



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/2 August - November 2006

Our 28th Year of Publication.

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

SAD NEWS

Jack Fallon

DEMS 06/2-1

Jack Fallon, the bassist who headed the trio that accompanied Duke Ellington, Ray Nance and Kay Davis on their tour through Europe in July 1948, died in London on 22 May 2006. He was 90 years old and had survived his wife by two years after 47 years of marriage. Kay Davis is now the only survivor of this group. Steve Voce wrote a lengthy obituary for the Independent of 26 May 2006, which was "published" on the Duke-LYM list. Tony Crombie (the drummer) died in London on 8 October 1999 (see DEMS 2000/1-2); Malcolm Mitchell (the guitar player) died in Bognor Regis on 9 March 1998 (see DEMS 98/2-4). We have met and listened to the trio in Leeds at the Ellington Conference in May 1997. Among all of the other great happenings brought to us by these Ellington Conferences are the memorable opportunities to meet and to honor people who have played with Ellington. It was a great pleasure to see how these three musicians enjoyed being together again with Kay Davis and taking part in a panel discussion about their 1948 tour. Derek Else reported in "Blue Light" from the first quarter of 2006 that he found an article on page 13 of his copy of Jazz UK of March/April 2006 concerning Jack Fallon, written by Peter Vacher. Peter wrote: "I found him to be a gentleman; genial and not given to too much talk. He just got on with the job and easily coped with any number that was thrown at him. A true professional."

DEMS

Marion Pilkington

DEMS 06/2-2

We found in the June 2006 edition of the Newsletter of the Toronto Chapter 40 of the Duke Ellington Society the sad news that we have lost Marion Pilkington, the widow of Art Pilkington. She died 29 May 06. She is survived by a son and daughter, five grandchildren and a great grandchild. Marion attended with her husband almost every Ellington Conference. She made many friends in our Ellington community. Since not everybody receives the Toronto Newsletters, we figured that we should mention this loss in DEMS Bulletin. Many spouses of attendees went shopping and sightseeing during the daytime presentations. Not Marion. She always stayed with Art, sometimes with her knitting. Those of you who knew her will certainly share with us the best memories of this delightful lady.

Sjef Hoefsmit

Indeed I share those happy memories, Sjef. Marion and Art were, along with Gail and Jack Buckley, and Setsuko and Gerry Lazare, all

from Toronto, among my very first Ellington friends from the Oldham conferences of the 1980s.
Roger Boyes

Other NEWS

The Next Duke Ellington Conference

DEMS 06/2-3

A note to our international friends, we have not forgotten you and the idea of hosting a TDES International Conference. Our concern is still seed money. It is extremely hard to come by. Hotel prices here are at an all-time high, but somewhere there must be a venue that will serve us. We just have to find it.

Ray Carman, president of the New York Chapter of the Duke Ellington Society.

CODA's cover story

DEMS 06/2-4

Look out for the August edition of CODA. It has a cover story by Jack Chambers titled "Duke Ellington's Parallel Universe."

We haven't seen it yet, but by the time this Bulletin is on-line you may want to look for it (if you do not have a subscription). Jack Chambers wrote a very interesting article about Duke's Shakespearean Suite in Bulletin 05/1-43.

DEMS**

BEWARE

DEMS 06/2-5

I have just purchased the 10 CD set "Duke Ellington" Documents 222920, (Disc numbers 321/A-321/J) a division of Membrane Music. It is identical to the CD set on the Past Perfect (Germany) titled "Duke Ellington Portrait" with the label number 20-4240-PP. The 10 CDs are individually numbered from 20-4241-PP until and including 20-4250-PP. The release has been mentioned in Jerry Valburn's column in DEMS Bulletin 99/4-31.

The set covers issued takes from *Dinah's in a Jam* (11Apr38) through to the collaboration between Duke and Woody Herman's *C-Jam Blues* (16Jan47), a total of 198 tracks. The sound is quite good, but how many times and ways are the record companies going to churn out the same material in different disguises?

If anybody would like to have this superfluous set, please let me know.

Lance Travis travis@telkomsa.net

DEMS Domesticities

Benny Aasland

DEMS 06/2-6

Ten years ago, DEMS lost its founder, Benny Aasland, and I lost my best friend. It might seem to be an exaggeration to say that he was my best friend. Other very dear friends may question my statement since Benny and I only met a few times and lived very far apart. Benny is my best friend simply because he opened for me a world full of other good friends with whom I could share what was and still is my dearest and longest dedication in life: Duke's music.

My Swedish friends have asked me to write some words for the DESS Bulletin which will be dedicated to Benny and which had to appear before you read these words in DEMS Bulletin. Because it is difficult, I only write these words once for both Bulletins. Thanks to my Swedish friends who insisted that I should try to continue the publication of Benny's DEMS Bulletin, I can now say that I am proud of

having kept alive for the past ten years, Benny's creation. I am very good at following in other people's footsteps. I followed in my father's, in printing card board and paper packages. When Benny died, I couldn't accept that this would also be the end of DEMS Bulletin. One can praise me for what I achieved in the past ten years. Thank you very much, but believe me, to have created the DEMS Bulletin in the first place is something else.

Benny was a creator *pur sang*. He is still and will always be the one who for the first time published a discography, dedicated to only one musician: "The Wax Works of Duke Ellington" in 1954. It has been (and still is indirectly) the base of all following Ellington discographies. So much so that it took quite some time before some of the very few mistakes in Benny's discography which were copied by later discographers were corrected.

One of the advantages of publishing the Bulletin on Peter MacHare's web-site is the fact that we have many more readers than before and that one of Benny's dearest wishes, to have the Bulletin free for everybody, has come about. Not long ago a complete stranger asked me the following question: "For my father's 65th birthday, I am trying to find the song he used to dance to when he was but two years old. Unfortunately, I do not know the name of the song, only that it was on the flip side of an LP record of *Mood Indigo* by Ellington. My question of course is if you would be able to help me uncover the name of this song.

I would be most obliged for any assistance you can render." After some correspondence about the unlikelihood of his father having heard an LP 63 years ago, the date of father's dance was confirmed as being 1943. This opened the possibility to use Benny's Wax Works to search for the recording. Benny gave for each 78 rpm record the recording on the flip side. There were only 4 possible recordings of *Mood Indigo*, but that resulted in a total of 12 possible recordings on the flip side. Couplings could be different in different countries and on other labels. All that information can still be found in Benny's Wax Works! We have made a CD with these 16 recordings and we are curious to hear if the song in question will be detected.

The greatest creation however of Benny is the DEMS Bulletin. Long before there was anything like the present Duke-LYM list, the Bulletin was the first possibility for collectors to discuss matters of interest with each other. When I met Benny for the first time, I asked him why he did not give us a list of addresses of all members so that we could contact each other without bothering him for printing our questions and answers in the Bulletin. He answered that this would be completely against his intentions. He wanted that everybody who was interested would benefit from reading other people's questions and answers. He was so right! And as long as DEMS Bulletin is published in print or on the web-site, Benny's name will be on the front page as the founder of the Duke Ellington Music Society. I couldn't find a better way to pay tribute to him than by continuing the publication of his greatest creation.

Sjef Hoefsmit

NEW FINDS

DEMS 06/2-7

There are again a few New Finds to report.

We have made some exchanges with Len Pogost (not an old DEMS member, but someone who found us on the Internet). We received from him an audio recording made in Manila on 20Jan72 at the Cultural Center with the National Philharmonic Orchestra conducted by Mr Romero. It contains two movements of "Night Creature": *Blind Bug* and *Stalking Monster* and an Ellington Medley with (intro to) *Mood Indigo*; *Don't Get Around Much Anymore*; *Mood Indigo*; *I'm Beginning To See the Light*; *Sophisticated Lady* and *Caravan*.

From DEMS member Lance Travis, we received two short promo's, spoken by Duke for March of Dimes of 1953. No location and no date are established, but it is definitely not mentioned in the New DESOR. Between both promo talks the record *V.I.P. Boogie* is played. That record was made in 1951 and the talks were made for 1953. We have put for the time being the recording of these promo's in 1952.

A much more interesting find came also from Lance: Duke playing *Single Petal of a Rose* on 2Aug65. The date is clearly mentioned in the talk (6:12, by Joey Bishop with Skitch Henderson and with Duke), preceding the performance (2:35). The text of the "Musician of the Year" Award, which Duke received earlier that day from the mayor of the City of New York (see the New DESOR 6547) was read in this Johnny Carson Show. (Johnny Carson was replaced by Joey Bishop, as happened many times on a Monday like this).

DEMS

NEW BOOKS

DEMS 06/2-8

"SOMEONE TO WATCH OVER ME"

The Life and Music of Ben Webster, by Frank Büchmann-Möller

University of Michigan Press, Ann Arbor, ISBN-13:978-0-472-11470-2

369 pages, 31 photos, USA price \$38,00

Writing a biography of Ben Webster is not the easiest of challenges in the field of telling life-stories of the great Jazz Giants. The reason lies in the split life of "The Frog", starting from 1909 until late 1964 in the USA, and its continuation in Europe until his death in Amsterdam in 1973.

The obstacles that arise in collecting details and information for such undertakings are obvious when you consider the absence of extensive biographies of such important expatriates as Don Byas, Bill Coleman and Kenny Drew, to name only a few.

Significantly, writing a biography of Ben Webster has been the goal of two Europeans, both from the two countries where Ben had his domicile for the last 9 years of his life. The first one was published in Dutch in 1992, "In A Mellow Tone" by the Dutchman Jeroen de Valk, translated into English and published as late as 2001, under the title "Ben Webster — His Life and Music".

Among the merits of this excellent work are the thorough research into Ben's family's origin and the detailed description of his life as a musician as well as a human being in Europe, stressing his stay in The Netherlands.

The second work just published is by the Dane Frank Büchmann-Möller named "Someone To Watch Over Me", and this is in fact an excellent follow-up to the first one. One can hardly think of a more competent writer for this book than the author. Among his numerous merits as a Jazz writer are the supreme biography of Lester Young called "You Just Fight For Your Life", published in 1990, and this new Webster book is at least of the same class.

Frank Büchmann-Möller is the custodian of the Ben Webster Collection in Odense/Denmark and furthermore he is an active free-time Jazz musician, playing — well, just the tenor saxophone. His profession as a librarian and his knowledge of Jazz in theory as well as in practice enable him to do the research and the assessment of Ben's life and music in a perfect way.

The contents of the book are an attractive mixture of well-researched facts, professional analyses of the musical works by Ben, and many new anecdotes and other stories which were supplied by numerous persons interviewed by Büchmann-Möller for the first time; the research and the interviews were done in the USA as well as in Europe.

The author has investigated every possible source to collect details of Webster's musical activities from 1925 to 1973, and a complete list will be made available on the internet by the University of Michigan Press.

Büchmann-Möller has had the opportunity to listen to nearly all known recordings by Ben, and the most important recordings, commercial as well as private, are analysed in a really professional way, attractive to musical experts as well as to those who just have ears to listen to the music. The quintessence of this analysis is to me that Ben from the start until his last recorded concert played in an unusually consistent way all the time, never playing really poorly even on his worst nights.

The author also took the opportunity to interview many people about their connections to Ben, among them Harold Ashby, Benny Carter, Al Casey, Billy Taylor, Clark Terry, Ed Thigpen, to name only a few from the list of 46 persons, musicians as well as friends, promoters and even the last girlfriend of Ben, Birgit Nordtorp. The fruits of these interviews are not only the new facts that come to light for the first time here, but also a lot of new stories and anecdotes. Most Jazz people for instance do not know much about Ben's skills as a piano player not only in the Twenties, when he started out playing the piano before being attracted to the sax, but also later on subbing occasionally for Duke Ellington on the stage. In the book you can read the story about the cinema in Kansas City, looking for a piano player for silent movies in 1927 with both Ben and Count Basie searching for the job, guess who got it — Ben! And when he did his first recordings in 1931 with Blanche Calloway, he had played the saxophone just for only two years. Many things have been told and reported about the famous Jam Session in Kansas City in December 1933 with Coleman Hawkins meeting all the KC tenor players at the Cherry Blossom. In this book you may read a new version of what really happened there; it was by no means such a tremendous competition between the Hawk and the others as we have been told, as far as Count Basie remembers the night. And so at last, we hear the truth of the circumstances of Ben's leaving Ellington in August 1943, as told by himself to a close friend in Copenhagen; it was more horrible than you could imagine.

In general, this book contains a lot of new facts, new competent analyses of Ben's music, many new stories, and also some hitherto unpublished photos, altogether making it pleasant reading. A register at the end containing song titles, musicians, places and other names is well done, I could not find a single fault in it or in the whole book. Highly recommended!

Heinz Baumeister

Larry Gushee "Pioneers of Jazz"

DEMS 06/2-9

I highly recommend a relatively new book by Larry Gushee, "Pioneers of Jazz," about the Creole Jazz Band, who in the 1910's took the New Orleans style of jazz around the US on the vaudeville circuit. The Creole Band (their best-know member was Freddie Keppard) is almost invisible in most of the jazz histories I have read. Gushee's book is a masterpiece of scholarship, filling in an unknown chapter of history, and the book is beautifully written.

No references to Duke, of course, who was a teenager at the time, but Ellington fans (especially early Ellington) will love this book.

Ken Steiner

DVD REPORTS

DVD Columbia Tristar E-10071 "Anatomy of a Murder"

DEMS 06/2-10

This DVD contains the complete long version (154 min.) of the Otto Preminger film from 1959, described in Klaus Stratemann's "Duke Ellington Day by Day and Film by Film" starting at page 403 (see also the New DESOR 5918/5920). My DVD came from Italy and has area code 2, which means that it can only be played in Europe, the Middle East, Japan and South Africa. A nice feature is the fact that at the start of the DVD one has the choice of a language between Italian, English, French, Spanish and German. The complete soundtrack contains pieces and parts of pieces which were missing on previously released material like Duke's four piano-solo's, on the other hand the latest release on CD (Columbia CK-65569, see 99/5-15) contains music that was not used for the soundtrack. To be even more complete one would also need the second release of the CD Laserlight 15753 (03/1-21/2) for an alternate take of *Happy Anatomy*. There is still one selection missing: *Flirtibird Down*, recorded 1Jun59 and mentioned in the recording report (99/5-16).

Sjef Hoefsmit

DVD IMPRO-Jazz IJ-509 "Berlin Concert 1969"

DEMS 06/2-11

This DVD contains the same selections as the VHS tape VIDJAZZ 8 (91/3-4) in colour from Berlin 8Nov69. The selection *Don't Get Around Much Anymore* was previously "released" on the DVD Jazz Door JD-11023 (05/2-16). On the Jazz Door DVD it was claimed that all the selections were recorded in Berlin in 1969. That was only true for this selection, *Don't Get Around Much Anymore*.

The second part of this DVD contains recordings made in Amsterdam on 2Nov58 in black and white. The last time this video recording was mentioned in DEMS was on 99/3-7. It revealed that there was a more complete tape. That tape included the opening *Take the "A" Train*; *Kinda Dukish and Rockin' in Rhythm*; *Things Ain't What They Used To Be* and the closing *Diminuendo and Crescendo in Blue*. For Christmas 1990, DEMS "released" a (audio) cassette (Azure CA-13) with among others the additional titles *Tenderly*; *Perdido*; *Sophisticated Lady* and the complete Medley, that is to say including the title *Just Squeeze Me*.

DEMS

DVD IMPRO-Jazz IJ 510 "London Concert 1964"

DEMS 06/2-12

The "London Concert" is the same as the well-known video recording made by the BBC on 20Feb64 as first telecast in the series "Jazz 625" (at the occasion of the start of the station of BBC 2; 625 being the number of lines on the European PAL screen.)

Our video tape from BBC 2 also contained the starting theme *Take the "A" Train*. We do not know if this was indeed excluded from this DVD. Often these short selections have not been mentioned in the liner notes in spite of the fact that they are included, to escape from the obligation to pay royalties for the title. One thing is for sure, the first selection, *Perdido* is from the so called version 2, which is different from what was found on the CD MusicMasters 518446-2 (see DEMS 97/2-13/2). Something went wrong and the first two selections of the programme (*Take the "A" Train* and *Perdido*) were recorded again.

The second part of the DVD contains a few selections from the very poorly (video) recorded afternoon session at Zürich on 9oct59. These are well known among audio and video tape collectors but actually never officially released as now has been accepted by the New DESOR. The New DESOR never referred to tapes in any form as legitimate releases. That means that many recordings, which we already have on video tape, will now and in the future be documented as first released on DVDs. We see now the same thing happen as we saw (and still see) with CDs. As soon as one release is out, many other labels make copies under their own name.

DEMS

I have just bought both DVDs, "Berlin 1969" and "London 1964" from <cd.connection.com> . They have the lowest prices (\$ 16.43), both for America as for Europe. Customs may vary from country to country. Mailing expenses are very reasonable. I paid \$ 6.61 for the mailing of both DVDs together. The DVDs are in the NTSC system but they have area code "0" which means that they can be played over the whole world.

Go to: <http://www.cdconnection.com/bin/nph-search?target=duke+ellington&config=dv&s=He5vIPDzKl2r>

Milo van den Assem

DVD Fastforward Music Ltd, Ipswich, UK (2005)

SIGNDVD 003, (Barcode: 5 022508 003616)

"Duke Ellington Quartet [sic] in Concert"

DEMS 06/2-13

This DVD contains only the trio recordings made at the studio of TV-Byen on 23Jan67, which in total add up to only 31'21"! This trio session was previously released on DVD Quantum Leap 0249 (03/2-4) and on DVD Planet Song 8627 (04/3-7). Both of those DVDs also included the small group (octet) session from the same day at the same location.

Milo van den Assem

DVD Image Entertainment (2005)

ID9551DNDVD, (Barcode 014381 9551 25)

"The Intimate Duke Ellington"

DEMS 06/2-14

This DVD is identical to the DVDs Quantum Leap 0249 (03/2-4) and Planet Song 8627 (04/3-7), see also 06/2-13.

The liner-notes are by Scott Yanow, who mentions the octet first, followed by the trio. The authors of the New DESOR do not believe that this is the correct sequence. They mentioned the correct sequence in their correction for page 458 in the column DESOR Small Corrections in DEMS Bulletin 00/3-26. The trio came first, followed by the octet (see also 00/1-5).

Milo van den Assem

DVD Video Artists International (USA) VAI DVD 4358

Duke Ellington Montréal 1964

NTSC 63 min. UPC code: 00089948435891

SKU: 202646113. Area code 1, only USA and Canada.

Released 27Jun06.

DEMS 06/2-15

This is the complete program of 20Apr64 at the Casa Loma Club.

Boo-Dah; Take the "A" Train; Afro-Bossa; Perdido; Never on Sunday; Happy Reunion; Wailing Interval; Caravan; Banquet Scene; Things Ain't What They Used To Be; Skillipoop; The Prowling Cat; Medley: Satin Doll, Solitude, Don't Get Around Much Anymore, Mood Indigo, I'm Beginning To See the Light, Sophisticated Lady, It Don't Mean a Thing, Do Nothin' Till You Hear from Me, I Let a Song Go Out Of My Heart & Don't Get Around Much Anymore; Take the "A" Train.

This DVD is rather expensive. This seems to be the best address for Americans:

<http://store.superduperclub.net/peg-dvai4358d.html>

\$ 19.95 plus \$ 2.95 shipping. They only ship in the USA.

As soon as you can lay your hands on a copy (that you can play) buy one. Duke's solo in *It Don't Mean a Thing* in the Medley is unique.

Milo van den Assem and Sjef Hoefsmit

DVD news reported by Richard Ehrenzeller

DEMS 06/2-16

Of all the DVDs that I will discuss, I have been informed that the reader will be less likely to find any other version of this movie for home use.

The movie "**Change of Mind**" can be purchased on DVD here: <http://www.5minutestolive.com/2D/changeofmind.htm>

Duke Ellington wrote this film's score and performs it in the movie. Bruce Kennan has informed me that the company that made the movie went out of business and who owns the copyright is a real question. Even if the visual quality of this DVD is poor, you may never get another chance to own this movie.

The movie "**Paris Blues**" has been legitimately released on video tape and there maybe a chance that it will be released on an authorized DVD. Right now, you can purchase it on a DVD here: <http://www.cinemas.com/DVD/paris-blues.html>

I would appreciate it if someone who purchases it comments on its quality.

Richard Ehrenzeller

I visited both web-sites. "Change of Mind" is an NTSC code 0 DVD of 80 minutes for \$ 14.99.

There were no specifics given on the "Paris Blues" web-site other than the name Euro International, Ltd. That makes me assume that this is at least code 2 (Europe, South Africa and Japan) or even better: code 0 (all over the world). The web-site shows several pictures taken from the film to convince you of the high quality. There is little reason to doubt the quality of "Paris Blues". The video tapes in circulation are perfect. I am more concerned about the quality of "Change of Mind". I am afraid that this may have come from a kinescope . This is mentioned: "Please note we do not sell factory release DVDs. All DVD-Rs are reproductions/conversions from public domain sources. No rights are given or implied." I advise you to wait until we have heard from Richard Ehrenzeller about this DVD in the New York TDES Newsletter, on the Duke-LYM list or in DEMS Bulletin. He has ordered and paid for his copy but has not yet received anything.
Sjef Hoefsmit**

DVD Timex All-Star Jazz Show # 4 - The Golden Age of Jazz 7Jan59. Jackie Gleason MC.

DEMS 06/2-17

Richard Ehrenzeller also reported the release of this DVD on the Duke-LYM list:

"Has anyone bought this DVD? http://www.jazzlegends.com/video_detail.cfm?id=22

I realise the quality will not be the greatest since the original is a kinescope."

Richard told me by the phone that the quality is rather poor, but that he is rather happy with the sound.

If the DVD has the same content as my video tape I can report that apart of the 8 selections played by the Ellington band there is great music by the Timex All-Stars: Roy Eldridge, Bobby Hackett, Vic Dickenson, Coleman Hawkins, Marty Napoleon, Milt Hinton, Gene Krupa and Jo Jones. Furthermore the Louis Armstrong All-Stars, the Dukes of Dixieland, the Dizzy Gillespie Quintet, Dakota Staton and the George Shearing Quintet.

Sjef Hoefsmit**

DVD IMPRO-Jazz IJ-506 (Barcode 8436028695065) Ben Webster with the Oscar Peterson Trio In Hannover, 1973 [sic]

DEMS 06/2-18

We are reluctant to start another column titled DVD Ellingtonia. That's why we have included the following Ben Webster DVD in this chapter.

DEMS**

The correct location was the "Funkhaus" in Hannover and the correct date was 14Dec72.

Video tracks: *Poutin'*; *Sunday*; *I Got It Bad*; *Perdido*; *Come Sunday*; *For All We Know*; *Cotton Tail*.

Audio tracks: *Ben's Blues*; *In a Mellow Tone*.

Audio track with only the Oscar Peterson trio: *Autumn Leaves*.

Oscar brought with him Niels-Henning Ørsted Pedersen and Tony Inzalaco.

78 minutes in total, area code 0.

Milo van den Assem



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/2 August - November 2006

Our 28th Year of Publication.

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

DISCUSSIONS - ADDITIONS - CORRECTIONS

The Complete Columbia 1947 - 1952 recordings on CD.

DEMS 06/2-19

See DEMS 06/1-16

Further investigation revealed the following: Track 13 on Volume 1 of the "New & revised Edition" (486642 2, with 20 tracks, so called second version) has *You Gotta Crawl Before You Walk*.

Track 15 has *Maybe I Should Change My Ways* from 1oct47 with Ray Nance on trumpet, but not, as might be expected, HCO 2665 take -1, but the alternate take without a take number, which was released on Up to Date LP 2002. In the New DESOR it has number 4723d. If you have not yet made the correction in the New DESOR, you should replace unissued after 4723e with the release number Co 1-331. This take could have been expected on the revised edition. One wonders if Columbia has used their own material, or if they have copied from Up to Date, which could explain the wrong date of 2oct47 in the liner notes.

On track 17 is the same title recorded 6oct47 with Ray Nance on violin. As might be expected it is the same take as was used for the first edition (the five volume set), HCO 2665 take -2, in DESOR 4727b.

Remco Plas

Dusk on the Desert

DEMS 06/2-20

See DEMS 06/1-18

Having followed the protracted discussion of the mystery soloist in *Dusk on the Desert*, I want to confirm what I have stated previously and also set the record straight once and for all. There are a number of misconceptions and uncorroborated assertions that I think should be corrected.

I think we should accept that Lawrence Brown is definitely not the soloist. It is a trumpet. The original manuscripts, Kurt Dietrich, Steven Lasker, myself and many others agreed on this, even if there is still argument over whether it is Cooty, Rex or another. Kurt (DEMS 05/2-25) spelled out very clearly why it could not be a trombone for technical and tonal reasons. Steven Lasker has made similar comments, and there really should be no question that it is a trumpet. In DEMS 05/3-37 David Berger mentions that he no longer has copies of the original manuscripts after previously stating in DEMS 05/2-25 that source material indicated Brown as the soloist. But by then Kurt had been convinced by this assertion that the soloist was Brown. He was correct the first time and should not have changed his mind. There simply

is no source material that I know of indicating Brown as soloist. Quite the contrary.

As far as I can tell, only two pages of the score to *Dusk on the Desert* were previously catalogued until I located the other four pages and a full set of band parts (missing Hodges and the bass) under the title *Jamming and Jiving*. In DEMS 05/3-37, David Berger wonders whether I (DEMS 04/3-13) was referring to a small group arrangement. I wrote that contribution only one week after I returned from the Smithsonian Institution having identified those particular manuscripts. The discovery of more manuscripts to *Dusk on the Desert* was one of the specific goals of that visit and was achieved by my attempting to locate any titles similar to *Jammin' and Jubin'*, a title that appears in some references. It's hardly surprising that I found my answer in the form of *Jamming and Jiving*. I believe I was the first person to reunite all six pages of the score. They relate completely and only to the composition scored for the full orchestra which we are discussing. The two pages known prior to my discovery show only the last 38 bars of the piece and can give no clues as to the solo in the first chorus. They are titled *Dusk on the Desert* by means of a type-written sticky label on one page. No doubt if one were to peel off the label one might see *Jamming and Jiving* in Duke's hand underneath. Who stuck the label on?

The four new pages of score begin with the first chorus. The 8-bar introduction appears at the bottom of the fourth page. The first chorus has Juan Tizol playing with the saxophones. In the recording he blends very well - you might even think there were five reed players. I have stated this before. The score clearly states "Cooty rest" here. It is written "Cooty" not "Cootie". The brass ensemble playing 'call and response' with the saxophone/Tizol ensemble is written for three trumpets and two trombones. The set of parts suggest that (at the time they were written) the three other trumpeters were Wetz, Freddy and Rex. Whetsel is indicated as playing lead trumpet throughout. Incidentally, we have already determined that there were three trombonists present throughout that session of 20th September 1937 despite some references that suggested only two. The presence of three is very clear from all of the recordings that day.

One interesting thing about the score for *Jamming and Jiving* is that Cooty was not originally intended to play the solo line over the first chorus at all! He was supposed to rest until the second chorus, which contained the saxophone line that appears in the second half of the second chorus on the recording we know. The third written chorus is the muted brass with clarinet ad lib, but for the recording Ellington merged the second and third together by going straight into the brass chorus after the first but adding the second half of the saxophone line over the second half of this brass chorus. In doing this he must also have decided that the solo trumpet part would best appear over the first chorus.

Kurt Dietrich (DEMS 05/2-25) was incorrect in his analysis of the 8-bar introduction: "In the introduction...all of the trumpets are muted except for the bottom one..." It is in fact the *second* trumpet which is not muted, not the bottom one. Whose is the second trumpet part? Cooty Williams of course. He - or whoever was playing that part on the day - was not using the same mute as the others because he had to go straight into the solo after the 8-bar introduction and would not have had time to remove the mute!

In conclusion, there is absolutely no question that the solo instrument is a trumpet and that it was played by whoever was reading the band part assigned to Cooty Williams. Duke's original score intends Cooty as the soloist and gives a cast iron alibi to all three trombonists and the other three trumpeters.

If we accept that Duke may have changed his mind about the soloist and asked them to swap parts, we are still left with the question of which of the four trumpeters it was. I was very taken by Richard Bambach's detailed comparison (DEMS 05/3-37) of the styles of Cooty and Rex. Perhaps this may convince more people that the soloist is Cooty Williams? I have not consciously studied their techniques in such a meticulous fashion so would hesitate to draw such a confident conclusion myself. I can, however, tell that it is a trumpet and not a trombone.

Michael Kilpatrick

We are very grateful for this very thoroughly argued statement by Michael Kilpatrick. It is clear that Michael suggests we may declare the discussion about this matter closed. DEMS Bulletin however is ready to accept further arguments for publication. We are especially interested to hear of Arne Neegaard's attempts to analyse the solo through a sound spectrogram.

DEMS

John or Johnny

DEMS 06/2-21

See DEMS 06/1-20

I got Johnny's autograph from the 1939 tour in Stockholm. There he signed his name "John Hodges".

Göran Wallén

Arab Dance

DEMS 06/2-22

See DEMS 05/3-41

I was interested in Roger Boyes' added information re *Arab Dance* and the Thornhill and Ellington arrangements. I agree with him that perhaps there are echoes of *Ko-Ko* from the start in the Evans arrangement for Thornhill, and not just the explicit quotation towards the

end. You can also turn that around and say that there are perhaps echoes of Tchaikovsky's original *Arab Dance* in *Ko-Ko* itself from the start. In which case Evans brought things full circle in his arrangement.

Don Francis

Mosaic Records MCD-1001 Duke Ellington's Spacemen: The Cosmic Scene

DEMS 06/2-23

See DEMS 06/1-30

As first discovered by Richard Ehrenzeller and shared with his friends through the Duke-LYM list: *Bassment* is the more original and more complete recording, made on 3Apr58. It is by no way an alternate take from the one we all know from the previous releases, but it has a 12 bars introduction by Jimmy Woode, which must have been deleted without being used for the LP and the first CD version. It is also a great improvement that this CD is in stereo. One wonders why this stereo recording was not used for the earlier releases since it evidently existed at the time.

DEMS

Goutelas, 25Feb66

DEMS 06/2-24

It is 40 years ago now since Duke gave a recital for his friends in Goutelas. *Symphonie pour un Monde Meilleur (New World a-Comin')* and a Medley with eight selections. The recital was recorded and came out on a 10" 78rpm in 1966, produced by Jean Piazzano. In a French Jazz Magazine it was suggested that this recording had never been released on CD. In the Mai 2006 edition this statement was corrected. An attentive reader reported that the CD is available under the title "1966. Duke à Goutelas". The quality is excellent. The CD can be obtained for 17 Euro's (including mailing expenses) at the Centre Culturel du Château de Goutelas, 42130 Marcoux in France. Telephone 04 77 97 35 42. If you buy a CD you support at the same time the maintenance of the castle, restoration of which started in 1960 and continued after Duke's visit as he described it in MIMM in a special chapter. You can see the condition in which the castle is now on the web-site www.multimania.com/chateaugoutelas on which also 15 pictures from that memorable day in Feb66 are reproduced. Jean Carbonnel

This recital was also released on a KVP 12" LP in a limited edition and later came out on the Storyville CD Masters of Jazz Vol. 6 STCD 4106. On this Storyville CD was also the Goodyear session of 6Jan62 (see DEMS 85/1-3). Later the recital was again released on the CD West Wind 2077 which was filled up with 9 selections taken from the LP Up to Date 2009 (see DEMS 97/3-14). Storyville has re-released the CD Masters of Jazz STCD 4106 under the title Masters of Jazz Vol. 1 but now with 9 additional selections (see DEMS 06/2-40).

DEMS

The Revival of "Jump for Joy"

DEMS 06/2-25

I read that bio of Strayhorn ["Lush Life"] a couple of months ago. Is the guy who wrote it [David Hajdu] reachable (or alive)? He refers to the 1960 Florida production of "Jump for Joy" as not existing in any form, and that's the one I have on a professionally recorded acetate. Friend of Andrew Homzy

Hi Andrew. Your friend is right. In Jan59 there was a stage show recorded in Copa City at Miami Beach of the revival version of "Jump for Joy". The recording survived. David Hajdu on page 186 is wrong with his statement: "None of the music written for the production was recorded." By the way reviews of the actual show are in the Feb59 Newsletter of the DEJS in Hollywood. See "In a Mellotone" Vol 6, No 4, Winter 2001.

The personnel involved: Cat Anderson, Harold Baker, Clark Terry, Ray Nance, Britt Woodman, Quentin Jackson, John Sanders, Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney, Duke Ellington, Jimmy Woode, Sam Woodyard. Barbara McNair, Jimmy Randolph, Timmie Rogers, Norma Miller, The Winners, and an un-identified female choir.

This is on the record: *When I Trilly with My Filly*;

Medley: *Don't Get Around Much Anymore, Do Nothin' Till You Hear from Me, In a Sentimental Mood, Mood Indigo, I'm Beginning To See the Light, Sophisticated Lady, Just Squeeze Me, It Don't Mean a Thing, Solitude, Things Ain't What They Used To Be;*

Walk It Off; Brown-Skin Gal; Cotton Tail; Bad Woman (So the Good Book Says); Strictly for Tourists; Show 'Em You Got Class; Three Shows Nightly

DEMS

Gordon Ewing's plans for a plaque at Sturgis Auditorium

DEMS 06/2-26

Duke Ellington gave his last performance at the Sturgis-Young Auditorium in our town, Sturgis Michigan and years ago someone said that they were going to put up a plaque there. According to your web site is that someone you? To the best of my knowledge this never happened and we would be honored to have this, as a valued part of our local history on display in the Sturgis-Young Auditorium and Civic Center. Please contact me.

Linda Winkens, Vice-President of the Sturgis Historical Society

You are right. Duke Ellington was on stage for the last time in Sturgis at the City Auditorium where he played two concerts on 22Mar74. Recordings of these concerts have never been found.

I think I know who came forward with the proposal to put a plaque at the spot. It was Gordon Ewing, who was quite upset about the fact that it was claimed that Duke was on stage for the last time at the Kalb University.

This is what Gordon wrote in DEMS Bulletin 90/1:

Many people believe that the last public appearance of Duke occurred on 20Mar74 at Northern Illinois university in De Kalb. In fact there is a room, in the Student Center, called the "Duke Ellington Ballroom" and there is a plaque just outside that room declaring that this was the site of Duke's last performance. However no one seems to have read the Mercer-Dance Book which in this case correctly states that Duke last played two concerts on 22 March in Sturgis, MI. Mercer refers to the auditorium as a "firehouse" kind of place. Actually it is a very fine building. I drove over to Sturgis several months ago, met the present manager and talked to an Ed Smoker, who worked backstage and remembers having to provide a cot for Duke in his dressing room and bringing him a six-pack of Coke. There were two concerts, at 7 and 9 pm. I am going ahead with a plan to have a plaque placed on this building, a project to which the Board of the Auditorium agrees enthusiastically.

Gordon Ewing.

Gordon died ten years ago. It is a pity that his plans for a plaque have never materialised.

Maybe there are readers of DEMS Bulletin willing to make a donation towards a plaque at Sturgis Auditorium. We will be happy to coordinate the collection of donations to help make Gordon's plans come to fruition. DEMS starts the collection with a donation of \$ 100.-.

Who will join us?

DEMS

I have just found out that the Mayor of Sturgis and the City Commissioners have approved \$2,500.00 for this project. The funds apparently are coming from the City of Sturgis. They are designing and will order a plaque to be placed at the Sturgis-Young Auditorium. I don't know what it will look like or have any more details at this time because they are handling it. They may even put other notable things on it and not have it only Duke Ellington.

At this point in time I don't believe that donations are needed. :-) I do sincerely appreciate the offer and when we find out when the plaque will be dedicated, perhaps you or someone would like to be present? As members of the Historical Society some of us will be sure to be there.

Linda Winkens

DEMS Bulletin is published three times a year, on the first of April, August and December. If I know the date of the unveiling early enough I will certainly encourage the readers in Michigan to attend the ceremony. I will also publish it immediately on the Duke-LYM list which arrives in many Ellington devotees' e-mail boxes immediately. I very much appreciate that you have contacted me and I am excited that one of the many dreams of my dear friend Gordon Ewing may become reality.

Sjef Hoefsmit

I will let you know when they have set up a date for this. We are excited about this too and wish you nothing but the best, too.

Linda Winkens

Squeeze Me

DEMS 06/2-27

Someone noticed that *Squeeze Me*, on the CD Side By Side, is credited to Waller on the CD - but it is, in fact, the Ellington tune. Is this the case on the LP? Did Ellington ever record the Waller tune - or are these all errors?

Andrew Homzy

The recordings on the LP and the CD, both titled "Side by Side" are identical. Track 2 in both cases is *Squeeze Me*, the composition by Fats Waller. Fats Waller is credited on the back of the jewel case, but not on the CD itself. Fats is not credited on the sleeve of the LP, but he is mentioned on the LP record label.

When 7 years ago the New DESOR was published, there was still only one recording known; the one on Verve of 26Feb59. In the past year two more recordings have popped up, made at Ciro's on 5Aug47, see DEMS 05/2-13 and as it was played by Ellington at Bob Udkoff's birthday party on 17Apr68, see DEMS 05/3-15.

Squeeze Me is totally different from *Just Squeeze Me* by Ellington, which was originally an instrumental titled *Subtle Slough*.
Sjef Hoefsmit

Newport 3Jul58

DEMS 06/2-28

See DEMS 02/3-17/2

I have a question concerning the Ellington Alumni concert at Newport 3Jul58 (02/3 DEMS 17/2).

Is there anyone (MC Willis Conover or a musician) announcing this title during the concert? Do you hear it on tape?

Hans-Joachim Schmidt

No. I have two tapes on which this selection is copied. On both tapes there is no mention of a title, either before or after the performance. It seems that many tapes have been copied in the past with the deletion of spoken parts. People preferred to have a tape with exclusively music. On one tape are five selections in a wrong and different order than the one mentioned by Carl Hällström in DEMS 02/1-16/5. On my tape as follows: *C-Jam Blues*, *Concerto for Cootie*, *Rockin' in Rhythm*, *Chelsea Bridge* and *Unknown Title*. On the other tape are only *Chelsea Bridge* and *Unknown Title*.

Sjef Hoefsmit

My tape is spliced, too. It seems to come from a collector who deleted what he did not like. It begins with the announcement of *East St. Louis Toodle-Oo* and *Rockin' in Rhythm*; what we get to hear is a few bars of *East St. Louis Toodle-Oo*, probably the very ending, and a complete *Rockin' In Rhythm*. Then *New Concerto for Cootie* is announced and played. The announcer calls *Jeep Is Jumpin'*, Oscar Pettiford interrupts saying "We'd like to play the *C Jam Blues*", which follows. At the end the announcer says that time is running out and that next week there will be Chico Hamilton. So this is obviously from the broadcast. Then follow single recordings of *Chelsea Bridge* and *Le Grand Romp*. The sound is different, they seem to stem from another source.

There is a complete tape in the Library of Congress, but I am not going to ask for a copy. I am certain, though, that we would not get to hear *Le Grand ROND*. This all-French reading is due to the understanding of the French editor of the Disc-Ret LP, who did not know better than everyone else who had a tape and nothing else. So this is not really a source of information.

I'd like to propose the following reading: 4Jul1958 *Legrand Romp*.

Note: Library of Congress has *Le grande romp*, Lord *Le grand romp*, Disc-Ret LP *Le Grand Rond* for *Legrand Romp*. Robert S. Gold, Jazz Talk: "romp, according to jazzmen, current c.1917-c.1945, rare since. To play jazz or dance to jazz." - Michel Legrand had just finished recording his arrangements of classics like *Wild Man Blues*, *Jitterbug Waltz*, *Rosetta*, *In A Mist* for his LP "Legrand Jazz"(25, 27, 30Jun58); a romp through the history of jazz, indeed. Many of Oscar Pettiford's close associates were involved. Of the "Ellington Alumni" Ben Webster had been there (27Jun58). So this is probably an ad hoc tune by one of the group's members. The way it is played suggests that they learned it on the spot.

Note, too, that Disc-Ret has only the five tunes that are complete on the mutilated tape I described above.

Hans-Joachim Schmidt

I have another tape (this time without the *Unknown Title*, that's why I didn't mention it before). This tape contains the broadcast you are describing. The introduction was spoken by Mitch Miller (identified by Ellington, who thanked him). Duke's band played *Take the "A" Train* and *Princess Blue*. This is followed by a commercial for Virginia Dair Wine spoken by the former NY editor of Down Beat, Michael Lemon. After that *Duke's Place* is played. From here on the tape follows your description. The announcer was Mitch Miller, who also identified himself at the end of the broadcast.

I can support your suggestion to re-title the tune as *Legrand Romp*, but I insist on the date being 3Jul58 and not 4Jul.

I am unsure about the spelling of Virginia Dair and Michael Lemon. I only had my ears.

Sjef Hoefsmit

Canobie Lake Park

DEMS 06/2-29

See DEMS 03/2-9/2

I was reading your web page about Canobie (03/1-4/2). My father did a remote broadcast for WHDH Boston in 1939, 1940, 1941 from the Canobie Lake Park Ballroom in Salem, N.H. It was five nights a week Tuesday through Saturday from 8:30 to 9:00 p.m. The orchestras were Jimmy Dorsey, Tommy Dorsey, Jimmie Lunceford and Duke Ellington. Would love to get a copy of his broadcast. I'm doing a

website and would love to know the exact words he used when announcing Duke Ellington. The newspaper you got from the Library was probably the Lawrence Eagle-Tribune.

Pat MacDonald

We have recordings of four selections from 17Aug40. They have been released on the LP *Everybody's 3005* and later on the CD *Natasha Imports 4016*. We have also copies of the recordings on tape. There are no spoken introductions or comments before or after the music. Sorry!

We are happy with your statement. It confirms (as Steven Lasker showed us in DEMS 03/2-9/2) that the date of 19Aug40 must be wrong, because that was a Monday.

DEMS

June 1964 – Japan – New Desor 6445 and 6450

DEMS 06/2-30

See DEMS 03/3-27, pages 379, 380 and 381.

I support Sjef Hoefsmit's suggestion that New Desor 6445 (concert in Kyoto) and 6450 "DE Swings Through Japan" may originate from the same day in Kyoto, 24Jun64; from two different performances.

The recordings indeed show differences as for instance the CW failure(?) at 1:54 on *Black and Tan Fantasy* during 6445b and the different piano introduction of *Amad*.

But: in order to check if this is correct (one concert 6445 at 7pm with a %1:31 presentation to the Japanese audience and ANOTHER - second, or earlier - performance 6450 used for the CBS-TV "DE Swings Through Japan") it would be of interest to know what kind of reference to "CBS television" the Japanese speaker made introducing 6445.

Is anyone able to translate the 6445 introduction from Japanese into English?

Klaus Götting

This is a splendid suggestion. We have immediately made a CD with everything we have of both concerts and we have sent copies to our Japanese friends. The sound quality is rather good. We have kept the original CD and if one of the DEMS Bulletin readers is interested in joining us in this research project (even if you don't understand Japanese), we will be happy to send you a copy. If you feel inclined to show your appreciation by sponsoring DEMS after you have listened to the CD, we will certainly not send your donation back to you.

Here is the translation of the opening statement by the female speaker at the beginning of the recording, claimed to be from Kyoto on 24Jun64 [New DESOR 6445]:

"Now we are going to start Duke Ellington's special live concert in Kyoto supported by KCC, Onkyo & Yukan Kyoto Shinbun."

Note: KCC could be any of several companies which existed. I can't tell which one. Onkyo is an audio company. Kyoto Shinbun is a local newspaper in Kyoto.

Immediately after the lady-speaker came this male speaker saying: "Welcome to the concert. I'm Suehiro doing MC. The great musician Duke Ellington born in the United States.... or I'd rather call him the greatest artist in this century.

And this time he has come to Japan with a 15-piece band with the arranger Billy Strayhorn. Duke's music is well known by its specific sound we can't never listen in any other country. He is always saying 'My instruments are my orchestra'. Therefore the members can substitute his arms, mind and heart, then it makes his music as it is.

And tonight we can see two TV cameras in the auditorium. They are for the programme "20th Century Records" by CBS, networking all over the world. This time they are spotlighting Duke's life and covering his Japanese tour. So I'd like you all to show the Japanese Jazz fan's enthusiasm to the world. Please clap your hands when you are supposed to do.

Here, let me introduce you to the good ol' Duke Ellington and his Orchestra."

Note: I don't know who Suehiro is, I just remember his voice. Maybe TV reporter or Jazz critic?

Here is the translation of the opening statement of the male speaker at the beginning of the soundtrack of "Duke Ellington Swings Through Japan" [New DESOR 6450]: ". Please consider that point. Now we've let you wait for so long. Here comes Duke Ellington and his Orchestra."

Note: The MC is the same man: Mr. Suehiro, but definitely different comments.

Shinichi Iwama

Through the music of *Depk*, Walter Cronkite identified this 6450 recording as being the soundtrack of the documentary mentioned: "Duke Ellington Swings Through Japan". No mistake possible.

We may never know for sure what happened. For the time being I would conclude that there were two concerts on the same evening.

During the first one, the cameras were rehearsing. During the second one they were actually shooting. When the music was heard over the images on screen, it seemed to be synchronously. That places the sessions 6445 and 6450 on the same date, 24Jun64 and at the same

location, Kyoto
Sjef Hoefsmit

Johnny Hodges website

DEMS 06/2-31

The Johnny Hodges website has changed its location. It can now be accessed at www.geocities.com/johnny.hodges or www.tinyurl.com/zcv67.

Michael Palmer mpa11418@bigpond.net.au

Ride Red Ride

DEMS 06/2-32

Richard Ehrenzeller reported on 28May on the Duke-LYM list: "Intégrale Django Reinhardt Vol.20 Frémeaux & Associés FA 320 contains an unedited version of Django playing *Ride, Red, Ride* from the Ellington concert of 10Nov46. This new version of this recording is 2 minutes 44 seconds long. On the double CD, Duke Ellington-The Great Chicago Concerts MusicMasters 0162-65110-2, it is 2 minutes 16 seconds long. This is the only Ellington track on this new double CD."

It seems that in the first chorus the acetate was slightly damaged and that the producers of MusicMasters took out what according to the liner-notes of the Django Reinhardt double CD were 24 bars. I have tried to verify this number of bars, but with Django's music it was difficult to count. Comparison of the Frémeaux CD with the Prima LP DC 01, revealed that they both have exactly the same complete recording including the damaged parts in the first chorus. Comparison of the Frémeaux CD with the Ariston LP 12031 revealed that the recording on Ariston is a few bars longer still, and yet does not include the damaged parts of the acetate. This must have been achieved by taking out the damaged parts and making a joint with the result that a few bars were repeated, probably with the intention to compensate for the lost bars.

If you bought (like I did) a copy of the double CD Intégrale Django Reinhardt Vol.20, you will not regret it, because the music is exquisite. It seems to be the last volume of a 20 double CD series with the last recordings of Django before he died in 1953 (20 tracks), complementary recordings from 1935 until 1947 (12 tracks) and selections by family and friends (15tracks). Django's music always reminds me of the years of the second world war, when in our occupied country the music of the Hot Club de France was the only decent jazz music which was allowed to be broadcast. By the way, another very nice Django Reinhardt 6 CD set, covering the years 1936 until 1948 with 118 tracks is still available on Mosaic (MD6-190).

Sjef Hoefsmit

Ben Webster Sessionography

DEMS 06/2-33

Frank Büchmann-Møller's new biography on Ben Webster has no discography but refers to Heinz Baumeister's 2005 sessionography on Ben Webster. Baumeister is a collector of Webster music and his sessionography can be found on the web site of The Ben Webster Foundation (<<http://www.benwebster.dk/>>).

Baumeisters sessionography on Ben Webster differentiates itself from a discography by having limited the data on issues to the information "issued" or "unissued". By this the sessionography places itself in the gap between (certain) jazz historians and discographers and it is obviously geared to the interest of the oeuvre.

The sessionography has 202 pages, 160 of these are devoted to sessions, and the PDF file can be data processed. The compilation has references to other discographical surveys on Webster and is also supplied with indices on musicians, titles and a list of CD's, DVD's and VHS's.

The result of a limited comparison on the number of sessions with the information in Lord's discography showed that Baumeister had more sessions than Lord. The structure of Frank Büchmann-Møller's biography relies heavily on the chronology of Webster's oeuvre (discography) and Baumeisters sessionography is therefore an indispensable support to most readers.

Jørgen Mathiasen

My researching and collecting Ben Webster started in the early seventies after having heard him live several times.

In the late nineties I became friends with the late Karl Emil Knudsen (Storyville DK) and had the chance to stay several days at his home and study his extensive collection. He showed much interest in my work and made the proposal to issue it as a booklet under his JazzMedia Company when it was completed. Well, then much to my regret, he left us some years ago. After that the Storyville Company changed ownership and the new owners showed no interest at all in my work, although Anders Stefansen, the former product manager of Storyville, tried his best.

The next step was to try to include the Sessionography in the new biography – Ben Webster: Someone To Watch Over Me – written by my friend Frank Büchmann-Møller from Odense/DK. But the publisher did not accept our joint idea, arguing that the book would become too

voluminous. By the way, the said biography has just recently been published and I can warmly recommend it. [See 06/2-8]
 Knowing well that the possibilities for selling a work like mine in printed form is rather limited, I decided for myself that the easiest way to make it available to other people would be to distribute it as a CD. Most people nowadays have a PC themselves or other possibilities for using one. Therefore my idea is to sell either the Sessionography only, or plus the Private Discography, on CD for a price of Euro 20 including postage.
 Heinz Baumeister

Heinz Baumeister has kindly sent us a CD with the two files. One is his Sessionography as described by Jørgen Mathiasen and the second is his Private Discography with the recordings in Heinz' private collection. Comparison revealed that his collection is almost complete. The Sessionography has quite some resemblance to the discography by Langhorn & Sjørgen, published 10 years ago, although Baumeister is more up to date.

If you are interested in Heinz' offer to send you a CD with his Sessionography (maybe with his Private Discography in case you would like to make exchanges with him) you can contact him by e-mail "Heinz Baumeister" heinz.baumeister@kolumbus.fi or by normal mail to Gamla Mejerivägen 28, FIN-10210 INGÅ, Finland. His fax and phone number is 09-221 2060.

DEMS

Azalea

DEMS 06/2-34

See DEMS 06/1-11

With the help of Sjef Hoefsmit I have now listened to the 10 June 1947 Capitol Transcriptions recording of *Azalea* with Chester Crumpler, which has often been omitted from reissues of this series. Like the recently discovered 7 August version from Ciro's [05/2-13], it starts with a 4-bar introduction by the band with Jimmy Hamilton's clarinet. This is similar to the 4-bar passage interlude between Billy's piano statement and Lloyd Oldham's vocal on the December 1951 Columbia version.

Crumpler's vocal; chorus follows. On 7 August this ends with the coda in which he repeats the song's title, to conclude the recording. On the Capitol there's a 3-bar passage (not 4 bars as stated in New DESOR). Next comes Shelton Hemphill's 8-bar solo, a statement, Whetsel-style, of the A section of the melody. Crumpler then returns for a closing half-chorus BA, plus coda as at Ciro's.

Comparing the two 1947 recordings it is easy to see how the Ciro's performance was tidily shortened, simply by omitting the trumpet solo and avoiding the return of the vocal. But the Capitol is of little help in relating the 1951 recording, with its single bar from Willie Smith after the 4-bar intro, its solo piano passage, and its instrumental coda following the trumpet solo, to the 1947 one. We know from Walter's comments that 19 bars were cut and the order of events on the MS score was changed. But we'd have to look at the manuscript itself to find out just how these changes were done, and why.

Roger Boyes

Ben Webster acetates

DEMS 06/2-35

You wrote in DEMS 05/2-34 that among the Ben Webster acetates is a 5 minutes recording of *Body and Soul* with vocal by Sonny Greer. That is not correct. There is no vocal on that recording. It is played by Ben Webster without accompaniment. It should also be noted that it did not come from the Ray Nance/Ben Webster session as released on AB Fable ABCD1-014. It came from a different acetate.

Anthony Barnett



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/2 August - November 2006

Our 28th Year of Publication.

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

NEW RELEASES AND RE-RELEASES

Stan Kenton with Ellington

DEMS 06/2-36

Richard Ehrenzeller reported on 28May on the Duke-LYM list: "Stan Kenton & Friends Dynaflo 20061 contains Duke and Stan playing *Take the A Train* from Stan's television show in 1955. It does not contain *Monologue* that Duke performed on that show. The rest of the CD is other well known jazz stars appearing with Stan".

On track 9 of this CD is the performance of the combination of *Artistry in Rhythm* by Duke with *Take the "A" Train*, played on two pianos by Duke and Stan. See Klaus Stratemann page 357. The date of the recording for the telecast was 26Jul55.. It was the third in a series called "Music '55" with Stan Kenton as host. The date is confirmed in the Smithsonian collection where there is a 78 rpm, 12" disc, titled "Music '55" with on side 1: *Take the "A" Train* Duke Ellington with Stan Kenton's Orchestra and side 2: *Monologue* Duke Ellington; *Come Sunday* (spiritual) (Yehudi Menuhin & Duke Ellington), dated 7-26-55.

DEMS

Definitive 11211

Complete Prestige Carnegie Hall Concerts 1946-1947

DEMS 06/2-37

Squeezed together onto three CDs are the contents of the two double CDs Prestige 2PCD-24074-2 and 2PCD-24075-2. It is true to say that this issue is complete as far as the dub from the Prestige CDs is concerned, however the concerts themselves remain incomplete.

From the 4Jan46 concert is missing: National Anthem; Perfume Suite; *Frankie and Johnny*; *My Little Brown Book*; *Nobody Knows the Trouble I Have Seen* and *Fat and Forty*. The first movement of Suite Ditty is titled with the alternate title *Melloditty*. The original title is *Rhapsoditty*. It has nothing to do with *Mellow Ditty* as recorded several times in 1966.

From the 27Dec47 concert is missing: National Anthem; *Midriff*; *He Makes Me Believe*; *Entrance of Youth*; *Stomp, Look and Listen*; *Rockin' in Rhythm*; *On the Sunny Side of the Street*; *It's Monday Every Day*; *Lover Come Back to Me*; *Don't Take Your Love from Me*; *It Don't Mean a Thing*; Medley with 8 selections and *Tulip or Turnip*. Added to the 27Dec47 concert is the selection *Blue Skies*, which was the encore of the 26Dec47 concert.

It is a pity that this 3 CD set was not expanded into a 4 CD set with the inclusion of the missing titles or with the 3Nov46 Carnegie Hall concert, which was released on the LP Queen Disc 018, 30 years ago.

The three CD release is available from Worlds Records for \$ 28.-. (See also DEMS 02/1-17/5)

DEMS

Frémeaux & Associés FA 236
Duke Ellington Vol. 2 (2 CD set)

DEMS 06/2-38

See for Volume 1: DEMS 03/1-20/2

Solos: *Swampy River; Mood Indigo/Solitude; Informal Blues; Dear Old Southland; There Was Nobody Looking.*

Quasi Solos: *Fast and Furious; The Clothed Woman.*

Duos: *Sophisticated Lady; Mr J.B. Blues; Dancers in Love; Tonk; Drawing Room Blues.*

Trios: *Frankie and Johnny; Jumpin' Room Only; Cotton Tail; C-Jam Blues; Johnny Come Lately; Great Times.*

The Six Jolly Sisters: *Goin' Nuts.*

Duke Ellington Sextet: *Tough Truckin'; Indigo Echoes.*

Rex Stewart and His 52nd Street Stompers: *Rexatious; Love in My Heart; Fat Stuff Serenade.*

Rex Stewart & His Orchestra: *My Sunday Gal; Mobile Bay; Subtle Slough; Menelik the Lion of Judah*

Barney Bigard & His Jazzopators: *Clouds in My Heart; Stompy Jones; Lamest for a Lost Love.*

Barney Bigard & His Orchestra: *A Lull at Dawn.*

Cootie Williams & His Rug Cutters: *Blue Reverie; Echoes of Harlem; Delta Mood; Mobile Blues.*

Mosaic Records

**Duke Ellington: The Complete 1936-1940 Variety,
 Vocalion and OKeh small group sessions.**

DEMS 06/2-39

NYC, 5Mar35

B16975-2	Tough Truckin'	Col 37297
B16975-1	Tough Truckin'	Raretone RTE 23001 (LP)
B16976-2	Indigo Echoes	Col 37297
B16976-1	Indigo Echoes	Blu-Disc T1003 (LP)

Hollywood, 16Dec36

B 4369-B	Rexatious	R/V 1001 (CD)
B 4369-A	Rexatious	Vri 517
B 4370-B	Lazy Man's Shuffle	Vri 517
B 4370-A	Lazy Man's Shuffle	CBS (E) M-52628 (LP)

Hollywood, 19Dec36

L-0371-1	Clouds in My Heart	UTD 2004 (LP)
L-0371-2	Clouds in My Heart	Vri 525
L-0372-1	Frolic Sam	UTD 2004 (LP)
L-0372-2	Frolic Sam	Vri 525
L-0373-1	Caravan	Vri 515
L-0373-2	Caravan	Vri 515
L-0374-1	Stompy Jones	Vri 515
L-0374-2	Stompy Jones	Vri 515

Hollywood, 21Dec36

L-0377-1	Mood Indigo/Solitude/Mood Indigo	Mas 102
L-0378-1	In a Sentimental Mood/Sophisticated Lady	Mas 102

NYC, 8Mar37

M 185-2	I Can't Believe That You're in Love with Me	UTD 2002 (LP)
M 185-1	I Can't Believe That You're in Love with Me	Vri 555
M 186-2	Downtown Uproar	UTD 2002 (LP)
M 186-1	Downtown Uproar	Vri 527
M 187-2	Digga Digga Do	CBS (F) 88185 (LP)
M 187-1	Digga Digga Do	Vri 555
M 188-2	Blue Reverie	Vri 527
M 188-1	Blue Reverie	CBS (F) 88185 (LP)
M 189-2	Tiger Rag	FDC (It) 1022 (LP)
M 189-1	Tiger Rag	Tax (Sw) M-8011 (LP)

NYC, 25Mar37 – THE GOTHAM STOMPERS

M 301-1	My Honey's Lovin' Arms	Vri 629
---------	------------------------	---------

M 302-2	Did Anyone Ever Tell You?	Meritt 25 (LP)
M 302-1	Did Anyone Ever Tell You?	Vri 541
M 303-1	Alabama Home	Vri 629
M 304-1	Where Are You?	Vri 541

NYC, 29Apr37

M 433-2	Solace	Vri 564
M 433-1	Solace	Blu-Disc T1003 (LP)
M 434-2	Four and One-Half Street	Blu-Disc T1003 (LP)
M 434-1	Four and One-Half Street	Vri 564
M 435-2	Demi-tasse	Blu-Disc T1003 (LP)
M 435-1	Demi-tasse	Vri 655
M 436-2	Jazz a la Carte	Vri 655
M 436-1	Jazz a la Carte	Blu-Disc T1003 (LP)

NYC, 20May37

21186-2	Foolin' Myself	Raretone RTE 23005 (LP)
21186-1	Foolin' Myself	Vri 576
21187-2	A Sailboat in the Moonlight	Raretone RTE 23005 (LP)
21187-1	A Sailboat in the Moonlight	Vri 586
21188-2	You'll Never Go to Heaven	Vri 576
21188-1	You'll Never Go to Heaven	previously unissued
21189-3	Peckin'	Raretone RTE 23005 (LP)
21189-2	Peckin'	Raretone RTE 23005 (LP)
21189-1	Peckin'	FDC 1022 (LP)

NYC, 16Jun37

M 525-2	Get It Southern Style	Blu-Disc T1003 (LP)
M 525-1	Get It Southern Style	Vri 596
M 526-2	Moonlight Fiesta	Vri 626
M 526-1	Moonlight Fiesta	CBS (F) 88137 (LP)
M 527-2	Sponge Cake and Spinach	Blu-Disc T1003 (LP)
M 527-1	Sponge Cake and Spinach	Vri 626
M 528-2	If You're Ever in My Arms Again	Blu-Disc T1003 (LP)
M 528-1	If You're Ever in My Arms Again	Vri 596

NYC, 7Jul37

M 549-2	The Back Room Romp	CBS Realm (E) M-52628 (LP)
M 549-1	The Back Room Romp	Vri 618
M 550-2	Love in My Heart	CBS 88210 (LP)
M 550-1	Swing Baby Swing	Vri 664
M 551-2	Sugar Hill Shim Sham	CBS Realm (E) M-52628 (LP)
M 551-1	Sugar Hill Shim Sham	Vri 664
M 552-3	Tea and Trumpets	CBS Realm (E) M-52628 (LP)
M 552-2	Tea and Trumpets	R/V 1001 (CD)
M 552-1	Tea and Trumpets	Vri 618

NYC, 26oct37

M 669-2	Jubilesta	Voc 3922
M 670-1	Watchin'	Voc 3890
M 671-1	Pigeons and Peppers	Voc 3922
M 672-1	I Can't Give You Anything But Love	Voc 3890

NYC, 19Jan38

M 724-1	Drummer's Delight	Voc 3985
M 725-2	If I Thought You Cared	Blu-Disc T1003 (LP)
M 725-1	If I Thought You Cared	Voc 3985
M 726-2	Have a Heart	Voc 3960
M 726-1	Have a Heart	CBS (F) 88220 (LP)
M 727-2	My Day	Voc 3948
M 728-1	Silvery Moon and Golden Sands	Voc 3948
M 729	Echoes of Harlem (rehearsal take)	previously unissued
M 729-2	Echoes of Harlem	Voc 3960
M 729-1	Echoes of Harlem	CBS (F) 88220 (LP)

NYC, 28Mar38

M 793-1	Jeep's Blues	Voc 4115
M 794-1	If You Were in My Place	Voc 4046
M 795-1	I Let a Song Go Out of My Heart	Voc 4046
M 796-2	Rendezvous with Rhythm	Voc 4115

NYC, 4Apr38

M 801-1	A Lesson in C	Voc 4086
M 802-1	Swingtime in Honolulu	Voc 4061
M 803-1	Carnival in Caroline	Voc 4061
M 804-1	Ol' Man River	Voc 4086

NYC, 22Jun38

M 852-2	You Walked Out of the Picture	Voc 4213
M 852-1	You Walked Out of the Picture	Blu-Disc T1003 (LP)
M 853-1	Pyramid	Voc 4242
M 854-1	Empty Ballroom Blues	Voc 4213
M 855-2	Lost in Meditation	Voc 4242
M 855-1	Lost in Meditation	Raretone RTE 23005 (LP)

NYC, 1Aug38

M 872-2	A Blues Serenade	Voc 4309
M 873-1	Love in Swingtime	Voc 4335
M 874-1	Singin' in the Dell	Voc 4335
M 875-1	Jitterbug's Lullaby	Voc 4309

NYC, 2Aug38

M 876-1	Chasin' Chippies	Voc 4425
M 877-1	Blue Is the Evening	Voc 4324
M 878-2	Sharpie	Voc 4324
M 879-1	Swing Pan Alley	Voc 4425

NYC, 24Aug38

M 887-1	Prelude to a Kiss	Voc 4386
M 888-1	There's Something About an Old Love	Voc 4351
M 889-1	The Jeep Is Jumpin'	Voc 4386
M 890-1	Krum Elbow Blues	Voc 4351

NYC, 20Dec38

M 950-2	I'm in Another World	Voc 4622
M 951-1	Hodge Podge	Voc 4573
M 952-1	Dancing on the Stars	Voc 4622
M 953-1	Wanderlust	Voc 4573

NYC, 21Dec38

M 954-1	Delta Mood	Voc 4574
M 955-1	The Boys from Harlem	Voc 4574
M 956-2	Mobile Blues	Voc 4636
M 956-1	Mobile Blues	Epic LN 3237 (LP)
M 957-1	Gal-avantin'	Voc 4636

NYC, 22Dec38

M 958-2	Blue Light	Br 8297
M 958-1	Blue Light	Col (Au) DO-2165

NYC, 27Feb39

M 974-1	Like a Ship in the Night	Voc 4710
M 975-1	Mississippi Dreamboat	Voc 4849
M 976-1	Singin' on the Campus	Voc 4710
M 977-1	Dooji Wooji	Voc 4849

NYC, 28Feb39

M 982-1	Beautiful Romance	Voc 5411
M 983-1	Boudoir Benny	Voc 4726
M 984-2	Ain't the Gravy Good ?	Blu-Disc T 1003 (LP)
M 984-1	Ain't the Gravy Good ?	Voc 4726
M 985-1	She's Gone	Voc 5411

NYC, 8Mar39

WM 990-1	Just Good Fun	FDC (It) 1003 (LP)
WM 991-1	Informal Blues	FDC (It) 1003 (LP)

NYC, 20Mar39

M 994-1	San Juan Hill	Voc 5510
M 995-1A	I'll Come Back for More	Voc 5448
M 996-1	"Fat Stuff" Serenade	Voc 5448

NYC, 21Mar39

WM 1001-2	Savoy Strut	CBS (F) 88518 (LP)
WM 1001-1	Savoy Strut	Voc 5170
WM 1002-1	Rent Party Blues	Voc 5100
WM 1003-1	Dance of the Goon	Voc 4941
WM 1004-1	Good Gal Blues	Voc 5170
WM 1005-1	Finesse	Col CL 663 (LP)

NYC, 2Jun39

WM 1026-A	Kitchen Mechanic's Day	Voc 4917
WM 1027-A	My Heart Jumped Over the Moon	Voc 5330
WM 1028-A	You Can Count on Me	Voc 4917
WM 1029-A	Home Town Blues	Voc 4941

NYC, 8Jun39

WM 1034-A	Utt-Da-Zay	Voc 4928
WM 1035-A	Chew-Chew-Chew	Voc 4928
WM 1036-A	Barney Goin' Easy	Voc 5378
WM 1037-A	Just Another Dream	OK 5663

NYC, 21Jun39

WM 1042-A	Night Song	Voc 4958
-----------	------------	----------

NYC, 22Jun39

WM 1043-A	Blues a Poppin'	Voc 5618
WM 1044-A	Top and Bottom	OK 6336
WM 1045-A	Black Beauty	Voc 4958

NYC, 1Sep39

WM 1072-A	The Rabbit's Jump	Voc 5100
WM 1073-A	Moon Romance	OK 5940
WM 1074-A	Truly Wonderful	Voc 5330
WM 1075-A	Dream Blues	Voc 5353

Chicago, 14oct39

WM 1096-A	Skunk Hollow Blues	Voc 5533
WM 1097-A	I Know What You Do	Voc 5353
WM 1098-A	Your Love Has Faded	OK 5940
WM 1099-A	Tired Socks	Voc 5533
WM 1100-A	Blues	Raretone (It) RTE 23004 (LP)

Chicago, 16oct39

WM 1105-A	Early Mornin'	Voc 5422
-----------	---------------	----------

Chicago, 22Nov39

WM 1117-A	Minuet in Blues	Voc 5378
WM 1118-A	Lost in Two Flats	Voc 5422
WM 1119-A	Honey Hush	OK 5663
WM 1120-A	Blues	Col 35322
WM 1121-A	Plucked Again	Col 35322

Chicago, 14Feb40

WM 1139-A	Pelican Drag	Epic LN 3237 (LP)
WM 1140-A	Tapioca	Epic LN 3237 (LP)

Chicago, 15Feb40

WM 1141-A	Mardi Gras Madness	Voc 5595
WM 1142-A	Watch the Birdie	Voc 5595
WM 1143-A	Black Butterfly	Voc 5618
WM 1144-A	Dry Long So	OK 5690
WM 1145-A	Toasted Pickle	OK 6336
WM 1146-A	Give It Up	OK 5690

The sequential order of the different takes may sometimes seem wrong. In this discographical listing however the most likely chronological order is shown.

See for the rehearsal take of *Echoes of Harlem* (19Jan38) DEMS 02/3-18/3.

Mosaic Records is preparing the release of this 7 CD set for the end of this year for the price of \$ 119.-.

The phone number for ordering is 203-327-7111, fax is 203-323-3526 or log onto www.mosaicrecords.com.

DEMS

CD Storyville 101 8501
"Duke Ellington Masters of Jazz"

DEMS 06/2-40

The first set of 9 tracks are the same as the entire Storyville CD STCD 4108 titled Masters of Jazz Vol.

6 Duke Ellington. This 1987 CD contained eight selections from the soundtrack of the film short "The Good Years of Jazz", recorded in NYC for the Goodyear Tyre Company of 5Jan62; plus two piano solos, *New World a-Comin'* and the Medley, recorded at Goutelas en Forez on 25Feb66. If you think the number of tracks must therefore total 10, that is not so. *VIP Boogie* and *Jam with Sam* occupy together one track on the old Storyville CD. (See 87/4-4)

The second set of 9 tracks follow:

10. What Am I Here For ?	3Apr43
11. Johnny Come Lately	4Apr43
12. Main Stem	4Apr43
13. Ring dem Bells	11Dec43
14. Rockin' in Rhythm	11Dec43
15. Do Nothin' Till You Hear from Me	11Dec43
16. Just A-Sittin' and A-Rockin'	Feb49
17. C-Jam Blues	Feb49
18. Cotton Tail	Feb49

Track 10 has been previously released on Azure LP 431. Tracks 11 and 12 were on LP Rarities 56. They all three originated from broadcasts from the Hurricane Restaurant in NYC and were re-released on the Storyville CD 101 8359 (see DEMS 03/1-15/6)

Tracks 13, 14 and 15 originate from a Carnegie Hall concert. This concert was (including these three selections) first released on the double LP Ember 2001 and not long ago re-released on the double CD Storyville 103.8341 (see DEMS 02/1-19/1).

On 1Feb49 Duke opened a three-week engagement at the Hollywood Empire in LA. This resulted in 9 documented sessions (broadcasts) most of which have no specific date. Track 16 is documented in the New DESOR under number 4903e. Track 17 has number 4903b. They originated both from an AFRS broadcasts Just Jazz-46 and were earlier released on the LP Raretone 5004. Track 18 is documented under number 4908f and originated from the AFRS broadcast Jubilee-361. All these three tracks, 16, 17 and 18, have been previously re-released on the Storyville CD 101 8346 (see DEMS 03/3-21).

One wonders whether the new owners of Storyville know what they are doing. It makes no sense to re-release material that recently was released by the same company. Even if the stocks of the existing CDs are exhausted, the market for so called "fresh" material will always be more interesting for both producers and collectors.

Milo van den Assem and Sjef Hoefsmit

Proper Box 25 (4 CD set) Duke Ellington - Masterpieces

DEMS 06/2-41

There has been some discussion among my friends on the Duke-LYM list about the correct dates of the recordings on the 4 CD set Proper Box 25 "Duke Ellington - Masterpieces". Only the titles of the selections have been mentioned in DEMS Bulletin 01/3-30 in Jerry Valburn's column "New Releases on Compact Disc". Some people rent these CDs from local libraries. I imagine that in that case the liner-notes get lost after some time, but even if they are available they contain a couple of confusing errors which were transferred into Jerry Valburn's manuscript for the second edition of his CD Directory. Lance Travis was so kind to send me the 4 CDs. As usual, I do not give matrix-numbers and I only mention the take-numbers in cases where there may be some possibility of doubt.

I also do not mention the errors found in the personnel listings.

After examination I can state the following:

CD 1 - Mood Indigo

1. East St. Louis Toodle-0		29Nov26
2. Birmingham Breakdown		29Nov26
3. Black and Tan Fantasy		7Apr27
4. Black Beauty		26Mar28
5. The Mooche		1oct28
6. Yellow Dog Blues		25Jun28
7. The Blues with a Feeling		22Nov28
8. Misty Mornin'		22Nov28
9. Flaming Youth	-2	16Jan29
10. Hot Feet		7Mar29
11. Double Check Stomp		11Apr30
12. Ring dem Bells	-3	20Aug30
13. Old Man Blues	-6	26Aug30
14. Mood Indigo		17oct30
15. Rockin' in Rhythm		8Jan31
16. Echoes of the Jungle		16Jun31
17. The Mystery Song	-1	17Jun31
18. It Don't Mean a Thing		2Feb32
19. Lazy Rhapsody	-A	2Feb32
20. Creole Love Call	-A	11Feb32
21. Blue Ramble	-A	18May32
22. Ducky Wucky	-A	19Sep32

23. Erie Moan	-A	7Jan33
24. Sophisticated Lady	-2	15Feb33

Track 6 is not *Awful Sad*.

Track 12 has *Ring dem Bells* take -3 from 20Aug30 and not track -6 from 26Aug30 as suggested by mentioningg the release Victor 22528.

Track 15 is from 8Jan31 and not from 8Nov30. The liner-notes were apparently written before the New DESOR Small Corrections were published in DEMS Bulletin 02/1-25. See also DEMS 01/3-13/1.

CD 2 - In a Sentimental Mood

1. Slippery Horn	-A	17Feb33
2. Drop Me Off in Harlem	-A	17Feb33
3. Daybreak Express	-1	4Dec33
4. Delta Serenade	-2	9Jan34
5. Stompy Jones		9Jan34
6. Solitude		10Jan34
7. Blue Feeling		10Jan34
8. Saddest Tale		12Sep34
9. Moonglow		12Sep34
10. In a Sentimental Mood		30Apr35
11. Showboat Shuffle		30Apr35
12. Reminiscing in Tempo, part 1		12Sep35
Reminiscing in Tempo, part 2		12Sep35
Reminiscing in Tempo, part 3		12Sep35
Reminiscing in Tempo, part 4		12Sep35
13. Clarinet Lament		27Feb36
14. Echoes of Harlem		27Feb36
15. Black Butterfly	-1	21Dec36
16. Caravan	-1	19Dec36
17. Azure	-1	22Apr37
18. Diminuendo in Blue	-1	20Sep37
19. Crescendo in Blue	-1	20Sep37
20. Steppin' into Swing Society		13Jan38
21. Lost in Meditation	-2	22Jun38

Track 4 has *Delta Serenades* take -2 and not track -1. This is correctly suggested by mentioning the release Victor 24755.

Track 16 has *Caravan* take -1 from 19Dec36 and not take -2 from 14May37.

Track 17 has *Azure* -1 from 22Apr37 and not take -1 from 14May37.

Track 21 has *Lost in Meditation* -2 from 22Jun38 and not take -1 from 2Feb38. The mention of the matrix number and the label number of the original 78 rpm recordings have no relevance. These numbers have apparently been found in discographies and not on the wax or on the labels of the copied 78 rpms.

CD 3 - Ko-Ko

1. I Let a Song Go Out of My Heart	-2	3Mar38
2. Rose of the Rio Grande	-1	7Jun38
3. Pyramid		7Jun38
4. Prelude to a Kiss	-1	9Aug38
5. Blue Light	-1	22Dec38
6. Boy Meets Horn		22Dec38
7. Slap Happy	-1	22Dec38
8. Serenade to Sweden		6Jun39
9. The Sergeant Was Shy		28Aug39
10. Jack the Bear		6Mar40
11. Ko-Ko	-2	6Mar40
12. Conga Brava		15Mar40
13. Concerto for Cootie		15Mar40
14. Cotton Tail		4May40
15. Never No Lament		4May40
16. Dusk		28May40
17. Bojangles		28May40
18. A Portrait of Bert Williams		28May40
19. Harlem Air-Shaft		22Jul40
20. All Too Soon		22Jul40
21. Sepia Panorama	-2	24Jul40
22. In a Mellotone		5Sep40
23. Warm Valley	-1	5Sep40
24. Across the Tracks Blues	-1	28Oct40
25. Day Dream		2Nov40

Many of the first group of 9 tracks have a too high speed.

Track 4 is from 9Aug38 and not from 4Aug.

Track 21 is not take -1 but it is take -2 from *Sepia Panorama*.

Track 23, *Warm Valley*, is not take -3 from 17Oct40, but it is take -1 from 5Sep40.

CD 4 - Take the "A" Train

1. Pussy Willow		7Nov40
2. The Sidewalks of New York		28Dec40
3. Take the "A" Train		15Feb41
4. Blue Serge		15Feb41
5. Just A-Sittin' and A-Rockin'		5Jun41

6. I Got It Bad	-1	26Jun41
7. Clementine		2Jul41
8. Jump for Joy	-2	2Jul41
9. Chelsea Bridge		2Dec41
10. Raincheck		2Dec41
11. Perdido	-1	21Jan42
12. C-Jam Blues		21Jan42
13. Moon Mist	-2	21Jan42
14. What Am I Here For?		26Feb42
15. Main Stem		26Jun42
16. Johnny Come Lately		26Jun42
17. I'm Beginning To See the Light-2		1Dec44
18. Transblucency		9Jul46
19. Lady of the Lavender Mist	-2	14Aug47
20. Sultry Serenade	-f	6oct47
21. Air Conditioned Jungle	-d	10Nov47
22. The Clothed Woman	-e	30Dec47
23. Snibor	-i	1Sep49

Track 18 is the last of a series of Victor recordings, which started with track 10 on CD 3. The speed of these recordings is suspiciously identical with those of the Centennial 24 CD box.

The last group of 5 tracks are all alternate takes from the Columbia years. They were copied from Up to Date LPs. This is correctly stated in the liner-notes, with the exception of track 19, which is claimed to be taken from the 10 inch microgroove Columbia CL 6024, titled "Mood Ellington". I do not believe that although I do not have that album. It is however mentioned in the old Desor in Volume7 on page XXI. On page 236 the take number is given as take -1, the same as for all the other releases. No alternate takes were known at the time. In the liner-notes of the Proper Box CD 4 the take number is take -1. This is wrong. It is as indicated in the New DESOR take -2. For the other four recordings no take numbers are given in the liner-notes or in the New DESOR. I have mentioned the letters as given in the New DESOR.

Sjef Hoefsmit**

**DVD/CD combination Milan EAN Code
(for the European Union) 3299039901229**

released 24Apr06

Duke Ellington – Take the "A" Train

DEMS 06/2-42

CD

1. Take the "A" Train
2. Perdido
3. Frankie and Johnny
4. A Night at the Cotton Club: Introduction
5. A Night at the Cotton Club: Misty Mornin'
6. A Night at the Cotton Club: Freeze and Melt
7. Cotton Club Stomp
8. The Sheik of Araby
9. Ko-Ko
10. Harlem Air-Shaft
11. Creole Love Call
12. It Don't Mean a Thing
13. Solitude
14. Stormy Weather
15. Mood Indigo
16. Sophisticated Lady
17. Caravan
18. Jam with Sam
19. The Mooche
20. Take the "A" Train

DVD

1. A Bundle of Blues
2. Symphony in Black
3. V.I.P. Boogie
4. Solitude
5. The Hawk Talks
6. Caravan
7. Sophisticated Lady
8. The Mooche
9. Mood Indigo

With the exception of a few selections, the audio recordings on the CD will have to be compared with others of the relevant titles, if they are to be properly identified. We will keep you informed.

The selections on the DVD on the other hand can be identified with no great risk.

Tracks 1 and 2 were recorded at Paramount's Eastern Service Studios, Astoria, Long Island in NY on respectively 23May33 and Oct34. Tracks 3/9 were recorded on 14Mar52. We expect that the title *Jam with Sam* has not be omitted, but will be found (as usual) after *V.I.P. Boogie*.

Milo van den Assem and Sjef Hoefsmit

ELLINGTONIA

ABCD1-014 Ray Nance 1949—1949 Non-Ducal Violin Featuring Ben Webster

DEMS 06/2-43

See DEMS 05/2-34 (also for all details about ordering AB Fable CDs)

This is taken from Anthony Barnett's web-site <http://www.abar.net/cdd.html>:

tracks 2—8: the presence of Fred Guy (gt) has been questioned, in particular by Ellington specialist Bjarne Busk in DEMS 05/2-34.

Because even the solos are all only chorded we firmly believe the guitarist is Guy. Henrik Wolsgaard-Iversen, of the Ben Webster Foundation, adds: "I remember that Ben once talked about Freddy Guy and said: 'Oh, Freddy, he could play a lot of guitar—but Duke never used him as a soloist, preferred the horns . . .'"

There has also been some suggestion that (sb) is Junior Raglin. However, Brooks Kerr played the relevant tracks to Leonard Gaskin on 11 April 2006. Here is Gaskin's response, relayed courtesy Steven Lasker: "Blanton but under-recorded. I detect the diatonic system peculiar to him which he invented."

Dan Morgenstern recognizes Greer as the voice that encourages "Play it Ray." on track 6.

Our claim that these are the only known clarinet recordings by Webster is not quite right; also extant are a couple of other home recordings from a different session, though probably roughly contemporary.

track 12: in fact, Nance also plays (tp) momentarily at the very end.

photo: a crop of the Apollo session photo first appeared in Esquire's 1945 Jazz Book.

acknowledgements: read Henrik Wolsgaard-Iversen, not Iwersen.

ABCD1-015 Stuff Smith 1937-1942

DEMS 06/2-44

Many of DEMS Bulletin readers also collect recordings of Ben Webster. That's why we mention this CD on which 7 tracks (20/26) contain the session 36-10 as described in the Langhorn & Sjøgren discography with Ben Webster in Teddy Wilson's band: *Them There Eyes*; *You Turned the Tables on Me*; *Darling, Not Without You*; *Them There Eyes*; *I Got Rhythm*; *Did You Mean It?*; *Them There Eyes*. With the exception of *I Got Rhythm* (on LP Jazz Archives JA-15 and CD Archives of Jazz 3801152), these recordings have not been released. In the liner notes, Anthony Barnett explains why the date of this session cannot have been 25Nov36 but rather later than 21Jan37. According to Heinz Baumeister (see 06/2-33) the date should be early in Mar37. This is only recommended to fanatic Ben Webster collectors. In three of the selections, Ben is not featured but the singer Helen Ward is. Apart from in *I Got Rhythm*, Ben only took a solo in *Did You Mean It?* The title of *Them There Eyes* was well chosen for the broadcast titled: "Let's Listen to Lucidin" if you realise that "Lucidin" was a kind of medicine for your eyes if they were tired or didn't feel fine in some other respect.

DEMS

ABCD1-016 Rex Stewart and Stuff Smith

DEMS 06/2-45

See DEMS 06/1-32

After we mentioned it in the last Bulletin we had the great pleasure to of listening to the remarkable AB Fable CD ABCD1-016 in the series of violin improvisation studies. It contains recordings made at Roger St Onge's home at Manhattan Beach during the summers in the early sixties. The liner notes say: Roger St Onge master tapes courtesy Steven Lasker with the kind assistance of Claire Gordon and Roger St Onge. Title identification assistance James Loeffler. Context assistance Dan Morgenstern, Howard Rye, Walter Allen "Hendersonia" and Eric Townley "Tell Your Story".

Several of the improvised selections are combined with talk and laughter. Although the music is very interesting, the conversations are of much more importance. This CD should not be recommended to those who are exclusively interested in music, but it will be highly appreciated by those who are interested in what Rex Stewart and Stuff Smith had to say. They each occupy a separate stereo channel and it sometimes helps if you only listen to one channel at the time when they are both talking to the guests. Among those was also Claire Gordon who mentioned these sessions in her book "My Unforgettable Jazz Friends" on page 202. (See DEMS 05/1-5). When reading her book I often wished that I could have been there and now this CD opens an audio window on these happy summer afternoons. The liner-notes are exemplary. Anthony Barnett should be proud of this production. The impeccable presentation of this CD shows his love for the music and his respect for the musicians.

Sjef Hoefsmit

Gazell GAFCD-1084

"Kinda Dukish"

Putte Wickman & Ernie Wilkins

Almost Big Band plays Duke Ellington

DEMS 06/2-46

I saw in DEMS (06/1-14) that Irv Jacobs, LA asked for a CD from Gazell Records. "Putte Wickman & Ernie Wilkins Almost Big Band plays Duke Ellington". I have sent one CD to him.

The CD can be ordered and delivered from Gazell Records in Stockholm, Sweden.

The musicians are all Danish and arrangements are by Ernie Wilkins. [Putte Wickman is according to many jazz experts one of the best clarinet players in the world. He recently died, aged 80, of cancer.](#)

The titles on the CD are: *Johnny Come Lately*, *Sophisticated Lady*, *Kinda Dukish*, *Take the Coltrane*, *The Mooche*, *Mainstem*, *Good Queen Bess*, *My Little Brown Book*, *A Little Bit of Duke*. The liner-notes are by Dan Morgenstern.

[There is a video part included in the CD. Mainstem 7.52 minutes. You can play the whole CD on a DVD player without picture.](#) The total time is ca 64 minutes, recorded 5Sep04 in Denmark. Price: \$20 plus freight.

Address: <http://www.gazell.net/> or <http://www.ewabb.com/> Or you can contact me. Address: goran.wallén@telia.com

Göran Wallén

Retrieval RTR 79013

Jabbo [Gladys] Smith 1929 The Complete Set

DEMS 06/2-47

And indeed complete it is. All (and more than) the recordings mentioned in Charles Delaunay's New Hot Discography for the year 1929 are included in this nice CD. That is to say, one track on the CD contains a never before issued recording, but another recording from the year 1929 is missing: 20Dec29 with Alex Hill Orchestra in *Toogaloo Shout*.

Although Jabbo Smith only played in one of Duke Ellington's recording sessions, the one of 3Nov27, when he replaced Bubber Miley and soloed brilliantly in *Black and Tan Fantasy* (2 takes issued) and can also be heard in *What Can a Poor Fellow Do?*, for me he is a genuine Ellingtonian. I saw him many years ago when he played in Breda and was featured on trombone. I wanted to see and hear the man whose name was so familiar to me from Duke's discography. Jabbo Smith was a great trumpet player with the potential of a Louis Armstrong both on his horn as well as a vocalist. He didn't realise his potential for several reasons. One was his terrible unreliability. What amazed me even more than the great music was the unbelievable quality of these ancient recordings. It is again the President, John R.T.Davies, who not only did the audio restoration but also supplied the original material. Apart from being a great instrumentalist, Jabbo Smith also had great compositional skills. The first two tracks are credited to Ikey Robinson, and no name for the previously unreleased track 16 is given, but all the other tracks of the total of 22 are "composed" by Jabbo Smith. If you like the early Ellingtons, you certainly will enjoy these recordings with Duke's one time band-member, Jabbo Smith. I bought my copy from Worlds Records for \$ 14.-.

Sjef Hoefsmit

Frémeaux & Associés double CD FA 551
Bolling plays Ellington

DEMS 06/2-48

Stomp, Look and Listen; Blue Serge; Ko Ko; Echoes of Harlem; Sepia Panorama; Cotton Tail; Sophisticated Lady; It Don't Mean a Thing; Magenta Haze; In a Mellotone; Rockin' in Rhythm; Take the "A" Train; Lady of the Lavender Mist; Midriff; Chelsea Bridge; Perdido; Upper Manhattan Medical Group; Mood Indigo; I Let a Song Go Out of My Heart; Diminuendo and Crescendo in Blue.

CD Prestige, no number known
Taft Jordan, "Mood Indigo"

DEMS 06/2-49

This CD has been advertised by Mosaic Records in their True Blue Sale.

It contains the recordings made for two LPs.

The first album was recorded by the Taft Jordan Quintet on 30Jun61 in NYC: Taft Jordan, Richard Wyands, Kenny Burrell, Joe Benjamin and Charlie Persip. It was a full Ellington album: *Lost in Meditation; In a Sentimental Mood; Mood Indigo; Warm Valley; Sophisticated Lady; I Didn't Know About You; Do Nothin' Till You Hear from Me.*

The second album was recorded by The Swingville All Stars on 31Mar60 in NYC: Taft Jordan, Hilton Jefferson, Al Sears, Don Abney, Wendell Marshall and Gus Johnson. *New Carnegie Blues; Things Ain't What They Used To Be; Li'l Darling; Willow Weep for Me; Tenderly; Rockin' in Rhythm.*

The price has been dropped to \$14.98. Contact "Mosaic Records" mosaicrecords@e.emimusicna.com

DEMS

CD Laserlight 32808 release date 25Jul06

UPC code 18111340823

Duke Ellington "Christmas"

DEMS 06/2-50

1. I'll Be Home for Christmas
2. Winter Wonderland
3. Jingle Bells /Silver Bells Medley
4. White Christmas
5. Auld Lang Syne
6. Santa Claus Is Coming to Town
7. Sleigh Ride
8. It's Beginning To Look a Lot Like Christmas
9. The Christmas Song
10. Take the "A" Train

Tracks 1 until and including 9 were recorded on 28 and 29Jul80 at the OPAL Studios in NYC, under the direction of Elliot Rosoff. They were released in 1980 on an LP "The Duke Ellington Orchestra directed by Mercer Ellington" – "Take the Holiday Train" on Holiday Records HDY-1916. The origin of track 10 is unknown to us. Tom Lord wisely did not mention the musicians. There are 20 names in alphabetical order on the LP jacket including those of Mercer Ellington/Leader [sic] and Anita Moore and two piano players, two bassists and one drummer.

Milo van den Assem and Sjef Hoefsmit



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/2 August - November 2006

Our 28th Year of Publication.

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

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 06/2-51

Pages 4 and 1282. 8Nov27, 2711a. On the Vocalion recording-sheet and on the filing card the title is *You Will Always Live On in Our Memory*.

Page 42. 8Jun39, session 3913. The first release of *Barney Goin' Easy* was on Vo 5378 and not on Vo 5376.

Page 45. 22Nov39, session 3923. The first release of *Minuet in Blues* was on Vo 5378 and not on Vo 5376.

Page 46. 15Feb40, session 4004. The recording ledger lists three reed-men on the 15Feb40 Cootie Williams session: "Bigard, Hodges and Carney," but not their instruments. Discographies show Bigard playing clarinet only, but I don't hear a clarinet on the date, so he must have played tenor-sax throughout. One wonders why not Ben Webster played the tenor in this session.

Steven Lasker

Pages 141, XXXIV and 880. Add Chaugogagog MaushaugagogGood Fishing.

Page 269. 7Jan59, session 5902. Scrupulously watching the video recording of this "Timex All-Star Show No. 4" does not confirm the presence of Francis Williams in the Ellington band.

Page 1385. Music Masters 65110-2. Add to the note: Track 1-15 is not complete, 24 bars are missing. See 06/2-32.

Page 1446. What is the correct date when Wellman Braud died? DESOR says 29oct66. The editor of the Newsletter of the Toronto Chapter 40 of the Duke Ellington Society (April 2006) said: 24oct66. The New Grove (1994 edition) said 27oct66. The record should be set straight.

Page 1450. Thelma Carpenter's birth date was 15Jan. She died indeed in 1997. She had always told me that the year was 1922, which would have made her 75 when she died, but her family used the 1920 date they said was on her driver's license, which made her 77. Either one could be true, but I know she was still in her late teens when she joined Teddy Wilson's band in 1939.

Alan Eichler

Page 1469. Hodges' birthday. The year 1907 seems doubtful. Michael Palmer's web-site (see 06/2-31) says 1906. I've researched about 20 sources. About half of these say 06 the other half say 07.

Donald Wolff

Page 1477. I read in an article by Andrew Gilbert about Randy Weston in Globe Correspondent of May06, made available through Duke-LYM by Bill Saxonis, that Melba Liston died in 1999 in NYC. No specific date was mentioned, but who knows, maybe someone will step forward to supply that date.

DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DEMS 06/2-52

DESOR small corrections 5011

Volume 1 (Corrections August 2006)

XI - AW....Arthur Whetsel instead of Whetsol. (02/2-5)

XXIII - CoTr....Columbia Tristar (06/2-10)

XXIV - IJ....Impro-Jazz (06/2-11, 12 and 18)

3 - 3Nov27, session 2710. Add the location: 11 Union Square (04/1-8)

4 - 19Jan28, session 2802. Add the location: 11 Union Square (04/1-8)

5 - 10Jul28, session 2807. Add the location: 11 Union Square (04/1-8)

5 - 1oct28, session 2808. Add the location: 11 Union Square (04/1-8)

7 - 20Nov28, session 2815. Add the location: 11 Union Square (04/1-8)

7 - 22Nov28, session 2816. Add the location: 11 Union Square (04/1-8)

10 - 2Aug29, session 2912. Add the location: 11 Union Square (04/1-8)

12 - 20Nov29, session 2920. Add the location: 11 Union Square (04/1-8)

15 - 14oct30, session 3014. Add the location: 1819 Broadway (04/1-8)

15 - 30oct30, session 3017. Add the location: 1819 Broadway (04/1-8)

15 - 8Jan31, session 3018. [Formerly 8Nov30] Add the location: 1819 Broadway (04/1-8)

34 - 3Mar38, session 3805. Add: FJ(t.) [added]. (04/2-55) [trumpets: WJ, CW, FJ, RS.]

34 - 24Mar38, session 3806. Add: FJ(t.) [added]. (05/2-24) [trumpets: WJ, CW, FJ, RS.]

250 - 2Apr58, session 5817. Add: DE5817e *Body And Soul* Mc MCD-1001 CO60759-. (06/1-30)

259 - 2Nov58, session 5844. Released on the DVD Impro Jazz 509 are 5844b, c, d, h, k, l, oa, ob, oc, od, oe, of, og, oh, oi, ok, ol, and om. Correction-sheet 3026. (06/2-11)

282 - 9oct59, session 5934. Released on the DVD Impro Jazz 510 are 5934pj,pm, t, r and s. Correction-sheet 3026. (06/2-12)

363 - 20Feb64, session 6409. Released on the DVD Impro Jazz 510 are 6409c until and including 6409n. Correction-sheet 3026. (06/2-12)

398 - 4Mar65, session 6528. Same as 6503, but MEI(t.) out. (Mosaic liner-notes)

399 - 17Mar65, session 6530. Same as 6503, but CW,MEI(t.) out; and HMG(t.) added.(Mosaic MD5-193 liner-notes)

400 - 31Mar65, session 6531. Same as 6503, but MEI(t.) out.

564 - 8Nov69, session 6954. Released on the DVD Impro Jazz 509 are 6954d, f, i, j, k, la, lb, lf, m and n.
Correction-sheet 3026. (06/2-11)

DESOR small corrections 5012

Volume 2 (Corrections August 2006)

744 - *Bassment*, 5818f. Add: int12JW. (06/2-23)

770 - *Body And Soul*. Add: 5817e Same as 5817d. (06/1-30)

777 - *C-Jam Blues*, 4561c:

pas4RS;9°RS;10°BAND&RS;11°BAND&RS&CA;

cod2BAND&CA instead of pas4CA;9°CA;10°/11°BAND&CA,cod2BAND&CA.

1472 - Jean, George. Feb 8, 1911 - Feb 9, 2006. (06/1-33)

1475 - Jordan, Taft. Stay in the band, add: occ. for the session of August 6, 1958.
(Columbia recording report)

1480 - Menuhin, Yehudi. Apr 22, 1916 - Mar 12, 1999.

1486 - Persson, Aake. Stay in the band, add: occ. for the session of November 10, 1971.

1489 - Rawls, Lou. Dec 1, 1935 - Jan 6, 2006. (06/1-1)

Correction-sheet 1009. Session 5920. Delete unissued and add CoTr E-10071 after 5920 d, xd, m, n, o and p.
Correction-sheet 3026. (06/2-10)

Correction-sheet 1060. Session 3716 had four trumpets: AW, CW, FJ, RS. (04/2-55)

The New DESOR correction-sheets

DEMS 06/2-53

Discs

3026 - Anatomy of a M.	Col.Tristar E-10071	06/2-10
Cosmic Scene	Mosaic MCD-1001	06/2-23
Berlin'69/A'dam'58	Impro-Jazz 509	06/2-11
London'64/Zürich'59	Impro-Jazz 510	06/2-12

Small Corrections

5011 - Two pages with small corrections, assembled December 2005, from page 325 until and including 1497 (see 05/3-57); assembled April 2006, from page XI until and including 1502 (see 06/1-34) and assembled April 2006, from page XI until and including 564 (see 06/2-52).

See for older Correction-sheets: DEMS 04/1—33, DEMS 04/2-52, DEMS 04/3-52, DEMS 05/1-40, DEMS 05/2-39 and DEMS 06/1-35.

The Correction-sheets 3026 and eventually 5011 will be mailed in December. We consider it too expensive to send only one or two sheets to those who have subscribed for that service.

DEMS**

Errors:

DEMS 06/2-54

In 04/3-7, the BYEN-TV programme from 23Jan67 is in the New DESOR under number 6709 and not 6907.

In 06/1-27, in the comments on CD1 (See DEMS 06/1-X) should read (See DEMS 06/1-3).

Corrections made online 1aug06 pm.



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

06/2 August - November 2006

Our 28th Year of Publication.

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

Timme Rosenkrantz

DEMS 06/2-55

See DEMS 04/3-55

More than anyone in his vast circle of jazz friends, the late Baron Timme Rosenkrantz valued his relationship with Duke Ellington. The two hit it off the day they met in 1933, and stayed fast friends for the rest of Timme's life. A friend of mine, Fradley Garner, an American freelance writer in Denmark, has translated Timme's book, "Dus Med Jazzen," into English. He is looking for a publisher! I have read some excerpts; the Ellington chapter is wonderful. Do you know of any publisher that might be interested?

Arne Neegaard

I hope to read the book in the (not too distant) future. I was a professional printer, but I have never published anything other than DEMS Bulletins.
Sjef Hoefsmi

The following chapter from *Adventures in Jazzland: A Danish Baron's Harlem Memories, 1934-1969*, is adapted from *Dus med Jazzen* (Copenhagen: 1964). Dan Morgenstern has promised to write an introduction for the book. The Ellington chapter is pre-published here with Fradley's permission. If you have a contact with an English-language publisher, please e-mail Frad at fradgar@get2net.dk



There Is Just One King, And He Is The Duke

There have been many dukes, but for me the only Duke is Ellington.

Kings of jazz and swing have come and gone, but the only *King of Jazz* is Ellington.

English and French jazz critics have been joined by critics of the classical in crediting Edward Kennedy Ellington with the distinction of being the most important single influence on all modern music. Some great contemporary academic composers, among them Stravinsky and Milhaud, concur.

Oddly enough, the real stature of this composer, pianist and orchestra leader was not widely recognized at home until the summer of 1965 when, in a City Hall ceremony, the Mayor of New York handed Duke the Key to the City during "Ellington Week." That key turned out to open the whole country.

More than a decade before these festivities, I happened to mention Ellington's crucial importance in the world of music, and was flabbergasted to hear his road manager of many years exclaim, "Gee! I didn't know the guy was *that* great ..." No, he was not putting me on. The Duke never sported the laurels heaped on him.

Henry Miller, in *The Colossus of Maroussi* (1941), portrays Ellington in the lyrical lines his music deserves. In picturing the wondrous blue light of Grecian skies, Miller intones: "I let a song go out of my heart, to Duke Ellington, that double-jointed cobra with the steel-flanged wrists whose favorite mood is indigo, which is that of the angels when all the world is fast asleep."

Arthur Jackson, my dear old friend from Mel-O-Dee Music Shop days, put his finger on the power of Ellingtonia. Arthur was the person in whose company I most enjoyed listening to records. No question, he had missed his calling. He should have been a musician instead of a postmaster. His whole body, his heart, brain, all his other inner and outer parts are filled with jazz. He just has to whisper and he swings. Instead, he joined the U.S. Postal Service. Well, look at it positively: Great music needs deep listeners.

I remember Arthur reproaching me when I began a record session with a new Ellington side I was anxious to play for him. "Now, Timme," my friend said gently, "I came to spend the evening, and if you are going to *start* with the Duke, what on earth are you intending to *follow* him with?"

My first meeting with Duke Ellington was in London in 1933, the year before my first visit to the United States. I was twenty-two, he was thirty-four. As if it were yesterday, I remember pulling myself together and striding off to invade the imposing Grosvenor House, tremulous but determined somehow to get his autograph and an interview for my Danish newspaper, Politiken.

Taking a deep breath and straightening my tie, I knocked timidly at the door of his suite. It was instantly opened by an elderly gentleman. Duke Ellington's father bade me enter as I mumbled something incoherent and darted into the enormous room, coming to a halt directly in front of the seated Duke, who was industriously occupied with a king-size steak. I couldn't have been more nervous had I been standing in the presence of Greta Garbo, my other idol of that era. There was not much difference, really. To me, Duke was the Garbo of jazz, the ultimate in brilliance and beauty. Ellington brought the same royal glamour to America's music as the Swedish actress did to the silver screen.

Duke quickly put me at ease with his boundless charm and graciousness. "Sit down! Sit down and tell me about yourself," he said, flashing that smile. Over the years, I can say with pride that we have become very close friends. I have made it my business to *know* where he is playing at all times. When he and his band perform in

theaters, clubs or concert halls in New York or (when I am there, and within distance), in Europe, I am nearly always in the audience or standing next to the fireman in the theater wings (Note 1). It is the same when Duke has a recording session at Victor or Columbia. You can't keep me away.

For a whole year, Inez Cavanaugh was Duke's secretary and also took care of his publicity, and during that period he was often in our home. It was, incidentally, Inez who wrote the original words for Duke's first epic composition, "Black, Brown and Beige." A tone poem, he called it, and Inez wrote the text in blank verse. Almost a hundred pages long, it was a gripping account of the history of black people in America, to complement the music. The original idea was that the book be published along with Ellington's own recording of the work. For various commercial reasons, it never was.

An equally big sin was that Ellington's own debut performance of "Black, Brown and Beige" in January 1943 at his orchestra's first concert in Carnegie Hall, never was released on records. It was such an important composition, with marvelous solos by trombonist Tricky Sam Nanton, and saxophonists Ben Webster and Johnny Hodges and trumpeter Rex Stewart, and wonderful singing by Betty Roche. Instead, some parts of the work were recorded a few years later on the Victor label. They were pale and bland by comparison.

What a privilege it has been to share many of Duke's off-duty hours (if they ever were) at his home, in his dressing rooms, at the after-hours sessions in Harlem, Paris, London, Copenhagen, Stockholm, wherever. Getting to know him has been the most fascinating experience of my life. Many times, at his apartment, I have thought the hour late, but no, Duke always managed to find something else to keep him up, and so between raiding the Frigidaire and listening to music, I found no place for fatigue in the stimulation of his presence. His subtle sense of humor, so alive in all his creations, his devouring curiosity and profound understanding and tolerance of people, his canny acceptance of their quirks and foibles, has been a key factor in keeping his unique organization together.

His musicians had often opposing musical tics. When it came right down to it, he may have wanted the quirks rather than discipline. The musicians became extensions of his personality to the point that he would indulge their faults as though they were members of his own family.

The sectional sound, as well, consisted of a blend of attracted contradictions, consonant antonyms, a sort of high-flying, explosive post-impressionism. The brass would be voiced in clusters, with Bubber Miley, Cootie Williams and Joe (Tricky Sam) Nanton manipulating wah-wahs and plungers and an assortment of mutes united in their variety. The melodic saxophone section's soli rolled along hauntingly. His cross-textural orchestral choirs came from some very private place, blended sweet and sour, hot and cold, breathy and clear the soloists Johnny Hodges, Ray Nance, Lawrence Brown, Cat Anderson, Jimmy Hamilton are all individuals, yet Ellington creations as well. Ellington was an inventor of sound as much as a composer, and to get specific colors, he hired individuals rather than the instruments they played. Clark Terry played himself, not the trumpet. Their improvisations became part of the "score."

Mike Zwerin, "Ellington's Timeless Blend," about "Anniversary" (13 CD box, Masters of Jazz), in *International Herald Tribune*, May 26, 1999

And Duke does everything in his power to hang on to his players, even using some of the royalties from his compositions to help cover the very heavy band payroll. Really, how many bandleaders could put up with such a collection of "sensitives" and keep on composing new music at such a rate for so long on that endless road of one-nighters? The men who have left the band for health or other reasons have never reached the same creative heights away from Ellington. Nor have they been as happy in their work. For Duke, losing a man is like losing a finger or an arm. He loves them all, as he says, and they are all his instruments.

Like every other leader he has to deal with the personal problems of his men, and this he always does, with patience and sympathy.

One evening at the great Orpheum Theatre in Los Angeles, Sonny Greer, who had been entertaining in his dressing room between shows, leaned back against his chimes, arms folded in true concert stance, when suddenly he took a ten-foot drop – chimes, drums, cymbals, Sonny and all, crashing backwards off the bandstand. It happened during Dusty Fletcher's ("Open the Door, Richard!") act. Duke was standing in the wings. Backstage was in a flurry. Duke didn't budge or utter a single word. But fear that Sonny had injured himself blanched his face.

Inez Cavanaugh was touring with the band. She was sent home with Sonny who, when caught up with at the hotel, was holding court and protesting, "I know Duke is going to think I was high ..."

Despite all his bravado, Sonny was ashamed to face the boss. On his return to the theater, he decided to meet the heat head-on. He flung open the door to Ellington's dressing room and bluffed: "Well, here I am, daddy, sharper than a skeeter's peter!"

Duke roared. "It's okay, Sonny!" he said. "I found out the band boy didn't put the brakes on your chimes when he set up. You're my man! And the sharpest!"

Ellington has been called superstitious, but I felt he was no more so than anyone as aware as he was of the element of chance. And so, I did not deem it extraordinary when he told me, on closing night of a Capitol Theatre engagement, as we drove past the entrance on the way to his home uptown: "I always tell Willie (his chauffeur) not to pass in front of the theater on closing night. I just don't like to see my name being taken down from the marquee ..."

An odd commentary on the vicissitudes of life is the fact that Ellington does not like the business of getting from one place to another. He cannot sleep on trains, ships, in cars, and he especially dislikes flying. Constant travelling for forty years has not changed him at all. Approximately 14,650 sleepless nights account for those heavy bags under his eyes. Come to think of it, he doesn't like to go to bed at home, either. Life fascinates him so much, it seems a terrible waste of time. He just seems to thrive on not sleeping!

On the road, he prefers to play cards with the bandsmen, very often winning all their loot – but he is a gracious loser, too. Until recently, when he bought an apartment in a skyscraper on New York's Central Park West, Duke had a modest little flat on Harlem's Sugar Hill. He fell for New York the first time he glimpsed the bright lights – which, to his imaginative soul, were an Arabian Night's dream.

A born big-city man, he has a deep-seated dislike for expanses of green grass, saying they remind him of cemeteries. Can't bear any kind of outdoor sports; regarded the walk down three flights of stairs in his old Harlem apartment as his daily constitutional; laughingly describes himself as "a hot-house flower."

"You have to be careful, Timme," he once told me. "There's nothing more dangerous than fresh-air poisoning!"

My parents would take me to see Duke Ellington when I was a kid. We were lucky because we had no generation gap with music. My father would take me to the Apollo Theater to hear Ellington or Basie or Earl Hines or Andy Kirk. . . . In that period, all the music was in the black community, so many of the songs were written about the African-American experience. Duke was our master storyteller. He was universal in his compositions. He wrote music about Asia, about the Queen of England. He was a great composer, but whatever he did, I don't care how complicated it was, he always heard the blues underneath, which for me was the black expression. I didn't recognize Ellington as a pianist until much later. Then I heard him play trio at the Museum of Modern Art for the first time, and I was moved.

Randy Weston, pianist, in *DownBeat*, July 2004

Duke, like this writer, has a "thing" about birthdays. He loves birthdays, and insists they be celebrated in grand style. His own, the twenty-ninth of April, I have happily attended many times. Naturally, every sixth of July when my birthday rolls around, Ellington is there if he is in town (Note 2).

In July 1943, I was planning the usual bash on West Thirteenth Street, where Inez and I lived in Greenwich Village. I was upset when I heard Duke was on tour, but the party had to go on. Many types I had never seen before, or after, found their way to the shindig in true Village style, bottles in hand. There was some kind of unwritten law in Greenwich Village: If you turn up with a bottle, you can't be turned away.

Well, among the invited, who could barely squeeze their way in, I was delighted to see Red Norvo, Willie "The Lion" Smith, Pete Brown, Herman Chittison, Bernard Addison and Billy Taylor. And my rented grand piano never stopped rocking, much to the distress of some of my unhip neighbors, but the cops on the beat were used to jazz parties and the likker was good.

I shan't linger on the details of that party, though the details linger on me. Out came the Danish delicatessen and the spirits, and in came an endless parade. At any rate, when I awakened the next day, I was of the firm conviction, confirmed by a mammoth hangover, that this must have been the mother of all parties.

Desperately in need of a breath of air, I took my head for a walk, Danish style. Up on Broadway I was momentarily paralyzed by the sign on the huge marquee over the Paramount Theatre: TONIGHT — DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA — PREMIERE!

Dashing backstage, I found Duke, and my unhappiness must have shown all over me: "So you're in town! I only wish I had known. It was my birthday yesterday. It was a great party, and I certainly missed you!"

Duke gazed at me for a long, astonished moment. With profound pity on his noble face, he said – putting emphasis on these words – "Timme, that *must* have been the *greatest* party. Don't stand there and tell me you can't *remember* the two of us sitting in the corner by your fireplace until dawn, talking music and stumbling over bodies to change the records ..."

Note 1: On a short amateur video of an interview with Ellington, Timme says, "I have tried to hear your concerts whenever I have been around." Duke replies, "And Timme, do you know that I remember exactly what you were wearing – each time!"

Note 2: In the Timme Rosenkrantz Collection at the University of Southern Denmark there is an acetate recorded on Timme's birthday, July 6, 1946 at his New York apartment, on which Duke plays two tunes on solo piano. The recording quality is not very good, according to chief librarian Frank Büchman-Møller.