



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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SAD NEWS

Guitarist Billy Bauer

DEMS 05/3-1

Billy recorded as a member of the Metronome All-Star Band under Duke's direction on 15Jan46 in the number *Metronome All Out*. He also appeared at the Third Esquire All-American Concert on the next day (16Jan46) as a prominent member of the Woody Herman Band. He also participated in recording sessions of small groups under the direction of Harry Carney, Rex Stewart and Johnny Hodges. He died on 17Jun05, according to a message in the Newsletter of the Toronto Duke Ellington Society of Sep05.

DEMS

Al McKibbon

DEMS 05/3-2

See DEMS 05/1-29

Alfred Benjamin McKibbon, double bass player; born Chicago 1 January 1919 died Los Angeles 29 July 2005. These are the last words of Steve Voce's obituary in the Independent of 1Aug05. Steve has sent his article to the Duke-LYM list. That made it accessible to almost all the DEMS Bulletin readers. If you have missed it and you are interested, I will be happy to send you a copy through e-mail or a hard-copy through normal mail.

This sad news coincided with a discussion about Al McKibbon's participation in the Ellington recording session of 3Mar61. This discussion was continued with Patricia Willard, the author of the liner-notes of the Columbia re-release of "Piano in the Background" (DEMS 04/3-31), who responded to my statement on the Duke-LYM list from 31Jul05: "Alfred Benjamin McKibbon replaced Aaron Bell during Ellington's studio session of 3Mar61."

The following discussion with Patricia Willard confirms the statement by Steven Lasker that Al McKibbon actually never recorded with Ellington (DEMS 05/1-29).

Patricia wrote: "see page 9 of my notes on the reissue CD of 'Piano in the Background.' Al McKibbon explains how he almost was on that track [*Harlem Air-Shaft*, 3Mar61] but ultimately was not. I have the tape of my phone interview with Al in which he explains the circumstances."

I mentioned that if Al only played at the start of the session, it could not have been in *Harlem Air-Shift*, since that selection was the last one in the session.

Patricia answered: "When Sony sent me the data on the music to be released on the CD, McKibbon's presence was stated for the *Harlem Air-Shift* track so I called him to ask about the session. He never mentioned *Harlem Air-Shift* or any other specific selection. He just said that the session was ready to start and Aaron had not shown up so he, McKibbon, was called. He arrived with bass and ran through the first number, as related in the notes, and just as the first "take" was called, Aaron arrived and took over. Al stayed to listen. Al confirmed that he was on the session sheet and was paid for the session because that is the union rule. He was called, he responded and was ready to play. Since Aaron was the one who actually recorded, both were paid, and both names were on the official documentation. Al was most definite that, although he "ran through" the first number with the band, he did not have the opportunity to record. I admit that I did not check the order (sequence) of selections recorded that day."

This settles once and for all that Al McKibbon is not on any of Duke's records. Corrections should be made in discographies which say otherwise (see New DESOR Small Corrections, 05/3-57). As soon as we ever find recordings of the rehearsals at the start of the 3Mar61 session (there are recordings of rehearsals later on in the session!) Al should probably be reinstated as a temporary Ellingtonian.

Sjef Hoefsmit

Keter Betts

DEMS 05/3-3

Another great bassist has gone.

From the Washington Post, taken from the obituary written by Adam Bernstein: "Keter Betts dies at 77. He was found dead at his home in Silver Spring on 6Aug05.

William Thomas Betts was born in Port Chester, N.Y., 22Jul28, and was raised by his single mother, a domestic worker. He got his nickname when a family friend said the baby was as cute as a mosquito. Mosquito became Skeeter, then Keter.

He met Fitzgerald through his golfing partner, bassist Ray Brown, the singer's ex-husband and business manager. Mr. Betts played with Fitzgerald in the mid-1960s and again from 1971 to 1993, often doing weeks of one-nighters around the world."

Keter is mentioned in the Duke Ellington discography because of his association with Ella Fitzgerald. He played with her and with Ellington and Bellson during the recording of the telecast "The Magic of Ella Fitzgerald" in Apr68 in the numbers *Don't Get Around Much Anymore* and *Oh! Lady Be Good*. (See DEMS 05/3-38). I admired his great musicianship one evening in Alexandria when my friends Don Miller and John Gallanan took me to the club where Keter played. Good memories brought back by this sad message.

Sjef Hoefsmit**

Barbara Winfield

DEMS 05/3-4

Barbara Winfield, who, as a teenager, sang with Duke Ellington for more than a year and recorded with Tadd Dameron and his Orchestra a decade later, died Wednesday (10Aug05) at a New York hospital. The cause was complications of cancer. She was 72.

Saxophonist Al Sears alerted his former leader to Ms. Winfield's fresh-voiced singing after they shared a bill at the Rockland Palace on New Year's Eve, 1949, and Ellington invited her to join his band on a European tour that spring. The 17-year-old singer, a high school senior claiming to be 19, told the bandleader that she could not interrupt her college classes. In July, 1950, with her high school diploma, she flew to Boston to join the Ellington Orchestra, and, to her surprise, his three female singers, June Norton, Chubby Kemp and Marian Cox. The others soon departed, and Ms. Winfield sang with Ellington until January, 1952, alternating occasionally with Yvonne (Lanauze). Ms. Winfield's only recordings with Ellington for Columbia Records were never released because of her slight lisp, more evident on record than in live performance. Ellington arranged for corrective surgery.

Ms. Winfield was born October 9, 1932 in New York City. Her marriage to Valdo Williams ended in divorce. She is survived by her sister Nancy and by her sons Derek and Tracey Williams of Manhattan. Another son, Adrian Williams, died in February of heart failure. She abandoned music performance during her child-rearing years, earned a Bachelor's degree in urban studies and a Master's degree in education at Fordham University and became an education evaluator for the New York City Schools. In the past five years, she had resumed performing, fulfilling club dates in the New York area, appearing as guest vocalist with trumpeter Clark Terry, a colleague from both the Ellington and Dameron aggregations, and singing with the Barry Harris Chorus. In February, 2004, she participated in the Ellington Alumni Reunion Project of concerts, symposia and videotaped oral histories at the American Jazz Institute of Claremont McKenna College, Claremont, Ca. Most recently, she appeared on the Duke Ellington Birthday Concert, April 29, at Manhattan Plaza and in May at Marge Elliott's Living Room Concerts in New York.

Patricia Willard

Milt Grayson

DEMS 05/3-5

Milt Grayson stayed in the Ellington band from Mar60 until May63. He died on 3Sep05 at the age of 68 from cancer. Participants of the Ellington Conference in 1986 in Newark had the opportunity to meet Milt Grayson. Apart from being a very fine singer, he also appeared to be a very nice gentleman. When I met him, I asked him about his father who worked with Ellington, because Milt looked much younger than I had expected him to look with his low voice. He must have been 49 years when he attended the conference and took part in the concerts at Rutgers University. He also sang for us, accompanied on the piano by Aaron Bell, during the reception at the start of the conference on 11Jun86 in the studio of the station WBG0-FM Jazz 88. He is on my very first video recording made at Ellington conferences. He was also video-recorded on 7Feb63 when Alice Babs first performed with the band for a Swedish telecast called "Indigo". He did not take part in the show "My People" in spite of what was written in the New Pittsburgh Courier of 27Jul63, Vol. 4, issue 15 on page 20. That was not Milt Grayson but Jimmy Grissom. The New DESOR does not mention the exact date of birth in 1937 of Milt Grayson. If anybody can provide that, the discography can be updated.

Sjef Hoefsmit

Gloria Nance

DEMS 05/3-6

I regret to have to tell you that Gloria Nance passed away Thursday, 10 November, in New York. She was 77. She had been suffering with lung cancer, diagnosed about 18 months ago. Gloria was an actress and writer and, as Gloria Harper (her maiden name), had appeared in principal roles in many Off-Off-Broadway plays in New York as well as in several independent films and had small roles in two major films, "Awakenings" and "Bright Lights, Big City."

She was a member of the famed Cherry Lane Players in New York and a fashion model under contract to Vogue magazine when she and Ray Nance met in the mid-1940s. They married in Chicago in 1952. As you know, she participated in several Ellington conferences — Oldham 1988, New York 1993 Leeds 1997 and Chicago 1998. She attended Ottawa in 1990 but I can't remember if she participated.

Funeral services were held on Monday 14Nov in Queens, NY. Clark Terry and Michael James attended.

Gloria is survived by her brothers Richard and Robert Harper and their families.

Patricia Willard

Many of us met Gloria Nance at one or more of the Ellington conferences. She participated often in panel discussions in which she told stories of her travelling as a white woman with the band. Her treatment as the wife of a black man was often disgraceful. Her stories about it were hilarious, but at the same time they made me feel ashamed to be a member of the human race.

In DEMS Bulletin 98/1-10 we published a letter from Gloria Nance to Steve Voce in which she sets the records straight about why and when Ray left the band. When leaving the Leeds conference in 1997, Gloria made an appointment with Klaus Stratemann to meet again the following year in Chicago. Gloria was there but Klaus was unable to keep his promise. Maybe they are seeing each other now.

Sjef Hoefsmit

Other NEWS

Important News for Ellington Fans In South Africa

DEMS 05/3-7

DESUk member Lance Travis would like to start a South African Chapter of the Duke Ellington Society.

Should you be interested, he can be contacted by e-mail on <travis@telkomsa.net>

Or phone him on (018) 381 55 81. He lives in Mafeking.

By joining The Duke Ellington Society UK (Subscription œ18 per year) you will be availing yourself of the services provided by DESUK as well as being a member of the first Ellington group in the rainbow nation.

Lance Travis

Deutsche Jazz Platten Sammelbörse

DEMS 05/3-8

Michael and Bernd Ludwig asked us to publish that the 10th German Jazz Record Collector Fair will be held on 1Apr06 from 9:00 until

16:00 in Hannover at the Pavillon, Lister Meile 4, am Weiskreuzplatz (direkt hinter dem Hauptbahnhof). Es handelt sich um Schellack, Vinyl und CDs.

DEMS

Jubilee broadcasts on line

DEMS 05/3-9

The reason for putting the JUBILEE "files" on-line was to show what we know so far and what programs we still are looking for. It is far from being a finished product but still some steps further down the road from what Lotz & Neuert did in the mid-80s. Go to my Web-site <http://home.swipnet.se/dooji> and then click on "Jubilee" for a link to my Jubilee site which gives new and revised info about 100s of the programs including several transcriptions with the Duke.

Carl Hällström

Florence Mills: Harlem Jazz Queen

DEMS 05/3-10

See DEMS 05/1-4

Bill Egan's book **Florence Mills: Harlem Jazz Queen** has been singled out for "Honorable Mention" by the panel for the international award **The Kurt Weill Prize 2005**, awarded biennially for "distinguished scholarship on twentieth-century musical theater" by the Kurt Weill Foundation for Music. The citation for 2005 can be seen at: <http://www.kwf.org/pages/kwp/award05.html>

Congratulations, Bill!

DEMS

The sub-titles in the New DESOR, now traceable in both directions.

DEMS 05/3-11

The New DESOR contains a list of alternative titles followed by their "primary" counterparts. Starting on page XXXIII it covers eight pages. This list is very helpful in researching the titles of Duke's recordings. You can also use it to search for a title the other way around, which means that you know the primary title and you want to know the alternate title, if any. But using the list in the New DESOR in this fashion is rather tiresome. That's why I have made a complete listing with titles referring to each other in both directions. The first two columns are the same as in the New DESOR. The supplementary two columns bring the total to four columns. For example, you will find *Main Stem* to have been named *Altitude*, *On Becoming a Square* and *Swing Shifters Swing* but also that *Absinthe* has four alternative titles. This complementary form of listing has been approved by Luciano Massagli and revised by him in September 2005.

This double listing has been written in Microsoft Excel where the Excel-file is 58 kilo Bytes in size. There are 408 lines in four columns that on A4-size paper cover 9 pages.

DEMS members will receive the extended list free of charge when forwarded by e-mail. Just send me your request by e-mail to: s-e-a@ebrevet.nu. I can also deliver the lists printed on 9 sheets of A4-size paper, or in digital form on a 3,5 inch floppy disk, but would ask for cover of material and postage. SEK 100 alt EUR 10 alt USD 15.

Sven Eriksson

DEMS Domesticities

Dating "SYMPHONY IN BLACK"

DEMS 05/3-12

In the last Bulletin (05/2-41) appeared a study by Steven Lasker about the date of the recording and filming of this Paramount picture. Maybe you have noticed that the last Bulletin (05/2) came out a few days before the deadline of 1Aug05. When we "released" the August Bulletin, Steven Lasker was still editing his article. He was not aware of the fact that the Bulletin was ready and we were not aware of the fact that he was editing his article. We decided to exchange the first edition of his article (dated 21Jul05) with the final edition (dated 5Aug05). This is another of the nice possibilities of having DEMS on line. If you are interested in the final version, you should go back to 05/2-41 where you will find it. If you have downloaded the article, you should check the date at the end. If it is 21Jul05 you could consider

to download the new version of 5Aug05. The conclusion of Steven's study is the same, but the text is rather different.
DEMS**

Correct e-mail address please

DEMS 05/3-13

If you do not receive my message that the most recent DEMS Bulletin is on line, please let me know. You may be the one that caused this message: "Your message was automatically rejected by Sieve, a mail filtering language". Or your e-mail address is out-of-date.

It goes without saying that if you do not receive a message announcing the release of another Bulletin, you are welcome to send me your e-mail address and I will notify you in the future.

Sjef Hoefsmit**

At the end of 2005

DEMS 05/3-14

DEMS Bulletin is now two years on line. It is a great success. We have the impression that we have not lost any of our original DEMS members and we have experienced that there are quite a number of new readers of the Bulletin.

I wish you all, new and old members a Merry Christmas and a very happy New Year!

Sjef Hoefsmit

NEW FINDS

Amazing New FINDs

DEMS 05/3-15

If you watched the documentary "Reminiscing in Tempo", you will have seen Bob Udkoff as "a talking head" on screen. He was a close friend of Duke, a founder of the Love You Madly Club, and he is mentioned several times in MIMM (pp129, 396 and 405). Bob and Duke first met in 1934. Udkoff worked for a dry cleaner and dropped off Duke's clothes at the Dunbar Hotel where Duke was staying. When Bob recently moved to Beverly Hills he stumbled on a set of nine reel to reel tapes with recordings of the Ellington band. He gave them to Mark Cantor with the instruction that they should be made available to Ellington aficionados on a non-commercial basis. Mark gave the tapes to Steven Lasker, who has sent them to DEMS.

The most surprising set of tapes is a group of five which contain copies from a more original set of seven, recorded at Bob Udkoff's 50th birthday-party on 17Apr68 at the El Caballero Country Club in Los Angeles. Duke with the band and many other guests attended the party and Duke played a lot of terrific piano solos and sometimes the band joined in. The band members certainly did not use their charts. They played more relaxed than we have ever heard them, and this became more apparent as the evening progressed.

The balance between the two channels in this stereo recording is very poor, there are rather a lot of interruptions, and the volume is not constant; but the sound as such is great. The greatest drawback is the almost constant loud chatter of the guests. Duke on the other hand played the piano as if he was completely alone one would say, but surprisingly he occasionally took part in the discussions even during his piano playing.

Duke started with *Salute to Morgan State* and *I Can't Get Started*. Then came *I Let a Song Go Out of My Heart* followed by *Don't Get Around Much Anymore*, which was played by the band with Johnny Hodges soloing. Jimmy Jones took over and played the piano in *Satin Doll* with Cat Anderson as soloist. I did not spot a piano part in *I Left My Heart in San Francisco*, played by Lawrence Brown, but Duke was back at the piano in order to play *The Twitch* with the full band. The band then joined Duke after many introductions in *Mood Indigo*. Cootie soloed in *Fly Me to the Moon*. The band continued with a second performance of *Satin Doll*. Dear late Terrell Allen would have enjoyed the party because *Satin Doll* was played in total five times. This second time Duke was at the piano and Paul Gonsalves soloed. Duke played *Dance No 3* from the Liberian Suite as a piano solo, followed by *Stompin' at the Savoy*, which also started with a great piano introduction. I would not be surprised if the trumpet solo was played by Benny Carter. The next selection was *Blue Bells of Harlem*, followed by *Meditation* and *New World a-Comin'* as background music for the chatter and the many sounds produced by people enjoying their meals. This was followed by *New York City Blues* when the waiters collected the plates. Fats Waller's *Squeeze Me* was played by Duke and Jimmy Jones, probably together at one piano. Johnny Hodges played his usual solos in *Drag*, *Prelude to a Kiss* and *Things Ain't What They Used To Be*, which is incomplete at the end because the tape ran out. Cat Anderson soloed in *I'm Beginning To See the Light*. It was time for the third performance of *Satin Doll*, this time as background for Duke's talk and introduction of Bob and Evelyn Udkoff. After Bob's speech everybody joined the band in *Happy Birthday*. A brand-new Ellingtonian now has to be added to the discography, since Marian Logan sang *I Got It Bad* and *Tenderly* with the band and with Jimmy Jones at the piano. Jimmy stayed at the piano for Joe

Williams' renditions of *Every Day I Have the Blues* and *Jump for Joy*. There was a lot of pressure put upon Harry Mills (one of the Brothers) to sing *Paper Doll*. He didn't but Lawrence Brown (famous for knowing every melody by heart) played a wonderful solo. The community singing of *Shine on Harvest Moon* was preceded by a lot of discussion between Patty Andrews (one of the Sisters) and Harry Mills. They were joined by many others. Several Duke LYM friends have helped me to identify this song, which enabled me to put the tapes in the correct sequence. The discussion in which the title is mentioned comes at the end of one tape and the song (which I couldn't identify) is at the beginning of another. Trish Turner continued the programme with *Misty*. There is a voice in the audience asking for Johnny Hodges to play *Come Sunday*. In the event Duke gave the responsibility to Tony Watkins, whose rendition silenced the guests. What a relief! The guests thankfully remained very quiet during Duke's *Monologue*. Harry Carney gave his usual rendition of *Sophisticated Lady* and Benny Carter played on his sax *Body and Soul*. Duke started *Tootie for Cootie*, but since Cootie was not available at that moment, he continued with *It Don't Mean a Thing* by Trish Turner and Tony Watkins. This was followed by a complete rendition of *Things Ain't What They Used To Be*. Duke invited Joe Williams to join Trish Turner and Tony Watkins in what became more or less a medley of blues themes with Jimmy Jones once again at the piano. The one I could identify is *Stormy Monday Blues*. Duke returned to the piano to play the fourth rendition of *Satin Doll*. Apparently Cootie now showed up, because Duke was now successful in starting *Tootie for Cootie*. Trish Turner did *Me and You*, in which Paul played a nice solo, and *Willow Weep for Me*. I have the impression that Benny Carter played trumpet and Oliver Nelson tenor in this number. The full band continued with *Take the "A" Train*, which is interrupted because the tape had to be turned over. Duke played *Solitude* with Lawrence Brown, an absolutely unique performance. After that Duke wanted to start the band off in *Ocht O'Clock Rock*, but he changed his mind and continued with *Happy-Go-Lucky Local*. Johnny Hodges played *I Got It Bad* and then the full band played *Ocht O'Clock Rock*. The evening came to a conclusion with the fifth version of *Satin Doll* plus speeches by Duke and Bob Udkoff.

I copied the five tapes onto three CDs and sent sets to Steven Lasker and Mark Cantor. Because of the low quality, the constant chatter and their private character, these recordings are totally unsuitable for a commercial release. Were I to offer to make copies I wonder how many people would be disappointed, considering the very loud presence of these party-goers.

There are four other tapes in Bob Udkoff's collection. Two of them contain two Sacred Concerts at an identical location, Temple Emanuel in Beverly Hills, on an identical date, 15Nov, but in two different years, 1966 and 1970. The quality is absolutely terrible. It is just about good enough to identify the selections. I will make copies for Luciano Massagli and Giovanni Volonté for inclusion of these concerts in the New DESOR. Nobody would be willing to listen to these tapes more than once. Their significance is exclusively historical.

The last two tapes contain well known released material. One has the broadcast from Basin Street East in NYC on 14Jan64. I have compared the tape with the CD release on Music and Arts 908 (see DEMS 96/2-10). The conversation between Duke and William B. Williams is almost the same. There are a few words, like the repeat of a sentence and one silly joke, which are left out to make the broadcast fit onto one CD (77:51). No music and no words spoken by Duke are affected.

The last tape contains the complete concert of 27May60 at the Civic Auditorium in Santa Monica, in mono. The complete concert has been released on two stereo LPs, Queen Discs Q-069 and Q-070. On my LP *Passion Flower* is slightly mutilated. It is not mutilated on another stereo tape from the Benny Aasland collection, or on the Bob Udkoff mono tape.

Sjef Hoefsmit

NEW BOOKS

Composers' Voices from Ives to Ellington

DEMS 05/3-16

Benny Aasland published in DEMS Bulletin 82/1 on page M5 a letter from Martha Onepo from Yale University to Don Miller, the founder of the Duke Ellington Conferences. In this letter she tells that "we are working on an Oral History of Duke Ellington as part of a larger music history project. We are building a collection of tape-recorded interviews with the people who knew Duke Ellington first hand and who worked with him." The letterhead of Martha's letter showed: School of Music, Stoeckel Hall, ORAL HISTORY PROJECT, Vivian Perlis, Director". In the letter Martha gave a list of family members, singers, band members, colleagues, performers, managers, writers, friends and buffs, with whom interviews had already been conducted. She asked Don Miller for suggestions, which he gave in an answer which also appeared in DEMS Bulletin 82/1.

For many years, I have wondered from time to time what would become out of this undertaking. And here is the first result. A book by Vivian Perlis and Libby Van Cleve, recently published by Yale University Press, ISBN 0-300-10673-4.

It contains much more than only Ellington's history. Actually "Composers' Voices from Ives to Ellington" is the first volume of a series of four, titled "An Oral History of American Music". Figures whose lives spanned the century, such as Copland and Ellington are featured in Volume I and will reappear later, while younger composers visit this volume with comments and observations. This first volume has chapters about Charles Ives (I); Eubie Blake (II); The Early Modernists (III) (Leo Ornstein, Edgard Varèse, Carl Riggles, Dane Rudhyar, Charles Seeger and Henry Cowell); George Gershwin (IV); Nadia Boulanger (V); From the Boulangerie [composers influenced by Nadia Boulanger] (VI) (Virgil Thomson, Aaron Copland and Roy Harris). The last chapter (VII) is dedicated to Duke Ellington.

So far I have concentrated on the Duke Ellington chapter, leaving the very interesting looking other chapters for later. Chapter VII

occupies 66 pages of the total of 349. At the gala occasion of the founding of the Duke Ellington Fellowship program at Yale University (7Oct72), Duke Ellington agreed to be interviewed for the Oral History American Music (OHAM) project upon completion of his autobiography. Unfortunately, he died before this was possible. Nevertheless, an oral history project on Ellington was initiated by OHAM shortly after his death in 1974. It eventually grew to ninety-two interviews with musicians, family members, record producers, jazz critics, cultural historians, and others in the music business. A subseries included those who knew Ellington's close collaborator, Billy Strayhorn. (For the entire list of Duke Ellington Project interviews, see the OHAM website: www.yale.edu/oham/.)

The chapter starts with a short biography of Ellington, interspersed with transcripts from taped Ellington interviews which are well known to Ellington tape collectors. For me much more interesting are the interviews with others about Duke. Two of these are rather revealing. On page 359 is the interview with Luther Henderson (7Jul81) speaking of the collaboration between Duke and Billy: "They literally could think together. I mean, Ellington would start something, and he would give it to Strayhorn and see if he could finish it. Strayhorn really did a great deal of the exposition in *Beggar's Holiday*, but all the tunes were written by Ellington."

Another striking statement was made by Aaron Bell (25Nov77) on page 393: "You take a band like Count Basie's — it's like a well-oiled machine; it would always give a performance up to a certain level. They would never go down to the level that Duke went, but they never reached the heights that he'd reach either. So that is the joy of working with him."

The book is accompanied by two CDs. Duke's portion (CD 2 tracks 14-24) contains short pieces of recorded music and segments of interviews with himself and with others. Some are the same as printed in the text. This is not superfluous, because (as mentioned in the Preface of the book) "The sound of a voice holds an intensity and spontaneity that the written word cannot fully convey,...."

I cannot say that your Ellington library will be very deficient without this book, but if you are not only interested in Ellington, but also in American music in general, I can highly recommend it.

Sjef Hoefsmit

"Duke Ellington" by David Bradbury (© 2005)

Haus Publishing Limited (www.hauspublishing.co.uk) — ISBN 1-904341-66-7

DEMS 05/3-17

At one of the sessions in 1983 at the Ellington Conference in Washington, Eddie Lambert and Klaus Stratemann told us about their new books to come. On the question from the audience: "Will there not be too many Ellington books?", Joe Igo replied: "There can never be enough books about Ellington!"

This is not the only justification for recommending this new book to you. It is new in many respects. Sure, it took me not more than a full day to read it and many of the stories I knew by heart. Others I had to check, but a remarkable number were totally fresh to me. That is because David Bradbury has consulted many more sources than normally is done. It is clear when one looks at the great number of his quotations, a total of 231. Many of his sources were consulted for the first time (anyway for me). Many interviews, articles, even liner-notes for albums are quoted apart from the complete Ellington library.

Another pleasant surprise is the fact that there were close to none spelling errors of names or other misinterpretations of facts in this book. I have the suspicion that this is due to the fact that Roger Boyes read the script before it was published. I even have the impression that several statements in DEMS Bulletins articles have had some influence on the final result of this book.

More than in many other books about Ellington the later years have been rather well covered, although I missed sometimes a rigid chronological sequence of events. Herb Jeffries is mentioned in relationship to *Flamingo*, long before Billy Strayhorn arrived on the scene. The book has some unique qualities. It contains what has been called a "Chronology" of events in Duke's life, in the general History and in Culture. It starts with Duke at age 11 and goes on year by year. I give you one of the striking examples: 1941. Duke's age is 42. There is a dispute between song-writers' organisation ASCAP and radio stations..... Germany invades Soviet Union..... Fitzgerald's Hollywood novel, *The Last Post*, is published posthumously.

There are a few questions though: Did Ellington look indeed so young in 1974 as shown on the picture on page 130? When I saw him for the last time in 1973 he looked much older. There are a few more questions but they are all of minor importance. I can recommend this book fullheartedly and I wonder if you can find some of the small inaccuracies, like calling Mary Lou Williams' arrangement of *Blue Skies*, *Trumpet All Out* instead of *Trumpet No End* (p62).

Sjef Hoefsmit**

DVD REPORTS

ZYX Music DVD 3080

"The Duke Ellington Show"

DEMS 05/3-18

I recently found this DVD.

1. Take the "A" Train	G	6Jan62	6204a
2. Satin Doll	G	6Jan62	6204b
3. Stormy Weather	B	23May33	3308c
4. Wailing Interval (Blow by Blow)	G	6Jan62	6204c
5. Jam with Sam	G	6Jan62	6204f
6. Rockin' in Rhythm	B	23May33	3308b
7. Things Ain't What They Used To Be	G	6Jan62	6204d
8. V.I.P. Boogie	G	6Jan62	6204e
9. Kinda Dukish	G	6Jan62	6204g
10. Bugle Cal Rag	B	23May33	3308d
11. Rockin' in Rhythm	N	8Jul62	6233b
12. Black and Tan Fantasy	R	Aug29	2913k

G = from picture "Goodyear Jazz Concert". I have seen (and heard) better quality sequences of the Goodyear film in color for instance on the Storyville Video SV 3002. I wonder why tracks 5 and 8 are not played in the correct order (8/5).

B = from Paramount picture "A Bundle of Blues", earlier on the Video "Blue Melodies" VSL 10042.

N = Newport Jazz Festival 1962, earlier on Toshiba Laser Disc NTSC TOLW-3162.

R = from RKO picture "Black and Tan", earlier on Storyville Video SV 6033.

The compilers of this DVD had trouble with the identification of *Rockin' in Rhythm*. Track 6 was called *Bundle of Blues* and track 11 was called *I Got Rhythm*.

Bo Haufman**

DVD 2319**The Lou Rawls Show with Duke Ellington****DEMS 05/3-19**

Norbert Ruecker reported the release of a DVD with the complete Lou Rawls Show. Duke recorded for the show late 1970 at the Royal York Hotel in Toronto with Joe Benjamin, Rufus Jones, Lou Rawls and a studio orchestra *Satin Doll* and *Sophisticated Lady*. He also appeared silently at the end of the show in the finale on screen. The recordings are documented in the New DESOR 7079 and in Klaus Stratemann pp606 and 683. There seems to be a bonus track with Ellington at the end of the DVD.

DEMS**

The Ralph J. Gleason recordings on DVD.**DEMS 05/3-20**

See DEMS 05/2-18

I've just received from CD Universe a DVD containing 2 Ralph Gleason produced TV programs: "Love You Madly" and "A Concert of Sacred Music at Grace Cathedral". I think there was some earlier discussion as to whether the latter was even extant. Well it is and it's wonderful. And btw the DVD cost \$10.95 plus shipping! It seems to be region one and region four. Where's region four?

Joe Medjuck**

There was no question about the existence of the video recording of the first Sacred Concert in San Francisco on 16Sep65. We have seen it on 25May95 when Patricia Willard showed it to us on the Ellington Conference. I did not make a recording of her presentation, because she asked us not to. The copy rights belong to the Ralf J. Gleason estate and Patricia was allowed to show the video recording under the condition that no copies would be made. It is great news that this recording will now be officially released.

The documentary "Duke Ellington - We Love You Madly" made by Ralph Gleason is circulating among collectors in audio as well in video. It contains several recordings made from 25Aug until 20Sep65. If the DVD is the same as my video tape I can provide the following overview:

The interviews, spread through the whole telecast have been made in Aug/Sept65. They are documented in the New DESOR under number 6555a.

The telecast started with *In the Beginning God* (replay), 20Sep-6554c. This first selection is missing on my video.

This is followed by *Rockin' in Rhythm*; *Take the "A" Train*; *Chelsea Bridge*; *Blue Bird of Delhi* and *The Opener*, recorded at Basin Street

West on 25Aug-6548. The middle of *Take the "A" Train* is taken from Monterey on 18Sep-6552a. This is followed by *Sugar Hill Penthouse* and *Unidentified "L"*, recorded at the Fairmont Hotel on 20Sep-6553f & g. Next: *Solitude* and *Sophisticated Lady*, recorded at Basin Street West on 26Aug-6549n. Next: *Cotton Tail*, Basin Street West on 25Aug-6548m. Next: *Satin Doll* and *Mood Indigo*, Basin Street West on 26Aug-6549n. Next: *Jeep's Blues*, Basin Street West on 25Aug-6548l. Next: Short statement by Harry Carney in his car. Next: From "Ad Lib on Nippon" *Fugi* and *Igoo*, Basin Street West on 26Aug-6549a & b. Next: *Come Sunday; The Lord's Prayer; Come Sunday; David Danced Before the Lord* and *Light*, Grace Cathedral on 16Sep-6551a,m,n,o & b. Next: *Love Came*, Fairmont Hotel on 20Sep-6553h. There is a "fresh" narration over the playback of the recording by Billy Strayhorn on 14Aug65 as released on Red Baron AK52760. This Billy Strayhorn session is not documented in the New DESOR. Next: From "Ad Lib on Nippon" *Igoo* and *Nagoya*, Monterey on 18Sep-6552c & d. Next: Comments by Earl Hines, Dizzy Gillespie, Russell Procope, Bunny Briggs and Jon Hendricks. (Jon Hendricks comment is missing on my tape). Next: From "Ad Lib on Nippon" *Tokyo*, Monterey on 18Sep-6552e. Next: *In the Beginning God* (vocal rehearsal, complete version and replay), West Coast Recorders on 20Sep-6554a,f & c. End: *Things Ain't What They Used To Be*, Basin Street West on 25Aug-6548n. I hope that this DVD will come out with regional code "0", which means that it will be playable all over the world. Region one is America, region two is Europe. From region four, I have never heard.

Sjef Hoefsmit**



THE INTERNATIONAL

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DUKE ELLINGTON MUSIC SOCIETY

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DISCUSSIONS - ADDITIONS - CORRECTIONS

DETS double CDs

DEMS 05/3-22

See DEMS 05/2-27 & 28

A couple of things re the Treasury Shows.

1. After the discussions concerning the unfortunate sound quality of Vol 10, you expressed your reluctance to publish criticism of that volume. I don't think reluctance is necessary — I think you do both the reader, and the record company, a favor by publicizing the flaw. In my case although I am tolerant of scratches, surface noise and other background disturbances, I found the pumping sound that others referred to as almost unlistenable for me. I made a note that this would be my last volume (since rescinded as I now have Volume 11 on order). My point is that from the record company's point of view, one bad experience can risk several future sales.
2. I haven't received Volume 11 yet, but I notice that it contains more of the October 7, 1945 broadcasts from the New Zanzibar. That would mean that portions of October 7 broadcasts are spread over four volumes (nos. 2, 7, 11, and I think I saw that *Emancipation Celebration* and *Let the Zoomers Drool* from volume 5 have been assigned to this date as well).
3. Dick Zander's notes to Volume 5 refer to an outstanding solo by Oscar Pettiford on *Emancipation Celebration*, and Volume 2 lists Sid Catlett on drums for this date, but neither are listed for this date in the other volumes. Has this all been resolved?
4. Incidentally, since you inevitably pick up corrections in the notes to the various volumes, why don't the authors just send you a draft before they are published?

Don Francis

4. To start with the last point: that would be a good idea.

1. I did indeed express my reluctance, but I also published all the remarks that were sent in, like yours this time. I have explained why I am reluctant to criticise the producers of this series. I think they deserve first of all praise for re-releasing the whole set of Treasury broadcasts. I hope that when we will have again another more sophisticated medium for listening to music after the 78 rpms, the LPs and the CDs, there will be again a group of courageous people who will make this series available to the Ellington community of that next generation. It takes some guts to bring out the whole set after the series had been released on LPs in the 1980s. Many potential customers for the CDs already have the LPs in their collections, bought by themselves or acquired from the collections of deceased collectors. I think that those who can afford to should buy these CDs to support the undertaking even if they have the LPs. By the way, I am listening to Volume 12 just now. It sounds great!
2. The 7oct45 broadcast Magic Carpet # 131 was only on two sets. Volume 2 and Volume 11. On Volume 5 was the 18Sep45 broadcast

One Night Stand #800, which was processed on 18Nov45 and can be found in all discographies under that (later) date. See DEMS 02/1-19/2 and 02/2-6/2. (In DEMS 02/1-19/2 there was an error. The title of the article refers to Vol. 2 and this should be corrected to Vol. 5. Peter MacHare has corrected the web-edition of DEMS 02/1 but readers should correct the paper edition too as was asked on page 28 of the paper edition of 02/2.)

On Volume 7 was the 11oct45 broadcast together with the 7oct45 broadcast One Night Stand #764, which was processed on 24oct45 and has been documented in all discographies on that (later) date. See DEMS 02/2-6/2 and 03/2-23/1.

Emancipation Celebration and *Let the Zoomers Drool* were recorded (according to Jerry Valburn in DEMS 02/1-19/2 and 02/1-26) on 7oct45 and belong to the ONS broadcast # 764. Actually both selections belong also to the ONS broadcast # 800 as was remarked by Hans-Joachim Schmidt in DEMS 02/3-18/4. The question remains when they were recorded, with ONS # 764 on 7oct45 or with ONS # 800 on 18Sep45. I prefer to accept the old dates in the discographies for documenting and finding back these recordings. That means that I list ONS # 764 including *Emancipation Celebration* and *Let the Zoomers Drool* on 24oct45 and ONS # 800 without *Emancipation Celebration* and *Let the Zoomers Drool* on 18Nov45.

3. Dick Zander has *Emancipation Celebration* apparently on 18Nov45. That would mean that Oscar Pettiford was on bass. I believe however that Junior Raglin was on bass, and that is one more reason for rejecting the date of 18Nov45 for this selection.

On the actual recordings of 7oct45, released on DETS Vol 2 and Vol 11, Sonny Greer and not Sid Catlett is on drums. There has been some discussion about Sid Catlett's stay in the band, which was published in earlier DEMS Bulletins. I think this is a good time to publish these articles again. So here they are.

This appeared in DEMS 99/3-19/3:

"Big" Sid Catlett on DETS # 26

Last week I received Eddie Lambert's book. It is everything I expected and more. It is well bound and beautifully set out. The book has the delightful capacity to get you to listen again to those records, which have been sitting on the shelf for some time past. I was listening to the DETS series when his book arrived, and sure enough, I found an item, which may need some clarification.

On pages 124, 125 and 128 Eddie discusses the fact that "Big" Sidney Catlett appears in place of Sonny Greer on DETS # 26, recorded 13oct45. However, it is to be noted that Timmer 4th edition on page 82 and page 575 says that Greer was back in the orchestra by that date and Catlett was out.

Stratemann on page 264 agrees with Timmer that Catlett had left on October 10th. So does Nielsen (page 60).

Yet when I listen to the LP, I am inclined to agree with Eddie that there is a difference in the drumming from preceding DETS LPs on which Greer is definitely present also that, from my knowledge of Catlett's big band drumming with Benny Goodman for example, it does indeed sound like "Big Sid".

I have not been able to find any discussion about this matter.

Bill Morton

You are right. Thank you so very much for this correction to the existing discographies. I even doubt if the New DESOR has found this error in the earlier edition.

I have compared 6 selections from DETS # 26 with recordings made between 9Jun45 and 22Sep45 on which it is certain that the drummer was Sonny Greer. There is no doubt. These are two distinctly different drummers. I am not an expert on Sid Catlett, but I am convinced that Sonny Greer was not the drummer on 13oct45.

I have also checked my poor quality recordings of 10 and 11oct45. I have the strong impression that in these broadcasts too I hear Sid Catlett on drums. The old Desor also identifies Sid as the drummer on the broadcast of 10oct45.

Sjef Hoefsmit

Surprisingly the New DESOR has only the 8oct session with Sid Catlett, but no longer the 10oct session. The 13oct session is still with Greer. The 11oct session was not mentioned in the old Desor as it was not yet discovered. In the New DESOR it too has Greer on drums.
DEMS

And in DEMS 99/4-14/1 appeared:

Catlett

See DEMS 99/3-19/3.

Because we had no room for it in 99/3 we now print Loren Schoenberg's message of 18Jan99 to the Duke-lym group. It confirms the "discovery" by Bill Morton. Loren refers to DETS # 26 and the broadcast of 13oct45.

DEMS

Do not forget the marvellous broadcast from late 45 (I am not home and cannot find the date) which features an hour of Catlett with the band, playing Sonny's drumset. It was issued as one volume of Jerry Valburn's set years ago. There is a great *Between the Devil and the*

Deep Blue Sea with Catlett and Rex Stewart, and to hear Catlett playing all those incredible arrangements is a revelation — it also reinforces Greer's primacy as the ultimate Ellington drummer, because so much of that music was conceived for his "pongs" as Duke put it.

Loren Schoenberg

In DEMS 2000/1-12/4 appeared:

"Big" Sid Catlett in October 1945

See DEMS 99/3-19/3.

You are possibly right about Sid Catlett being in the band on 10, 11 and 13 Oct 45, but we are not absolutely sure. Giovanni Volonté and Luciano Massagli

This ends my answers to Don Francis' questions in 05/3-22.
Sjef Hoefsmit

Paris, 1 Mar 63, Kenny Clarke or Peter Giger

DEMS 05/3-23

28 Jul 05

We are conducting our annual jazz workshop in Darmstadt at the moment, and one of this year's teachers is drummer / percussionist Peter Giger from Switzerland. He just visited the Institut and we talked a lot about different things, his stints with the Tremble Kids band, his Frankfurt time with Albert Mangelsdorff (who died earlier this week and whose funeral we will attend next Monday) and other things. Looking through the archive, Peter asked me whether we had an Ellington discography. He asked to have a look at the Ellington date with Alice Babs from 1 Mar 63. He told me that Kenny Clarke was named as drummer for that session, but in reality Kenny never played that gig but Peter Giger did. 28 Feb 63: Christian Garros, 1 Mar 63: Peter Giger for some of the tracks, Garros for some of the others. Giger at that time played with Claude Bolling's band, and Claude provided Duke with some of the musicians on that date. Perhaps one should at least put a question mark next to that session and Clarke's involvement with it.

Peter Giger was born 12 Apr 39, Zürich/Switzerland. He started his career in the traditional band Tremble Kids (1958). In 1960 he moved to Paris where he mostly worked with Claude Bolling, also recording with Duke Ellington and Alice Babs (I made that note in my entry for New Grove, but did not realize the discrepancies with the discographies). In 1969 he returned to Switzerland to participate in the band Four for Jazz. Giger was founding member of the Swiss Jazz School in Bern (1969). In 1972 he moved to Frankfurt, working with Albert Mangelsdorff as well as with his own percussion ensemble Family of Percussion (since 1977). With the latter he toured the world, at the same time realizing projects with musicians such as Wolfgang Dauner, Michal Urbaniak, Sam Rivers, Max Roach and others. Peter is a very good drummer who is at home in a variety of styles. Our students are learning a lot from him during this week, and he is full of stories from his various experiences.

Wolfram Knauer

Toronto, 22 Jun 72

DEMS 05/3-24

On Wednesday 6 Jul 05, during the first day of the four day IAJRC Convention in Copenhagen, Bjarne Busk made a presentation about Duke Ellington's Stockpile, which was quite similar to his presentation about the same subject at the Ellington Conference in Stockholm on 13 May 04. After Bjarne's presentation Ted O'Reilly mentioned that an error was made with the titling of the selections on the Laserlight CD 15782, containing four numbers of the 22 Jun 72 Toronto session for which Ron Collier had provided arrangements and originals. As Ron told us in his presentation on 22 Jun 96 in Toronto at the Ellington Conference, the selection titled *Vancouver Lights* was actually his composition *Relaxin'*. *Vancouver Lights* was not released. (It appeared on the DEMS Cassette CA-22 at the end of 1997. See also DEMS Bulletin 96/1-4) Ted O'Reilly also mentioned that Mercer did not play. He had no chops that day. The trumpet player Arnie Chycoski was brought in by Ron Collier. Arnie played in most of the selections. There were only two trombones but there were six reeds in that session. I contacted Ted O'Reilly and asked him for more specific information.

I remember the session very well. Mercer was playing, but had no chops that day, and after one or two takes, asked Ron Collier to get another player. Collier called Arnie Chycoski, a great British Columbia-born trumpeter, long a Toronto fixture (lead trumpet with Rob McConnell and the Boss Brass) to come in. I don't remember what was recorded with whom, but I know there were two Collier compositions and I'm pretty sure Arnie is on both of them, at least.

I recall also that at the end of the session Mercer called Arnie over, and tried to lay a couple of hundred dollars on him, and Arnie was aghast, saying it was his privilege to do a session with Duke, and wouldn't take the money... Ron Collier has died, but Arnold Chycoski is

still with us, living in BC again, and I could get contact information for him if you wish.

I think that Tyree Glenn is the trombonist who wasn't there, and Norris Turney played those trombone parts on tenor sax. Someone who may have better evidence of the session is Bill Smith, photographer and co-editor with John Norris of CODA magazine at the time. Now, I recall that Ellington saw Bill's camera, and said something like "Sorry, no photographs — Duke doesn't feel pretty today...". Bill said "of course", but may very well have taken shots of the orchestra.

I hope this helps — for certain, Arnie was on the session, and Turney played trombone parts.

Thank you for looking into this...it may be 'small potatoes' in the whole scheme of things, but I believe we should try to get it right. I think Arnie's proud that he was able to record with Duke.

Ted O'Reilly.

In a later message, Ted supplied me with more information. He gave specifics about Ron Collier and I think Ron should be included in the list of musicians in The New DESOR even though he did not play his instrument on any of the Ellington recording sessions. However, he conducted the orchestra in which Duke played the piano when the recordings were made for the album "North of the Border" on 24Jul67 in Toronto. The following details were provided by Ted O'Reilly:

"Just for background — **Collier, Ron** (Ronald William). Composer, arranger, conductor, trombonist, teacher, born Coleman, near Lethbridge, Alberta, 3 Jul 1930, died Toronto 22 Oct 2003." (See also DEMS Bulletin 03/3-3, which gives the date as 23oct03)

Ted continued: "I have just been on the phone with John Norris (founder/editor/publisher of CODA for years — I'm sure you know him) and he, too remembers Arnie Chycoski coming in to replace Mercer."

"By the way, in "Ellingtonia" 4th edition, WE Timmer incorrectly has "FSt" as being on the 22Jun72 session. "FSt" means Freddie Stone (not Frank, as Timmer has it). Freddie (born Toronto 9Sep35, died Toronto 10Dec86) was the son of Archie Stone, who was the leader of the house band at the Casino, a Toronto location where the Ellington band used to play. Clark Terry remembers giving young Freddie some lessons backstage at the Casino. Actual Ellington band membership for Stone was for several months in 1970. Duke wrote *Aristocracy a la Jean Lafitte* in the New Orleans Suite for Fred. He appeared in the band and as soloist on the July 24 & 25, 1967 Toronto recordings with Duke and the Ron Collier Orchestra."

"I am pretty sure that Harold Ashby was featured [on 22Jun72] on a version of *Chinoiserie*, and that may be the 'unidentified track' referred to by WE Timmer in "Ellingtonia". But then again, he makes no reference at all to a second Collier original, and I remember quite specifically them doing two of Ron's originals at that session."

I asked Ted why they needed a replacement for Mercer. They had Cootie Williams, John Coles and Money Johnson available.

Ted replied: "The arrangement was written for 4 trumpets, and Mercer did not play once Arnie got there."

I asked for specifics for including Arnie Chycoski in the Musicians chapter of the New DESOR.

"Arnie Chycoski is still with us, living in British Columbia again. I called Arnie, and he remembers the session very well. He was born in New Westminster, British Columbia, Canada on 7May36."

Since I had found a reference to an "Original, featuring Tyree Glenn" in the listing that accompanied the Mercer donation to the Danish Radio, I asked again for confirmation of Tyree Glenn's absence. It should be noted however that this "Original" has not been found in any of the tapes. Ted replied: "John Norris agrees with me that Glenn was not there: 'I knew Tyree, and don't remember him at that session'.

Timmer doesn't have him there either, but does have him on the band the next night, when they did a concert at O'Keefe Centre, Toronto." Apparently Timmer took the personnel listing in the liner-notes of Laserlight 15782 for granted and consequently also left Paul Gonsalves out of the 22Jun72 session.

After I mentioned the date of 23oct03 as being the date of Ron Collier's death, according to the November Newsletter of the Toronto Chapter of the Duke Ellington Society, Ted did send me a great number of web-site addresses, all confirming the date of 22oct03 being the correct one. He also added the message that Ron Collier was enrolled in the Order of Canada as an officer. We proudly quote the following (Ron was a paying DEMS member!):

"Ron Collier, O.C. — Toronto, Ont. — Officer of the Order of Canada.

In the recording studio, on stage or in the classroom, Ron Collier has consistently striven for excellence and inspired others to do the same. A trombonist, composer and arranger, in the 1950s he helped to introduce to Canada the third-stream movement, successfully overlapping styles to create a fusion of classical music with improvisational jazz. A founder of the Music Program at Humber College, where he shared his gift for composition and orchestration with students, he also led several stage bands to victory at national competitions."

Sjef Hoefsmit

Vittorio Gassman

DEMS 05/3-25

A perspicacious reader of *Coda* magazine has written to suggest that the actor identified as "Victor Grassman," who recited Hamlet's soliloquy ("Essere non essere...") while Ellington played arpeggios in his dressing room in Munich in 1966, is probably Vittorio Gassman (1922-2000), the celebrated Italian actor who, among many other accomplishments, produced and starred in the first Italian performance of *Hamlet* in 1952. I bet he is right. What do you think?

Jack Chambers

This reader is right. It was Vittorio Gassman who recited Hamlet's Monologue while Duke played *Such Sweet Thunder* on the piano. This happened on 30Jan66 in the daytime on the empty stage of the Teatro Lirico in Milano in the presence of a group of young fans, guided by Vittorio Gassman. It was telecast by the RAI and the programme went as follows:

Intro with Duke playing in the background *Such Sweet Thunder* (just described) as background for Hamlet's Monologue (this was on DEMS Azure cassette CA-6)

Interview with Ella Fitzgerald

Ella doing: *I'm Just a Lucky So and So*.

Sjef Hoefsmit

12Apr34 — Tizol or Nanton?

DEMS 05/3-26

On this date, Timmer and Eddie Lambert have Juan Tizol missing from the trombones. New DESOR has Tizol present and Joe Nanton missing. In your corrections to the personnel on the CD Hep1069 (Ivie - 1) in DEMS 00/4 p20, you agree with New DESOR and have Nanton missing. Has this been cleared up since? (I apologize if I've overlooked a later clarification).

Roger Boyes

No. I have made my comment in Bulletin 98/3 on page 6 of my comments on Timmer. I based my comment on the findings of the New DESOR. On the recording report only two trombones are mentioned, but without their names. One of them must have been Lawrence Brown (he can be heard in several of the recordings). Luciano and Giovanni have listened to the recordings and decided that Juan Tizol was present and Joe Nanton was not. I think we should make up our minds after having listened to the recordings. I have not found any other evidence for either choice. Maybe the publication of your question and my answer in this Bulletin will initiate some reactions from the readers.

Sjef Hoefsmit

Herb Jeffries

DEMS 05/3-27

There was recently some discussion on the Duke-LYM list about Herb's original name. The latest message (28Sep05) was by Ben Pubols who quoted the oral history, conducted by Patricia Willard in Sep89. The conclusion was that Herb's original name was Umberto Allesandro Valentino.

His name and date of birth have been discussed several times in DEMS Bulletin: 00/1-11/3; 00/2-19p1472 (quote from same oral history); 00/3-6/2 (showing Herb's own hand-written signature: Umberto Alexandro Balentino); 03/2-29p1472; 03/3-20 (testimony by Steven Lasker who asked Herb: Balentino!).

I believe that Herb, who also gave several different dates for his birth (24Sep11; Nov11; 24Sep13; 24Sep16) couldn't resist giving us different names as well. The most important thing however is that we know who we are talking about and I quote one of his daughters who wrote to DEMS (00/1-11/3):

"Throughout his long and illustrious career, my Dad has had a few acceptable variations to his name, most especially in his earlier years. However, as long as I've known him..... and that would be 52 years..... "Herb Jeffries" has been his name.

1 Daughter, Ferne"

Sjef Hoefsmit

Jimmy Woode

DEMS 05/3-28

See DEMS 05/2-2

To the question about Jimmy Woode's date of birth the family suggests 23Sep27. Or you can mention the Swedish tax department date from 1926. That is official anyway.

Göran Wallén

Freddie Jenkins

DEMS 05/3-29

See DEMS 05/2-24

You mentioned in this article "Interviewed by Roger Ringo (*Storyville* 46, Apr-May37, pages 124-33), Jenkins explained why he left Ellington:". This should read of course: *Storyville* 46, Apr-May73, pages 124-33). The article is titled "Reminiscing in tempo with Freddie Jenkins", and no writer is credited. Editor Laurie Wright writes in his editorial: "We still do not know who submitted it or how it even got to be here...". The writer's name might have been revealed in a later issue of *Storyville*.

Carl Hällström

John or Johnny

DEMS 05/3-30

Today I bought some autographs from 1939 in Stockholm from a friend. One was by Duke, one by Lawrence Brown, one by Harry Carney, the next one by Sonny Greer and at last one was by Johnny Hodges.

The reason for this mail is that Johnny Hodges wrote "John Hodges".

I remember that band-members using different spellings for their names has been a topic some time ago. Why did he write "John" and not "Johnny"? Any idea?

Göran Wallén

According to a signed photograph in the possession of Harry Owen, Johnny signed his name in Liverpool (26Jun-1Jul33) as "Johnny".
DEMS**

More Whetseliana

DEMS 05/3-31

See "A Cotton Club Miscellany," pages 21-22, also DEMS 02/2 p5 & 04/2-55 paragraph four.

From the 1933 Duke Ellington press book produced by Mills Artists: "Arthur Whetsel, trumpet. Punta Gorda, Florida. Educated at public schools in California and Washington, D.C., and Howard University, Washington D.C. Studied music under his father and under Max Schosberg. One of Duke Ellington's original band, and formerly with Elmer Snowden, Claude Hopkins, the Al Jolson group in 'Big Boy,' the New York Clef Club and Bobby Lee."

Three items are provided by Lawrence Gushee, whose 2005 book "Pioneers of Jazz: The Story of the Creole Band" (which in 1914-18 introduced New Orleans jazz to much of America) sets a new standard of excellence in jazz scholarship and is a great read besides (highly recommended):

The *Pullman Porter's Review* (vol. 3, no. 5), Oct15p43, contains an account datelined Los Angeles, Aug 29 1915, of a party given by Mr. and Mrs. Robert J. Landry for the 18th birthday of their sister, Miss Alferetta De-Roussell. The orchestra is listed as comprising Alla M. Lawrence, Amanda Burton, Arthur P. Whetsel, Prospare [sic] W. Landry. In the guest list is an M. Whetsel.

According to the *California Eagle* (24Jun16, p1): "L.G. Eggleston and his Juvenile Orchestra Demonstrate Preparedness[.] Last Tuesday Mr. Eggleston, director of the Juvenile orchestra and a company of young boys, who have been under his training for the past few months, appeared at Washington and Central hall in their initial concert and highly pleased a large and attentive audience. Those who compose the company and are so fortunate as to have the excellent training that Mr. Eggleston is capable of giving" include "A. Whetsel" and 17 others who are named in the article. "Since this was the initial concert even greater results may be expected."

Gushee also reports that the 1920 census lists Whetsel as a 15 year-old mulatto, born in Florida of a Maryland-born father and a Florida-born mother. No occupation is listed. (Whetsel was enumerated as one of three boarders living with the Boyd Family in a house on U Street. Carroll Boyd, the son, is mentioned on page 69 of Tucker's "Duke Ellington: The Early Years"; in 1926, Boyd played piano behind Alberta Jones on a Gennett record date.)

According to violinist Ellsworth Reynolds (*Jazz Monthly*, Feb67p6). "We were able to open at the Cotton Club on December 7th [recte 4Dec27] but two months later, feeling the need of another trumpeter and not being able to enlarge the payroll, Duke replaced me with his original 1st solo trumpeter Arthur Sheef Whetsol [sic]." In an unpublished letter to Frank Driggs [n.d.], Reynolds wrote: "After two months [at the Cotton Club], Arthur 'Sheef' Wetsel [sic]--Duke's original 1st sol [sic] trumpet of the (6 Washingtonians)--replaced me + Duke decided to conduct." To Peter Carr, Reynolds wrote: "In early Jan '28 I left the band and before I left Barney Bigard tenor entered. I think he took Rudy Jackson's place. Rudy was my roommate while travelling." In a taped interview with Carter Harman (n.d.), Ellington recalled: "When I cut out the fiddle, that's when I got the other trumpet." According to a profile of Whetsel by Chester Nerges (1Aug31 *Chicago Defender* city edition; reprinted in "A Cotton Club Miscellany"), Whetsel rejoined in January 1928. (A probably unanswerable question occurs: If Whetsel was a regular member of the band from January or February 1928, why then is he absent from the ca. 8Mar28 Pathé/Cameo session? Apart from the rejected Victor trial date of 26Jul23 by "Snowden's Nov. Orch.," Whetsel's first record date with the band was held for Brunswick on 21Mar28. Reynolds never recorded with the band.)

Writing in the *Melody Maker* (12Aug33p11), Dick De Pauw noted: "Artie Whetsel, who has so often charmed our ears by his solo in *Mood Indigo*, is a keen amateur yachtsman. He is a very level-headed person, who takes his job very seriously. His delightful personality has made him a host of friends wherever he visits. He started to learn trumpet in the old-fashioned way, and it was later in life that he took up the non-pressure method of blowing. Consequently, he explained, with a twinkle of a smile, 'I sometimes get guessing how to hit a top note.' But all those who have heard him strike his first note in *Black and Tan Fantasy* will agree with me that he hides his guesswork very well."

I had hoped to contact "Babe," to whom Whetsel was briefly married in the 1920s, but her condition, according to Ray Butler, suffered a decline in 2002 to the point where he didn't think an interview was possible.

Per the *Pittsburgh Courier*, 11May40p21: **ARTHUR WHETSOL [sic] BURIED.**

NEW YORK, May 9--Arthur Whetsol [sic], former Duke Ellington trumpet player, was buried here Saturday at Woodlawn Cemetery. He was ill for more than two years, which caused his retirement from the profession he loved. Whetsol [sic] died Wednesday, May 1st, the victim of a brain tumor.

Starting his musical career at an early age in Los Angeles, Calif., he mastered the cornet while but eight years old. In the young man stage, he played a prominent part in Al Jolson's "Big Boy" show, later going to Europe with the Clef Club, after which he played with Miller's combination band in Washington. He was a member of the Hardy Brothers aggregation from which he dropped to go with Duke Ellington, who was also a part of that outfit, upon the formation of his own band in 1924. Remaining with the great Duke Ellington from then on, Whetsol [sic] became quite an instrumentalist poser in the world of jazz. [SL: This last paragraph contains some obvious inaccuracies.] The 38-year old musician is mourned by his mother, two sisters, a host of in-laws and friends. His wife, the former Margaret Howard, whom he married in 1932, present in the observation ward at Medical Center, has not been informed of his death at the time of the funeral. Currently touring the coast, Ellington and his band sent their condolences and a blanket of roses, and like the entire profession, bowed their heads at the passing of another son of the world of incandescent glare.

On 26oct05, I telephoned Woodlawn Cemetery in the Bronx and spoke to Susan Olson of their staff who related the following details: His headstone is marked "ARTHUR WHETSEL HUSBAND 1905-1940." W.C. Handy and King Oliver are buried nearby. Elsewhere in the cemetery are Duke Ellington (also J.E., Daisy and Ruth), Sonny Greer, Cootie Williams, Miles Davis and many other jazz greats. Records in the cemetery's archive, which include the internment order for Whetsel but not his death certificate, indicate that he died of encephalitis on 1May40 in Central Islip (Long Island). While Whetsel's date of birth doesn't appear anywhere in their records, he was reported to have died at the age of 35 years, 1 month and 14 days, which means he was born on or about 18Mar05.
Steven Lasker, 26oct05

Wilbur Sweatman's Gennett Record of *Battleship Kate*

DEMS 05/3-32

see DEMS 04/3-21, 05/1-25 and 05/2-22

Excerpts "From Len Kunstadt.. Record Research Supplement No. 29.. for the exclusive membership of the RR Associates meeting of June 7, 1986 (Saturday) at the YMCA-Sloan House on West 34th Street in NYC....Pioneering record research done on Wilbur Sweatman by Bob Colton and yours truly with the explicit help of WILBUR SWEATMAN who patiently auditioned and provided information about his recordings.. which was printed in the Discophile publication issues no 40, 42 (1955) and 52 (1957). [...] We note that [Brian] Rust [in his "Jazz Records, 1897-1942, Fourth Edition, 1978] has [...] taken some liberties as far as personnel identification is concerned. [... As] for the Gennett *Battleship Kate* session! Rust lists DUKE ELLINGTON as piano with MIKE DANZI, banjo. Apparently this data comes from Mike Danzi. In our notes given to us by Wilbur (which was way before this Duke-Danzi identification) [Sweatman] vividly remarked that Duke never recorded with him. He did recall however that a young white kid came in for a session as a replacement on some recording for some company--but he could not find or recall his name or instrument."

Steven Lasker

Duke Ellington Enigma Solved

DEMS 05/3-33

This discussion started when I offered to make audio copies for Maurice Peress of recordings he was looking for. He answered: what I need are recordings of *Non-Violent Integration*.

I answered: I have only one single recording of *Non-Violent Integration*. That's the one released on Reprise and recorded on 14Feb63. This composition was first performed as *Grand Slam Jam*. This alternate title has been discussed on the Duke-LYM list. I give you the relevant messages:

The score for *Grand Slam Jam* (copyright 1975, Schirmer) indicates that Duke performed it with Shorty Baker, Tyree Glenn (on vibes), and Jimmy Hamilton, all with jazz rhythm section (doesn't mention the name of the bassist and drummer) and symphony orchestra. It doesn't say whether the Duke Ellington Orchestra was involved, although the score indicates the inclusion of a "dance band" with Duke's standard late '50's instrumentation. Is this recorded?

Chuck Dotas (dotascj@jmu.edu)

Non-Violent Integration was first titled *Grand Slam Jam*. *Non-Violent Integration* has been recorded only once on 14Feb63 by the Duke Ellington and Hamburg Symphony Orchestras, and released on the album "The Symphonic Ellington." In this Shorty Baker and Tyree Glenn did not participate in this session. The copyright date for *Non-Violent Integration* is 1964 (Music Is My Mistress page 516). *Non-Violent Integration* was written for the band and the Philadelphia Orchestra as far back as 1949. (See Eddie Lambert page 246). Shorty Baker and Tyree Glenn were in the band together from 9Jul46 until Mar50.

Sjef Hoefsmit

I heard *Grand Slam Jam* a couple of weeks ago at the Ottawa Jazz Festival. The piece was orchestrated by Maurice Peress and David Amram conducted a symphony orchestra with a jazz quintet. They were on the same stage but light years apart. Maybe it's better than it sounds, but it seemed to be all technique without musicality (reminded me of that expression "aircraft carrier swing"). Oscar Peterson has written better stuff in his off days (-:

Keith Richardson

I had previously looked at the Symphonic Ellington LP for *Grand Slam Jam* and couldn't find it; now it makes sense. Or does it? If it was written as *Grand Slam Jam* in 1949 and recorded in 1963 as *Non-Violent Integration* why is the score copyrighted as *Grand Slam Jam* in 1973? Surely the score would be based on the 1963 recording and hence logically be titled *Non-Violent Integration*? The performance I heard recently was titled *Grand Slam Jam*. If it is the same piece why hasn't the title *Non-Violent Integration* stuck? Was *Grand Slam Jam* ever copyrighted?

Keith Richardson

I just listened to *Non-Violent Integration* and to my non-musician ears it sounds like an entirely different piece to the performance of *Grand Slam Jam* I heard. Some of the musicologists on the list should have access to Maurice Peress' score for *Grand Slam Jam* and can express a better opinion whether it is indeed *Non-Violent Integration*.

Keith Richardson

Message 10Mar2000: We performed *Grand Slam Jam* last fall here at James Madison University. It's not a substantial piece by any means (at the request of the orchestra director, I scored two other pieces, *Come Sunday* and *Caravan*, that segued out of *Grand Slam Jam* in order to make this feel like the centerpiece of the concert). It could be programmed as a stand-alone piece if the open solo section is extended substantially (the program notes included with the score indicate precisely what Ellington did on the premiere to open up this section); the written orchestra/big band parts are really just two choruses of the 32 bar head and a very short coda (4 bars) to the requisite big last chord. One run-through would be plenty for a group the calibre of the Minnesota Orchestra. *Grand Slam Jam* is definitely pops-concert fare; personally I found it much less interesting than other available Ellington pieces for orchestra like "3 Black Kings" or "Night Creature". Feel free to contact me off-list if you'd like further info.

Chuck Dotas, Director, James Madison University Jazz Ensemble

Grand Slam Jam is another title for *Non-Violent Integration*. From the liner notes by Stanley Dance to the Reprise LP "The Symphonic Ellington" I quote: "In 1949, thrilled at the prospect of performing with the Philadelphia Orchestra in Robin Hood Dell, Duke Ellington wrote what he called a 'little thing,' which he hoped might interest the great musicians of that magnificent orchestra. They obviously found it interesting, because they played it with a warm enthusiasm which delighted him. His first experience with that particular type of 'tonal hybrid,' gave inspiration for the present-day title: *Non Violent Integration*."

Sjef Hoefsmit

I posted this earlier but it didn't get through. It might interest some. Jim received it though and replied that G. Schirmer had no documentation on this title or the arrangement. Jim, could you mail or fax to me a few pages of the conductor score? Maybe I could provide a bit more info to Schirmer. Thanks Sjef for getting us on the right track.

Annie Kuebler

Hi Sjef & Jim,

While not personally familiar with a recording of *Grand Slam Jam*, I am familiar with the original manuscripts. Did you purchase this score from Schirmer, Jim? Or have other list members? The reason I ask is that *Grand Slam Jam* and *Non-Violent Integration* are very different pieces on paper although they are both orchestrated for a symphony orchestra with jazz band. Briefly and amateurishly stated,

Non-Violent Integration is notier and flowing while *Grand Slam Jam* is to be played at a medium fast tempo and is more punctuated and staccato. Luther Henderson orchestrated *Grand Slam Jam*; copyist Joe Benjamin's stamp dates this at 1949. Calvin Jackson orchestrated *Non-Violent Integration* on an undetermined date. I'm guessing Schirmer is selling Henderson's orchestration. Henderson orchestrated many Ellington comps from this time period including *Harlem* and *New World a-Comin'*. Henderson also contributed a few titles — some uncredited — to the band book. For those who don't know, Henderson also collaborated with Billy Strayhorn on "Rose-Colored Glasses" and frequently worked with Mercer. (They grew up in the same neighborhood.) Simply put, he was an integral part of the Ellington Organization for many years. I place Jackson's involvement with the Ellington Orchestra later — in the 1960s. Jackson wrote up the copyright sheet for *Non-Violent Integration* which was not copyrighted until 1964. He contributed many arrangements to the Orchestra at that time and his comps were published by Tempo Music.

Annie Kuebler

Thank you for your information about *Grand Slam Jam* being different from *Non-Violent Integration*. I do not have a recording of *Grand Slam Jam* (it seems that none exists) and so couldn't compare them. Now I have read again Stanley Dance's liner notes, I must admit that he didn't say in so many words that both compositions were the same.

Sjef Hoefsmit

Our orchestra director at James Madison University rented the score and parts to *Grand Slam Jam* from Schirmer last September, and I conducted it. There was no mention of *Non-Violent Integration* anywhere in the program notes; I seem to remember that this was credited to Luther Henderson (Calvin Jackson's name definitely did not appear on the score or in the notes). It is very accurate to describe the parts for *Grand Slam Jam* as punctuated and staccato rather than flowing or notey.

Chuck Dotas, Director, James Madison University Jazz Ensemble

Looking for something else in Stuart Nicholson's book "A Portrait of Duke Ellington - Reminiscing In Tempo" I found on page 277 a highly interesting statement: Duke mentions the Robin Hood Dell concert when he did *Non Violent Integration*. If this is the concert of 25Jul49, which is suggested by the note by Stuart on the next page, this could be a confirmation that *Grand Slam Jam* is indeed the same as *Non-Violent Integration*. We have to keep in mind that even Duke was wrong occasionally. His statement dates from Feb67. The concert was mentioned in Down Beat of 29Jul49 (see Klaus Stratemann, "Duke Ellington Day by Day and Film by Film", page 304). Is it possible to check that review and see if anything about *Grand Slam Jam* was mentioned?

Sjef Hoefsmit

Thanks for the additional info Sjef. I could ask a friend of mine at the Institute of Jazz Studies at Rutgers University to check that review for me. When I get back to work tomorrow, I'll check our newspaper clippings also. Plus I need to compare the scores closely. I only had time to glance at it before; they could share a melody but be orchestrated in such different ways that the similarities don't jump out at me.

Annie Kuebler

What an interesting chase this has been. Thanks to those members who provided information to set me off in the right direction. On the manuscripts, I can now see the connection between *Grand Slam Jam* and *Non-Violent Integration*. At the least they share the repeating riff notated on the copyright sheet as D# (1/4 note), EGA (triplet), B flat, G and played in various permutations. But the opening melody line which Ellington states on piano in *Non-Violent Integration* is not apparent in *Grand Slam Jam*. Before *Grand Slam Jam* was performed at Robin Hood Dell, it was known as *Boogie Bop Blue* aka *Basso Mo Thundo*. I have a recording of this from 1947 with just the band and like *Grand Slam Jam* it shares the same riff. However, the original Ellington score of *Boogie Bop Blue* was composed as an orchestral piece with woodwinds, strings, &c. and, in fact, was also orchestrated for symphony by him — an uncommon occurrence. In the original *Boogie Bop Blue* manuscripts, the melody line prominent in *Non-Violent Integration* is written for the woodwinds. The parts were extracted on National Broadcasting Corporation paper. A trombone part for Francis Williams narrows the date of the original comp. I don't know how to make the explanation any clearer in text. [As far as we know, Francis Williams played the trumpet].

Two other tidbits from offline. Calvin Jackson was involved with Ellington in the late 1940s and claimed to have worked on an orchestration for *Boogie Bop Blue* to be performed at Robin Hood Dell. Could be, his score doesn't have instrumentalists' names noted so I can't date it. And the original title *Boogie Bop Blue* was cut out and *Non-Violent Integration* taped over it. Without a recording, we will most likely never know whether Luther Henderson's or Jackson's orchestration was used in Philly. I spoke to Luther and he remembers *Grand Slam Jam* but not the title *Boogie Bop Blue*. He didn't attend the concert and is going to look over the manuscript for me. I'll let you know if he can provide additional insight. My interest level is directed at getting proper documentation to G. Schirmer for future requests. Hopefully, G. Schirmer or someone will send me a few pages of the score currently offered as *Grand Slam Jam*, so I can tell them whose arrangement they have.

Another interesting note from the program for the July 25, 1949 concert at Robin Hood Dell. The movements for "Symphomaniac" were titled Part I, *Symphonic Or Bust*-1925 and Part II, *A Sound Thumping*-1949. In my own defence, I consider myself easy-going but when it comes to identification of manuscripts I tend to be what some may call "anal-retentive." So Sjef, maybe this posting will also help you understand that definition. Perhaps, we are the only ones who give a hoot about nailing this down. But gee it's fun!

Annie Kuebler

Stanley Dance's liner notes for The Symphonic Ellington (Discovery CD 71003) say that "in 1949, thrilled at the prospect of performing with Philadelphia Orchestra in Robin Hood Dell, Duke Ellington wrote what he called 'a little thing' which he hoped might interest the

great musicians of that magnificent orchestra". A letter to me from Jo Ann E. Barry, archivist of Philadelphia Orchestra, enclosed with a copy of the concert program, apparently identifies the original title of that 'little thing' as *Grand Slam Jam*. Dance calls it Duke's 'first experience' with the 'tonal hybrid' of symphony and Ellington orchestras. *Grand Slam Jam* was performed by the Ellington band with the Robin Hood Dell Orchestra under Russ Case. Ms Barry carefully notes that although the Robin Hood Dell Orchestra was made up principally of Philadelphia Orchestra members, it was not technically Philadelphia Orchestra and so it would be 'incorrect then to state that Ellington appeared with Philadelphia Orchestra at the Dell in 1949'. However, as is well known by classical record collectors, Philadelphia Orchestra was under contract to Columbia Masterworks but did make records for RCA Victor. And, for what it's worth, Russ Case was an RCA Victor recording artist. We often don't see the historical significance of events until a lot of time passes. So it was that night in July 1949. Played just ahead of *Grand Slam Jam* after intermission was *New World a-Comin'* with Duke at the piano with the Robin Hood Dell Orchestra conducted by Case. This was, as far as I have been able to discover, the first performance by a symphony orchestra of any Ellington extended work; it was originally written for the band in 1945.

Luther Henderson told me he did the orchestrations for both *Grand Slam Jam* and *New World a-Comin'*. To borrow baseball language, Henderson — Luther, not Ricky — hit two home runs in the same innings in Ellington 'firsts' on the night of 25 July 1949.

Stanley Slome

Back to my [Sjef] message to you [Maurice]:

I can make you a copy of the recording of *Boogie Bop Blue* as it was made on 6oct47 for Columbia. Another title for *Boogie Bop Blue* is *Basso Profundo*. It was recorded under that title at Carnegie Hall on 26 and 27Dec47.

That's all I know about *Non-Violent Integration*.

Sjef Hoefsmit

Thank you for the *Non-Violent Integration/Grand Slam Jam* material. I think I can piece together the sequence of events from the various reports you provided me.

Duke had a jamming tune in the book, *Boogie Bop Blue*, [copyrighted in 1947] really a riff or head followed by as many choruses played by members of the band as "felt good" for the moment, what we call "opening up" the arrangement to allow for solos. He gets an invite to appear at a Robin Hood Dell concert [Jul49], the summer home of the Philadelphia Symphony Orchestra. So Luther Henderson prepares a symphonic version of Duke's recent (1943) piano concerto, *New World a-Comin'*, for the occasion... something I never knew when Mercer asked me to transcribe the 1943 Carnegie Hall original for the Ellington Band and which I later orchestrated for symphony! [Released on Musical Heritage Society CD #168303 and on MusicMasters MMD 60176L as "Four Symphonic Works by Duke Ellington" by the American Composers Orchestra under Maurice Peress, recorded 27Jun88.] But Ellington wanted to do more than a solo turn; he wanted to "integrate" his band with the symphony orchestra. So he recycles one of his tunes... a common practice of every great composer since Bach ... he changes the name of *Boogie Bop Blue* accordingly, to *Non-Violent Integration* (a sly metaphor, the Philadelphia Symphony Orchestra being entirely white at the time!) and he and Calvin Jackson scored up the head, the riff, for the woodwinds (and strings) so that members of the Philadelphia Symphony Orchestra could swing along between the solos; meanwhile underpinned by the Ellington rhythm section. This, **or an equivalent**, was recorded by the Hamburg Symphony Orchestra and the Ellington band on 14Feb63.

At some later date ... possible in 1975 when Mercer "registered" the copyright ... Luther re-scored (recycled yet again) the work as *Grand Slam Jam* with "choruses" for the Symphony Orchestra as well as the jazz soloists (Note: Joe Benjamin's Union Stamp, like mine, was dated from when he became an official Union copyist! not when he did the copying). This last version was what Mercer gave me to bring to G. Schirmer. I simply edited it to make it useable by any combination of jazz soloists. Yes *Non-Violent Integration* or *Grand Slam Jam* is a "little thing" but in the hands of an improvising genius like the Duke, who can dice and chop on the spot, featuring the symphony winds or brass or what have you in "solo choruses" one-by-one or together in various combinations, it can be made into just **what it says**, a *Grand Slam Jam* and with a big chord at the end!

Maurice Peress

Simultaneous Listening

DEMS 05/3-34

You mention in DEMS 01/1-14/4 last paragraph on page 15 that you compare two tracks by running them simultaneously through a pair of headphones. While I assume I know how to alter the headphones, could you explain to me how you synchronise two tape decks?

Lance Travis

Indeed. The connection between your two players and your pair of headphones is straightforward. What you need to make for yourself is a lead that has two inlets (male) and one outlet (female). Your inlets go in the phone connections on both players. Your outlet should be used to plug in your stereo head-phones. Since single wire leads are hard to find, you can join up the right and left channels of a double wired lead. The result must be two wires, one from each inlet. These two wires have to be combined in one single outlet as if they were two different stereo channels. If you plug in your head-phones to that outlet you have one player feeding your left ear and one player feeding your right ear. Simple. I learned this from my dear friend, the late Klaus Stratemann.

I have an open reel player and a cassette player, both of which give me the option of slightly changing the speed. It can happen that I have to make a copy (of a CD) first in order to be able to run it through my cassette player. It can also happen that I have to make a copy in

between in which one player runs at maximum (or minimum) speed and the other records at the opposite speed in order to overcome a too significant speed difference between the two sources.

If you listen in sync you can always tell with certainty when two recordings are different (if they are) and you can almost always tell with certainty when they are identical. If two recordings seem to be identical, it still may happen that the speed of one source has to be controlled in order to keep track with the other source. By doing so, the pitch of one may slightly differ from the pitch of the other. That's enough to say that they are different.

Hodges, Hamilton and Ellington almost always play differently every time. If you concentrate on their solos you will find it easy to reach a conclusion.

Sjef Hoefsmit

Palau de la Música de Barcelona, 14Nov71

DEMS 05/3-35

See DEMS 05/2-14

J'aimerais faire quelques remarques sur l'émission par TVE des concerts au Palau de la Musica Catalana du 14 novembre de 1971. Et oui j'ai bien dit concerts, car ce sont deux concerts donnés ce jour-là par Duke et son Orchestre. Le premier a eu lieu à 18h30 et le deuxième à 22h30. Jusqu'à ce moment je croyais que la musique avait sorti d'un des deux concerts, mais après la vision du vidéo (en quatre parties) je peux faire la composition partielle de chacun, ce qui casse l'opinion que ce concert est complet. Je suis sûr de ce que je vous indique à continuation car j'étais présent au concert de 18h30 et Duke n'a pas changé de veste, alors c'est facile de comprendre que des quatre parties offertes, deux sont du concert de 18h30 et les deux autres de celui de 22h30. Tout cela en voyant les vidéos, pendant le premier concert Duke a une veste blanche avec des rayures et pendant le deuxième il est habillé d'une veste obscure. Voici ce qu'on a émis des deux concerts:

Translation: I would like to make some remarks about the telecast through TVE (Spanish Television) of the concerts of 14Nov71 at Palau de la Música Catalana. And yes, I said concerts, because Duke and his Orchestra gave two concerts that day. The first concert started at 18:30 and the second at 22:30. Until now I believed that the music came from one of the two concerts, but after watching the video (which is divided into four parts) I can reconstruct in part each concert, which gives the lie to the view that everything came from one complete concert.

I am quite sure about what I describe to you because I was present at the 18:30 concert and Duke did not change his jacket during it. This makes it easy to understand that of the four parts of the video, two are from the first and the other two are from the second concert.

Watching the videos makes it clear that Duke had a white striped jacket in the first concert and a dark jacket in the second.

Here is what was telecast from the two concerts:

18:30 Concert (46 min.):

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.

22:30 Concert (50 min.):

C-Jam Blues

Goof

Kinda Dukish & Rockin' in Rhythm

Happy Reunion

Cotton Tail

Take the "A" Train

Fife

Chinoiserie

All Too Soon

Harlem%

Jordi Navas Ferrer

Thank you, Jordi Navas Ferrer for your highly interesting observations.

I have no problem in accepting that Duke played two concerts that day. And it is also obvious that the four parts of the telecast were not

shown in the correct sequence. I am also willing to believe that two parts (with Duke in his casual striped jacket) belong together to the first concert, and that the two other segments with Duke in tuxedo both belong to the second concert; but that is as far as I can go. If you are right about the fact that Duke did not change his jacket during the first concert, I am inclined to believe that the whole first concert was performed in his tuxedo and the second concert completely in his casual jacket. I am convinced that Duke started the evening (or the concert) in tuxedo and changed his jacket during the intermission or between the two concerts. That makes me conclude that even if the recordings were made during two different concerts, the sequence is still correct as I pointed it out in DEMS 05/2-14. In other words, if you witnessed the first concert at 18:30 and Duke had not changed his jacket, you must have seen him during the whole of that concert in tuxedo. Am I right?

Sjef Hoefsmit

J'aimerais vous dire que le concert de 18h30 n'a pas eu d'intermission, il a été fait d'un seul trait. Je ne peux pas dire le même pour celui de 22h30, car je n'y étais pas. Mais je vous assure que dans celui de 18h30 il n'a pas changé de veste, alors par déduction, le concert avec la veste foncée est le concert de 22h30.

J'aimerais aussi vous dire que Cootie Williams est venu avec l'Orchestre mais il a dû rester à l'hôtel (Ritz Hôtel) victime d'une affection intestinale. Ce qui nous a déçu en grande manière, car Cootie c'est beaucoup Cootie! Mais le solo de *Take the A Train* de Money Johnson est d'une belle qualité.

Translation: I would like to tell you that the 18:30 concert did not have an intermission, it was played in one set. I cannot say the same thing about the 22:30 concert, because I wasn't there. But I assure you that in the one of 18:30 there was no change of jacket, which leads to the conclusion that the one with the tuxedo was the 22:30 concert.

I would also like to point out that Cootie Williams came with the band, but that he had to stay in the hotel (Ritz Hotel) because of stomach problems. That was for us quite a disappointment, because there is only one Cootie! But the solo in *Take the "A" Train* by Money Johnson was really nice.

Jordi Navas Ferrer**

Thanks again Jordi for your very specific information. I suggest that we should make a note under the listing of the titles of 14Nov71 (correction-sheet 1072) indicating that the recordings 7180xa - 7180d (*C-Jam Blues - Harlem*) were made during the 22:30 concert and that the recordings 7180e - 7180k (*Perdido - Medley*) were made at the 18:30 concert.

Sjef Hoefsmit**

Éditions Nocturne, Duke Ellington joue Billy Strayhorn

DEMS 05/3-36

see DEMS 05/2-31

A propos des 2 CDs "Ellington plays Strayhorn" I made for Nocturne with drawings by Jean-Claude Götting:

I agree with you that for CD1 track 9 and CD2 track 10 it could be Duke on piano, in spite of Andrew Homzy's liner-notes for Storyville 8346 [see DEMS 03/3-21/2]. But in *Orson* (CD2 track 16) I hear Strayhorn (typical ascending runs at 0.49 and at 2.42. And in *All Day Long* there is no piano at all (CD2 track 19).

Claude Carrière

Dusk on the Desert

DEMS 05/3-37

See DEMS 05/2-25

I no longer have a copy of Duke's score for *Dusk in the Desert*, but I have no recollection of *Jamming and Jiving*. I do seem to recall the title on the first page saying *Dusk in the Desert*. Perhaps Michael Kilpatrick [in DEMS 04/3-13, in two contributions] was referring to a slightly earlier small group arrangement.

David Berger

I would like to add to the discussion about the brass soloist on the first chorus of *Dusk on The Desert* (20Sept37 [M-651-2]) presented in DEMS Bulletin 05/2-25.

I support the conclusions of Steven Lasker and Kurt Dietrich that the instrument is a trumpet, not a trombone.

The perfect pitch control, the full control of the instrument in all registers, the highly controlled attack coming in "dead center" on the pitch for each note, the sense of weighty power on open horn, and the pattern of slight vibrato that comes in on held notes are all characteristics of Cootie Williams on open trumpet and none of the other Ellington trumpet players in the 1930s. Compare the attack, smooth gliding note production, perfect pitch control in all registers and pattern of vibrato for Cootie Williams' performance of *Black*

Beauty of 22Jun39 (WM-1045-A). This is the only other brass solo I know of in all of Ellington's music that resembles the feel and sound of the soloist on *Dusk On The Desert* and, since Williams was the only brass instrumentalist on the 22Jun39 session it is certain he played the *Black Beauty* solo. For comparative purposes closer in time to the recording of *Dusk on the Desert*, many aspects of Williams' note production are also similar, although the musical approach and use of mutes are appropriately very different, on *Watchin'* and *I Can't Give You Anything but Love* both recorded 26oct37, only five weeks after *Dusk on the Desert*. We should not forget how versatile a trumpet player Cootie Williams was. As far as the other possibilities are concerned: Rex Stewart's attack is always entirely different than the soloist on *Dusk on the Desert*. This is clear from all his solos on his record session of 7Jul37 (for comparison close to the date of *Dusk on the Desert*). Also, Rex Stewart seldom kept his pitch "dead center" from start to finish of each and every note as the soloist does on *Dusk on the Desert*. Arthur Whetsel had a beautiful tone, but he had a delicate sweetness, not the thicker rich sound heard on *Dusk on the Desert*. Freddie Jenkins was only intermittently used on studio recordings during his 1937-38 return to the Ellington band. It would have been odd for him to be featured on an exotic speciality such as *Dusk on the Desert*, especially since Ellington had not featured him on exotica during the six years he was a regular band member between late 1928 and late 1934. Jenkins was generally featured on "flashy" or "peppy" pieces (such as *Happy as the Day Is Long* as mentioned by Luciano Massagli). Jenkins' tone was bright and clean and not as rich and full-bodied as the soloist on *Dusk on the Desert*.

Sjef, you suggested in one of your comments in the discussion that Williams should be considered as well as the other trumpet players of the 1930s. I think Williams was the soloist in question. I hope these observations are helpful.

Richard Bambach

It is definitely a trumpet or a cornet . I would say Rex (or Cootie. My friend Jean Portier tells me to compare it with Cootie's recording of *Black Beauty*.)

Claude Carrière

Would you please listen to *Black Beauty* from 22jun39 and then compare Cootie's playing with *Dusk on the Desert* ?

Please let me know.

Klaus Götting

I would never say that *Black Beauty* could have been played by a trombone, but for *Dusk on the Desert* I am not so sure that it isn't one. Sjef Hoefsmit

I am still convinced it is Lawrence Brown taking that solo! Listen to one of his greatest admirers: Tommy Dorsey and his muted trombone in the upper register on *Song Of India*.

A classic!

Arne Neegaard**

I happen to agree with you. Listen to Lawrence's album "Slide Trombone" LP CLEF Records MG C-602, later reissued (with two bonus tracks) on CD Verve 314 599 930 (DEMS 00/1-20/1).

Have you been able to do have some results with your sound-spectrogram?

Sjef Hoefsmit**

"The Magic of Ella Fitzgerald"

DEMS 05/3-38

I have just received a DVD of the "Ella Fitzgerald Show" [recorded April 8-11, 1968]. My copy has *Lush Life* [6818f] before *Oh! Lady Be Good* [6818e].

DESOR has them as *Oh! Lady Be Good*, then *Lush Life*. The remainder of the tunes are as on page 496.

Is my copy a composite collection do you think?

Lance Travis

No. Your copy is correct. I have the same sequence as you have on my video and audio tapes. In order to group together the selections which had the same personnel is probably the reason that the New DESOR has changed the correct sequence. Have you noticed that Duke did not actually play the piano in *Lush Life* ?

Sjef Hoefsmit

DE plays indeed in *Lush Life*, since, in the video, we can see him seated at the piano as accompanist of Ella Fitzgerald.

Luciano Massagli**

This subject has been discussed in DEMS 98/2-23/1; 00/3-6/1; 00/4-14/3 and 01/1-14/3. My contribution in 00/3-6/1 contains all my arguments for saying that Duke indeed (as he claimed many times) never played *Lush Life*.

"I do not have the answer to the question, why Ellington did playback his performance of *Lush Life* other than that he did not play it in the first place. I have another question though. We can agree I hope that almost the whole show was played back. It is obvious in *Things Ain't What They Used To Be* and it is proven by the presence of a tape in the Danish collection. The tape-box is marked "Ella Fitzgerald Show", "Playback for Ella Fitzgerald?" and on the tape is the music without vocal of the songs *Sweet Georgia Brown*, *Lover Man* and *Mack The Knife*.

There are two selections in the show where I have doubts. These are *Don't Get Around Much Anymore* and *Oh! Lady Be Good*, sandwiching *Lush Life*, which is the subject of this discussion. I believe that Duke played these 2 selections during the shooting of the film. This part of the programme is the only part where there are mikes in front of the bassist and the drummer. (There is constantly a mike on the white piano.) This is my question: if Duke played back all three numbers, why did he do such a poor job with *Lush Life* while showing himself to be an expert in miming his own playing on *Don't Get Around Much Anymore* and *Oh! Lady Be Good*? If, as I believe, he played both numbers (one and three) during the shooting, why would he have played back his rendition of *Lush Life*? I believe that Jimmy Jones played *Lush Life*. If it was recorded during filming, Jimmy could have used the black piano we saw earlier in the show. [Not once can one see Duke's hands touching the keys of his piano during *Lush Life* in contrast to the filming of his piano playing during the first selection: *Don't Get Around Much Anymore*.]

I am very reluctant to use arguments based on taste instead on facts. I also like the piano part of *Lush Life* very much, but Jimmy Jones was a heck of a piano-player himself. It does not sound like Duke to me.

After I saw the picture again, I wondered why the New DESOR accepted only those selections where Duke is visible on screen. The whole show is played by the Ellington orchestra, sometimes with and sometimes without a group of 6 violins, a harpist and a second percussionist.

I also hear sometimes an invisible guitar.

Sjef Hoefsmit"

In DEMS 00/4-14/3:

"The *Lush Life* we hear in the Ella Fitzgerald show (8-11Apr68) is not played by Duke Ellington. I believe it is Jimmy Jones. Claude Carrière"

Another question about Ella Fitzgerald

DEMS 05/3-39

I also got a DVD of 6616 (8Feb66 pre-recording at the Circus in Stockholm for later telecast). Why do you think that our Italian friends not mentioned that between 6616e and 6616f, and between 6616l and 6616 m, Ella sang four respectively five songs with the Ellington orchestra and her trio. They have mentioned often that this happened in the second part of a concert.

Lance Travis

Circus in Stockholm (8 Feb 66): we have not at our disposal this complete session but only the Ellington portion and some titles of Ella. For this reason we were not able to put in the note the actual sequence of the pieces.

Luciano Massagli**

Another one from the "HUH?!" department:

DEMS 05/3-40

At first glance, this looks like any copy of Brunswick (US) 6527...Duke's *Drop Me Off in Harlem* [17Feb33].

However, when turned over you see the same label. "Fine," you say, "Label errors aren't unknown!" But, when you look closer, you note that the same matrix number and take (B13081A) are stamped in the run-out of both sides as well! I assume (haven't checked yet) that both sides play the same song. The only difference in the two sides is a tiny number stamped in the 3:00 position...which is "7" on one side and "8" on the other (which makes sense if this is a stamper number!)

So...why would Brunswick press records, apparently intentionally, with the same song on both sides...in 1933?! Radio wasn't playing much in the way of records, and jukeboxes had barely begun to appear...so the two most likely reasons seem not to exist! Anybody have any thoughts?

Steven Barr

Arab Dance

DEMS 05/3-41

I am relatively new to DEMS although it has been long enough that I received a few paper editions before the switch to electronics. However I don't have the history of what has been discussed over the years.

In any case, I was listening to some of my favorite arrangements that Gil Evans did for the Claude Thornhill Orchestra in the 1940s. As you may know they were a major step along the way to the Birth of the Cool sessions led by Miles Davis. One I had always skipped was the *Arab Dance* since I have never been fond of using classical music in jazz arrangements. Having ignored it for decades I listened to it recently and was startled to hear about 25 seconds of Duke's *Ko-Ko* transcribed into it — complete with orchestral arrangement of one of Blanton's riffs. I am not sure when the arrangement itself was written, but Thornhill was playing it in 1947,8. It would be interesting to know how Evans even thought to insert it. In the 1947 version in particular it certainly adds intensity before it drops back to a sort of pop Tchaikovsky. Is this something that has ever been discussed in DEMS?

And isn't it interesting that two records often mentioned as candidates for the best all time jazz record have the same name (Charlie Parker's *KoKo*, without the hyphen, is the other one), but are otherwise dissimilar.

Don Francis

The Thornhill recording has never been discussed in DEMS. I would like to publish your remark if you can explain the date 1947,8. Does that mean 1947/1948? I checked it out and I found the recording date for *Arab Dance* on 17Jul46 (Co 36526). Is that correct? If so I would prefer to mention that date.

Sjef Hoefsmit

I have two versions of the *Arab Dance*. One is from a transcription dated Apr48. I don't know the date of the other, but it has the same soloists I believe (Folus and Polo). It is a bit more robust and could be either 1946 or 1947 I suppose. The band still played it in 1949 but the personnel had changed by then. Both versions are a bit over 4:20 which probably rules out the Columbia (which I don't know) due to length. The *Ko-Ko* insertion is at approximately 3:35 in both and lasts a little over 20 seconds. The band seems to enjoy it in what I think is the earlier one. In the Apr48 version Thornhill himself inserts a lot of arpeggios and embroidery against the *Ko-Ko* transcription which indicates to me that he probably did not recognize where it came from (who would knowingly embroider Duke?).

Don Francis

I checked my discography (Jepsen) and found that neither Mickey Folus nor Danny Polo were involved in the Columbia recording. As releases of this recording of 17Jul46 Columbia 55041 and Harmony HL7088 are mentioned.

Sjef Hoefsmit

By coincidence I bought this summer a CBS CD, 466960 2, which collects 16 Claude Thornhill recordings including a 4:21 *Arab Dance*. The inlay booklet includes a most interesting background essay on Thornhill by Will Friedwald, but unfortunately it has no recording dates or personnel details (I'm glad I didn't pay much money for the CD). However, the essay does say that Thornhill reorganized in April 1946, and as Friedwald also calls *Arab Dance* Evans' 'first post-war masterpiece', it seems reasonable to infer a 1946 recording date for this track. My CD is produced by Michael Brooks and was made in Austria. The composer credit for *Arab Dance* is said to be 'Pending'. Eat your heart out, Tchaikovsky!

A rather touching Ellington quote prefaces the essay. Duke says, of Thornhill: 'I wonder if the world will ever know how much it had in this beautiful man.' Thornhill died in 1965, nine years before Ellington did, so it may be that Duke said this at that time.

It seems to me that the echoes of *Ko-Ko* are there from the start in the insistent drumbeat which recurs from time to time throughout the score, and which recalls Sonny's tomtom figure. An arranger with Gil Evans' ears would have picked up this at once.

After saying that *Arab Dance* illustrates Evans' penchant for the exotic as well as Thornhill's penchant for jazzing the classics, Friedwald throws in a most curious (to my mind) comment on the Ellington recasting of *Arab Dance* (which is the work of Billy, we gather, though he's not mentioned). [It is indeed Billy's work, see Walter van de Leur, p276.] Friedwald says that Evans' arrangement is so effective that 'even Ellington made his own *Arab Dance* the only throwaway in his later full-length treatment of the *Nutcracker Suite*.' I suppose he means that *Arabesque Cookie* is a casual effort because Gil Evans' arrangement of *Arab Dance* was so good. What a strange thing to say! Why should excellence provoke carelessness? Eddie Lambert writes, of the Ellington-Strayhorn approach to *Nutcracker*, that 'the scoring is among the most detailed and precise they ever wrote for the band' (*DE – A Listener's Guide*, p218). I agree, and can find no reason to exclude *Arabesque Cookie* from that assessment. Indeed, the idea of approaching it casually goes against what Billy said to Stanley Dance about pop songs, and tackling every piece with equal care: 'I put the same effort into whatever I do. I try to do the best I can.' (*The World of Duke Ellington*, Macmillan, 1971, p27). What do other DEMS members think?

Roger Boyes

Trianon Ballroom, Southgate, 7May42

DEMS 05/3-42

Can we be sure that New Desor 4205 from Trianon Ballroom at Southgate 7May42 survived and really exist? These last years we had questions/discoveries/infos on various Southgate recordings; never anything from 7May42.

Klaus Götting and Jean Portier

No we cannot be sure. The source for this information seems to be Benny Aasland's 1978 WaxWorks, where the session is documented under number 42-4. It seems to me that Benny's mention of the soloist is a bit speculative. It seems very likely that it was indeed Ben

Webster who soloed in *The Strollers*, since he also did so on 15Jul42. It is possible that Benny took the information that Ivie did *I Don't Want To Walk Without You, Baby* from a review of the broadcast and it is not difficult to predict that it must have been Ray Nance who soloed in *Just Fiddling Around*. For *I Don't Mind* only Ivie is credited. In the previous recording of 26Feb42 Ray Nance, Harry Carney and Lawrence Brown were also credited. For *John Hardy's Wife* no soloists have been mentioned. I have no idea how Benny knew that Johnny Hodges, Ray Nance and Lawrence Brown soloed in *Blue Again* and that Ben Webster played in *Body and Soul*. All in all, I am not convinced that Benny was ever able to listen to the recording. I certainly have not and I do not know anybody else who has. I believe that Luciano and Giovanni decided to include this session, convinced as they were that it would pop up some day (as many sessions claimed by Benny later did).
Sjef Hoefsmit

National Urban League broadcast — 30Mar41

DEMS 05/3-43

See DEMS 02/1-2 (NEW FINDS)

Further to Steven Lasker's posting, a colleague has now listened to the complete program at Library of Congress. Ellington also performs *Take the "A" Train*, broadcast from Hollywood.
Take the "A" Train is on disc Part 4 on its own and *Flamingo* is the second item on disc Part 5 (there is a comedy sketch between).
Anthony Barnett

Gems from "Blackbirds of 1928"

DEMS 05/3-44

I apologise in advance for not having done a thorough job of researching the subject matter of this message but feel compelled to ask the questions presented. The subject is the recording date of 20Dec28 by Warren Mills and His Blue Serenaders. The two takes of *St. Louis Blues* are both shown in Timmer 4th Edition as issued, and both are on Masters of Jazz, Volume 5, tracks 19 and 20, among other recordings. The three takes of *Gems from "Blackbirds of 1928"* from that same session are listed as "unissued" in all of the sources I can find EXCEPT Benny's WaxWorks (1954) which correctly lists (without giving a take number) issuance on 12" Victor 35962 with a recording date of 1Feb29 for both *St. Louis Blues* and *Blackbirds*. Timmer lists 20Dec28 for both. Klaus Stratemann uses the 20Dec28 date on page 1 of "Day by Day and Film by Film." Given the presence of the Hall Johnson Choir on both tracks, it would seem logical that both recordings were made on the same date; to assume otherwise would infer that the entire cast (choir; white orchestra, DEO) was reassembled at a later date, which does not make sense. In any event, I am in a position to acquire a nice copy of Victor 35962. What is the real story about it?
Charles Waters**

This is one of the very few errors in Benny Aasland's WaxWorks. Benny has combined under the date of 1Feb29 the recording of *St. Louis Blues*, made on 20Dec28 with the recording of *Blackbirds* made on 1Feb29. He heard the same large orchestra directed by Matty Malneck, but that has not been confirmed.

On 20Dec28 the recordings were made by the complete Ellington band (11 men) plus Matty Malneck conducting a white orchestra bringing the total number of instrumentalists on 25. Also the Hall Johnson Choir of 10 voices and Adelaide Hall were participating. From this Dec28 session three takes of *St. Louis Blues* were released. (The third one on the RCA 24 CD box.) Three takes of *Blackbirds* were not issued. The medley contained *I Can't Give You Anything but Love, Doin' the New Lowdown* and *I Must Have That Man*. The New DESOR states that the white orchestra was the Mills Hotsy Totsy Gang. We believe that the correct name of the group was Warren Mills and his Blue Serenaders. See also Klaus Stratemann page 1. It is another phoney name, invented by Irving Mills. Warren was his son and in 1928 three years old.

On 1Feb29 matters were different. The Duke Ellington Orchestra was not present. In spite of Benny Aasland's claim that he heard the band and more specifically Barney Bigard, the musicians were MattyMalneck, Tommy Dorsey, Eddie Lang and an unknown group of 14 pieces (a total of 17). Also the choir was unknown but contained 9 singers plus Adelaide Hall. *St. Louis Blues* was not recorded. *Blackbirds* contained this time *I Can't Give You Anything but Love, Diga Diga Doo, I Must Have That Man, Magnolia's Wedding Day* and *I Can't Give You Anything but Love*. This time two takes of *Blackbirds* were recorded, both have been issued. On the LPs Raretone 23000 and on Jazz Archives-21 respectively. Timmer is wrong in assigning the five titles of the Feb29 *Blackbirds* to the unissued recording of Dec28.
Sjef Hoefsmit**

In doing further research, I reviewed the entry for 1Feb29 in my copy of *Tommy Dorsey on the Side* by Robert L. Stockdale, published as Studies in Jazz No. 19 by the Institute of Jazz Studies at Rutgers University, surely the definitive discography of Tommy Dorsey. The entry for that date has a headnote which confirms your explanation above and the entry in Timmer for 20Dec28. The headnote is as follows: "A December 20, 1928 medley of the show's [*Blackbirds of 1928*] hits directed by Matty Malneck with Duke Ellington's band was rejected after three takes. It was remade without Ellington on February 1st with a major TD solo on 'Diga Diga Doo,' mislabeled 'Dig A Dig A Do'

by Victor."

The orchestration listed in Stockdale for the 1Feb29 date is: Matty Malneck (vn,dir), Mannie Klein, Leo McConville, unknown (tp), Tommy Dorsey (tb), 2 unknown (as), unknown (ts), 4 unknown (vn), unknown (p), Eddie Lang (g), 2 unknown (bb), unknown (d), Adelaide Hall and six male chorus (vcl).

So, the results as I understand them are: (1) the medley of *Gems from Blackbirds of 1928* as issued on Victor 35962 and the LPs cited is not an Ellington recording; and (2) the three rejected takes of *Gems from Blackbirds of 1928* in which DE participated are lost, at least for the present.

Charles Waters**

You did your homework after all. Thanks. I made good note of your additional data.

Sjef Hoefsmit**



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NEW RELEASES AND RE-RELEASES

DETS (D) 903 9012 - 2 CD set

Duke Ellington Treasury Shows, Vol. 12

DEMS 05/3-45

CD 1

Treasury broadcast No. 22 — Radio City Studio 6-B, Blue Network, NYC,

8Sep45

1. Take the "A" Train (theme)
2. Carnegie Blues
4. I Can't Believe That You're in Love with Me
5. Mood To Be Wooed
6. Kissing Bug
7. Chelsea Bridge
8. Something To Live For
Clementine (into station break)
9. Take the "A" Train (and return)
10. Way Low
Solid Old Man
11. Summertime
Old King Dooji
12. If I Loved You
13. Unbooted Character
14. Just A-Sittin' and A-Rockin'
16. Hollywood Hangover (into closing)

NBC Broadcast from the New Zanzibar, NYC,

1oct45

17. Take the "A" Train (theme)
18. Caravan
19. Three Cent Stomp
20. Yesterdays

CD 2

NBC Broadcast from the New Zanzibar, NYC,

1oct45 (continued)

1. Blues on the Double
2. Riff Staccato
3. Cotton Tail (and close)

Treasury broadcast No. 23 — Radio City Studio 6-B, NYC,

15Sep45

4. Take the "A" Train (theme)
5. Subtle Slough

6. C-Jam Blues
8. Every Hour on the Hour
9. Jeep Is Jumpin' (into station break)
10. Take the "A" Train (and return)
11. Creole Love Call
12. Frankie and Johnny
Metronome All Out
13. Everything but You
14. Emancipation Celebration
15. Warm Valley
16. Take the "A" Train (theme and close)

The two Treasury broadcasts have been previously released on DETS LPs (with the same numbers, 22 and 23). The complete (9 titles) 1 Oct 45 Zanzibar broadcast has been released on Buddha Records 74465-99629-2. (See DEMS 99/4-21/4)

The missing track numbers belong to Ellington Bond Promo's.

CD1 has 69:08 and CD2 has 51:21 playing time.

I have listened to this double CD. I can assure you that the quality is again impeccable.

Jerry Valburn wrote the liner-notes. He did not mention in the personnel listing for 8 Sep 45 Marie Ellington who sang in *Something To Live For*. It is correct to omit her from the listing for 15 Sep 45. She was not present, and Jimmy Hamilton was also not in the band on that day!

In the liner-notes is a confusing calculation of the length of time between 24 Jul or 6 Aug 39 and the wrong date of 30 Oct 39 as opening night at Club Caprice. This was not 7 months and the opening was on 20 Oct 39. The booking at Boston's Southland Café ended on 20 Jan 40. (See for both corrections DEMS 04/2-22)

Joe Medjuck reported (on Duke-lym 1 Nov 05) Jerry's erroneous suggestion that Casa Mañana changed its name into Trianon Ballroom.

Ken Steiner provided (the next day) the correction: the Casa Mañana in Culver City was formerly Sebastian's Cotton Club, and the Trianon in Southgate was formerly Topsy's.

Ken Vail gives more specific information about Duke's stay at the Casa Mañana in Mar 45. He played two weekend engagements from 2 to 4 and from 16 to 18 Mar 45. Opening on 7 and closing on 20 Mar 45 must be wrong.

In his liner-notes to Volume 10, Jerry Valburn gave the date of 4 May 45 for a broadcast from the 400 Restaurant, based on what was written on the label of the acetate. Now he gives 3 May 45 as the closing date at this venue. We still believe that the closing night was 1 May 45.

Variety of 9 May 45 (ie after the event!) reviewed the engagement at the Adams Theatre in Newark NJ from 3 until 9 May 45.

I agree with Joe Medjuck that Jerry's explanation about the policy in relation to the broadcasting of football games would be convincing if we would had longer Treasury broadcasts instead of shorter ones. Bit as it is, I don't see the point.

Jerry has given us permission to publish the details of the DETS CDs Vol. 13 and 14, although these CDs are not yet available.

DETS (D) 903 9013 - 2 CD set
Duke Ellington Treasury Shows, Vol. 13

DEMS 05/3-46

CD 1

Treasury broadcast No. 24 — Radio City Studio 6-B, Blue Network, NYC,

22 Sep 45

1. Someone
2. Riff Staccato
3. Homesick, That's All
4. Kissing Bug
5. Take the "A" Train (into station break)
6. Take the "A" Train (and return)
7. Things Ain't What They Used To Be (Time's A-Wastin')
9. Three Cent Stomp
10. There's No You
11. Fancy Dan
12. Everything but You
13. Fickle Fling
15. Blue Serge (into bc close)

NBC Broadcast from the New Zanzibar, NYC,

24 Sep 45

16. Take the "A" Train (theme)
17. Stomp Jones
18. Walkin' with My Honey
19. Lily Belle
20. Everything but You
21. In a Mellow Tone
22. Solid Old Man

CD 2

NBC Broadcast from the New Zanzibar, NYC,

24 Sep 45 (continued)

1. I Ain't Got Nothin' but the Blues
2. Blue Skies

3. Suddenly It Jumped
 4. Take the "A" Train (theme and close)
- Treasury broadcast No. 25 — Radio City Studio 6-B, Blue Network, NYC,

6oct45

5. Take the "A" Train (theme)
6. Main Stem
7. Carnegie Blues
8. I Can't Believe That You're in Love with Me
10. What Am I Here For?
11. Lily Belle
12. Homesick, That's All
13. Go Away Blues
14. Frantic Fantasy (into station break)
15. If You Are but a Dream
17. Jack the Bear
18. Every Hour on the Hour
19. Cotton Tail
20. Way Low
22. Teardrops in the Rain
23. I Ain't Got Nothin' but the Blues
24. Things Ain't What They Used To Be (into broadcast closing)

Lance Travis wrote the liner-notes.

It might seem strange that the Treasury broadcast of 22Sep45 did not start with the usual *Take the "A" Train*. This may be caused by the fact that the beginning of the acetate was heavily damaged.

There was no Treasury broadcast on 29Sep45 (in spite of the promise by the announcer at the end of the broadcast of 22Sep45).

The two Treasury broadcast have been previously released on DETS LPs (with the same numbers, 24 and 25). The complete (11 titles) 24Sep45 Zanzibar broadcast has not been previously released.

The missing track numbers belong to Ellington Bond Promo's.

CD1 has 62:07 and CD2 has 69:37 playing time.

We cannot say anything about the sound quality, but we trust that Storyville will do the best they can to get it in line with the wonderful sound we found on the LPs long ago.

There is probably a small error in the personnel listing. Sidney Catlett did not replace Sonny Greer earlier than 8oct45.

DETS (D) 903 9014 - 2 CD set
Duke Ellington Treasury Shows, Vol. 14

DEMS 05/3-47**CD 1**

Treasury broadcast No. 26 — Radio City Studio 6-B, Blue Network, NYC,

13oct45

1. Take the "A" Train (theme)
2. Things Ain't What They Used To Be (Time's a-Wastin')
3. Every Hour on the Hour
5. Hollywood Hangover (into station break)
6. Take the "A" Train (theme and return)
7. Autumn Serenade
8. Rockabye River (Hop, Skip, Jump)
9. Ridin' on a Blue Note
10. I'll Buy That Dream
12. Riff 'n' Drill
13. Tell Ya What I'm Gonna Do
14. How Deep Is the Ocean
15. Mood Indigo (into station break)
16. Take the "A" Train (theme and return)
17. Diminuendo in Blue
 - I Got It Bad
 - Crescendo in Blue
18. Everything but You
 - Everything but You
19. Between the Devil and the Deep Blue Sea
20. After All
21. C-Jam Blues
22. Take the "A" Train (theme into broadcast close)

CD 2

Treasury broadcast No. 27 — Radio City Studio 6-B, Blue Network, NYC,

20oct45

1. Take the "A" Train (theme)
2. Ultra Blue (How Blue Can You Get #)
3. Teardrops in the Rain
4. Time on My Hands
5. Riff Staccato (into station break)
6. Take the "A" Train (theme and return)

7. Duke Ellington introduces Russell Procope
8. Honeysuckle Rose
9. Perdido
10. Air Conditioned Jungle
11. Take the "A" Train (theme into station break)
12. Take the "A" Train (theme and return)
13. Waiting for the Train To Come In
14. I'd Do It All Over Again
16. Fancy Dan
17. Homesick, That's All
18. Blues on the Double
19. Every Hour on the Hour
21. Caravan
22. Riff 'n' Drill
23. Things Ain't What They Used To Be (into broadcast closing)

The two Treasury broadcasts have been previously released on DETS LPs. (Tracks 1-18 on CD1 are on DETS 26. The remaining portion of CD1, starting with the second part of track 18 plus the tracks 1-11 on CD2 are on DETS 27. The remaining portion on CD2 is on DETS 28.)

We have heard that Andrew Homzy will write the liner-notes.

Some selections are missing from these listings. From broadcast 26 is missing *Out of This World* (between tracks 20 and 21) and from broadcast 27 are missing *Ko-Ko*, *If I Loved You* and *Just Squeeze Me* (between tracks 6 and 7). Since the CDs are not yet out, we cannot be sure if these selections are actually missing from the programmes on the discs.

The correct listing of personnel is for CD 1 is:

Rex Stewart, Shelton Hemphill, Taft Jordan, Cat Anderson,
 Joe Nanton, Lawrence Brown, Claude Jones,
 Johnny Hodges, Jimmy Hamilton, Al Sears, Otto Hardwick, Harry Carney,
 Duke Ellington, Billy Strayhorn, Fred Guy, Junior Raglin, Sid Catlett,
 Joya Sherrill, Kay Davis, Al Hibbler.

The same listing is correct for CD 2 but only Sonny Greer was back behind his drums and Russell Procope joined the band.

CD 1 has 73:34 and CD 2 has 73:58 playing time.

Sjef Hoefsmit**

Billy Strayhorn — Passion Flower

DEMS 05/3-48

See DEMS 05/2-29

Flippant Flurry on this record is in all probability from El Patio Ballroom , 1Jul47.

Anders Asplund

You are absolutely right. There were more errors in my listing of this Properbox CD. I think it best to make a completely new report. Also my sequence of the titles was wrong. They are actually in the correct chronological sequence on the CD.

Properbox Intro CD 2046

Billy Strayhorn – Passion Flower

DEMS 05/3-48

Duke Ellington and His Orchestra

- | | |
|----------------------------------|---------|
| 1. Something To Live For | 21Mar39 |
| 2. Grievin' | 14Oct39 |
| 3. Day Dream | 2Nov40 |
| 4. After All | 15Feb41 |
| 5. Clementine | 2Jul41 |
| 6. Passion Flower | 3Jul41 |
| 7. Raincheck | 2Dec41 |
| 8. Chelsea Bridge | 2Dec41 |
| 9. Kissing Bug | 26Apr45 |
| 10. Midriff | 3Sep46 |
| 11. A Flower Is a Lovesome Thing | 17Jul46 |
| 12. Flippant Flurry | 17Jul47 |
| 13. Progressive Gavotte -1 | 11Nov47 |

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

14. Charlotte Russe

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 2 cellos, 29Mar49, NYC.

15. Lush Life

Duke Ellington and His Orchestra

16. Snibor (alternate)	1Sep49
17. The Eighth Veil	24May51
18. Brown Betty	24May51

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.

19. Johnny Come Lately

Duke Ellington and His Orchestra

20. Take the "A" Train	30Jun52
21. Satin Doll	6Apr53

Track 6 is incorrectly dated as 4Jul41.

Track 11 is not from Jun47 by a Johnny Hodges aggregation but is a Capitol transcription by the Ellington band.

Track 12 is incorrectly dated as 12Apr47. It is indeed from the El Patio Ballroom and was previously released on Green Line CD CDJJ-602 (see DEMS 89/3-6; 89/4-3 and 90/1-4).

Track 15 is the only one which I have not been able to check.

Track 16 is incorrectly dated as 11Sep49. It is not the usual Columbia release, but the alternate take which was released on the Up to Date LP 2003 (see DEMS 81/1-3).

Two reviews of this CD were 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. Thanks to Roger, I have now been able to listen to this CD and to check the content.

Sjef Hoefsmit

Two CDs for the price of one.

DEMS 05/3-49

Last year in Stockholm, Steven Lasker played for us an alternate take of *Tishomingo Blues* from 25Jun28 (see DEMS 04/2-10). John Wilby found this Canadian release in the Ron Anger collection. It has been re-released on the CD "A Gift from the President" Jazz Oracle BDW 8047. The strange thing is that you cannot buy it. It is a present that you will receive if you buy at least one other Oracle CD. The president is actually the late John R.T.Davies. John Wilby wrote in the liner-notes: "The release of this compilation is, of course, bittersweet. During the last few weeks of his life, John R.T. was determined to offer a gift to the collecting fraternity of which he was so much a part, and worked feverishly to restore his latest arrivals — four unique test pressings — so that they could be part of this compilation. And so it is that we have the last instalment from the man who, as a music historian, offered so many delightful surprises. It is perhaps fitting that this one must surely rank as one of the most astonishing; he would wish that we all enjoy it and remember his joy in making such music available to all."

Apart from the unique Ellington recording, it should be mentioned that there is also a very rare alternate take of *Without You Emaline* by Bubber Miley and his Mileage Makers, recorded 16May30. It is also possible that Cat Anderson played in the *Charleston Swing* by the Carolina Cotton Pickers, 25Jun36. Apart from these Ellingtonian tracks, there is great music from Louis Armstrong, Benny Carter, Benny Goodman. It is a real treasure trove for collectors of rare material. There are in total 14 test pressings, 4 alternate takes already circulating but highly rare (like *Tishomingo Blues*, which was released in Canada) and one Western Electric Wide Range Transcription and there are two unissued takes in which John R.T. played his sax.

The liner notes are illustrated with nice pictures and moving contributions from John R.T.'s wife and friends.

To select a second CD from Oracle, in order to receive this present from John R.T. Davies was not a great problem. On the CD BDW 8036, Oracle released the two complete Decca sessions of 17Aug34 and 3Jul35 by the Georgia Washboard Stompers with a total of 18 titles plus three alternate tests. My discography gives unknown personnel, but now we know that Taft Jordan played trumpet and maybe Elmer Williams (see note) or Carl Wade played tenor. Steve Washington was on banjo and guitar, Ghost Howell (bass) and Jake Fenderson washboard and some vocals. The piano player is still unknown. These washboard recordings are from a kind of revival period a few years after the outburst of the Great Depression in the thirties. The sound quality is amazing; in particular the bass is great. This is happy music, which I will certainly play quite often.

I bought my copies from WorldsRecords, but you can also try to contact Oracle, <www.jazzoracle.com>

Note: see for a discussion about the correct names of Elmer and Elbert (Skippy)Williams, who are two different musicians, DEMS 80/3-1 and 80/4-1.

Sjef Hoefsmit

Storyville 8404
Billy Strayhorn — Piano Passion

DEMS 05/3-50

1. Lush Life
2. Just A-Sittin' and A-Rockin'
3. Passion Flower
4. Take the "A" Train
5. Strange Feeling
6. Day Dream
7. Chelsea Bridge
8. Violet Blue
9. Something To Live For
10. A Flower Is a Lovesome Thing
11. Cotton Tail
12. C-Jam Blues
13. Flamingo
14. Bang Up Blues
15. Tonk
16. Johnny Come Lately
17. In a Blue Summer Garden
18. Great Times
19. Tonk
20. Drawing Room Blues
21. Tonk

Track 1 - 10 Billy Strayhorn (p) Michel Gaudry (b on 1,2,3,4,6,8,9,10)

Paris String Quartet, (strings on 4,10) and Paris Blue Notes (vocal on 1,6,8)

Recorded in Paris, according to the liner-notes in May 1961. These 10 tracks have been released previously on the album "The Peaceful Side" on United Artists UAJS 15010 and later on Solid State SS 18031. According to DavidHajdu (pp 211/212) it must have been in January or February 1961.

All the errors of the original liner-notes have been repeated. Michel's second name is not Goudret. I heard Michel Gaudry in all the tracks with the exception of tracks 5 and 7 and not as in the liner-notes (of the CD) on tracks 2,3,8,9 and 10.

Passion Flower has not been composed by E.Coates and G.Wiskin but by Billy Strayhorne (sic, see David Hajdu p 214). Coates and Wiskin wrote another song with the same title.

Track 11 - 14 Duke Ellington-Billy Strayhorn (p) Wendell Marshall (b)

Recorded in New York, 3oct50. Each time I listen to these four tracks, I have the impression that Ole Nielsen was and Willie Timmer is right: there was an unknown drummer in spite of the fact that the session is credited to the Billy Strayhorn trio.

Track 15 - 18 Duke Ellington-Billy Strayhorn (p) Joe Shulman (b)

Recorded in New York, Nov50. I have both 1950 sessions (tracks 11/18 on Mercer 78 rpms, Prestige LP 24029 and on CD Riverside CA/802/98.969.

Track 19 Duke Ellington-Billy Strayhorn (p)

Recorded in Marshfield, Massachusetts, 25Aug45 and most recently released on DETS double CD 903.9011 (05/2-28).

Track 20 - 21 Duke Ellington-Billy Strayhorn (p)

Recorded in New York, 10Jan46 for RCA Victor and released numerous times.

Produced for CD by Anders Stefansen. Total time: 70:59

Sjef Hoefsmit

Classic Jazz Archive 221987-306 Double CD
"Ben Webster — No Fool No Fun"

DEMS 05/3-51

CD 1

Bennie Moten's Kansas City Orchestra

13Dec32 The Blue Room
 New Orleans
 Milenburg Joys
 Lafayette

Fletcher Henderson and His Orchestra

25Sep34 Stampede
 What's Your Story
 S'posin'

Teddy Wilson and His Orchestra

16Dec36 Tea for Two

Lionel Hampton and His Orchestra

11Sep39 Early Session Hop

Duke Ellington and His Orchestra

4May40 Cotton Tail
 22Jul40 All Too Soon
 15Mar40 Congo Brava
 28May40 Bojangles
 24Jul40 My Greatest Mistake
 28Oct40 Chloe
 15Feb41 Blue Serge
 5Jun41 Just A-Sittin' and A-Rockin'
 26Sep41 Five O' Clock Drag
 2Dec41 Chelsea Bridge
 Raincheck
 21Jan42 Perdido
 26Feb42 What Am I Here For?
 26Jun42 Main Stem

CD 2Ben Webster Quartet

Sep43 Woke Up Clipped
 Teezol
 'Nuff Said
 The Horn
 Dirty Deal
 Don't Blame Me
 I Surrender Dear
 Tea For Two

This session is also dated 8Feb44.

The selections were recorded with many different takes with the exception of *I Surrender Dear*. On the CD the regular "preferred" takes are chosen.

James P. Johnson's Blue Note Jazzmen

4Mar44 After You've Gone

Cozy Cole's All Stars

13Mar44 Body and Soul

Sidney Catlett Quartet

18Mar44 Sleep
 Linger Awhile
 Memories of You
 Just a Riff
 25Mar44 I Surrender Dear

Ben Webster Quartet

17Apr44 Honeysuckle Rose
 Blue Skies
 Kat's Fur

Benny Morton's All Stars

31Jan45 My Old Flame
 The Sheik of Araby
 Limehouse Blues

Teddy Wilson Sextet

14Aug45 If Dreams Come True
 I Can't Get Started

Alternate takes exist of both selections.

Documents LC 12281 Double CD
"Jazz Ballads — Ben Webster"

DEMS 05/3-52

Several of the tracks contain recordings which were also released on the Classic Jazz Archives CDs on which the recordings were more or less placed in chronological order. This is not the case on the Documents double CD, that's why Lance Travis has after each selection the CD and track number.

Duke Ellington and His Orchestra

22Jul40	All Too Soon	1/8
24Jul40	My Greatest Mistake	2/9
	Sepia Panorama	2/15
15Jan41	Until Tonight	2/2
15Feb41	Blue Serge	1/13

5Jun41	Just A-Sittin' and A-Rockin'	1/3
2Dec41	Chelsea Bridge	2/17
26Feb42	What Am I Here For?	2/13

Ben Webster and His Orchestra

Sep43	'Nuff Said	1/6
	Don't Blame Me	1/4
	I Surrender Dear	2/12

This session is also dated 8Feb44.

The selections were recorded with many different takes with the exception of *I Surrender Dear*. On the CD the regular "preferred" takes are chosen.

Sidney Catlett Quartet

18Mar44	Memories Of You	2/5
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Ben Webster Quartet

17Apr44	I Surrender Dear	1/11
	Kat's Fur	2/7

Tony Scott and His Down Beat Septet

6Mar46	You're Only Happy When I'm Blue	2/10
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Ben Webster Quintet

21May53	Danny Boy [Londonderry Air]	2/1
---------	-----------------------------	-----

Gene Krupa

10Sep53	Imagination	1/7
	Don't Take Your Love from Me	2/4

This session is also dated 27Sep53.

Ben Webster and His Orchestra

8Dec53	That's All	1/1
	Tenderly	2/3
	Don't Get Around Much Anymore	2/16

Ben Webster Quartet

30Mar54	Love's Away	2/14
	You're Mine You	1/16
	My Funny Valentine	1/5
	Sophisticated Lady	1/14

Ben Webster with Ralph Burns' Orchestra

28May54	Love Is Here To Stay	2/8
	It Happens To Be Me	1/9
	All Too Soon	2/6
	Chelsea Bridge	1/17
	Almost Like Being In Love	1/15

Billy Strayhorn was on piano in this session.

15Dec54	Do Nothin' Till You Hear from Me	1/10
	Prelude To A Kiss	2/11
	Willow Weep for Me	1/2
	Come Rain or Come Shine	1/12

Teddy Wilson was on piano in this session.

Lance Travis has sent us all the details of the two Ben Webster double CDs
DEMS

SONY Trios 5186842001

Duke Ellington

DEMS 05/3-53

Sony/UK has issued this 3 x CD set which I gullibly purchased without checking.

Anatomy of a Murder/Black Brown and Beige/Such Sweet Thunder

These are the Columbia/Legacy issues from the centenary. CK 65569 (99/5-15); 65566 (99/4-18/1) and 65568 (99/4-18/2).

Lance Travis**

ELLINGTONIA

Cue for Saxophone

DEMS 05/3-54

This Billy Strayhorn/Johnny Hodges session, first on LP and later on a Verve CD (see TDES Newsletter of Nov91), has been re-released again. This time on Lonehill 10191. (See "Lush Life" p198/199)

Source: Sackville Recordings Newsletter Summer 2005.

Third splendid album by Anthony Brown

DEMS 05/3-55

After the breathtaking recording of Ellington's and Strayhorn's "Far East Suite" by his Asian American Orchestra (DEMS 99/5-20/1) and his second album, "Monk's Moods", with an orchestra under the same name (01/3-12/3), Anthony Brown has now produced a third one with the Anthony Brown's Orchestra titled "Rhapsodies". (© 2005 Water Bay Records WBR 1010). It completes a trilogy of homages to American composers. It contains a tribute to Lester Bowie, "Bread and Bowie", a new version of George Gershwin's "Rhapsody in Blue", Charles Mingus' "Self Portrait in Three Colors" and Duke Ellington's *TANG* (from the "Afro Eurasian Eclipse") and *Come Sunday*. It also contains three originals by Anthony and one arrangement by Mark Izu, the bass player in the Orchestra. You might be confused by the fact that this aggregation no longer is named Asian American Orchestra; it contains however a wealth of unusual Oriental instruments, like the waterphone; steel drums; Western, Asian, African percussion; Chinese mouth organ; Japanese flute; Cuban box drum; Chinese harp zither and Chinese hammered dulcimer. Do not ask me what they look like. I can however assure you that they sound great. In combination with Western instruments like electric guitar, trumpet, flugelhorn, trombone, tuba, violin, cello, piano, flute and almost every existing reed instrument the sound of this orchestra is fascinating. When one does recognise the melody, the arrangement can easily be digested. When the composition is new, one needs to listen more often than only once (as I have up to now). Two of Anthony's own compositions seem too short for my taste. They sound so pretty that I could have enjoyed more of it. One is too long for my taste. I am almost sure that repeated listening will make me change my mind. The melody stayed in my head for quite a while anyhow. Anthony Brown is a unique new talent. After three albums, one can say that his music stands alone. It is a whole new category. If you have enjoyed one or both of the former albums, you will not be disappointed with this one. (Nor will you be disappointed if this album is your first. It will make you try to find the Ellington and the Monk albums. The originality of this third album is underlined by an extremely nice package. In the liner notes Anthony's web-site address is mentioned: www.anthonybrown.org. However, I am sure that if you want to ask him for a copy of his latest album he will not mind if you use his e-mail address, which is Antnybrown@aol.com.

Sjef Hoefsmit



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/3 December 2005 - March 2006

Our 27th Year of Publication.

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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 05/3-56

Pages 552 and 1441. The Sacred Concert in Barcelona on 24Nov69 (New DESOR 6966) was played with three trombone players. The chair of Åke Persson was taken by Miquel Badia Graells. Miquel was born in Guissona on 12Sep26. He was professor at the Conservatoire Municipale de Musique de Barcelona. He is the author of some books about playing the trombone. He told me that he had only one rehearsal on the same day of the concert with the complete score given to him by Tom Whaley. During the concert he played parts for the first, second and third trombone. I think that he should be mentioned in the New DESOR.

Jordi Navas Ferrer

Page 1137. *Someone*. I am a little bit confused. *Someone* on page 1137 of DESOR gives *Alone Again* as an alternate title. Yet in the recordings DE 4202 it starts off as *Someone*, then on DE 4205, 4215 and 4355 the title in parentheses following *Someone* is *Blue Again*, returning again to *Someone* on DE 4418.

Lance Travis

Indeed. Something is wrong here. I have understood that in order to be able to assemble a list of recordings of the same tune in Volume II, the authors of the New DESOR had to give each specific tune only one main title in Volume I. In cases where another title, different to this main title, was given to the tune in a broadcast, on a release or in some publication, that other, so-called sub-title, was put between parentheses after the main title. In cases where a sub-title already existed as the main title for a totally different tune, that sub-title was followed by a # sign, to indicate that it was now a sub-title and not the main title.

Blue Again is the main-title of the well-known Dorothy Fields — Jimmy Mc Hugh song which Duke recorded for Victor on 26Nov30.

Someone is the title of an Ellington/Strayhorn composition, recorded for Victor on 26Feb42. It received later different sub-titles like *Alone Again*, *You've Got My Heart*, *The Sky Fell Down* and *Blue Again*.

Thus, each time *Blue Again* is used as a sub-title for *Someone* it should be followed by the # sign.

One may wonder how the sub-title *Blue Again* follows *Someone* in the New DESOR for the broadcast of 7May42 (4205) since apparently the authors did not have a recording to listen to on that occasion. They may have decided to accept the sub-title *Blue Again* because Benny Aasland gave in his WaxWorks (1978) a complete rundown of the broadcast of 7May42 (42-4) which included *Blue Again (Someone)*.

Blue Again may have been mentioned by the announcer in the broadcasts of 26Jul42 (4215) before or after the performance of *Someone*. It is however without any announcement on my tape. Jerry Valburn reported the find of this 26Jul42 broadcast in DEMS Bulletin 85/3-4 and he gave as the opening title *Blue Again*. That title may have been mentioned on his acetate. The *Someone* that opened the broadcast of

Sep43 (4355) was clearly announced as *Blue Again*.

I suggest that after the sub-titles *Blue Again* in the broadcasts of 7May42 (4205) and Sep43 (4355) the # sign should be placed like it has been done in the broadcast of 26Jul42 (4215), and that the sub-title *Blue Again* with the # sign should be added to the other sub-titles on page 1137 as was done on page 1155 with *Pretty Girl* #.

The question remains where the sub-titles *Alone Again* and *You've Got My Heart* came from. They have apparently never been used for a release or in a broadcast. They have been found on the Recording sheet of New York Studio No.1 Feb.26-1942. The type-writer-written *Someone* has been cancelled as title and replaced by a hand-written *You've Got My Heart* per letter Pub 3/17. The title *You've Got My Heart* has also been deleted. The title ("*Alone Again*") has been hand-written put after the typed SOMEONE F.T. No Vocal. Actually *Alone Again* is the only title which was not deleted.

It seems that it took some time to decide if this recording would be released. An almost unreadable remark has been "translated" by a later official (or a researcher) as follows: Do not release until Ellington is ready per letter Abe Olman (?) (Robins) 11/2/43. Another remark says: OK 4/14/44.

In the same session also *What Am I Here For* was replaced by an unreadable title per letter Robbins Mus Corp 3/19/42. This hand-written title was also deleted but apparently didn't make it into the discographies since it was unreadable. If I had to I would say: *Echiopia in Notion*.

Sjef Hoefsmit

Page 1159. (See DEMS 05/2-37) We agree with you about the last 8 bars of the 1° chorus of *Stomp Look and Listen* is CA indeed. But in the 4° chorus, on the other hand, the soloist is certainly TJ.

Luciano Massagli and Giovanni Volonté

Page 1440. Here are some alternative names for Ivie Anderson. She might have used Jones or Smith in early years.

According to the California Death Index, 1940- 1997:

Name: COLLINS, IVIE ANDERSON

Social Security #: 0

Sex: FEMALE

Birth Date: 10 Jul 1904

Birthplace: CALIFORNIA

Death Date: 28 Dec 1949

Mother's Maiden Name: JONES

Father's Surname: SMITH

Arne Neegaart**

I have been unable to locate Ivie's birth certificate. It looks fairly certain that she was born July 10, 1904; not 1905.

Ken Steiner**

Pages 1445 and 1488. (See DEMS 05/2-37) We have found in Stratemann (pag. 171/72) that JR was already in the band in Oct41.

Luciano Massagli and Giovanni Volonté

The date of Jimmie Blanton's departure from the band seems still to be a bit of a mystery. In DEMS 94/1-5 Jerry Valburn wrote: From a recent letter received from Don Manning in Portland, Oregon, I quote: "Incidentally he (Stratemann) erred. Jimmy [sic] Blanton did go to Seattle's Palomar Theatre [15Dec41] as I met him there and got his autograph."

Question remains, did Jimmie actually play during that concert?

Sjef Hoefsmit

DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DEMS 05/3-57

DESOR small corrections 5010

Volume 1 (Corrections December 2005)

XI - Delete: AMK.....Al McKibbon.....bass (05/3-2)

XIV - Add: DTy.....Dave Taylor.....tb. (05/2-37p1497)

XXV - Add: NTR.....Neon Tonic Records. Correction-sheet 3023. (05/1-35)

25 - December 34, session 3415. October, 1934 instead of December , 1934. (05/2-41)

61 - 7May42, session 4205. Add the # sign to the subtitle *Blue Again*. (05/3-Xp1137)

77 - Sep43, session 4355. Add the # sign to the subtitle *Blue Again*. (05/3-Xp1137)

78 - 8Nov43, session 4359. WMy(b.) instead of WMe(b.)

91 - 17Jan45, session 4504. 4504s/y are issued on DRC DE-4. Correction-sheet 3022. (04/2-45)

261 - 6Nov58, 1st concert, session 5847. 5847g, *Sonnet to Hank Cinq*, delete: unissued; add: JI CAH-4001, MJ 2MJP-1005.

262 - 6Nov58, 2nd concert, session 5848. 5848i, *Sonnet to Hank Cinq*, delete: JI CAH-4001, MJ 2MJP-1005.

297 - 3Mar61, session 6103. Delete, in the personnel: but: AB(b.)out; and: AMK(b.)added.
After *Tulip or Turnip*, delete: AMK(b.); and AB(b.). (05/3-2)

297 - Make a note for the "fresh" session 9048 Mar61. 9048c is issued on Storyville 1018399.
Correction-sheets 1074 and 3023. (05/2-30)

317 - 8Jul62, session 6233. 6233a, *Kinda Dukish*. Delete: ToE TOLW-3162; add: unissued. (05/2-15)

DESOR small corrections 5011

Volume 1 (Corrections December 2005 continued)

325 - 14Dec62, session 6257. 6257b is issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

381 - 1Jul64, session 6451. This session is issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

383 - 2Sep64, session 6456.6456i and r are issued on DVD Music Video Distributors,
titled "That Old Black Magic" CMB-960092. Correction-sheet 3023. (05/2-17)

450 - 28Dec66, session 6690. 6690a is issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

470 - 10Mar67, session 6738. This session is issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

508 - 11Sep68, session 6847. Add between 6847l and 6847m: 6847xa *Take the "A" Train* theme unissued.
Add, in a NOTE — 6847xa °%,27BAND;2°(nc)30BAND. (04/3-50)

570 - 27Apr70, session 7034. Replace, in the personnel, MT with DTy. (05/2-37p1497)

571 - 11May70, session 7036. 7036b,c,d,e,g and h are issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

598 - Make a note on this page for session 9052. Caesars Palace - Las Vegas - probably end of Dec70.
Correction-sheet 1075. (05/1-35)

600 - 11Feb71, session 7106. 7106v and w are issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

604 - 23Feb71, session 7112. 7112o is issued on Storyville 1018399. Correction-sheet 3023. (05/2-30)

Volume 2 (Corrections December 2005)

XXXIV - *BrassiSre* should be read *Brassière*. *ColSre De Turcaret* should be read *Colère De Turcaret*.

XXXV - Add: *Flirtation...H'ya Sue*. (05/2-13)

XXXVI - *Lucky...Caf. Au Lait* should be read *Café Au Lait*.

XXXIX - Add: *Too Weary To Worry...Lady Of The Lavender Mist*. (05/2-13)

769 - *Blues No. 21*, 7112o: delete the whole description;
add: int8JBe;1°4JBe,8DE&JBe;2°/4°WBD;pas2WBD&JBe;5°/6°DE;cod14DE,6JBe.

769 - Add: *Blues No. 23*. Correction-sheets 2005 and 3023. (05/2-30)

832 - *Dinah's In A Jam*, 3806g: FJ instead of RS; 3809c: FJ instead of RS. (05/2-24)

905 - *H'ya Sue*. Add: Other title - *Flirtation* (05/2-13)

925 - *Idiom'59* Part III. Add: NOTE - The I theme was written by Billy Strayhorn and originally titled *Trials*. (05/2-37p925)

965 - *Jeep Is Jumpin'*. Add: 4558i 1°DE;2°(nc)16BAND;3°JH;4°16BAND,8JR&DE,8BAND;5°16BAND,8BAND&JH,8BAND.

991 - *Lady Of The Lavender Mist*. Add: Other title - *Too Weary To Worry* (05/2-13)

1011 - *Meander*, 7036d: pas6DE instead of pas8DE.

1137 - *Someone*. Add to the other titles: *Blue Again* # (05/3-56p1137)

1159 - *Stomp, Look And Listen*, 4559e. The last 4 bars of the 2° chorus are played by CA instead of RN. (05/2-37p1159)

1173 - *Take The "A" Train*, 4558j: RS instead of RN.

1349 - Add: 0894 CD. D.E.T.S. 9039012. Correction-sheet 3023. (05/3-45)

1368 - Jazz Information CAH-4001. Track B01 - *Sonnet to Hank Cinq*: 5847g instead of 5848i. Underline the title.

1386 - Musica Jazz 2MJP-1005. Track A05 - *Sonnet to Hank Cinq*: 5847g instead of 5848i.

1388 - Add: 0895 CD. Neon Tonic Records NTD-6502-2. Correction-sheet 3023. (05/1-35)

1419 - Add: 0883 CD. Storyville 1018399. Correction-sheet 3023. (05/2-30)

1423 - Toshiba EMI TOLW-3162. Delete, from track 009, *Kinda Dukish* (6233a) (05/2-15)

1441 - Bailey, "Benny" Ernest Harold. Aug 13, 1925 - April 2005. (05/2-5)

1472 - Jenkins, "Freddie" instead of "Freddy". Add, on trumpet: *Dinah's In A Jam*. (05/2-24)

1479 - Delete: McKibbon, "AL" (05/3-2)

1480 - Michelot, Pierre. Mar 3, 1928 - Jul 3, 2005. (05/2-7)

1491 - Rubin, Al. Feb11, 1943 - (05/2-37p1491)

1497 - Add: Taylor, Dave. Jan 6, 1944. Correction-sheet 4001. (05/2-37p1497)

1497 - Taylor, Malcolm. Stay in the band, delete: occ. for the session of 27Apr70. (05/2-37p1497)

Correction-sheet 1023, 3Mar61, session 6103. Delete, in the personnel: but: AB(b.)out; and: AMK(b.)added.
After *Tulip or Turnip*, delete: AMK(b.); and AB(b.). (05/3-2)

Correction-sheet 1048, 31Jul58, session 9032. The whole session is issued on DVD Music Video Distributors, titled "That Old Black Magic" CMB-960092. Correction-sheet 3023. (05/2-17)

The New DESOR correction-sheets

DEMS 05/3-58

Sessions

1073 - 3311	NYC	15Aug33	05/2-12	
6736	Stuttgart	6Mar67	03/2-28	p470
9047	Chicago	11Aug31	05/2-20	

1074 - 9048	Paris	Mar61	05/2-30	
9049	Los Angeles	5Aug47	05/2-13	
9050	Los Angeles	6Aug47	05/2-13	
9051	Los Angeles	7Aug47	05/2-13	

1075 - 9052	Las Vegas	end Dec70	05/1-35	
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Correction-sheet 1075 is waiting for more corrections.

Titles

2005 - New structure for	<i>Piano Tinkle</i>		
9047	<i>Tootsie Hill</i>	05/2-20	
9048c&d	<i>Blues No 23</i>	05/2-30	

Correction-sheet 2005 is waiting for more corrections.

Discs

3023 - 31Jul58/2Sep64	DVD CMB 960092	05/2-17
The Piano Player Storyville	1018399	05/2-30
4560/71/61	DETS Vol.12	05/3-45
9052 Neon Tonic Records	NTD 6502	05/1-35

Musicians

4001 - Richardson, Jerome	6636	04/1-31	p426
Latif, Aziz	6364g, 6747q, 7343g	04/2-50	p473
Taylor, Dave	7034	05/2-37	p1497

Correction-sheet 4001 is waiting for more corrections.

Small Corrections

5010 - Two pages with small corrections, assembled April 2005, from page XXII until and including 1487 (see 05/1-39); assembled August 2005, from page 1 until and including 1505 (see 05/2-38) and assembled December 2005, from page XI until and including 317 (see 05/3-57).

See for older Correction—sheets: DEMS 04/1—33, DEMS 04/2-52, DEMS 04/3-52, DEMS 05/1-40 and DEMS 05/2-39



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/3 December 2005 - March 2006

Our 27th Year of Publication.

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HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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A Fresh Take from 1929: OKLAHOMA STOMP mx. E-31372-off.

by Steven Lasker

DEMS 05/3-59

An exotic new discovery/acquisition: A single-sided 10-inch shellac test pressing of *Oklahoma Stomp* by The Six Jolly Jesters, recorded 29oct29 that bears the matrix number "E-31372-off." It is a fresh take, different from takes A (first released 1Feb30 on Vocalion 1449) and B (first released 25Aug83 on MCA MCA-1374). For reasons that will be apparent, the take suffix "off." is likely an abbreviation for "office master," or "office take."

As I noted in DEMS 03/3 (page 9): "Files for Brunswick-Vocalion-Melotone Records 1923-31 are split between Vivendi-MCA and Sony; I believe I've examined all that survive. One crucial ledger book, which documented sessions by The Jungle Band and The Six Jolly Jesters between 1Mar29 and 27oct30, is long lost but a report (found at Rutgers), prepared by Gene Williams of Decca Records in 1944 when that ledger still existed, details the range of masters and takes recorded by The Jungle Band and The Six Jolly Jesters during the period through 1931." Williams noted the various takes that were assigned letter suffixes, but omitted details of office takes, which information might have been noted in the now-lost New York ledger for 1929-30. This data is found in the (surviving) New York ledger for 1931, for example on the ledger sheet for *Rockin' Chair* mx. E35800 (recorded 14Jan31), a reproduction of which will be found in DEMS 00/3 on page 23 and to which the reader is referred. [The ledger sheet is again reproduced here]

Form B 1

Order No. 140

Master No. E 35800A-B
 Catalog No. M 12093 6732

The Brunswick Recording Laboratories Work Order & Questionnaire

Lab. N.Y. 14, Date JAN. 14, 1931 Studio No. 3 Time 2:00 PM Series SYNDIC No. of Masters 1A & 1B + office

Size Wax 10" Ship Wax Masters To LONG ISLAND

Title ROCKIN' CHAIR (FOX TROT)

Sub-Title _____

Translation NEEDORA

Composers HOAGY CARMICHAEL

Artists (MIDDLE 8 AND 8 BAR LATER) THE WASHINGTONIANS

Vocal Refrain Benny Payne

Talking Picture or Show _____

Coupling BLACK AND TAN FANTASY - F. T. Master No. E 4874W.

Music Published By SOUTHERN MUSIC PUB. CO., N.Y. VOC RECORDING E 34927

Copy'r Owner & Date DITCO, 1930 Music Released By Publisher YES

At Monitor Mr. Rapp Record Johnston Lissner Waxes Cut 5 Waxes Ship 2

Time Recording Started 2:00 P.M. Finished 2:50 P.M. Elapsed Time _____

No. of Men Used 12 Instruments 2 Pianos, 1 Drummer, 3 Saxes, 1 Banjo, 1 Bass Viol, 3 Trumpets, 1 Trombone

Catalog Comment _____

Note: 10 waxes cut for this selection 1-12-31 - no masters made.
 Re-run 2 Jan 13

Note that on the ledger sheet's line for "Number of Masters" one reads: "1A & 1B + office." On other lines, one finds: "Waxes Cut: 5; Waxes Ship: 2" and "ship wax masters to Long Island." From these clues I suppose that the wax masters of the various A and B takes were carefully packed into a trunk at Brunswick's offices and studio at 799 Seventh Avenue (at 52nd Street in Manhattan) and then shipped to the company's Long Island plating and pressing factory. The wax masters of office takes aren't shown as shipped, from which I gather they were plated in the office itself--a 1934 inventory of furnishings at 799 Seventh Avenue references a "galvano" (or metal-plating) room there--and the resultant metal masters sent for pressing either to the Long Island plant or to an even closer plating and pressing facility that Brunswick maintained at 619 W. 54th Street in Manhattan, near 11th Avenue.

What purpose(s) did office take test pressings serve? As my review of the various surviving company ledgers and files provided no authoritative answer, I can only speculate. My guess: Brunswick's Long Island factory was cautiously slow in processing the A and B take metal parts and producing an initial small batch of test pressings, while the office takes were plated and test-pressed rapidly to enable snap decision on basic performance and audio quality. Office take tests might have been used to inform those charged with deciding which titles to couple on what issues, a special concern when coupling "odd selections" by different artists. As the office take of *Oklahoma Stomp* contains at least one bonafide fluff--washboard player Bruce Johnson intrudes into Ellington's first solo piano passage, realizes his mistake, and beats an embarrassed retreat all in the course of a single bar of music--it clearly wasn't intended as a third-choice take suitable for use should both A and B takes fail in plating; such a take would be designated as take C and would likely be fluff-free.

A December 1931 inventory of Brunswick's master parts doesn't include any masters suffixed "off.," and no parts that fit this description are found in the vaults of Universal-Vivendi Music today. From these observations, it would seem that the metal masters of the office takes were used to press a tiny quantity of test pressings and then melted down.

Brunswick's New York ledger for 1931 indicates that office masters were occasionally made of Brunswick's commercial titles. For example, office masters were ordered made of all three titles recorded by Ellington's band on 14Jan31, but no office masters were ordered of the three

titles the band recorded on 20Jan31, nor of the two titles they recorded in Chicago on 11Aug31.

I know of just one other surviving Brunswick office take test pressing, that being a program of no jazz interest transcribed at Brunswick for later radio broadcast and held today by collector John Newton. Given the extreme rarity of Brunswick office take test pressings today, I imagine that the vast majority were destroyed--reground, perhaps?--as a matter of company policy. How the office take test pressing of *Oklahoma Stomp* happened to escape Brunswick's office in 1929 is a mystery.

In August 2005, I acquired the office take test of *Oklahoma Stomp* from the English collector Mark Berresford in exchange for an N- copy of Gennett 5184 (*Snake Rag* by King Oliver's Creole Jazz Band). Mark told me that he purchased the test (which looks VV- but plays much better, perhaps EE-) in the summer of 2004 along with many other Ellington 78s from the estate of Bill Worth, a recently-deceased resident of London. Mark has no idea where Worth obtained the test, and adds that, alas, no other shellac tests of similar vintage were found in Worth's collection. So much for provenance.

The test is unlabelled. In the central area where a label is normally found, hand-inscribed notations are visible on the surface of the shellac, as originally etched in the wax master by the engineer at the time of recording. The etched title reads "Oklahoma Stuff" [*sic*]; "#3" is etched to the left of the center hole, identifying the master as one recorded in New York's room #3 (see endnote 1); "15M" is etched to the right of the hole, indicating the title was originally intended for issue in the Vocalion 15000 series. (The first-choice performance, take A, was issued in the Vocalion 1000 series, however.) Below the center hole are the etched notations "Six Jolly Jesters" and "E-31372-off." Except for take suffix, the wax inscriptions visible on the "B" take and the "off." take are identical.

Digression: Inasmuch as ten men are heard on *Oklahoma Stomp*--while at least seven men are heard on *Six or Seven Times*, and eight on *Goin' Nuts*--"The Six Jolly Jesters" would seem a numerically inaccurate description for this group of jesters (each and every one of whom sounds jolly, at least to these ears). As for the origin of the happy-go-lucky pseudonym--and the inevitable question: "what were they thinking?"--I was startled to find the following, on page 12 of the 27Nov27 [New York] *Morning Telegraph*:

"JOLLY JESTERS" BOOKED

The Six Jolly Jesters, a blackface organization who were formerly featured with one of the Music Box shows, have been booked for vaudeville and expect to have a New York showing at an early date. The booking for the act was arranged by Jack McNevin.

Thus, for what it's worth, it's at least possible that the pseudonym "The Six Jolly Jesters" was inspired by a blackface troupe. Egads!

Endnote #1: I have only just figured out that the number which Brunswick's New York recording engineers in the years 1928-31 etched just to the left of the center hole on each master wax (always a #1, #2 or #3; I have never seen a number higher than #3 in this position) corresponds to the room number where it was recorded at Brunswick's New York office at 799 Seventh Avenue. (There were three recording rooms at that address, all on the top floor.)

Because Brunswick's New York 1929-30 recording ledger(s) disappeared long ago (except for a few ledger sheets from early '29 and late '30), I thought we'd never be able to determine the recording room numbers for that period (except for the session of 8Jan29, which was recorded in room #2 according to the ledger sheet which in this case survives) but this new discovery enables me to report that not only was The Six Jolly Jesters session of 29Oct29 recorded in room #3, so were the Jungle Band's sessions of 20Mar30, and 22Apr30, while the session of 10Dec29 was recorded in room #2.

I don't know the room numbers for the sessions of 1Mar29, 29Jul29, 13Sep29 (Bill Robinson), 13Sep29 (The Jungle Band, recording in a different room), 25Oct29, 21Feb30, 17Oct30 and 30Oct30. These numbers might be found on test pressings or certain flush-label master-pressed European issues. 78 collectors are asked to check their holdings and report any findings.

Endnote #2: I can't recall any mention of office takes in the Brunswick ledgers for 1932 thru 1940, but the sheets for Ellington's session of 2Feb32 disclose that waxes of B11200A, -B and -C *Moon Over Dixie*, also those of B11204A *It Don't Mean a Thing (If It Ain't Got that Swing)* and B11204A and -B *Swanee Rhapsody* were sent to Scranton for processing (i.e., A.R.C.'s pressing plant at the former "Scranton Button Works") while the waxes of B11200D, B11204B and B11205C were sent to 54th Street. I infer from this that the latter batch of waxes were used to produce metal masters from which tests were pressed that were basically office takes in all but name. There was apparently some urgency to quickly release Brunswick 6265. It was released in San Francisco on 18Feb32, the day before the band opened a three-week engagement at that city's Orpheum Theatre. (Brunswick 6265 was released nationally on 24Mar32.) The first proposed coupling, *Blue Tune* (recorded 4Feb32) with *Rose Room* (recorded 9Feb32) was rejected in favor of another: *It Don't Mean a Thing* (recorded 2Feb32) with *Rose Room* (recorded 9Feb32). Thus, only nine days elapsed from the date *Rose Room* was recorded and the side's release in San Francisco; I've seen quite a few release dates of Ellington records for a variety of labels, but can't recall any other issue by Ellington that was released with such rapid dispatch.

Steven Lasker, 26Oct05



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DEMS 05/3-60

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This is a work in progress, started in 2004 with the purpose of contributing to the documentation of the music of Duke Ellington, as it was recorded from the beginning of his career until the end of 1939. The work is not complete, nor flawless, and probably never will be. But I think it is getting better all the time, not the least thanks to contributions from experts and collectors from many countries.

I hope readers will take the time and effort to write me about additions and corrections.

Bjarne Busk

Duke Ellington material recorded by other artists in the 1920s and 1930s.

At a dance date Duke Ellington was requested to play a wellknown number from the repertoire of another famous big band. No, said Duke, we don't play that. [You've come to the] wrong band!

And so it was in the twenties and thirties, as well as later on: The known or ambitious bands strived for their own repertoire, thus defining the band, and keeping a loyal group of followers. Still quite many Duke Ellington compositions and adapted arrangements were played and recorded by other artists in these years. The main reason for that would be that these were just good songs for either dancing or listening. Other reasons could be that bands had to be able to play the hit tunes of the day, in order to keep their audience, there was money to be made if people would buy a band's recording of a hit tune, and sometimes the band manager or a publishing company would dictate what was to be recorded. And there could be the artistic challenge in playing Ellington's kind of music.

In the following are listed Duke Ellington compositions recorded by other artists in the 1920s and 1930s, plus a list of Ellington compositions played by Paul Whiteman's orchestra, though not recorded by him.

As it will appear, I have not heard all recordings listed. So some recordings of the more obscure titles may turn out not to be recordings of Ellington compositions, but of other compositions with the same title. The following records with titles similar to Duke Ellington compositions (and sometimes erroneously attributed to Ellington in LP sleeve notes) have in fact turned out to be other pieces than Ellington's: Blue Mood (Mills Blue Rhythm Band), Choo Choo (Frankie Trumbauer Orch.), Goin' To Town (Luis Russell Orch.), Hodge Podge (Claude Hopkins Orch.), Mississippi Moan (The Mississippi Moaners), Morning Glory (Claude Hopkins Trio), Old Man Blues (Freddie Keppard Orch.), Pussy Willow (Tommy Dorsey Orch.), Showboat Shuffle (King Oliver Orch.), Solitude (Meade Lux Lewis), Take It Easy (Earl Hines Orch.), That Solid Old Man (Eddie Brunner Orch.). These are of course not listed, nor are records listed that seem very unlikely to be Duke Ellington's compositions (e.g. Mississippi Moan with The Ebony Three 1938).

For contributions and good advice I thank the following: Fred Beckhardt, Jan Bruer, David Diehl, Bill Egan, Peder Hansen, Sjef Hoefsmit, Andrew Homzy, Carl A. Hällström, Erik Høst, Rainer E. Lotz, Arnvid Meyer, Arne Neegaard, Marcello Piras, Maurice Rolfe, Frits Schjøtt, Egon Staniok, Ken Steiner. Last but not least Bill Hill for sharing information and recordings years back.

There are two lists:

1. Recordings 1924 – 1939.
2. Played, but not recorded 1924 – 1939.

The lists include compositions, where Duke Ellington is composer or co-composer. The prime source of titles of compositions is Duke Ellington's autobiography *Music Is My Mistress*. After the first entry of the title is written first the year of copyright (c:...), then the date of Duke Ellington's first recording of the piece (r:...), recorded broadcasts and unissued recordings included.

If the artist is not from USA the nationality is written in ().

Recordings by the small units from Duke Ellington's orchestra with either Duke Ellington or Billy Strayhorn at the piano are not included, as they are regarded as Duke Ellington recordings.

In the last column is first written the matrix no. in (), then the first issue, and then some later reissues. An * indicates that I have heard the recording.

The tables are sorted by title and date of recording.

197 titles are listed in Music Is My Mistress as copyrighted between 1924 and 1939. 302 recordings (alternative takes and rejected takes included) are documented below of 64 different titles.

Recordings 1924 – 1929

49 titles are listed in Music Is My Mistress as copyrighted in the 1920s. 43 recordings (alternative takes and rejected takes included, as well as some possible recordings) are documented below of 11 different titles. The 2 most popular numbers are Jig Walk (14 recordings and one possible recording), and Choo Choo (Gotta Hurry Home) (9 recordings). The success of Choo Choo could be due a.o. to the fact that the song was published both as sheet music and in a dance band arrangement (not by Ellington). As documented below the tune was recorded by a number of other bands before Ellington himself recorded it in his own arrangement.

Jig walk was the tune that caught on from the show Chocolate Kiddies, not the least in Europe, where the show toured in 1925. 6 of the known recordings of Jig Walk in the 1920s are by European bands, as well as one further in 1933. Ellington never made a studio recording of Jig Walk, the sole Ellington recordings of the tune being from broadcasts, dance dates and concerts. As a whole it was Ellington, the song and dance-music writer, that was recorded by other bands in the 1920s, not Ellington, the artistic creator of original music. For example the "hot" dance tune Birmingham Breakdown from 1926/27 was recorded by three bands, Black And Tan Fantasy or Creole Love Call from about the same time by none until the 1930s.

Recordings 1930 – 1939

148 titles are listed in Music Is My Mistress as copyrighted between 1930 and 1939. 259 recordings (alternative takes and rejected takes included) are documented below of 53 different titles. The 5 most popular numbers are: Solitude (41 recordings), Caravan (32 recordings), Mood Indigo (29 recordings), It Don't Mean A Thing (17 recordings), and Sophisticated Lady (14 recordings).

Titles in () are tributes to Duke Ellington, not written by him. 4 tributes to Duke Ellington from the 1930s are listed. They are written and played by orchestras coming from England, Denmark, The Netherlands and USA.

During the 1930s Duke Ellington had become a nationally and internationally known figure of music, and there was a growing appreciation of Duke Ellington's music as art, along with the growing awareness and recognition of jazz music as an original art form.. His music was published more extensively both on records and in sheet music, and became described and analyzed by jazz critics and musicologists. In 1932 for instance R.D. Darrell wrote an article "Black Beauty" in the Philadelphia based magazine "Disques", which was usually devoted to new classical recordings, an article that Mark Tucker in his book "The Duke Ellington Reader" (Mark Tucker Ed. Oxford University Press, New York – Oxford 1993) calls a landmark of criticism, and one of the most important articles ever written about Ellington. In the article the author aims at describing what characterises Ellington's music compared to the music of other famous names in jazz and classical music. The more ambitious bands seemed to be challenged by Ellington's music, and want to explore his way of writing and playing music. Especially his ballads from the 1930s were recorded extensively by other bands, and were becoming "standards" with a lasting attraction to both musicians and the public to this day. The popularity of Duke Ellington's orchestra, and the music he wrote was also due to the radio broadcasts from The Cotton Club (by 1929 Duke Ellington was broadcast regularly on CBS Radio network).

From 1929 till 1937 Duke Ellington appeared in 11 films, probably more than any other black bandleader at the time, which was both a result of his growing drawing powers and a boost to his career, both as a performer and a composer: Black And Tan (1929), Check And Double Check (1930), Paramount Pictorial No. 837 The World At Large (1933), Bundle Of Blues (1933), Murder At The Vanities (1934), Hollywood On Parade (1934), Many Happy Returns (1934), Belle Of The Nineties (1934), Symphony In Black (1935), The Hit Parade (1937), and Paramount Pictorial No. 889 (1937). In Symphony in Black (1935) Ellington is specifically shown as a composer in the classical sense, writing the music of this "new symphony of negro moods".

Duke Ellington went to Europe in June 1933, where he toured England and Scotland for one and a half month, went to the continent and gave a concert in Scheveningen, The Netherlands (which was recorded and broadcast in the Netherlands), and played several concerts in Paris, France, before going home in the beginning of August. He made a huge impact on the European musicians and critics. No less than 20 European recordings of Ellington tunes made in 1933 after his tour in Europe are documented below. Compared to the American bands, the European bands focused more on trying to play like the Ellington band, learning to use the tonal colours etc., and not just using the tunes as a basis for dance arrangements. Good examples of this are the recordings by the English band Madame Tussaud's Dance Orchestra that recorded 7 of Ellington's compositions in 1933, among those some of the more challenging and unusual ones like Echoes of the Jungle and Old Man Blues. English bandleader and composer Spike Hughes recorded The Mooche as early as 1930, and went on composing a tribute to Duke Ellington in two parts called "A Harlem Symphony" in 1931. In The Netherlands The Ramblers Dance orchestra also made and recorded an Ellington tribute in December 1933 "Duke's Holiday", composed and arranged by Klaas van Beeck. A similar honour was not given to Duke in USA until Charlie Barnet's "The Duke's Idea" in 1939. The English mouth organ virtuoso Larry Adler recorded several Ellington tunes in the 1930s, and his high esteem of Duke Ellington showed when he was called upon to play Ellington's Sophisticated Lady in the film "Many Happy Returns" in 1934, and insisted upon having Ellington's band to play behind him.

In USA Cab Calloway's Orchestra was the first big band to record Ellington tunes, 3 tunes were recorded in 1931. It probably had some connection with the fact that Cab Calloway followed Duke as house band in the famous Cotton Club in New York in February 1931. Also the big white swing orchestras began using Ellington material. Benny Goodman's Orchestra recorded and had in its repertoire 7 different Ellington numbers from 1935-1939. The Dorsey Brothers' Orchestra and Jimmy Dorsey's Orchestra had several Ellington numbers in the book. Even a society band like Richard Himber's played and recorded Ellington tunes, showing Ellington's now broader appeal. One of the very best black big bands of the 1930s, Jimmie Lunceford's orchestra recorded 6 different Ellington numbers in 1934-1935. Arranged by Sy Oliver, Willie Smith, Ed Wilcox and Eddie Durham these recordings represented an ambitious and original way of releasing the potentials of Ellington's material. The Orchestra with most recordings of Ellington tunes is Charlie Barnet's orchestra (10 recordings + a number of recordings of Ellington associated tunes in arrangements similar to Duke's). Charlie Barnet was an outspoken admirer of Duke's music. As Barney Bigard wrote in his Autobiography "With Louis and the Duke": "*The band that really copied us was Charlie Barnet's. If you heard them on the radio a lot of people would swear up and down that it was our band*". (Barney Bigard - ed. Barry Martyn: With Louis and the Duke. (Oxford University Press, New York 1985). Charlie Barnet's heavy use of Ellington material continued throughout his whole career.

1. Recorded 1924 - 1939

Tune (c: copyright year, r: the date of the first recording by Duke Ellington)	Artist	Date and place of recording	Comments. (Matrix no.). First issue. Some later issues on LP and CD. Comments. * = I have heard the recording.
(Den grimme Ellington)	De Tre med Swing-Ensemble, dir. Bernhard Christensen (DK)	1935-11-06 Copenhagen, DK	(OCS 253). HMV X 4547. The title is a pun on words: Den grimme aelling = The ugly Duckling. *
(Duke's Holiday)	The Ramblers Dance Orchestra (NL)	1933-12-00 Hilversum, NL	(AM32-1). De F42012. CD Mercury 565817-2. *
(Duke's Holiday)	The Ramblers Dance Orchestra (NL)	1933-12-00 Hilversum, NL	(AM32-2). De unissued.
	Spike Hughes		

(Harlem Symphony, A pt. 1 & 2)		1931-11-17 London, GB	(GB-3592-2 & GB-3593-3). Decca F-2711. *
(The Duke's Idea)	Charlie Barnet And His Orchestra	1939-09-10 Hollywood	(036482-4). BB B-10453. CD KAZ 311. *
Alabama Home (c: 1937, r: 1937-06-08)	The Gotham Stompers	1937-03-25 New York	(M-303-1). Vri 629. LP Tax m-8005. *
Azure (c: 1937, r: 1937-04-22)	Art Shaw And His New Music	1938-02-15 New York	(019826-1). Thesaurus 549. CD Tax 3709-2. *
Azure	Cab Calloway And His Orchestra	1938-03-23 New York	(M-787-1). Voc 4100. LP Merritt 21. LP Bandstand 7125. *
Azure	Bunny Berigan And His Orchestra	1938-04-21 New York	(022486-1). Vic 25848. CD Historia 20.1918-HI. *
Azure	Chick Webb And His Orchestra	1938-05-03 New York	(63696-C). Dec 1899. CD CL 517. CD KAZ CD 318. *
Azure	Lew Stone And His Band (GB)	1938-09-26 London, GB	(DR-2930-1). Dec F-6796.
Azure	Max Rumpf (D)	1938-12 (c.) Berlin, D	(KC 27367). Imperial 17224. *
Bird Of Paradise (c: 1935, r: -)	Jimmie Lunceford And His Orchestra	1935-05-29 New York	(39552-A). Dec 639. CD GRP 6082. *
Birmingham Breakdown (c: 1927, r: 1926-11-29)	The Arkansas/Arkansaw Travellers (Red Nichols)	1927-09-14 New York	(144667). HAR-505-H. LP Col 4L18. *
Birmingham Breakdown	Dixie Dance Demons	1928-02 New York	(2915-A-B). CAM 8162. LP Harrison Records Vol.A, HR VI. *
Birmingham Breakdown	The Chocolate Dandies	1928-10-13 New York	(401220-B). OK 8668. CD Jazz Archives No. 67. *
Birmingham Breakdown	Philip Lewis And His Orchestra (GB)	1930-04-05 London, GB	(MB-1170-1-2). Dec rejected.
Birmingham Breakdown	Lanigiro Hot Players (Switzerland)	1931 c. Basel, CH	Private recording, Dormofon Acetate. LP Harlequin HQ 2061. *
Black And Tan Fantasy (c: 1927, r: 1927-04-07)	Clyde McCoy And His Orchestra	1931-04-10 New York	(W 151503). Columbia 2466-D.
Black And Tan Fantasy	Mills Blue Rhythm Band	1931-05-01 New York	(10601-1-3). 8BAN 32199. CD CL 6609, and Classics 660. (Originally as Blue Ribbon Boys or Harlem Hot Shots). *
Black And Tan Fantasy	Paul Davis And His Orchestra	1932-11-25 Richmond, Indiana	(18910). Ch 16524. LP Harrison Records Vol.B, HR VII. LP MCA 1371. *
Black And Tan Fantasy	Billy Cotton and his Band (GB)	1933-07-21 London, GB	(CAR-2134-1). RZ MR-1037. *
Black And Tan Fantasy	Jack Hylton (GB) And His Orchestra	1933-11-18 London, GB	(GB-6351-2). Decca F. 3764. LP Ace of Clubs ACL 1205. Part of medley "Ellingtonia" q.v. *
Black And Tan Fantasy	Jimmie Lunceford And His Orchestra	1934-09-05 New York	(38534-A). Dec 453. CD GRP 6082. *
Black And Tan Fantasy	Georg Enders Orkester (S)	1935-09-12 Stockholm, S	(653). Cameo 410. CD Caprice CAP 22038. The same recording is also on CD Jazz Document CVA 7993, where the date given is 1939-09-26. *
Black And Tan Fantasy	Clyde McCoy and his Sugar Blues Orchestra	1936 New York	Radio Transcriptions. CD CCM-033. *
Black And Tan Fantasy	Clyde McCoy And His Orchestra	1937-01-05 New York	(61504-). Decca 1152. *
Black And Tan Fantasy	Arne Hülphers Orkester (as Scala Jazzorkester) (S)	1938-07-08 Stockholm, S	(132-1). Scala 97. *
Black Beauty (c: 1928, r: 1928-03-21)	The Lumberjacks	1928-10-17 (c.) New York	(3411-A). CAM 8352. LPs TOM 51 & Jazz Panorama 6. *
Blue Bells of Harlem (c. 1939, r: 1943-01-23)	Paul Whiteman And His Orchestra	1938-12-25 New York	From Paul Whiteman's Christmas Concert at Carnegie Hall, New York. CD Nostalgia Arts 3033025 (under the title Blue Belle of Harlem) Arr.Fred van Eps # 0193. *
Blue Reverie (c: 1937, r: 1937-03-08)	Ellingtonia Combo from Benny Goodman's Carnegie Hall Concert	1938-01-16 New York	Col A-1049. CD Columbia 2 275 485 8. *
Boy Meets Horn (c: 1939, r: 1938-09-02)	Benny Goodman And His Orchestra	1939-08-11 Los Angeles	(LA 1952-A). Col 35301. CD 205377. *
Boy Meets Horn	Benny Goodman And His Orchestra	1939-08-11 Los Angeles	(LA 1952-B). CD Phontastic NCD 8821/1. *
Boy Meets Horn	Benny Goodman And His Orchestra	1939-09-02	CBS bc "Camel Caravan". CD Phont NCD 8846. *
Caravan	Eddie Stone And His Orchestra	1937-05-12 New York	(21122-1). Voc 3576.

(c: 1937, r: 1936- 12-19)			
Caravan	Edgar Hayes And His Orchestra	1937-05-25 New York	(62217-A). Dec 1338 LP Swingfan 1003. *
Caravan	Edgar Hayes And His Orchestra	1937-05-25 New York	(62217-B). 02448.
Caravan	Leith Stevens and his orchestra	1937-06-12 New York	CBS bc "Saturday Night Swing Club". CD Memphis Archives MA 7002. CD Storyville Jazz Unlimited JUCD 2056/57. Arrangement by Paul Sterrett (?). *
Caravan	Ambrose And His Orchestra (GB)	1937-07-08 London, GB	(TB 3139-1). Dec F-5458. LP Harlequin HQ 3016. Orch. leader Bert Ambrose. *
Caravan	Jimmy Ray And His Orchestra	1937-07-09 New York	(011080-1). BB B-7079.
Caravan	Larry Adler acc. by small orch.	1937-08-12 London, GB	(CA-16492-1-2). Col rejected.
Caravan	Benny Goodman And His Orchestra	1937-08-17 Los Angeles	CBS bc "Camel Caravan". Col 48333. CD Col 48836. CD Phont NCD 8841. *
Caravan	Bunny Berigan And His Orchestra	1937-08-18 New York	(013202-1). Vic 25653. CD Sony 89019. *
Caravan	Shep Fields & His Rippling Rhythm	1937-08-21 New York	(BS 011761). Bluebird B-7136. LP Camden CAL 388.
Caravan	Eddie Carroll And His Swing Music (GB)	1937-08-31 London, GB	(CE-8558-1). Par R-2326.
Caravan	Nat Gonella And His Georgians (GB)	1937-09-15 London, GB	(CE-8591-1). Par F-904. EMI GX 41-2536-1. *
Caravan	Jack Harris And His Orchestra	1937-09-16 London, GB	(OEA-5342-1). HMV BD-5265. LP World Records SH 219.
Caravan	Larry Adler acc. by small orch.	1937-09-25 London, GB	(CA-16492-4). Col FB-1776. *
Caravan	Max Rumpf (D)	1937-10 (c.)	(KC 26177-). Imperial 17160. *
Caravan	Benny Goodman And His Orchestra	1937-10-13 New York	CBS bc. LP Sunbeam SB-116. *
Caravan	Harry Roy And His Orchestra (GB)	1937-11-10 London, GB	(CE-8729-1). Par F-961. *
Caravan	Tanz-Sinfonie Orchester, dir. Peter Kreuder (D)	1937-11-16 Berlin, D	(22491-). Telefunken 2369. Released in USA on Varsity 8068 as Radio's Novelty Orchestra. LP Historia H- 632/633. *
Caravan	Mills Brothers	1937-12-17 London, GB	(TB3456-1). CD JSP CD 320. *
Caravan	Mills Brothers	1937-12-17 London, GB	(TB3456-2). CD JSP CD 320. *
Caravan	Kristian Haugers Orkester (N)	1937-12-30 Oslo, N	Private acetate. LP Harlequin HQ 2029. CD Norsk Jazzarkiv HJCD 9001. *
Caravan	Sam Samson Orkester (S)	1938-01 Stockholm, S	(2787-1). Toni 643. *
Caravan	Grand Dansorkester (S)	1938-01-15 Stockholm, S	(303-1). Silverton 3172. TUR 5043. Grand Grd. 043. (As Arne Hülphers Orkester) *
Caravan	Roy Fox And His Orchestra (GB)	1938-02/08 London, GB	Lp Halcyon Hal 7. *
Caravan	Ady Rosner et son orchestre (D)	1938-02-07 Paris (F)	(CL6610-1). Co (F) DF2381, (G) DW4605. *
Caravan	Olle Johnny & Jack Gill (S)	1938-02-16 Stockholm, S	(243). Sca 129. Accordion duo. *
Caravan	Bar-Trio (accor.,p,g) (D)	1938-02-24 Berlin, D	(7641-1/2GR8). Grammpophon 47196- A. (On record titled "Caravane"). *
Caravan	Mills Brothers	1938-05-20 New York	(63830-A). Decca 1876. CD JSP CD 320. *
Caravan	Erhard Bauschke	1938-07-14 Berlin, D	(3452-1/2GN8). Grammpophon 10934- A. *
Caravan	The Four Rhythm Aces (Vocal group led by Jan. G. Ceulemans). (B & NL)	1938-11 Milan (I)	(MO). Od (I) GO19549.
Caravan	Valaida Snow & Lulle Ellboj's Orch	1939-08-28 Stockholm, S	(4876-SED). Sonora 3577. LP Stash ST- 113. CD Classics 1122. *
Caravan	Bunny Berigan And His Orchestra	1939-09-26 New York	WNEW bc from New York Manhattan Center. LP Merritt 501. CD JU 201 2077. *

Chatterbox (c: 1938, r: 1937-09-20)	Charlie Barnet And His Orchestra	1938-05-16 New York	(MS-023234-1). Thesaurus 606. CD Tax 3715-2. *
Chatterbox	Swing And Sway With Sammy Kaye	1939-11-21 New York	(043885-1). Vic 26430.
Choo Choo (Gotta Hurry Home) (c: 1924, r: 1924-11)	The Ambassadors (Gene Austin (vo))	1924-10 New York	(13883). Voc 14916.
Choo Choo (Gotta Hurry Home)	Original Memphis Five	1924-10-14 New York	(105610). PA 036151.
Choo Choo (Gotta Hurry Home)	Earl Randolph's Orchestra (as Frisco Syncopators). Really it is Joseph Samuels And His Orchestra	1924-10-23 (c.) New York	(1936-1). Pm 20358.
Choo Choo (Gotta Hurry Home)	The Goofus Five (Adrian Rollini)	1924-10-24 New York	(72932). OK 40233.
Choo Choo (Gotta Hurry Home)	Sam Lanin And His Orchestra (as Lucky Strike Dance Orchestra (with Arthur Hall (vo)))	1924-10-27 New York	(5687). Apex 8279.
Choo Choo (Gotta Hurry Home)	Billy Murray – Edward Smalle	1924-11 New York	(31113). Victor 19516+.
Choo Choo (Gotta Hurry Home)	Bailey's Dixie Dudes (Adrian Rollini) (as The Kentucky Blowers or Alabama Creole Band)	1924-11-12 New York	(9189). Gnt 5602.
Choo Choo (Gotta Hurry Home)	Sam Lanin And His Orchestra (as Dixie Daisies)	1924-11-14 New York	(1210-C). Cameo 682.
Choo Choo (Gotta Hurry Home)	Gene Rodemich's Orchestra	1924-11-24 New York	(14350/3). Br 2775.
Creole Love Call (c: 1928, r: 1927-10-26)	Cab Calloway And His Orchestra	1931-05-06 New York	(10602-1). Ban 32152. CD Classics 516. (On record titled " Creole Love Song"). *
Creole Love Call	Clyde McCoy And His Orchestra	1931-12-02 New York	(Mx 151766-2). Col DW 4091.
Creole Love Call	Bobby Saz And His Band (A)	1932/1933	Saxon 156. CD RST 91541-2 "Rare & Hot Jazz In Austria 1930 – 1950". *
Creole Love Call	Van Dam And His Band (GB)	1933-07 (c.) London, GB	(5189-2). Oct 1024.
Creole Love Call	Comedy Harmonists (D)	1933-09-15 Berlin, D	(OD 1712-2). HMV B 8023. 3:16. ASV CD AJA 5204, The Comedy Harmonists "Auf Viederseh'n". *
Creole Love Call	Comedy Harmonists (D)	1933-09-15 Berlin, D	Prob. (OD 1712-1). 3:37. CD EMI 5314272. "Berlin 1925 – 1936 – The Cabaret Years". *
Creole Love Call	Comedy Harmonists (D)	1933-10-28 Paris, F	(OPG 1147-1). HMV 4317. Grammophon 7093. CD EMI 798914-2. 3:33 *
Creole Love Call	Larry Adler piano solo.	1936-04 London, GB	(S-111). Voc 536. *
Creole Love Call	Comedy Harmonists (D)	1938 USA	On a private film, rec. 1938 in USA. Can be seen in documentary by Fechner.
Creole Love Call	Larry Adler acc. by small orch.	1938-01-29 London, GB	(CA-16812-1). Col FB-1911.
Creole Love Call	Eddie Carroll And His Swing Music (GB)	1938-03-08 London, GB	(CE-9003-2). Par R-2522.
Daybreak Express (c: 1934, r: 1933-12-04)	Borrah Minevitch And His Harmonica Rascals	1934-09-18	(38685). Decca 174 A.
Delta Serenade (c: 1935, r: 1934-01-09)	Nat Gonella And His Georgians (GB)	1938-04-12 London, GB	(CE-9077-1). Par F-1205. *
Drop Me Off In Harlem (c: 1933, r: 1933-02-17)	Mills Blue Rhythm Band	1933-12-04 New York	(78827-1). Vic rejected. LP Merritt 01. CD Conifer CDHD 169. (With Adelaide Hall). *
Drop Me Off In Harlem	Mills Blue Rhythm Band	1933-12-04 New York	(78827-2). Vic rejected. CD Jazz Archives 60. (With Adelaide Hall)
Drop Me Off In Harlem	Red Norvo And His Orchestra	1938-09-09 New York	(BB17289-A2). World 200-2781. LP Jazum 1. CD Circle 03. *
Echoes Of Harlem (c: 1936, r: 1936-02-27)	Charlie Barnet And His Orchestra	1938-05-16 New York	(MS-023233-1). Thesaurus 566. CD Tax 3715-2. *
Echoes Of Harlem	Charlie Barnet And His Orchestra	1939-04-05 New York	(035563-1). BB B-10210. CD KAZ 311. *
Echoes Of The Jungle (c: -, r: 1931-06-16)	Madame Tussaud's Dance Orchestra (GB)	1933-11-17 London, GB	(EB 1088-11D). Disclair K1769. LP Retrieval FG-408. *
Ellingtonia (Medley)	Jack Hylton (GB)	1933-11-18 London, GB	Medley consists of: Black And Tan Fantasy/ It Don't Mean A Thing/ Mood

			Indigo/ Bugle Call Rag, q.v. *
Emperor Jones	Charlie Barnet And His Orchestra	1937-08-05 New York	AKA Jubilesta q.v. *
Gal From Joe's (c: 1939, r: 1938-02-02)	Charlie Barnet And His Orchestra	1939-02-24 New York	(033901-1). BB B-10153. CD KAZ 311. *
Gold Digger (c. 1927), r: -)	Johnny Ringer's Rosemont Orch.	1927-09-16 New York	(GEX-878). Gennett 6280-A.
Harlem Speaks (c: 1935, r: 1933-07-13)	Nat Gonella And His Georgians (GB)	1938/1939 London, GB	Acetate. LP Joy Records D 284.
Harmony In Harlem (c: 1938, r: 1937-09-20)	Charlie Barnet And His Orchestra	1938-05-16 New York	(MS-023233-1). Thesaurus 566. CD Tax 3715-2. *
Hodge Podge (c: 1939, r: 1938-12-20)	Gene Krupa And His Orchestra	1939-04-16 Chicago	(WC-2574-1). Col 35262. LP Ajax LP-111. *
I Let A Song Go Out Of My Heart (c: 1938, r: 1938-03-03)	Mildred Bailey And Her Orchestra (Red Norvo And His Orchestra)	1938-04-19 New York	(22755-1). Voc 4083. Note: Both takes of matrix 22755 appeared at different times on Voc 4083. CD Mosaic MD 10-204. *
I Let A Song Go Out Of My Heart	Mildred Bailey And Her Orchestra (Red Norvo And His Orchestra)	1938-04-19 New York	(22755-2). Voc 4083. Note: Both takes of matrix 22755 appeared at different times on Voc 4083. CD Mosaic MD 10-204. *
I Let A Song Go Out Of My Heart	Benny Goodman And His Orchestra	1938-04-22 New York	(022487-1). Vic 25840. CD History 20.19031-HI. *
I Let A Song Go Out Of My Heart	Hot Lips Page And His Band	1938-04-27 New York	(022928-1). BB B-7567. RCA LPV 576. *
I Let A Song Go Out Of My Heart	Jimmy Dorsey And His Orchestra	1938-05-06 New York	(3719-A). Dec 1809. LP Ajax-134. (With June Richmond). *
I Let A Song Go Out Of My Heart	Charlie Barnet And His Orchestra	1938-05-16 New York	(MS-023232-1). Thesaurus 537. CD Tax 3715-2. *
I Let A Song Go Out Of My Heart	Cab Calloway And His Orchestra	1938-05-28 Minneapolis – St. Paul	KSTP bc. LP Merritt 22. *
I Let A Song Go Out Of My Heart	Connie Boswell	1938-06-15	(63993 A). Decca 1896. *
I Let A Song Go Out Of My Heart	Count Basie And His Orchestra	1938-07-09 New York	Bc. LP CC-9. *
I Let A Song Go Out Of My Heart	Roy Fox And His Orchestra (GB)	1938-08-09 London, GB	HMV BD 5397. LP World Record SH 118/9. *
I Let A Song Go Out Of My Heart	Benny Goodman And His Orchestra	1938-10-11	Camel Caravan bc. LP Sunbeam SB-152. *
I Let A Song Go Out Of My Heart	Svenska Hotkvintetten (S)	1939-10 Stockholm, S	(CS-1335). Columbia DS 1163. CD Dragon DRC D 223. *
I'm So In Love With You (c: 1931, r: 1930-11-08)	Teddy Grace	1937-08-03 New York	(62494-A-B). Dec 1398.
I've Got To Be A Rug Cutter (c: 1937, r: 1937-02)	Charlie Barnet And His Orchestra	1938-11-05 New York	Thesaurus 680. LP IAJRC 8. Compact cassette Ajax C-679. *
If You Were In My Place (c: 1938, r: 1938-02-24)	Mildred Bailey And Her Orchestra (Red Norvo And His Orchestra)	1938-04-21 New York	(22770-1). Voc 4109. CD CL 1060 & CD HEP 1040. *
If You Were In My Place	Jimmy Dorsey And His Orchestra	1938-05-06 New York	(63718-A). Dec 1809. LP Ajax-134. (With June Richmond). *
In A Jam (c: 1936, r: 1936-07-29)	Charlie Barnet And His Orchestra	1938-05-16 New York	(MS-023233-1). Thesaurus 566. CD Tax 3715-2. *
In A Sentimental Mood (c: 1935, r: 1935-04-30)	Bob Crosby And His Orchestra	1936 (c.) New York	(Mx A-924-C1). From 12" Muzak transcriptions. LP Jazum 48. *
In A Sentimental Mood	Casper Reardon His Harp And His Orchestra	1936-04-23 New York	(P-19094-1). Liberty Music Shop L-193.
In A Sentimental Mood	Benny Goodman and His Orchestra	1936-06-15 New York	(102214-2). Vic 25351. CD HEP 1039. *
In A Sentimental Mood	Jimmy Dorsey And His Orchestra	1936-07-27 Los Angeles	(DLA-469-A). Decca 882. CD GRP 626. CD KAZ 309. *
In A Sentimental Mood	Dick McDonough And His Orchestra	1936-08-04 New York	(19652-1). ARC 6-11-02. *
In A Sentimental Mood	Mills Blue Rhythm Band	1936-08-11 New York	(CO-19687-1-2). Col 3148-D. LP Jazz Panorama LP 3. *
In A Sentimental Mood	Ben Pollack And His Orchestra	1936-12-18 Hollywood	(B-4372-B). Vri 556. CD Jazz Band Compact Classic EBCD 2157-2. *
In A Sentimental Mood	Quintette du Hot Club de France (Django Reinhardt) (F)	1937-04-26 Paris, F	(OLA -1718-1). HMV B-8629. CD Past Perfect 204281-202. *
In A Sentimental Mood	Casper Reardon His Harp And His Orchestra	1937-05-18 New York	(M 477). Master MA 133.
In A Sentimental Mood	Art Tatum – piano solo		

		1938-12 New York	The Standard Transcriptions. CD Storyville STCD 8260/61. *
It Don't Mean A Thing (c: 1932, r: 1932-02-02)	Mills Brothers	1932-06 New York	(C 8664-1). CD JSP 302. *
It Don't Mean A Thing	Billy Banks And His Orchestra	1932-08-18 New York	(73307-1). Vic 24148.
It Don't Mean A Thing	Charlie Palloy And His Orchestra	1932-09 / 10 c. New York	(1879-1). Crown 3392.
It Don't Mean A Thing	Charlie Palloy And His Orchestra	1932-09/10 New York	(1979-1). Cr 3392.
It Don't Mean A Thing	The Song Fellows	1932-09-22 New York	(12354-). Mt M-12508.
It Don't Mean A Thing	Washboard Rhythm Kings	1932-10-05 New York	(12427-A). Voc 1724. CD Collector's Classics COCD-25. *
It Don't Mean A Thing	Roger Wolfe Kahn And His Orchestra	1932-11-09 New York	(152320-2). Columbia 2722-D.
It Don't Mean A Thing	Boswell Sisters	1932-11-22 New York	(B-12639-A). Br 6442. CD NOCD 3009. CD HEP CD 1005 (The Dorsey Brothers). *
It Don't Mean A Thing	Jimmy Raschel And His Orchestra	1932-11-28 Richmond, Ind.	(18911). Ch 16534.
It Don't Mean A Thing	Jack Hylton (GB)	1933-11-18 London, GB	(GB-6351-2). Decca F. 3764. LP Ace of Clubs ACL 1205. Part of medley "Ellingtonia" q.v. *
It Don't Mean A Thing	Dorsey Brothers' Orchestra	1934	Chrysler Show. LP Fanfare 5-105. *
It Don't Mean A Thing	Stephane Grapelly and his Hot Four (w. Django Reinhardt) (F)	1935-10-21 Paris, F	(2083hpp). Dec F 5831. CD JSP 344. *
It Don't Mean A Thing	The Range Riders	1937-03-01 Hot Springs, Arkansas	(HS 7-2). Vocalion 03548.
It Don't Mean A Thing	Joe Daniels And His Hot Shots (GB)	1937-03-05 London, GB	(CE-8214-1). Par F-760. LP Harlequin HQ 3023. *
It Don't Mean A Thing	The Tune Ranglers, Red Brown voc	1937-09-14 San Antonio, Texas	(014150-1). Bluebird B-8133.
It Don't Mean A Thing	Gerda & Ulrik Neuman with Leo Mathiesens Rytme (DK)	1937-12-09 Copenhagen, DK	(OCS 784-2). HMV X 4976. Part of Medley (It Don't / St. Louis Blues). *
It Don't Mean A Thing	Lionel Hampton And His Orchestra	1939-04-03 New York	(035394-1). Vic 26254. CD Classics 634. *
Jeep's Blues (c: 1938, r: 1938-03-28)	Al Cooper And His Savoy Sultans	1938-08-19 New York	64468-A. Dec 7502. LP CL 728. LP Ace of Hearts AH 80. *
Jeep's Blues	Light Crust Doughboys	1938-11-30 Dallas, Texas	(DAL 646-1). Vocalion 04701. As "New Jeep's Blues". Hot string dance band.
Jig Walk (c: 1925, r: 1938-05-22)	Sam Wooding's Orchestra	1925-07 Berlin, D	From show "Chocolate Kiddies". Played in the show by Sam Wooding's Orchestra, and possibly recorded in Berlin 1925.07. ("Variety" no. 17, June 1925 (Franceschina p 14). Cfr. (Lawrence p.51).
Jig Walk	Bernard Etté's Dance Orchestra (D)	1925-08 (c.) Berlin, D	(2434-A). Vox 01955. (12" record).
Jig Walk	Bernard Etté's Dance Orchestra (D)	1925-08 (c.) Berlin, D	(2831-B). Vox 1958. (10" record).
Jig Walk	Ipana Troubadours (Sam Lanin dir.)	1925-12-10 New York	(141374-). Col 528-D.
Jig Walk	Davis Saxophone Octet	1926-02 or 03. New York	(1855=C). Cameo 906 Lincoln 2496.
Jig Walk	Unknown piano player with percussion device attached	1926-02/-03 ? New York	(610). (Mills Nickelodeon Transription 607). CD Masters of Jazz MJCD 8 (Duke Ellington Vol. 1). The recording was at a time attributed to Duke Ellington. It is now generally agreed that it is not Duke. *
Jig Walk	Okeh Syncopators (Harry Raderman)	1926-02-20 (c.) New York	(74019-B). OK 40614. LP Merritt 04 and Up-To-Date 2004. *
Jig Walk	Ben Bernie and his Hotel Roosevelt orchestra	1926-03-04 New York	(E-18196). Br 3126.
Jig Walk	Van's Collegians (Peter Van Steeden)	1926-03-05 (c.) New York	(106690). PA 36422. On Pathé Actuelle 11134 as Red Nichols And His Orchestra.

Jig Walk	Earl Oliver's Jazz Babies	1926-04-22 New York	(10891-C). Edison 51724. A Harry Reser band.
Jig Walk	Wenskat-Orchester (Reini Wenskat) (D)	1926-06 (c.) Berlin, D	(94 bk). Grammophon 20502. Polyphon (DK) XS 40819. LP Historia H-630/631. *
Jig Walk	Savoy Orphans (GB)	1926-09-17 London, GB	(Bb-9217-1-2). HMV rejected.
Jig Walk	The Romaine Five (GB)	1926-10 London, GB	(10356-1). Edison Bell Winner 4511. *
Jig Walk	Savoy Orphans (GB)	1926-10-06 London, GB	(Bb-9217-4). HMV B-5136. LP Halcyon HDL 111. *
Jig Walk	Wiener & Doucet (Piano duo Jean Wiener and Clément Doucet) (F & B)	1926-10-25 London (GB)	((WL287-1). Co D13018.
Jig Walk	The Devonshire Restaurant Dance Band (GB)	1926-12-10 Hayes, Middelsex, GB	(Yy-9753-1). Zon 2855. *
Jig Walk	Comedy Harmonists (D)	1928-10-05 Berlin, D	Uniss. Grammophon test record.
Jig Walk	The Ramblers Dance Orchestra (NL)	1933-05-22 London, GB	(FGB5899-1). De unissued.
Jig Walk	The Ramblers Dance Orchestra (NL)	1933-05-22 London, GB	(FGB5899-11D). De F40378. CD Mercury 565 817-2. *
Jim Dandy (c: 1925, r: -)	Hans Häuser (= Hans Haass) (Piano roll)	1925-06 (c.)	Welte Pianon 5735.
Jim Dandy	Sam Wooding's Orchestra	1925-07 Berlin, D	From show "Chocolate Kiddies". See note under Jig Walk/Sam Wooding.
Jim Dandy	Sándor Józsi (= Dajos Béla) (H)	1925-10-24	(Be 4845-) Odeon 44647/646. Odeon 3281-. *
Jubilee Stomp (c: 1928, r: 1929-01-19)	Nisse Linds Hot-kvartett (S)	1937-05-01 Stockholm	(3047-SC). Sonora 3269. CD Caprice CAP 22039. *
Jubilesta (c: 1938, r: 1937-09-20)	Charlie Barnet And His Orchestra	1937-08-05 New York	(M-583-1). Recorded under the title "Emperor Jones". LP Jazz Archives JA- 9. CD Galaxy MCPS 3891092. *
La De Doody Do (c: 1938, r: 1938-06-20)	Leith Stevens And His Saturday Night Swing Club Orchestra	1938-06-25 New York	(23164-1). Voc 4210.
La De Doody Do	The Skyliners Under Direction Of Curly Mahr	1938-07 (c.)	(M-867). Vocalion V 4272.
La De Doody Do	Jan Savitt And His Top Hatters	1938-07-22 New York	(024069-1). BB B-7737.
La De Doody Do	Milt Herth Trio	1938-07-22 New York	(64341-A). Dec 1966.
Lament For A Lost Love (c: 1937, r: 1937-04-29)	Charlie Barnet And His Orchestra	1939-06-26 New York	(037692-1). BB B-10341. CD KAZ 311. *
Lightnin' (c: 1941, r: 1932-09-21)	Madame Tussaud's Dance Orchestra (GB)	1933-09-19 London, GB	(EB-1059-2). EBW-5597. LP Retrieval FG-408. *
Lost In Meditation (c: 1938, r: 1938-01-19)	Sam Samsons Orkester (S)	1939-02 Stockholm, S	(3011). Toni 683. CD Caprice CAP 22039. *
Love Is A Wish For You (c: -, r: -)	Sam Wooding's Orchestra	1925-07 Berlin, D	From show "Chocolate Kiddies". See note under Jig Walk/Sam Wooding.
Love Is A Wish For You	Bernard Etté's Dance Orchestra (D)	1925-08 (c.) Berlin, D	(2441-A). Vox 01955. (12" record).
Love Is A Wish For You	Bernard Etté's Dance Orchestra (D)	1925-08 (c.) Berlin, D	(2832-B). Vox 1971. (10" record).
Love Is A Wish For You	Mischa Spoliansky	1925-08-28 Berlin, D	(Be 4746-). Odeon 41312/311. Odeon 1466-.
Love Is A Wish For You	Eduardo Andreozzi's South American Orchestra	1926-03 (c.) Berlin, D	(2202-at) Gramophon 20343.
Merry-Go-Round (c: 1935, r: 1933-02-15)	Mills Blue Rhythm Band	1936-08-11 New York	(CO-19685-1). Col 3147-D. LP Jazz Archives JA-10. *
Mooche, The (c: 1929, r: 1928-10-01)	Spike Hughes And His Dance Orchestra (GB)	1930-04-02 London, GB	(MB-1151-3). De F-1787. CD Kings Cross Music KCM001. Issued under the title "The Mouchi" with composer's credit to Fysh & Slim. *
Mood Indigo (c: 1931, c: 1930-10-14)	Gene Austin	1931 c. New York	Victor 22891.
Mood Indigo	Cab Calloway And His Orchestra	1931-03-09 New York	(10482-2). Ban 32152. CD Classics 516. *
Mood Indigo	Lee Morse and Her Bluegrass Boys	1931-04-04 New York	Columbia 2530D (Red Hot Jazz Archives)
Mood Indigo	Henry Lange And His Orchestra	1931-08-18 Richmond, Indiana.	(17944). CH 16332. LP Harrison Records Vol.B, HR VII. *

Mood Indigo	The Three Keys	1932-08-18 New York	(152270-1-2). Col rejected.
Mood Indigo	The Three Keys	1932-08-29 New York	(152270-3). Col 2706-D. CD Classics 1141. *
Mood Indigo	Boswell Sisters	1933-01-09 New York	(Mx B-12860-A). Brunswick 6470 CD FA 041. CD NOCD 3009. *
Mood Indigo	Boswell Sisters	1933-01-09 New York	(Mx B-12860-B). LP Biograph BLP-C-3. CD NOCD 3022.*
Mood Indigo	Billy Cotton And His Band (GB)	1933-06-24 London, GB	(CAR-2068). RZ MR-996. *
Mood Indigo	Madame Tussaud's Dance Orchestra (GB)	1933-07-25 London, GB	(EB 1032-1D). Edison Bell Winner 5578. LP Retrieval FG-408. *
Mood Indigo	Jack Hylton And His Orchestra (GB)	1933-11-18 London, GB	(GB-6351-2). Decca F. 3764. Part of medley "Ellingtonia" q.v. LP Ace of Clubs ACL 1205. *
Mood Indigo	Garland Wilson (piano solo)	1933-12 (c.) Paris, F	(5747bdp). Br A-500356. LP Collectors Items 016. CD CL 808. *
Mood Indigo	Harry Roy And His Orchestra (GB)	1934 -1935 London, GB	(BB 563). Par R 1584. LP EMI GX 2508. *
Mood Indigo	Jimmie Lunceford And His Orchestra	1934-09-04 New York	(38532-A). Dec BM-1109. *
Mood Indigo	Jimmie Lunceford And His Orchestra	1934-09-04 New York	(38532-B). Dec 131. CD GRP-6082. *
Mood Indigo	Hal Kemp And His Orchestra	1934-12-14 New York	LP Circle CLP 25.
Mood Indigo	Benny Goodman And His Orchestra	1935-06-06 New York	(92211-1). NBC Thesaurus 165. Part of Medley Sophisticated Lady/ Mood Indigo. LP Sunbeam 101, CD Buddha.
Mood Indigo	Mike Riley, Eddie Farley And Their Onyx Club Boys with Ella Logan	1935-10-20 New York	LP Alamac OSR 2432. *
Mood Indigo	Joe Paradise And His Music (GB)	1936-07-16 London, GB	(CE-7736-1). Par F-533. On Grand 708 as Hollywood Serenaders. *
Mood Indigo	Clyde McCoy And His Orchestra	1937-01-05 New York	(61505-). Dec 1152. *
Mood Indigo	Paul Robeson	1937-10-18 London, GB	(OEA 5817-1). HMV B 8664. LP HMV DLP 1155. *
Mood Indigo	Jan Savitt & His Top Hatters	1938	Broadcast, said to be issued on CD.
Mood Indigo	Nat Gonella And His Georgians (GB)	1938-04-13 London, GB	(CE-9082-1). Par F-1205. *
Mood Indigo	Rice Brothers' Gang	1938-06-13 Charlotte, NC	(64155-A). Decca 5569.
Mood Indigo	Børge Roger Henriksens orkester (DK)	1939 Copenhagen, DK	(P 4 K). Tono unissued. *
Mood Indigo	Sam Samsons Orkester (S)	1939-02 Stockholm, S	(3010). Toni 683. CD Caprice CAP 22039. *
Mood Indigo	Gorni Kramer e i suoi solisti (I)	1939-03-23 Milano, I	(73147). Issued under the title: "Animo Sereni". CD Riviera RJR CD 002. *
Mood Indigo	Joe Daniels And His Hot Shots (GB)	1939-05-09 London, GB	(CE-9783-1). Par F-1468. LP Historia H-654. *
Mood Indigo	Sidney Bechet And His New Orleans Feetwarmers	1939-12-30 Fonda, New York	Private recording made by John D. Reid. LP Vogue Nec Plus Ultra 502001. CD MM 30332. *
Mystery Song, The (c: 1932, r: 1930-08)	Cab Calloway And His Orchestra (?)	1931-04-20/21	Bear CD 16340. Accom. to dancer Eddie Rector, poss. by Cab Calloway's pianist Earres Prince
Old Man Blues (c: 1930, r: 1930-08)	Red Perkins And His Dixie Ramblers	1931-05-06 Richmond, Ind.	(17729-A). Ch 16439.
Old Man Blues	Washboard Rhythm Kings	1933-08-19 New York	(13845-1). Ban 32978. LP Historical HLP 5829-24. *
Old Man Blues	Madame Tussaud's Dance Orchestra (GB)	1933-11-17 London, GB	(EB 1089-11D). Disclair K1769. LP Retrieval FG-408. *
Parlor Social De Luxe (c: -, r: 1924-11)	Sippie Wallace acc. By Perry Bradford's Jazz Phools	1925-08-19 New York	(73555-A). OK 8232. CD DOCD-5399.*
Parlor Social Stomp (c: -, r: 1926-03)	The Red Devils	1930-05-16 New York	(9742). Banner - Rejected.
Prelude To A Kiss (c: 1938, r: 1938-08-09)	Charlie Barnet And His Orchestra	1938-11-05 New York	(NS-028917-1). Thesaurus 605. LP Alamac OSR 2436. LP FTR-1504. *
Prelude To A Kiss			(028940-1). Vic 26106.

	Richard Humber And His Essex House Orchestra	1938-11-10 New York	
Rhapsody Junior (c: 1935, r: -)	Jimmie Lunceford And His Orchestra	1935-05-29 New York	(39553-A). Dec 639. CD GRP 6082. *
Ring Dem Bells (c: 1930, r: 1930-08-20)	Duo Pianistico Bormilino – Semprini. (I)	1933 (c.) Milano, I	(HP...) Brunswick M 1490. Rec. under title: "Oh, Peter, Go Ring Dem Bells". Not verified that it is the Ellington comp.
Ring Dem Bells	Joseph Robecheaux And His new Orleans Rhythm Boys	1933-08-22 New York	(13851-2). Voc 2575. *
Ring Dem Bells	Claude Bampton And His Bandits (GB)	1935-04-11 London, GB	(GB-7068; EXP-77) Dec F-5515.
Ring Dem Bells	Dick Roy And His Band (GB)	1936-06 (c.) London, GB	(5816). Emp E-187. Probably a pseudonym for Tommy Kinsman And His Band, or it may be a made-up name for a group of musicians.
Ring Dem Bells	Lionel Hampton And His Orchestra	1938-01-18 New York	(018337-1). Vic 26017. CD Classics 524. *
Ring Dem Bells	Jan Savitt & His Top Hatters	1939	Broadcast. LP First Time Records FTR-1505. *
Rockin' In Rhythm (c: 1931, r: 1930-11-08)	Henry Mortons Orkester (S)	193? Stockholm, S	Acetate. Unissued.
Rockin' In Rhythm	Madame Tussaud's Dance Orchestra (GB)	1933-06-22 London, GB	(EB 18-1D). Sondor P248. LP Retrieval FG-408. *
Rockin' In Rhythm	TOGO-orkesteren (S)	1934-03-10 Stockholm, S	Private recording from rehearsal for radio-program. CD Caprice CAP 22038. *
Rockin' In Rhythm	Red Nichols And His World-Famous Pennies	1934-06-18 New York	(80638-1) BB B-5547. HMV J.F. 25. *
Rockin' In Rhythm	Milt Herth Trio	1938-09-13 New York	(64647-A). Dec 2046.
Scattin' At The Kit Kat (c: 1937, r: 1936-12-21)	Frank Dailey And His Orchestra	1937-05-10 New York	(M-457-1). Vri 575.
Scattin' At The Kit Kat	Willie Farmer And His Orchestra	1937-06-11 New York	(010642-1). BB B-7026.
Showboat Shuffle (c: 1935, r: 1935-04-30)	Aage Juhl Thomsens Orkester (DK)	1936-04 Berlin (D)	(Ora 1245). Elec EG 3652. CD EMI 7489732. *
Showboat Shuffle	Mills Blue Rhythm Band	1936-10-15 New York	(CO-20076-2). Col 3157-D. LP TOM 57.
Showboat Shuffle	Gene Dersin et son orchestre (B)	1936-11 Brussels (B)	(SB 15172). Re F25111.
Showboat Shuffle	Roy Fox And His Orchestra (GB)	1938-02/05 London (GB)	LP Halcyon Hal 7. *
Showboat Shuffle	Lackawanna Blue Birds Orchestra (B)	1939-04 (c.) Brussels (B)	Acetate (Studio du Disque No. 1562).
Skeedely-Um-Bum (c: -, r: -)	Sam Wooding's Orchestra	1925-07 Berlin, D	From show "Chocolate Kiddies". See note under Jig Walk/Sam Wooding.
Skrontch (c: 1938, c: 1938-02-24)	Cab Calloway And His Orchestra	1938-03-23 New York	(M-788-1). Voc 4045. CD Classics 576. *
Skrontch	Willie Farmer And His Orchestra	1938-03-31 New York	(021854-1). BB B-7419.
Skrontch	Fats Waller	1938-04-12 New York	(022432-1). Vic 25834. CD RCA 74321264162. *
Skrontch	Nat Gonella And His Georgians (GB)	1938-07-16 London, GB	(CE-9246-1). Par F-1180. LP WRC SM 369. *
Slippery Horn (c: 1933, r: 1932-05-18)	Midnight Stompers	1937-03-13 ?	?
Solitude (c: 1934, r: 1934-01-10)	Crescendo (Orch.) (S)	193?	Acetate. Unissued.
Solitude	Richard Tauber	1934 - 1936	British Parlophone-Odeon 25 cm LP Elect. '34 - '36. CE 10531
Solitude	Tito Petralia – L'Orchestra Cetra (I)	1934-04-20/24 Torino, I	(150640). Parlophon GP 91570. Rec. under the title "Solitudine".
Solitude	Benny Goodman And His Orchestra	1934-09-11 New York	(15883-1). Ban 33192. On some labels as The Modernists, Benny Goodman's Modernists or Benny Goodman and his Modernists Harlem Hot Shots). *
Solitude	Five Lucky Strikes	1934-10-06 New York	(16116-). ARC rejected.
Solitude	Jimmie Lunceford And His Orchestra	1934-11-07 New York	(38969-A). Dec 299. CD GRP 6082. *
Solitude	Mills Blue Rhythm Band	1934-12-05 New York	(CO-16272-1). Col 2994-D. LP Gaps 170.

Solitude	Lew Stone And His Band (GB)	1934-12-28 London, GB	(CAR-3143-1). RZ MR 1561. LP World Records SH 177/178. *
Solitude	Dorsey Brothers' Orchestra	1935-01-11 New York	(39243-A). Dec 15013. LP Decca LAT 8037. *
Solitude	Dorsey Brothers' Orchestra	1935-01-17 New York	World Transcriptions. LP Design DLP 20. LP Circle CLP-20. (Rec. under the pseudonym The Daly Brothers' Orchestra). Arr. Bernie Mayer. *
Solitude	Benny Goodman And His Orchestra	1935-03-09 New York	NBC bc "Let's Dance". LP Sunbeam SB 100. *
Solitude	Fats Waller with Rudy Powell	1935-03-11 New York	Transcriptions made for Muzak- Associated. LP HMV CLP-1035. CD Jazz Unlimited 203 2076. *
Solitude	Ray Noble And His American Dance Orchestra	1935-04-17	LP Jazz Archives JA-22. *
Solitude	Jack Hylton And His Orchestra (GB)	1935-04-26 London, GB	(OEA-1856-2). HMV BD-5035.
Solitude	Louis Prima And His New Orleans Gang	1935-07-02 New York	(B-17765-1). Br 7531. LP Swingfan 1015. CD CL 1077. *
Solitude	Larry Adler acc. by small orch.	1935-09-06 London, GB	(CA-15217-1). RZ MR-1883. *
Solitude	Nat Gonella And His Georgians (GB)	1935-09-11 London, GB	(CE-7118-1). Par F-228. *
Solitude	Joe Paradise And His Music (GB)	1935-09-24 London, GB	(CE 7166-1). Par F-288.
Solitude	Lew Stone And His Band (GB)	1935-11-21 London, GB	Dec K 808. Part of medley "Broadcast Favorites pt.2". LP Decca DDV 5005/5006.
Solitude	Louis Armstrong And His Orchestra	1935-12-19 New York	(60251-A). Dec 666. CD Ambassador CLA 1901.*
Solitude	Louis Armstrong And His Orchestra	1935-12-19 New York	(60251-B). Dec 666. CD Ambassador CLA 1901.*
Solitude	Louis Armstrong And His Orchestra	1935-12-19 New York	(60251-C). Dec test pressing. LP Merritt 8, LP Franklin Mint 2. CD Ambassador CLA 1901.*
Solitude	Adelaide Hall	1936 New York	Bc. on short wave from The Cotton Club, NY, to Germany. Adelaide Hall is singing a medley acc. by pianist Joe Turner. (Truckin' / Solitude / I Can't Give You Anything But Love / I Must Have That Man / Baby / Truckin' (reprise). Bear CD 16340.
Solitude	Adelaide Hall	1936-01-20 Paris, F	(P-77618). U1 AP-1575. CD Jazz Archives 60.
Solitude	Comedy Harmonists	1936-02-25	2CD The Comedy Harmonists – Complete Recordings (Andreas Wellen)
Solitude	Bob Howard, piano solo w. dm acc.	1936-06-04 London, GB	(TB-2214-1). Br 02239. Part of medley "Swing It, Bob pt. 3" (Solitude/ Nobody's Sweetheart/ St. Louis Blues). CD Classics 1121. *
Solitude	Mills Brothers	1936-09-10 London, GB	(TB 2443-1). CD JSP 304. *
Solitude	Mills Brothers	1937 (?)	From film (with Mills Brothers singing Nagasaki and Solitude). *
Solitude	Ray Burke with George Hartman's Band	1937 (c.) New Orleans	New Orleans. CD American Music AMCD-47. *
Solitude	Tanz-Sinfonie Orchester, dir. Peter Kreuder (D)	1937-03-03 Berlin, D	(21827-1). Telefunken 2168.
Solitude	Quintette du Hot Club de France (Django Reinhardt) (F)	1937-04-21 Paris, F	(OLA -1706-1). HMV B-8669. CD Past Perfect 204281-202. *
Solitude	Paul Robeson	1937-10-18 London, GB	(OEA 5816-1). MV B 8664. LP HMV DLP 1155. *
Solitude	Albert Espagne (org) with Santi Valenti (vi) and Barbara Stuart (vo) (B)	1937-11 Brussels (B)	(SB 15504). Re F25268. Part of medley (Sweet Music I Potpourri (Introduction / Solitude)).
Solitude	Ewert Van Stockum (prob. D)	1937-11-02 Berlin, D	(40285-). RRG 40285. (Single-sided disc for radio use).
Solitude	Sven Jahnte (piano). (S)	1937-12-11 Stockholm, S	(4196). Son 3521.
Solitude	Nat Gonella And His Georgians (GB)	1938/1939 London, GB	Acetate. LP Joy Records D 284.
Solitude	Joe Daniels And His Hot Shots (GB)	1938-12-14 London, GB	(CE 9498-1). Par F-1342.
Solitude	Alice Babs (S)		

		1939 c. Stockholm, S	Acetate. Unissued. 2 acetates with A.B. singing Solitude were recorded c. 1939.
Solitude	Sam Samson (S)	1939-02-? Stockholm, S	(3012). Toni 684.
Solitude	Adelaide Hall	1939-05-15 London, GB	(DR 3581-1). Decca F-7083.
Solitude	Adrian Rollini Quintet	1939-09-28 Hollywood	(WM-1085-A). Voc/OK 5376. Part of medley: Star Dust/ Solitude.
Sophisticated Lady (c: 1933, r: 1933-02-15)	Don Redman And His Orchestra	1933.04.26 New York	(B-13284-A). Brunswick 6560. CD Classics 553. *
Sophisticated Lady	Art Tatum – piano solo	1933-03-21 New York	(B-13165-A). Br 6553. CD Past Perfect 205461-202. *
Sophisticated Lady	Washboard Rhythm Kings	1933-06-01 Camden, N.J	(76241-1). BB B-5089. (May be the same recording as 76249-1). (As Georgia Washboard Stompers)
Sophisticated Lady	Washboard Rhythm Kings	1933-06-01 Camden, N.J	(76249-1). Vic 23405. (May be the same recording as 76241-1). CD Collector's Classics COCD-26. *
Sophisticated Lady	Glenn Gray And The Casa Loma Orchestra	1933-06-05 New York	(76382-1). Vic 24338. LP Camden 811. *
Sophisticated Lady	Billy Cotton And His Band (GB)	1933-08-22 London, GB	(CAR-2144-1). RZ MR-1035.
Sophisticated Lady	Richard Humber And His Essex House Orchestra	1933-09-05 New York	(13944-). Voc 2537. (As Dick Humber...).
Sophisticated Lady	Boswell Sisters	1933-09-11 New York	(B-13990-A). Br 6650. LP Biograph BLP-C-3. CD NOCD 3022. *
Sophisticated Lady	Hotcha Trio (Dave Rose)	1933-09-28 Chicago	(77035-1). BB rejected.
Sophisticated Lady	Madame Tussaud's Dance Orchestra (GB)	1933-10-12 London, GB	(EB 1074-11D). Edison Bell Winner 5609. LP Retrieval FG-408. *
Sophisticated Lady	Jimmie Lunceford And His Orchestra	1934-09-04 New York	(38531-A). Dec 129. CD GRP 6082. *
Sophisticated Lady	Benny Goodman And His Orchestra	1935-06-06 New York	(92211-1). NBC Thesaurus 165. Part of Medley Sophisticated Lady/ Mood Indigo. LP Sunbeam 101, CD Buddha.
Sophisticated Lady	Larry Adler acc. by small orch.	1935-09-06 London, GB	(CA-15218-1). RZ MR-1842. *
Sophisticated Lady	Nat Gonella And His Georgians (GB)	1935-10-29 London, GB	(CE-7215-1). Par F-319. CD CHD 129.
Stevodore Stomp (c: 1929, r: 1929-03-07)	Madame Tussaud's Dance Orchestra (GB)	1933-08-08 London, GB	(EB 1047-1D). Test. LP Retrieval FG-408. *
Sump'n' 'Bout Rhythm (c: 1935, r: 1934-09-12)	Tommy "Red" Tompkins And His Orchestra	1936-06-24 New York	(19473-1). Voc 3293. As Sumpin' About Rhythm.
What A Life (c: 1929, r: 1928-06-25)	Frankie And Johnny Orchestra	1936-06-19 Charlotte, N.C.	(102693-1). Rejected.
With You (c. 1925, r: -)	Sam Wooding's Orchestra	1925-07 Berlin, D	From show "Chocolate Kiddies". See note under Jig Walk/Sam Wooding.
Yearning For Love (c: 1936, r: 1936-07-17)	Larry Lee And His Orchestra with vocal refrain	1936-12 Hollywood	(L 0362). Variety VA 551.

2. Played but not recorded 1924 – 1939.

Duke Ellington material was played by bands in the 1920s and 1930s without being recorded by these bands. Many of Duke Ellington's compositions were issued in sheet music, so they were accessible. Especially the wellknown and popular ones such as Jig Walk, Black And Tan Fantasy, Mood Indigo, Solitude etc. were probably quite often played at dances and other occasions.

As an example see John Chilton's book "Roy Eldridge – Little Jazz Giant" p. 22: *"As part of the promotion, Roy built up a new speciality by using a tin-can as a mute on his performances of Duke Ellington's recent success East St. Louis Toodle-Oo..."*.

I have not tried to find more such evidences.

The following about Paul Whiteman's Orchestra is documented on <http://www.williams.edu/library/archives/pwc/ellington.html>. (Paul Whiteman Collection (PWC)).

Title	Orchestra	Year	Comments	Documentation
Black And Tan Fantasy	Paul Whiteman's Orchestra	?	Arranger: Livingston	PWC # 0179, score & parts
Blue Bells Of Harlem	Paul Whiteman's Orchestra	1938	Arranger: VanEps. The piece, commissioned by P.W. to Duke Ellington, was played by Paul Whiteman And His Orch. at	PWC # 0193, parts only

			P.W.'s Christmas Concert at Carnegie Hall, New York, Dec. 25 th 1938 (listed above).	
Caravan	Paul Whiteman's Orchestra	?	Arranger: Bargy	PWC # 0302-1, score and parts
Caravan	Paul Whiteman's Orchestra	?	Arranger: VanCleave	PWC # 0302-2, score and parts
Echoes Of Harlem	Paul Whiteman's Orchestra	?	Arranger: Mundy	PWC # 0586, score only
I Got It Bad	Paul Whiteman's Orchestra	?	Arranger:?	PWC #0990, parts only
I Let A Song Go Out Of My Heart	Paul Whiteman's Orchestra	?	Arranger: Leeman	PWC # 1005-1, score and parts
I Let A Song Go Out Of My Heart	Paul Whiteman's Orchestra	?	Arranger: VanCleave	PWC # 1005-2, score and parts
In A Sentimental Mood	Paul Whiteman's Orchestra	?	Arranger: VanEps	PWC # 1154, score and parts
It Don't Mean A Thing	Paul Whiteman's Orchestra	?	Arranger: Jackson	PWC # 1208, parts only
Mood Indigo	Paul Whiteman's Orchestra	?	Arranger: Huxley	PWC # 1672, score and parts
Medley	Paul Whiteman's Orchestra	?	Arranger: Mooney	PWC # 3226, score and parts
Pyramid	Paul Whiteman's Orchestra	?	Arranger:?	PWC # 2033, parts only
Solitude	Paul Whiteman's Orchestra	?	Arranger: Hopkins	PWC # 2296, score and parts
Sophisticated Lady	Paul Whiteman's Orchestra	?	Arranger: Huxley	PWC # 2338-1, score and parts
Sophisticated Lady	Paul Whiteman's Orchestra	?	Arranger: VanEps	PWC # 2338-2, score and parts
Sophisticated Lady	Paul Whiteman's Orchestra	?	Arranger: Deutsch	PWC # 2338-3, parts only

Litterature:

1. Johs. Bergh: Diskografi over norske jazzplader, Oslo Sep. 1974 (Printed in: Olav Angell/ Jan Erik Vold/ Einar Økland: Jazz I Norge (Gyldendal Norsk Forlag 1975)
2. Barney Bigard - ed. Barry Martyn: With Louis and the Duke. (Oxford University Press, New York 1985)
3. W. Bruyninckx: Swing Discography (Belgium)
4. John Chilton: Roy Eldridge – Little Jazz Giant. (Continuum London – New York 2002)
5. Duke Ellington: Music Is My Mistress. (Doubleday & Company, Inc. Garden City, New York 1973)
6. John Franceschina: Duke Ellington's Music for the Theatre. (McFarland & Company Inc. Jefferson, North Carolina and London 2001)
7. A. H. Lawrence: Duke Ellington and his World.(Routledge, New York – London 2001)
8. Luciano Massagli – Giovanni M. Volonté: The New DESOR (Milano 1999)
9. Adriano Mazzeletti & Marco Pacci: Discografia – Il Jazz in Italia (2004)
10. Robert Pernet: Belgian Jazz Discography (1897 – 1999). (Ed. Robert Pernet, Bruxelles 1999)
11. Ken Rattenbury: Duke Ellington – Jazz Composer (Yale University Press – London and New Haven 1990)
12. Brian Rust: Jazz Records 1897 – 1942. 5th Ed. (Storyville Publications and Co. Essex, UK)
13. Brian Rust: The American Dance Band Discography 1917-1942 (Arlington House – Publishers. New Rochelle, New York 1975).
14. Hilton R. Schleman: Rhythm On Record (Melody Maker Ltd., London 1936)
15. Klaus Stratemann: Duke Ellington – Day By Day And Film By Film (Jazzmedia, Copenhagen, Denmark 1992)
16. Svensk Visarkiv, Jazzafdelingen v. Göran Eriksson: A Swedish Jazz Discography (1899 – 1999). (Stockholm 2003)
17. Edward Towler: British Dance Bands 1920 – 1949 on 12-inch Long-playing Records (Gramophone, London 1985)
18. Mark Tucker: The Early Years. (University of Illinois Press , Urbana and Chicago 1991)
19. Mark Tucker Ed.: The Duke Ellington Reader (Oxford University Press, New York – Oxford 1993)
20. Paul Whiteman Collection - (<http://www.williams.edu/library/archives/pwc/ellington.html>.)
21. Erik Wiedemann: "Jazz i Danmark – i tyverne, trediverne og fyrreerne" (Gyldendal 1982)
22. L'Album "Hot" 20 succès pour piano de Duke Ellington (Editions Salabert, Paris)
23. Supplément à L'Album "Hot", 10 autres succès de Duke Ellington (Editions Salabert, Paris)
24. New Album "Hot", 20 nouveaux succès de Duke Ellington (Editions Salabert, Paris)
25. Quatrième Album "Hot", 20 sensationnelles nouveautés de Duke Ellington (Editions Salabert, Paris).



THE INTERNATIONAL

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NEW RELEASES ON COMPACT DISC

By Lance Travis and Jerry Valburn

DEMS 05/3-61

ASV (E)

- 2994 London -A Vintage Portrait (2 CD Set) ::
 (1) 24-Hyde Park
 5610 Vintage Train - Songs Of The Steam Age :
 5- Take The "A" Train

CLASSICS (F)

- 1398 Duke Ellington and His Orchestra 1953 :
 Flamingo=Bluejean Beguine=Liza=Who Knows?=Retrospection=B Sharp Blues=Passion Flower=
 Dancers In Love=Reflections In D=Melancholia=Prelude To A Kiss=In A Sentimental Mood=
 Things Ain't What They Used To Be=All Too Soon=Janet=Give Me The Right=Is It A Sin=?
 Don't Touch Me=Basin Street Blues=Big Drag=Hear My Plea=Don't Ever Say Goodbye=
 What More Can I Say?

COLUMBIA (US)

- CK 37470 Duke Ellington Presents :
 (=BETLEHEM (US) BR 5019)

DEFINITIVE (SP)

- 11277 Johnny Mercer Songbook - Blues In The Night :
 4- Laura
 11280 Duke Ellington Songbook - Mood Indigo :
 3- What Am I Here For? 9- Sophisticated Lady

DOCUMENTS (G)

- 222532-311 Ben Webster - Jazz Ballads (2 CD Set) :
 (1) 3- Just A-Settin' And A-Rockin' 8- All Too Soon 13- Blue Serge 17- Chelsea Bridge
 (2) 9- My Greatest Mistake 13- What Am I Here For? 15-Sepia Panorama
 222545-311 Johnny Hodges And Friends (2 CD Set) :
 (1) 3- Never No Lament 4- Day Dream 5- After All 6- I Got It Bad 7- Passion Flower
 8- Sentimental Lady 9- Mood To Be Wooed 10- Rockabye River
 (2) *There are no tracks with Ellington on this CD*

JAZZ LEGENDS (US)

- 1026 Ben Webster - The Two Sides Of The Great Tenor :
 Only tracks with Ellington noted here
 Bojangles=All Too Soon=Just A-Settin' And A-Rockin'=Chelsea Bridge

STATUS (E)

- 1043 Status Sampler -1950's :
 6- Take The "A" Train 8- Sophisticated Lady

QUADRAMANIA (G)

- 222427-44 Duke Ellington -The C-Jam Blues (4 CD Box) :

(1) Slippery Horn=Sophisticated Lady=Harlem Speaks=Live And Love Tonight=Merry-Go-Round=
 In A Sentimental Mood=Echoes Of Harlem=Colarinet Lament=Caravan=Diminuendo In Blue=
 Crescendo In Blue=I Let A Song Go Out Of My Heart=Prelude To A Kiss=Country Gal=Solitude=
 Conga Brava=Concerto For Cootie=Don't Get Around Much Anymore=Cotton Tail=
 A Portrait Of Bert Williams=Warm Valley=I Got It Bad=Take The "A" Train
 (2) Jump For Joy=Chelsea Bridge=Perdido=C-Jam Blues=What Am I Here For?=Main Stem=
 Johnny Come Lately=I'm Beginning To See The Light=Black And Tan Fantasy=Caravan=
 It Don't Mean A Thing=In A Sentimental Mood=Time's A-Wastin'=Magenta Haze=Blue Skies=
 Park At 106th=On A Turquoise Cloud=Do Nothin' Till You Hear From Me
 (3) I Ain't Got Nothin' But The Blues=I Didn't Know About You=Don't You Know I Care?=
 Work Song=Come Sunday=The Blues=Carnegie Blues=Blue Cellophane=Mood To Be Wooded=
 Perfume Suite, Pt.1 Under The Balcony-Strange Feeling=PerfumeSuite,
 Pt.2 Dancers In Love-Coloratura=C-Jam Blues
 (4) Snibor=Great Times=Mood Indigo=Sophisticated Lady=The Tattooed Bride=Solitude=
 Brown Betty=Stompin' At The Savoy=Black And Tan Fantasy

RAJON (AU)

CDRTV 0181 Swing (2 CD Set)
 (2) 11- Take The "A" Train

SONY (US)

51 86842001 Duke Ellington - Sony Jazz Trios (3 CD Box)
 (= COLUMBIA LEGACY (US) CK 65569 + CK 65566 + CK 65568)

VINTAGE MUSIC PRODUCTIONS (US)

161 Bubber Miley - Rare Recordings :
 Only tracks with Duke Ellihgton shown here
 Rainy Nights=Li'l Farina=Immigration Blues=Song Of The Cotton Field=Got Everything But You=
 Yellow Dog Blues=Flaming Youth=Move Over=Blues With A Feelin'=St. Louis Blues=The Mooche

WEA MUSIC (AU)

5064/784102 All That Swing (3 CD Box)
 (1) 11- Sophisticated Lady
 (2) 3- Mood Indigo
 (3) 8- Don't Get Around Much Anymore