':25".

Sackville Recordings, Box 1002, Station O, Toronto, Ontario M4A 2N4.

DEMS**



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/3 December 2004 - March 2005

26th Year of Publication

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The New DESOR

The New DESOR explanations

DE2705a - A Second Practical Example

DEMS 04/3-49

See DEMS 04/2-49

For a second example of how the New DESOR can help add to our enjoyment of Duke's music, I've chosen *East St Louis Toodle-Oo* from early 1927. Like the 1942 Victor *Perdido* (Bulletin 04/2), this is one of the best known of all Ellington pieces. The title's spelling alone has been much debated, and the New DESOR plumps for *Toodle-O*. I have chosen *Toodle-Oo*, not because I prefer it over the other spellings; it is just the one I use without further thought. The structure is a little more complicated than that of *Perdido*, since it has two contrasting themes. I have chosen the version recorded on 22 March. This date takes us straight to page 3 of the New DESOR's Section One, the chronological listing of Sessions, where we find the date, the location of the recording session, New York City, and the fact that three titles were recorded for issue, under the name Duke Ellington and his Washingtonians. No studio location in New York is mentioned. From this, we may conclude that, at the time of publication, the specific studio was not known to Luciano and Giovanni. (There's a full discussion of studio locations for the early OKeh sessions in DEMS Bulletin 04/1 DEMS 8, though you will note that, although DE2705a and its session mates are usually considered part of the OKeh series of early Ellingtonia, as against the Victors and the Brunswicks, 22 March was actually a Columbia recording session.)

The session was Duke's fifth in 1927, so it is designated DE2705. Since *East St Louis Toodle-Oo* was the first of the three pieces to be recorded, its unique New DESOR number is DE2705a. Its two session-mates, *Hop Head*

and *Down In Our Alley Blues*, are designated DE2705b and DE2705c respectively. Four releases of *Toodle-Oo* are listed, the original 78 on Columbia 953D, two LP issues, one on Columbia and a later one on CBS, and the French Masters of Jazz CD in the Média 7 complete Ellington series, sadly now discontinued. Turning to Part Two of the New DESOR and Section Three, Discs, we find on page 1333 that the Columbia LP, CL-2046, was Part 1 of the three-LP set 'The Ellington Era – volume one', issued in 1963. The other LP issue is a little more troublesome to find, since the CBS LPs are listed under the full CBS title, Columbia Broadcasting System, and the list of CBS entries precedes the Columbia list. You'll find CBS 67264 on page 1322, where it proves to be the first volume of Henri Renaud's magnificent series of 'Chronologique' double-LPs. When you come across this sort of problem while exploring the New DESOR, don't worry, keep looking, and the chances are you'll find the answer. Issued in 1973, CBS 67264 was the first LP to collect all three of the pieces recorded on 22 March 1927. You'll find the details of the 1991 CD issue by Média 7 on page 1381. As Luciano and Giovanni explain on page XXX of their introduction to Part Two of the New DESOR, Section Three, Discs, has no listing of 78-rpm issues. Turning back to the entry for *East St Louis Toodle-Oo* on page 3 of Part One of the discography, we can quickly see that the original 78 coupling was with *Hop Head* from the same 22 March session; also that the third title recorded, *Down In Our Alley Blues* wasn't issued until later. A look through other Ellington issues from the period offers no coupling on Columbia 1076-D for this third piece; presumably, it was coupled with a non-Ellington item falling outside the New DESOR's terms of reference.

Page 3 has two further pieces of information for DE2705a. One is the matrix number, W143705-3. Since the listing does not mention takes –1 or –2, we may assume that nothing of these has survived. Thus, we do not know whether they comprised rejected takes, incomplete takes or false starts. The second is the personnel listing for the 22 March session, and for this we are referred back to 2703, the 28 February session for Brunswick listed at the bottom of page 2. Here is a full listing by initials of the musicians involved with their instruments. If any of the initials puzzle you, simply look them up in the Key To Musicians starting on Page XI of the introductory Guide for Users, and the Key To Instruments on page VIII. (Luciano and Giovanni assume a basic understanding of the numbering system of Ancient Rome, but they are after all Italian, so we're not going to grumble about that, are we?) The two reed players who sat alongside Otto Hardwicke share the same initials, UN. You won't find either of them in the Key To Musicians, since they could not be identified with certainty at the time of publication. UN is listed as 'unidentified' in the List of Abbreviations on page VII.

Turning now to Part Two of the New DESOR and Section Two, the chronological listing of Titles, we find the recording history of *East St Louis Toodle-Oo* on page 855. The entry tells us that the piece is a collaboration between Duke and Bubber Miley, and that it had an alternative title, *Harlem Twist*. On the right-hand side of the page the two-themed structure is outlined, the two themes being designated by the Roman numerals I and II (see the Guide for Users on page XXIX under HEADING). Theme I has a 32-bar AABA structure like *Perdido's*, i.e. an 8-bar section, A, played twice, followed by a release or bridge, B, also of 8 bars, and a return to A for the closing 8 bars. II is an 18-bar theme, ABAC. 18 bars seems an odd length for a theme in four sections, until you work out that what we are likely to have here is four sections of 4 bars each, one of them having a 2-bar extension. $(4 \times 4) + 2 = 18$. This turns out to be the case, with the 2-bar extension being added to C, at the end of the theme. Thus, ABAC adds up to $4 + 4 + 4 + 6 = 18$ bars. Easy.

A glance down the chronological listing shows that, although there are not very many performances of *East St Louis Toodle-Oo*, the ones we have cover virtually the entire recording history of the band, from 1926 to 1972. Notice also a *second* listing, on the nextpage. This is a list of short 'theme' performances of *Toodle-Oo*, spanning the years down to 1940 when it was the Ellington Orchestra's signature tune. We can quickly identify our 22 March 1927 recording by its unique number, 2705a, early in the main listing of performances on page 855. Alongside 2705a we read simply, 'Same as 2605b', which points us back to the first Vocalion recording of *East St Louis Toodle-Oo*, cut on 29 November 1926. The intervening Brunswick version of 14 March has the same reference back. Only with the Victor version later in the year and *Harlem Twist* early in 1928 does Duke begin to make changes to the sequence of events in the piece. This sequence is:-
Int8BAND;1°IBM;2°IIN;3°(nc)I16UN(cl.);4°/5°IIBAND;6°(nc)I8BM. Note how each chorus number in the sequence 1°, 2°, 3° etc., is followed by the Roman I or II to enable us to identify which of the two themes is the subject of each successive chorus.

Here's how the description translates. After an 8-bar introduction played by the band, Bubber Miley states the 32-bar first theme (which, it is generally agreed, is his own composition). The band accompanies Bubber's statement. A soloist's name following a chorus number in these descriptions doesn't necessarily mean that the soloist is playing with rhythm only. It may mean this but it often indicates that the soloist's is the dominant

voice, with the ensemble in an accompanying role. Sometimes you might find BM&BAND after a chorus number. This would indicate a more prominent accompanying role for the ensemble than here. Or you might see BAND&BM, indicating an essentially orchestral chorus with Miley's solo voice flying over the ensemble. If you find this confusing, look up the familiar Victor *Jack The Bear* on page 960 (its unique number is 4005b), and note how the New DESOR deals firstly with Barney Bigard's role relative to the ensemble in 2°, and then with the other soloists throughout that wonderful recording. It must have been very difficult to ensure consistency throughout the whole book on this, and sometimes we are bound to take issue with Luciano's and Giovanni's decisions. This doesn't matter. The important thing is, they attempted it, and they succeeded triumphantly. Extraordinary!

Returning to *East St Louis Toodle-Oo*, we could quarrel with the description of the first 8 bars as an introduction, int8BAND, since they comprise the A section of Theme I. But their role at the very beginning is clearly introductory, and it would be confusing, I think, to describe them as an incomplete first chorus, 1°(nc)I8BAND, even though this is musically the same. 1° follows, featuring Bubber on Theme I. Next, with the usual semi-colon and the 2°, we move on to the second chorus, and 2°I1JN tells us that it features Tricky Sam stating the second, 18-bar theme, II. The bracketed (nc) after 3° tells us chorus 3 is incomplete, and the full description, 3°(nc)I16UN(cl.), shows us it features a clarinet for a half-chorus (16 bars) based on Theme I. The New DESOR doesn't tell us *which* half. For that, we must use our ears to compare it with 1° and work out that it is the first half, AA. The New DESOR does tell us that they are played by a clarinetist, UN, who hadn't been identified with certainty at the time of publication. You can use the corrections and additions to the New DESOR which have been proposed and agreed since publication, to find whether this situation has changed since then. Both Prince Robinson's and Rudy Jackson's names have been put forward at one time or another. Note that the clarinet itself *is* identified. Normally the New DESOR descriptions don't follow the initials of Duke's soloists with their instrument, unless it differs from their usual instrument as identified in Section Four of the discography, Musicians. Examples would be Hodges on soprano (*Blue Goose* 4008d), or Billy on celeste (*Angu* 6303c). But unidentified players are *all* indicated with the initials UN, as here in 3°, so the instrument played must also be mentioned.

Following half-chorus 3°, Duke returns to the 18-bar theme, II, and the description following the semi-colon here, 4°/5°IIBAND, tells us that we have two choruses of this theme, played by the band. It doesn't tell us that 4° spotlights the brass and 5° features the clarinets, since the New DESOR doesn't deal with issues of scoring. Finally, 6°(nc)I8BM sends us back to Bubber and Theme I for an incomplete closing sixth chorus, which lasts for only 8 bars. It is safe to assume that they will be a recapitulation of the A section of I, and this is indeed how this celebrated recording comes to its close.

While on the subject of *East St Louis Toodle-Oo*, I'd like to look at Duke's much less familiar 1930 version. It is, I think, his first ever re-inspection of a previously recorded piece, and it illustrates well some other features of the New DESOR descriptions. Both the 1927 and 1930 recordings are on the 2CD OKeh Ellington compilation, COL 466964 2 in the Columbia Jazz Masterpieces series.

The entry on page 13 of Part One tells us that the 1930 version was part of a Columbia session in New York; that two takes were cut, along with two of *The Mooche* and one of the long unreleased and still deeply obscure *Ragamuffin Romeo*; also that *Toodle-Oo* was the last piece to be recorded. As this recording session was the fifth to take place in 1930, we arrive at the unique recording numbers DE3005d and DE3005e for the two takes. I'm no expert on record labels, particularly the obscure cheap ones for which the band undertook this session under the pseudonym Mills Ten Blackberries, but it's easy to see that takes two of *The Mooche* and the *Toodle-Oo* were coupled on one 78rpm issue, and that takes three were similarly coupled on another. . It took me longer to work out that takes two appeared on the Velvet Tone label, and longer still to track down the label for the takes 3 coupling, Diva. The problem is that neither label is included in the New DESOR's Key To Discs starting on page XXIII of the Introduction to Part One, and this problem is compounded by the fact that the Key ascribes the abbreviations Ve and Di respectively to Verve and to Discovery, LP labels which clearly don't relate to these ancient 78 rpm issues listed on page 13.

The LPs are easier to identify. CBS 88000 is volume three of the French 'Chronologique' series, and take 2 first appeared on LP at the end of the 1970s on an American label, Blu-Disc which appears to have been devoted to recordings the French series overlooked. I found this tricky, since the label is quite unfamiliar to me and its name and catalogue number clearly mimics the issues of some of the very earliest Ellington recordings from 1924. But you will find the details of the LP on page 1312 of Part Two, in Section Three, Discs. To obtain all five tracks recorded on 3 April 1930 on one disc, you must hunt down volume 10 of the French Masters of Jazz CD series.

For the personnel involved on the 3 April session the entry directs us back to session 2911 of 29 July 1929. Turning to the entry in Section Two on page 855, we see at once that the two takes are identical in their sequence of events, but that there are some significant changes from the early 1927 versions. For a start, Duke deploys his personnel very differently in 1930. The 8-bar introduction remains, but Bubber Miley has now been gone for more than a year, and two trumpeters, Arthur Whetsel and Freddie Jenkins, jointly take his role in 1°. They share the opening and closing 8-bar A sections, as the description AW-FJ suggests, but they step back as the ensemble takes over for the intervening 16 bars, AB. Or do they? You may think that the duetting continues through the second A; or even agree with Claude Carrière on the Masters of Jazz CD inlay that Cootie is involved. The second theme, II, is no longer introduced by Tricky Sam with the band, but by Ellington himself at the keyboard, allusively and with rhythm only. There's no clarinet half-chorus 3° based on Theme I; indeed, Theme I doesn't reappear at all until the final 8 bars. 3° is now a full 18-bar chorus based on II, and it's shared by Carney and Whetsol. The description has HC&AW, as against AW-FJ in 1°. In their explanations in Bulletin 04/1 DEMS 30 the discographers explain that soloists' initials separated by a dash indicates that they are playing the same line in unison or in harmony; where initials are separated by &, the players have distinctly different lines, i.e. they move more freely. (We're not told if the order the initials are given reflects the relative importance of the two players' contributions; we must use our ears to determine this, and at this level of detail differences of opinion among listeners are unavoidable. It's all part of the fun of working with this unique discographical tool). As in 1927, 4° and 5° are based on Theme II, though the description now differentiates the two, since 4° features Freddy Jenkins' trumpet and 5° turns the spotlight on Barney's solo clarinet. Only with the incomplete closing chorus 6° (nc) do we return to Theme I, as Whetsel and Jenkins return once more in Bubber's old role. So we have:- int8BAND; 1°I8AW-FJ,16BAND,8AW-FJ;2°IIDE;3°IIHC&AW;4°IIFJ;5°IIBB;6°(nc)I8AW-FJ.

This brief and partial return of I, only at the very end of the piece, makes the 1930 version less satisfactory overall than the earlier ones. The magisterial opening statement of I leads simply to a sequence of solos based on II (which however is itself never directly stated). The brief return to Theme I only at the end seems perfunctory, almost an afterthought, and the tighter overall coherence of the original versions is lost. Bubber is sorely missed too. But these are not discographical issues. They are value judgements for which we need Eddie Lambert's *Listener's Guide* or the inlay notes of the better reissues, though we can confidently use the New DESOR descriptions to help us reach such judgements for ourselves.

Roger Boyes

The New DESOR corrections

We remind you that these corrections are merely suggestions. They are not (yet) accepted by the authors of the New DESOR. Unsigned suggestions were brought in by Hoefsmit.

DEMS**

DEMS 04/3-50

Page 65. Session 4231, 19Nov42. The correct number of this broadcast is "Coca Cola Spotlight Bands No 52". Jerry Valburn

See DEMS 03/3-11. We have asked Jerry for confirmation, see above.

DEMS

Page 141. Session 4647, 10Nov46. In the old Desor you gave the title *Chaugogagog Maushaugagog Chaubunagunggamaug* for the first movement of "The Beautiful Indians" (407s). In the New DESOR you have dropped that title and replaced it with *Good Fishin'* (4647s). Where did you find the first full title? On the Prima LP are three parts of "The Beautiful Indians": *Chaugogogog Maushaugagog; Minnehaha* and *Hiawatha*. Why have you changed the title and put it before and outside the Suite?

Sjef Hoefsmit

In the Italian magazine *Musica Jazz* of March 1947 was written that "in a concert in Chicago DE played a tune with the Indian title *Chaugogagog Maushaugagog Chaubunagungamaug* with T. Jordan as soloist". We thought that this was the title of the tune that preceded *Minnehaha*.

LP-Prima copied this title from our Old Desor.

In DEMS Bulletin 84/3-9 we found the correct sequence of the concert and that the title played before *Minnehaha* was *Good Fishin'*.

In MIMM (p190) DE talks of "The Beautiful Indians" as *Minnehaha* and *Hiawatha*. Also on page 506, on the list of compositions, only these two titles are mentioned as parts of the suite.

I remember another source of information that says that on LP-Prima we have the afternoon concert and that before "The Beautiful Indians" was played *Good Fishin'*. I spent two days in search of this source but I was not able to find it.

Luciano Massagli

Don't you think you should put *Chaugogagog Maushaugagog* between parentheses after the title *Good Fishin'* and include it in the list of sub-titles on page XXXIV?

Sjef Hoefsmit

Page 237. It has always puzzled me - the All Star Road Band was recorded at a dance in Carroltown, Pa in June 1957, but the exact date isn't shown in Stratemann or the New DESOR (5722), nor in the liner notes for the Zillion CD from a few years ago.

Timner shows 1Jun57 which makes sense, being a Saturday.

Has anyone checked into this?

David Palmquist

According to the Duke Ellington Itinerary of Joe Igo, the Ebensburg Mountaineer-Herald of 10Aug88 confirms the date of 1Jun57. This has been accepted by Willie Timner and by Ken Vail. Can anybody check this newspaper and see what it says?

By the way, we believe Carrolltown should not be spelled as Carroltown.

DEMS

Pages 248 and 249. Session 5809, 4Mar58. 5809ag is not *Wailing Interval* but an encore of *One O'Clock Jump*. There are a few corrections to be made concerning session 5810, 5Mar58. The end of the last selection in the New DESOR, 5810ag, *Dancing in the Dark*, is very clearly connected (on my tape) with the beginning of the first selection, 5810a, *Where or When*. I also believe that the preceding *Take the "A" Train*, 5810af is the first selection of the programme. The connection with *Dancing in the Dark* is not totally convincing, but *Take the "A" Train* starts without drums and at the beginning some of the horn-players are tuning up their instruments. It sounds very much like the start of the dance-date with a partly empty stage.

On the SAJA CD of the Private Collection Volume 6 we have found a short rendition of *Mood Indigo* during which Duke invites his audience to take a coffee-break. It is between track 8, *C-Jam Blues*, 5810j, and track 9, *Blues in Orbit*, 5809k. It cannot be following *C-Jam Blues*, because that is clearly connected with *All Heart*. I have put it after *All Heart*, 5810k, and before *I Let a Song Go Out of My Heart*, 5810l. A position near the end of the programme is not very likely since Duke said he would be back in a short while.

Page 283. Session 5938, 3Dec59. The personnel listing suggest that Duke and Billy both played the piano in *Smada*. I hear only Billy.

Page 289. Session 6016, 26Jun60. To give a correct answer on the Duke-Lym list, I watched the video recording of this session and I noticed that Juan Tizol was not sitting in the trombone section although a fourth chair and music-stand were there. I do not have a contract of the American Federation of Musicians of this date to check his presence.

Pages 509 and 1179. I was lucky to find a copy on two CDs of the 11Sep68 Montevideo concert. I detected one

selection which is not mentioned in the New DESOR. Between the Medley (6847l) and *Kinda Dukish* (6847m) the band played the theme of *Take the "A" Train* at the start of the second half of the programme while waiting for Duke to appear. The structure should read: 1°%,28BAND;2°(nc)31BAND.

Morris Hodara**

Pages 611 and 967. The two recordings of *Jig Walk*, 3817b and 4025a, are indeed the same tune, but they have little or nothing to do with the piano-roll *Jig Walk*. I know that 4025a has been properly announced in the broadcast as *Jig Walk* but that doesn't make it the same as the piano-roll piece. The three other recordings are indeed the same as the piano-roll piece. The genuine *Jig Walk* of 7132i starts not earlier than with the first chorus. The preceding 34 bars are not *Jig Walk* but *A Blue Mural from Two Perspectives*. Between 7132h and j are in fact three melodies and not one or two: *A Blue Mural from Two Perspectives*, *Jig Walk* and *Spanish Flea* (not complete).

Sjef Hoefsmit

See about *Jig Walk* in this Bulletin 04/3-23.

DEMS**

We listened carefully to all the editions of *Jig Walk*. In our opinion 3817b and 4025a are a reworking of this item (see also Mark Tucker, page 135 of "The Early Years"). Your discovery about 7132i is very fine: before *Jig Walk* Duke does indeed play *A Blue Mural from Two Perspectives* and after *Jig Walk* is a short part of *Spanish Flea*. We'll make the consequent corrections.

Luciano Massagli

Page XXXIV. For years I have been aware that there's an alternative title to *Rumpus in Richmond, Brassiere*. Annie's marvellous notes for the Fargo 60th Anniversary Edition give the title as *Brasserie*.

Roger Boyes

Here's what I found in my French dictionary:

"brasserie" (fr. spelling) — a brewery, a public house,

"brassière" (fr. spelling) — a baby's vest, or a shoulder strap. It appears Annie's notation is correct.

Jo Ann Sterling**

The title on the original parts is *Brassiere*.

David Berger**

Page 875. "*G*" for *Groove*. Ellington was constantly quoting himself, often in written music, so we know that it was conscious and planned. And what of that lick that he used to play every single time behind Harry Carney's long note on *Sophisticated Lady* - which he recorded as "*G*" for *Groove* in the Private Collection, but which is actually from trombonist Matthew Gee and recorded by him as *Oh Gee*.

Brian Priestley

Page 1487. Evelyn Preer

Born 16 July 1896 in Vicksburg, Mississippi, USA.

Died 19 November 1932, in Los Angeles, California, USA of double pneumonia.

Married actor Edward Thompson in 1924; daughter, Edeve Thompson, born Apr32.

The source is a biography written by Joseph Worrell, who in turn mentioned as his sources: Bowser, Pearl. Oscar Micheaux, *His Silent Films and His Circle: African-American Filmmaking and Race Cinema of the Silent Era*. Bloomington, Indiana.: Indiana University Press, 2001, pp. 19-33; and

Cripps, Thomas. *Slow Fade to Black: The Negro in American Film, 1900-1942*. New York, New York: Oxford University Press, 1977, pp. 324-25.

Carl Hällström

The Mainspring Rust says:

Evelyn Preer. This artist, whose real surname was Peer, is thought to be the same person as Evelyn Thompson,

q.v. for Brunswick records issued under that name.
Stephen ??

DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.
DEMS**

DEMS 04/3-51

DESOR small corrections 5009

Volume 1 (Corrections December 2004)

XI – Delete: ALa ... Aziz Lateef ... cg. (04/2-50 p473)

XIV – EAR ... Emmanuel Abdul-Rahim ... cg. (04/2-50 p473)

XVI – Delete: JA ... Juan Amalbert ... cg. (04/2-50 p473)

XXIII – DRC ... Dooji Record Club (02/3-2/5)

XXV – LSR ... Lost Secret Records (03/1-15/1)

45 – Session 3922. The correct date is: November 2, 1939. Delete: MBS; add: CBS. (04/2-50 p45)

46 – Session 4001. The correct date is: January 12, 1940. (04/2-50 p46)

97 – Session 4526. The correct date is: May 4, 1945. (04/2-42)
Delete: MBS; add: CBS. (Liner-notes DETS 10)

153 - Session 4735, 24Dec47. Add an alternate recording of *Dance 5* of The Liberian Suite. Correction-sheet 1069. (04/2-30)

169 – Session 5017. The location is : 30th Street Columbia Studio.
Liner-notes "Masterpieces by Ellington")

176 – Session 5123. The location is : 30th Street Columbia Studio.
(Liner-notes "Masterpieces by Ellington")

177 – Session 5127. The location is : 30th Street Columbia Studio.
(Liner-notes "Ellington Uptown")

178 – Session 5128. The location is : 30th Street Columbia Studio.
(Liner-notes "Ellington Uptown")

179 – Add session 9044 on 29Feb52 in Fresno with one recorded title: *Skin Deep*. Correction-sheet 1068. (03/3-20/4)

182 – Session 5210. The location is : 30th Street Columbia Studio.
(Liner-notes "Ellington Uptown")

182 – Session 5211. The location is : 30th Street Columbia Studio.
(Liner-notes "Ellington Uptown")

184 – Session 5220. Delete 5220a, delete the NOTE. (04/2-50 p184)

247 – Session 5804. 5804xp delete unissued; add FMRS (FM-4001/02).
5804a delete FMRS (FM-4001/02) (04/3-30)

266 – Session 5856. Add, after 5856q, *Violet Blue: Multicolored Blue* between parentheses. (04/2-50 p266)

268 – Session 5861. Add, after 5861c, *Violet Blue: Multicolored Blue* between parentheses. (04/2-50 p268)

268 – Session 5901. Add, after 5901b, *Violet Blue: Multicolored Blue* between parentheses. (04/2-50 p268)

350 – Session 6362. EAR instead of JA. (04/2-50 p473)

380 – Add session 9046, an interview with Duke, Harry and Billy on 29Jun64 in Tokyo between 6447 and 6448.
Correction-sheet 1068. (04/1-31)

423 – Session 6626. This was the 2nd concert at the Free Trade Hall in Manchester, Add 3 selections.
Correction-sheet 1065. (04/1-31)

423 – Session 6627. This was the 1st concert. Add 3 selections.
Correction-sheet 1065. (04/1-31)

426 – Session 6636. 6636f is issued on Sv 1018390;
6636h is issued on (Sv 1018390) (04/2-39)

441 – Session 6668. The correct date is: August 25, 1966. (04/1-31 p441)

445 – Session 6678. Add two selections at the beginning of the Medley 6678i.
Correction-sheet 1066. (04/1-31)

473 – Session 6742. EAR (cg.) instead of UN (cg.). (04/2-50 p473)

474 – Session 6747. EAR (cg.) instead of UN (cg.). (04/2-50 p473)

477 – Session 6759. 6759u, 6759aa, 6759ac, 6759ad, 6759ae, 6759af are issued on Sv 1018390. (04/2-39)

563 – Add session 9045 in Auckland on 10Feb70. Correction-sheet 1068. (04/2-14)

611 – Session 7132. Add before *Jig Walk*, 7132i: *A Blue Mural from Two Perspectives*, 7132ax. Add after *Jig Walk: Spanish Flea*, 7132bx.
Correction-sheet 1067. (04/3-50 p611)

665 – Session 7239. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

665 – Session 7240. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

666 – Session 7241. EAR (cg.) instead of ALa (cg.). Two corrections. (04/2-50 p473)

675 – Session 7305. Add before 7305a, *Cotton Tail*, take –2:
7305xa, *Cotton Tail*, take –1 unissued. Correction-sheet 1068. (04/2-10)

686 – Session 7329. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

688 – Session 7333. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

690 – Session 7336. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

693 – Session 7343. EAR (cg.) instead of ALa (cg.). (04/2-50 p473)

Volume 2 (Corrections December 2004)

XXXIV – Delete: Cotton Head ... Cotton Tail (04/2-50)

XXXV – Add: # after *How Blue Can You Get*. (04/2-50)

737 – *At Your Back and Call*, 3813b. int8DE instead of int4DE. (04/1-22)

791 – *Caravan*, 7343g. EAR instead of ALa. (04/2-50 p473)

812 – *Cotton Tail*. Delete the subtitle *Cotton Head*. (04/2-50 pXXXIV)

854 – Duke talking about Field Enterprises, 6658n. Time 4'19" instead of 1'50". (04/1-31 p436)

856 – *Echoes of Harlem*, 3816d. int4DE instead of int%,1DE. (04/1-22)

883 – *Guitar Amour*, 6364g. EAR instead of JA. (04/2-50 p473)

926 – *If Dream Come True*, 3816a. int6DE,4BAND instead of int2DE,4BAND. (04/1-22)

956 – *It Don't Mean a Thing*. Add, in the NOTE: 6010a arranged by Bill Mathieu. (Liner-notes of "Piano in the Background", 04/3-31)

959 – *It's the Dreamer in Me*, 3816e. int4DE,8BAND instead of int2DE,8BAND. (04/1-22)

967 – *Jig Walk*, 7132i. Delete the description and add: 1°DE;2°(nc)24DE;3°(nc)16DE;4°(nc)24DE&NT(f.);5°/6°DE&NT(f.);7°24DE&NT(f.),8BAND&NT(f.);8°(nc)7BAND&NT(f.). (04/3-50 p611)

1056 – *On the Sunny Side of the Street*, 3811e. int8DE instead of int3DE. (04/1-22)

1074 – *Piano Tinkle*. Replace this title with the correction-sheet 2005.

1126 – *Skin Deep*. Replace 5220a with 9044a.(03/3-20/4)

1154 – *Star*, 6742p. Delete, in the description: /2°. (04/2-39)

1183 – *Take the "A" Train* (theme),
4415a. Delete: 1°%,8DE; and add: Same as 4329k.
4415g. Add: int4DE;1°9BAND,%. (04/2-44)

1198 – *T.G.T.T.*, 6742l. The actual description is: int8DE;1°(nc)8BAND+2BAND,8BAND;cod8BAND. (04/2-39)

1200 – *The Biggest*, 6747b. Between pas10BAND and 3°IBAND, insert: IIBAND. (04/2-39)

6747b and 6747q: EAR instead of UN. (04/2-50)

1203 – *The B.O. of Traffic*, 6742aa. The last portion should be read as follows: pas36BAND,4PER,46BAND;cod6PER. (04/2-39)

1249 – *Traffic Extension*, 6742n. The last portion should be read as follows:

21°/26°;pas2BAND;27°BAND;cod4BAND,52PER. (04/2-39)

1329 – Columbia CK-40836. Track 007: The reference number is 9044a instead of 5220a (03/3-20/4)

1329 – Columbia CK-40836. Track 007: The reference number is 9044a instead of 5220a (03/3-20/4)

1329 – Add: 0877 CD. Columbia CK-87066.
Correction-sheet 3020. (04/2-30)

1329 – Add: 0884 CD. Columbia CK-87041.
Correction-sheet 3022. (04/2-31)

1329 – Add: 0885 CD. Columbia CK-87107.
Correction-sheet 3021. (04/3-31)

1334 – Columbia CL-830. Track A01: The reference number is 9044a instead of 5220a (03/3-20/4)

1337 – Columbia ML-4639. Track A01: The reference number is 9044a instead of 5220a (03/3-20/4)
In the NOTE: 23th instead of 19th; 24th instead of 20th. (04/2-50 p177)

1349 – Add: 0878 CD. D.E.T.S. 9039010.
Correction-sheet 3020. (04/2-42)

1352 – Add: 0879 CD. Dooji Record Club DE-2.
Correction-sheet 3020. (04/1-24)

1352 – Add: 0880 CD. Dooji Record Club DE-3.
Correction-sheet 3020. (04/2-44)

1360 – Franklin Mint (FM-4001/02). Track C05: Delete 5804a; add 5804xp. Underline the title *Track 360*.

1377 – Add: 0886 CD. Lost Secret Records LSR-001.
Correction-sheet 3021. (03/1-15-1)

1396 – Add: 0882 DVD. Quantum Leap QLDVD-0246.
Correction-sheet 3021. (03/2-4)

1396 – Add: 0883 DVD. Quantum Leap QLDVD-0249.
Correction-sheet 3021. (01/2-10)

1419 – Add: 0881 CD. Storyville 1018390.
Correction-sheet 3021. (04/2-39)

1439 – Delete: Amalbert, Juan. (04/2-50 p473)

1445 – Blanton, "Jimmy" James. Stay in the band. Delete: late October 1939; add: November 2, 1939. (04/2-22)

1446 – Brookshire, Nell. Sep 26, 1939 – Dec 27, 2003. (04/2-25)

1468 – Henderson, "Rick" Richard Andrew. Apr 25, 1928 – May 21, 2004. (04/2-2)

1474 – Jones, Elvin Ray. Sep 9, 1927 – May 18, 2004. (04/2-1)

1476 – Delete: Lateef, Aziz. (04/2-50 p473)

Correction-sheet 1007. Session 5804. 5804xp delete unissued; add FMRS (FM-4001/02). 5804a delete FMRS (FM-4001/02)

Correction-sheet 3018 – item 0871. See the small corrections at the end of the list in 04/2-51. On the case of the Quantum Leap DVD is written:QLDVD, but the correct number on the disk is indeed QLDUK 0235. The correction is 04/2-51 can be deleted.

The New DESOR correction-sheets

DEMS 04/3-52

Sessions

1065 - 6626	Manchester, 2 nd conc.	19Feb66	04/1-31 p423
6627	Manchester, 1 st conc.	19Feb66	04/1-31 p423
1066 - 6678	San Diego	16Nov66	04/1-31 p445
1067 - 7132	Paramus	18Jun71	04/3-50 p611
1068 - 7305	L.A.	8Jan73	04/2-10
9044	Fresno	29Feb52	03/3-20/4
9045	Auckland	10Feb70	04/2-14
9046	Tokyo	29Jun64	04/1-31 p380
1069 - 4735	NYC	24Dec47	04/2-30

Correction-sheet 1069 is waiting for more corrections.

Titles

2005 - New structure for *Piano Tinkle*
Correction-sheet 2005 is waiting for more corrections.

Discs

3020 - 5102	Voice of America Jazz Club 13	04/2-13
	E. Uptown Columbia CK-87066	04/2-30
4555/69/56/26	DETS Vol.10	04/2-42
5112/15	Dooji Rec.Club DE-2	04/1-24
4401/15/22	Dooji Rec.Club DE-3	04/2-44
3021 - The Jaywalker	Storyville 1018390	04/2-39
6509	Quantum Leap 0246	03/2-4
6709	Quantum Leap 0249	01/2-10
P. in the Backgr.	Columbia CK-87107	04/3-31
7229/7328	Lost Secret Records 001	03/1-15/1
3022 - Blues in Orbit	Columbia CK-87041	04/3-30

Correction-sheet 3022 is waiting for more corrections.

Musicians

4001 - Richardson, Jerome 6636 04/1-31 p426
Latif, Aziz 6364g, 6747q, 7343g 04/2-50 p473
Correction-sheet 4001 is waiting for more corrections.

See for older Correction-sheets: DEMS 04/1-33.
DEMS**

Errors

DEMS 04/3-53

We have found a very "old" typing error in DEMS 99/4-9/1.
The LP had the number RCA 741.029 and not 741.027.

Not a typing error but still an error: 04/2-42, CD 2, broadcast 4May45: station was CBS and not MBS, see liner-
notes of DETS 10. [Correction made online. pm 7dec04]

In the Small Corrections 5009 see 04/2-51 pagenumber 1423 should read 1432. [Correction made online. pm
7dec04]



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NEW RELEASES ON COMPACT DISC

By Lance Travis and Jerry Valburn

DEMS 04/3-54

AXIS/EMI (AU)

- 7017802 Duke Ellington's 70th Birthday Concert :
 (= BLUE NOTE (US) CDP7-32746-2 less FIFE AND MEDLEY)
- 8141442 Duke Ellington And His Orchestra, Volume 2 - 16 Classic Performances :
 Caravan/I Let A Song Go Out Of My Heart/Solitude/
 Don't Get Around Much Anymore/A Portrait Of Bert Williams/Warm Valley/
 Take The "A" Train/I Got It Bad/Jump For Joy/Chelsea Bridge/Moon Mist/
 Perdido/C-Jam Blues/What Am I Here For?/Johnny Come Lately/Main Stem

BLUEBIRD (US)

- The following item is a CD/DVD combination in BMG's Centennial Series.
 82876-60090-2 Duke Ellington - The Centennial Collection :
 Black And Tan Fantasy/East St. Louis Toodle-o/The Mooch/Old Man Blues/
 Mood indigo/Rockin' In Rhythm/Stompy Jones/Solitude/Jack The Bear/
 Ko-Ko/Concerto For Cootie/Dusk/Perdido/Are You Sticking?/Chelsea Bridge/
 Love Like This Can't Last/Moon Mist/It's Square But It Rocks/
 In A Mellow Tone/Sepia Panorama
- (DVD VIDEO DISC) *Symphony In Black/Paramount Pictorial Record Making With
 Duke Ellington/(1941 Soundies) Hot Chocolate (Cotton Tail)-
 I Got It Bad- Flamingo/-Bli-Blip-Jam Session (C-Jam Blues/Jamboree #7/
 Interview With Duke Ellington (Audio Only)*

BMG SPECIAL PRODUCTS (US)

- 75517-49473-2 Duke Ellington And His Orchestra At The Cotton Club :
 Cotton Club Stomp/Jungle Nights In Harlem/Saratoga Swing/Stevedore Stomp/
 Haunted Nights/Hot Feet/Creole Rhapsody, Part 1/Shout 'Em Aunt Tillie
 Arabian Lover/Ring Dem Bells

(THE) CD CARD COMPANY (E)

- CD 572 20 Original Recordings 1934 :
 8- Rude Interlude

COLUMBIA/LEGACY (US)

The following item is a re-packing in a long box with different art work

C3K 92684 The Duke 1927-1962 (3 CD Long Box) :
 (= COLUMBIA/LEGACY (US) C3K 65841)

FLASHBACK (AU) (Warner Music Australia Pty LTD)

8573877072 Duke Ellington - Cool And Hot :
 I'm Beginning To See The Light/Do Nothin' Till You Hear From Me/
 Main Stem/Bojangles/Don't Get Around Much Anymore/Perdido/I Got It Bad/
 Take The "A" Train/Chelsea Bridge/I Let A Song Go Out Of My Heart/
 Prelude To A Kiss/Caravan/Black And Tan Fantasy/Solitude/Moonglow/
 Warm Valley/Sophisticated Lady/Mood Indigo/The Mooche/
 East St. Louis Toodle-oo

FRÉMAUX ET ASSOCIÉS (F)

5084 Le Petit Dictionnaire Du Jazz Classique en 80 Musiciens
 (4 CD Box) :
 (1) 8- Stompy Jones 21- Mood Indigo (2) 12- Dooji Wooji
 (4) 6- Solid Old Man 14- Cotton Tail 17- Echoes Of Harlem

(THE) JAZZ BIOGRAPHY (H) (United Audio Entertainment)

TJB 55062 Duke Ellington - The Jazz Biography :
 Rockin' In Rhythm/Take The "A" Train/Flamingo/Bakiff/Banquet/Agra/
 Bluebird Of Delhi/Depk/Flying Home/Happy Reunion/Tulip Or Turnip/Isfahan/
 Jam With Sam/Sophisticated Lady/The Hawk Talks/The Opener/Satin Doll

LASER (G) (CD Manufactured In Korea)

CD 15012 Duke Ellington - Jump For Joy :
 (= JAZZ LIFE (H) 2673 282)

MASTERSONG (AU)

550542 Late Nights Cool Jazz (2 CD Box) :
 (2) 1- Mood Indigo 6- Take The "A" Train 7- Caravan
 590702 Legends Of Swing (3 CD Box) :
 (1) (590702/1) 1- It Don't Mean A Thing 18- Day Dream
 20- Take The "A" Train
 (2) (590702/2) 7- Stompy Jones 12- In A Mellow Tone
 (3) (590702/3) 8- Ko-Ko

(THE) NATIONALTRUST (E)

20265 I Got Rhythm :
 7- Diga Diga Doo

PAYLESS ENTERTAINMENT (AU) (Two On One Entertainment)

20NI 024 Two On One - Duke Ellington Volume 1 and 2 :
 (Vol. 1) Chelsea Bridge/C-Jam Blues/Moon Mist/Perdido/
 I'm Beginning To See The Light/Sultry Serenade/
 Things Ain't What They Used To Be/Blue Skies/It Don't Mean A Thing/
 Magenta Haze
 (Vol. 2) Brown Betty/Jump For Joy/Great Times/Main Stem/Creole Love Call/
 What Am I Here For?/Caravan/Johnny Come Lately/
 Black And Tan Fantasy/Do Nothin' Till You Hear From Me

PROPER BOX (E)

PROPERBOX 76 The Arranger's Touch (4 CD Box) :
 (1) P1401 Swing That Music : 15- Reminiscing In Tempo
 (2) P1402 Meet The Band: 18- Take The "A" Train

RAJON (AU)

CDR 0288 The Sounds Of Seduction - After Dark Seduction :
 9- Mood Indigo
 CDR 0289 The Sounds Of Seduction - Moonlight Seduction :
 3- Day Dream 5- Solitude
 CDR 0290 The Sounds Of Seduction - Sensual Seduction
 9- In A Sentimental Mood
 CDR 0291 The Sounds Of Seduction - Smooth Jazz Seduction :
 5- Magenta Haze

CDR 0327 Sounds Of The 20th Century – Café Jazz Hot & Cool :
 8- Take The "A" Train 9- Prelude To A Kiss
CDR 0340 The Encyclopaedia Of Music – Best Of The 40s (3 CD Box) :
 (1) 15- Take The "A" Train
CDR 0351 The Encyclopaedia Of Music – Best Of Jazz (3 CD Box) :
 (1) 13- Brown Betty (2) 3- Great Times (3) 1- Satin Doll

**the following item marks the first time this item has ever
been available as a single CD.
It has only been available in a MOSIAC Box.**

WOUNDED BIRD RECORDS (US)

WOU 1688 Duke Ellington's Jazz Violin Session :
 Take The "A" Train/In A Sentimental Mood/Don't Get Around Much Anymore/
 Day Dream/Cotton Tail/Pretty Little One/Tricky's Licks/Blues In C/
 String Along With Strings/Limbo Jazz/The Feeling Of Jazz



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The Jazz Baron by Mike Matloff

DEMS 04/3-55

See DEMS 03/1-13/1

The fact that DEMS Bulletin is accessible through internet has resulted in several interesting reactions from people who have encountered DEMS Bulletin for the first time. One of these people is Mike Matloff, who found references to previous articles about Timme which were from the pre-internet period of DEMS Bulletin. He is a university student and asked us in July of this year for copies of these articles to use for his term paper on Timme Rosenkrantz for a jazz history class. After receiving our copies he asked permission to share these with Fradley Garner, who was currently doing a translation of Timme's memoirs "Dus Med Jazzen". Fradley mentioned DEMS to Bente Rosenkrantz Arendrup, a 80 year old niece of Timme. She also asked for copies of the articles in DEMS Bulletin. She wrote us a long letter, not for publication and she promised to write something about her beloved uncle for DEMS Bulletin as soon as she would be back home and could consult her files. In August DEMS received a copy of the paper by Mike Matloff with the permission to publish it. He wrote: "I know that Frad (editor, organizer, translator of Timme's memoirs) said he would post my term paper on the jazz Web site for the Albany Times-Union newspaper (a New York paper). I don't know when he'll have time to do it, but I'll let you know when he does, because that way people could enjoy the photos as well. If you want to print the paper's full text that is fine. I hope people enjoy it. Feel free to include my e-mail in case anyone should want to contact me."

We are very grateful to Mike for his contribution to DEMS Bulletin and we will give you his e-mail address if you want to contact him. We do not publish his e-mail address to safeguard him from a lot of spam.

DEMS**

Acknowledgements

I would sincerely like to thank Fradley Garner, the journalist translating Timme's book into English, for his help with this paper. Mr. Garner was able to provide the author with numerous helpful sources and to serve as an expert source himself. He generously gave of his own time and without him this paper would not be possible.

Here is Mr. Garner's Bio:

Fradley's cite: Fradley Garner is an American freelance writer and translator based in Denmark. The former

Denmark contributor to *Down Beat*, he is international editor of *Jersey Jazz*, journal of the New Jersey Jazz Society. Garner is translating and annotating the Danish memoirs of Baron Timme Rosenkrantz, while searching for an American publisher. He wrote the author profile for the book.

The author thanks Mr. Garner for his kind assistance with this paper.

The Jazz Baron (1)

When it comes to jazz royalty, you've probably heard of the Duke and the Count. But very few have heard of the Baron. A journalist, record producer, and so much more, Baron Timme Rosenkrantz—or Timme, as he was known to friends (2)—was above all a devotee of jazz.

Born in Copenhagen on July 6, 1911 (3), Timme was a real baron whose ancestors were Danish aristocrats. (4) An unlikely jazz fan, he got hooked on jazz as a young boy when someone brought an American jazz record to his school. (5) Soon he was spending all his money on records by Louis Armstrong, Bix Beiderbecke, and Duke Ellington. (6) He studied journalism and in 1933 founded one of the first European jazz journals, *Jazzrevy*. (7) A year later, at the age of 22, he sailed to America to hear American jazz firsthand. (8)

"Denmark is quite a nice country," Timme wrote in the Danish magazine *Jazz*. (9) "Our food is fat and good, our beer is first class, our girls are good looking.... But our jazz is not really up to par."

He arrived in New York in 1934 and immediately fell in love with the swinging Harlem jazz scene. (10) He met John Hammond, who took him to see the amazing talent at the Savoy Ballroom. (11) He became close friends with the Duke. (12) He met all the great musicians and saw all the great bands. Timme wasn't just a visitor in Harlem; he *lived* it—its sights, its sounds, and its people.

"Timme made close friends on the jazz scene," wrote journalist Ole Bech-Petersen. (13) "He knew it from the inside, and was a regular in night-clubs, bars, studios, dance halls, record shops, or anywhere else he might hear jazz." He knew all of the famous jazz musicians and "listened to music with them, partied with them, smoked pot with them and drank huge quantities of alcohol with them." (14) His list of friends reads like a "Who's Who" of jazz and includes Louis Armstrong, Count Basie, Duke Ellington, Coleman Hawkins, Billie Holiday, Art Tatum, and Fats Waller, among many, many others. (15)

Timme was the first white European journalist to write about the Harlem jazz scene. (16) In his lifetime, he wrote for many Scandinavian newspapers (17) and magazines and for such famous American publications as *Down Beat*, *Metronome*, and *Esquire*, as well as the British magazine *Melody Maker*. (18) Starting in 1934, he lived alternately in New York and Denmark, often staying in New York for long periods of time. (19)

Timme had a persuasive charm. In 1938, he talked the president of RCA Victor into letting him hand-pick a dream band and produce the recording. (20) The result was two 78-rpm records by "Timme Rosenkrantz and his Barrelhouse Barons" that *Down Beat* and *Metronome* called the best records of 1938. (21) On record for the first time were tenor saxophonist Don Byas, trombonist Tyree Glenn, and vocalist Inez Cavanaugh. (22)

Inez was Timme's love, and they were together until he died. (23) He saw her at the Traveler's Club in Harlem and told her, "Where have you been all my life?" (24) She was a journalist as well as a singer and had written articles for several magazines including *Down Beat* and *Metronome*. (25) Together, Timme and Inez wrote the liner notes for *Billie Holiday Greatest Hits* (26), a record produced by good friend John Hammond; they co-managed a Paris club, *Chez Inez*; (27) and they co-wrote the lyrics to *Is This to be My Souvenir* (28), which Inez sang on the 1938 RCA Victor record. (29)

When World War II started in 1939, Timme found himself stranded in New York for the duration of the war. (30) "I had to find some way to make money; I had no more in the bank," Timme writes. (31) Always the humorist, he continues, "I had a collection of a hundred records, and I figured that if I sold those, I would be able to buy another couple of hundred, sell those, buy 400, and so on until I had a million records and was a very rich man indeed."

He opened the Mel-O-Dee Music Shop in Harlem in 1940. (32) He sold records in the front and had a rehearsal hall in the back that was used by such notables as violinist Stuff Smith, trumpeter Bill Coleman, and bassist John Kirby, among others. (33) His very first customer was Louis Armstrong, who offered to buy \$50 worth of records—a large sum in those days. (34)

During the war he was also a "dance partner for hire" at a dance club, an employee at the Commodore music shop, and for a short time the host of his own radio show, "Rhythm is Our Business," on local station WNEW. (35) But his most important job was producer. From 1944–45 he recorded jam sessions at his

apartment, where he "held open house, day and night" for willing musicians. (36) His recordings, released on his own labels "New York," "Baronet" and "Embassy" (37) include such notables as violinist Stuff Smith and pianists Robert Crum and Erroll Garner. (38)

Garner, a unique virtuoso pianist and composer of the famous tune "Misty," (39) was Timme's discovery. (40) Timme heard him playing intermission at a small club on 52nd street and knew he was special. (41) They became friends, and soon Timme made the very first recording of Garner on November 16, 1944, in Timme's apartment. (42) He recorded Garner on at least six more occasions from 1944–45 (43) and also featured him in concert at Times Hall. (44) Garner became an incredible success, largely because of Timme's early encouragement and support.

In June 1945 Timme produced, recorded and hosted a concert at New York's Town Hall (45) that featured numerous jazz legends including drummer Gene Krupa, vibraphonist Red Norvo, pianists Teddy Wilson and Billy Taylor, violinist Stuff Smith, trumpeter Bill Coleman, saxophonists Flip Phillips and Don Byas, and bassist Slam Stewart. (46) In 1946, he produced recordings for Continental records of Red Norvo, pianist-composer Jimmy Jones, saxophonists Harry Carney and Charlie Ventura, and his lifelong companion, vocalist Inez Cavanaugh. (47)

Timme was also the first to bring an American jazz band to post-war Europe in September 1946. (48) The band, directed by Don Redman, featured Don Byas, Billy Taylor, Inez Cavanaugh, vibe master Tyree Glenn, trumpet and vocalist Peanuts Holland, and trombonist Quentin Jackson. (49) In 1947 he brought the first bebop band to Europe (50)—Chubby Jackson and His All Stars—and in New York produced and recorded a series of Friday jam sessions at Café Bohemia that featured pianist Lennie Tristano and trumpeter Rex Stewart, among others. (51)

In the late 40's Timme and Inez moved to Paris where they set up and co-managed a jazz club, Chez Inez. (52) Timme continued writing and collecting jazz photos (something he had done since he first set foot in Harlem in 1934) into the 50's and 60's, always returning now and then to New York where his close friends and favorite music were. (53) In Denmark in the mid 60's he hosted a popular jazz program on Danish and Swedish national radio. (54) He recalled old times with the jazz elite and played recordings from his vast collection. (55)

In 1968 he proudly opened Timme's Club, a jazz night-club in Copenhagen that featured pianist, composer, and good friend Mary Lou Williams on its opening night. (56) Later Teddy Wilson, Ben Webster, and Inez also played there. (57) Timme, who had been battling an ulcer for many years, was photographed at the club nursing a glass of milk. (58) He was in New York, the city whose music and people he loved, when he died on August 11, 1969, from complications related to his stomach and liver. (59)

Today, Timme's legacy extends far beyond his recordings. He was an author who published not only jazz articles but also three novels and a collection of short stories, in Danish. (60) He published two books about the American jazz scene, "Too Bad America Has to be So Far Away" in 1938 and "Jump Out the Window and Turn Right" in 1954, also in Danish (titles translated). (61)

Timme had a great sense of humor, and as Duke Ellington noted, he was a "wit extraordinaire." (62) For example, he once referred to Art Tatum's dexterous rendition of "Tea for Two" as "Tea for Two Thousand." (63) Here are some other representative examples:

Una Mae Carlisle is the most beautiful jazz musician I have ever met—Monk wasn't even a runner-up. I had such a bad crush on her that I had to fill my pockets with ice cubes, otherwise I'd go up in smoke.... Oh well, enough of that—that was 20 years ago, and the ice has melted. (1967) (64)

I am very restrained in many ways. I didn't eat my first rum cake till I was 15, and never smoked till I was 20. I am still shy in the company of women... the only thing I'm really crazy about is elderberry soup. (1964) (65)

And then there is Benny Carter, also one of the genuine greats of jazz. He can do anything. He plays all saxes, trumpet, trombone, piano and drums—I've even seen him play ball. (1966) (66)

Timme was also an avid photographer and photo collector. (67) In 1939 he published the first jazz-photo book, "Swing Photo Album 1939," featuring photos of the movers and shakers of jazz. (68) It was republished in 1964 and today it is a collector's item. (69) Over his lifetime, he amassed a collection of more than 2,000 photographs which have become part of the Timme Rosenkrantz Collection at the University of Southern Denmark. (70)

Librarian and historian Frank Büchmann-Møller has put together a selection of these photographs in *Is This To Be My Souvenir*, available from Odense University Press. (71)

Timme collected biographical data on jazz legends with the intention of publishing a jazz encyclopedia, but he gave it up when Leonard Feather (a good friend of Timme's) beat him to the punch in 1955 with his *Encyclopedia of Jazz*. (72) Timme's last book, a collection of memoirs titled *Dus Med Jazzen* ("getting familiar

with jazz"), was published in Danish in 1964. (73) Büchmann-Møller writes that the memoirs "offer a unique view of jazz and some of its famous musicians." (74) Journalists Fradley Garner and Bente "Topsy" Arendrup, Timme's favorite niece, are currently translating the work into English and are actively seeking a publisher. (75) Another contribution of Timme's was as unofficial "jazz ambassador" between the United States and Europe. As mentioned, he brought many jazz greats to Europe to play at his clubs in Paris and Copenhagen or to tour Europe, as the Don Redman orchestra did. He also released recordings of many American artists under his own labels in Denmark, bringing the legendary music of Lionel Hampton, Dizzy Gillespie, Stuff Smith, Oscar Peterson, Gerry Mulligan, and Dave Brubeck to an eager Danish public. (76)

But he also brought European jazz to America. On his radio show at WNEW he played Danish and Swedish (as well as American) jazz. (77) At the 1947 jam sessions at Café Bohemia (78) he introduced Swedish clarinetist Stan Hasselgard and Danish drummer Uffe Baadh to the American public. (79) And his articles in Danish and Swedish publications instilled a love of jazz in his fellow Scandinavians and encouraged them to come to New York, where they would seek Timme out and oblige him to be their unpaid tour guide, a role he accepted graciously. (80)

Timme loved blacks at a time when prejudice and segregation were all too common. He worked with, drank with, and spent his life writing about the people of Harlem. His long-time companion Inez was black, and he was lovingly called "a colored white man" and "the world's whitest Negro" by fellow journalists in Denmark. (81) He hated intolerance and once spoke up to a gangster who was hurling racial insults at Art Tatum. (82) His reward was a bash in the head with the butt of a gun. A black friend who saw it all said Timme had a "black soul." (83)

Timme wrote, "I came to Harlem to hear jazz, but I found much more than that. I found a charming people, whom I befriended. I found clever artists, great musicians, fine authors and painters, phenomenal dancers and artistes. I also found excellent journalists, doctors, scientists and much, much more. But above all, I met a people with a sense of humor that, considering their own lives and history, is as wondrous as it is admirable." (84)

And the people of Harlem loved him back. There were two memorial services for Timme after he died—one in New York and one in Copenhagen—and in them Duke Ellington, Tyree Glenn, Teddy Wilson, Ben Webster, Inez, Don Byas, Charlie Shavers, and many others paid tribute. (85) Duke wrote in his autobiography *Music is My Mistress*, "We are thankful to Timme Rosenkrantz, and may God bless him and minimize the grief of his relatives, who may be assured of the great love felt for him by all of us, his friends." (86)

Timme never made a lot of money; in fact, he often lost large sums of money on his undertakings. (87) He started a magazine called *Swing Music* that folded after a single issue and another called *Riff* that never saw the light of day. (88) His record shop, where he let musicians rehearse for free, closed after a year. (89) His 1945 concert at Town Hall was a success musically but a failure financially. (90) And his two clubs, *Chez Inez* and *Timme's Club*, had very short lives. (91)

"He was perhaps the world's worst businessman," said journalist and long-time friend Doug Dobell. (92) "He preferred to dig the music and musicians rather than make a business out of them."

And although Timme was a talented writer, "you will not find volumes of his works that are truly representative of his literary stature," Duke noted. (93) "The reason for that is that he was a very unselfish man who always dedicated himself to the great musicians he loved and to the music they played.... His patronage of music consumed most of his time."

For Timme, it was all about the music. More than anything else, he loved that swingin' jazz, no matter whether it was swing or boogie-woogie, whether the musicians playing it were black or white, Danish or American.

In an interview about what constituted "real" jazz, Stuff Smith said, "Ask Timme Rosenkrantz. He knows. He knows jazz. That's one sure thing about old Tim." (94)

'Nuff said.

Endnotes

Note: Please see the **Reference List**, which appears after the Endnotes, for the complete citation of sources mentioned in the Endnotes.

- (1) From synopsis of English-version of Rosenkrantz's *Dus Med Jazzen*.
- (2) From "The Barrelhouse Baron."
- (3) Ibid.

- (4) Ibid.
- (5) From Bech-Petersen's article in *Jazz Special First International Edition*.
- (6) Synopsis.
- (7) Synopsis.
- (8) From "Here I am, Where's My Music," and *Jazz Special* article.
- (9) I don't have the citation for the original source in the magazine *Jazz*. I got this quotation "second-hand" from the *Jazz Special* article.
- (10) From "The Barrelhouse Baron" and "Here I am, Where's My Music."
- (11) "The Barrelhouse Baron" and the outline of a presentation to publishers.
- (12) "The Barrelhouse Baron."
- (13) *Jazz Special* article.
- (14) Ibid.
- (15) Ibid, plus personal communication w/journalist Fradley Garner, friend of Timme's and translator of Timme's memoirs *Dus Med Jazzen*.
- (16) Synopsis.
- (17) *Jazz Special* article and "The Barrelhouse Baron." Timme wrote for Danish and Swedish newspapers, and especially for the Danish newspaper *Politiken*, which he published.
- (18) Synopsis.
- (19) *Jazz Special* article.
- (20) Synopsis and "The Barrelhouse Baron."
- (21) Ibid.
- (22) Ibid.
- (23) Synopsis, outline, and personal communication w/Fradley Garner.
- (24) Outline and "Voutie! Slim and Slam, Wow: Inez Cavanaugh."
- (25) "Voutie."
- (26) From *Billie Holiday Greatest Hits* album.
- (27) "The Barrelhouse Baron."
- (28) As per the music to "Is this to be my souvenir."
- (29) Personal communication w/Fradley Garner.
- (30) From "Reflections, Reflections, Reflections on Louis Armstrong."
- (31) Ibid.
- (32) Ibid.
- (33) Ibid.
- (34) Ibid.
- (35) Outline, *Jazz Special* article, and "The Barrelhouse Baron."
- (36) "The Barrelhouse Baron." It's true for 1944-45 because we have recordings from '44 and '45 that he made at this apartment. See album *The Complete 1944 Rosenkrantz Apartment Transcription Duets* and the Errol Garner discography on The Jazz Discography Web site.
- (37) "The Barrelhouse Baron."
- (38) "The Barrelhouse Baron," *Complete 1944 Rosenkrantz Apartment Transcription*, Jazz Discography Web site. About the 1944 recordings of Smith and Crum, one reviewer says, "These rare recordings, Stuff Smith & Robert Crum: Complete 1944 Rosenkrantz Apartment Transcription Duets, show us that "free jazz" existed way before the work of saxophonist Ornette Coleman, indeed even before the famous Tristano-Konitz-Marsh sessions of the '50s."
See <http://www.allthingsstrings.com/issues/Strings109/reviews.html>.
- (39) Erroll Garner biography in *The Encyclopedia of Popular Music*.
- (40) Synopsis.
- (41) Outline.
- (42) The Jazz Discography Web site.
- (43) Ibid.
- (44) "The Barrelhouse Baron."
- (45) Synopsis.
- (46) "The Barrelhouse Baron."
- (47) Ibid.

- (48) Synopsis and "The Barrelhouse Baron."
- (49) "The Barrelhouse Baron."
- (50) Ibid.
- (51) Ibid.
- (52) Ibid.
- (53) *Jazz Special* article and "The Barrelhouse Baron."
- (54) "The Barrelhouse Baron."
- (55) Ibid.
- (56) Ibid.
- (57) Büchmann-Møller preface to *Is This to be My Souvenir*.
- (58) "The Barrelhouse Baron."
- (59) Ibid.
- (60) Ibid.
- (61) *Jazz Special* article and "The Barrelhouse Baron."
- (62) Duke Ellington's *Music is My Mistress*.
- (63) James Lester's biography of Art Tatum.
- (64) *Jazz Special* article.
- (65) Ibid.
- (66) Ibid.
- (67) "The Barrelhouse Baron."
- (68) DEMS article and "The Barrelhouse Baron."
- (69) "The Barrelhouse Baron."
- (70) Per the University of Southern Denmark's Web site and *Is This to be My Souvenir*.
- (71) "The Barrelhouse Baron."
- (72) "The Barrelhouse Baron" and *Is This to be My Souvenir*.
- (73) "The Barrelhouse Baron."
- (74) *Is This to be My Souvenir*.
- (75) Personal communication with Fradley Garner.
- (76) "The Barrelhouse Baron."
- (77) Ibid.
- (78) Synopsis.
- (79) *Is This to be My Souvenir* and "The Barrelhouse Baron."
- (80) Outline.
- (81) *Jazz Special* article and "The Barrelhouse Baron."
- (82) *Jazz Special* article.
- (83) Ibid.
- (84) Ibid.
- (85) "The Barrelhouse Baron" and *Is This to be My Souvenir*.
- (86) *Music is My Mistress*.
- (87) *Jazz Special* article.
- (88) Ibid.
- (89) *Jazz Special* article and "The Barrelhouse Baron."
- (90) *Jazz Special* article.
- (91) *Jazz Special* article and the outline.
- (92) *Coda* article.
- (93) *Music is My Mistress*.
- (94) *Pure at heart*.

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Note by DEMS. We did not find any Rosenkrantz article in Tucker's "The Ellington Reader" however there are a couple of interesting well written interviews by Inez Cavanaugh (Tucker p462).

Duke's *Diminuendo and Crescendo in Blue*

DEMS 04/3-56

It is almost twenty years since this very interesting article by Eddie Lambert was first published in Coda Magazine, issue 205, Dec85/Jan86. We are very pleased to be able to reprint it, with the permission of Stuart Broomer, editor of Coda, and Elaine Norsworthy. Since 1985 we have learned more about the background to the work, especially the events of Newport 1956, thanks to Charles Waters' researches and George Avakian's recollections. But we are aware of nothing which doesn't sit easily with what Eddie had to say in 1985. So, apart from a few remarks in square brackets which are ours, we reprint Eddie's text as he wrote it.

DEMS

In Coda Eddie's article ended with an appendix listing 19 recordings of *Diminuendo and Crescendo in Blue* which had been issued at the time of writing. An up-to-date listing would look very different, and we have not reproduced or revised it. A later list can be found in the Annual Review of Jazz Studies 1993 pp48/49 as a Summary of Interludes between *Diminuendo and Crescendo In Blue* (20Sep37-28Jul56) which belongs to a study by Charles Waters titled: "Anatomy of a Cover: The Story of Duke Ellington's Appearance on the Cover of *Time Magazine*." For more recent details of issued and unissued recordings, consult the usual discographies, Nielsen, Timmer 4th edition, and The New DESOR.

Eddie also prefaced his article with a lament for the failure of most writers on jazz and modern music to get to grips with the scope of Duke's achievement. While the situation has improved in the intervening years, there is still much shallow writing around, and in this respect too, his observations remain valid. This is how he began his article:

The failure of the majority of jazz critics and indeed writers dealing with twentieth century music in general to comprehend the nature and magnitude of Duke Ellington's achievements is unfortunate. Perhaps they cannot believe that a black man without academic training or an academic background can really be the outstanding figure in the music of our time. The jazz critics seem to prefer to concentrate on small segments of his vast output - the Miley years, 1940, "Such Sweet Thunder" - in order to be able to spend more time extolling the work of minor figures and thus give the illusion of broad-mindedness. It is also true that such an approach makes their task an easier one, avoiding the need to study in depth the music of a man who was a subtle and often elusive artist, as well as one who may have upset some cherished prejudices.

After this introduction, Eddie continues:

Many years ago André Hodeir speculated on why Duke Ellington's 1956 Bethlehem recording of *Ko Ko* was inferior to the 1940 original. Inferior it certainly is, a fast, perfunctory run-through of a score which deserves, indeed demands, a thoughtful interpretation. The strange thing is that Hodeir chose to concentrate on this one failure on "Historically Speaking The Duke," an LP of twelve tracks of which only one other contains a less than

first-class Ellington performance. The LP includes the best version of the 1926 *East St Louis Toodle-oo* on record; another masterpiece of the big band jazz playing in the re-make of Billy Strayhorn's *Midriff*; and a new Strayhorn score of great originality in *Upper Manhattan Medical Group*. Yet the most written about item is the mediocre *Ko Ko*.

This is a good example of jazz writers - for Hodeir's followers in this matter are many - turning their backs on Duke Ellington's achievements. In recent years air shots have been released showing that the band had started to play *Ko Ko* at a faster tempo very soon after the 1940 Victor recording, that far from being a 1956 innovation this was close to the tempo at which the 1940 band had played *Ko Ko* most often. Yet writers continued to write about the Bethlehem as if Duke had indulged in a deliberate act of musical vandalism.

The non-studio recordings by the Ellington band from the late thirties onwards which are now available show that the performance of old repertoire by the band was a much more complex affair than it appeared at the time when M. Hodeir first accused Duke of desecrating a masterpiece.

Another Ellington recording which is a favourite target of those who wish to denigrate his achievement is the 1956 Newport Jazz Festival recording of *Diminuendo And Crescendo In Blue*. Again simplistic thinking, insufficient knowledge and dulled sensibilities lead to the cry that here is another masterpiece despoiled. Yet any person who listens to the available versions of this piece will soon find a much more complicated pattern than such judgements suggest.

Diminuendo And Crescendo In Blue, in the version heard on the first recording, consists of 10 choruses of 12 bar blues plus a 6 bar coda in its first part and 12 choruses plus a 10 bar coda in its second part. The first two choruses of *Crescendo* are extended by two bars each via some curiously syncopated breaks for the trumpet section. The last chorus and coda of *Diminuendo* are played by solo piano; otherwise the piece is ensemble throughout with brief functional contributions from (in the original recording) Cootie Williams, Harry Carney and Barney Bigard. There are no improvised solos. The tempo is medium fast in 1937, tending to increase later although the version of 9 June 1945 is fractionally slower than the original. The harmonic structure is basically twelve bar blues with characteristic Ellington variations. The piece is built on sequences of blues riffs, highly melodic cells or motifs which are scored in call and response patterns between the sections. As is so often the case in Ellington's writing the trombones have an important and independent role throughout, while in *Crescendo In Blue* a clarinet trio is used to provide a contrasting tone colour. The brass remain open throughout. The dynamics are exactly as described in the title *Diminuendo And Crescendo In Blue*. Suggestions that Ellington performed the piece in reverse sequence - that is to say with the climax in the middle - appear to be entirely erroneous.

The first recording of *Diminuendo And Crescendo In Blue* is the September 1937 studio version which was first issued on two sides of a 10 inch 78-rpm record. As was the case on all popular music recordings of this era the dynamic range is severely restricted, a crucial factor in this piece as the title indicates. The band's performance is rather stiff, especially on [take] -2 which has only been made available in recent years and sounds like a first recording with the -2 indicating a second choice. The band's playing makes one suspect that they were not too familiar with the piece and this indeed could be one of the many Ellington creations which were presented to the band for the first time in the recording studio.

One of the most interesting questions raised by a study of Ellington's recorded output is that of how many times some of his masterpieces were actually performed in public. Andrew Homzy has made an in depth study of *The Battle Of Swing* and has been unable to find evidence of a single performance outside the recording studio. Basic information in this area of Ellington research is so scanty, however, that we simply do not know how often, if at all, Duke performed many of his scores outside the recording studio until the proliferation of off-the-air recordings, concert recordings, etc., which occurred in the early forties. The information conveyed by these is only partial, but the overall impression is helpful even if it is inconclusive for any particular number.

After the original *Diminuendo And Crescendo In Blue*, the next known recording dates from the middle of 1945. Accounts exist, however, of the piece causing a near riot at a big band festival on Randall's Island in 1939

[actually May38 – DEMS Bulletin 03/1-4/1]. As at Newport the audience could not contain its joy. One wonders if Duke recalled this event at Newport in 1956; certainly he was a man with a long memory.

When *Diminuendo And Crescendo In Blue* re-appears in the discography in 1945 we learn an interesting fact about Ellington's attitude to the work. He was dissatisfied with the transition between the *Diminuendo* and *Crescendo* sections and it is unfortunate that no earlier 'live' recordings exist to show how he handled this problem in the late thirties and early forties. The 1937 version has *Diminuendo In Blue* on one side of the disc and *Crescendo In Blue* on the other, the transition being the break while the listener turns over the record; so the original has nothing to tell us on this aspect.

The 1945 versions all have a third 'movement' inserted between the two parts. This is always an already extant Ellington composition: *Rocks In My Bed*, *Carnegie Blues* and *I Got It Bad* were tried out until Duke settled on *Transblucency* as the most suitable piece. These triptych versions were given the overall title *Blues Cluster* and there are five recordings of this in the Duke Ellington Treasury Series plus several more from other broadcasts and concerts in 1945 and 1946. On broadcast the station announcer usually invites Duke to the microphone to introduce the *Blues Cluster* to the audience.

The *Blues Cluster* is never wholly satisfactory because none of the other compositions used sounds like an integrated part of *Diminuendo And Crescendo In Blue*. But these mid-forties performances are first class. It should perhaps be pointed out that there can be no question of commercialism here, for in 1945 one did not extend a six minute piece to nine minutes in order to enhance its selling potential. Popularity was a three minute thing. So too oddly enough was the 1946 studio version of the work as *Diminuendo In Blue* was recorded for Musicraft but without *Crescendo*; the reasons for this curious state of affairs are now unfortunately lost. But we do know why the V-Disc recording, which is taken from the 7 July 1945 D.E.T.S. broadcast, has no interpolation: *Carnegie Blues* has been edited out of this particular *Blues Cluster* for V-Disc issue.

A version of *Diminuendo And Crescendo In Blue* can be found on a rather poorly recorded lp of material from a Cornell University concert on 30 April 1947. This is of particular interest as here the two parts are separated by a piano solo by Ellington; after *Diminuendo In Blue* has ended Duke's piano moves out of tempo and introduces new thematic material. When he re-introduces the original tempo the rhythm section re-enters into *Crescendo In Blue*. This may have been in the nature of an experiment, for the *Blues Cluster* format is used again on some later performances.

When *Diminuendo And Crescendo In Blue* next appears on record it is on an lp taken from a broadcast from Birdland on 30 June 1951. Here, five years before Newport, we find the two parts joined by a long tenor saxophone solo by Paul Gonsalves. When the 1956 Newport performance was first reported and the record issued it was pretended that the Gonsalves solo was a spontaneous event. More latterly it has been claimed that Paul played this interlude once in 1951 and that in 1956 Duke recalled the reaction of the Birdland audience. But this is not true either. In April 1953 Charles Wilford reported an Ellington concert in Pasadena for the "Melody Maker" and *Diminuendo And Crescendo In Blue* was performed. Between the two parts Paul Gonsalves played "a seemingly unending succession of choruses that must have lasted quite five minutes and duly aroused the fans as intended." [This performance was recorded and has been issued in 1985 on the lp GNP Crescendo GNPS-9045.] In his recollections of his year in the Ellington band (1951-1952) alto saxophonist Willie Smith recalls (in Stanley Dance's "The World Of Swing") that "people used to get up in the middle of a number and start yelling. *Diminuendo And Crescendo* was one (such)". It was not just at Newport in 1956 that the piece had this effect on audiences; it happened at Randall's Island in 1939, at Birdland in 1951, at Pasadena in 1953 and doubtless on other occasions too.

So we arrive, chronologically, at the famous Newport 1956 version. This is an inspired performance with superb Ellington piano, a hard swinging rhythm section and fiery band work. From about halfway through Paul Gonsalves' solo (which is characteristically off mike) the crowd noises build up and partially mask the music. The success of this performance and the attendant publicity meant that for the next few years *Diminuendo And Crescendo In Blue* became a regular standby at Ellington concerts and dances. Many recordings have survived from these events and several have been issued on lp. For those who find the excited atmosphere of Newport

1956 not to their taste these later recordings are to be preferred and they do give a better impression of how the great Ellington band of 1956-59 interpreted this score. The June 1957 Carrolltown recording and the version thought to come from Stockholm [actually from Göteborg] in November 1958 are the best, and on these both the Gonsalves solo and the band are recorded better than at Newport. The July 1956 version from Fairfield was done shortly after Newport; there are flaws in the tape during *Diminuendo And Crescendo* (Jerry Valburn tells me that a good quality transcription does exist) but the remarkable thing here is the Paul Gonsalves solo, 38 choruses compared with 27 at Newport and in excellent sound with Paul clearly 'on-mike.' When Cat Anderson comes down front to add his high note trumpet decorations to the final ensemble on this version he stands right in front of the recording microphone with the result that the band suddenly recedes into the background. This is a less than ideal version overall, but for the Gonsalves solo it is undoubtedly the best.

An interesting aspect of the 1957 Carrolltown recording is that the first two ensemble choruses of *Crescendo In Blue* are missing. This is not because they are edited out, for other (unissued) versions exist with this same cut. All such performances that I have heard come from dances and it may be that the syncopated brass breaks in these choruses 'threw' the dancers and were therefore omitted when the piece was played at a dance.

Eventually Duke seems to have tired at last of his masterpiece and in 1959 he started to alternate the full version with one consisting of *Diminuendo In Blue* and the Gonsalves solo only, the latter now accompanied by the band in its later stages. By the early sixties this completely replaced the full version until even *Diminuendo* was dropped and the tenor improvisation alone remained under the title *Blow By Blow*. Later still this became a three way tenor saxophone battle entitled *In Triplicate*, but by then the thread with the 1937 *Diminuendo And Crescendo In Blue* was effectively broken.

For 21 years after its first recording *Diminuendo And Crescendo* remained in the Ellington repertoire, sometimes played only occasionally, as in the late forties, sometimes receiving performances as in 1945 and 1946 or the years after 1956. The Newport 1956 recording documents one of the occasions when the audience couldn't contain themselves and wait until the end of the number to applaud. The performance is immensely exciting and the recording, despite the audience noises and the rough edges toward the end of *Crescendo In Blue*, is a classic — jazz history in the making. Before this concert George Wein had doubted if his Newport audience would accept Ellington, fearing that he might be thought too old-fashioned. With his Newport triumph Ellington removed an age barrier from the minds of jazz festival organisers. The event also sparked off a popular renaissance of his own orchestra which had many positive results. The Columbia LP "Ellington At Newport" was a best seller owing mainly to *Diminuendo And Crescendo* and following its success Duke spent six very fruitful years with the company. In these years he recorded 24 LPs of superb music [actually 23½ and one of those pre-dates "Ellington At Newport"] most of which would probably not have been recorded had Ellington not achieved a best selling LP at the outset. Owing to lack of advocacy by jazz critics the majority of these LPs are unknown to most of the jazz audience, but they are in catalogue on French CBS (thanks to Henri Renaud) awaiting "discovery". That they exist at all is in no small way due to "Ellington At Newport" and *Diminuendo And Crescendo In Blue*.

As *Diminuendo And Crescendo In Blue* is a composed piece without solo improvisations which was recorded on many occasions perhaps the non-specialist reader would benefit from a few 'best buy' suggestions. Personally I regard several versions as essential: the 1937 original in order to hear the piece played by the band for which it was conceived; at least one of the D.E.T.S. versions from the mid-forties because these are by a band which played the piece frequently and knew it well; the 1956 Newport recording for its atmosphere and impact; and one of the versions from the late fifties because these have the best sound quality. Of these last perhaps the 1957 Carrolltown recording has the edge over the Swedish 1958 version, but there is not much in it. The best overall performances are from the D.E.T.S. broadcasts and there are five of these each with its own particular virtues. On the D.E.T.S. recording of 9 June 1945 the opening of *Crescendo In Blue* has a magic quality as the clarinet and trombones enter in hushed dialogue. The most rousing D.E.T.S. performance is that of 4 May 1946 which is topped by some exciting Cat Anderson high note trumpet, while the 13 October 1945 version has Sidney Catlett on drums, an unusual and fascinating feature. With mono recording the high note trumpet is inclined to mask the orchestral detail and for this reason my own favourite is the 7 July 1945 recording which does not have the Cat Anderson additives. This can be heard as a *Blues Cluster* on D.E.T.S. or with *Carnegie Blues* edited out on

issues deriving from V-Disc.

I have yet to hear a recording of *Diminuendo And Crescendo In Blue* which fails to add something to my knowledge of this fascinating work. Anyone believing that the 1937 version says it all has a long way to go in the appreciation of Ellington's music. As indeed does anyone who fails to respond to this most exciting and original composition — certainly one of the most imaginative twelve bar blues in the history of jazz music. *Eddie Lambert.*

DUKE ELLINGTON, JO. TRENT, BLU-DISC, UP-TO-DATE AND VARIOUS TOPICS OF RELATED INTEREST

Explored by Steven Lasker; copyright 2004 by Steven Lasker.

DEMS 04/3-57

Part One: Duke Ellington and Jo. Trent

Soon after emigrating from Washington to New York City in 1923, Duke Ellington began his long career as a published songwriter. His earliest partner in songwriting was Joseph H. "Jo." Trent.

"The ASCAP Biographical Dictionary" (third edition, ASCAP, NY 1966) includes the following entry on p739 for **Trent, Jo**, author; born: Chicago, Illinois, May 21, 1892; died: Barcelona, Spain, Nov. 19, 1954. ASCAP 1925.

Education: University of Pennsylvania; City College of New York.

Professional manager, music publishing houses.

Staff writer, assistant director, film companies; also coach and tutor.

Broadway stage score: *Rang Tang*. Wrote for radio, television, night clubs, theatres.

Author: "Modern Adaptation of Primitive Tones."

Chief collaborators: Louis Alter, Hoagy Carmichael, Peter DeRose, Ford Dabney.

Songs: *Muddy Water; My Kinda Love; I Just Roll Along, Havin' My Ups and Downs; Wake Up, Chillun, Wake Up; Because I Feel Low Down; Ploddin' Along; Maybe I'm Wrong Again; Here You Come with Love; I Want It Sweet Like You; Rhythm King.*

Works: *Peaceful Henry* (operetta).

Trent may have been a guitarist, as musician/researcher/collector Vince Giordano reports he owns a photo of Trent holding a guitar.

Ellington, in *MIMM* (p70), recalled Trent as "a nice guy who was familiar with the routines of the publishing world. He liked my music and he was a good lyricist, so he took my hand and guided me around Broadway. We wrote several songs together and auditioned every day in one publisher's office or another..." The significance of the relationship for Ellington is underscored by the observation that with the exceptions of *Choo Choo (I Gotta Hurry Home)* and *Rhapsody Jr.* (copyrights deposited on 19Jul24 and 21oct26, respectively), every one of Ellington's song copyrights prior to 10Feb27 was in collaboration with Trent.

Trent was also fairly new to the publishing business. Some of his earliest copyrights (the earliest dates to 21Jun23) were collaborations with Roland C. Irving published by Fred Fisher, Inc. A photograph of R.I. [sic] Irving and J.H. Trent of the Fred Fisher "Blues" department appears on p154 of the oct23 issue of *Metronome*. *Blind Man's Buff*, Ellington's first copyright, was written with Trent (arrangement by Geo. R. Holman), published by Fred Fisher and deposited for copyright on 24oct23. According to the 22Dec23 issue of *Billboard* (p54), "Duke Ellington, the pianist at the Hollywood Inn, has succeeded Roland Irving in the professional department of the Fred Fisher publishing house." Neither Trent nor Ellington appear to have been associated with Fred Fisher after 2Feb24, the date the company copyrighted *I Don't Know Nobody, and Nobody Knows Me*

from "Runnin' Wild," with words and music by Jo. Trent and Will Donaldson.

Trent and Ellington wrote at least eight songs together in addition to *Blind Man's Buff: Pretty Soft for You* (Clarence Williams Music Publishing Company, copyright entry dated 1Nov24); *Jig Walk* from "Chocolate Kiddies" (Robbins-Engel, 3Dec25); *Jim Dandy* from "Chocolate Kiddies" (Robbins-Engel, 3Dec25); *With You* from "Chocolate Kiddies" (Robbins-Engel, 3Dec25); *Love Is a Wish for You* from "Chocolate Kiddies" (not copyrighted under that title); *Skeedely-Um-Bum* from "Chocolate Kiddies" (no copyright entry); *Yam Brown* (Frazier-Kent, 4May26).

(*Love Is a Wish for You* is known from several obscure European recordings. The Robbins-Engel sheet music for *Jim Dandy*--published only in Germany--contains an ad that reproduces incipits from both *Love Is a Wish for You* and *Skeedely-Um-Bum*, titles otherwise unpublished in sheet music form; see Mark Tucker's "Ellington: The Early Years," pages 132-33.)

Finally, *Dry Long So*, recorded 15Feb40 by Cootie Williams and His Rug Cutters, is on OKeh 5690 credited to "Mills-Trent-Ellington"; the ledger sheet specifies that this is "J. Trent." No copyright entry with this title was found, nor is the title found in ASCAP's list of Ellington's works.

Trent and Ellington wrote one show together besides "Chocolate Kiddies": According to the Baltimore *Afro-American* (17oct25, p4), "Jo [*sic*] Trent and Duke Ellington are responsible for the tunes and arrangements in Flournoy Miller's 'Backbiters' at the Regent this week. The former has gone far in musical accomplishment. He was in charge of the books of the Vincent Lopez Orchestra until that organization went abroad. He received his training principally from the distinguished Will Vodery and is also a protege of Will Marion Cook. He has also done the score for a number of other successes." (The Baltimore *Afro-American* of 24oct25 reported on page five: "With slight changes in personnel 'Backbiters' in its record week has undergone a process of attempted revision which changes are like a popular English beverage, just 'arf and 'arf.") No songtitles were reported, alas.

Part Two: Blu-Disc, Up-to-Date, Emerson and BD&M

The earliest extant recordings of Duke Ellington were released exactly 80 years ago in December 1924 on the Blu-Disc label and in early 1925 on the Up-to-Date label. While the records are renowned today for their historical significance, musical content and extreme rarity, little has appeared in print about the company that produced them or the entrepreneur behind the company, whose identity has long been a deep mystery. Circumstantial evidence presented in part six suggests he was Jo. Trent.

The dark maroon labels of Blu-Disc records bear the legend "THE BLU-DISC RECORD CO., NEW YORK" in gold print. No mention of a parent company or place of origin appears on Up-to-Date's labels, which show gold print on a field of dark blue. Neither label bears patent, trademark or copyright data. Blu-Disc and Up-to-Date went unmentioned during the 1920s in *Billboard*, *Variety*, *Talking Machine World* and *Phonograph and Talking Machine Weekly*. Manhattan telephone directories of the era show no listing for either Blu-Disc or Up-to-Date. No trademark registration is found under either name, no corporation registered under either name in New York, and no legal judgement was entered in that state against either entity. No company files have ever been reported.

Some issues on Blu-Disc, and all known issues on Up-to-Date, contain recordings from an original T2000 matrix series. Other Blu-Disc issues contain masters originally recorded for other companies which Blu-Disc apparently obtained by agreement with the Emerson Recording Laboratories, which was the main supplier of recordings for the Emerson label (using a 42000 matrix series) as well as several client labels including three groups, the Clover/Dandy/Nutmeg group, the Globe/Grey Gull/Nadscor/Radiex group (both groups were supplied masters from a 3000 matrix series), also the Bridgeport Die & Machine Co., or "BD&M" group (which also drew from the 3000 matrix series for their labels, which included Broadway, Pennington, Triangle and other labels at various times; 11000 series BD&M masters may also have been recorded by Emerson). Emerson also supplied masters for the Everybodys label. Blu-Disc issues believed pressed from masters obtained from Emerson and its client labels will be discussed in part four.

Three Blu-Disc/Up-to-Date masters (mxs. T2006, T2016 and T2020) appeared on the BD&M group of labels,

two (T2016 and T2017) on the Grey Gull group of labels, three (T2016, T2020 and T2021) on Clover and six (T2006, T2015, T2016, T2017, T2020 and T2021) on Everybodys.

These master exchanges between Blu-Disc/Up-to-Date and Emerson and its client labels would seem to reflect cross-licensing agreements, a form of barter. Given that a business relationship existed between the companies, it is conceivable that Blu-Disc and Up-to-Date's masters were recorded at the Emerson Recording Laboratories at 206 Fifth Avenue in New York City. (According to an offer found on a mid-1923 vintage Emerson record sleeve, "A personal phonograph record by amateur musicians becomes a treasured gift by family and friends--the value of which vastly increases year by year. The Emerson Phonograph Company will make such records for you at comparatively small cost. Write for information.")

Part Three: Blu-Disc's Known Original Masters and Master-Pressed Issues

- T2001-1 ALBERTA PRIME: *It's Gonna Be a Cold Cold Winter (So Get Another Place to Stay)*
(Trent-Grainger)
Blu-Disc T1007-A
- T2002-2 ALBERTA PRIME-SONNY GREER: *Parlor Social De Luxe*
(Trent-Ellington)
Blu-Disc T1007-B
- T2005-2 THE WASHINGTONIANS: *Choo Choo*
(Ellington-Ringle-Schafer)
Blu-Disc T1002-B
- T2006-1 THE WASHINGTONIANS: *Rainy Nights*
(Trent-Donaldson-Lopez)
Blu-Disc T1002-A, Broadway 11437-A,
Triangle 11437-A, Pennington 1437-A,
Everybodys 1021 A
- T2007-1 JO. TRENT AND THE D C'NS: *Deacon Jazz*
(Trent-Ellington)
Blu-Disc T1003-B
- T2008-1 SUNNY GREER AND THE D C'NS: *Oh How I Love My Darling*
(Leslie-Woods)
Blu-Disc T1003-A

Masters T2003 and T2004 are untraced.

These masters were almost certainly recorded in November 1924, that being the month when the song *Oh How I Love My Darling* was introduced. (The song was published 7Nov24 and registered for copyright by Clarke and Leslie Songs, Inc. on 10Nov24. The earliest known recording of the song was made for Gennett by The Kentucky Blowers, a pseudonym for Bailey's Dixie Dudes, on 12Nov24. The Ambassadors recorded a version for Vocalion later that month. The Goofus Five made a version for OKeh on 25Nov24.)

Blu-Disc's releases appeared in December according to a Blu-Disc advertising handbill (reproduced on page seven of *Record Research* 122) found by researcher Mike Montgomery in Leroy Smith's personal scrapbook, located in the Azalia Hackley Collection of the Detroit Public Library. The 11" x 17" handbill, printed in dark blue ink on a light canary or yellow paper, lists the artists and songs found on Blu-Disc records 1001 through 1009 (no higher numbers are known). The handbill omits the "T" catalog number prefix which is found on the labels of Blu-Disc's records.

Blu-Disc T1002 is found in two variants, one of them stamped T2006-1 on the "A" side, the other T2006-2. Broadway 11437, Triangle 11437 and Pennington 1437 are all stamped T2006-2. All master pressings I've encountered are musically identical, show the same terminal groove configuration and are the same take regardless of marking. Everybodys 1021 is stamped T2006 (no take number is stamped) but bears the true take data "T 2006-1" as inscribed in the central area of the master wax by the engineer at the time of recording. This hand-written (not stamped) information isn't found on the other 78 r.p.m. issues, which were pressed from stampers from which the centers bearing this information had been excised (so-called "sunken label" pressings) unlike pressings on the Everybodys label, which are unmilled ("flush label") pressings.

Rainy Nights, which wasn't copyrighted until 1972, is credited variously to "Trent-Donaldson-Lopez" on Blu-Disc and to "Trent-Donaldson" on BD&M issues and Everybodys. The Donaldson in question is likely Will Donaldson, who shared songwriting credit with Jo. Trent on four copyright entries: *Love Ain't Blind No More*; *I Don't Know Nobody*; *I Don't Know Nobody*, and *Nobody Knows Me*; and *Won't You Be My Sweet Man*, entries dated 15Sep23, 10Dec23, 2Feb24 and 11Apr24 respectively. No copyrights from the 1920s by Trent-Lopez or Donaldson-Lopez were located. As was noted in part one above, Jo. Trent was the librarian for Vincent Lopez' orchestra, so the Lopez in question is likely Vincent Lopez. An 8Dec72 copyright entry for *Rainy Nights* shows "music Duke Ellington"; "Tempo Music Inc." (There is an uncanny melodic similarity between *Rainy Nights* and *Naughty Man*, an uncopyrighted piece credited to "Dixon and Redman" on record labels, which Fletcher Henderson and his Orchestra recorded on three separate occasions, each for a different company, during November 1924.)

The "B" side of Blu-Disc T1002 shows the title as *Choo Choo*; the complete title is shown on the sheet music: *Choo Choo (I Gotta Hurry Home)*.

One copy of Blu-Disc T1002 has been reported (*Storyville* 6, p26) as bearing a "Levy's" sticker, indicating that Levy's of London imported at least one copy for sale in England.

LISTEN TO THIS BLU-DISC RECORDS DECEMBER RELEASES

Featuring LEROY SMITH'S DANCE ORCHESTRA

1001	MORNING (Won't You Ever Come Round) Fox Trot STOP AND LISTEN Fox Trot	Leroy Smith & His Dance Orch. Leroy Smith & His Dance Orch.
1002	RAINY NIGHTS Fox Trot CHOO CHOO Fox Trot	The Washingtonians The Washingtonians
1003	OH! HOW I LOVE MY DARLING Novelty Fox Trot, Vocal Chorus DEACON JAZZ Novelty Fox Trot	Sonny Greer and The D'C'ns. Jo. Trent & The D'C'ns.
1004	NASHVILLE NIGHTINGALE Fox Trot ROSE MARIE Fox Trot	Duke Ellingtons Orch. Duke Ellingtons Orch.
1005	I WANT TO BE HAPPY Fox Trot TEA FOR TWO Fox Trot	The Blu-Disc Orch. The Blu-Disc Orch.
1006	JUNE NIGHT Fox Trot IT HAD TO BE YOU Fox Trot	The Blu-Disc Orch. The Blu-Disc Orch.
1007	ITS GONNA BE A COLD, COLD WINTER (So Get Another Place to Stay) Vocal Blues PARLOR SOCIAL DE LUXE Vocal Novelty	Alberta Prime Alberta Prime- Sonny Greer
1008	FOLLOW THE SWALLOW Tenor Solo PUT AWAY A LITTLE RAY OF GOLDEN SUNSHINE (For a Rainy Day) Tenor Solo	Irving Post Irving Post
1009	OH! YOU CAN'T FOOL AN OLD HOSS FLY Comedy Solo HOW DO YOU DO Vocal Duet	Arthur Hall Arthur Hall-John Ryan

Selections by

Paul Robeson Star "All Gods Chillen Got Wings"

Fred Weaver "Clef Club" Favorite

Blu-Disc T1003-A credits SUNNY GREER AND THE D C'NS, but the handbill shows Sonny Greer and The D C'ns.

Broadway 11437 is shown as a new release in that label's monthly supplement for December 1924, and the other BD&M issues of *Rainy Nights* (Pennington, Triangle and perhaps others) were likely pressed and shipped simultaneously. Although Baldwin 11437, Bury 11437, Puretone 11437 and The Mitchell 11437 are listed in discographies as co-releases, I've yet to see or hear of an actual copy of any of these, and can only conclude that they are either phantom issues or else phenomenally rare. I've never found any record on "Bury," and suspect the name may be a corruption of "Bwy," the abbreviation for Broadway. Other unlikely possibilities (no copies reported): Hudson 11437 and Ross Stores 11437. Reports that *Rainy Nights* appears on Puritan 11437 are definitely in error: by December 1924, Puritan was no longer associated with BD&M. Note that only those issues of *Rainy Nights* that I've been able to confirm appear in the list of original Blu-Disc masters above. (The labels of the issues on Broadway, Pennington and Everybodys are reproduced on the covers of Jerry Valburn's "Directory of Duke Ellington's Recordings.")

Part Four: Blu-Disc Issues Believed Pressed from Licensed Masters

Six issues on Blu-Disc, numbers T1001, T1004, T1005, T1006, T1008 and T1009, are believed to have been pressed from masters licensed from BD&M through Emerson. I have seen only one of these six, T1004. By coincidence, the titles released on all six issues were also released at about the same time on the BD&M labels, and it would seem likely that the same masters appeared on both labels. (Caveat: two sides by the Frisco Syncopators, *Choo Choo* on Triangle 11431 and Everybodys 1015, and *Oh How I Love My Darling* on Triangle 11441, aren't pressed from Blu-Disc's masters.) For this section, I am indebted to James Parten, who consulted research files generously provided many years ago by the late Max Vreede.

Blu-Disc's handbill lists Blu-Disc 1001 as by "Leroy Smith's Dance Orchestra" (but elsewhere mentions "Leroy Smith & His Dance Orch."). Master numbers for this issue are discographically unreported, and no copies of the actual record are known to me. Titles are *Morning (Won't You Ever Come 'Round)* and *Stop and Listen*. Instrumental versions of these same titles also appear coupled on Broadway 11442 and Triangle 11442, released January 1925 as by Michigan Melody Makers. These issues are known by reference to monthly supplements, no copy being reported by Vreede or known to me. Again, master numbers are discographically unreported. Given the close relationship between Blu-Disc and Emerson, it would seem likely that the Blu-Disc and Broadway/Triangle versions are the same, likewise *Morning (Won't You Ever Come 'Round)* as heard on Clover 1524 (copy held here), pressed from Emerson mx. 3505-1 and credited to the Clover Dance Orchestra. This version--possibly also issued on Emerson 10818 as mx. 42769 by Emerson Dance Orchestra--features three strings and bears little aural resemblance to Leroy Smith's Dance Orchestra. However, a 4" by 2" card found in Leroy Smith's scrapbook (and reproduced in *Record Research 122*) contains the following text in blue ink on a blue field (punctuation added): "Let's Take the Band Home. The tunes you have just danced to played by LeRoy Smith's Dance Orchestra on the Blu-Disc Records. Get them at the Cigar Counter." This suggests the Blu-Disc versions of the titles are actually by Smith; which orchestra is actually on Blu-Disc T1001 will only be established if and when a copy surfaces.

Blu-Disc T1004 is labelled as by DUKE ELLINGTON'S ORCHESTRA, although it wasn't actually played by them at all. Contents and wax stampings duplicate those found on Broadway/Embassy/Ross Stores/Triangle 11423 and Pennington 1423, which were released in November 1924 as by Chic Winters Orchestra: *Nashville Nightingale* (BD&M mx. 11024-B2 actually by Chic Winters)/*Rose Marie* (Emerson mx. 42733-2 by the Bar Harbor Society Orchestra). (See DEMS 79/4p1 for a reproduction of the label of Blu-Disc T1004-A.)

Blu-Disc's handbill tells us that record 1005 was by "The Blu-Disc Orch.," but no copies are known to me. Master numbers for this issue are discographically unreported. These same titles are also found on Triangle/The Mitchell 11425 (released November 1924), which suggests that the masters are the same even though the artist's credits are different: California Ramblers: *I Want to Be Happy* (Paramount mx. 1881-3)/Steiber's Orchestra: *Tea for Two* (Paramount mx. 121-2 [1400 shown on label]).

The handbill lists record 1006 as another by "The Blu-Disc Orch.," but no copies are known to me. Master numbers are discographically unreported. The same titles also appeared on BD&M issues, but coupled differently. *June Night* was released circa August 1924 on Triangle 11391 as by Golden Gate Orchestra (Regal mx. 5536 by Nathan Glantz); *It Had to Be You* was released circa July 1924 on Carnival/The Mitchell/Puritan/Triangle 11383 and Pennington 1383 as by Schubert's Metropolitan Orchestra (Domino mx. 10084-1 by New Orleans Jazz Band).

The handbill lists Blu-Disc 1008 as by Irving Post. The same coupling was released in November 1924 on Broadway/Hudson/ Triangle 11428: *Follow the Swallow* (Emerson mx. 3465-2)/*Put Away a Little Ray of Golden Sunshine (For a Rainy Day)* (Emerson mx. 3466-2) by Irving Post [recte Franklyn Baur] and the Carolinians.

The handbill notes that Blu-Disc 1009 couples *Oh! You Can't Fool an Old Hoss Fly* by Arthur Hall with *How Do You Do*, a vocal duet by Arthur Hall and John Ryan. These same titles also appear on Triangle 11438 and Pennington 1438, December 1924 releases that contain *Oh! You Can't Fool an Old Hoss Fly* by Arthur Hall acc. by May Singh Breen (ukulele) (BD&M mx. 11028) and *How Do You Do* by Arthur Hall-John Ryan (Independent Recording Lab mx. 27013).

I've inspected copies of the following original Blu-Discs: T1002 (copy held here and stamped T2006-1 on side "A"); T1002 (copy held in the Valburn collection at the Library of Congress and stamped T2006-2 on side "A"); T1003 (copy held in Ken Swerilas collection, El Cajon, California); T1004 (Valburn collection, LoC); and T1007 (Valburn collection, LoC). Blu-Disc T1003 is pressed on dark blue shellac that appears black except under a strong light; the others are pressed on black shellac. Carl Kendziora (*Record Changer*, Feb52) reported two copies of T1007, one, owned by Murray Schwartz of New York, which he had not seen, and the other which he described: "The label is dark red with black lettering and the surface is dark blue, appearing black except under a strong light." The only copy of T1007 I've seen is pressed on black shellac, and like every other Blu-Disc single I've seen, has gold lettering. (A 10" 78 r.p.m. facsimile edition of Blu-Disc T1003 pressed on vinyl from dubbed stampers was made available by Ken Swerilas circa 1963.)

Blu-Disc's handbill concludes with an allusion to recordings that would appear on the Up-to-Date label instead (along with recordings definitely by Leroy Smith's Dance Orchestra):

Selections by Paul Robeson Star "All God Chillen Got Wings"
Fred Weaver "Clef Club" Favorite

Part Five: Up-to-Date's Known Masters and Master-Pressed Issues

T2013-B2 PAUL ROBESON ASSISTED BY WILLIE JONES:

Since You Went Away
(Rosamund Johnson)
Up-to-Date 2019-B

T2014-B2 FRED WEAVER ASSISTED BY LEROY TIBBS:

I'll Take Her Back (If She Wants to Come Back)
(Leslie and Monaco)
Up-to-Date 2018-A

T2015-B1 FRED WEAVER ASSISTED BY LEROY TIBBS:

When My Sugar Walks down the Street (All the Birdies Go Tweet Tweet)
(Austin-McHugh-Mills)
Everybodys 1006 A

T2015-B2 FRED WEAVER ASSISTED BY LEROY TIBBS:

When My Sugar Walks down the Street (All the Birdies Go Tweet Tweet)

(Austin-McHugh-Mills)
Up-to-Date 2018-B

T2016-B2 LEROY SMITH'S DANCE ORCHESTRA:
Indian Love Call
(Friml)
Up-to-Date 2016-A, Nadsco 1258 (a), Clover 1539,
Pennington 1453, Everybodys 1027 A

T2017-B1 = T2017-B3 LEROY SMITH'S DANCE ORCHESTRA:
Harlem's Araby
(Trent-Waller)
Globe/Grey Gull/Nadsco/Radiex 1283 (b), Everybodys 1020

T2017-2 LEROY SMITH'S DANCE ORCHESTRA:
Harlem's Araby
(Trent-Waller)
Up-to-Date 2016-B

T2018-2 FLORENCE BRISTOL WITH DUKE ELLINGTON AND OTTO HARDWICK:
How Come You Do Me Like You Do
(Austin-Bergere)
Up-to-Date 2019-A

T2020 LEROY SMITH'S DANCE ORCHESTRA:
Dixie Dreams
(Turk-Meyer)
Up-to-Date 2017-A, Clover 1540, Pennington 1455,
Everybodys 1027 B

T2021 LEROY SMITH'S DANCE ORCHESTRA:
June Brought the Roses
(Openshaw-Stanley) (Waltz)
Up-to-Date 2017-B, Clover 1545, Everybodys 1017

Masters T2009 to T2012 and T2019 are untraced.

The performances released on Up-to-Date were likely recorded in December 1924, that being the date of the Blu-Disc handbill that alludes to selections by Paul Robeson and Fred Weaver, and the month in which *When My Sugar Walks Down the Street* was introduced, the earliest known recording of the song being that by the Wolverine Orchestra for Gennett on 5Dec24. McKenzie's Candy Kids followed on 12Dec24 with a version issued on Vocalion. The sheet music was published 31Dec24. The piece was registered for copyright by Jack Mills Music on 16Jan25. (Brian Rust's "Jazz Records 1897-1942" shows a version by the "Regent Dance Orchestra" recorded "c. November, 1924" for Paramount but issued only on English Edison Bell Winner. Max Vreede's research files identify the performance as one actually recorded by Nathan Glantz. The Paramount master number, supplied by Vreede but not by Rust, is 2075, which dates the recording to c. April, 1925.)

Only four issues on Up-to-Date are known; all are pressed on russet-hued shellac. Copies of Up-to-Date 2016, 2018 and 2019 are held here. Details of Up-to-Date 2017 are known from a photo of the "A" side's label found in Kurt Nauck's "American Records Label Image Encyclopedia," the whereabouts of the disc itself, once owned by the late Billy Thomas of Montague, Michigan, being unknown to me at present. The composer's credit for the reverse is known from other versions and copyright entries.

The label of Up-to-Date 2016-A identifies the master as T2016-1, but T2016-B2 is stamped in the run-out area. Reference to a copy of Everybodys 1027, which additionally bears the engineer's handwritten notation 2016B-2 in the central area of the "A" side, confirms the identity of the take.

The label of Up-to-Date 2017-A identifies the master as T2020; stamped take data, if any, isn't known to me. The label of Everybodys 1027 B shows the master to be 2020. This side bears no engineer-inscribed or stamped master/take identification.

The label of Up-to-Date 2019-A identifies the master as T2018, but bears 2018-2 (without a "T" prefix) stamped in the run-out.

Pennington 1453 and 1455, released February 1925, as by Michigan Melody Makers. Nadsco 1258 (a), as by Cosmopolitan Dance Orchestra, is stamped with Emerson control number 3545-2 2 [*sic*]. Composers are shown as Henderson-Friml-Harbach-Stothart-Hammerstein. Globe/Grey Gull/Nadsco/Radiex 1283 (b), as by Metropolitan Dance Players, omits composer's credit. (I don't know if the version of *Indian Love Call* issued on Emerson 10825 and Bell 316 as by Marlborough Dance Orchestra is Up-to-Date mx. T2016 or Federal mx. 2-2531.)

Harlem's Araby was copyrighted as *In Harlem's Araby*. Globe shows T2017-B1, while Nadsco shows T2017-B3; the true take's identity should be evident by reference to engineer-inscribed markings on Everybodys 1020, which I've never seen.

"The Everybodys Record Inc." marketed their "popular priced" Everybodys record from headquarters at 747 Southern Boulevard, [Brooklyn] New York (per *Variety*, 23Dec25, p39). A total of 85 issues were released on Everybodys, all in 1925.

Part Six: Jo. Trent--The Man Behind Blu-Disc and Up-to-Date?

Jo. Trent is heard on three Blu-Disc sides. He speaks on masters T2001 and T2002 (he was identified by Ellington and Greer to Brooks Kerr; on mx. T2002, Trent delivers the final line only: "Take your fingers out of my salad, what's the matter with you?"). He speaks and sings on mx. T2007. Trent received label credit as co-writer of five of 14 (i.e., 35.7%) of the known titles originally recorded for Blu-Disc and Up-to-Date: *It's Gonna Be a Cold Cold Winter (So Get Another Place to Stay)* (Trent-Grainger); *Parlor Social De Luxe* (Trent-Ellington); *Rainy Nights* (Trent-Donaldson-Lopez); *Deacon Jazz* (Trent-Ellington) and *Harlem's Araby* (Trent-Waller). (He copyrighted only two of these five: *It's Gonna Be a Cold Cold Winter* and *In Harlem's Araby*.)

Given how few copies of Blu-Disc and Up-to-Date records are known today, distribution must have been limited and sales poor. The company could well have been a one-person operation. Female entrepreneurs being non-existent in the record industry in the 1920s, that person would be a man. If he was of the same ethnic ancestry as the artists he recorded, he was African American. He probably lived in New York, he certainly knew Duke Ellington, he prefixed his Blu-Disc and Up-to-Date master recordings with the letter "T" and he elected to record a song co-written by Jo. Trent 35.7% of the time (which is a noteworthy statistic considering that at the end of 1924 Trent's lifetime total of song copyrights numbered just 45). On Blu-Disc and Up-to-Date's labels, Trent's name was invariably credited ahead of any songwriting collaborator. Trent was allowed to sing on one Blu-Disc master, *Deacon Jazz*, a questionable decision considering his overtly bombastic style and difficulty staying on pitch. As Mark Tucker remarked ("Ellington: The Early Years," p173): "Trent's vocal performance shows more enthusiasm than technique. He sounds like a composer belting out his own tune, and indeed, the record primarily served to plug the song. Trent talks through the verse and sings the chorus only once. The rest of the record is given over to instrumental solos based on the chorus." Like Trent, who neglected to copyright three of his four songs that appeared on Blu-Disc, the man behind Blu-Disc and Up-to-Date would seem to have been lax about basic business practices, at least judging by his failure to trademark the names of either of his labels.

Duke Ellington remembered Trent as a good lyricist and a nice guy. Circumstantial evidence suggests that Trent

was also the entrepreneur behind Blu-Disc and Up-to-Date records, enduring cultural legacies of the Harlem Renaissance.

Part Seven: Jo. Trent, Grey Gull Staff Composer

Here is a survey of Trent's annual output of copyrighted songs, using data obtained from the Catalog[s] of Copyright Entries: 1923: 15; 1924: 30; 1925: 42; 1926: 42; 1927: 27; 1928: 8; 1929: 2; 1930: 3; 1931: 6; 1932: 3; 1933: 2; 1934: 5; 1935: 1; 1936: 0; 1937: 0; (later years not surveyed). If one plots a graph with Trent's annual total of copyrights on the vertical axis and the year of copyright on the horizontal, a bell curve results with a dramatic spike in 1925 and 1926. 38 of the 42 songs that Trent deposited for copyright in 1925, and 39 of his 42 songs from 1926 were "published" by Grey Gull Records Inc. of South Boston, one of Emerson's client labels. Grey Gull wasn't a publisher of sheet music per se but rather a producer of cheap records pressed on inferior shellac and released on Grey Gull and associated labels. "A" sides usually carried hits of the day; "B" sides often contained titles that Grey Gull published thus saving the company from having to pay royalties to an outside publisher. Trent's 77 songs for Grey Gull accounted for 45% of the company's total publishing copyrights in 1925-26. (Trent didn't place songs with Grey Gull in any other years.)

Almost all--if not all--of the 77 Trent/Grey Gull copyrights credit Trent alone, which is curious because the great majority of his song copyrights from other years show words by Trent and music by someone else. Melodies credited to Trent are rare in all years except 1925 and 1926. Trent's 77 Grey Gull song copyrights were entered between 24Apr25 and 9Nov26, a period when jazz lore has it that his songwriting collaborators Duke Ellington and Thomas "Fats" Waller were selling numerous melodies outright and cheaply and when Ellington's output of song copyrights was slight by comparison to his prodigious output in later years. The notion follows that remarkable discoveries might result from an analysis of the 77 Trent/Grey Gull copyright manuscripts--on deposit at the Library of Congress--by someone able to differentiate the musical notation styles of Ellington, Waller and Trent.

(The possibility exists that the manuscripts are in the handwriting of one or more professional copyists, but that would seem unlikely given budgetary limitations inherent in working for Grey Gull, an infamously cheap company.)

Here are the titles of 38 songs claimed by Trent (without collaborators) and published by Grey Gull in 1925: *Always Got the Blues; Charleston Rhythm; Cotton Blossom Time; Crazy 'bout Love; Day Dreams; Dinah; Easy to Please; Everything I Do Means I Love You; Happiness Will Follow Sorrow; Happy Days Will Come; I Am Broke; I Know You Know; I'm in Love; I'm Just Dance Crazy; I Think of You; Lindy; Lonely; Lovable Ladies; Love Is Just a Dream of You; Marry Me; Midnight Moon; Nobody But You; Nothing to Do but Be Blue; Only Two; Peaches; (The) Rabbit Hop* (a title performed in "Chocolate Kiddies", see Storyville 62, p47); *Sadie Salome; Strut Your Jones; 'Taint No Use; Tell Your Gal; There'll Come a Time; Wait for Me; When My Sweetie Smiles; When Rosebuds Bloom in June; When Someone Steals Your Sweetie Away; When You're Far Away; Zulu Sue.*

Here are the titles of 39 songs claimed by Trent (most if not all without collaborators) and published by Grey Gull in 1926: *Angel Baby; Aunt Lucy; Auntie Lucy; Beyond the Blue; Charleston Mame; Come to Papa; Dancing All the Way to Philadelphia; Every Evening; Floating Down the Nile; Fool Me Nice; Give Us a Hug; Having Lots of Fun; I'm Having Lots of Fun; I'm Music Mad; In Araby; In Your Eyes; Jazzin' Around; Just a Girl Like You; Lady Lou; Lasses; Learning the Charleston; Love and Sunshine; Love Has Won; Love Me all the Time; Love Me Forever; Loving You, that's All; Music Mad; My Own Blues; Pullin' Thru; Red Mississippi Moon; Someone Waits for Me; Starving for Your Love; Sweetheart Why Are You Mad; Talking in My Sleep; Tell Me Who's Your Sweetie; Toodle-oo; Try a Little Love; Whispering Winds; Wishing and Waiting.*

Those with Grey Gull 78s of these titles may wish to relisten to them while paying extra close attention to the pianists encountered.

Part Eight: Jo. Trent and Fats Waller

Trent and Waller were frequent collaborators in the mid-1920s, a fact evidenced by 17 song copyrights claimed by both jointly: *What Can Be Wrong with Me* (copyright entry dated 4Apr24); *Hello Atlanta Town* (with Clarence Williams; 4Apr24); *Strollin' Roun' the Town* (4Apr24); *That's My Man* (11Apr24); *In Harlem* (28Apr24); *My Man Cures the Blues* (28Apr24); *In the Springtime* (28Apr24); *My Baby's Coming Back Home* (28Apr24); *I'm Goin' Right Along* (28Apr24); *Mandy, I'm Just Wild about You* (with Clarence Williams; 28Apr24); *In My Baby's Eyes* (10Jun24); *Please Take Me Back* (7Jul24); *In Harlem's Araby* (24Jul24); *(That) Florida Low Down* (with J. Fred Coots; 6Apr26); *Georgia Bo-Bo* (23Apr26); *Whiteman Stomp* (Whiteman is credited as a co-composer on the label of Fletcher Henderson's Columbia 1059-D, but not on the 14Sep27 copyright entry or Paul Whiteman's Victor 21119); and *Wringin' and Twistin'* (with Frank Trumbauer; 20oct27).

Part Nine: Jo. Trent and Irving Mills

Irving Mills' Gotham Music Service Inc. copyrighted three songs by Jo. Trent, all in 1927.

Make Me Love You, with words and music by Porter Grainger and Jo. Trent, was deposited for copyright on 15Mar27. The song was recorded by Miss Evelyn Preer with Duke Ellington's Orchestra on 10Jan27; the title was never issued and the masters were destroyed; test pressings are unknown.

Goose Pimples, by Jo. Trent and Fletcher Henderson, was deposited for copyright on 12Jul27. The song was never recorded by Ellington, but it was recorded by Fletcher Henderson and his Orchestra on 24oct27. (An even more famous version was waxed by Bix Beiderbecke and His Gang on 25oct27.)

You Live on In Memory, to which Jo. Trent wrote both words and music, was deposited for copyright on 30Dec27. The song was recorded 8Nov27 by Marguerite Lee with Duke Ellington Trio; the title was scheduled for release on the A side of Vocalion 1150, but the issue was cancelled prior to release and the master destroyed; sample pressings are unknown.

As was noted under part one above, *Dry Long So*, recorded 15Feb40 by Cootie Williams and His Rug Cutters, is on OKeh 5690 credited to "Mills-Trent-Ellington"; the ledger sheet specifies that this is "J. Trent." No copyright entry with this title was found, nor is the title found in ASCAP's list of Ellington's works.

Part Ten: Irving Mills, Duke Ellington and Blu-Disc/Up-to-Date

"The band had been at the Kentucky Club about three and a half years when I first met Irving Mills," Ellington wrote in *Swing Magazine* (Jun40, p11; reprinted on page 231-32 of "Hear Me Talkin' to You"). "We were playing the *St. Louis Blues*, and he asked what it was. When I told him, he said it sure sounded nothing like it. So maybe that gave him ideas. He talked to me about making records. Naturally I agreed, and we got together four originals." Ellington's Vocalion session of 29Nov26 is the earliest documented association of Ellington and Mills. The ledger sheet for the date shows that the four songs recorded that date were all composed or co-composed by Ellington and copyrighted either by Gotham Music Co. or Jack Mills, Inc.

A September 1933 *Dallas News* story about Ellington (found in a press kit on Ellington published in 1933 by Mills Artists) dates the meeting of Ellington and Mills to summer 1926. In *down beat* (5Nov52, p6; reprinted on pages 233-34 of "Hear Me Talkin' to You"), Mills told Charles Emgee: "The first time I heard Duke Ellington was at the Kentucky Club in New York, where he had come in with the five piece band he had been appearing with in Washington D.C. I had gone to the Kentucky Club that night with the late Sime Silverman of *Variety* who, like most newspaper men, liked to go out for an evening of relaxation after putting his paper 'to bed' for another deadline. I think the number that caught my attention was *Black and Tan Fantasy*..."

According to Mills (in notes to Columbia set C3L-27),...."I first met him [Ellington] in 1926....when he was leading a small group at the Kentucky Club, at Broadway and 49th Street. I remember the occasion well: I was with the late Sime Silverman, the founder of *Variety*, who was out for an evening's relaxation after putting the paper to rest. Though the initial impact of Duke as a musician and person was unforgettable, one detail escapes me: I am still not quite sure which tune it was that particularly caught my attention. I've seen in printed that it

was his arrangement of *St. Louis Blues* that attracted me, though as I recall it today, I believe it was Duke's own *Black and Tan Fantasy*."

Mills' discovery of Ellington at the Club Kentucky cannot, however, be dated to the summer of 1926, when the club was closed and the Ellington band went on a tour of New England. The club reopened 24Sep26 with Ellington. The last non-Mills Ellington recording session of the 1920s was held 14oct26 in accompaniment of Alberta Jones. The last non-Mills Ellington copyright, *Rhapsody Jr.* (published by Robbins), was entered on 21oct26. The historic first Vocalion session, with which Mills was provably associated, took place 29Nov26. The first Ellington song that Mills published was deposited for copyright on 10Feb27. The beginning of the Ellington-Mills relationship may thus be dated to the fall of 1926. (The certificate of incorporation of Duke Ellington, Inc., a document on file in the municipal archives of the City of New York, was signed 23Dec29 and recorded 15Jan30 with the New York County Clerk's office.)

In *MIMM*, however (p72), Ellington recalled meeting Mills for the first time in 1923: "My initial encounter with Irving Mills occurred during my first six months in New York. He was known as the last resort for getting some money by those who had been peddling songs all day without success....The procedure....was to sell those blues outright to Irving Mills for fifteen or twenty dollars. It was very simple--no hassle. Just give him the lead sheet, sign the outright release, pick up some money, and go." (Ellington didn't mention any titles.)

Jack Mills Music published one song, *When My Sugar Walks Down the Street*, that appears in Blu-Disc/Up-to-Date's "T" master series. The song's co-authors were Irving Mills, Jimmy McHugh and Gene Austin. (Vocalist Irving Mills and pianist Jimmy McHugh together comprised the "The Hotsy Totsy Boys," who performed on radio and on 14May25 recorded *Everything Is Hotsy-Totsy Now* for Gennett.) Considering Irving Mills' career-long effort to place Mills-published songs onto wax, the observation that only one of 14, or 7.14%, of the titles known to have been recorded for Blu-Disc or Up-to-Date originated from the Mills publishing catalog would seem to rule out the theory, proposed by Mark Tucker ("Ellington: The Early Years," p196), that Mills was behind the labels.

Acknowledgements: Mike Montgomery, the late Max Vreede, James Parten, Brooks Kerr, Larry Gushee, Bill Egan, Ken Steiner, the late Mark Tucker, Jerry Valburn, Brad Kay and Vince Giordano.

Steven Lasker, Nov04.**

How many compositions did Ellington really make?

DEMS 04/3-58

Benny Aasland and I have always been rather reluctant to tell you which Ellington compositions stand out as being 'better' than the others. It makes little sense to discuss minimal differences of opinion in a group of people who by definition have almost identical musical taste. We have always concentrated on facts and figures, helping other Ellington collectors to sort out things. One statistic which crops up regularly is the total number of Ellington's compositions. Not long ago Jørgen Mathiasen published on the Duke-LYM list an excerpt of his presentation for the 7th Nordic Jazz Research Conference in Denmark in August of this year. We are sure that this is of interest for Ellington collectors and discographers and we thank Jørgen for his permission to publish it in full in this DEMS Bulletin.

Sjef Hoefsmit

This version makes some alterations to the wording of Jørgen's paper, solely in the interest of clear English.
DEMS

DUKE ELLINGTON's Production as a Composer

A survey of a selection of sources to his entire production

and a methodological discussion.

by Jørgen Mathiasen.

That Duke Ellington's oeuvre is not a closed matter for jazz research was something I discovered when I wrote my final paper at the university with the late Erik Wiedemann as supervisor. One day Wiedemann introduced me to the survey of this matter he had started in 1984. When in 1999 we reached the centennial of the birth of Ellington, Wiedemann had still not finished the project but in the meantime he had published two articles on the matter, the latest from 1991.

Here is in chronological order a selection of assessments of the size of Ellington's production, as matters were in 1999:

<u>Source</u>	<u>Number</u>	<u>Year</u>
Jan Bruér	2000	1975
André Hodeir	6000	1980
Erik Wiedemann	1200-1300	1986
André Hodeir and Gunther Schuller	2000	1988
Ken Rattenbury	1012	1990
Erik Wiedemann	1500	1991

One notices that the first assessment was proposed by Jan Bruér as early as in 1975, that is shortly after the death of Duke Ellington, - two researchers, namely André Hodeir and Wiedemann have changed their assessment, and the assessments are very different. Sometimes it is one result, sometimes another and these are figures not suited to be presented to an audience generally interested in Ellington. The figures create uncertainty about the quality of the research, but below I shall present some results of my own survey and also try to explain why these widely diverging assessments can nevertheless be said to be all talking about the same thing, if a couple are ignored.

As expected new literature emerged at the Centennial and with it has come important new information with regard to Ellington's production as a composer. I'd like to mention three publications: Firstly we saw an update of the Italian discography on Ellington, now with the title *The New DESOR*, and compiled by Massagli and Volonté. Wiedemann has assessed that the first edition contained information on more than 15,000 recordings — by far the largest jazz discography. Secondly Van de Leur published a survey on Billy Strayhorn as a composer. The authors of the Strayhorn literature have more than anyone else questioned the composer credits of the Ellingtonian music, and with Van de Leur's book we came closer to a clarification of the co-operation between Strayhorn and Ellington. Thirdly John Franceschina published a survey on Duke Ellington's music for the theatre — the first of its kind — in which the considerable effort in this field by the Duke was examined. The book also contained a large contribution to a list of works.

To these works come weighty contributions from Ellington *himself* in *Music Is My Mistress*, in the discographies by Willie E. Timmer and Ole Nielsen and the filmography by Klaus Stratemann. Contributions are to be found in many other works, for instance in Wiedemann's articles, which also include a discussion of the problems associated with a listing of works. During my survey of a selection of sources still more methodological problems of compilation emerged, however, and with these we begin to suspect a possible explanation of the uneven and divergent results of the earlier research.

Wiedemann also stressed the many inconsistencies in the literature, and it is necessary to apply a source critical apparatus to this literature. This has not been the least important part of this project, and since the sources are quite comprehensive, the database of the project contains more than 35,000 records. The survey of the sources has resulted in a model for the structure of Duke's entire production and a new assessment of the size of the oeuvre, but before discussing this I'd like to mention a couple of methodological problems: The list in *Music Is My Mistress* contains more the 900 titles with composer credits, but we should not take for granted that Ellington is the author of all these compositions. The Strayhorn research has corrected some of the credits by deleting Ellington. Certain members of the Ellington orchestra claimed that their contribution to the music was not duly

credited in all cases. Ellington is not always the cause of this, since members of the orchestra considered musical ideas as commodities they could sell to the leader of the band.

There are also pieces credited to Mercer Ellington, where Duke has had an audible influence and rightfully should have been credited. Finally the Strayhorn research has also *added* Ellington as a composer of certain pieces he has not been connected to previously. Since there is some uncertainty about the provenance, the survey has been directed towards music where Ellington in the sources has been credited as a composer.

The sources divide the material into pieces and works, but before we reach that point, we meet the orthographic problem:

	Wood	Woods
	Well	The Well
Rumpus In Richmond		A Rumpus In Richmond

The six titles of the table indicate six *different* pieces in Ellington's production and show how the plural element and articles may suggest a musical difference. If they do so one has to evaluate in each case whether or not a musical difference is there, but there are examples of exchanges of each of the pairs.

There are also examples of how the Ellington organization, the record industry and the authors of the literature between them have created an almost chaotic collection of titles. This is for instance the case with the twelve variants of *Brown-Skin Gal In The Calico Gown*:

Brown-Skin Gal
 Brown-Skin Gal In The Calico Gown
 Brown-Skin Gal (In The Calico Gown), The
 Brown-Skin Gal In The Calico Gown, The
 Brown Skin Gal In The Calico Gown
 Brown-Skin Gal With The Calico Gown
 Brown Skin Gal In A Calico Dress
 Brown Skin Girl In A Calico Dress
 Brown-Skinned Gal In The Calico Gown
 Brownskin Gal In The Calico Dress, The
 Brownskin Gal In The Calico Dress
 Brownskin Gal, The

Beside the various spellings the literature has an almost impenetrable pattern for the chronology of *The Brownskin Gal*.

In numerous cases the same thematic material has more than one title, and together with the varying spellings this means that several titles may be connected to one and the same theme. How quickly new titles could be invented is shown by the following sixteen variant titles for a single item of thematic material:

Midnight Indigo

Grace Valse	Hero To Zero	Polly #1	Polly Lead
Haupe	Low Key Lightly	Polly A Train	Polly Mix
Haupté	Polly	Polly Did	Polly Pri me
Haupté	Polly's Theme	Polly Did Continued	

A principle by Ellington is that *a new title does not necessarily mean a new composition* and the authors of the literature have concentrated an impressive musical effort in finding all the titles of a thematic material, and — with regard to a couple of discographies — to collecting these titles in sets. *Title sets* is a crucial notion in discussing the structure of Ellington's output and without this notion is it difficult to get a comprehensive idea of the oeuvre. *The Brown-Skin Gal* and *Midnight Indigo* indicate two title sets of the output. *Goof* is a third such title set, irrespective of the fact that there is just one single title in this set.

There are quite a number of inconsistencies in the literature with regard to the compound of the title set, and it is in some cases like going through a labyrinth to reach the goal. Here is an excerpt of a complex set of sources to the title set *John Sanders' Blues*. In this table the index titles in the sources have been underlined and below these are the alternate titles. The table shows the inconsistencies in both cases:

Wiedemann (1986)	W. E. Timner	The New DESOR
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<u>John Sanders' Blues</u>	<u>John Sanders' Blues</u>	<u>Commercial Time</u>
March 19th Blues	Californio Mello	John Sanders' Blues
Total Jazz		

The sources also disagree on the next title set, but apart from this the set (see below) has the character of a model. This title set is very often indexed as *C Jam Blues*. On the basis of the dating I have used *C Blues* as the index title. Such titles belong to the main group I, which also marks the inner core of Ellington's production. Then follow three subsequent title variants, all of them recorded, and two of them copyrighted and listed in *Music Is My Mistress*. Main group II marks the outer core of the production. In main group III we find a number of dated and undated variants of the titles of the two other main groups. These can be placed on the periphery of the production, and with this we have a model for a rough division of the entire source material of the Ellingtonian oeuvre.

C Blues

Title	Composed	Recorded	Copyright	Main Group
<u>C Blues</u>	1941	26Sep41		I
Jam Session		Nov41	1942	
C-Jam Blues		21Jan42		II
Duke' Place		24Apr58	1957	
"C" Blues		26Sep41		
"C" Jam Blues, The		21Jan42		
"C" Jam Blues				III
C Jam Blues				
Jump Blues				

In this example we see an original composition and its various variants. It is well-known that Ellington has also made contrafacts of his own pieces as well as pieces by other composers, and such pieces are — just like the derivatives — in the literature considered original compositions by Ellington, and as such parts of the inner core of the production.

The pieces denote the largest part of the Ellington oeuvre, but as I have already touched on, there is another group of compositions which we may name 'works'. Among the Ellingtonian compositions titles like *Free As A Bird*, *My People* and *Paris Blues* are used for pieces and also for works, and so we need to distinguish between these two categories. With few exceptions this differentiation is also used in the literature beginning with Ellington's autobiography. Apparently his notion of a work was closely related to the so-called *extended works*. In any case compositions, which in *Music Is My Mistress* by way of typography are marked as works, have a title and are divided into several thematic parts, which for their part are as a rule provided with titles which are used when the part is being performed or recorded independently. When the former condition is not met, it is not a work. It is for instance rather remarkable that the programme music composition *A Tone Parallel To Harlem*, which consists of different parts and lasts more than thirteen minutes on the recording, has been deemed to be a piece. Works are also title sets and are in the model treated along the same guidelines as pieces.

When works have been included, a number of additional results appear among the total sources now available, and with these we also arrive at a new assessment of Ellington's production as a composer:

Duke Ellington's Production

Works	99
Pieces	1595
Inner core	1694
Outer core	538
<u>The total core</u>	2232

The Periphery	951
<u>Total body</u>	3183

Works and pieces (inner core) have been totalled up to 1694 titles, which is equivalent to the number of title sets of the corpus. The outer core adds 538 additional thematic variants of the first group, bringing the total core up to 2232 titles. In addition the corpus contains another 951 titles making a total of 3183 titles. We can now return to the earlier attempts at assessment of the oeuvre, this time arranged by number:

<u>Source</u>	<u>Number</u>	<u>Year</u>
Ken Rattenbury	1012	1990
Erik Wiedemann	1200-1300	1986
Erik Wiedemann	1500	1991
Jørgen Mathiasen	1700	2004
Jan Bruér	2000	1975
André Hodeir and Gunther Schuller	2000	1988
André Hodeir	6000	1980

Beginning with Ken Rattenbury, he could have made a better assessment on the foundation he chose, but apart from this the foundation itself is incomplete. At the other extreme we have Hodeir's first assessment of 6,000, a figure, which is still unaccounted for. It is regrettable that this figure is to be found in *The New Grove*, while Hodeir's and Schuller's revised estimate is to be found in *Jazz Grove*. Wiedemann's survey aimed — as does mine — at the inner core of the oeuvre, and I can confirm the accuracy of his assessment, when taking into consideration the sources available in 1991. The result of my survey, 1,700 title sets, is based on additional sources, which have added new title sets. The most frequent assessment is still the number 2,000. (It was for instance repeated in the latest edition of *Politikens Jazzleksikon*, 2003.) There is reason to believe that this assessment all along has denoted the total core summed up according to the principles I have outlined. In any case the number was up to Ellington's centennial consistent with the sources, but it has lost its value after the appearance of updated or new sources.

The sources also make some contributions to the issue of composer credits. Among other things they show that Ellington had many musical collaborators. In about 450 cases he is credited together with others. In more than 1900 cases, however, he is credited *solely*. The business ability of Ellington the bandleader is well known, and when Ellington expressed regret that his careers as a bandleader and as a composer were being confused, he was contributing to the confusion himself.

Billy Strayhorn was by far the most important collaborator. Impresario Irving Mills is among those relatively frequently credited too, but his musical contribution to the oeuvre is disputed. Apart from that there is reason to mention the orchestra members Johnny Hodges, Barney Bigard and Mercer Ellington. The two last-mentioned figure approximately with the same frequency as Peter Tchaikovsky does in connection with Ellington and Strayhorn's arrangement of the Nutcracker-suite, which just goes to show how dominating a position Ellington had as the composer for the orchestra.

As previously mentioned there have been disputes with regard to some composer credits, - approximately 130 titles of the material. Certain members of the orchestra were credited on early versions of *Mood Indigo* and *Sophisticated Lady* but their names disappeared from later versions. In some cases a composer credit in one source is a lyricist credit in another, which for instance is the case of Irving Mills and *Sophisticated Lady*. The number marks exclusively that there are inconsistencies in approximately 130 cases and each case should be treated independently.

The largest part of the oeuvre was written for the orchestra, while only a small number of title sets are connected with movies and television. John Franceschina's survey made it clear, however, that an important part of Ellington's production as a composer — approximately 30% of all title sets — is related to his efforts, largely frustrated, as a composer for the stage, but this often disappears from the overall picture of Ellington. Interest is concentrated on the music for the orchestra.

The literature on the oeuvre contains three types of dating, as the example "C Blues" above shows. These are datings of the time of composition, datings connected to a piece being performed or recorded, and copyright datings. Distributed on the three levels 95% of all title sets are dated and this gives us an outline, albeit an incomplete one, of the chronology of the overall corpus. It is well-known that Ellington was ambivalent with regard to the label jazz and he is frequently quoted for the remark "We stopped using the word jazz in 1943". The survey has a correction to this as it shows that not only did Ellington use the word *jazz* in his titles after

1943, but that he did so more frequently than he had done before 1943.

Finally I would like to stress the importance of working source critically with the Ellington literature. In this respect it is in this case particularly necessary to consult more than one source for each question, and to do this on the basis of a well-founded understanding of a particular source's worth to Ellington research generally, and a grasp of the mutual relation of the various sources. To read the literature on the simple assumption that it reflects accumulated knowledge is to invite trouble. There are errors, shortcomings and uncertainties in all major sources on Duke Ellington — of course not always to the same extent — and the source critical aspect has so far been given insufficient priority in the Ellington literature.

Notes by Sjef Hoefsmit:

All three titles in the left column under Wiedemann (1986) are different from each other. I have not been able to trace the origin of my wrong statement that *John Sanders' Blues* belongs to this list of three titles. I know however how it happened that I confused *March 19th Blues* with *Total Jazz*.

I wrote in DEMS Bulletin 82/4-1: *March 19th Blues* has been found to be the same as *Total Jazz* (same as "Portrait of Ella Fitzgerald", part 4).

I wrote in DEMS 85/3-10: 19Mar56, *March 19th Blues* is the same as *Total Jazz*, also as *John Sanders Blues*, also as "Portrait of Ella Fitzgerald", part 4.

Stanley Dance wrote in the liner notes of the Private Collection Volume 1: *March 19th Blues* was also known in its later lives as *Slamar in D Flat* and *22 Cent Stomp*.

I wrote in DEMS 88/2-1: I disagree with Stanley Dance. *March 19th Blues* is the same as *Total Jazz* and "Portrait of Ella Fitzgerald", part 4. What we know as *Slamar in D Flat* is the same as *Rondelet*. *22 Cent Stomp* (from the recent Mercer CD "Digital Duke") is the same as *E and D Blues*. The same error is in the Mercer CD liner notes, written by Leonard Feather.

Stanley Dance wrote in DEMS 88/4-4: Certainly, *Slamar in D Flat* was not related to *March 19th Blues*, but *22 Cent Stomp* is.

I wrote in the same Bulletin: *22 Cent Stomp* and *March 19th Blues* are indeed the same. Another title for the same piece is *E and D Blues* and not *Total Jazz*. (*Total Jazz* is the last part, part 4, of "Portrait of Ella Fitzgerald" on side B of LP #4 of the Verve release "Ella Fitzgerald Sings the Ellington Songbook". *E and D Blues* is an independent piece that concludes this side B. When checking *March 19th Blues* I made the mistake of putting the needle on the wrong track.

The first time I saw the title *John Sander's* [sic] *Blues* was on the LP Jazz Guild 1002, a Canadian release of 1976. It was recorded on 11Jun55.

The first time I saw the title *Commercial Time* was on the LP Up-to-Date 2009, a Jerry Valburn release of 1986. It was recorded on 17May55. This Capitol recording was re-released in the Mosaic 5 CD set of 1995 under the same title, *Commercial Time*. The same title was again used for the release of the 9Sep57 recording on the French LP CBS 88653, released in 1984.

The first time I saw the title *Californio Mello* was on Volume 6 of the Private Collection, released in 1989. It was recorded on 5Mar58. The same recording had been released in 1981 on the Italian LP Unique Jazz 34 as "Untitled".

In order to place different recordings of the same composition together in the index, the New DESOR chooses the title *Commercial Time* to be listed in the index as the main title and chooses the title *John Sanders' Blues* as a subtitle. The title *Californio Mello* was considered a wrong title. Consequently the title *John Sanders' Blues* appeared between parentheses in the 11Jun55 session; and in notes under the listings of Unique Jazz 34 and Private Collection Volume 6, the "wrong" titles "Untitled" and *Californio Mello*, have been mentioned respectively.

Commercial Time was composed and arranged by Rick Henderson.

The conclusion is this. The three titles in the first group under Wiedemann (1986) (*John Sanders' Blues*; *March 19th Blues* and *Total Jazz*) have nothing to do with each other. The two titles mentioned by Willie Timmer (*John Sanders' Blues* and *Californio Mello*) and the two titles mentioned in the New DESOR (*Commercial Time* and *John Sanders' Blues*) are all four identical.

Sjef Hoefsmit

These wrong identifications have also been discussed in an article by Nick Perkins in Blue Light (at that time titled DESUK Newsletter) of Apr95 on pages 17 and 18; in a contribution by Art Pilkington, bless him, in the Jul95 edition on page 11; in a review of the Private Collection Volume 2 by Dave Cavalier on page 13 of the same edition; in an article by me in the Oct95 issue on page 13.

Roger Boyes