



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/2 August-November 2005

Our 27th Year of Publication.

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SAD NEWS

Lillian Strayhorn Dicks

DEMS 05/2-1

I had the great pleasure of meeting Billy Strayhorn's youngest sister in 1993 at the Ellington conference in New York. She took part in a panel discussion with members of the Strayhorn family. In 1995 she was a very active member of the Strayhorn group which organised the Ellington conference in Pittsburgh. I have met her on several Ellington conferences since. She was a DEMS member. She was a typical Strayhorn. She was graceful, gentle, intelligent and friendly. It was a real pleasure to have met her and her family.

She died on 4Apr05 in Freeport, NY at age 74. She is survived by her husband, Howard, and a daughter.
Sjef Hoefsmit

We lost three of the finest bassists.

In less than a fortnight we lost **Niels-Henning Ørsted Pedersen** (19Apr05), **Jimmy Woode** (23Apr) and **Percy Heath**(30Apr).

DEMS 05/2-2

Jimmy Woode was one of Duke's great bass-players. He was featured in almost every concert as the soloist in *Satin Doll*. He was together with Sam Woodyard in a large part responsible for the huge success at Newport in 1956. Jimmy attended several of the Ellington conferences. He was a great raconteur and he made himself many friends. Like many other American jazz musicians, he spent a great part of his career in Europe. Jimmy had a severe stomach operation early in April. He died of cancer in his home at Lindenwold, NJ. Isabelle Durivaux gave me in May the following details:

"Jimmy had five children. Jimmy Bryant Woode III deceased like 20 years ago. His other son Patrick Bergmans lives in Berlin. Jimmy's 3 daughters are Anne Frederickson who lives in Stockholm, Deidre Woode who lives partly in Italy, partly in Santa Barbara, Ca. and Shawnn Hueldig Monteiro, who lives in Boston. Shawnn is

Jimmy's eldest child. She is a singer. Among other ones, she recorded a wonderful CD live with Jimmy, Clark Terry and Jimmy Cobb. Jimmy's wives died. Jimmy's father, Jimmy Bryant Woode Sr., pianist, might have died last month [Apr05] in Stockholm a friend told me. I know he had a heart attack last year."

There is little doubt about the day that Jimmy was born: 23Sep. The year however is uncertain. 1926, 1927 and 1928 have been mentioned. We would welcome a confirmation to set the record straight.

The pencil drawing of Jimmy was made by the Swiss painter Georges Wenger. We have not been able to contact him in order to have permission for publishing his drawing of Jimmy. We hope he doesn't mind.**



DEMS 05/2-3

Although **Niels-Henning** never played with Ellington, he made a rare promotion CD, "The Duets" with Milgrew Miller in Duke's centennial year. See DEMS 00/1-22/3 and 01/2-28/4. It contains 10 Ellington originals and two compositions, one by each of the two musicians, dedicated to Ellington.

DEMS 05/2-4

Percy Heath made with the Modern Jazz Quartet in 1988 a tribute CD for Duke Ellington in which he played an impressive role in *Jack the Bear* and *Sepia Panorama*. The other Ellington selections were *Prelude to a Kiss*; *It Don't Mean a Thing*; *Ko-Ko*; *Rockin' in Rhythm* and *Come Sunday*. John Lewis wrote *For Ellington* and Milt Jackson wrote *Maestro E.K.E.* This CD has not been reported in DEMS Bulletin. The label is East-West Records, the number 790926-2.

DEMS

Trumpeter Benny Bailey

DEMS 05/2-5

Benny Bailey played for one week (7-15Nov69) in the Ellington band during Duke's European tour when he replaced Ambrose Jackson in the fifth chair of the trumpet section. He even soloed in the encores in Berlin

(8Nov) and in the opening number of the second concert in Köln (10Nov). I saw him in Rotterdam, during two concerts on 7Nov. He may have been too briefly in the Ellington band to warrant a mention as an Ellingtonian, but nevertheless, he was there. He didn't seem to remember this very well. According to Steve Voce's obituary Benny Bailey said: "I just never listened to Duke Ellington or the older musicians. I had my hands full keeping up with Bop, which was pretty fast action. It's only in more recent years," he said during the Eighties "that I've gotten to appreciate Duke and Billy Strayhorn."

Benny was one of those American musicians who preferred to work in Europe. He lived in Sweden, in Switzerland and finally in the Netherlands. He appeared onstage on the closing night of the old BIM house in Amsterdam in Nov04.

On 14Apr05, a call came from England to the police in Amsterdam to inquire about Benny Bailey. He was found dead in his house. He must have died several days earlier. It had not occurred to his neighbours that something was wrong, since they were used to Benny being away on tour for several days. When he was at home they could hear him practice late in the evening, when they came home.

Because the Social Service couldn't find his family or friends, an advertisement was placed in the paper of 29Apr. Soon afterwards many friends came forward. At first his funeral was scheduled for 3May, but in order to make it possible for his family and friends in the USA to attend the service, the cremation took place a week later, on 10May05. Benny was 79 years old. He had been married and he leaves two sisters who attended the service.

Sjef Hoefsmit

Wally Schaap

DEMS 05/2-6

Each of the few times I went to NYC for an Ellington conference, Wally called me in my hotel room to welcome me in NYC. He spoke for the occasion Dutch and many times during the conferences when we met, he asked me: "Hoe gaat het met je?".

Walter Schaap who belongs to the pre-war researchers in jazz, died on 29May05 on the age of 88 years. He joined George Avakian in assisting Charles Delaunay to compile his New Hot Discography. His son, Phil, inherited Walter's good taste and enthusiasm for Jazz. I offer Phil my sincere condolences. I will always remember his father as a most generous gentleman. I am proud to share with him my Dutch origin.

Sjef Hoefsmit

Pierre Michelot

DEMS 05/2-7

The great French bassist died on Sunday 3Jul05. He suffered from Alzheimer's. He was 77.
Steve Voce**

Pierre Michelot accompanied Duke Ellington, Stéphane Grappelli, Michel Legrand and Gus Wallez on 3Jan73 during an appearance for the French television ORTF. This may not have been enough to call him an Ellingtonian. He was however an important jazz musician from French origin who accompanied many American musicians, like Chet Baker, Miles Davis, Benny Golson, Dexter Gordon, Clifford Brown and Bud Powell.
DEMS**

BAD NEWS

The next Duke Ellington Conference

DEMS 05/2-8

Just after Bulletin 05/1 came out, we received the message through the Apr05 edition of the TDES Newsletter, that the next conference cannot be held in New York next year. The president, Ray Carman, wrote: "We believe that we will not be able to deliver a quality program and key personnel. Regretfully, at this time, I must pull the plug on the conference. This has been a very painful decision."

DEMS

Good NEWS

John Franceschina

DEMS 05/2-9

The College of Arts and Architecture has nominated Distinguished Professor of Theatre John Franceschina for The Pennsylvania State University's prestigious Faculty Scholar Medal in the Arts and Humanities. Dan Carter, director of the School of Theatre, asked me (as editor of DEMS) for a letter in support of Professor Franceschina's nomination. I have sent him photo copies of the articles in DEMS Bulletin in which Franceschina has been mentioned, the most important of which was the Stefano Zenni review of John's book "Duke Ellington's Music for the Theatre" in Bulletin 01/2-12/3. We are very pleased with this award for the author of such an important addition to Duke's library. (See also 00/2-17/1; 01/1-5/6; 02/2-14/1; 02/3-24/1; 02/3-25 p267; 03/3-18; 04/2-18 and 04/3-58.)
Sjef Hoefsmit**

Clark Terry

DEMS 05/2-10

Clark Terry has won the 2005 Jazz Award of the Jazz Journalists Association as Trumpeter of the Year. That's rather late, if we may say so.
DEMS**

Good NEWS ?

EDITION WILHELM HANSEN ACQUIRES STORYVILLE RECORDS

DEMS 05/2-11

Storyville Records, one of the world's great jazz labels, has been acquired by Edition Wilhelm Hansen, part of The Music Sales Group. Storyville began life over 50 years ago when legendary Danish jazz enthusiast Karl Emil Knudsen began releasing rare or exceptional recordings by jazz greats such as Louis Armstrong and The Red Onion Jazz Babies.

Many of these tracks were initially licensed from the UK label Tempo which had a similar vision of making great jazz recordings more widely available.

Later Knudsen would expand Storyville's catalogue by recording many American jazz performers when they were on tour in Europe and Scandinavia: Eddie "Lockjaw" Davis, Harry "Sweets" Edison, Clark Terry, Benny Carter, Roland Hanna to name a few.

Danish jazz stars such as Papa Bue & His Viking Jazz Band and Fessors Big City Band were later added to the Storyville roster.

Storyville Records, named after the notorious New Orleans neighbourhood where jazz was born, remained a vibrant force into the 1990s, venturing into modern jazz, re-releasing over 300 revival tracks by among others Chris Barber and gaining exclusive rights to release many of Duke Ellington's previously unreleased recordings. By September 2003 when Karl Emil Knudsen, the self-styled "Doctor of Jazz Archaeology", passed away, his Storyville label was considered by jazz fans to be a prestigious Scandinavian equivalent to America's Blue Note Records.

Now the acquisition of Storyville by Wilhelm Hansen means that, with the support of The Music Sales Group, it will be possible to digitize the entire catalogue and make it widely available on CDs to be sold online.

Music Sales Chairman and Managing Director Robert Wise says "I am sure Karl Emil Knudsen would have been delighted to know that his precious Storyville catalogue will now become available to an even wider audience and, I hope, to a whole new generation of jazz aficionados".

Edition Wilhelm Hansen, Tine Birger Christensen

We hope sincerely that this is "good" news. We wonder if Edition Wilhelm Hansen will continue Karl Emil's policy to look first and foremost to the musical importance of his editions and not only to the expected commercial success. If so, we will be happy to recommend to DEMS Bulletin readers to buy Storyville records even if they wouldn't have done so anyway, to support one of the few serious producers of serious Jazz music.

DEMS

NEW FINDS

DEMS 05/2-12

It is amazing. Not only is there a continuous stream of re-issues of the highest quality, like Jean-Claude Göttings booklet plus double CD (see 05/2-31) but also an amazing number of so called "fresh" recordings has recently popped up.

Not only has Steven Lasker found take -B of *Jive Stomp* from 15Aug33 (B13801B) but he also found 16" acetates with three ABC broadcasts from Ciro's in Los Angeles on 5, 6 and 7Aug47. (See 05/2-13).

Luciano Massagli recorded from the Spanish television the complete concert at the Palau de la Música de Barcelona on 14Nov71. We know now the exact contents of this concert in the correct sequence. (See 05/2-14 and Correction-sheet 1072).

We also received the AB Fable CD with Ray Nance's non-Ducal violin recordings, featuring Ben Webster. This release was announced by Frank Büchmann Møller in his presentation in Stockholm on the first day of the Ellington Conference, 13May04. (See 04/2-10). A complete survey of this CD is on 05/2-34.

The Storyville CD "Duke Ellington – The Piano Player" is out. See 05/2-30.

Two interesting DVDs are out and another one is announced. See 05/2-16/17&18.

Duke Ellington at Ciro's, Los Angeles August 1947.

DEMS 05/2-13

Steven Lasker has found these three marvellous broadcasts from Ciro's. The quality is impeccable. The acetates were cut at Radio Recorders in L.A. through a direct telephone line. The most amazing find is Duke's rendition

of Fats Waller's *Squeeze Me*. The only other Ellington recording of this title was with a small group for the album "Side by Side". *H'ya Sue* (announced as *Flirtation*) and *Lady in the Laverder Mist* (announced as *Too Weary to Worry*) have very unusual arrangements.

5Aug47

Squeeze Me (by Fats Waller, is not Just Squeeze Me by DE)
 Take the "A" Train (theme)
 Royal Garden Blues
 I Like the Sunrise (vocal by Chester Crumpler)
 Sophisticated Lady
 Brown Penny (vocal Kay Davis)
 Blue Is the Night (announced as How Blue the Night)

6Aug47

Take the "A" Train (theme)
 Flippant Flurry
 It's Kinda Lonesome out Tonight (vocal by Chester Crumpler)
 Hollywood Hangover
 Tulip or Turnip (vocal by Ray Nance)

7Aug47

Take the "A" Train (theme)
 Lady of the Lavender Mist
 H'ya Sue
 Azalea (vocal by Chester Crumpler)
 Caravan

Palau de la Música de Barcelona, 14Nov71

DEMS 05/2-14

Luciano Massagli recently recorded this concert from the Spanish television. A correction-sheet is made available for the New DESOR, but if you are not a Correction-sheet customer, here are the details:

Eddie Preston, Mercer Ellington, John Coles, Money Johnson,
 Booty Wood, Malcolm Taylor, Chuck Connors,
 Russell Procope, Norris Turney, Harold Minerve, Harold Ashby, Paul Gonsalves, Harry Carney,
Duke Ellington, Joe Benjamin, Rufus Jones,
 Nell Brookshire, Tony Watkins.

C-Jam Blues
 Goof
 Kinda Dukish & Rockin' in Rhythm
 Happy Reunion
 Cotton Tail
 Take the "A" Train
 Fife
 Chinoiserie
 All Too Soon
 Harlem %
 Perdido
 Satin Doll (with Raymond Fol at the piano)
 Things Ain't What They Used To Be

In Triplicate

La Plus Belle Africaine

Come Off the Veldt

Medley: Prelude to a Kiss; Do Nothin' Till You Hear from Me; In a Sentimental Mood; I Let a Song Go Out of My Heart; Don't Get Around Much Anymore; Mood Indigo; I'm Beginning To See the Light; Solitude; It Don't Mean a Thing; I Got It Bad; I Don't Know What Kind of Blues I Got; Everybody Wants To Know; Sophisticated Lady; Caravan.

DVD REPORTS

Newport Jazz Festival 1962

DEMS 05/2-15

See DEMS 05/1-6 (and Meeker 2289, Stratemann p463, New DESOR 6233 from 8Jul62)

I watched and listened again carefully to the **DVD BACH FILMS EDV 1508** and I can confirm that *Kinda Dukish*, 6233a, is definitely absent; (New DESOR probably in error claiming *Kinda Dukish* to exist on Toshiba Laser Disc).

This DVD fits perfectly the Klaus Stratemann description (page 464) with Duke's part as follows:

-%1:56 of *Rockin' in Rhythm*, 6233b,, starting with the last notes from "ver16HC(cl)" and continuing with "pas3DE,1BAND;4°IILB etc";

-%2:00 of *Passion Flower*, 6233c, beginning during the latter part of "1°JH";

-2:50 of *Things Ain't What They Used To Be* complete as 6233d.

The entire Ellington sequence just reaches 7 min.

Klaus Götting

Berlin Philharmonie / Berliner Jazztage

DEMS 05/2-16

JazzDoor in Germany recently released a DVD (JD 11023) showing 21min of Sarah Vaughan material together with 26 min of the Duke Ellington Orchestra in Berlin.

This "Live at the Berlin Philharmonic Hall" is of excellent color and audio quality, zone-coded 0 in PAL.

The Ellington portion contains:

		New	Desor
2Nov73:	Pitter Panther Patter	%2:08	7348g
	Mood Indigo	%4:00 (%)	7348d
	Mack the Knife	3:02	7348j
8Nov69:	Don't Get Around Much Anymore	2:40	6954k
5Nov71:	In Triplicate	4:09	7170m
	Happy Reunion	4:11	7170d
	Take the "A" Train	4:47%	7170e

Klaus Götting

The Ellington video recordings have been telecast through W(est) D(utsche) R(undfunk) in 1989.

DEMS

I have found this European CD on the internet: Here are two links for where you can purchase it: <http://www.fnac.com> and <http://www.jpc.de>

The first site is in French and the second is in German. North American buyers have to consider the region of the DVD. The region code is PAL 0. Unless you have a region free DVD player, it will not play on a North American DVD player. I bought it from FNAC, since I speak a little French. FNAC really gets you on the shipping. Shipping cost more than the DVD, but it was sent express delivery. There was no choice in the shipping method.

Rich Ehrenzeller**

Pal Region 0 means it will play on ANY player that supports the European Pal format; an all region player is not required. For those in North America, a player with a Pal/NTSC converter would be required. Most players with this converter would have an option in the video set up menu to always output NTSC. "Region 0" means the disc has no region code at all. This is usually a good thing.

Geff Ratcheson**

Toronto 1958 and 1964

DEMS 05/2-17

Music Video Distributors released in 2002 a DVD (CMB-960092), titled "That Old Black Magic". It contains the video recordings made in Toronto on 31Jul58, see DEMS 02/3-17/3 and session 9032 on Correction-sheet 1048: *I'm Beginning To See the Light*, *Sophisticated Lady*, *Caravan*, *I Got It Bad*, *I Let a Song Go Out of My Heart* and *Don't Get Around Much Anymore*. It contains further two selections of the video recording made in Toronto on 2Sep64, session 6456: *Sophisticated Lady* and *Take the "A" Train*.

Giovanni Volonté**

San Francisco 1965

DEMS 05/2-18

I have heard that around the 20th of September a DVD will be available world-wide with the National Educational Television Network telecast "Duke Ellington - Love You Madly", produced by Ralph Gleason in Sep65; plus the first Sacred Concert at Grace Cathedral of 16Sep65. So watch out!

Richard Ehrenzeller**

News from Ellington's web-site

DEMS 05/2-19

I began a list of Ellington DVDs with tracks today - see the new **Ellington on DVD** section of <http://ellingtonweb.ca>

I'd appreciate corrections, comments on the DVDs, and similar details of those DVDs I haven't yet listed.

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DISCUSSIONS - ADDITIONS - CORRECTIONS

Tootsie Hill (from Louisville)

DEMS 05/2-20

See DEMS 01/2-12/2

Luciano Massagli and Giovanni Volonté have changed their minds. They have prepared Correction-sheets for the title *Tootsie Hill* and for the session 9047 of 11Aug31. Both Correction-sheets have to wait for more additions or corrections.

DEMS**

The Complete Gus Wildi Recordings

DEMS 05/2-21

See DEMS 05/1-33

I said to believe, that the ten bonus tracks on this CD are Capitol recordings made on 21, 28, 29Dec53; 1, 2, 17Jan54; 17Jun54 and 18May55. This has been confirmed by Vic Bellerby's review in *Blue Light* (Vol. 12, Nr 2, p5) in which he probably copied the wrong information from the liner notes. The same sloppiness that Klaus Götting observed in the time indications has now been shown in some of the personnel listings, the locations and the dates of these recordings. There is no discography which shows the same errors and therefor could be held responsible for this mess. It is surprising that Vic Bellerby did not criticise the liner notes of this CD. He does however (on p4) blame the liner notes of the DETS Vol. 11 double CD, written by Willie Timmer as being poor, although these were excellent and with only a very few mistakes.

Sjef Hoefsmit**

Battleship Kate

DEMS 05/2-22

See DEMS 05/1-25

"Gennett Records Greatest Hits, Volume II

The set continues with this sequel released in 2000. Again, a variety of jazz tunes, popular songs, and early Americana fill out the 22 tracks. Items of particular note include a version of Bix Beiderbecke's "Tiger Rag" taken directly from the test record, giving the track an exceptionally clean sound; **Duke Ellington's first recording — he plays on "Battleship Kate" with Wilbur Sweatman's band**; and a previously unreleased record by Guy Lombardo, incidentally the first one he ever made!"

This is misleading; it has never been established that Duke Ellington took part in this recording session. Have someone to check the recording books / ledgers.

Arne Neegaard

Thank you for contacting the Starr-Gennett Foundation about "Gennett Records Greatest Hits, Volume II." I agree that the excerpt you copied is misleading. Had I personally been involved in the production of these reissue CDs, I would have requested that the CD's producer indicate that Duke Ellington's first *issued* recording *could* have been this Gennett recording. I do not believe that enough research has been accomplished to support *or* negate this claim. I do, however, very much appreciate the research and expertise of the members of the Society as well as your pointing out this possible error.

As a result of this uncertainty, you'll be glad to learn that I'm changing the description on the Foundation's soon-to-be-launched and fully re-designed website for the "Volume II" CD. The new site should be up and running by the end of this month or early in July [2005], and I encourage you to visit the new site. The new description for "Volume II" will state, "Highlights include a test pressing of the Wolverine's 'Tiger Rag' featuring Bix Beiderbecke, Duke Ellington (purportedly his earliest issued recording), a previously unreleased Guy Lombardo side, Tommy and Jimmy Dorsey, Jimmy Durante, King Oliver's Creole Jazz Band, and Jimmy Blythe and Buddy Burton's 'Block and Tackle Blues.'" Although I am unable to change the statements in the CD's accompanying liner notes, I am able to change the misleading statement you pointed out. I hope that you will agree that this is an acceptable compromise until more information becomes available.

The Foundation is currently working on compiling a master Gennett discography with the help of two discographical researchers, and their research should ultimately settle the question. To complete their research, they are using original recording cards and the ledger from the company, among other primary source materials, which leads me to believe that we should be able to answer the "Battleship Kate" question in the near future. At least, I hope so!

If you would like to learn more about the Foundation and our efforts to promote and preserve the Starr-Gennett legacy, I would welcome the opportunity to send you a packet of information about the Foundation and our current projects.

Sincerely,

Elizabeth Surles

Project Coordinator

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Oops! In DEMS 05/1-25 (under 'h.'), I gave a wrong date for Sweatman's issued Gennett version of *Battleship Kate*. The correct date is 18Sep24. The date I mistakenly gave, 10Oct24, is that of an Edison recording session at which Sweatman also recorded the song. No one, at least to my knowledge, has ever suggested that Ellington was present at Sweatman's session at Edison. My apologies for the error.

Steven Lasker

Steven Lasker mentioned in his article under "a." the newly-released Wilbur Sweatman 2-CD set on Jazz Oracle,

one of the last reissues remastered by the late great John R. T. Davies. This Canadian release has number BDW 8046. It is number 46 of a series of Classic/Vaudeville Jazz CDs. The 44 -page booklet is written by Mark Berresford, who is hoping to see his biography of Wilbur Sweatman published this year. His liner-notes are fascinating. The double CD has 58 selections, recorded between 1916 and 1935. Among these are no less than five different recordings of *Battleship Kate*. The oldest one (on Gennett, label Ge 5584-B, matrix 9083-A) is the one which has stirred up so many discussions since Mike Danzi stated that he took part in this recording and that Duke was on the piano. Mark Berresford is not convinced that Danzi played on this session of 18Sep24.

According to his personnel listing he has on banjo Clyde Johnson or Mike Danzi. On piano were Duke or Walter Hall and not George Rickson as found by Arne Neegaard in The Red Hot Jazz Archive. The recording date in The Red Hot Jazz Archive does only differ by two days (20Sep24).

Mark Berresford lists the remaining musicians: Eugene 'Bud' Aiken, Leslie (Leonard?) Davis on cornet; Calvin Jones on trombone; Wilbur Sweatman on clarinet and bass clarinet; Percy Green on alto sax; Raymond Hernandez on tenor; Jerome 'Romy' Jones on bass; no drums! The 18Sep24 recording of *Battleship Kate* was a remake. The first attempt, one month earlier, was rejected. It is not certain to which one Mike Danzi was referring. On 10oct24 another recording of *Battleship Kate* was made for Edison (label Ed 51438-L. matrix 9781-B). On this occasion only Walter Hall is listed as on piano, on banjo is Harry Batchelder and on drums Maceo White. Vocal by Ada Rives and Wilbur Sweatman. All the other musicians are the same as on 18Sep24. Three later recordings were made: in cMar29 for Grey Gull; on 29Apr30 for Victor; and on 26Mar35 for Vocalion.

It seems a simple matter to compare the two piano players in the sessions of 18Sep and 10oct to try to decide whether or not they are the same. Unfortunately there is hardly any piano to be heard, and no solo whatsoever; what you can hear does not sound as if it was Ellington. It is unlikely (although not impossible) that Ellington took part in one of these recording sessions. He had his own band in the meantime after Elmer Snowden left the Washingtonians in Feb24. And if the date of 18Sep24 is wrong and should be early 1923, one wonders why Otto Hardwick and Sonny Greer did not take part in the recording session. Even a date such as 18Sep23 would be unlikely. Elmer Snowden opened on 1Sep23 at the Hollywood with Ellington on the piano.

So I cannot advise you to buy this double CD in order to complete your Ellington collection. You may on the other hand be interested in the music as played on the brink of the Jazz era. The liner-notes by Mark Berresford alone made this investment worthwhile for me anyway.

Sjef Hoefsmit

Duke's Brass, 1937-38.

Harold Baker

DEMS 05/2-23

See DEMS 05/1-24

As you know the Institute of Jazz Studies is the repository of the original Feather forms for his Dictionary of Jazz. Most of the originals are located in our Rare Items Room and photocopies are placed in the file. During the course of my own pursuits, I discovered that some originals remained in the reference files and I have been methodically placing the random originals where they belong. The artist reference files are in the general reference library, while the Rare Items Room is a separate room of our climate controlled Archives and can only be accessed by staff members. To my knowledge, Harold Baker, like many other musicians, never completed a form for Feather. The Feather reference is in his file as are obituaries containing the same information about Baker being with Duke ca. 1937 to 1938. These references are probably drawn from the original source.

It seems odd to me that Mary Lou Williams who wrote so many journals with frequent references to Harold (she never called him anything else) would not have mentioned that Baker was in the band prior to the occasion when Duke absconded him from her band in late 1942. Also, Baker's letters to her after she left as arranger and set up a household for them in New York never made any reference to it. And neither of them ever used a description such as returned to the band when referring to it.

I have gone farther by searching for articles about Baker in the Music Index but Baker has not mentioned it in later years. I am going backwards now and in the course of preservation of our duplicate Down Beats, checking

to see if any reference to Baker's presence in Ellington's band is noted for these years. I also checked the Lord Discography at this time. I need to check it again because I can't find my notes but as I recall, gaps in Baker's recordings at that time would make it a possibility.

All to say, I cannot document but as scientists say, absence of proof is not proof of absence. If you would like, I would be happy to write a more cogent paragraph or two for DEMS. I am already writing a small piece about "Mary and Harold and Duke" for our next Annual Review of Jazz Studies. It will be the first one devoted to a single artist and I am both honoured and beleaguered as Guest Editor and contributor. We might even have to split it into two Volumes due to the influx of wonderful contributions from our researchers including our friends Andrew Homzy and David Berger. Of course, I complicated things by conducting interviews and writing small pieces to fill in some gaps. In the end, it will be an exciting edition since we are creating a separate web-site that will display complete documents referenced by authors and sound clips of unreleased Mary Lou Williams recordings and interviews with her and the voices of those I interviewed.

In February, I was in Moscow, Idaho at the Lionel Hampton Institute as a participant in their wonderful annual Jazz Festival speaking about MLW. The archivist was kind enough to give me a tour of their small Archives as I had written him specifically to ask if I could take the chance to check out the Leonard Feather Collection.

Although, Michael was kind enough to show me the Collection consisting of scrapbooks with Feather's articles in chronological order, no time was allowed for research. And I understood. This was a massive festival like IAJE with three to five events going on throughout the day.

Annie Kuebler

Freddie Jenkins

DEMS 05/2-24

See DEMS 04/2-55

In view of a recent discussion on this topic, the following comment from T. Larsson (DEMS 83/3-7) may prove of interest:

"The trumpet soloist on *Dinah* ('s in a Jam) from 24Mar38 (air check) and 11Apr38 (Brunswick) is not Rex Stewart [as shown in the New DESOR] but most certainly FREDDIE JENKINS! These soli have all the Jenkins' trade marks. On the 24Apr38 air check, Rex is the soloist. This almost fits with Chilton, if Jenkins left sometime mid-April. Comments please!"

I agree, and can add that after listening closely to the numerous air checks from 1937-38 that are known to survive, I was unable to find Freddie Jenkins on any broadcast other than that of 24Mar38, at which he was present alongside Jones, Williams and Stewart.

Interviewed by Roger Ringo (*Storyville* 46, Apr-May37, pages 124-33), Jenkins explained why he left Ellington: "Well, the pace caught up with me. Some people call it the 'The TOO-SIES' — TOO much money, TOO much drinking, TOO many women, while TOO Young. I wasn't the type of musician who could put his trumpet back in the case and go home when the show was over. I was still keyed up from the excitement and had to have a cooling off period — at least, I thought so. Besides, I was never married when I was with Duke, so I had no home to go to. So, I'd drop in somewhere for a few drinks. When we were at the [Harlem] Cotton Club, Cliff Jackson was [in 1928-29] at The Lenox next door, and some of us would drop in there. Well, a jam session or cutting contest would start, and we'd still be at it in daylight. And, it was the same on the road. Everywhere we went some guy in the band knew some place to go. Like in Chicago we'd go out on the South Side to Joe Hughes' or somewhere. That's where we all got acquainted with Ray Nance when he was just starting out, about five years before he joined Duke. [See DEMS 05/1-13.] Anyway, the time came when I knew I'd had it, so I stepped down off the bandstand. I didn't actually quit, and Duke didn't fire me. I don't think Duke ever fired anybody in his life, I just became inactive, and that's where it stands today."

The factual basis for the statement that Jenkins played with the band at the 29May38 Randall's Island Carnival of Swing is a photograph by Otto Hess captioned "Freddy [sic] Jenkins, Wallace Jones, 1938" that appears in the booklet to Columbia C3L-39. That the photo was taken at the Carnival of Swing is evidenced by comparison with other photos of the event that appear in the booklet of Columbia C3L-27, on page 155 of Stratemann (misdated to 19May38), and especially two photos found in a special DEMS photographic supplement that Benny Aasland produced and published together with Bulletin 89/1 (The 10th Anniversary Issue).

Steven Lasker

Dusk on the Desert

DEMS 05/2-25

See DEMS 05/1-24

I have been listening over and over again to try to identify the trumpeter. Only three are possible: Whetsel, Stewart or Wallace Jones. This solo is completely different from what was the standard those days.

Wallace Jones: I find it unlikely, he had not that dynamic.

Rex: Could he done that solo without some half-valve routines?

Whetsel: the lyrical timbre and the economic way of phrasing supports more and more that thought.

I will transcribe it and compare it with a sound-spectrogram, also with similar solos.

Arne Neegaard

That is a splendid idea. You should also think of Cootie Williams and Freddie Jenkins in order to cover all the possibilities. Wallace Jones was not in the band.

Sjef Hoefsmit

An interesting development re *Dusk on the Desert*.

I [Arne Neegaard] asked David Berger for a transcription of the trumpet solo and he replied the following:

"Are you talking about the melody in the first chorus? That is Brown. I can send you that. There are no trumpet solos on this chart. It is definitely Brown playing the solo. Brown is notated on the score and when I listen, it is unquestionably Brown in his upper register. No way is that a trumpet. Sorry."

David Berger

Carefully listening with renewed insight I agree with David; it is absolutely a trombone played in the upper register! Would you inform Steven Lasker about this and please let me have his - and your! opinion.

Arne Neegaard

Great discovery! It is undoubtedly Lawrence Brown. Lawrence could play like a trumpet. Listen to the end of *Body and Soul* on the Treasury broadcast of 1Sep45 (On DETS double CD Vol 11, see DEMS 05/2-28).

I will send your message to the Italians and to Steven Lasker.

Sjef Hoefsmit

The postman just arrived with DETS 11 and you are absolutely right: Lawrence Brown's solo on *Body and Soul* leaves no question re his solo on *Dusk on the Desert*.

Arne Neegaard

At first I immediately believed you when you told me the discovery on the phone, but after renewed listening I have a problem to believe that it is Lawrence Brown. The end of his solo seems too difficult for a slide trombone in my opinion.

Steven Lasker

I made copies of *Dusk on the Desert* on a tape and have sent it to Kurt Dietrich, the author of "Duke's 'Bones — Ellington's Great Trombonists". This book is based on his dissertation for his doctor's degree and has been published by Advance Music, Maierackerstrasse 18, D-72108 Rottenburg Germany. (www.advancemusic.com)
Sjef Hoefsmit**

Dear Sjef,

Of course I remember you, and much more than vaguely.

Your question about this recording is fascinating. I'm afraid that I will not clear things up. I was not previously familiar with this selection, and on first hearing, my reaction was that there is no way that the solo you are

referring to is a trombone solo. I am not so sure after listening several times, but I still don't believe it is Lawrence Brown. I will say, however, that he had the technical capability to play this solo. Let me give my reasons for thinking it is not him, however. The range of the line is extreme for trombone. There are numerous high E-flats, with several high Fs. We know that Brown could play a high F from way back in his earliest days with Ellington, on *Slippery Horn*. However, playing with this much control, at this dynamic level would severely tax even the virtuosic Brown. I don't believe that he could play this line twice like this, given the demands of the rest of the arrangement (loud playing in the last chorus with repeated high B-flats, for example). [Kurt Dietrich listened to both takes of *Dusk on the Desert*.] I have not looked up what else was recorded that day, but this is tremendously demanding for trombone. Plus, there are no other examples that I am aware of in which Ellington wrote a line of this type in this range for Brown, or any other trombonist. When I first listened, it also sounded like a valved instrument to me, rather than slide. I will have to admit that a few of the melodic inflections certainly could be Brown, but I still have my doubts. I also feel that the timbre of the solo instrument, while rich and full for a trumpet (or cornet), is rather thin for Lawrence Brown's trombone. If it were he, in this range perhaps he would thin out his sound; but it doesn't sound like his tone quality to me — a quality I feel pretty comfortable in identifying. There are a couple of other things that lead me to believe it is trumpet (cornet). In the introduction, there is a trumpet figure. All of the trumpets are muted except for the bottom one, which is not muted. I would speculate that the unmuted player then goes on to play the solo line. Furthermore, behind this solo there is muted brass. It sounds to me like there are three trombones in that mix, although it is very difficult to hear. I am certain that there are three muted trombones in the next chorus, answering figures from the muted trumpets. Brown could have made a quick shift to mute to play those figures, but again, it seems doubtful to me. If I had to guess, the quality of the sound would suggest Rex Stewart to me. But I don't pretend to be an expert on the trumpets. I'm sorry I couldn't agree with your (and David Berger's) opinion on this. But being as objective as I can, this is what I think.

I have a little bit of news that you might be interested in. For the better part of the last five years, when not attending to my teaching (and other duties), I have been writing a history of jazz trombone. I have just sent the proofs back to Germany to Advance Music (which published Duke's 'Bones). The plan is to "bring the book out" at the International Association of Jazz Educators conference in New York in January. It's a pretty large work, approximately 600 pages. There are no musical examples (as in Duke's 'Bones), but much musical discussion. In part in tribute to Stanley Dance, the title will be *Jazz 'Bones: The World of Jazz Trombone*. I'm pretty excited about it.

At about the same time, a new edition of Duke's 'Bones will also appear. It will be very little changed from the original. A few small errors have been corrected, and the discography has been updated, although it will be out of date by the time it is printed.

I appreciate your getting in touch with me and hope that my contribution will be of value to the discussion.

Thanks, too, for the other recordings.

Sincerely, Kurt Dietrich**

We read the very interesting suggestion that Arne Neegaard did about the first chorus of *Dusk on the Desert*. We listened again and again to this solo but we don't believe that it is played by the trombone of Lawrence Brown. In our opinion the soloist is very probably Freddie Jenkins (not Arthur Whetsel as we previously thought). You can listen, for instance, to *Happy As the Day Is Long* to compare the sound of his trumpet.

Luciano Massagli**

Blues in Orbit

DEMS 05/2-26

See DEMS 05/1-15

I am sending you audio copies of my versions of *Blues in Orbit*, because I have a feeling that maybe some confusion has been creeping in. I have copied the tracks 10 and 18 of Columbia/Legacy CK 87041 "Blues in Orbit". The liner-notes (p3) say that track 10 has take -6 and that track 18 has take -2. I have copied as third example track 1 of the CD Columbia Jazz Masterpieces CK 44051 "Blues in Orbit", from which the liner-notes say that the date of the recording was 12Feb58. The fourth selection is a copy of track 8 from the

Columbia/Legacy CD CK 65566 "Black, Brown and Beige". The liner-notes (p7) say that this was take -2. I have added three takes from my chronological "archival" tape. They should be correct and beyond any doubt (Studio tapes etc.) My "archival" recordings are identical with your three takes, which you had numbered respectively as take -1 from 4Feb58 and takes -2 and -6 from 12Feb58.

The open question is now, are the sleeve notes correct in every respect (I have one doubt), but I may be wrong.
Willie Timmer

It was a good idea to copy the two tracks from your recent Columbia/Legacy release CK 87041. I have compared these two tracks with the tracks on my Columbia/Legacy release 512915. They are identical.

As I stated before: most of the sleeve notes are mistaken. The following overview is correct.

Take -1 was recorded on 4Feb58 and was according to the New DESOR released for the first time on track 5 of side B of the LP Columbia CL-1445; on the LP Philips 847004 (according to Jerry Valburn's Directory identical with the LP Columbia CS 8241); on track 1 of Columbia CD CK 44051; on track 14 of the CD Giants of Jazz 53066; on track 10 of your CK 87041 and of my 512915.

Take -2 was recorded on 12Feb58 and was released on track 8 of Columbia CD CK 65566 and on track 18 of your CK 87041 and of my 512915.

Take -6 was recorded on 12Feb58 and was only released (until now) on a Columbia 45 rpm NP 4 41689.
Sjef Hoefsmit

DETS double CD # 10.

DEMS 05/2-27

See DEMS 04/2-42

I wonder whether other people complained about the sound quality of the DETS Vol.10 CD release and mainly the 11Aug45 broadcast on disc one. As it seems, in Jazz Journal of Jan05 Vic Bellerby found that "...the sound quality of CD one is acceptable, if not outstanding...", but to my ears there is a serious problem compared to the original LP release.

During *What Am I Here For* for instance I hear important distortions, a kind of "fading in/fading out" between the different sections of the orchestra. I hardly can explain it but I hear a sort of "pumping" effect as if a sound treatment had been used intending to equalise the sound levels: enhancing the lower parts, dimming the louder passages. To my ears the original LP sounds much better, has much more presence and brilliance...

Did you notice something unusual while listening to the CD?

Klaus Götting

You are right. I also couldn't resist buying these CDs (also to support the Storyville undertaking of re-issuing this beautiful material) but I also am happy that I have the terrific LPs still in my collection, because something must have gone wrong with the transfer and not only with the start of the 11Aug45 broadcast.

In Jul04 Geff Ratcheson wrote : "I can hear a compressor breathing pretty strongly. It says it was mastered by Jørgen Vad. Does he know what he's doing? I don't remember hearing this severe compression on any previous issues."

Bill Morton wrote in the same month: "I just this morning played portions of DETS CD 10, in comparison with vol 18 of the LP series that I got from Jerry. I am afraid the comparison, even by these 70ish ears is very revealing. The LP is much clearer and there aren't the drops that appear in the CD set, particularly on the first selection. I know that Jack Towers worked on the sound for the LPs and I assumed that Storyville would have simply digitalized that great work. When I got Vol 1 of the CD series, I compared it with Vol 1 of the LP set, I thought that the sound was very similar and the CD convenience of course convinced me to continue to get the CD sets without comparing them to the LPs.

Vol 10 of the CD set is a disappointment, sound wise."

So we are not alone in being critical, as you see.

Sjef Hoefsmit

Jack Towers sends the DAT tapes to Storyville and they take them to a mastering studio of their choice. Burnt

CD copies are then sent to Jack and myself for approval. Doug Pomeroy was doing some of these. I do know that Jack was upset on one of the DETS releases because the mastering studio added echo. Almost all of the responses of people in touch with me have been very positive. I think you should ask Jack for his opinion.
Jerry Valburn

Yes, I was aware of the volume shifts on the August 11 show on DETS 10, but the high and low frequencies were handled well and the band sounded good, so I guess I didn't react properly. On a few of the early issues we had quality problems. Jerry and I had the Storyville staff re-do some of the digital masters, and it cost Karl Emil Knudsen quite a bit. So I was a bit wary of asking for a re-do of the digital master for DETS 10.

Jack Towers

We were very reluctant to publish the critical reception of DETS # 10 in DEMS Bulletin. The last thing we want is to be responsible for discouraging people from buying these fantastic CDs. For those who have not been able to lay their hands on the series of LPs which was released between 1981 and 1989, Storyville's DETS CDs are a must. These recordings contain many unique and fabulous recordings of the band at the top of its form (and including Fred Guy on guitar!). To those of you who already have the LPs, we urge you to invest in this set of CDs. By doing this you help Storyville with its undertaking, the continuation of which is so important for younger Ellington collectors. This may become even more important now that Storyville was taken over by Edition Wilhelm Hansen (see 05/2-11). On the other hand, it is reasonable to expect whoever is responsible for producing these CDs will give them maximum care in order to obtain for the best possible results. The sound quality of the CDs is a matter for discussion. But the quality and the importance of the music itself over the entire series is beyond criticism.

DEMS

DETS double CD # 11.

DEMS 05/2-28

See DEMS 04/2-43

I am happy to be able to report that the double CD DETS # 11 marks a return to the highest possible sound quality. Some passages in *Caravan* from 1Sep45 seem to be a bit over-recorded, but that is exactly as it was on the LP issue, so I guess it comes from the original recording. There are a few corrections to be made to our overview in DEMS 04/2-43. *After All* on CD 1 is on track 15. Track 14 is a Bond Promo. The liner-notes are correct on this point. Between tracks 18 and 19 on CD 2 is the opening theme of the 18Oct45 broadcast, *Take the "A" Train*. This is not mentioned in the liner-notes. The 7Oct45 broadcast was by MBS, not NBC as we claimed in DEMS 04/2-43. Of little importance are the different playing times given in the liner-notes, 70:55 and 71:12 respectively. Both differ slightly from the ones we published.

The personnel listing in the liner-notes for the 25Aug45 broadcast is correct but Rex Stewart was not present on the 1Sep45 broadcast.

This double CD is a must for every Ellington collector, whether you have the DETS LPs or not. The two additional broadcasts have never been issued before. The sound is impeccable.

Special mention should be made of track 8 of the second CD. This is one of the very few times that one can hear Lawrence Brown take an improvised solo. The whole performance of this number, *Body and Soul*, is amazing. The fine liner-notes are by Willie Timner.

The date of the original recording of *In a Jam* was 29Jul36 and not 29Jul38. This is obviously a typo, but there are a total of five recordings known and issued (and mentioned in Timner's *Ellingtonia*), not only two. Johnny Hodges is not "duelling" with Rex Stewart but with Taft Jordan.

Another typo is in the (correct) title of *Don't You Know I Care?* It has become, wrongly, *Did You Know I Care?* In *Suddenly It Jumped* I hear Taft Jordan and Jimmy Hamilton alternate in their solo work, not Cat Anderson. Under the title *Sugar Hill Penthouse*, Timner claims that a complete version of Black, Brown and Beige was recorded for the last time on 18May and 14Jun65. The recording of 14Jun65 was made during a White House concert in Washington; it was of Black and it has never been released. The recordings found on the Private Collection Volume 10 were made on 4Mar, 31Mar and 18May65 and on 5May71. Taken together, these

recordings do almost add up to a complete latter-day version of Black, Brown and Beige. But not quite. *Finale*, the last part of all of Beige, was never recorded again after the two concerts of Jan43 at Carnegie Hall and in Boston. Also, while *A View from Central Park* was recorded on the 18May65 session devoted to Beige (though regrettably it wasn't issued with the rest of the music on the Saja CD), the Ellington piano solo, also called *Bitches Ball* was missing. Thus we have no performance of these passages after Jan43.

Flamingo did not stay in the band's book until 1972. The recordings listed in the discographies as made after 2Jun66 were Ellington piano versions, either solo, or with bass, or with bass and drums. And the 2Jun66 version featured only Lawrence Brown (famous for his memory of melodies), in addition to piano, bass and drums. The last recording that we have with the band involved was made on 10Nov57.

Lily Belle. I hear Cat Anderson at the very end of this recording, not Rex Stewart as claimed by Timner.

Waiting for the Train To Come In. The first recording was not from 21Sep45 but from 21oct45, which makes this recording of 18oct45 the first and not the second one (see my comments on Timner's 4th edition).

After having thoroughly checked Willie Timner's liner notes and made these corrections, I must express my admiration for his work. It is so much easier to make remarks than it is to create something, like he has done. He must by now be used to my comments. It is a pleasure to know that he accepts them in the same spirit as they have been written, with the very best intentions and in the name of accuracy.

Sjef Hoefsmit



THE INTERNATIONAL

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NEW RELEASES AND RE-RELEASES

Properbox Intro CD 2046

Billy Strayhorn — Passion Flower

DEMS 05/2-29

Duke Ellington and His Orchestra

- | | |
|--------------------------|---------|
| 1. Something To Live For | 21Mar39 |
| 2. Grievin' | 14oct39 |
| 3. After All | 15Feb41 |
| 4. Clementine | 2Jul41 |
| 5. Raincheck | 2Dec41 |
| 6. Chelsea Bridge | 2Dec41 |
| 7. Day Dream | 2Nov40 |
| 8. Passion Flower | 3Jul41 |
| 9. Kissing Bug | 26Apr45 |
| 10. Midriff | 3Sep46 |

Johnny Hodges and His Orchestra, Jun47, NYC. Taft Jordan; Lawrence Brown; JH; Al Sears; BS; Oscar Pettiford; Wilbur de Paris (d).

11. A Flower Is a Lovesome Thing

Johnny Hodges and His Orchestra, Autumn47, NYC. Harold Baker; JH; Al Sears; Harry Carney; BS; Oscar Pettiford; Sonny Greer.

12. Charlotte Russe

Duke Ellington and His Orchestra

- | | | |
|----------------------------|---------|-----------------------|
| 13. Flippant Flurry | 19Apr47 | FIRST RELEASE! |
| 14. Progressive Gavotte -1 | 11Nov47 | |

- | | |
|------------------------|---------|
| 15. Snibor -1 | 1Sep49 |
| 16. The Eighth Veil | 24May51 |
| 17. Brown Betty | 24May51 |
| 18. Take the "A" Train | 30Jun52 |

Nat King Cole, Irving Ashby (g), Joe Comfort (b), Jack Costanzo (bg) with Pete Rugolo and His Orchestra: Sid Cooper (cl/f), Al Richman (f.h.), Mel Zelnick (d), five violins, 2 violas and 2cellos, 29Mar49, NYC.

19. Lush Life

Louie Bellson and His Just Jazz All Stars, Feb 52, Los Angeles. Clark Terry; John Graas (f.h.); Juan Tizol; Willie Smith; Wardell Gray (t.s.); Harry Carney; BS; Wendell Marshall; LB.

20. Johnny Come Lately

Duke Ellington and His Orchestra

21. Satin Doll 6Apr53

Track 8 has been incorrectly dated as 4Jul41.

Track 13 has been incorrectly dated as 12Apr47.

Track 15 has been incorrectly dated as 11Sep49.

We assume that tracks 14 and 15 have both the -1 takes.

Two reviews of this CD have been published in "Blue Light" Vol.12 No.1 (first quarter of 2005). One by Vic Bellerby on page 4 and one by Roger Boyes on page 21. We have not listened to this CD in order to check the contents.

DEMS

Storyville 101 8399

"Duke Ellington – The Piano Player

DEMS 05/2-30

Piano Solos

- | | | | |
|---------------------------------|--------|---------|-------|
| 1. Meditation | NYC | 28Dec66 | CA-24 |
| 2. Single Petal of a Rose | NYC | 14Dec62 | |
| 3. Blues (not in the New DESOR) | Paris? | Mar61? | |
| 4. Nagoya | Tokyo | 1Jul64 | |
| 5. Unidentified Title | Tokyo | 1Jul64 | |
| Little African Flower | Tokyo | 1Jul64 | |
| 6. Meditation | Paris | 10Mar67 | CA-29 |
| 7. T.G.T.T. | Paris | 10Mar67 | CA-29 |
| Little Purple Flower | Paris | 10Mar67 | CA-29 |

The River

- | | | | |
|--|-----|---------|-------|
| | NYC | 11May70 | |
| 8. The Spring | | | CA-25 |
| 9. The Run | | | CA-5 |
| 10. The Meander | | | CA-25 |
| 11. The Giggling Rapids | | | CA-25 |
| 12. The Lake | | | CA-25 |
| 13. The Neo-Hip-Hot Cool Kiddies Community | | | CA-25 |

Duke Ellington, Wild Bill Davis, Joe Benjamin, Rufus Jones

- | | | | |
|----------------------------------|-----|---------|--|
| 14. Riddle | NYC | 11Feb71 | |
| 15. Blues (#18 in the New DESOR) | NYC | 11Feb71 | |
| 16. Blues (#21 in the New DESOR) | NYC | 23Feb71 | |

This fantastic CD has been produced by Bjarne Busk and Anders Stefansen. Bjarne wrote the highly informative liner notes.

I have very reluctantly indicated which of these takes were previously "issued" to DEMS members on Azure

Cassettes. I would be very disappointed to learn that DEMS members were not upgrading their cassettes to these incomparably better CDs. For the DEMS cassettes I used second hand copies of broadcasts through the Danish Radio or even alternate tapes. The CDs however have been made professionally from the original tapes. To give you an example: *Meditation* on CA-24 was not copied from the original recording, but probably from a recording made in the control room with a separate mike, because one can hear two coughs at 4:03 after the beginning of the number. The version on track 1 of the Storyville CD however is clean. Even if you have all four DEMS cassettes in your collection, I strongly advise you to look out for this nice CD. You will not only replace 34 minutes of music you already have with versions with the best possible quality, you will also acquire 33 minutes "fresh" music and you will have supported Storyville, who manage every time to release more of Duke's finest recordings. The CD came out in Europe (in May) and in the USA (in July).

I wonder if anybody can come forward with the title of the first part of track 5. This sounds so familiar! Tracks 8-13 were recorded on 11May70 and not on 11May71. The date is stated correctly in the liner notes but wrongly on the cover.

Track 8 sounds like a duet of two pianos but this is not the case. The piece was first of all recorded on one piano. This recording was then played back in order to dub a second piano-line on top of it. What we have here is the double line version. The original single line recording has (as far as I know) not been located.

At the start of track 16, one can hear a few bars on the bass, which are not accounted for in the description of this recording in the New DESOR (7112o, Blues # 21, on page 769). We believe that these few bars are independent bass rehearsals, not long enough to be included in the New DESOR.

There are two critical remarks I can think of. Tracks 14-16 would have been better saved for a CD featuring Wild Bill Davis. Duke's role on these three tracks is mostly not more than what one can expect from a percussion device. Also, the spine of the CD "box" should have carried a number. That would have made it easier to find the CD among many others.

Sjef Hoefsmit

----- Éditions Nocturne JZBD033 Double

CD (2005)

Duke Ellington joue Billy Strayhorn

DEMS 05/2-31

This double CD is accompanied by a 32 page booklet with the story of Billy joining Duke told as a French strip story designed by Jean-Claude Götting. As a professional designer Jean-Claude developed a special and very personal black and white technique. The choice of subject indicates his interest in Ellingtonia and here we have a marvellous example of his artistry, confirming an obvious fondness for "jazzy" atmospheres. This is number 33 in a series of editions titled BDJazz (BD stands for "Bande Dessinée"). Claude Carrière selected the recordings, which are taken from many different studio sessions, broadcasts and concerts. The combination of the two high quality CDs with this very original book in an impeccable package seems to be a perfect present to be given at a joyful occasion. It is not a double CD with a booklet such as we are used to seeing, but a booklet with two CDs in a very tasteful combination. There is no risk that anybody already has a copy. The book was printed in May05. In addition to the drawings there is a complete discography of the two CDs and a short biography of Billy. Here are the titles of the selections:

CD 1 **Take the "A" Train** (1939-1952)

1. Take the "A" Train	30Jun52	Private recording
2. Something To Live For	21Mar39	ARC-Brunswick
3. I'm Checking Out-Goom Bye	12Jun39	ARC-Brunswick
4. Your Love Has Faded	14oct39	ARC-Brunswick
5. Day Dream	17Aug46	ABC Treasury bc
6. After All	15Feb41	RCA-Victor
7. Just A-Sittin' and A-Rockin'	5Jun41	RCA-Victor
8. Clementine	2Jul41	RCA-Victor
9. Passion Flower	Feb49	bc Just Jazz #46
10. Chelsea Bridge	17Sep41	Standard Radio Transcription
11. Love Like This Can't Last	17Sep41	Standard Radio Transcription

12. Noir Bleu	29Sep41	RCA-Victor
13. Raincheck	2Dec41	RCA-Victor
14. Johnny Come Lately	26Jun42	RCA-Victor
15. Sugar Hill Penthouse	1Sep45	ABC Treasury bc
16. Balcony Serenade	24Jul45	RCA-Victor
17. Midriff -2	2Jan45	World Transcription
18. Drawing Room Blues	10Jan46	RCA-Victor
19. Tonk	10Jan46	RCA-Victor
20. Hearsay	10Nov46	Civic Opera House-Chicago
Total time 70'38"		

CD 2 Lush Life (1946-1954)

1. A Flower Is a Lovesome Thing	3Aug46	ABC Treasury bc
2. Flippant Flurry	5Dec46	Musicraft
3. Overture to a Jam Session	11Dec46	Musicraft, both parts
4. Lotus Blossom (Charlotte Russe)	late47	Johnny Hodges group
5. Progressive Gavotte -1	11Nov47	Columbia
6. Violet Blue	9Jun47	Capitol Transcription
7. Once Upon a Dream -1	20Nov47	Columbia
8. Brown Penny -2	2oct47	Columbia
9. Lush Life	13Nov48	Carnegie Hall
10. Paradise	Feb49	bc Jubilee #361
11. Snibor -1	1Sep49	Columbia
12. Brown Betty	24May51	Columbia
13. Swamp Drum	23Jun51	Birdland bc
14. Smada -1	7Aug51	Columbia
15. Rock Skippin' at the Blue Note -4	7Aug51	Columbia
16. Orson	7Apr53	Capitol
17. Boo-Dah	9Apr53	Capitol
18. Blossom	9Apr53	Capitol
19. All Day Long	26Apr54	Capitol
20. Coffee and Kisses	29Apr54	Dance date Portland
Total time 65'49"		

A few comments on the discographical notes:

CD 1, track 1 was made during a private recording session at Columbia Studio, 30th Street NYC. It was acquired by Columbia and received the matrix number CO 48343, which gave the impression that it was recorded on 1Jul52 together with 48344 and 48345. The liner notes are correct with the date of 30Jun52.

CD 1, track 5: add Harold Baker. The personnel is the same as for CD 2, track 1. The beginning of the piano introduction has been edited, to get rid of the announcement of "Day Dreams"[sic].

CD 1, track 9: quite a considerable part of the opening intro on piano has been edited, more than required to get rid of the spoken announcement. I cannot believe that it was Billy who played the piano.

CD 2, track 2: is not from 3Sep46, but from 5Dec46. The personnel is as for CD 2, track 3.

CD 2, track 4. I mention the personnel not because the liner notes are in error (they are not) but because you may not find the listing in Duke Ellington's discography: Harold Baker, Johnny Hodges, Al Sears, Harry Carney, Billy Strayhorn, Oscar Pettiford and Sonny Greer.

CD 2, track 10: add Ray Nance. I cannot believe that it was Billy who played the piano.

CD 2, tracks 13, 14 and 15: delete Fats Ford.

CD 2, track 16: I cannot believe that it was Billy who played the piano.

CD 2, track 19: add Gerald Wilson. I cannot believe that it was Billy who played the piano.

Sjef Hoefsmit

Columbia River (US) CRG 212006 (2 CD set) (2000)

"Duke Ellington - Cocktail Hour"

DEMS 05/2-32

We thank Lloyd Mair for sending a copy to DEMS to identify the selections.

CD 1

- | | |
|-------------------------|---------|
| 1. What Am I Here For? | 26Feb42 |
| 2. Raincheck | 2Dec41 |
| 3. In a Mellotone | 5Sep40 |
| 4. Ko-Ko -2 | 6Mar40 |
| 5. Warm Valley -3 | 17oct40 |
| 6. I Got It Bad -1 | 26Jun41 |
| 7. Perdido -1 | 21Jan42 |
| 8. Main Stem | 26Jun42 |
| 9. Bojangles | 28May40 |
| 10. Take the "A" Train | 15Feb41 |
| 11. Harlem Air-Shaft | 22Jul40 |
| 12. Concerto for Cootie | 15Mar40 |
| 13. Chelsea Bridge | 2Dec41 |
| 14. Moon Mist -2 | 21Jan42 |

CD 2

- | | |
|-----------------------------|---------|
| 1. It Don't Mean a Thing | 2Feb32 |
| 2. St. Louis Blues -B | 11Feb32 |
| 3. Creole Love Call -A | 11Feb32 |
| 4. Ducky Wucky -A | 19Sep32 |
| 5. Lightnin' -A | 21Sep32 |
| 6. Sophisticated Lady -2 | 15Feb33 |
| 7. Drop Me Off in Harlem -A | 17Feb33 |
| 8. Bundle of Blues -A | 16May33 |
| 9. Harlem Speaks -A | 15Aug33 |
| 10. Daybreak Express -1 | 4Dec33 |
| 11. Delta Serenade -2 | 9Jan34 |
| 12. Stompy Jones | 9Jan34 |
| 13. Moonglow | 12Sep34 |
| 14. In a Sentimental Mood | 30Apr35 |

CD 2, track 2 is take -B according to Eddie Lambert p53 because CW played open horn and not muted and growl.

DEMS

Document Records Jaz 1014

"Duke Ellington – The Bubber Miley Era"

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DEMS 05/2-33

1. Choo Choo
2. Birmingham Breakdown
3. Hop Head
4. Creole Love Call
5. Black and Tan Fantasy
6. Washington Wobble
7. East St. Louis Toodle-Oo
8. Sweet Mama
9. Black Beauty
10. Jubilee Stomp

Ivory Joe Hunter, L.A. 28Feb49

- | | | | |
|---------------------------|---------------|---------|------|
| 16. Waiting in Vain | 5683-X2-5 S | on King | 4291 |
| 17. It's Just You | 5684-X-ICN A | on King | 4326 |
| 18. That's the Gal for Me | 5685-X S | on King | 4291 |
| 19. Guess Who? | 5687-1 | on King | 4306 |
| 20. Too Late | 5688-2-TS-VLD | on King | 4405 |

with Harold Baker, Tyree Glenn, Russell Procope, Wendell Marshall, Sonny Greer.

Babs Gonzales, NYC, 27Apr49

- | | |
|---------------------------|--|
| 21. When Lovers They Lose | 3782-1 not issued on 78rpm Capitol
but first on CD Blue Note CDP7844642 |
|---------------------------|--|

On the first day of the Duke Ellington Conference in Stockholm (13May04) Frank Büchmann Møller presented acetates he found in the Ben Webster Collection. He played for us the three selections with Jimmie Blanton (tracks 6,7 and 8 on this CD) and he spoke of a five-minute recording of *Body and Soul* with probably Sonny Greer vocal. This recording is not released on this CD, because it probably did not contain a violin rendition by Ray Nance. The CD is a release in a series of AB Fable Violin Improvisation Studies. I have never seen discographical data in such detail (and errorless) than on this impeccable release. Tracks 13 and 14 have been taken from the Swedish 78rpm Artist label, they were also released on the British Esquire 10-042, but Artist had a quieter pressing. The recordings in London on 1Jul48 have been made by Peter Newbrook, who did a presentation at the Ellington Conference in Leeds on 24May97 about Duke's British tour in 1948 (See DEMS 97/2-8). Among other selections, he played for us track 13, as released on Esquire.

I received my copy from Anthony Barnett (with double "t", I'm sorry for my error in my report of the Stockholm conference). This is his full address: AB Fable, 14 Mount Street, Lewes, East Sussex BN7 1HL, England.

Tel/Fax (+44) (0) 01273 479393. www.abar.net — ab@abar.net.

USA distributor: North Country – Cadence, Cadence Building, Redwood, NY 13679-3104. Tel 315 287 2852.

Fax 315 287 2860. www.cadencebuilding.com — orders@cadencebuilding.com

Sjef Hoefsmit

I think I am right in saying that the correct title of track 6, composed by Fiorito and Kahn, is simply *I Never Knew*. However there is a second song with exactly the same title, composed by Pitt, Eagan, Marsh and Whiteman. Both songs are well known and both are favourites of jazz musicians. So it is not unusual to see the title expanded as it is here, in order to identify which *I Never Knew* is the one being discussed. The other is similarly expanded to *I Never Knew (I Could Love Anybody Like I'm Loving You)*, for example on the Earl Hines LP 'Tour De Force'.

Roger Boyes

The notes say that the guitar player on tracks 2-8 "almost certainly" is Fred Guy. It may be so, and it should be interesting to see the indications that lead to this conclusion. If this is Fred Guy on the guitar, these recordings are the only recorded examples of solo playing by him, except a few recorded breaks with Duke Ellington. He plays intro on most of the titles, and a long solo in *Swingin' in 4*.

Ken Steiner's original research of the Ellingtonian movements in these days gave me the idea, that the guitarist might be someone else, namely Alvin Junior Raglin, who of course later became Blanton's successor in the Ellington band. [See DEMS Bulletin 05/1-7]

Junior Raglin lived on the West Coast at that time, and the article that Ken Steiner found and brought to our attention is by Ken Freeman, "Music and Musicians," California Voice, 28Nov41, p5, in which Raglin's joining the Ellington orchestra after Blanton is reported, together with a „review" of the same Junior Raglin's fine solo guitar playing on an earlier date, apparently around June 1940 at a jam session at Frisco's Dawn Club.

It could be fine if further research could lead to an affirmation of the identity of the guitarist on these sensational recordings, Fred Guy or Junior Raglin — or somebody else?

Bjarne Busk**

I can't add anything to the guitarist debate, but certainly agree the Ray Nance/Ben Webster recordings are sensational. My copy arrived today from <<http://www.abar.net>> and the whole CD is a delight and beautifully put together.

Quentin Bryar**

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Jazz in Motion Records JIM 75219
Ellington Suites — Far East Suite — The River
Tony Overwater Trio and Calefax Reed Quintet

DEMS 05/2-35

After the very successful CD by Anthony Brown's Asian American Orchestra (see DEMS 99/5-20/1) we have here another attempt to show the beauty of Duke's and Billy's "Far East Suite" in an unusual instrumentation. Tony Overwater Trio consist of Maarten Ornstein, tenor; Tony Overwater, bass and Wim Kegel, drums. It is a well known and highly respected group in Dutch Jazz circles. The Calefax Reed Quintet consist of five classically trained musicians: Oliver Boekhoorn, oboe and english horn; Ivar Berix, clarinet; Raaf Hekkema, alto saxophone; Jelte Althuis, bass clarinet and Alban Wesly, bassoon. Oliver Boekhoorn wrote the charts for the "Far East Suite". He omitted two movements: *Blue Pepper* and *Mount Harissa*, being less suitable for the symbiosis between the Trio and the Quintet. The other movements were re-written and performed very successfully. The melodies were followed respectfully and to hear this well-known music in a different instrumentation is a great pleasure. Tony Overwater showed to be an excellent bass player in his intro to *Amad*. The only time I missed Duke's pep-section was in *Bluebird of Delhi*, but I didn't miss it in "Ad Lib on Nippon". Since there was no piano among the instruments, the two piano-solo's by Ellington in "Ad Lib on Nippon" had to be re-written for reed instruments. This was very cleverly done. Several instruments in line played the beautiful melodies of *Fugi* and *Nagoya*. It is worthwhile to compare *Nagoya* with Duke's first attempt to play this tune in Tokyo on 1Jul64, see the Storyville CD "The Piano-Player" in this Bulletin on 05/2-30. One could in the same time compare Duke's piano-version of several parts of "The River" on the Storyville CD with the second Suite on this Jazz in Motion CD. Without the tenor player the trio (now duo) and the quintet performed the complete "The River" suite. Not long ago I found on the Duke-LYM list a remark that Count Basie swung more than Ellington. That is correct. Basie swung more often. Duke wrote and played a lot of music without any or with hardly any swing. In the liner notes is suggested that Duke accumulated a lot of experience with writing for dancers in his Cotton Club years, but that does not make much sense in this case. "The River" is written exclusively for a ballet (choreographed by Alvin Ailey, and not Aily). It is amazing how effectual Duke could write music in another than his usual style. The recording of the complete suite on this CD is absolutely gorgeous. If comparing the "Far East Suite" with Duke's rendition could occasionally make you prefer the original, "The River" as arranged for these seven musicians by Raaf Hekkema beats every previous rendition I have heard. The different parts have been played without interruptions, which is appropriate for a river. The recordings has been made in the new BIM house in Amsterdam on 16Feb05. I can fullheartedly recommend this CD for your collection of Ellingtonia.

The CD is available through the web-sites <<http://www.jazzinmotion.com>> and

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

Sjef Hoefsmit**



THE INTERNATIONAL

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DUKE ELLINGTON MUSIC SOCIETY

05/2 August-November 2005

Our 27th Year of Publication.

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Corrections to Klaus Stratemann's "Day by Day - Film by Film"

DEMS 05/2-36

Could this zig-zagging have been possible, via bus or train? 11Aug31, recording session for Brunswick in Chicago (DEMS 01/2-12/2); 13Aug31, Modernistic Ballroom, State Fair Park, Milwaukee, Wisc. (DEMS 05/1-7) and 14Aug31, Oriental Theatre, Chicago (Klaus Stratemann **page 48**).

Carl Hällström

The trip from Chicago to Milwaukee for a one-nighter was an easy trip.

Ken Steiner

Ken Steiner has the band playing on 6Sep37 at the Coliseum at St. Louis, MO. (See DEMS 05/1-7). Klaus Stratemann gives on **page 150** 5Sep Modernistic Ballroom, State Fair Park, Milwaukee, Wisc. (two days?). I believe that 6Sep as second day was not possible.

Carl Hällström

I think you are right. The second day should be deleted. But a trip from Milwaukee (5Sep) to St. Louis (6Sep37) could easily be accomplished overnight.

Ken Steiner

Ken Steiner has the band playing on 11oct37 at the Roseland Ballroom in Taunton, MA. (See DEMS 05/1-7).

Klaus Stratemann gives on **page 150** a gig at the Howard Theatre in Washington from 8oct-14oct37.

Carl Hällström

Can I make a correction to Stratemann? I believe that he was out by one week. Duke was at the Howard from 1-7oct37 according to Duke's Itinerary from Joe Igo.

Sjef Hoefsmit

I believe the 1-7oct37 date for the Howard Theatre, Washington is correct, as the Igo researchers have a citation

to the 2oct37 Washington Afro-American.
Ken Steiner

What was the title of the Ellington Columbia LP numbered 967. Was it his first stereo release? Various sources say that *Suburban Beauty* from 7Aug56 was first released on Columbia 967 and the notes (p6) to the stereo CD of *Such Sweet Thunder* (Columbia/Legacy CK 65568) add that the Col 967 appeared in 1957 but I can't figure out what it was called. Or what else was on it.

Joe Medjuck

The title of the Columbia LP CL 967 is "Dance, Be Happy!" This was not a stereo LP. This was indeed the first release of *Suburban Beauty* from 7Aug56. The LP was indeed released in 1957. *Suburban Beauty* (take -8) is the only Ellington track on this LP.

Sjef Hoefsmit

Thanks. I was curious because Stratemann states on **page 365** that *Suburban Beauty* was first issued on Col 967 which he identified as "Priming for the Prom", but that is the title of a French CBS LP (62993) from 1968 which also contains *Suburban Beauty* (Side A track 5). I hasten to add that this is one of the few errors I've found in this amazingly well researched volume.

Joe Medjuck

Are you doing corrections to Stratemann? I've got a couple of others.

JoeMedjuck

We are not concentrating on Stratemann, but I think it is a very good idea to publish corrections in DEMS Bulletin. We have published some before, contributed by Steven Lasker. Please go ahead! We have put the corrections in the sequence of the page numbers in Stratemann's book. Please use these page numbers if you want to make a comment.

DEMS

What was Columbia LP CL-1765 on which Stratemann says *Asphalt Jungle Twist* first appeared (**page 428**)? Is there a source where I can find LPs listed by catalogue number?

Joe Medjuck

This LP was titled "Who's Who in the Swinging Sixties".

Jerry Valburn published in 1986 a "Directory of Duke Ellington's Recordings". He gave the titles of all the selections on the Standard Groove recordings and the seven inch Microgroove recordings. The ten inch and twelve inch Microgroove recordings only show the title of the LP, but no content. I do not think that Jerry's "Directory" is still available, and even if it is, it does not give much information as far as the LPs are concerned.

Sjef Hoefsmit

I am now working on a series of separate books covering all types of Ellington recordings. To combine these categories into one volume would create a large book of approximately 1300 to 1500 pages. Each of these major categories will be covered in a separate book.

Jerry Valburn**

On **page 438** there is a picture of EKE, Paul Newman and the director of *Paris Blues* whom Stratemann identifies as Sidney Lumet. The director of the film was Martin Ritt and this indeed is a photo of him. To the best of my knowledge Sidney Lumet was not involved with *Paris Blues*. Sidney Lumet is a very famous director — *The Pawnbroker*, *Serpico*, *Dog Day Afternoon* etc. — of Martin Ritt's generation, which may account for Stratemann's mistake.

Joe Medjuck

A discussion about the alto saxophonist Gregory Herbert initiated by Michael Palmer on the Duke-LYM list, made me check the quotation from Klaus Stratemann's book (**page 491**) which claims that Harry Carney was

replaced by Gregory Herbert during the stay at the Marine Ballroom at the Steel Pier at Atlantic City from 17 until and including 23Jul64. Klaus gives Variety of 23Sep64 (p86) as the source for the claim that Harry was out of the band for a month [until 17Aug64]. This seems to be wrong, since we hear Harry Carney clearly (and announced by Duke) in *Stranger on the Shore* as recorded during the stay at the Marine Ballroom and broadcast through the AFRS "One Night Stand" # 6208. This can be checked on the LP Joyce 1077. Variety must have been wrong. At the very least, Gregory Herbert did not replace Harry Carney for the entire stay at the Marine Ballroom.

Sjef Hoefsmit

On **page 506** Stratemann says that on 29Apr65 EKE was given a tape of an interview done on 2Sep65.

Obviously he means 2Sep64.

Joe Medjuck

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 05/2-37

Page 78. Session 4359. The bassplayer was Ernest Wilson Myers. According to the listing on page XXII his name should be abbreviated as WMy and not as WMe.

Page 110. Session 4558, 25Aug45. Ray Nance was not out. He is credited in the description on page 1173 of *Take the "A" Train*, 4558j. Either the personnel listing for that broadcast or the description of that recording should be corrected. The trumpet solo in *Take the "A" Train* does not sound convincingly to me as played by Ray Nance.

Page 571. Session 7036, 11May70. The first "take" of *The Spring*, 7036a is taken from the same pre-recording on which in 7036b a second piano-line was dubbed. "Take -1" was mentioned in the studio at the start of the dubbing. As far as I know, the "original" single line complete piano take has not been located.

Page 925. "Idiom '59, Part III". Make a note: Theme I is written by Billy Strayhorn and is titled *Trials*. (All the rest of "Idiom '59" is by Ellington.)

David Berger

Page 965 or 966. The description of *Jeep is Jumpin'*, 4558i is missing.

Page 1088. *Riff Staccato*. The initial before Orent should read M. According to David Berger, Milton Orent, a friend of Mary Lou Williams, wrote the tune and Mary Lou wrote the score.**

Page 1159. *Stomp, Look and Listen*, 4559e. I suggest the following description:
int8DE,4Band;1°BAND;2°4CA,4RN,4CA,4RN,4CA,4RN,8CA;pas8BAND;
3°16JHa,6BAND&LB,10LB;4°20BAND,12CA&BAND;cod12BAND&CA.

Pages 1445 and 1488. According to Ken Steiner's additions to Duke's Itinerary in Bulletin 05/1-7, Blanton was still in the band on 5Nov41 and if we assume that they did not play together, Raglin came in later, not earlier than 6Nov41. Ken Vail however has Blanton brought into hospital before the gig which started in San Francisco on 5Nov41. Where did you find that Raglin was already in the band in Oct41?

Page 1467. Hardwicke claimed he had met Duke when they both were high-school students. Duke left Armstrong High in 1917. Tucker in "Early Years" (p51) found it unlikely, Hardwicke being only twelve [or thirteen] in 1917. Hardwicke describes a period, around 1918: "we would pile into my Pullman automobile, nicknamed 'The Dupadilly,' and Duke would direct us...." Tucker has no remark on this. (Tucker p56) So, has Hardwicke's year of birth been confirmed?
Arne Neegaard**

Page 1491. I called Alan Rubin who told me that his date of birth is 11Feb43.

Page 1497. From my letter to Dave Taylor: "David Berger gave us your address. We write to you on behalf of the Duke Ellington Music Society. Your name is mentioned in the liner notes of the album "New Orleans Suite" in the personnel listing of the recording session by the Ellington Orchestra on 27Apr70, when five of the nine parts of this suite were recorded plus a single piece, called "REXT". In Ellington's discographies your name is not mentioned. In your place Malcolm Taylor was credited. Although this error is explicable, we strongly suggest that it should be corrected.

Could you be so kind to supply us with the date of your birth? We want your name listed among the other Ellingtonians."

Dave answered: "You honor me with your concern. This is very important for me to help you in any way possible. Please call me. My birth date is : June 6, 1944.

Sincerely, David Taylor"

David Taylor called me. He confirmed that he played with Ellington in a recording session for the New Orleans Suite. I took the opportunity to ask him for the address of Al Rubin who was also in the band on 27Apr70 (and on a few other dates). David told me that Alan Rubin is a dear friend of his and he supplied me with the telephone number of Alan. See correction for page 1491.

DESOR small corrections

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

DEMS 05/2-38

DESOR small corrections 5010

Volume 1 (Corrections August 2005)

1 - Session 2402. Before 2402d, delete "d." in SG(d.,vc.). Add: NOTE – OH plays most properly the C-Melody sax in the last two titles only. (05/1-38)

17 - Make a note for the "fresh" session 9047 before session 3201. This complete "fresh" studio recording from 11Aug31 was presented by Steven Lasker in DEMS 01/2-12/2. Correction-sheet 1073. (05/2-20)

32 - Late June 1937. Session 3714. The whole picture has been issued on Bluebird DVD 82876-60091-2-2. Correction-sheet 3022. (04/3-35)

55 - 28Jan41. Session 4103. The interview (in audio) has been issued on Bluebird DVD 82876-60091-2-2. Correction-sheet 3022. (04/3-35)

56 - Session 4107. A more complete version of the 20Feb41 session was presented in Washington by Steven Lasker on 30Apr99. and is, with the exception of 4107xa, issued on Bluebird CD 82876-60091-2-1. Correction-

sheets 1004 and 3022. (99/3-5 and 04/3-35)

65 - Session 4231, 19Nov42. 4231c. *Though* instead of *Thought*. (05/1-38)

70 - Session 4321, 6Jun43. 4321a, b, d, g, h and i are issued on Storyville CD 101-8359. Correction-sheet 3017. (02/3-20/2)

71 - Session 4324, 17&19Jun43. The whole picture has been issued on Bluebird DVD 82876-60091-2-2. Correction-sheet 3022. (04/3-35)

97 - 4May45, session 4526 is issued on DETS CD 9039010. Correction-sheet 3020. (04/2-42)

115 - 26Sep45, session 4569 is issued on DETS CD 9039010. Correction-sheet 3020. (04/2-42)

116 - 7oct45, session 4574. 4574g-j are issued on DETS CD 9039011. Correction-sheet 3022. (05/2-28)

116/17 - 10oct45, session 4576 is issued on DETS CD 9039004. Correction-sheet 3013. (01/3-28)

117 - 11oct45, session 4577 is issued on DETS CD 9039007. Correction-sheet 3017. (03/2-23/1)

118 - 18oct45, session 4580 is issued on DETS CD 9039011. Correction-sheet 3022. (05/2-28)

125 - 28Nov45, the whole session 4596 is issued on DETS CD 9039009. Correction-sheet 3019. (04/1-23)

173 - 6Jun51, session 5112 is issued on Dooji Record Club DE-2. Correction-sheet 3020. (04/1-24)

174 - 9Jun51, session 5115. 5115a-f are issued on Dooji Record Club DE-2. Correction-sheet 3020. (04/1-24)

221 - Session 5618, 18Jul56. 5618a. Add, after *Bassment: (Hark, the Duke's Trumpets!)* (05/1-38)

239 - 27Jun57, *Chelsea Bridge*, 5726d, e and f are issued on Verve 559248-2. Correction-sheet 3005. (99/4-22/3)

389/90 - 31Jan65, session 6509. 6509a-aa are issued on Quantum Leap QLDVD-0246. Correction-sheet 3021. (03/2-4)

413 - Session 6603, 23Jan66. Add, after "Same as 6548": , but SMa(d.) instead of LBe(d.). (05/1-38)

441 - 18Aug66, session 6667. *Tin Soldier*, 6667l is issued on Storyville 1018390. Correction-sheet 3021. (04/2-39)

455 - Session 6703, 14Jan67. 6703cw, *Action in Alexandria* instead of *Johnny Come Lately*. (05/1-38)

457/58 - 23Jan67, session 6709. The whole session is issued on Quantum Leap QLDVD-0249. Correction-sheet 3021. (01/2-10)

459 - Sessions 6712 and 6713, 25Jan67. The correct spelling is Njårdhallen. (05/1-38)

460 - Session 6714, 25Jan67. Duke Talking About....Delete: His Host; ad: Fred Lange Nilsen. (05/1-38)

473 - 23Mar67, session 6742. 6742a, b, c, h, m, n, p, q, aa are issued on Storyville 1018390. Correction-sheet 3021. (04/2-39)

474/75 - 4Apr67, session 6747. 6747b, j, n, p, q, v are issued on Storyville 1018390. Correction-sheet 3021. (04/2-39)

542 - 2Nov69, 6946, the whole concert except *Summer Samba*, 6946m is issued on Quantum Leap QLDVD-0252. Correction-sheet 3019. (03/2-4)

571 - Session 7034, 27Apr70. Delete, after 7034x: WBD(o.)out. (05/1-38)

611 - Session 7132, 18Jun71. On the Correction-sheets 1067 and 5009 (p611), change numbers 7132ax and bx into 7132xa and xb. (05/1-38)

633/34 - 7Nov71, 1st concert, 7171a-m are issued on Quantum Leap DVDUK-0253. Correction-sheet 3018. (03/2-4)

634/35 - 7Nov71, 2nd concert, 7172. The complete concert is issued on Quantum Leap DVDUK-0253. Correction-sheet 3018. (03/2-4)

638 - Session 7180, 14Nov71, is not complete. Correction-sheet 1072. (05/2-14)

660/61 - 8Jul72, session 7229. 7229i-l and 7229 o-r are issued on Lost Secret Records LSR-001. Correction-sheet 3021. (03/1-15/1)

Volume 2 (Corrections August 2005)

XXXV *Hark, the Duke's Trumpets!* instead of *Hark for the Duke's Trumpets*. (05/1-38)

719 - *Action in Alexandria*. Add: 6703cw 1°(nc)16DE. (05/1-38)

744 - *Bassment. Hark, the Duke's Trumpets!* instead of *Hark for the Duke's Trumpets*. (05/1-38)

814 - *Cotton Tail*, 7180l. Delete the whole description; add: Same as 7160j, but: cod9PG,1BAND. (05/2-14)

969 - *Johnny Come Lately*. Delete 6703cw. (05/1-38)

975 - *Just as Thought You Were Here* should be read *Just as Though You Were Here*. (05/1-38)

988 - *La Plus Belle Africaine*, 7180i. Delete: 17°/19°IDE-JBe; add: 17°/18°IJBe. (05/2-14)

1148 - *Sophisticated Lady*, 7180k. Delete the whole description; add: Same as 6538i. (05/2-14)

1223 - *The Shepherd*. The description of 6658d is actually from 6658b; the description of 6658b is actually from 6658c; the description of 6658c is actually from 6658d. (05/1-11)

1249 - Make a note to go to Correction-sheet 2005 for the title *Tootsie Hill*. (01/2-12/2 and 05/2-20)

1313 - Add: 0887 CD. Bluebird 82876-55614-2. Correction-sheet 3022. (03/3-22/2)

1313 - Add: 0889 CD. Bluebird 82876-60091-2-1. Correction-sheet 3022. (04/3-35)

1313 - Add: 0890 DVD. Bluebird 82876-60091-2-2. Correction-sheet 3022. (04/3-35)

1349 - Add: 0892 CD. D.E.T.S. 9039011. Correction-sheet 3022. (05/2-28)

1352 - Add: 0888 CD. Dooji Record Club DE-4. Correction-sheet 3022. (04/2-45)

1387 - Add: 0891 DVD. Music Video Distributors CMB-960092. Correction-sheet 3023. (05/2-17)

1406 - Item 0642. Add in the NOTE: Track A04: 1°ABa;pas2DE,4RP(cl.);2°30RP(cl.),4BAND;pas2DE; omitted. Track B04: from last 2 bars before the chorus nine until the end omitted. (05/1-10)

1419 - Add: 0868 CD. Storyville 8324, between 0721 and 0722. Correction-sheet 3018. (03/2-27/1)

1493 - Short, "Bobby". Sep 15, 1926 - Mar 21, 2005. (05/1-2)

1505 - Woode, "Jimmy". Sep 23, 1928 - Apr 23, 2005. (05/2-2)

Correction-sheet 1004, session 4107. The whole session, with the exception of 4107xa, is issued on Bluebird CD 82876-60091-2-1. Correction-sheet 3022. (04/3-35)

The New DESOR correction-sheets

DEMS 05/2-39

Sessions

1072 - 7180	Barcelona	14Nov71	05/2-14
1073 - 9047	Chicago	11Aug31	05/2-20

Correction-sheet 1073 is waiting for more corrections.

Titles

2005 - New structure for	<i>Piano Tinkle</i>		
9047	<i>Tootsie Hill</i>	05/2-20	

Correction-sheet 2005 is waiting for more corrections.

Discs

3022 - Blues in Orbit Columbia CK-87041 04/3-30

This addition has been dropped. This re-release does not contain "fresh" recordings.

Track 360, 5804xp (Correction-sheet1007) was previously released on Franklin Mint FMRS (FM-4001/02).

This correction has been published in 04/3-51p247.

Far East Suite	Bluebird 82876-55614	03/3-22/2
Progr. Transcr.	Dooji R. Club DE-4	04/2-45
Cent.Collect.Bluebird	82876-60091-1	04/3-35
Cent.Collect.Bluebird	82876-60091-2	04/3-35
4558/74/59/80	DETS Vol.11	05/2-28

3023 - 31Jul58/2Sep64 DVD CMB 960092 05/2-17

Correction-sheet 3023 is waiting for more corrections.

Errors

DEMS 05/2-40

05/1-3. At the end of the second paragraph you find: "(See "Harry Rasker Interview" in 04/2/15)." This should read "(See "Harry Rasky Interview" in 04/2-15)."

05/1-7. Between 14oct to 20oct33 and 21oct to 27oct33, at the end of the paragraph starting with Exact date uncertain, oct33 you find "3Nov31 has been given incorrectly for this event". This should read: "3Nov33 has been given incorrectly for this event".

At 18Jun41 it is said: "After closing night of the four-week engagement at the Trianon:" This should read: "After closing night at the Trianon:"

05/1-20. At the start of the article you find "See DEMS 03/1-10/1". This should read "See DEMS 01/3-10/1".

05/1-38. Page 221. The title should be corrected from *Hark For Duke's Trumpets* into *Hark, the Duke's Trumpets!* on pages XXXV [and not IIIV] and 744.**

Corrections made online 19jul05 by pm.



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Dating "SYMPHONY IN BLACK"

DEMS 05/2-41

"Symphony in Black" (Paramount Headliner A5-3) was copyrighted 12Sep35 and released the following day. The actual dates when the soundtrack was recorded and when Duke Ellington's scenes were filmed aren't found in any reference work, nor in the files of the music department of Paramount Pictures, nor in *Film Daily*, *Motion Picture Herald* or any other periodical I've canvassed. Nevertheless, enough clues have now been gathered--and they'll be revealed here--that Ellington's soundtrack to *Symphony* can finally be dated to a single month: October 1934.

Ellington's scrapbooks, today preserved at the Smithsonian, contain two clippings that bear on *Symphony's* origins. One, from the 14Sep35 issue of *Film Daily*, notes that *Symphony* was made "at the Astoria Studio," viz., Paramount's Eastern Service Studio at 35-11 35th Avenue, Astoria, Queens. The other, from the 31Jan36 issue of *The Kansas City Call*, notes *Symphony* "took 10 months to complete."

Bearing in mind that Ellington spent January 1935 away from the New York area, the following report, from the 26Jan35 *Pittsburgh Courier* (section II page 9), establishes that *Symphony's* soundtrack dates to 1934, while some dramatic scenes weren't filmed until 1935: "There is a Paramount short [by Ellington] tentatively titled 'Black Rhapsody,' now in preparation. The music for this piece has been finished but it awaits photographing of the acting to fit the mood of the composition."

The presence of Freddie Jenkins both on the soundtrack and on screen dates both the soundtrack and the filmed scenes of Ellington's band to 1934, as Jenkins left the band just before Christmas 1934 on account of tuberculosis (*Chicago Defender* city edition, 29Dec34, page 6), and didn't return until 1937.

Here is a list, compiled in collaboration with Ken Steiner, of the various dates in 1934 when the band appeared in the New York City area together with dates when Ellington was likely in the northeastern U.S. area, but for which details are presently untraced:

29Jun34 to 12Jul34: Capitol Theatre (Broadway and 51st St.)

3-6Sep34: untraced

7-13Sep34: Majestic Theatre, Bridgeport, CT

12Sep34 (1:00 to 5:00 a.m.): Brunswick recording session, NY

5-11Oct34: Apollo Theatre, Harlem

12oct34: daytime untraced
 (evening dance, State Ballroom, Boston, MA)
 17-29oct34: untraced
 (Ellington visited Washington D.C. 20oct and/or 2loct)
 16-22Nov34: Valencia Theatre, Jamaica, Queens
 7-13Dec34: Apollo Theatre, Harlem
 14Dec34: untraced
 15-18Dec34:Ritz Theatre, Elizabeth, NJ
 19-27Dec34: "The band is taking the Christmas week free"
 (per *Chicago Defender* national edition, 5Jan35, page 8)

In January 1935, the studio prepared a cue sheet for *Symphony* that is today held in the archives of the music department of Paramount Pictures. It reads as follows:

SYMPHONY IN BLACK (Duke Ellington)

Para. News Lab
 West 43rd St.

Jan. 1935

PARAMOUNT PRODUCTIONS, INC.

A COMPOSITION OF NEGRO MOODS

Duke Ellington
 Milsons Music Corp.

Entire
 Inst. Vocal Visual

Aside from the overall title "A Composition of Negro Moods"--a title encountered nowhere else--the document is of interest for the note "Inst. Vocal Visual." There being just one vocal in the film, that by Billie Holiday, this comment appears to establish that her soundtrack work was completed by "Jan. 1935."

Thus the date "12Mar35," which has often been cited for the Ellington/Holiday soundtrack recording of *Saddest Tale* (aka "Blues"), just doesn't seem possible. The date first appeared in print circa 1979 in a discography of Billie Holiday by Jack Millar. During a 4Dec91 phone conversation, I asked Millar where he found it. In a letter dated 5Dec91, he replied that in "the very late 60s, I got hold of a 16mm sound copy of the film short 'Symphony in Black.' [â€] and I mentioned the fact that I had it to [Roger Morris] a friend who was chief projectionist at one of the local cinemas who said he would find out what he could about it. He wrote away to some 'British Film Board,' or some such name (being in the trade he knew where to get the information) and after maybe two or three weeks, he came along with some details written down on a piece of paper, which he left with me, giving the date the Billie part was made, (note in her book Billie says it took more than one day), and the date of release, plus the fact that the BBC had acquired the rights in 1960." Millar related that the cinema had since closed.

In a follow-up letter dated 4Feb92, Millar continued: "I did finally track him [Morris] down to his last place of employment [â€] Unfortunately things are never as easy as we would like them to be, his source died some two years ago, killed in a motorway accident, by a lorry while changing a punctured wheel. His name was Norman Kirk and he was a film historian employed by the British Film Institute?"

Millar suggested I make inquiries of the British Film Institute, which I haven't done because frankly it seems a bit of a wild goose chase. (However: anyone with access to the BFI is encouraged to look in the vertical files of their library/archive and report back to DEMS.)

The evidence I've managed to locate--apart from the claim that Millar relates, which I don't regard as firm--indicates the band was both recorded and filmed in October 1934. I've found no firm evidence that suggests that Billie Holiday overdubbed her vocal in some later month. Because the overdubbing process entailed the loss of a generation of fidelity to the track being dubbed over, best results were obtained by recording the band and vocalist simultaneously. As this was then the preferred method of working, Holiday was likely a participant at

the October 1934 prerecording session.

While Billie Holiday plus the usual complement of 14 Ellingtonians are heard on the soundtrack, 10 additional men, drawn largely from the ranks of the Mills Blue Rhythm Band, were added for filming. Klaus Stratemann ("Duke Ellington: Day by Day and Film by Film," page 119) identifies the following MBRB members: Red Allen; Joe Garland; Benny James; O'Neil Spencer. Franz Hoffmann ("Henry 'Red' Allen/J.C. Higginbotham Discography," page 32) identifies Red Allen; ?Henry Hicks; ?George Washington; probably Crawford Wethington; Joe Garland; Benny James [an identification that Hoffmann tells me he now disavows]; Hayes Alvis; O'Neil Spencer.

Henry "Red" Allen's presence on screen is a clue that helps date the filming of Symphony's concert hall sequences to October 1934. Allen had been a member of Fletcher Henderson's orchestra from June 1933 until at least 1oct34, when the band played Pittsburgh's Savoy Ballroom. (That Allen was still in the band that night was noted in the 6oct34 issue of the *Pittsburgh Courier*, a citation found in Walt Allen's "Hendersonia" on page 300.) Red Allen's earliest documented appearance with the MBRB was at their 4oct34 Columbia recording session. Obviously then, Symphony's concert hall sequences, in which Allen appears, weren't filmed prior to his joining the MBRB in October 1934. (Allen apparently recalled the film as "Rhapsody in Black," this according to a profile of Allen, based on an interview by Douglas Hague, that appeared in the Aug55 issue of *Jazz Journal*.) That filming of "Symphony in Black" took place in October 1934 is ultimately confirmed by a report found by Ken Steiner in the "New York after Dark" column of the *Chicago Defender* (3Nov34 city edition, page 8): "Duke Ellington just made another short. There's no stopping him!"

According to a *New York Age* advertisement (6oct34, page 4), Ellington appeared at the Apollo Theatre from 5oct34 to 11oct34 in a revue that Clarence Robinson produced called "Fast and Furious" which additionally featured Ed Green, Bea Foot, 3 Patent Leather Kids, Ralph Cooper, and the famous 16 Apollo Rockets. Also on the bill was a 78-minute feature film, "Half a Sinner" starring Joel McCrea. The ad doesn't disclose how many shows were staged each day, but in 1934 there were four shows a day according to Ralph Cooper (with Steve Dougherty, "Amateur Night at the Apollo," page 68). The Ellington band's duties during their week at the Apollo Theatre likely kept them in Harlem from shortly before noon until around 11 p.m. each day (the last stage show began at 9:45 p.m.), so any film work in Astoria that week would have to be scheduled at odd hours with tired musicians and crew, hardly a surefire recipe for achieving optimal results.

The band's schedule during their weeks at the Capitol Theatre (29Jun34 to 12Jul34) and the Majestic Theatre in Bridgeport (7-13Sep34) were probably equally demanding to that of the Apollo. Moreover, the band's theatre appearances would have taken place during normal hours for film production thus making any concurrent film work by the band difficult and possibly more expensive for the film makers.

While Ellington's band was, so far as is known, free during the daytime hours of 12oct34, the MBRB were otherwise engaged. Besides their regular job at the Cotton Club, during the week of 12-18oct34 they doubled at the Harlem Opera House with the Cotton Club revue alongside Lena Horne, Lethia Hill, 10 Dancing Demons and others; a short film and a feature were also on the bill (*New York Age* advertisement, 13oct34, page 4). Note that Ellington's band appeared at the Apollo the week of 5-11oct34, while the MBRB appeared at the Harlem Opera House the week of 12-18oct34. Thus, the only days in October when both bands were in the general New York area and free of daytime engagements were 19-29oct34, which observation dates the filming of the concert hall scenes with the MBRB's members.

While filming of the concert hall scenes is thus firmly dated to October 1934, the film's soundtrack--on which only Billie Holiday and Ellington's 14 regulars are heard--could arguably date from 29Jun34 to 12Jul34, 3-13Sep34 or October 1934.

Standard procedure, when making films of musical performance, was to first prerecord the soundtrack and then film to playback. Accordingly, production normally began with a soundtrack prerecording session. If the report in *The Kansas City Call* that Symphony "took 10 months to complete" was accurate, production would have begun 10 months prior to the film's 13Sep35 release with a prerecording session held in mid-November 1934, but a mid-November start is ruled out by the 3Nov34 *Chicago Defender* report that "Duke Ellington has just made another short." It follows that work on Symphony most likely began in October 1934, 11 months prior to the film's release, and not in early September (one year prior), early July (14 months prior) or late June. Note also that prerecording and filming to playback were scheduled in close proximity on every one of Ellington's other film shorts for which production dates are known, and in that context any delay greater than several days between prerecording and filming to playback would be exceptional.

Given our present knowledge of Ellington's itinerary, he and the band could have been available for recording

and/or film work on the following days in October 1934: 5-11oct34 (the band's busy schedule at the Apollo Theatre probably precluded any work on Symphony that week); 12oct34 (as the band had since spring 1933 enjoyed hardly any time off in New York City to spend at home with their families, this was likely a free day for the band, who would appear that night at the State Ballroom in Boston); 17-20oct34; 22-27oct34; 29oct34. I assume that the studio was closed on the two Sundays, 21oct34 and 28oct34. Monday, 29oct34, the last possible day when scenes were shot on the concert hall stage, can be ruled out as a possible date for a prerecording session, considering that--as will be discussed--filming on the set took place on two separate days, and the prerecording session wouldn't have been scheduled on the last day of filming.

CONCLUSION: Ellington's soundtrack to "Symphony in Black" was recorded in October 1934, probably circa 17-27oct34. Further itinerary research may narrow this window.

Klaus Stratemann (op. cit., page 119) noticed that Symphony's concert hall scenes are the product of two distinct filming sessions, one with Ellington's 14 regular players, the other with the expanded 24-piece group: "In a medium range shot at the start [and at the end] of *A Hymn of Sorrow*, [Lawrence] Brown appears to be seated in the left middle row, holding a trumpet (!). In the same scene, altoist Johnny Hodges is seated next to Harry Carney, with two men removed from between them vis-À-vis the full band shots. This suggests that Ellington's regular band--without the additional men--was used for just this camera angle, in retakes, possibly." Additionally, note that only regular Ellingtonians appear in the shot at the end of *Saddest Tale* ("Blues"). The 24-piece group is seen in all other shots taken on the concert hall set. (Given the cost of building and striking a set this large, I believe one may reasonably assume that all scenes filmed on this set were filmed in October 1934.) On Saturday 20oct34 and/or Sunday 21oct34 ("over the weekend" according to the *Baltimore Afro-American*, 3Nov34; see DEMS 05/1-7), Ellington visited his mother in Washington D.C. He doubtless told her of the film he was making, one she wouldn't live long enough to see.

Some additional observations about "Symphony in Black":

Shortly after Red Allen joined the MBRB in October 1934, Benny James, the MBRB's guitarist, was replaced by Lawrence Lucie. The guitarist seen in "Symphony in Black," and also in "Bundle of Blues," is Benny James according to Klaus Stratemann, but Franz Hoffmann--who has recently discussed this with me--and I both now wonder how Klaus arrived at this identification. The mystery guitarist (and isn't that a four-string tenor guitar he's playing?) certainly isn't Lucie. Ruth Ellington was of the opinion that he resembles Clarence Holiday. The eccentric dancer featured at the conclusion of Symphony is unquestionably Earl "Snake Hips" Tucker. But I believe that reference works are mistaken in asserting that Tucker also plays the pimp (or boyfriend from hell) seen earlier in the film, the man who abuses the character played by Billie Holiday.

In chapter five of "Lady Sings the Blues," Holiday vividly recalled the mistreatment she received at this actor's hands: "He knocked me down about 20 times the first day of shooting. Each time I took a fall I landed on the hard old floor painted to look like sidewalk. And there was nothing to break my fall except the flesh on my bones. The second morning when I showed up at the studio I was so sore I couldn't even think about breaking my falls I must have hit that hard painted pavement about 50 times before the man hollered 'Cut'."

Yet in her book Billie recalled this actor as "a comedian who'll kill me because I can't remember his name." "Snake Hips" Tucker was no comedian, but a legendary eccentric dancer with a famous and never-duplicated style. Given the extensive coverage Tucker received in the entertainment pages of the 1930s black press, it's difficult to believe that Holiday would ever forget his name, especially if they had ever worked together. And why was Holiday, writing in 1956, worried that the actor would kill her--was she unaware that Tucker had died in 1937 at an early age (of "intestinal ailments" per "Jazz Dance" by Marshall and Jean Stearns, page 238)--or could it be that the man who repeatedly flung her to the ground in 1934 (or 1935) was someone other than "Snake Hips," perhaps some obscure comedian who Holiday believed was still alive in 1956?

The photo of "Snake Hips" Tucker that appears in "Jazz Dance" looks to me to be a different man than the actor who plays the pimp in Symphony, especially when comparing the hairlines. (While Tucker is also seen at the conclusion of "Symphony," he is shot from odd angles such that his head isn't seen in close-up.) Also, while the real "Snake Hips" is built like a gymnast, the actor who plays the pimp looks spindly, at least to my eyes. The Internet Movie Database identifies this actor as "Scatman" Crothers (1910-1986). Since his uncredited

"appearance" in *Symphony* seems to have also gone unnoticed in the 1930s press, and Crothers was working in the midwest in 1934-35 according to various websites, one wonders who supplied the identification and on what basis.

The uncredited actress who plays the "other woman" in *Symphony's* romantic triangle and dances with the actor who plays the pimp, is identified in reference works as Bessie Dudley, but in DEMS 02/2-10/1 I showed evidence that she may actually be Florence Edmondson. While I don't think this actress looks like Bessie Dudley, film archivist Mark Cantor think she does. An invitation for additional opinions was extended through DEMS three years ago, but no additional opinions have been volunteered. All one has to do is compare "*Symphony*" with "*Bundle of Blues*," filmed 19 months earlier. Bessie Dudley is definitely in "*Bundle*"--but is she also the dancer in "*Symphony*"? Can anyone tell us anything about Florence Edmondson....or perhaps supply a photograph?

Steven Lasker, 5Aug05

I'm Checkin' Out - Go'om Bye

DEMS 05/2-42

See DEMS 04/3-16 and 03/3-7(22)

Steven Lasker has sent me a photograph of the record label of Columbia 35208B, the 78 on which *I'm Checkin' Out - Go'om Bye* was first issued, together with some background information on American usage concerning hyphens and dashes, taken from the *Chicago Manual of Style* (15th edition, 2003). He invites me to write a follow-up piece on this discussion. Steven is obviously keen for me to keep busy in my retirement, which is most touching. So here goes.

The interesting thing about the title on the label is that it is not quite the same as Steven suggested in DEMS 03/3-7(22). Nor is it quite as Sjef wrote it in his follow-up to my remarks in DEMS 04/3-16. Every letter is a capital, following the standard practice on 78s, whereas I have only capitalized the first letter of each word. But apart from that, the spelling and the punctuation are exactly as in the heading above. There are three apostrophes, as shown; there's a dash between 'Out' and 'Go'om' (it's as small as a hyphen but it's well enough spaced out to be unquestionably a dash); and there's nothing at all between 'Go'om' and 'Bye'. So that settles it, though as Steven cautions on page 6 of DEMS 03/3, titles on record labels aren't necessarily definitive. Which brings us back to his proverbial dart.

There are two words 'outgo', and either could be hyphenated between the 't' and the 'g'. '*Out'go*' (emphasis on 'out') means 'expenditure' and is familiar in the derivative 'outgoing(s)', the opposite of 'income'. '*Outgo'*' (emphasis on 'go'), means either to 'come to an end' or to 'surpass, outstrip', and is familiar in the adjective 'outgoing' ('the outgoing president' or 'her outgoing personality'). Neither applies to our title, where the relevant ideas are clearly 'checking out' and 'goodbye'. We are dealing then, not with a hyphen but with a dash. Thus, the punctuation mark itself, however short, must be spaced apart from the words 'Out' and 'Go'om' since its purpose is to separate the two ideas, not draw them together as a hyphen would. It is very short, but very clearly spaced, on the Columbia record label.

A teacher of English writes: "Of the uses of the dash proposed in Eric Partridge's guide to punctuation 'You Have A Point There', the one in *I'm Checkin' Out - Goom Bye* comes closest to the dash denoting an abrupt ending, for decisive emphasis (RKP edition, 1977, pages 70-71, paragraphs 5, 6, 7). The song title is American of course, not English, and Columbia 35208B is an American record label, but I don't think that American and English practice differ much in this use of the dash. 'The Chicago Manual of Style' (15th edition, 2003) looks at the dash rather differently, but paragraphs 6.88 and 6.89 (pages 263-264) include the uses covered by Partridge on pages 70-71. The Chicago Manual also distinguishes between the 'en dash' and the 'em dash', dealing with the former in paragraphs 6.83-6.86. Since its discussion starts, 'the principal use of the en dash is to connect...' and since all the examples it gives have this connecting purpose, my feeling is that an en dash is a hyphen by another name.

In her recent book on punctuation 'Eats, Shoots and Leaves' (Profile Books 2003, p168) Lynne Truss says that many people want to abolish the hyphen. Maybe. But you can't do this simply by calling it something else and carrying on using it.

Next, the three apostrophes. The first two are straightforward apostrophes of omission, representing the 'a' of 'I am' and the 'g' of 'checking'. Whether or not Ivie and Rosemary sound the 'g' of 'checking' in their diction is irrelevant.

A teacher of English writes: "In most English accents (and, I suspect, in most American ones too), the 'g' in words like 'singer', 'checking', 'tongue', is more or less 'swallowed'. There are exceptions to this in parts of the English West Midlands and North West. Here Rosie or Ivie would be called a 'singguh' and natives of Birmingham (never Birmingham, as in Alabama) pronounce their city 'Birmingham'. (See 'An Atlas of English Dialects', Upton and Widdowson, OUP 1996, Map 17 and commentary)."

The third apostrophe is more problematic. If 'Go'om Bye' is simply an eccentric spelling of the word it is obviously based on, there's no call for an apostrophe of omission between the two 'o's', since nothing is being omitted. But you would expect 'Goom-bye', as in 'good-bye', or 'Goombye', as in 'goodbye' (both forms are acceptable). Is there an American regional accent in which 'd's' turn into 'm's' in this position? I don't know of an English one, though it is true that both 'd' and 'm' are prone to the same 'swallowing' in 'goodbye'/'goombye' as is 'g' in 'checking'.

To conclude:- Duke's title, as it appears on the label of Columbia 35208B, is quite straightforward to the left of the dash, but to the right of the dash it is most odd, read as a quirky variant on 'goodbye'/'good-bye'. And if it is more than such a variant, a mystery remains. What is this strange pairing of an unknown word 'go'om' with an apostrophe whose purpose, if any, is obscure, and a 'bye' with no hyphen or apostrophe where you might expect one? Is there a clue in the very last line Ivie sings on the record itself? 'I'm cuttin' out' means 'I'm checkin' out'; 'old man' is rendered by OM; 'Go' Bye (or 'Go! 'Bye!') is the logical consequence of 'I don't dig you'. I know Duke liked multi-layered titles, but this seems most devious. Great record though, which is what matters.

A teacher of English writes: "This seems pretty far-fetched, but we come back to the proverbial dart if we try to decide which of the various mis-spellings of 'goodbye' is the 'correct' mis-spelling. One of the few hard-and-fast rules of grammar is the rule which states that there are very few hard-and-fast rules of grammar."

Roger Boyes