



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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SAD NEWS

Lou Rawls

DEMS 06/1-1

Lou Rawls, who became famous in a slightly different category of music than that of Ellington, died on 6Jan06. We know him best from the fact that Duke was his guest on one of his shows. Duke's participation was recorded in late 1970 at the Royal York Hotel in Toronto where he played *Satin Doll* and with Lou Rawls vocal *Sophisticated Lady*. Duke brought his own rhythm section (Joe Benjamin and Rufus Jones) and was accompanied by a studio orchestra. The show recently appeared on DVD, see DEMS 05/3-19 and 06/1-7.

In the Danish collection is a tape from 12Aug69 with a male vocalist, identified as probably Frankie Laine. This is based on Duke's remark "You start call this time, Frank. Ready?" I believe that Frank was an assistant in the studio because the voice of Lou Rawls is so distinctive that the male singer was later recognised as being Lou Rawls (also for the session of 29Aug69). Although he didn't work a lot with Duke, he certainly deserves to be mentioned in DEMS Bulletin and in Duke's discography.

Sjef Hoefsmit

DEMS Domesticities

DEMS 06/1-2

Especially if you compare it with Bulletin 05/3, this one, 06/1, is rather small. One of the additional advantages of using the web-site instead of the hard copy editions is the fact that there is no limit because of mailing constraints (we tried always to stay below 100 grams) and the consequence of having extra large Bulletins is that there can also be some smaller ones. But in spite of the fact that the Bulletin is so much smaller, there are still some "fresh" addition to Duke's discography. One came from Lance Travis in South Africa, who contributed an audio recording of Duke's appearance on the Johnny Carson's Tonight Show on 2Aug65. Lance received this recording from Bob Roberts, who explained that on this evening, Joey Bishop replaced Johnny Carson as happened often on Monday nights. Richard Minton, who was employed in the American TV industry during this period confirmed that the voice is that of Joey Bishop. The chatter between Duke and Joey Bishop took a bit more than 6 minutes. After that Duke played for 2:35 *Single Petal of a Rose*. I can confirm that this is a "fresh" recording. It has not been borrowed from elsewhere.

The other one came from Michael Cuscuna. It is an alternate take of *Body and Soul*, which is on a recently released Mosaic CD and the whole CD is in genuine stereo. See DEMS 06/1-30.

Another memorable fact is that we have reached the start of the year 2001 (for many of us the beginning of the 21st century) in going back with putting DEMS Bulletins on this web-site. There are no plans yet to go any further. If you want to see an older Bulletin than 2001/1, please let us know. All the Bulletins since 1996 are still available as e-mail attachments. From older Bulletins than 1996, we can make you hard-copies. We are especially happy that Bulletin 2001/1 is now on the web, because it shows you the picture of Mark Tucker that we published with his obituary. He was undeniably one of the most important Ellington researchers ever and it is more than appropriate that his picture is available to everybody to see. It is also good that a very thorough study by Hans-Joachim Schmidt about *Hank Cinq* is on the web-site. If you have missed it, you should read it.

A sad message is that Jerry Valburn's CD column has been discontinued for the time being. Jerry has some health problems and he would love to hear from the friends who know one or more of his addresses. If you send him a message you should congratulate him on his 80th birthday, which was celebrated on 19Dec05.

A good message came from Ted Hudson on 21Jan06: "Today Jack Towers came home from the rehabilitation center. A physical therapist will come to his home several times a week to continue his treatment. I spoke with him and he seemed in good spirits, glad to get home, of course. He is very appreciative of friends who wrote, called, and otherwise encouraged him."

(Jack Towers had to undergo a hip operation.)

Sjef Hoefsmit

NEW BOOKS

Jazz 'Bones: The World of Jazz Trombone

DEMS 06/1-3

See DEMS 05/2-25

"Jazz 'Bones: The World of Jazz Trombone," (with a nod in the title to Stanley Dance) written by Kurt Dietrich has come to fruition. Advance Music, who published in 1995 "Duke's 'Bones," released the new book in December 2005 with order number 19106 (ISBN 3-89221-069-1). It was "brought out" at the International Association for Jazz Education conference in New York in January, and is creating a nice little "buzz" in the trombone world right now. It is a large project (612 pages) and the first work of this sort in our "community." Some of the material in "Duke's 'Bones" is recycled here, but Kurt discussed several hundred trombonists in his latest book. It is written for the general reader, without musical examples. A good place to see a little bit about it is at:

<http://www.upbeat.com/caris/saxalt.htm#bones> (scroll down towards the bottom of that page). That is at Caris Music Services, a good place to order the book as well -- but for US customers. In Europe you would be best off going directly to the Advance Music site: <http://www.advancemusic.com/> The same publicity at the site mentioned above is also at the Advance site.

At the same time that the new book was released, "Duke's 'Bones" went into a second printing. It includes some updating in the discographical section, corrections made in the text, and, unhappily, some new death dates.

DEMS

Kurt Dietrich is well known among Ellington conference attendees. Kurt made presentations about Lawrence Brown in Washington on 27Apr89, about Tricky Sam Nanton in Ottawa on 18May1990 and about Juan Tizol in New York on 13Aug93. Kurt is currently the Barbara Baldwin DeFrees Professor of Performing Arts at Ripon College in Wisconsin. I must apologise for the fact that his book "Duke's 'Bones" (230 pages) has never been reviewed in DEMS Bulletin. Because I figured that it would be too technical for me, I sent a free copy to a well-known Professor in Music, DEMS member and trombone player himself who accepted my request to review it. Even after several reminders, the review never materialised. Now the book is reprinted and updated and since I have read the first edition, I can recommend it strongly to every Ellington admirer. It contains many musical examples and if you cannot read music you will feel sorry for yourself that you never learned it. Kurt's doctoral dissertation covered mainly Tricky Sam Nanton, Juan Tizol and Lawrence Brown but his book "Duke's 'Bones" covers in detail all the trombonists who played in Ellington's orchestra from John Anderson and his successor Charlie Irvis to Murray McEachern and Art Baron. Even for musical illiterates like myself, this book is a really important addition to one's Ellington library. I have no doubt that his latest book "Jazz 'Bones: The World of Jazz Trombone" is an equally welcome addition to the library of many friends with a more general appreciation of Jazz. I just received my copy from my friend Norbert Ruecker, <nruecker@t-online.de>

Sjef Hoefsmit

DVD REPORTS

The DVD Regions

DEMS 06/1-4

See DEMS 05/3-20

Reading the last bulletin, I see that you don't know which region is Region 4 on DVDs. South America is Region 4, the same as for Korea, Thailand, China, and other countries from the far orient. But almost all of the DVD players one can buy here [in Argentine], are region free and play all regions and formats (PAL and/or NTSC).

Luis Contijoch

Firstly thanks for e-mail regarding latest DEMS issue. Another superb effort from the team and I wish you all the very best for Xmas and New Year.

Re DEMS 05/2-18 my Panasonic DVD instruction book lists Region 4 as South America, Australia, New Zealand and Tasmania.

Ken Harrison

Tasmania is of course a state of Australia, not a separate country.

Roger Boyes

The Classic Hollywood Years

DEMS 06/1-5

A friend of mine has given me a copy of this DVD, released on 7Sep04. Have you seen this interesting DVD?

This is the best site with more information on it:

<http://www.ejazzlines.com/store.cfm?do=detail&d=3017&c=4109&p=77320>

I've not found in DEMS a reference.... I attach the list of the "tracks" written with the help of the inserts on the DVD (some of them with errors). All is OK, checked with DESOR, except for one piece: the "Jungle Interlude", which probably came from another film and is not with the right title:

1937 -----Hit Parade of 1937-----

<http://akas.imdb.com/title/tt0029003>

Hollywood Republic Studios, Los Angeles, CA, February 22, 1937

1. I've Got to Be A Rug Cutter (vc IA, RS, HC, HAI) (D. Ellington) [2:08]
2. Jungle Interlude (D. Ellington) [1:02] ??????

And also with, according to DESOR, 3 unissued tracks:

1943 -----An RKO Jamboree #7 -----

Hurricane Restaurant, New York City, NY, June 17, 1943

1. Mood Indigo/ Sophisticated Lady (Ellington-Mills-Bigard/Ellington-Mills-Parish) [2:38]
2. It Don't Mean A Thing (Ellington-Mills) vcRN [2:45]
3. Don't Get Around Much Anymore (D. Ellington) [2:46]

Am I right or have I made many mistakes?

Oliviero Olivieri

Indeed this DVD has not been mentioned earlier in DEMS Bulletin. It contains material previously released on video tapes and other DVDs.

First the two sections you mentioned:

"The Hit Parade " is not complete. Missing are *It Don't Mean a Thing; Along Came Pete* and *Sophisticated Lady*. That is a pity because both missing titles have not yet been issued on video or DVD (as far as I can check). *Jungle Interlude* is a new subtitle for *Love Is Good for Anything that Ails You*, with the only filmed (2 bars) solo by Fred Guy. This piece was not written by Ellington, but by L. Handman. The film was made in the week from 22 until 26Feb37.

"Duke Ellington and His Orchestra", RKO Jamboree # 7 was not filmed at the Hurricane Restaurant or in Hollywood as the title of the DVD suggests. The music was recorded on 17 and 19Jun43 by Pathé News and the picture was shot at the Movietone Studios in Manhattan on 22 until 27Jun43. These recordings have been previously issued on video (Storyville 6033) and on DVD (Bluebird "The Centennial Collection", see DEMS 04/3-35).

There is more to the DVD than the two sections you describe according to the web-site you mentioned. I found: "Black and Tan" (1929); "A Bundle of Blues" (1933); "Symphony in Black" (1935); "Paramount Pictorial No. 889" (the making of records, 1937) and segments of the longer films "Cheek and Double Cheek" [sic]; "Belle of the Nineties" and "Cabin in the Sky".

The time-length is 80 minutes and it seems to be produced by "ejazzlines.com", a division of Hero Enterprises Inc. The catalogue number is rather long: 8436028690282.

Sjef Hoefsmit

The Ralph J. Gleason recordings on DVD Eagle Vision EREDV-490.

DEMS 06/1-6

See DEMS 05/3-20

The recent issue of the DVD containing the Ralph J. Gleason Aug/Sep65 recordings (now also available as DVD zoned "0") confirms the confusion I always felt regarding this title: *Love Came*, New Desor 6553h.

Sjef's comments in 05/3-20 do not make it perfectly clear: "*Love Came* ... 20Sep65-6553h ... fresh narration over the playback of the recording by BS on 14Aug65 ... not documented in the New DESOR."

New DESOR page 1001 describes this *Love Came* from 20Sep65 as 1°BS&DE(tk.);cod4BS, and at the same time states on page 408 that the BS (piano) performance was pre-taped. I would suggest, in order to straighten the record definitively, that we should specify that 6553h from 20Sep65 only concerns Duke's narration over the playback of BS's piano playing *Love Came* recorded 14Aug65.

Klaus Götting.

I stated that this Billy Strayhorn session of 14Aug65 is not documented in the New DESOR. That the "fresh" narration was documented in the New DESOR is illustrated by the reference number 6533h. I support your suggestion to change the wording of the note in the New DESOR to "The BS performance of *Love Came* was pre-taped on 14Aug65".

Sjef Hoefsmit

The DVD starts with a repeatedly played version of *Take the "A" Train* as an introduction to the DVD. We see first Ellington with his white jacket on the stage in Grace Cathedral and after several excerpts taken from the documentary "Love You Madly", we see him at the piano in Basin Street West. The audio part of this introductory sequence is taken from what we later hear in the documentary when the "complete" version of *Take the "A" Train* is performed.

The first part of the DVD contains the telecast titled "Love You Madly" and not as mentioned in DEMS 05/3-20, "Duke Ellington - We Love You Madly". That title by the way was used for the show, recorded on 10 and 11Jan73 in Los Angeles on the stage of the New Schubert Theatre. What I missed on my video tape and what I found on the DVD is not only the opening *In the Beginning God* (an incomplete replay at West Coast Recorders' control room) but also the comments spoken by Jon Hendricks in Monterey later in the documentary. Another correction I should make is this: I said that the middle of *Take the "A" Train* was taken from Monterey. That is not so. It is the section from the Cootie Williams solo until the end of *Take the "A" Train* which has been taken from Monterey, in spite of what the screen shows you. I have compared the audio tracks. The piano introduction is not from Monterey. I must indeed be from Basin Street West as is suggested by what we see on screen. What I wrote about the 1965 documentary is in other respects correct.

The second part of the DVD, which covers the 16Sep65 Sacred Concert contains exactly the portion that we already had on an audio tape. The DVD is nevertheless very welcome, because now we can see the performance as we saw it at the Pittsburgh Conference on 25May95, when Patricia Willard showed us the NET telecast of the Sacred Concert. That single viewing was not enough to make a reliable description of the concert. We can now make a full report.

The concert started with *Come Sunday* and *Light* (a.k.a. *Montage*). On the DVD we see documentary images of Duke visiting the Cathedral and speaking with several dignitaries. Through the music we hear the comments, probably by Ralph Gleason himself (or by William Triest, who is credited at the end of the telecast) explaining what happened. These comments are (fortunately) missing from the audio recording in the Danish Collection, broadcast in 1994 (bc # 54).

Come Sunday by the Herman McCoy Choir was scheduled next on the programme, but is not on any of the recordings.

This was planned to be followed by a group of traditional spirituals by the same choir. The only recording of this performance has been found in the Danish collection. These were the selections: *Come Sunday*; *Do You Call That Religion?*; *My Lord, What a Morning*; *Every Time I Feel the Spirit* and *Swing Low, Sweet Chariot*. It seems possible to me that the scheduled *Come Sunday* was dropped since the group of traditional spirituals started with this very same title. Duke must have planned to alter the programme before it started. He tells us why later in the programme.

Next comes the video recording of *Tell Me It's the Truth* by Esther Marrow. On the DVD it seems to be uninterrupted connected to *In the Beginning God*. But according to the programme it should have been followed by what was called "Purvis a la Jazz Hot", according to the programme composed (or arranged) by Richard I. Purvis, orchestrated by Louie Bellson and Ellington and performed by The Grace

Cathedral Choir directed by Mr Purvis. The recording has indeed been found in the Danish Collection and broadcast in bc # 54. There were first two false starts (not in the broadcast), followed by the complete *We Shall Walk This Lonesome Road* and *Only Joyful*. Both selections are documented in the New DESOR because the band took part in the performance. They are both credited (by the New DESOR) to Ellington.

From this point on, the remaining part of the concert has been released on the Status CD DSTS 1015 (See DEMS 97/2-19). According to the liner-notes by John Bennett the CD presents the selections in the order in which they were performed.

The next title is from the central part of the concert, *In the Beginning God*, and is evidently on the DVD. Duke and Jon Hendricks both had difficulties playing the melody correctly. This is not surprising in the case of Jon Hendricks. He arrived the same morning and was given the sheet music only shortly before the concert started without any rehearsal (see note). However, Duke was not yet used to playing his own composition, which was probably not yet fully completed at this stage. The marvellous introduction on his baritone by Harry Carney that we hear later in New York at Christmas 1965, had still to be added in spite of the fact that he is mentioned as first soloist in the programme notes. *In the Beginning God* was the last part in which both choirs participated. The Grace Cathedral Choir left immediately at the end of it. The Herman McCoy Choir however stayed for the remaining part of the concert. This is odd, because when Duke introduced the next number (*Will You Be There?*), we hear him say on the CD: "Thank you very much ladies and gentlemen. As programme our intermission is supposed to be here, but because of the congestion we were late starting and the Herman McCoy Choir, many of them who are school teachers in Southern California, have to catch [a] plane and so if you don't mind we would like to continue with part of the second half and therefore their part and we will switch the programme a little bit so that they can make their plane. And so now, we will go to *Will You Be There? Will You Be There?* Herman McCoy."

If you look at the original programme (Klaus Stratemann p516) you notice that the original running order was indeed altered. In the Danish collection and on the CD (but not on the DVD) are first *Will You Be There?* and *99% Won't Do* by the Herman McCoy Choir with Jimmy McPhail (and not with Jon Hendricks as is claimed in the credits on the back of the CD case).

This was followed by *Ain't But the One* also by Jimmy McPhail and the Herman McCoy Choir. This is included in the DVD. It is the last number before the intermission.

The first number after the intermission was (as scheduled) *New World a-Comin'*, to my taste the best of Duke's recorded solos. It was as usual not completely flawless, but it is a real pleasure not only to hear him play but also to see him at the piano.

The next two numbers are explicitly announced by Duke as additional to the programme. They are not on the DVD. The first one was what Duke called "another additional version of *In the Beginning God*." Both Duke and Jon Hendricks stumbled again through the opening bars as we know them now by heart. The second of the two additional selections was *My Mother, My Father* by Jimmy McPhail. The note at the back of the CD case shows erroneously "the Speaking Choir" as participating in the first of these two additions as well as Jon Hendricks as the soloist in the second one.

The next selection is in fact also an addition to the programme. Duke didn't give it a title. The CD and also the DVD called it *The Lord's Prayer*. It has the lyrics based on "Our Father" or "Pater Noster". It was sung by Ester Marrow (and not Merrill as copied from the programme notes to the credits on the back of the CD case). The problem of having two totally different melodies with more or less the same lyrics has been addressed in DEMS Bulletins 83/2-4; 97/2-19 and 97/3-17. My suggestion to reserve the title *The Preacher's Song* for the version done by Tony Watkins a cappella at the end of several Sacred Concerts (also at the end of this first one in San Francisco) and to free the title *The Lord's Prayer* to be used for the Esther Marrow version, performed in 1965, 1966 and 1967 and for the Ellington piano solo in the third Sacred Concert at Westminster Abbey has been accepted by several discographers like Timmer, Nielsen, Massagli and Volonté. The piano solo from Westminster Abbey is completely different again, but since it appears only once in Duke's discography it doesn't create a great problem and can be treated as in similar cases when the same title exists for two different compositions (which is to give it the # sign in the New DESOR). Anyway the third and last of the three additional selections in the programme was Ester Marrow's version of *The Lord's Prayer*. It is found on all recordings.

Duke returned to the scheduled programme with Esther Marrow doing *Come Sunday*. Again found on all recordings.

This is followed by the marvellous rendition of the same melody by Bunny Briggs, re-titled for his special performances (the first of which dates back to 1963 at the "My People" show) into *David Danced Before the Lord*. Not only did Jon Hendricks take part in this number (as is correctly mentioned on the CD box), but so too did the Herman McCoy Choir, whose members may have missed their plane! This is by its nature the most appropriate recording for a DVD instead of a CD.

This is the end of the DVD. The CD continues with what was scheduled in the programme as *The Lord's Prayer* and is called on the CD box *The Lord's Prayer II*, but what we prefer to call *The Preacher's Song*. Again, Duke did not mention any title when he announced Tony Watkins.

Note: I was very surprised to see that the liner notes of the DVD were not written by Patricia Willard. It seems that Ashley Kahn has been chosen because he is more famous. I must admit that I have never heard of him. Reading his notes makes it clear that he consulted Ralph Gleason's reports in "Celebrating the Duke" and that he does not have much first hand knowledge of the event. We know however that Patricia was very much involved in the preparation of the Sacred Concert and that she assisted the producer of the two documentaries. She is acknowledged in Ralph Gleason's book as the Ellington historian who was especially helpful. She gave an exciting presentation in Pittsburgh together with Louie Bellson about this specific Sacred Concert. She is even seen on screen in the documentary "Love You Madly" when Duke entered what might have been Basin Street West, saw her and shook her hand. Before I wrote this article about the Grace Cathedral Concert, I re-listened and watched my video recording, made on 25May95 in Pittsburgh. Patricia explained why Jon Hendrick had had so much difficulty singing *In the Beginning God*. She also mentioned that there were about twenty hours of filming done, that it was first cut to five hours and since it was still too long for showing on television, it was further reduced to two programmes of one hour each. That means that there may still be some material left at the Ralph Gleason estate at Jazz Casual Production, Inc. directed

by Ralph's son Toby, who also wrote a part of the liner-notes himself. Let's hope that he will decide to release some of it as well, in the not too distant future. For the time being we must be very grateful for having these beautiful DVDs. We are most fortunate to be able to enjoy Duke's very first Sacred Concert under marvellous circumstances. Those who were in the Cathedral may have had the benefit of seeing the band in colour, we have at least the best sound reproduction. We experienced ourselves during the Ellington Conference in 1999 in Washington on Duke's 100th birthday that the sound in a Cathedral (on that occasion the National Cathedral of Washington) can be awful, depending on where you are seated. Ralph Gleason reported of the same "acoustical disaster" on 16Sep65 in Grace Cathedral in his book "Celebrating the Duke" (p215) in "A Ducal Calendar 1952-1974" under the date of 2oct65, which by the way illustrates that Ralph for an unknown reason did not put the actual dates on top of his articles.

I have had some correspondence with Patricia Willard about this concert and she gave me a few additional details when I asked her who directed the choir:

"I just watched the total DVD, and although Tom Whaley was there in San Francisco he was not in the Sacred Concert video/DVD. He's seen frequently in "Love You Madly" and the footage for both was originally all part of what was intended to be one program. I remember Herbie Jones doing the copying of parts for the actual concert. Tom obviously was very involved in the after-concert recording session at the studio, and I see him backstage at Monterey.

There were two choirs on the concert — the Herman McCoy Choir, which was Duke's choice, and the Grace Cathedral choir, which was Grace Cathedral's choice. Both are on the video/DVD. Herman's group was combined with the Grace Cathedral group for what the printed program calls "The Speaking Choir," which must have been pre-planned because I produced the printed program according to Duke's instructions [although I chose the stock (paper), typefaces and dimensions, the latter over the objections of Dean Bartlett who said Grace Cathedral had never had a printed program that large. I argued that they'd never had a performance program that innovative and history-making.]

The "Group of Traditional Spirituals" by the McCoy Choir and "Purvis A La Jazz Hot" were edited out of the television show because it had to be kept to one hour, and those two portions were not really Ellington-specific. Richard Purvis does not appear anywhere in the DVD. The choir director you see repeatedly is Herman McCoy.

And I'm sure that you know that the order of actual performance is per the unauthorized CD issued in Europe from Wally Heider's original tapes. For the television special, there was some editing and re-programming." End quote.

As I pointed out the editing and re-programming did not disturb the actual sequence of selections but there were some alterations to the programme as printed.

Sjef Hoefsmit



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DISCUSSIONS - ADDITIONS - CORRECTIONS

The Lou Rawls Show with Duke Ellington

DEMS 06/1-7

See DEMS 05/3-19

The Ellington bonus on the RAWLS DVD is *The Hawk Talks* (Klaus Stratemann 13005, p334; The New DESOR 5203f, p179) in good quality. They should label it a Bellson bonus though.

Norbert Ruecker

1940 Chicago Tonight radio program

DEMS 06/1-8

Do you know if this is available on tape or CD from any source, and if so, how can I get it?

Mark Dereng**

This broadcast is claimed to have had three selections: *Solitude*; *Mood Indigo* and *It Don't Mean a Thing*.

It has been documented in the Chicago Tribune of 5Sep40, the same date as the broadcast. It is also documented in WaxWorks by Benny Aasland as entry 40-22 and as a MBS (WGN) broadcast in which Duke participated. It seems that the band did not. We have never found this recording. We suspect that no recording (if there ever was one) has survived.

Sjef Hoefsmit

Magic Carpet and One Night Stand broadcasts mixed up?

DEMS 06/1-9

The latest DEMS was as usual awe-inspiringly informative. However I'm in need of clarification about a couple of items (which is probably a result of my lack of knowledge).

1. I infer from the discussion of the DETS release of Zanzibar broadcasts recorded on 7oct45 that there were 2 broadcasts, one called "Magic Carpet" and one called "One Night Stand", from the same date. If I'm correct, (and I may just misunderstand the whole thing) were these broadcast live? I ask because Sjef refers to the "One Night Stand" show as being "processed" on a different date. What does

"processed" mean?

Joe Medjuck

You have three questions. I think that it is best to answer each one separately.

There were probably indeed two broadcasts on 7oct45. There is one which was documented on the date of 7oct45 since the tape of Magic Carpet 131 showed up. See the old Desor session 361.0 in Volume 9 (1975) page XLI. The description below that session shows that the first chorus of *Love Letters* by Lawrence Brown had only 24 bars and that the last selection, *Kissing Bug* was not complete at the end. This was indeed the AFRS broadcast Magic Carpet 131 which had these two imperfections. The release on the LP Joyce 1071 had the same defects. In Bulletin 79/5-3 Benny Aasland offered to the membership a reel to reel tape with this Magic Carpet 131 broadcast. When the Joyce LP was announced in DEMS Bulletin 80/2-1 the date of the Magic Carpet 131 broadcast was given (in error) as 4oct45. In the next Bulletin (80/3-5) this announcement was corrected. The 4oct45 portion was claimed (in accordance with the Benny Aasland reel to reel tape) to include at the start *Take the "A" Train* (which was correct) and the closing *Main Stem* (which was wrong). Neither was mentioned on sleeve or label. Comparison revealed that the closing *Main Stem* was a repeat of the third selection of the original broadcast.

The second time the date of 7oct45 showed up was in DEMS Bulletin 85/3-2 in which the LP Fanfare 135 was reported, with one selection from Magic Carpet 131, *Love Letters*. One again it was also not complete, showing that it was clearly dubbed onto this LP from the Magic Carpet tape. The date of 7oct45 for the Magic Carpet 131 broadcast was again confirmed in DEMS 88/4-8, where the session received the Waxworks entry number 45-79. When François Moulé asked in Bulletin 89/1-9 what the correct date should read: 4oct45 or 7oct45, Benny answered: "the date ought to be 7oct45, despite what many times has been said elsewhere."

In Bulletin 90/4-7 Jerry Valburn announced the finding of the original acetates of the complete 7oct45 broadcast. These acetates contained four selections more than what was earlier known through the Magic Carpet broadcast 131. This appeared in that Bulletin: The balance consists of *Suddenly It Jumped/Every Hour on the Hour/Cotton Tail/Everything But You* and bc close. Comments from Hoefsmit: *Love Letters* (from the first part) has also been issued on Fanfare 135, with a false date, 11oct46, as from the Aquarium Restaurant. All earlier issued versions have the same defect, but now having the original bc, we can enjoy Lawrence Brown playing the first chorus complete. Comments from Benny Aasland: Bc time: 11:30-12:00M. The date is said to be 7oct45, which contradicts with the schedule for MBS bcs. However, I'm willing to use this date until we know better.

From this original 10 titles broadcast, the first group of six was used for the Magic Carpet broadcast 131. Apparently it was edited, which proves that Magic Carpet was not the original broadcast but was transcribed from an original broadcast. This original broadcast had no defects and contained 10 titles. The balance of four were released for the first time on DETS CD Vol 10. The Magic Carpet portion, but now without defects was released on DETS CD Vol 2. The conclusion is that my remark in DEMS 05/3-22 (additional comment 2) that the Magic Carpet broadcast 131 was distributed over two sets, Volume 2 and Volume 11, was wrong. It was exclusively on Volume 2. Actually this was not the Magic Carpet broadcast itself but the first group of six selections from the original 7oct45 broadcast, transcribed for Magic Carpet with two defects. On Volume 11 were the remaining four selections from the original broadcast of 7oct45.

There was another broadcast, titled One Night Stand 764. This broadcast was claimed to originate from 24Sep45. It was not mentioned in the old Desor, however it was mentioned in Aasland's WaxWorks entry 45-73 in DEMS Bulletin 88/4-8. In the New DESOR this broadcast was dated as 24oct45. The opening theme *Take the "A" Train* is taken by the AFRS from the original recording in the middle of the programme: the first part until the 12th bar in the 2nd chorus. It has erroneously received its own number, 4583a, although it is dubbed from 4583g.

Klaus Stratemann (page 263): "The week of September 12, Ray Nance left the band". Luciano Massagli: Ray Nance left after October 1. Taft Jordan played the solo in *Take the "A" Train*. Conclusion: this session is from October, probably October 24. (ONS 754, broadcast of Tommy Dorsey, is from 30 September 1945).

The correct date is 7oct45. Source "One Night Stand Series 1-1001, Greenwood Press by Mackenzie & Polomski. See DEMS 02/1-19/2. The last group of two selections (released on Joyce LP 1071) is released on CD DETS 903.9005. Six other selections are on CD DETS 903.9007. *How Deep Is the Ocean* and *Every Hour on the Hour* have not yet been released. See for an overview of the ONS broadcasts DEMS 02/2-6/2.

The correct dates of both broadcasts are not known for certain. Maybe the ONS one is more certain than the Magic Carpet one, which probably gives 7oct45 as the broadcast date of the Magic Carpet broadcast, but is silent about recording date of the original broadcast. What I mean by "processed" is that transcriptions were made from the original broadcast to be used later for edited broadcasts for the AFRS or what Jerry Valburn described in 02/1-19-2 as cut for the masters in the series. As you can see from this, some parts were missing from the originals and sometimes a selection was repeated in the edited version, as a result of this "cutting" process.

The original broadcasts were live, but the AFRS transcriptions were not.

SH

2. And while I'm on the topic of broadcasts: the liner notes to the "Duke's Joint" CD state that the broadcast of 15oct45 is "so scarce that only the 1st half could be found in the RCA vault." My question is: why was anything found in the RCA vault? How was RCA involved in the broadcast? Because it was an NBC broadcast? (NBC and RCA used to be part of the same company, I believe.)

Joe Medjuck

I have no idea how and why the broadcast of 15oct45 popped up in the RCA vaults. I can imagine why Will Friedwald's liner note for the Buddha CD refers to the first half. Two of the four selections (*Fickle Fling* and *Autumn Serenade*) have formed part of a group of five recordings on tape. One of these five (*Out of This World*) has been identified as belonging to the broadcast of 13oct45. Another one (*Suburbanite*) has been identified as belonging to the broadcast of 24Aug46. A third one (*Stomp, Look and Listen*) was not found anywhere

else. For some time it stayed with *Fickle Fling* and *Autumn Serenade* as a session in the Fall of 1945. These three are so listed in the New DESOR as session 4579. *Stomp, Look and Listen* is the only selection that still awaits identification by date. *Fickle Fling* and *Autumn Serenade* are now accepted together with *I'll Buy That Dream* and *How Deep Is the Ocean* as a four title session of 15oct45, since they appear as such on the Buddha CD "Duke's Joint". Several of these recordings have also turned up on other tapes in other combinations. SH

3. As to the ongoing discussion of when Sid Catlett was with the band: Is it now generally accepted that it was from Oct 8-13th 1945?
Joe Medjuck

No the authors of the New DESOR have not (yet) accepted the corrections to be made for 10, 11 and 13oct45. About 8oct45 there is no doubt. Sid Catlett has been mentioned on the recording sheets.

Recently (10Dec05) Loren Schoenberg claimed in an e-mail that Sid Catlett also played in the broadcast of 15oct45. I am sure that he meant the 13oct45 broadcast.

This was his e-mail:

"I'm convinced that it's Catlett on 15oct45. On *How Deep Is the Ocean*, the fills, the cymbals, the rhythms are all typical Catlett, and certainly not Greer. Would like to hear opinions of others on this."

SH

Duke Ellington Enigma Solved

DEMS 06/1-10

See DEMS 05/3-33

Thank you for the voluminous Bulletin as always full of news and comments. I'm working on it with Giovanni and we are preparing a list of corrections to put into our discography.

We took a first look at "Duke Ellington Enigma Solved" (05/3-33): the articles are very interesting but we don't agree about the statement that *Boogie Bop Blue* is the same as *Non Violent Integration*, because, in our opinion, they are two completely different tunes. *Non Violent Integration*, on the other hand, is the same as *Who Struck John* (DE 4708 g).

Luciano Massagli

Azalea, 11Dec51

DEMS 06/1-11

1. The introduction plus Willie Smith's echo lasts for 5 bars, not 6 as Luciano and Giovanni suggest on page 738 of the New DESOR for 5128h. This would qualify it for a place in the brief 'Unusual Bar-Lengths' discussion on Duke-LYM last summer, but I suspect it may have to do with the 19 bars Walter van de Leur says were cut out of the manuscript score for this recording ("Something To Live For" p202). $5 + 19 = 24$.

2. The 32-bar vocal chorus now runs from bar 16 to bar 47. But the final bar of the chorus is *also* the first bar of the 8-bar section with the trumpet solo, which thus runs from bar 47 to bar 54. This sort of running together is common enough in classical music but much less so in jazz where soloists expect clearly defined choruses. I suspect there are other examples of the device in Billy's work, though Walter's index doesn't help point me quickly towards any.

3. New DESOR ascribes the trumpet solo to Willie Cook. The discographical notes to vol. 4 of the CBS(F) 'Complete Duke Ellington 1947-52' box have Harold Baker. None of the early discussions of this session listed in Klaus Götting's 1997 index (supplement to DEMS Bulletin 97/2) relate to it and I can't recall it being mentioned in the Bulletin more recently. I wonder who is right.

Roger Boyes

Thank you for a very interesting remark about *Azalea* for the next DEMS Bulletin. I wonder how you came to the total of 24 bars. That means that the last of these 24 bars is the last bar of the first A part of the vocal. Is that true? If so I think we should indicate that, otherwise people might (like me) be lost a bit.

Sjef Hoefsmit

Walter writes of DE5128h, on p202 of "Something To Live For": 'a nineteen-bar instrumental section was cut. The order of the recording is at variance with the order suggested by the manuscript. The recording of June 10 1947 adheres to the original order.'

What I meant by $5+19=24$ was that, by adding the 5-bar Introduction with Willie's echo to the 19-bar cut you turn two episodes of very unusual length into a much more usual 24-bar one. Of course, this is pure speculation on my part, as I haven't seen the manuscript, nor have I ever heard the 1947 Capitol version, DE4709e, which Walter tells us is not at variance with the manuscript. Whatever we may feel about Chester Crumpler's singing, it is a great shame that *Azalea* has always been omitted from LP and CD issues of these Transcriptions, and thus remains unavailable.

The early part of New DESOR's structural analysis of DE5128h should be corrected as follows:

int4BAND&JHa,1WS;1°(nc)6BS;pas4BAND;2°LO.....

If my speculation were correct, the 19-bar cut would come after Willie's bar and be followed by Billy's 6-bar theme-statement at the piano, which would thus start at bar 25. The vocal chorus 2° would then start 10 bars later, at bar 35. As we hear it on DE5128h, 2° starts at bar 16: 4+1+6+4=15, then the vocal chorus begins. The (4+1=) 5-bar length of the Introduction on DE5128h is a fact, and New DESOR's analysis needs correcting to reflect it. I hope this now makes sense.

The continuation of New DESOR's analysis also needs changing, to reflect the fact that the last bar of 2°LO is *at the same time* the first bar of 3°(nc)8WC. There is indeed a complete 32-bar chorus and an 8-bar part-chorus here. But there are 39 bars in total, not 40, from the start of the vocal chorus to the start of the coda. I think I've come across another running together of this sort somewhere, but I'd have to go back through my notebooks to find it.

Roger Boyes

The Capitol Transcription of *Azalea* from 10Jun47 has been released on the so called black label LP Jazz Supreme 102 together with the neglected *Orchids for Madame*. A copy of these two recordings is on its way to you. It is almost impossible to find a copy of this rare LP. By the way black label records should not have a suspect reputation. On the contrary. Instead of covering the most profitable parts of the market these releases are treasures for the small community of collectors as they are filling up red-taped gaps in their collections.

DEMS

Billy Strayhorn — Piano Passion

DEMS 06/1-12

See DEMS 05/3-50

I find it hard to believe that Storyville have reissued *The Peaceful Side* with the errors you mention uncorrected. I have it on a Capitol CD, published in 1996 and numbered CDP 7243 8 52563 2 5 (oh for the days of simple issue identification numbers!). It has a background note by David Hajdu, essentially his account in *Lush Life*, and it corrects some of the errors you mention. I wonder if E.Coates is Eric Coates, a well-known English composer of light music. It also restores the original mono sound from the electronically re-channelled stereo LP release. Is the Storyville issue in stereo or mono?

I ran a Google search on G.Wiskin, and the composer of the other *Passion Flower* is indeed Eric Coates. It worries me that Storyville are preparing CDs for issue without cross-checking mistakes of this sort, especially as the Capitol issue rectified it.

Roger Boyes

Thanks for following this up with Storyville. I now understand that the new issue appears in mono, as did the 1961 original, restored in the 1990s Capitol reissue; but that the personnel and composer credit errors of earlier issues, which David Hajdu corrected in the Capitol notes, have regrettably been perpetuated in the Storyville.

Roger Boyes

Bob Udkoff's Birthday Party

DEMS 06/1-13

See DEMS 05/3-15

We have listened attentively to the "Amazing New Finds" recorded at Udkoff's birthday party: the sound is surprisingly good and the whole session is very exciting.

Your description in the Bulletin is exhaustive and we mostly agree with your article except the following points:

Stomp'n' at the Savoy: the trumpet soloist, in our opinion, is Clark Terry rather than Benny Carter; we hear the same soloist also in *Happy Birthday*.

Body and Soul: we do not agree that Benny Carter should be the soloist: we think, on the contrary, that it is Oliver Nelson.

Willow Weep for Me: the trumpet is probably Cootie Williams and there are two tenor saxophones, one of them is Paul Gonsalves.

Luciano Massagli

I've just been reading the new DEMS Bulletin and it was fascinating as always. I'd love to get a copy of the 3 CDs of the Udkoff birthday party despite your concerns about the sound. I'm particularly interested because of your mention that the band doesn't use their normal charts. One of the 2 times I saw EKE (in April 1965) there was a party atmosphere (though it was in a nightclub) and EKE took requests from the audience often of songs which the band did not often play. Duke would play a chorus or so on the piano and then one instrument would join in and finally the whole band would play a simple head arrangement. I'd like to hear another example.

Joe Medjuck

Thank you for the copies on CD. I think that the soloist on *Body and Soul* is Oliver Nelson and not Benny Carter.
Joe Medjuck

Irv Jacobs is looking for a few rare Ellingtonia CDs

DEMS 06/1-14

While not as active as in the past, I still attempt to collect all the "tributes" to the Duke by other artists. Many CDs have limited distribution and I really have to inquire at various sources to find a particular scarce item. For example I am searching for:

Putte Wickman & Ernie Wilkins 'Plays Duke Ellington' Gazell GAFCD-1084

Dave Pell 'Plays Duke Ellington' Group 7 G7CD-1716

These are obscure items, but I hope to locate them sooner or later.

You can still contact me at my e-mail address ijacobs@mymailstation.com

Irv Jacobs

Duke's Music by other artists ...

DEMS 06/1-15

See DEMS 05/3-60

Below are additions to my list in DEMS Bulletin 05/3 Dec. 2005 - March 2006 of recordings by other artists of Duke Ellington material 1923 - 1939:

Mooche, The — Leo Reisman (with Bubber Miley) — 1929-03 — Vitaphone short No. 770. — CD: Vintage Music VMP 0161. *

It Don't Mean A Thing — The Three Queens (tap-dance with orchestra accompaniment) — 1934 — Vitaphone short No. 1761. *

Showboat Shuffle — Jo Bouillon et son orchestre — 1936-12-17, Paris, F — CPT 3036-1. — CD Jazz de Scene 1931 - 1941 Vol. 2, EMI 252 708-2.

Solitude — Jo Bouillon et son orchestre — 1936-12-17, Paris, F — CPT 3039-1. — CD Jazz de Scene 1931 - 1941 Vol. 2, EMI 252 708-2.

Thanks to Remco Plas, Haarlem, The Netherlands for the information about the two Jo Bouillon recordings.

Bjarne Busk

I was interested to see the reference to *Mood Indigo* by Joe Daniels and his Hot Shots (1939-05-09), in Bjarne's monumental contribution. My mother brought me this 78 rpm from the school in which she was teaching at the time in around 1958, where it was about to be thrown into the dustbin. I still have it somewhere, in a box in the garage.

Roger Boyes

The complete Columbia 1947 - 1952 recordings on CD.

DEMS 06/1-16

There are two versions. The first one contains 5 CDs and has been released by CBS in so called jewel cases. The booklets also show the Jazztheque logo. This series contains the same recordings as on the 6 LP set (CBS 66607/A-L) with the exception of "Controversial Suite" but including "Masterpieces by Ellington". The numbers on the CBS CDs are vol. 2 CBS 462986 2, vol. 3 CBS 462987 2, vol. 4 CBS 462988 2 en vol. 5 CBS 462989 2. Volume 1 has probably the number 462985 2.

The second version contains 4 CDs, released by Columbia, with a mention of Sony. The CDs are in cardboard sleeves. This series has "Controversial Suite" and the alternate take of *Maybe I Should Change My Ways*. Missing are now "Liberian Suite" and "Masterpieces by Ellington".

From the first version (CBS series) I do not have vol. 1 (with 18 tracks, *H'ya Sue - Sultry Serenade*) but from the second version (Columbia series) I only have vol. 1 (with 20 tracks, *H'ya Sue - Stomp, Look and Listen*). The catalogue number on the back of the box of the Columbia Volume 1 is 486642 2. The CD itself carries number LC 1610. I have never found other volumes. The copyright is in both cases 1989.

Remco Plas

I found in Jerry Valburn's "Duke Ellington on Compact Disc" (1993) that Columbia in France has released the same 5 CD set as on CBS (France) with the same contents and with the same numbers. The Columbia 4 CD set in Jerry Valburn's manuscript for his new updated "Duke Ellington on Compact Disc" (from which he mailed a copy of the relevant information to DEMS) is mentioned but under another set of numbers as a French release: 486642 2; 486643 2; 486644 2; 486645 2. On Volume 1 is indeed a second take of *Maybe I Should Change My Ways*, but the title *You Gotta Crawl Before You Walk* is missing. I would like to know if this is indeed the case. It could be a

typing error by Jerry and he should know if that is the case. It is also important to establish the correct take numbers of the two takes of *Maybe I Should Change My Ways*. If you hear Chester Crumpler singing the recording is from 14Aug47; if you hear Ray Nance on trumpet, the recording is from 1oct47, but if you hear Ray on violin, the recording is from 6oct47. On the CBS 5 CD set (and on the 6 LP set) the recording is from 6oct47. This is wrong in Jerry's manuscript. It would be nice to have this confirmed and sent to him as a suggested correction. The number LC 1610 is not mentioned in his manuscript.

Sjef Hoefsmit

I have the 5CD set in jewel boxes as Remco describes it, and can confirm that vol.1 does have the number 462985 2. What is irritating is the fact that CBS dropped the Controversial Suite from this compilation, since 4 of the 5 CDs offer each 55 minutes of music – there is much more than enough leftover space to accommodate the "Controversial Suite." Also, what a shame it is that the company, however it styles itself, releases this material over and again with arbitrary additions and deletions. What we need is a 'tidying up' CD to rectify the glaring omissions from and discrepancies between both issues, and to include the more significant alternate takes such as *The Clothed Woman* in its 4-minute version, uncropped-for-78 issue.

Surely the switch from CBS to Sony Columbia simply reflects the fact that the Japanese company bought out the American one some years ago?

Roger Boyes

Klaus Stratemann's "Duke Ellington — Day by Day and Film by Film"

DEMS 06/1-17

I finally managed to locate another error in Dr. Stratemann's book: Page 524, the photo of Lena Horne & the Duke: the correct date should be December 26, 1965 (and not 1956).

Carl Hällström

Dusk on the Desert

DEMS 06/1-18

See DEMS 05/3-37

As for the *Dusk in the Desert* debate, I guess David Berger has put me in my place! There's nothing like having the primary source material on your side. It is an amazing accomplishment by Brown. The difficulty of it is reflected in the fact that he doesn't really sound quite "like himself."

Kurt Dietrich

I have just installed a new software, Sonogram, to get those sound spectrograms [to analyse the solo in *Dusk on the Desert*]. The software looks promising, but has also ended in a total PC crash a couple of times. I will send you the results later on after I have gained some more experience using it.

Arne Neegaart

"Duke Ellington" by David Bradbury

DEMS 06/1-19

See DEMS 05/3-17

You're right of course; the photo on page 130 does not date from 1974. From Duke's jacket I would say it is around 1965, and probably in Munich on 11 or 12 February. Compare the photos in Stratemann, page 504; *Music Is My Mistress*, page 437; and *World of DE* (Macmillan London edition), plate 26 opp. page 209.

You are also right that I read the script before publication, as David had asked. But unfortunately I didn't receive it until the weekend before the Monday of the publishers' final deadline. So I read it too late to be able to prevent *Trumpet All Out*. Thus, the accuracy of the detail is nothing to do with me. It's to do with the fact that David is a good writer and diligent researcher.

Roger Boyes

As for Duke looking young in a 1974 photo. No way. I have a picture of him coming back from Europe and it shows a very frail man. He lost much weight and started to deteriorate in about 1970. Twice when I was on the road, I should have overruled him and call an ambulance. I remember once he asked me to meet him in Utica. He called later and said "I changed my mind, you better come here because I might need a nurse." He was so sick I stayed up all night watching his respiration while he slept.

Jane Vollmer

John or Johnny

DEMS 06/1-20

See DEMS 05/3-30

I haven't finished reading the entire DEMS Bulletin yet, but can answer one question, how Johnny Hodges used to sign his name. I checked my subsequent band members who also autographed the same photo such as Taft Jordan and Jimmy Hamilton. As for Hodges, it is clear that he signed his name "Johnny Hodges" at that time.

Claire Gordon

George Jean: the "unknown" Ellingtonian.

DEMS 06/1-21

I have had the pleasure of getting in contact with Larry Jean, son of trombonist George Jean.

George Jean was one of Duke Ellington's substitute sidemen. On occasions Duke had to draw on the local musician's union for certain abilities. Since George Jean was already a semi-famous trombonist, he replaced John Sanders on occasion, especially when Duke was in the Midwest. The album covers often did not reflect such changes, i.e., "Duke Ellington '55" featured George Jean, not John Sanders, who was ill with the 'flu.

Before he died in 2000, his sons had asked him about the bands with whom he played; he had, by that time, forgotten many of them.

He started playing piano primarily and occasionally, trombone, B-flat cornet and percussion in a local dance band (The West Side Orchestra, Dayton, OH) at age 9, the only child playing with adults. He played trombone and trumpet in the Roosevelt high school band, Dayton, OH. When he was 18, in 1929, he went on the road with an unknown band as a trumpet/cornet player.

Somewhere along the way, he began playing with the Hank Biagini Band, which became the Glen Gray / Casa Loma Orchestra when Hank died. George Jean and Glen Gray both vied for leadership, but Glen won; the others thought Glen could get better gigs. I think they were right, at the time. Again, somewhere along the way, George played for Glen, Freddy Martin, and a bunch of others. He formed his own band in 1942, but all the members got drafted, individually (not as a band). He returned to Freddy Martin, and eventually played as a studio musician for the American Broadcasting Corporation (ABC) doing The Breakfast Club With Don McNeil, under Eddi Ballantine. When Don McNeil retired, George Jean played for a few more years at ABC, but it was boring. Then he moved to Las Vegas, doing the MGM Grand until he retired.

He had a stroke in 1996, and his old buddies said that he could play piano better with one hand, in a wheel chair, than most folks could in good health. Bit thick, but good for him to hear.

Larry Jean tells his father knew very nearly everyone in the business, and many of them would stop by when they were in town. There were many impromptu jam sessions at the Jeans' house.

Arne Neegaard

On our LP Ellington "55" (French Capitol CTTX 240 814) it is not John Sanders who is wrongly credited, but Juan Tizol. On 21Dec53 the correct name of the third trombonist is Alfred Cobbs. On 28 and 29Dec53, on 1, 2 and 17Jan54 it was indeed George Jean. This is acknowledged in the New DESOR and obviously on the most recent release on the Mosaic 5 CD box set (see DEMS 97/3-20). George Jean is also acknowledged in Timmer and in Kurt Dietrich's book "Duke's 'Bones" (p214).

DEMS

Ellington on film in 1925?

DEMS 06/1-22

Here's something exciting, a possibility of Duke Ellington being filmed in 1925. I found this reference in the 13Jun25 issue of the Philadelphia Tribune in the "News of Interest Around New York" column. Although no writer was credited in this issue, the column was written by J.A. "Billboard" Jackson, and distributed to African American newspapers through the A.N.P. news service. It contains this intriguing paragraph:

"Johnnie Hudgins, the Kentucky club band and four girls from the club Alabam have been filmed in the Rue La Paix scene in a feature film called Headlines being produced by the St. Regis Picture Corp."

I've discussed this with Steven Lasker who feels "the Kentucky club band" most likely refers to the Washingtonians.

Larry Appelbaum of the Library of Congress has confirmed that they do have a 35 mm print of "Headlines," but it is on nitrate stock. The film cannot be viewed until it is preserved. Larry added that hopefully the film will be preserved and accessible to researchers in 2006.

Ken Steiner

Ellington on film in 1933

DEMS 06/1-23

Mark Cantor has pointed me to a brief bit of film footage from the Cotton Club 1933. You can view it by going to britishpathe.com, and then search for Ellington. You have to fill out your name, but you don't have to pay. The quality is grainy. It does contain the sound. I just talked with Steven Lasker - this is the first time he has heard the sound to this film, which is described on page 57 of Klaus Stratemann's book "Day by Day and Film by Film".

Ken Steiner

See DEMS 01/1-18/1: "A short and silent Ellington Movie". The 01/1 Bulletin has been recently put on this web-site.
DEMS

I revisited this incredible web-site last night and realized there are TWO shorts with work by Duke. The second does not have sound. It is a newsreel entitled Harlem, and runs a little over 6 minutes. It includes the 44 second clip that is available separately under the title of "A Minute With Duke Ellington." There are great scenes of the band. I talked with Steven Lasker, he is convinced that this is the film described in the January 1931 "Film Daily." He is going to do some more research and see if he can pinpoint the date of the filming.
Ken Steiner

News from Darmstadt's Jazz-Institut**DEMS 06/1-24**

Just wanted to advise you that we updated the Ellington bibliography on our web-site. It now contains articles, books and essays from 1923 up to 2005, also containing articles in which Ellington is prominently mentioned, blindfold tests in which an Ellington item was played and Down Beat news items referring to local activities in the bigger American cities. Again, this listing is far from complete, it is an ongoing labour indexing our archive. Still it may prove a helpful tool for Ellington researchers. You can search the pages by using the search tool of your web browser. The Ellington bibliography can be accessed through our web-site: <<http://www.jazzinstitut.de>> then go to the English web-site, scroll down to "Jazz Index / Duke Ellington".

Wolfram Knauer

The Clown**DEMS 06/1-25**

I have just got hold of something unique - an unissued recording of Mingus' 1957 composition *The Clown* performed by Duke and his orchestra in 1969.

"This event took place at Zellerbach Auditorium, University of California, Berkeley, CA. on the night of 29 September 1969. The Ellington concert at the University of California came as the high point of a two-day celebration of Ellington's music. It had started the day before, with lectures by Stanley Dance, Gunther Schuller, and John Lewis, among others, and a concert by the Charles Mingus group. Ellington's female vocalist on this occasion was Kathy Myers, who had joined just eight days earlier. She was gone before the next tour. Victor Gaskin joined permanently as bassist at this point, playing alongside Paul Kondziela." (Thanks, David Palmquist.)

"There was Duke's on-stage announcement (when, according to Sue Mingus as quoted in my book - I think - Mingus had become suddenly shy about the idea of his piece being performed by his hero and was hiding up in the balcony, to avoid being called to go on stage." (Thanks, Brian Priestley, now I have to buy another of your books!)

"The arrangement of *The Clown* may have been written by Jaki Byard. As I recall Sue telling me, the details/expenses were taken care of by Ellington's "office". Evidently, Hodges - or was it Cootie - refused to play the piece. Can they be heard on the recording?" (Thanks, Andrew for pointing this out)

"--an event that brought Charles back into music after he'd retired. There's quite a story connected to that performance. Don't know who made the tape, but I think it's on file at the Library of Congress-- it seems to me someone once gave me a copy." (Sue Mingus)

I also received an audio clip of an interview with Mingus explaining some of the reasons for his absence; he wasn't sure Duke would play his stuff, Duke had only two-three trumpets ready. That supports Andrew's statement.

Hodges seems to be absent, Procope is playing lead alto. The trumpet section sounds unusually thin most of the time. Probably Cootie was present, but played only when he felt like it. Not the first time he did so. Sounds like Cat took care of the tricky trumpet parts. One more thing; the audience is starting to laugh when Duke begins his narrative. After they have finished playing and Duke has called out for Mingus, he says: "Take it off". Did Duke put on a clown's mask specially for this?

"Duke was definitely not wearing a mask. Charles was not "shy" as Brian Priestley says. He knew that a lot of Duke's sidemen did not want to play the piece because it was hard -- some of them even turned their backs on Duke -- and Charles was not about to go on stage in that situation. That's what I remember. I didn't know there was an interview."

(Sue Mingus)

Anyway, this is really something extraordinary, the music is absolutely fantastic and Duke the storyteller: elegant as always.
Arne Neegaard

David Palmquist found his text in Klaus Stratemann's book on page 593. It is also mentioned in MIMM on page 297.

There is a recording of this concert in the Smithsonian Collection, made by Robert Wong, Dick Patterson and Butch Cardiasmenos.

Thanks for your contribution. Do not send me the music and/or the interview. I have both.

Sjef Hoefsmit

Dear Luciano Massagli,

Somebody in the Duke-LYM group has found a copy of the recording of *The Clown*, 29Sep69. I looked in Volume 2 of the New DESOR for a description. I saw only dots. I sent you on 29Mar96 a copy of this recording. I wonder why you didn't make a description. Do you need another copy?

Sjef Hoefsmit

We think that the main part of it is the narration, the music being only a background. We have described this title in the same way as we did with *Monologue*.

Luciano Massagli

Thanks for mentioning that passage in MIMM. I have overlooked that one. Do you also have the Mingus "interview"? It was done with a hidden tape recorder, Sue is positive that there never was an interview, and it is obvious that Mingus (and Sue later on) was not aware of the presence of a tape recorder.

Another thing I find interesting; there is a striking resemblance between *The Clown* and Duke's own *Fife* recorded a month later. Probably Duke got his "waltz-inspiration" from Mingus' composition.

Arne Neegaard

The next Storyville CDs

DEMS 06/1-26

This is the answer I got from Mona when I enquired when DETS 13 was to be issued. (See DEMS 05/3-46)

Lance Travis**

I cannot give you an exact date for Vol. 13 of Treasury. We are planning a re-launch of the Storyville label for this Spring and we will not release anything before the Autumn as we are planning a new series called MASTERS OF JAZZ - 12 CDs with among others Duke Ellington, Louis Armstrong, Billie Holiday.

Mona Granager**

Bjarne Busk of Storyville told us at the international Ellington conference in Stockholm (May 2004) that Storyville was planning to release about 10 high quality Ellington CDs, consisting mostly of previously unissued material. Since the conference, Storyville issued "Duke Ellington - The Piano Player." In my view, this CD contains among the best recorded examples of Ellington's piano artistry and is overall a "five star" CD. Unfortunately, the CD has not received much attention and the distribution is not the greatest. I have rarely seen the CDs in the stores, including those with large jazz selections such as J&R in NYC. I ordered my copy online.

Bill Saxonis**



THE INTERNATIONAL

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NEW RELEASES AND RE-RELEASES

----- Membran 222427 444

Quadromania**Duke Ellington — The C-Jam Blues**-----
DEMS 06/1-27**CD 1**

1. Slippery Horn	18May32
2. Sophisticated Lady -2	15Feb33
3. Harlem Speaks	15Aug33
4. Live and Love Tonight	12Apr34
5. Merry Go Round	30Apr35
6. In a Sentimental Mood	30Apr35
7. Echoes of Harlem	27Feb36
8. Clarinet Lament	27Feb36
9. Caravan	14May37
10. Diminuendo in Blue -1	20Sep37
11. Crescendo in Blue -2	20Sep37
12. I Let a Song Go Out of My Heart -2	3Mar38
13. Prelude to a Kiss -2	9Aug38
14. Country Gal	16oct39
15. Solitude	14Feb40
16. Conga Brava	15Mar40
17. Concerto for Cootie	15Mar40
18. Don't Get Around Much Anymore	4May40
19. Cotton Tail	4May40
20. A Portrait of Bert Williams	28May40
21. Warm Valley -3	17oct40
22. I Got It Bad -1	26Jun41
23. Take the 'A' Train	15Feb41

CD 1 is copied from the CD Giants of Jazz 53046. This time almost every track in the correct chronological order. One wonders why this good principle is not maintained through the complete set of 4 CDs.

There are some errors in the personnel listings. More so in the early years. Later years are better documented.

Track 4: Joe Nanton is out, not Juan Tizol.

Tracks 5 and 6: Charlie Allen was not in the band. It was Arthur Whetsel. The bass player was Billy Taylor throughout the whole session and the drummer was Sonny Greer. Fred Avendorf came in mid June and left early in August. (See Stratemann p130).

Track 9: Wallace Jones was not in the band. It was Arthur Whetsel. See DEMS 04/2-55.

Tracks 10 and 11: Trumpets Arthur Whetsel, Cootie Williams, Freddie Jenkins and Rex Stewart. Trombones: Joe Nanton, Lawrence Brown and Juan Tizol.

Track 12: No Harold Baker! Trumpets Wallace Jones, Cootie Williams, Freddie Jenkins and Rex Stewart. In the trombone section it is possible that Juan Tizol was replaced by Herb Flemming (according to the New DESOR). Herb Flemming is not acknowledged as an Ellingtonian in Kurt Dietrich's "Duke's 'Bones" and also in the biography of Flemming in "Jazz 'Bones" (p17), Dietrich doesn't credit him for having played with Ellington. (See DEMS 06/1-3).

Track 13: Not Harold Baker was out (he wasn't in the picture anyhow), but Freddie Jenkins was out.

Track 14: Jimmy [sic] Blanton was not yet in the band. Billy Taylor was on bass. Fred Guy was present.

Tracks 16 and 17: Why mentioning that Ivie Anderson was out if this was not mentioned for track 3?

Track 20: Same as 18 and 19.

Track 22: Why is Otto Hardwick added. He was still in the band. Duke was at the piano, not Billy Strayhorn.

Track 23: Same remark as for track 22.

CD 2

1. Jump for Joy	-2	2Jul41
2. Chelsea Bridge		2Dec41
3. Perdido	-1	21Jan42
4. C-Jam Blues		21Jan42
5. What Am I Here For?		26Feb42
6. Main Stem		26Jun42
7. Johnny Come Lately		26Jun42
8. I'm Beginning To See the Light	-2	1Dec44
9. Black and Tan Fantasy		11May45
10. Caravan		11May45
11. It Don't Mean a Thing		14May45
12. In a Sentimental Mood		14May45
13. Things Ain't What They Used To Be		30Jul45
14. Magenta Haze		23Oct46
15. Sultry Sunset		25Nov46
16. Blue Skies		25Nov46
17. Park at 106th		10Jun47
18. On a Turquoise Cloud		22Dec47
19. Do Nothin' Till You Hear from Me		18Nov47

CD 2 plus tracks 1, 2 and 3 from CD 3 could have been copied from the CD Going for a Song GFS 242 "The Legendary Duke Ellington".

The GFS CD has 23 tracks. Only *Moon Mist* has been omitted from this one.

Tracks 3 and 4 are from 21Jan42 not 1944. What a strange instrument is in the hands of Juan Tizol: "frh"?

Track 5: There is no vocal, not by Ivie and not by Herb. The only difference in the remaining listing is the order and the instruments. I have not given it any attention.

Tracks 6 and 7. Billy Strayhorn was on piano in the whole session.

Track 8: Al Sears was on tenor. Ben Webster was out. Sonny Greer was on drums, not Hilliard [sic] Brown.

Tracks 11 and 12: Bob Haggart was in the band on 12May45 not 14May.

Track 17: Al Sears and Harry Carney hadn't left the band. Duke Ellington was on piano in this selection.

Track 18: Add Kay Davis.

CD 3

1. I Ain't Got Nothin' but the Blues	1Dec44
2. I Didn't Know About You	1Dec44
3. Don't You Know I Care? -2	1Dec44
4. Work Song	11/12Dec44
5. Come Sunday	11/12Dec44
6. The Blues	11/12Dec44
7. Three Dances	11/12Dec44
8. Carnegie Blues	4Jan45
9. Blue Cellophane	4Jan45
10. Mood To Be Wooed	4Jan45
11. My Heart Sings	4Jan45
12. Mood Indigo	24Feb45*
13. Bug in a Rug	24Feb45*
14. The Mooche	24Feb45*
15. Candy Lamb	24Feb45*
16. Under the Balcony	7Jul45
Strange Feeling	7Jul45
17. Dancers in Love	7Jul45
Coloratura	7Jul45
18. C-Jam Blues	16Jan46

It seems that CD 3 (including tracks 1, 2 and 3) has been directly or indirectly copied from Classics 881. Track 7 on this CD 3 and track 8 on Classics 881 have both the same 2 seconds missing starting at 0:19. Also the "Perfume Suite" (on tracks 16 and 17 of CD 3) is copied from Classics 881. It is missing the 2° chorus (by Albert Hibbler) and the coda from *Strange Feeling*, which could be expected since the source was V Discs 516. It has the same error in the liner-notes, claiming that this was recorded on 7Apr45. The correct date is 7Jul45. See DEMS 03/1-16/3. Track 2 on Classics 881 (*I'm Beginning To See the Light*) has been replaced by track 18 of this CD 3, *C-Jam Blues*, copied from Classics 985, source V Disc 648.

Tracks 1, 2 and 3: What can be the reason to name the musicians with other (nick) names? Sonny Greer was on drums.

Tracks 4, 5, 6 and 7. The actual single dates of the recordings are unknown. The selections were recorded on two days without specification. Same is correct after the correction that Sonny Greer was on drums.

Tracks 8, 9, 10 and 11: Sonny Greer on drums. Joya Sherrill did the vocal on track 11.

Tracks 12, 13, 14 and 15. Where is Barney's surname?

Track 18: I have some differences in Woody Herman's band. I have Neal Hefti, Irv Lewis and Pete Candoli on trumpet instead of Irv Makrowitz [sic] and Conrad Gozzo.

CD 4

1. Snibor -master take		1Sep49
2. Great Times	20Nov50	
3. Mood Indigo	18Dec50	
4. Sophisticated Lady	18Dec50	
5. The Tattooed Bride	18Dec50	
6. Solitude	18Dec50	
7. Brown Betty	24May51	
8. Stompin' at the Savoy	28Dec53	
9. Black and Tan Fantasy	29Dec53	

I suspect that CD 4 has been copied from the CD Past Perfect 220327-203 "Duke Ellington and his Orchestra — Great Times". Only *Park at 106th* has been left out. It appears above as track 17 on CD 2.

24Feb45* on CD 3 is by Sonny Greer and the Duke's Men (Taft Jordan, Barney Bigard, Otto Hardwick, Dudley Brooks, Fred Guy, Red Callender, Sonny Greer)

Track 1: Charlie Rouse was out.

Track 2: Not Mercer was in the band but Cat Anderson.

Tracks 3 and 4: Vocal by Yvonne Duke (a.k.a. Yvonne Lanauze), not by Kay Davis. Yvonne is now singing professionally under the name Eve Smith.

Tracks 8 and 9: George Jean was in the band, not Alfred Cobbs.

Lance Travis reported about this 4 CD set. He wrote: "A selection of familiar favourites, in reasonable sound and a more than reasonable price for a 4 box set - Euro 4.99". I found the same release in the Netherlands for Euro 5.36. I felt a bit sorry for myself, thinking of the time and money it took me to collect these recordings in the past. It is however a good thing that Duke's music is still available and for prices lower than ever before. The sound quality of these 207 minutes of music is surprisingly good.

Sjef Hoefsmit**

----- BMG/Legacy 82876711672

TOMMY DORSEY - Centennial collection

-----<< DEMS 06/1-28

Have you noted that this new Tommy Dorsey 3 CD set has 3 Duke Ellington tracks: two Victor studio titles from 1945 and one NBC aircheck title from 1946 ?

Take the "A" Train, Hollywood, 25Aug46

Tonight I Shall Sleep &

The Minor Goes Muggin', NY, 14May45.

Carl Hällström

David Palmquist wrote on 19Nov05 some observations about the whole 1946 show. He said about the first selection on the list above: "Then Duke starts the band off on *Take the "A" Train* at 19:32. There's a God-awful segue to a dead slow chorus, with Duke improvising over a horridly schmaltzy orchestral background - this is actually kind of interesting. I would describe this rendition as a unique version, and perhaps something of a treasure for the contrast between what we expect and what we hear. It ends at the 22:59 mark, followed by a commercial break."

Take the "A" Train is played by the Tommy Dorsey Orchestra. It was arranged by Bill Finegan. The complete show has been released on the LP "Tommy Dorsey's Tenderleaf Tea Show", JRC INC. 1212.

Tonight I Shall Sleep is played by the Ellington band with Tommy Dorsey. It has been released on many RCA LPs and CDs.

The Minor Goes Muggin' is played by the Dorsey band with Ellington. It has also appeared on a great number of LPs and CDs.

DEMS

Vintage Music Productions VMP 0161 (2005)
Bubber Miley, Rare Recordings 1924-1931
 -----<<

DEMS 06/1-29

I recently bought the CD "Bubber Miley, Rare Recordings 1924-1931" released last year by Vintage Music Productions (Hollis, New Hampshire, USA) on the CD VMP 0161. The audio restoration was done by Bill Hebden and I must say he did a splendid job. The only critical remark I want to make about this CD is the fact that the selections are not in chronological order. The liner notes are by Jeff Hopkins. Jeff stated that Bubber made with the Washingtonians a couple of Victor tests under the name of Snowden's Novelty Orchestra (Oct 1923), as well as the band's first recordings under Ellington's leadership (Nov 1924). We know of two sessions in 1923. The first on 26Jul23 was with Whetsel and without Miley. The second (claimed to be on 18Oct23) never took place. (See DEMS 96/2-7 and Comments on Timmer 4th edition page1.) The 1924 Ellington session is represented on track 7 of the CD.

The liner-notes are exciting. Jeff Hopkins tells us about Bubber acting as an usher, helping seating the audience to circumvent objections against "race mixing". Sometime during the performance, Bubber would begin playing his trumpet at the rear of the theatre, apparently caught up in a moment of musical spontaneity when he would work up his way to the bandstand, while playing *St. Louis Blues*.

I do agree with Jeff Hopkins that Bubber had an enormous impact on the development of Ellington's orchestra. I think however that his statement "without Bubber Miley's trumpet and the compositions he wrote, it is arguable whether the jazz world would have ever regarded Duke Ellington's name with any significance, at all" is a bit far-fetched. Bubber's style was not completely unique. Experts Bo Sherman, Göran Eriksson, Nils-Gunnar Anderby and Göran Wallén made this note in Bubber Miley's discography, part 8 (Bulletin #2, July 2001 from the Duke Ellington Society of Sweden) concerning the recording session of 28Aug28 by Martha Copeland: "Bubber Miley has been listed on trumpet without reservations in all previous discographies we have seen. In comparison with Bubber's playing in Ellington's orchestra during this period, the trumpet man on this session sounds rather anonymous and substandard. We can hear a few of Miley's trademarks, but other trumpet players had adopted them, and there is not enough aural evidence to establish his presence definitely." The Bubber Miley Discography was published in 12 consecutive editions of the Swedish Bulletin from Oct99 until Jun02. It is written in English, which is a blessing for those who subscribed to these publications without any knowledge of Swedish. It contains a wealth of information and although it concentrates on non-Ellington sessions, some of the Ellington sessions have been covered too, where there are interesting remarks to be made. I have used this discography extensively in commenting on this new Bubber Miley CD after first giving the discographical details from the liner-notes.

1. **Texas Blue Destroyers**, NY, 5Oct24. BM and Arthur Ray (reed organ). *Down in the Mouth Blues*.

Bubber Miley had made a lot of recordings prior to this, the first one on the CD. It is not documented until part 3 of the DESS discography! The date is confirmed as c. 5Oct24. Arthur Ray's instrument is mentioned a harmonium organ. Some discographies claim wrongly that it is an accordion.

2. **Six Black Diamonds**, NY, 2Dec24. BM, Louis Metcalf, Jake Frazier (tb), Bob Fuller (cl, a.s), Louis Hooper (p), Elmer Snowden (bj). *Those Panama Mamas (Are Ruining Me)* (take -2).

All three takes of this title have been issued on many different releases. It is not known which takes appear on which issues, except that Banner 1456 has take -3. Rust erroneously listed two trumpets, BM and ?Louis Metcalf. There is only one trumpet, BM on aural evidence, who switches between open and muted playing.

3. **Kansas City Five**, NY, Oct24. Same personnel as track 2, but now without Metcalf. *Get Yourself a Monkey Man (and Make Him Strut His Stuff)*.

4-6. Same group as track 3, Nov24. *Louisville Blues; Believe Me, Hot Mama; Temper'mental Papa*.

7. **The Washingtonians**, NY, Nov24. BM, Charlie Irvis, Otto Hardwick, DE, Fred Guy, Sonny Greer. *Rainy Nights*.

The liner-notes indicate take-2, but as far as we know there was only one take, take-1. There is uncertainty about the identity of the banjo-player. The old Desor gives as banjo-player Fred Guy instead of George Francis. Waxworks confirms the presence of Fred Guy as probable. Mark Tucker confirms the presence of George Francis. The New DESOR gives George Francis. Frank Dutton in his letter of 21Jun99 also supports Francis. Steven Lasker wrote in Feb99: George Francis: this name would not be associated with Ellington or the Washingtonians were it not for a single print reference in the 22Feb24 New York Clipper. It came in a 23Nov23 Clipper review of the Washingtonians as heard at the Hollywood Café, New York. Reviewer Abal Green names all the Washingtonians: "...Duke Ellington leads from the piano and also arranges the selections....George Francis, banjo and singer...." This is the earliest reference in print to Duke Ellington as bandleader in New York. Snowden has apparently JUST left, and Francis was his first replacement as banjoist. Steven Lasker also wrote in Feb99: Guy told interviewer John McDonough (Downbeat, 17Apr69 p16) that he joined the band in Feb24; Guy told Brooks Kerr the exact date was 10Feb24. Kerr visited Guy in Chicago in 1969 and played a tape for Guy of the Blu-Disc recordings. Guy confirmed he is the banjoist.

8. **Clarence Williams' Blue Five**, NY, 22Jan26. BM, Charlie Irvis, Otto Hardwick, Clarence Williams (p), Leroy Harris (bj), Cyrus St. Clair (tu). Vocal Eva Taylor. *I've Found a New Baby*. (take -B).

The Swedish discographers are convinced that the tuba was played by Bass Edwards.

9. **Memphis Bell Hops**, NY, 21Jun26. BM, Charlie Johnson, Joe Nanton or Charlie Irvis, Otto Hardwick, Prince Robinson, DE, Fred Guy, Bass Edwards, Sonny Greer. Memphis Bell Hops was a pseudonym for the Ellington band on the Challenge label. *Li'l Farina*.

The liner-notes show matrix X-191-A. Steven Lasker: "files show that the plain-suffixed takes were in each case issued while the A-suffixed takes were rejected".

The old Desor : Only two reeds: Don Redman out. Bass Edwards on tuba.

Bakker: Only two reeds: Don Redman out. Bass probably Mack Shaw.

Waxworks: Third reed unknown. Charlie Irvis instead of Joe Nanton.

Aasland: Bass Edwards had left to join the "Savoy Bearcats", thus Mack Shaw ought to be the tuba-player.

Tucker: Redman did not play on this date. (page 165 of "The Early Years")

Steven Lasker: I hear Prince Robinson and Otto Hardwick plus an unknown alto sax.

The New DESOR: The unknown reed-player is Harvey Boone. Mack Shaw is on tuba.

10. **DE and his Kentucky Club Orchestra**, NY, 29Dec26. BM, Louis Metcalf, Joe Nanton, Otto Hardwick, Prince Robinson, DE, Fred Guy, Bass Edwards, Sonny Greer. *Immigration Blues*.

The New DESOR: Three reeds: Edgar Sampson, Otto Hardwick and one unknown. Mack Shaw is on tuba.

Steven Lasker: I agree, three reeds: Otto Hardwick, Prince Robinson and one unknown.

11. Same as track 10, 3Feb27. *Song of the Cotton Field*.

Steven Lasker: reeds: Otto Hardwick, probably Prince Robinson and one unknown. Copyright application shows title as *Song from a Cotton Field*.

Tom Lord: on Ace of Hearts *New Orleans Lowdown* is mislabelled as *Song of the Cotton Field*.

Frank Dutton in a letter of 21Jun99: The clarinet in *Song of the Cotton Field* is definitely Prince Robinson. I will lay money on it. It is not Rudy Jackson!

Steven Lasker in his letter of Feb99: The clarinet soloist on *Song of the Cotton Field* is, I believe, probably Prince Robinson. The best discussion of this point is to be found in back issues of *Jazz Journal*: Nov77p14, Mar78pp28&55, Apr78p32, May78p12, Sep78p47.

Also Eddie Lambert page 10 voted for Prince Robinson.

12. **DE and his Orchestra**, NY, 26Mar28. BM, Arthur Whetsel, Joe Nanton, Otto Hardwick, Harry Carney, Barney Bigard, DE, Fred Guy, Wellman Braud, Sonny Greer. *Got Everything but You* (take -2).

Dick Bakker states that according to the recording sheets there were three trumpets. He thinks that Louis Metcalf was present. Benny Aasland confirmed this. It is also confirmed by Steven Lasker but Eddie Lambert (page 27) has only Whetsel and Miley.

13. **DE and his Orchestra**, NY, 25Jun28. BM, Louis Metcalf, Joe Nanton, Johnny Hodges, Harry Carney, Barney Bigard, DE, Fred Guy, Wellman Braud, Sonny Greer. *Yellow Dog Blues* (take -C).

My files only show takes -A and -B from which only take -A has been released. Comparison revealed that it is indeed take -A.

The date shown for this session is different from that given by Brian Rust (5Jun28). Steven Lasker established the correct date by reference to the original Brunswick recording ledger. Adjacent matrices: E 27769 is by Solita Palmer with Arthur Johnson Orchestra, 25Jun28. E 27773/4 are by Al Bernard with Orchestra, 26Jun28.

14. **DE and his Cotton Club Orchestra**, NY, 16Jan29. BM, Arthur Whetsel, Freddie Jenkins, Joe Nanton, Johnny Hodges, Harry Carney, Barney Bigard, DE, Fred Guy, Wellman Braud, Sonny Greer. *Flaming Youth* (take -1).

Comparison revealed that this is take -2. The Swedish discographers say to find the presence of Bubber Miley very unlikely. They are sure that Arthur Whetsel played all trumpet solos on this title. In the next issue of the *Swedish Bulletin* (Oct01) is a comment by Steven Lasker:

"Brooks Kerr and I both believe that Bubber Miley is magnificently present on Ellington's Victor session of 16Jan29. I also can hear Arthur Whetsel and Freddie Jenkins. This contradicts the RCA Victor files, which note that only two trumpets were present."

Comment by the Swedes: "BM left the DE Orchestra in Jan29. The question is when, exactly."

According to the New DESOR and Klaus Stratemann, Bubber left in February.

15. **Lonnie Johnson's Harlem Footwarmers**, NY, 1oct28. BM, Arthur Whetsel, Joe Nanton, Johnny Hodges, Harry Carney, Barney Bigard, DE, Fred Guy (bj), Lonnie Johnson (g), Wellman Braud, Sonny Greer. *Move Over* (take -B).

The original releases on OKeh and Creole showed this pseudonym for the band. The French Jazz Society used the normal DE and his Orchestra. *Jazz Journal* from Sep85, p30 said that there was a third trumpet, and that Otto Hardwick was present in the band.

16. **DE and his Cotton Club Orchestra**, NY, 22Nov28. BM, Arthur Whetsel, Freddie Jenkins, Joe Nanton, Johnny Hodges, Harry Carney, Barney Bigard, DE, Fred Guy, Wellman Braud, Sonny Greer. *The Blues with a Feeling* (take -D).

17. **Warren Mills and his Blues Serenaders**, NY, 20Dec28. BM, Arthur Whetsel, Freddie Jenkins, Joe Nanton, Johnny Hodges, Harry Carney, Barney Bigard, Matty Malneck (v), DE, Fred Guy, Wellman Braud, Sonny Greer. Unknown female vocalist. This was a white orchestra led by Matty Malneck (unknown personnel), augmented with Ellington's band. *St. Louis Blues* (take -2).

According to my files: DE's orchestra brought the total number of instrumentalists up to 25.

According to the New DESOR: the vocalists were Adelaide Hall and members of the Hall Johnson Choir. The white orchestra under the direction of Matty Malneck is identified as the Mills Hotsy Totsy Gang. I believe that the correct name of the group was Warren Mills and his Blues Serenaders. See also Stratemann p1. It is another phoney name, invented by Irving Mills. Warren was his son and in 1928 three years old. Take -3 of *St. Louis Blues* will be issued on a BMG CD, devoted to Bubber Miley.

Comparison of track 17 with the claimed source reveals that it is not the Ellington recording of 20Dec28. The title is indeed *St. Louis Blues*, but it is the recording of c.Nov24 by the Kansas City Five with the same personnel as on tracks 3-6. This recording has matrix number 31711 and has been released on Ajax 17078.

18. **Leo Reisman and his Orchestra**, NY, Mar29. Except for Leo Reisman (v) and Bubber Miley, the personnel is unknown but probably included: John Jacobson, Louis Shaffrin (t), Ernie Gibbs (tb), Burt Williams (a.s, b.s), Andrew Quenze (cl, cm.s), Bill Trontstein (cl, s.s, a.s, t.s), Lew Conrad (v), Raymond Pugh (p), Ned Cola (bj), Harry Atlas (tu), Harry Sigman (d, xy). This selection is from the audio disc of a Vitaphone short entitled "Leo Reisman and his Hotel Brunswick Orchestra in 'Rhythms' ". Medley: *The Mooche; Milenberg Joys; Some of These Days*.

The fact that this was not a regular gramophone record explains why it is not included in the Swedish Bubber Miley discography.

19-20. **Leo Reisman and his Orchestra**, NY, 20Jan30. BM, Louis Shaffrin, Unknown (t), Ernie Gibbs (tb), Jess Smith (cl, a.s, f), Louis

Martin (a.s), Burt Williams (a.s, b.s), Bill Tronstein (cl, s.s, a.s, t..s), Adrian Rollini (bs.s), Leo Reisman, Lew Conrad (v), Unknown (cello), Eddie Duchin (p), Unknown (bj), Harry Atlas (tu), Harry Sigman (d). Vocals by Lew Conrad. *What Is This Thing Called Love?* (take -8); *Puttin' on the Ritz* (take -3).

The listing of the personnel in the Swedish discography is taken from Rust. It shows Jess Smith carrying a soprano sax instead of an alto. The sleeve note of New World NW 256 has a somewhat different personnel, with several unknowns and the trumpet players as Lew Sherwood, BM and unknown. BM can be heard as soloist on both titles.

21. **Leo Reisman and his Orchestra**, NY, 9Apr30. BM, Louis Shaffrin, Unknown (t), Ernie Gibbs (tb), Jess Smith (cl, a.s, f), Louis Martin (a.s), Burt Williams (a.s, b.s), Bill Tronstein (cl, s.s, a.s, t..s), Leo Reisman, Lew Conrad, Unknown (v), Unknown (cello), Eddie Duchin (p), Jack Shilkret (celeste), Unknown (b), Harry Atlas (tu), Harry Sigman (d). Vocal by Lew Conrad. *Happy Feet* (take -1).

The Swedish discography shows a question mark after Jack Shilkret's name and another unknown on guitar but Harry Atlas is missing.

22. **Leo Reisman and his Orchestra**, NY, 12May30. BM, Louis Shaffrin, Unknown (t), Ernie Gibbs, Chuck Campbell (tb), Jess Smith (cl, a.s, f), Louis Martin (a.s), Burt Williams (a.s, b.s), Bill Tronstein (cl, s.s, a.s, t..s), Leo Reisman, Lew Conrad, Unknown (v), Unknown (cello), Eddie Duchin (p), Jack Shilkret (celeste), Unknown (b), Harry Atlas (tu), Harry Sigman (d). Vocal by Daniel Haynes. *Rollin' Down the River* (take -2).

The Swedish discography shows Chuck Campbell with a question mark and another unknown on guitar but Harry Atlas is missing.

23. **Leo Reisman and his Orchestra**, NY, 30Jun31. BM, 2 Unknown (t), Ernie Gibbs, Chuck Campbell (tb), Jess Smith (cl, a.s, f), Unknown (cl, t.s), Burt Williams (a.s, b.s), Leo Reisman, Lew Conrad, 2 Unknown (v), Raymond Pugh (p), Jack Shilkret (celeste), Unknown (g), Unknown (b), Harry Sigman (d). Vocal by Leo Reisman. *Without That Gal!* (take -1).

The Swedish discography shows Chuck Campbell, Jack Shilkret and Harry Sigman with question marks.

24. **Leo Reisman and his Orchestra**, NY, 1931. Except for BM and Leo Reisman, the personnel is unknown, but it is probably the same as for track 23. *St. Louis Blues*.

This recording is not included in the Swedish discography. No matrix number is given in the liner-notes. The trumpet solo doesn't sound as if it is being played by Bubber Miley.

We contacted the producer of the CD about our concerns and we were pleasantly surprised to have a reaction. (Reactions from record producers are extremely rare!)

SH

He writes:

Apparently the collector who supplied the recordings reversed the two versions of *St. Louis Blues* since I see that the Warren Mills version should have a female vocal and my track 17 has none. Therefore, it is actually the Kansas City Five that is on track 17 and I did not include the Warren Mills version. Since this CD was issued we have discovered that track 24 *St Louis Blues* is "NOT" Bubber Miley. This recording in fact is from 10Dec37 after the death of Miley and the trumpet (Miley Sound Alike) solo is played by either Eddie Patowics, Frank Hasselberg or Sam Silin. We like to assume that Reisman recorded it as a belated tribute to the great Miley legacy.

Sorry for the confusion.

Bill Hebden

Mosaic Records MCD-1001 (Apr06)

Duke Ellington's Spacemen: The Cosmic Scene

DEMS 06/1-30

What makes this small group session unique is that it has a big sound to it. It features three soloists: Clark Terry on fluegelhorn, Paul Gonsalves on tenor sax and Jimmy Hamilton on clarinet. The rhythm section is Ellington, Jimmy Woode and Sam Woodyard. The larger ensemble feel is derived from adding Ellington's three trombonists in a strictly supportive, arranged role. For this long overdue reissue, we returned to the three-track masters, beautifully recorded at Columbia's legendary 30th Street Studio by Fred Plaut to construct a stereo master of the album.

The selections will be in the LP sequence with the two bonus tracks (*) at the end.

Michael Cuscuna

April 2, 1958

CO 60756-3	Midnight Sun	
CO 60757-3	Avalon	
CO 60758-5	Take the "A" Train	
CO 60759-1	* Body And Soul	previously unissued
CO 60759-2	Body And Soul	

April 3, 1958

CO 60760-2	St. Louis Blues	
CO 60761-2	Perdido	on recording report take -3
CO 60762-1	Jones (LP take)	in the New DESOR take -3
CO 60762-3	* Jones (single take)	in the New DESOR unknown take number
CO 60763-9	Early Autumn	on recording report take -4
CO 60764-5	Basement (aka Discontented)	
CO 60765-3	Spacemen	on recording report take -4

It is difficult to establish the take numbers of the two recordings of *Jones*. The type-written take number is -3. There is another number, hand-written, ZSP 43699. This number has not been found anywhere else (for instance not in Jerry Valburn's Directory). From hand-written text on the bottom of the report it is clear that this related to the single release (on which it was coupled with *Duke's Place*). According to the recording report therefore, one would say that the New DESOR entry is correct.

DEMS

ELLINGTONIA

CD WIG #12

"Kinda Dukish"

Ab Baars Quartet

DEMS 06/1-31

Ab Baars (cl.,t.s.), Joost Buis (tb.), Wilbert de Joode (b.) and Martin van Duynhoven (d.) recorded on 13Jun05 at Bimhuis in Amsterdam 10 pieces, based on Ellington melodies: *Kinda Solitude*; *Kinda Lafitte*; *Kinda Bear*; *Kinda Caravan*; *Kinda Gentle*; *Kinda Half*; *Kinda Harlem*; *Kinda Braud*; *Kinda Prelude* and *Kinda Perdido*.

When Gunther Schuller and I walked to our hotel after an afternoon rehearsal of a the Radio Symphony Orchestra in Amsterdam, Gunther asked me if I liked the music. I admitted that I couldn't appreciate it very much. To my astonishment Gunther said that he didn't like it either. I asked him why he performed a piece that he didn't like and then Gunther said: "If anybody takes the time and effort to write it down, I as a professional should give it the best possible performance." Paraphrasing his wise words, I could say: If anybody makes a CD dedicated to Ellington's music, I should listen to it and report it in DEMS Bulletin. So I did with this CD. I doubt if I will listen to it again and I will be happy to send it (as a present) to the first person who tells me that he would like to add it to his collection of Ellingtonia, played by others than Ellington. I do not dig it, but that doesn't mean that it doesn't have its qualities.

This is a quote from the liner-notes by Kevin Whitehead: "One sympathizes with the hypothetical listener who, knowing nothing of Baars but digging Duke's melodies, cues up this CD and is greeted by the opening of *Kinda Solitude*. The experience would echo that of an unwary '60s record buyer who, wanting to hear a nice version of *Bye Bye Blackbird*, had stumbled on *My Name Is Albert Ayler*, the album where the outward-bound tenor saxophonist bends standard tunes to the breaking point."

If you are too late for my present you can order it from Toondist, www.toondist.nl

It is released by the Stichting WIG (Stichting means Foundation).

Sjef Hoefsmit

AB FABLE ABCD1-016 (2006)

In the series Violin Improvisation Studies

REX STEWART and STUFF SMITH

Summertime

DEMS 06/1-32

In DEMS Bulletin 05/2-12 and 05/2-34, an earlier AB Fable CD was mentioned "Ray Nance non Ducal violin recordings". Anthony Barnett has just announced this new CD with a previously unreleased informal private 1963 session recorded by Roger St Onge in Los Angeles in which Stuff Smith and Rex Stewart talk about their early days in jazz and play the most sublimely beautiful improvised duets, solos and vocals; plus a solo performance from another occasion of *Claire de Lune* by Stuff Smith; and other occasions with Rex Stewart and Stuff Smith.

You can find Anthony's full address in DEMS Bulletin 05/2-34.

DEMS



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/1 April - July 2006

Our 28th 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 06/1-33

Pages 166 and 1475. We read in Kurt Dietrich's "Duke's 'Bones'" on page 114 about Ted Kelly: "The beginning of the end of Glenn's tenure with Ellington came in 1950, when the band was to go to Europe. According to Raymond Horricks [Gammond p103], talk of a European tour with the full band in early 1950 had hastened [Glenn's departure]. Tyree had visited Europe in 1946 with Don Redman, and in Paris there had been a friendship with a French girl. The trombonist's wife announced that there would be no more European trips for him." Kurt continued with his own text: "Ellington took trombonist Ted Kelly with him in Glenn's place. Kelly was in Europe for two weeks, returned to the States to marry, and never played with the Ellington band again." [Source was Kurt's interview with Quentin Jackson] My text: If we take the first day of the trip as the first day that there was a concert (at Cinema Normandie in Le Havre on 5Apr50), the two weeks stay ended around 19Apr50 when the band played in Nancy in the Grand Theatre. We may easily assume that Kelly had gone before the band played in Hamburg on 29May50. The same (but shortened) story is told in Kurt Dietrich's latest book "Jazz 'Bones'" p113. It is strange that Ted Kelly's name is now spelled as Kelley. We stick to the name Kelly since we had a letter of his daughter, published in DEMS Bulletin 05/1-20, who signed with the same name.

**

Pages 174 and XXXVIII. 8Jun51, DESOR 5114g has Ellington introducing *Primping for the Prom*. When did it become *Primping at the Prom*? Our Italian friends use **at** even for this performance. Shouldn't we not include *Primping for the Prom* as a subtitle and put between parentheses after *Primping at the Prom* in session 5114?

Lance Travis**

Page 201. It seems that John Sanders did not join the band before the end of Feb54 and that George Jean was still in the band on 8Feb54 in Hamilton.

Page 212. I found on the web-site Miles Ahead, Duke as M.C. at the Newport Jazz Festival on 17Jul55, introducing Miles Davis, Zoot Sims, Gerry Mulligan, Thelonious Monk, Percy Heath and Connie Kay. This spoken introduction is not included in the New DESOR and I think it should be. The recording can also be found on the CD Jazz Unlimited JUCD 2050, titled "Miscellaneous Davis, 1955 - 1957".

Duke's introduction (of 1'28") can be found as a transcription on <http://www.plosin.com/milesAhead/Sessions.aspx?s=550717>

Remco Plas

Page 285. 22Feb60 - New DESOR Session 6003. The correct spelling of the name of the University is Johns Hopkins and not John

Hopkins. Also correction-sheet 1040 needs to be corrected.
Remco Plas

Page 407. 16Sep65 - New DESOR Session 6551. *Will You Be There?*, 6551g is with Jimmy McPhail plus the Herman McCoy Choir.

Page XXXVIII. Add: *Shuckin' and Stiffin'.....Cotton Tail*

Page 777. 15Sep45 - New DESOR Session 4561

4561c on page 777 has Cat Anderson for the second part of *C-Jam Blues*. In my opinion this is wrong; the trumpeter this time clearly is Rex Stewart. Cat however comes in later and the two trumpets can be heard during chorus 11°. Thus the description should read:

.....7°/8°JN;pas4RS;9°RS;10°BAND&RS;11°BAND&RS&CA;cod2BAND&CA

Jean Portier

Page 1173. 25Aug45 - New DESOR Session 4558

Desor Small Corrections 5011 briefly state in DEMS 05/3-57: page 1173 - *Take The "A" Train*, 4558j: RS instead of RN. To our ears the trumpeter does not sound at all like Rex Stewart; here we have neither Rex nor Ray Nance, but very obviously Taft Jordan.

Jean Portier/Claude Carrière

Page 1460. The discussion on Duke LYM about Jimmy Forrest made me look him up in the New DESOR, and I found (a very small, admittedly) omission in the section about him. After *The Greatest There Is* there are no details printed, but looking in Section One, "Session", you will find, that it should read: "4915g-h" as he apparently was soloing 8 bars in each of these recordings.

Just for the completist...

Frits Schjøtt

Page 1472. My father George Jean, was born into his musical family 8 Feb 1911, and passed away 9 Feb 2000. He died because of a stroke (cerebral haemorrhage). Most of his life he played trombone, but he was called upon at various times by various bandleaders to play: piano, percussion, brass, and sing and do "skits" with other band members. I remember many of them! Most were quite funny, even to a little boy.

His son: Larry Jean

Page 1486. Åke Persson was also in the band on 10Nov71 in Malmö.

DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DEMS 06/1-34

DESOR small corrections 5011

Volume 1 (Corrections April 2006)

XI - Add: ACy.....Arnie Chycoski.....t. (05/3-24)

XVIII - Add: MBG.....Miquell Badia Graells.....tb. (5/3-56)

XVIII - Add: MLg.....Marian Logan.....vc. (5/3-15)

XXIII - Add: CDC.....CD Card Company.

XXIII - Add: EV.....Eagle Vision. (05/3-20)

XXIV - Add: JD.....Jazz Door. (05/2-16)

XXIV - Add: JO.....Jazz Oracle. (05/3-49)

XXVI - Add: VV.....View Video. (05/3-19)

5 - 25Jun28, session 2806. Released on CD Jazz Oracle BDW-8047 is *Tishomingo Blues* take -B, 2806d. Make also a correction on correction-sheet 1058. Correction-sheet 3024. (05/3-49)

11 - 29Oct29, session 2918, add:
2918d *Oklahoma Stomp* unissued E31372-
(05/3-59)

254 - 6Aug58, session 5828, personnel. Add:
HC(b.s.,cl.,bs.cl.); TJ(t.) instead of CT(t.fl.)
Columbia recording report.

387 - 12Jan65, session 6502. Released on DVD CD Card Company JCCDVD-001 is 6502h, *Jam with Sam*. Correction-sheet 3024.

405 - 25Aug65, session 6548.
Make a note: parts of several selections of this session have been released on DVD Eagle Vision EREDV-490. Correction-sheet 3025.
(05/3-20)

405 - 26Aug65, session 6549.
Make a note: parts of several selections of this session have been released on DVD Eagle Vision EREDV-490. Correction-sheet 3025.
(05/3-20)

407 - 16Sep65, session 6551o:
vcJHe,HMC instead of vcBBBr,HMC.
Parts of 6551a, b and c and the complete 6551f, i, j, m, n and o have been released on DVD Eagle Vision EREDV-490. Correction-sheet 3025. (05/3-20)

408 - 20Sep65, sessions 6553 and 6554.
Make a note: parts of several selections of these sessions have been released on DVD Eagle Vision EREDV. Correction-sheet 3025. (05/3-20)

445 - Add session 9054, Los Angeles, 15Nov66.
Correction-sheets 1075. (05/3-15)

497 - Add session 9053, Los Angeles, 17Apr68.
Correction-sheets 1076, 1077, 1078. (05/3-15)

546 - 8Nov69, session 6954.
Released on DVD Jazz Door JD-11023 is 6954k,
Don't Get Around Much Anymore.
Correction-sheet 3024. (05/2-16)

552 - 24Nov69, session 6966. Add, in the personnel:
MBG (tb.). Correction-sheet 4001. (05/3-56 p552)

592 - Aug/Sep70, session 7079. Released on DVD View Video 2319. Correction-sheet 3024. (05/3-19)

596 - Add session 9055, Los Angeles, 15Nov70.
Correction-sheets 1075. (05/3-15)

632 - 3Nov71, session 7170. Released on DVD Jazz Door JD-11023 are 7170d, *Happy Reunion*; 7170e, *Take the "A" Train* and 7170m, *In Triplicate*.
Correction-sheet 3024. (05/2-16)

659 - 22Jun72, session 7226, personnel: Same as 7225,
but TG(tb.) and ME(t.) out. ACy(t.) added.
Correction-sheet 4001. (05/3-24)

696 - 2Nov73, session 7348. Released on DVD Jazz Door JD-11023 are 7348d, *Mood Indigo*; 7348g, *Pitter Panther Patter* and 7348j, *Mack the Knife*.
Correction-sheet 3024. (05/2-16)

Volume 2 (Corrections April 2006)

806 - *Come Sunday*, 6551o:
 int8BBr;1°BAND&BBR;2°CHO&BBR;
 3°16JHe&CHO&BBR;8BBR;8JHe&CHO&BBR;
 4°JHe&BBR;5°10CHO&BBR&CA,4CHO&BBR,18BBR;
 6°(nc)8JHa&BBR;8LBe&JHa&BBR;cod3BBR,1BAND.
 (05/3-19)

890 - *Harlem*,
 6921i, 7007f, 7018v,w,y: HA(cl.) instead of NT(cl.).
 6931i: delete the whole description;
 add: Same as 6921i, but NT(f.) instead of HA(cl.) on chorus 3°,4°&5°; NT(cl.) instead of HA(cl.) on the remaining choruses.
 7147a & 7180d, choruses 3°,4°&5° should be read as follows: 3°I4HM(f.),4HA(cl.);4°I7BAND,1HA(cl.);
 5°I4BAND,2BWd,2HA(cl.).
 7220m, choruses 3°,4°&5° should be read as follows: 3°I4HM(f.),4HA(cl.);4°I7BAND,1HA(cl.);
 5°I4BAND,2VP,2HA(cl.).

903 - *How High the Moon*.
 Add: NOTE - Arranged by Dick Vance.

1443 - Bauer, "Billy". Nov 14, 1915 - Jun 17, 2005. (05/3-1)

1444 - Betts, Keter. Jul 22, 1928 - Aug 6, 2005. (05/3-3)

1449 - Byard, "Jaki". Jun 15, 1922 - Feb 11, 1999.

1451 - Add: Chycoski, Arnie May 7, 1936 trumpet
 Stay in the band: occ. for the session of 22Jun72.

1463 - Add: Graells, Miquel Badia Sep 12, 1926
 trombone
 Stay in the band: occ for the session of 24Nov69.

1464 - Grayson, "Milt". 1937 - Sep 3, 2005. (05/3-5)

1496 - Stone, Freddie. Sep 9, 1935 - Dec 10, 1986.

1502 - Whetsol, Arthur Parker.
 Change Whetsol in Whetsel. (02/2-5)
 Change 1905 - Jan 5, 1940 in Mar 18, 1905 - May 1, 1940. (05/3-31)

The New DESOR correction-sheets

DEMS 06/1-35

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
1950	Los Angeles	6Aug47	05/2-13
1951	Los Angeles	7Aug47	05/2-13
1075 - 1952	Las Vegas	□ end Dec70	05/1-35
9054	Los Angeles	15Nov66	05/3-15
9055	Los Angeles	15Nov70	05/3-15

1076 - 9053 Los Angeles, part 1 17Apr68 05/3-15
 1077 - 9053 Los Angeles, part 2 17Apr68 05/3-15
 1078 - 9053 Los Angeles, part 3 17Apr68 05/3-15

Correction-sheet 1078 is waiting for more corrections.

Titles

2005 - New structure for *Piano Tinkle*
 9047 *Tootsie Hill* 05/2-20
 9048c&d *Blues No 23* 05/2-30
 9053ae *Paper Doll* 05/3-15
 9053af *Shine On, Harvest Moon* 05/3-15

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

3024 2806d Jazz Oracle BDW-8047 05/3-49
 6502h CD Card Comp JCCDVD-001
 7079 View Video 2319 05/3-19
 7348/7170 Jazz Door JD-11023 05/2-16

3025 6548-6551 Eagle Vision EREDV-490 05/3-20

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
 Badia Graells, Miquel 6966 05/3-56 p552
 Chycoski, Arnie 7226 05/3-24
 Logan, Marian 9053 05/3-15

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

Typing errors:

DEMS 06/1-36

See DEMS 05/3-58. The session numbers of the three sessions after 9049 should have been 9050, 9051 and 9052. Corrections made online 28mar06 - pm.