



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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SAD NEWS

Tony Scott

DEMS 07/2-1

The last Bulletin (07/1) was just transferred to Peter MacHare on 27Mar07 when a day later Tony Scott died in Rome. Steve Voce has put the obituary he wrote for the Independent of 2Apr on the Duke-LYM list. It is clear that Tony's very short stay with Ellington when he replaced Paul Gonsalves and even played the flute, was only a minor happening during his very productive life as a clarinetist, saxophonist, composer, bandleader and author. Tony approached in August 2001 DEMS member Donald Wolff. "Dear Mr. Wolff, my name is Tony Scott, modern jazz clarinet player born USA 1921, I was given your e mail address by Dennis Owsley, who I contacted to ask him the following: I saw you are a great collector of Duke Ellington's music, I am looking for some radio and television recordings in which I was playing with his orchestra, I hope you can help me to find some to complete my archive."

Donald was preparing for a trip to Italy and he asked me to take care of this for Tony. I made a cassette with all the recordings, made during the short stay of Tony with the Ellington band. Tony wrote to me:

"Dear friend!!! Thank you very much for your help!! I cannot believe you have all these music! This is fantastic. Don't worry too much for quality, the important for me is to have a sign of that moment.....The best regard, very happy to know you"

Tony Scott

This is a reprint of what was published in "Ellingtonia", the Newsletter of The Duke Ellington Society of Washington, of November 2001:

Anecdote of the Month

When Duke had a tenor vacancy, and a chance to add the flute color for the first time, he hired Tony [Scott] who opened with the band at the Apollo Theatre [Feb53]. Another great clarinetist with the band, Jimmy Hamilton, along with Charlie Mingus and a few others, did their best to make him uncomfortable. Duke kept reassuring him, but one day Tony provoked Mingus who was making racial remarks. "Look Mingus," Tony said, "my skin is darker than yours. I'm Sicilian and I have more African blood than you do." Mingus was a big strong guy with a violent temper. He tried to strangle Tony and might have succeeded, if Clark Terry hadn't jumped in and saved

him. When the Apollo month was finished, Tony quit the band regretfully, because he worshipped Duke, but unfortunately, he never recorded with the band.

Ted Hudson wrote: We thank Bob Reny for sending this excerpt from "Tony Scott: Some Reminiscences of a Best Friend" by Bill Simon in IAJRC Journal, summer of 1998.

I add: this is a remarkable story since according to our files, Charlie left the band before 4Feb53 and Tony came is after 2Feb53. It must have happened on 3Feb53, but the story suggests a much longer mutual presence in Duke's orchestra of both contenders. Several sources, providing dates, are questionable. Like Variety of 18.3.53p42, stating that Tony joined on 20Feb. There was some discussion on the Duke-LYM list last year, from which I reprint Brian Priestley's contribution.

Sjef Hoefsmit

Everybody is right. The only problem is one of dating (in the discographies too) because Ken Vail's book has a photo (which I showed at the Stockholm conference) of the band with both Mingus and Tony Scott clearly visible [Ken Vail, vol.2 p52]. Vail claims this was taken at the Apollo, where everyone agrees that the fight between Mingus and Tizol took place. BUT he has a listing of dates for the Apollo that show the band to have played there much later during the month of February. Go figure, as our American friends say. Certainly Mingus is audible for a couple of bars on one of the two WMGM broadcasts [4 and 9Feb53] that Sjef copied for me and, since they are from the very start of February, it may be that Mingus was in the band as long as three or four weeks. Any further information from any source would be most welcome.

Brian Priestley

Good NEWS

Louie Bellson awarded again (and rightfully so !)

DEMS 07/2-2

A message of 10Jul on the Duke-LYM list: "Louie Bellson to receive the Congressional Lifetime Achievement Award at the Temecula Valley International Jazz Festival, Temecula, Calif. on Sat July 14."

We hope that this presentation went well and we congratulate Louie with this Award.

DEMS**

NEW BOOKS

The Newest TIMNER

DEMS 07/2-3

The 5th ed. of Willie Timner's "Ellingtonia" is expected in the Fall. For details see:

<http://www.scarecrowpress.com/Catalog/SingleBook.shtml?>

[command=Search&db=^DB/CATALOG.db&eqSKUdata=0810858894](#)

Norbert Ruecker**

DVD REPORTS

DVD Shanachie 6317

Copyright 2001 NJN Public Television

Produced 2004 by Shanachie Entertainment Corp.

"Willie the Lion"

DEMS 07/2-4

See DEMS 06/3-4

A pleasant surprise was to see Ellington with Willie "The Lion", interviewed by David Frost in the tracks numbered 1, 7 and 12. Duke is not speaking. In track 9 is a part of the *Perdido* performance and in track 12 is also a shot of Willie playing alongside Duke at the White House jam session at Duke's birthday party. Apart from these Ellington segments, the 57 minutes are filled with very nice recordings of Willie's long career. Another pleasant surprise is the participation as "talking heads" of Brooks Kerr and Dick Hyman.
Sjef Hoefsmit

DVD "A Duke Named Ellington"

DEMS 07/2-5

See DEMS 07/1-11

TDES NYC has copies of this DVD to sell. If you want to buy a copy send your name and address and make out a check in US dollars to TDES Inc. Box 31 Church Street Station, New York, NY 10008-0031, USA.

The DVD is priced \$ 30.-. Shipping US \$ 3.- for one and \$ 3.50 for two. Canada \$ 3.50 for one and \$ 5.- for two. Western Europe \$ 6.- for one and \$ 10.- for two.

If you send cash, you do so at your own risk.

For Europeans: Terry Carter has labelled the DVD as zone-free. To be on the safe side, please be sure that you can play NTSC DVD's.

There seems to be a demand for knowing exactly where the different recordings in this documentary came from. Terry Carter answered this question from Joe Medjuck on the Duke-LYM list, but the answer can be a bit more detailed. I remembered that Luciano Massagli showed me once his research on this documentary and he was so generous to send me his findings. I have not been able to check if the video recording, made by Luciano is fully identical with the DVD, because I am still waiting for my copy to be sent to me by TDES.

Sjef Hoefsmit**

Video recordings of "A Duke Named Ellington"

These are the "talking heads" in the documentary in the sequence as they appeared. We presume that these

interviews were especially recorded for the documentary and not "borrowed" from somewhere else and if they were, we must admit that we have not discovered their sources.

Herb Jeffries, Adelaide Hall, Clark Terry, Jimmy Hamilton, Leonard Feather, Louie Bellson, Ron Smith, Charles Mingus, Herbie Hancock, Alice Babs and Alvin Ailey.

The sequences with Willie "The Lion" Smith and with Teddy Wilson were earlier used for the Swedish telecast "To Duke with Love", on the air on 26Apr69. The sequence with Ben Webster was earlier used for the 12 parts Danish TV series "Jazzens Ansigter", produced by Per Møller Hansen. The series was later called "Faces of Jazz".

The sequences with Cootie Williams and Russell Procope were recorded by Gary Keys in his studio for his documentary "Memories of Duke".

If you start your counter on 0:00 you will find the following items in **Part 1**:

0:53 - You see a part of *Take the "A" Train*, recorded in Copenhagen on 7Nov71, second concert

2:50 - You hear *Black and Tan Fantasy*, recorded by RCA on 26oct27

4:03 - You see Duke, interviewed by Per Møller Hansen in Malmö on 10Nov71. This interview was telecast in the series "Jazzens Ansigter" part 6, on the air 3Nov72

6:01 - You see Irving Mills, introducing Ellington and you see a part of *Creole Rhapsody*, recorded for Paramount Pictorial Magazine # 837, probably on 4Mar33

7:39 - You hear Irving Mills announcing and Ellington playing *Cotton Club Stomp*, recorded 12Apr29

8:41 - You hear *Creole Love Call*, recorded 26oct27

10:04 - You see a part of the interview of Duke, recorded for the Swedish telecast "To Duke with Love", on the air 26Apr69

11:23 - You hear *East St. Louis Toodle-O*, recorded 5Mar37 (take -1)

12:43 - You see *Old Man Blues* from the picture "Check and Double Check", recorded Aug30

15:02 - You see a part of *Ebony Rhapsody* from the picture "Murder at the Vanities", recorded 26Feb34

15:24 - You see a part of *Goin' Up* from the picture "Cabin in the Sky", recorded 28Sep42

18:05 - You see a part of *Tootie for Cootie*, recorded 7Feb63 for the Swedish telecast "Mood Indigo"

18:52 - You see a part of *Rockin' in Rhythm*, recorded 20Feb64 for the BBC telecast "Jazz 625"

24:14 - You see a part of *Perdido*, recorded 31Jan65 in Copenhagen

25:30 - You see a part of *Tokyo*, recorded 16Feb65 for the BBC documentary "Ellington in Europe"

29:50 - You see a part of *Banquet Scene*, recorded 20Feb64 for the BBC telecast "Jazz 625"

32:26 - You see a part of *Cotton Tail*, one of the "Ellington Soundies", recorded Nov/Dec41

34:08 - You see a part of *All Too Soon*, recorded in Copenhagen on 7Nov71, first concert and you see a part of the BBC documentary "Ellington in Europe"

36:09 - You see a part of the interview by Michael Dean in Feb65 at the BBC-2 studio, used for the telecast "Late Night Line Up" on 26Mar65 and for the BBC documentary "Ellington in Europe"

40:04 - You see a part of *Chinoiserie*, recorded in Copenhagen on 7Nov71, second concert

43:40 - You see a part of the interview mentioned at 36:09

44:00 - You see *The Opener*, recorded 16Feb65 for the BBC documentary "Ellington in Europe"

47:42 - You see a part of *The Second Portrait of The Lion*, recorded in Copenhagen on 23Jan67 for the telecast of TV Byen

48:53 - You see *Nagoya*, recorded 16Feb65 for the BBC documentary "Ellington in Europe"

52:50 - You see *Solitude*, recorded at the National Studio in NYC for the Swedish telecast "To Duke with Love", on the air 26Apr69

If you start your counter on 0:00 you will find the following items in **Part 2**:

0:00 - You see a part of *Take the "A" Train*, recorded in Copenhagen on 23Jan67 for the telecast of TV Byen (DESOR 6709 g)

1:40 - You see a part of *Mood Indigo*, the Snader transcription, recorded in Hollywood on 14Mar52

3:56 - You see *Mood Indigo*, recorded 16Feb65 for the BBC documentary "Ellington in Europe"

7:34 - You see a part of *Eight Veil*, recorded 7Feb63 for the Swedish telecast "Mood Indigo" and you see sequences from the BBC documentary "Ellington in Europe"

9:29 - You see a part of *Wailing Interval*, recorded 31Jan65 in Copenhagen, but you hear Paul playing at

Newport on 7Jul56

11:35 - You see *Chelsea Bridge*, recorded 16Feb65 for the BBC documentary "Ellington in Europe"

12:25 - You see another part of the interview mentioned at 36:09 in Part 1

16:05 - You see a part of *Lotus Blossom*, recorded in Copenhagen on 23Jan67 for the telecast of TV Byen

17:56 - You see another part of the interview mentioned at 36:09 in Part 1

21:04 - You see a part of the interview by Timme Rosenkranz at the Grosvenor House in London on 11, 12 or 13Jan63. This interview is according to Nicholson p474, note 104, used for "Faces of Jazz". See also DEMS Bulletin 04/2-17

22:14 - You see a part of *Don't Get Around Much Anymore*, recorded for the RKO film short "Duke Ellington and His Orchestra" at Long Island on 17 and 19Jun43

28:05 - You see *AGRA*, recorded for the CBC show "The Duke" on 3 and 4Sep64 at the studio on 354 Jarvis Street in Toronto for the series "Festival"

30:32 - You see another part of *Tootie for Cootie*, recorded 7Feb63 for the Swedish telecast "Mood Indigo"

31:42 - You see another part of the interview of Duke, recorded for the Swedish telecast "To Duke with Love", on the air 26Apr69

33:05 - You see in combination with the Alvin Ailey interview parts from his conception of *The Lake* and *Stalking Monster*

38:54 - You see parts of *Come Sunday*, recorded 31Jan65 in Copenhagen

42:04 - You see another part of the interview of Duke, recorded for the Swedish telecast "To Duke with Love", on the air 26Apr69

43:41 - You see a part of the interview by Byng Whitteker, recorded on 2 Sep64 at the CBC Studio, 354 Jarvis Street in Toronto for the programme "A Gift for Boxing Day"

46:24 - You see a part of *AMAD*, recorded for the CBC show "The Duke" on 3 and 4Sep64 at the studio on 354 Jarvis Street in Toronto for the series "Festival"

48:04 - You see a part of *Praise God* (DESOR 6951 a) and *T.G.T.T.* from the second Sacred Concert, recorded at the Gustav Vasa Kyrkan in Stockholm on 6Nov69

51:31 - You see *Happy Reunion*, recorded in Copenhagen on 7Nov71, second concert

54:00 - You see another part of *Take the "A" Train*, recorded in Copenhagen on 7Nov71, second concert

DVD Musicals 7

Go to <VintageFilmBuf.com>

to find the film "Murder at the Vanities"

DEMS 07/2-6

Carl Hällström reports the release of this film on DVD.

This is a synopsis of the story, taken from the web-site:

"The Earl Carroll Vanities, a popular Broadway revue of the 1930s and '40s, is the setting for this murder mystery interspersed with an assortment of variety acts, including Duke Ellington performing *Ebony Rhapsody* and a novelty number called *Marijuana*.

Victor McLaglen stars as Bill Murdock, a detective investigating a series of murders during the opening night of a new edition of the Vanities. When private detective Sadie Evans (Gail Patrick) is found murdered, Murdock must investigate between musical numbers to find the killer. When Rita Rose (Gertrude Michael) next turns up dead, Murdock concludes young ingenue Ann Ware (Kitty Carlisle) is the next person marked for death. Murdock has to find the murderer before the ending of the show or else he or she could disappear in the departing crowd of theatergoers."

Marijuana (a.k.a. *Marahuana*) is not performed by Ellington. See for this picture Klaus Stratemann p73.

DEMS

Jazz Icon DVD Amsterdam 2Nov58

DEMS 07/2-7

Leland Farley reported on the Duke-LYM list that a new DVD is coming on the market soon with video recordings made in Amsterdam on 2Nov58.

These are the titles:

Black and Tan Fantasy

Creole Love Call

The Mooch

Harlem Air-Shaft

Sophisticated Lady

My Funny Valentine

Kinda Dukish & Rockin' In Rhythm

Mr. Gentle and Mr. Cool

Jack The Bear

You Better Know It

All of Me

Things Ain't What They Used To Be

Hi Fi Fo Fum

Sophisticated Lady

Medley: *Don't Get Around Much Anymore; Do Nothing Till You Hear from Me; Don't You Know I Care?; In a Sentimental Mood; Mood Indigo; I'm Beginning To See the Light; Caravan; I Got It Bad; It Don't Mean a Thing; Solitude; I Let A Song Go Out of My Heart & Don't Get Around Much Anymore.*

Diminuendo and Crescendo In Blue

That means that we have three totally "fresh" recordings: *Harlem Air-Shaft; Jack the Bear* and *You Better Know It*. *Sophisticated Lady* is not "fresh". There were two recordings made of *Sophisticated Lady* in the concert. The first one is only known as an audio recording from a radio broadcast. It was with a complete Harry Carney solo between *Perdido* (also only in audio) and *My Funny Valentine* (only in video). It seems that this long version of *Sophisticated Lady* is now for the first time in video. We will have to wait and see, because the version with only Duke on the piano, is no longer included in the Medley but probably misplaced between *Hi Fi Fo Fum* and the start of the Medley (in Leland Farley's listing that is).

There has been quite some discussion on the Duke-LYM list and for the benefit of those who have no Internet connection or who are not subscribed to the Duke-LYM list I print my answer to a question by Frank Rutherford.

Timner suggests that there were two concerts in Amsterdam and he lists "Tenderly", "Perdido" and "Just Squeeze Me" in the programme. None of these were in the original broadcast and aren't on the new Jazz Icons DVD either. I wonder if the contacts in Holland could find these as well?

Frank Rutherford

There were indeed two concerts. I attended both. And there were two different radio broadcasts, both with recordings of the second concert.

It depends in which edition of Timner you are looking. In the first edition there was no 2Nov58 session, in the second and third edition there was only *Hi Fi Fo Fum* and the Medley without *Just Squeeze Me* but with *Diminuendo and Crescendo in Blue*. This came from the second (chronological) of the two radio broadcasts.

The first radio broadcast started with

Take the "A" Train and went on with

Black and Tan Fantasy, Creole Love Call, The Mooch

Tenderly

Perdido

Sophisticated Lady

Medley with *Just Squeeze Me* and without *Solitude*.

It took me some time to conclude that the two broadcasts came from the same concert. For some time I assumed that there were two Medley's from the two different concerts, but synchronously listening revealed that both broadcasts had the same Medley although each was missing one (but not the same) selection.

In DEMS 85/4-11, Benny Aasland published that he had a video recording of 40' from the Dutch TV. This Video contained:

Black and Tan Fantasy, Creole Love Call, The Mooch

My Funny Valentine

Mr Gentle and Mr Cool

All of Me

Medley without *Just Squeeze Me* but with *Solitude*

In DEMS 91/5-5 the release of the VHS tape VIDJAZZ 31 was announced. The contents were the same as in the Benny Aasland tape.

In DEMS 93/3-2, I revealed the existence of a more complete video recording, which was not (as far as I know) used for a telecast through the Dutch television, but came in the hands of collectors. It was copied from the original tape, given by the radio station to the Dutch commentator Michiel de Ruyter.

This tape was the same as the Benny Aasland tape with the following differences: The opening *Take the "A" Train* was (partial) included. After *My Funny Valentine* came first *Kinda Dukish & Rockin' in Rhythm*, after *All of Me* came first *Things Ain't What They Used to Be*, followed by *Hi Fi Fo Fum*. The Medley was again without *Just Squeeze Me* but with *Solitude* and the tape concluded with *Diminuendo and Crescendo in Blue*.

In the fourth edition of Timner is a listing taken from the DEMS cassette CA-13 in which I combined everything that we had on that moment (it was Christmas 1990). That were both radio broadcasts and the Benny Aasland video tape. Timner added to that list two of the selections that were included in the Michiel de Ruyter tape, from which the contents were mentioned in DEMS 93/3-2.

The existence of the De Ruyter tape was confirmed by Jaap Lüdeke in "De Volkskrant" of 7May99 and his letter was printed in DEMS Bulletin 99/3-7.

Now we see that there was even more material hidden somewhere else. It is not difficult to restrain ourselves in complaining about the mess in Dutch television circles as long as new material pops up.

I am looking forward to this new DVD (expected in Aug07), especially because Patricia Willard is writing the liner-notes! She told me that the release will be made zone-free, area code "0".

Sjef Hoefsmit**

DUKE'S ITINERARY

1933 Sacred Concert?

DEMS 07/2-8

Ellington's eight-week tour of Texas and Oklahoma theatres included special midnight shows, after-hours dances and hotel broadcasts, and personal appearances at African American schools and churches. Here's a report from one of Amarillo's daily papers.

"Ellington Matinee Red Letter Event for Negroes Here"

Due principally to the efforts of Matthew 'Bones' Hooks, old-time negro cowboy and leader in his community, a midnight matinee was arranged at the Paramount Theater for negroes only, at which Duke Ellington and his Harlem Aristocrats entertained 630 patrons in an hour and a half show that proved to be an all-time red letter event for those present. [This was the first time African Americans were permitted entrance to the theatre.]

Ellington also played a sacred concert in one of the negro churches between shows last night for the older members of the colony, and for those who could not attend the midnight show. This, too, was arranged by Bones.

(*Amarillo Globe*, Amarillo, TX, 9Nov33, p2)

Ken Steiner**

Broadcast from the Ritz-Carlton

DEMS 07/2-9

Duke Ellington over NBC's Blue network on the 1st of August 1939, from Ritz-Carlton in Boston, in a special radio salute to Station KECA in Hollywood, 12:45:43 - 12:52:30 AM EDST, playing:

East St. Louis Toodle-O; Way Low; I'm Checking Out-Goom Bye.

Originally planned to be performed were: *East St. Louis Toodle-O; Serenade to Sweden; A Lonely Co-Ed.*

Carl Hällström**



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DISCUSSIONS

- ADDITIONS - CORRECTIONS

Carnegie Blues

DEMS 07/2-10

On *Carnegie Blues* (28Apr45) on the third Treasury Broadcast (DETS CD 903 9002) the recording 'skips' during the final, scored blues chorus. The 'skip' occurs at around bar 6 approximately, at the two-minute mark.

Did this blemish also occur on the earlier LP issue, and if so, does it also occur on the original source from which the LP and the CD issue were taken?

Roger Boyes

It also occurred on the LP issue, but we cannot tell you if it was on the original acetate as well. This selection was not included in the European AFRS broadcast *Date with the Duke # 3*, otherwise we could have checked that copy. Maybe it was omitted because the blemish was already on the acetate that came from the US. It seems to us that it was caused during the playback of the recording during dubbing. But we have no idea which copy was on the turntable when it happened. We are convinced that it must already have been present in the material that was copied onto tape by Jack Towers. He would have noticed the problem if he had caused it himself and he would have repaired it.

DEMS

Brown Penny

DEMS 07/2-11

In DEMS 01/1-28 was a question by Klaus Götting about a more complete take of *Brown Penny* on programme #34 of "The Genius of Duke" broadcasts. We took up the matter with Klaus. He wrote:

I never found the solution but I'm still convinced that *Brown Penny* (4724e from 2oct47) as released on CBS LPs and CDs is edited. The Genius series was made around the same time CBS first released the recording (1973/74), probably earlier, because I cannot imagine the reason why they should have expanded the number to approximately 4:10, if the CBS version running for 3:05 was ready and available. Consequently the 4:10 version must be the original...unless Genius has take-3 = 4724f.

It is still possible (although most unlikely) that the additional sections were mixed in from 4724c or 4724d, but I don't have either of these takes to compare. I finally must add that this certainly is not a collector's mix made later; I have two very different sources (André Mahus and Luis Contijoch) with the same Genius program. I would like very much to have your opinion; here is what I hear: the Kay Davis part, according to New Desor, is "ABCD32", each section of 8 measures running for approximately 30sec. On the Genius version I hear **A B C1 D1 C2 D2**, while CBS has **A B C? D2**. I am unable to determine whether section C on CBS is identical with C1 or C2 on Genius but I am certain that section D1 on Genius is different from what we have on CBS: - D1 on Genius has (at 1:54) Kay Davis singing "'till stars his eyes" followed by some notes by HC; - D2 on both Genius (at 2:59) and CBS (at 1:54) has "'till stars begin it too soon" melting directly into the piano.

Klaus Götting

Thank you for sending me the Genius version on CD. I am very sorry to have to say that we have not discovered a "fresh" recording. Takes 4724c and d were not used for this editing. The second half of the chorus by KD of 4724e has been repeated. C2 is the same as C1 and D2 is the same as D1. The join is made at the end of D, but I did not find it at the spot you have indicated. To point out what I found, I have used the CBS CD 462985 2, track 15. If one makes a copy onto CD, the start of the music can be different each time but if we take the same commercial CD we must have the same time indication. At the end of B at 1:16 after"a penny, brown penny, brown penny" you hear "I am lost". At the end of D, at 2:20 again after"a penny, brown penny, brown penny" you hear the words "One cannot". Well, "One cannot" at the end of D is replaced by "I'm lost" and from there on the recording runs to its end. I have checked several times synchronously. There is no doubt. Sorry. This is one of the disappointments a fanatic tape collector gets used to. The Genius of Duke broadcast #34 must have been assembled after Duke died. I have no idea why it would have been expanded for the broadcast. I believe that it was done for the release by Columbia but withdrawn for a reason we do not know. Since it does not contain any "fresh" music, the reason why is not very interesting.

Sjef Hoefsmit

How very curious! I haven't heard this expanded form of the song of course, but from what is said here, I wonder if the producers of the broadcast needed to expand it for purposes of continuity. Was anything else going on while "Brown Penny" was being played? (1) Why else would they do this?

Incidentally I think the song's structure is better described as AABC. Or even arguably AABA'. The last 8 bars start very differently indeed, but the final two lines of the song do return to A.

Do I infer from what Klaus says that the expanded version conflates the two lines 'I am lost in the depths of his eyes' with 'One cannot begin it too soon' at D1? (2)

Brown Penny and also *Take Love Easy* connect in my mind with the Irish poet W. B. Yeats. The title of *Take Love Easy* is certainly taken from a line in 'Down By The Salley Garden'. I'll try to follow this up. There seems to be no reference to Yeats in Franceschina's book.

Roger Boyes

(1). No, nothing was going on during the song in the broadcast.

(2). I wouldn't say 'conflates'. What happened is that the 16 bars between "I am lost" and "One cannot" were once repeated with the result that you hear twice "I am lost" and only once "One cannot."

Sjef Hoefsmit**

Correct date for the Today Show

DEMS 07/2-12

See DEMS 07/1-18

To set the record straight: Duke and the band recorded three days from 15 until 17Dec69 for the Red Skelton Show, which was telecast on 13Jan70. He also made probably as a guest a 40 minutes recording for a Today Show to be aired also on 13Jan70. I mentioned mistakenly the date of 15Dec69 for the second telecast.
Sjef Hoefsmit

Duke's narration

DEMS 07/2-13

See DEMS 07/1-20

I noticed in the last DEMS Bulletin Roger Boyes' "I know it [*Monologue* aka *Pretty and the Wolf*] is credited to Duke, but am I right in thinking that the delightful clarinets writing was by Jimmy Hamilton?"
Thought you would like to know that Jimmy Hamilton claimed that he wrote the music for it. Here's a transcription of part of a tape of an interview of Jimmy by Marcia Greenlee in the Ellington Collection at the Smithsonian:

"*Pretty and the Wolf* was created in Philadelphia. We were playing a club on Market Street. Duke came to me and said, "Hey, listen, I need some music to parallel a little story I'd like to tell. Could you write some background for it?"

So I said, "I'll try to Duke, you know." We were playing on Philadelphia and we were going over to New York to play a special day at the Met Opera, I believe it was (1). So he asked me to do this. So I said, "O.k., let me hear the story," So he read the story, I wrote a little something. No, he wrote the story out for me. I write out some music to parallel that.

So I said, "I'm working on it, Duke." So we went to Philadelphia [likely intended to say New York] to play the Opera House. I had put some things together for three clarinets, a bass clarinet and two soprano clarinets. So I said, "Hey, Duke, I got something together. How about listening to this." So he said, "O.k. Come on in the dressing room," so we go on in the dressing room.

So I told the guys, "you all just follow me, I'll direct it — I'll listen to the story." And he started doing the story — it's a lot of counterpoint music, themes running contrary — and when I got through, he said, "Hey, yeah, that's it! We're going to do it now!"

We don't know it man!" (laughter).

He put in on in the Opera House — I think we — we had some stands, and we played from off the stands, you know. It went over good, you know. From then on, *Pretty and the Wolf*.

So we got so that we knew it, you know, we just play it, he tell the story. *Pretty and the Wolf*. And that — it took me about not long to do it, just one day.

When we went to New York, and he heard it, "We are going to do it now!" I think if I had known that I wouldn't let him hear it (laughter).

Reference for the tape:

Duke Ellington Oral History Project: Interview NMAH-AC#368

Interview of Jimmy Hamilton by Marcia Greenlee, 3/25/91, at the Smithsonian Institution.

Tape 4 of 5, Side B, beginning at 26 minutes, 10 seconds.

Incidentally, during the interview, Jimmy Hamilton also claims that he wrote "Ad Lib on Nippon."
Ted Hudson

(1) The date of the concert at the Metropolitan Opera House in NYC was 21Jan51, when Duke indeed premiered his *Monologue*. On 18, 19, 20, 22, 23 and 24Jan51 the band played at the Click Restaurant in Philadelphia.

Since the old Bulletins are not accessible on the depanorama web-site, it might be interesting to copy the article that was published in DEMS Bulletin 97/4-4:

Interview with Jimmy Hamilton

Introduction by Ted Hudson:

Your discussion of Brian Priestley's presentation (near the top of page 9 of the 97/2 bulletin) in your coverage of "Ellington '97" prompted me to transcribe the enclosed excerpts from the Ellington Collection's interview of Jimmy Hamilton.

This interview took place in St. Croix, U.S. Virgin Islands on 26Mar91 and is part of the Smithsonian Institution's Duke Ellington Oral History Project.

Jimmy's account of authorship of "Ad Lib on Nippon" sounds credible.

Incidentally, in the interview he tells an amusing little story about the circumstances under which he composed and the trio first performed the music for Duke's monologue, "Pretty and the Wolf," and he mentions his collaboration with Duke on "Tootie for Cootie." Overall, for me it's one of the more interesting and revealing interviews.

The Interview:

Hamilton:

Something you said just there I'd like to set the record straight on. I don't think I ever got the credit for it, and it is my song. I wrote it, I composed it, I arranged it, and Duke collaborated by putting others -- by adding to it. That *Ad Lib on Nippon*, that's mine. I composed that, and I did the arrangement for the band. I don't think that I got any credit for it because when the album came out, they didn't even mention my name.

Interviewer:

No. You've been credited for your performance, of course, but I think you're right. You're the composer of it.

Hamilton:

I went downtown to see Duke one time when he was down there in that room down there on Broadway, down Radio City. He was down there, and I went down there because I was doing some arrangements for him. He would pay me to make some arrangements. I went down to see him to get some money or something and went into his dressing room, and he said, "Have you seen this?"

I said, "What?"

He brought out the album had been released. They put the album out, *The Far East Suite*.

He said, "Here."

And I looked at it and I read it, "Ad Lib on Nippon."

My name ain't mentioned nowhere. Stanley Dance is the one put it out, put the notes on the back. Didn't mention me nowhere that I wrote the song.

Interviewer:

Did you say something?

Hamilton:

I didn't say anything. You know why? I'm going to tell you why he did it. He was like getting -- he was getting even with me because something he asked me to do. [Pause]

We were working somewhere. Where were we working? Somewhere we were playing, and he asked if I would relinquish this song. There was some kind of award offer, some kind of awards being handed out, and he needed so many things to qualify in some way. And he said,

"You'll get the money for it, you know, but I would like to claim it you know -- uh."

Interviewer:

This is one of your compositions?

Hamilton:

Yeah. And I didn't agree to it. I said, "Why should I do that." I said, "Hell, it might be the only thing I ever do. Why should I?" [Chuckle]
But he didn't like that. He didn't like that. So that's how he got back at me, by doing that.

Interviewer:

Had you given him -- was the composition for "Ad Lib on Nippon" something you did as you were performing? Had you actually written it out and handed it to him?

Hamilton:

I wrote it out. We were in Japan, and we were getting ready to go to the Middle East, or Far East, I think it was. [See note] And he asked me, "Why don't you write something for you to do in the *Far East Suite*?" So I said, "I don't know what I can do." We're on a ship coming back -- no, on the airplane. And I said, "Well, I'll think about it." And I did.
I started working on it, putting it together. And by the time we got to Italy, we had it all set. We rehearsed. Maybe we rehearsed it before we got to Italy. It was a matter of me writing me a solo, some melody to play and then showcasing it with an arrangement so that I would stand out. It went over good. It went over quite good. But he never give me credit for it. Never got credit for it.

Interviewer:

Now, this occasion where he wanted you to agree to let him claim one of your compositions -- do you remember when that was, what period of time? What was he competing for?

Hamilton:

Well, it was some kind of Grammy award or something like that, you know. I don't remember exactly what it was, but it was some kind of Grammy award like [unintelligible word].

Interviewer:

Was it very long before the "Ad Lib on Nippon" incident? I mean, like years before or was it a fairly short period of time?

Hamilton:

No, after we started playing "Ad Lib on Nippon" we went through the Far East and came back, and somewhere we were playing. I used to remember where it was, but I can't remember it any more. Maybe it was in a theater or somewhere, and he asked to use it like that.
[Later in the interview while looking over a list of compositions and credits]

Hamilton:

Oh, yeah, he give me credit for "Ad Lib on Nippon."
He did.

Interviewer:

Second time it was --

Hamilton:

In the book here. '68, he gave it to me in '68.

Note: 'FAR EAST is in English English a rather vague geographical term which covers more or less those parts of Asia which are east of the old Indian Empire - i.e. the phrase includes Japan. I don't know if Jimmy would use the phrase in this sense, but it reads oddly to me that he talks of getting ready to go to the Far East when he's already in Japan.
Roger Boyes

Comments by DEMS:

It is clear that Jimmy's claim to have written "Ad Lib on Nippon," can only be justified and should be accepted for part 4 of that "Suite." Part 4 is titled *Tokyo*.

There are some recordings of Duke trying to establish part 3. In Jun64, a video recording was made of Duke's first tour through Japan. These recordings were used for a telecast on 20Dec64, titled "Duke Ellington Swings Through Japan."

In this telecast is a short piano interlude of 0:25 min. (see Klaus Stratemann page 487 as 'unidentified' and Desor 939f as 'unknown'), which is the first time we hear the theme of part 3 of "Ad Lib on Nippon."

We also hear this theme at the end of the Danish broadcast #26 from a recording, probably made on the empty stage of the Koseinenkin Hall in Tokyo on 1Jul64.

Part 2 was a part of the soundtrack of "Astrofreight." This soundtrack was recorded on 26Aug64. The title was *Iglo* or *Iglo Blue*. As part 2 of "Ad Lib on Nippon," this theme was titled *Igoo*.

Part 1 and 3 are exclusively for piano and bass. We wonder if there was ever any score written out for these parts.

At the end of the interview Jimmy acknowledged the fact that his name was mentioned "in the book." This book must be MIMM. He is also mentioned as co-composer for *Tokyo* in 1965, at the top of page 518. The listing in MIMM is the same as the ASCAP listing. (This was mentioned by Steven Lasker at the end of the presentation by Brian Priestley in Leeds in (on 25May97). This listing is very confusing and contains many inaccuracies. We find in 1965 a second set of titles, belonging to "The Far East Suite:" *Fugi*, *Ad Lib on Nippon* and *Nagoya*. They are all three credited only to DE.

Fugi is the title of part 1 and *Nagoya* is the title of part 3 of "Ad Lib on Nippon." We suspect that *Ad Lib on Nippon* stands for part 2, better known as *Igoo*.

We have also checked the dates and locations mentioned by Jimmy in his interview. We are convinced that he is at least the co-composer of *Tokyo* and we believe that he wrote the whole score himself. Duke might have altered a little bit later on, as he usually did (the famous "Ellington Effect"!)

But we are also convinced that he must be wrong in his additional remarks about dates and locations.

The only time the band was heading for the Middle East or the Far East after having visited Japan was in 1970. If Duke asked Jimmy to write his part in Japan, it must have been in 1964, because the first recording of *Tokyo* was made in Paris on 29Jan65. The oldest recording available is the one of 30Jan65, second concert on the CD "Europe 1" 710.433, see DEMS 94/1-4.

The band set foot on Italian soil for the first time after the 1964 tour in Japan on 30Jan66.

It is a pity that the interviewer only wanted to know when this other composition was written and that he did not ask which composition it was. We have the impression (based on Jimmy's answer) that it was the composition of *Tokyo* itself. Otherwise we cannot explain why Duke asked permission to put his own name under Jimmy's composition after the band started playing "Ad Lib on Nippon." But again something does not make sense here: "after we started playing 'Ad Lib on Nippon' (on 29Jan65 or earlier) we went through the Far East (in Jan70) and came back, and somewhere we were playing. Maybe it was in a theater somewhere, and he asked to use it like that." That was long after the album came out in 1966!

To give some more examples of "mistakes" in the copyright listing in MIMM: *Tootie for Cootie* is credited to DE and Jimmy Hamilton in 1964. The *New Tootie for Cootie* also in 1964 is credited only to DE. And *Fade Up*, which is the same as *Tootie for Cootie*, is credited in 1965 to DE and Billy Strayhorn, although it is credited to Hamilton alone on the cover of the album "Concert In The Virgin Islands" and on the record label.

We hope that Ted Hudson will send us more transcriptions of interesting interviews and that the officials of the Smithsonian Institution do not mind if we print these interviews in our bulletin.

We also hope that Brian Priestley will do as he suggested in Leeds and make a presentation exclusively dedicated to "Ad Lib on Nippon." We would be most interested to hear about the handwriting on the scores and to have his professional comments on the development of the performances during 1965 and 1966.

Lena Junoff

DEMS 07/2-14

Giovanni Volonté and Luciano Massagli made a correction-sheet (# 7074) for the Rainbow Room session in August 1970, where Jan Bruér made a recording of three titles. In 1985, Benny Aasland organized a mini-conference in Stockholm, prior to the famous first Oldham Conference. This is a quote from the report of this mini-conference, as it was published in DEMS Bulletin 85/3-8:

What the Oldham Conference missed was a fascinating story by Jan Bruér, how he was given the original "Black, Brown and Beige" manuscript by Duke and also a dramatic story from a Rainbow Grill visit at which occasion he succeeded in smuggling a big open reel tape recorder. At that time Duke featured a Swedish vocalist, Lena Junoff. The sneak recording was not so successful, as Jan put it: "This is not only the worst Ellington recording, but also the most rare one." Really so, because we don't know of any other recording by Duke with Lena.

In DEMS Bulletin 98/1-8/1 Lena is mentioned again:

When was Åke Persson in the band?

DEMS 07/2-15

See DEMS 97/4-12.

I can't say anything about Åke Persson being in the band in Copenhagen on October 26, 1973. Alice Babs doesn't remember. But it is strange because he played in Malmö on October 25 and in Stockholm on October 28. It seems that he was also not in the band on October 27 in Umeå. At any rate he is not mentioned in the local newspapers.

Göran Wallén

About October 28 (1973) in Stockholm and Uppsala.

DEMS 07/2-16

Two friends went with the bus together with the Orchestra up to Uppsala that evening. Duke had a taxi. They played from about 19:00 O'Clock until 21:00 O'Clock in the Konserthuset in Stockholm and about 45 minutes later they started in Uppsala and played the 2nd Concert. So if your audio tape is from one concert and they played all these selections as the files say, it was tough to do that in less than 120 minutes. I asked Willie Cook if they can do that programme in that time and he didn't believe that. They surely had a break too. The Orchestra was not in best shape in October 1973 and Duke was ill.

Rolf Dahlgren wrote in **Orkesterjournalen** that the following numbers were played that evening. Rolf saw both concerts. From the video we can see most [but not all] of these selections being played.

Tea For Two (with Åke Persson), *Satin Doll* (with John Coles), *Caravan* (with Åke Persson lead trombone), *Rockin' in Rhythm*, *Creole Love Call*, *Take the "A" Train*, *It Don't Mean a Thing*, *Mood Indigo*, *La Plus Belle Africaine*, *Hello, Dolly!*, *Basin Street Blues*, *How High the Moon* and *I Can't Get Started*.

In both concerts Duke and Joe Benjamin played *Lotus Blossom* at the end. In Uppsala Lena Junoff sang a number. This is what you can read in *Orkesterjournalen* December '73.

I think the list of tunes is a list of what the manager told the press that the Orchestra would play when they went on tour to Europe. But I think for one concert it is too much for the time available.

Ole Nielsen doesn't say anything about Lena Junoff in his book from that evening.

Göran Wallén

Your information about the second concert on 28oct73 in Uppsala is highly interesting. It is not included in Duke's (Joe Igo's) itinerary, but it should be, because your testimony leaves no doubt.

You also made a strong point with the suggestion that the programme was too long to fit in one concert of 2 hours. We made a copy of our very poor quality portable recorded tape and it showed to fit easily on a 90 minutes cassette. We have mailed that copy to you. Listening to the tape does not give any indication that this is from two concerts, or that there was an intermission. We believe that the whole Stockholm concert didn't take

more than 90 minutes and we see no conflict with your statements about a second concert starting 1':15" later in Uppsala.

It Don't Mean A Thing and *I Can't Get Started*, mentioned by Rolf Dahlgren, must have been performed in Uppsala, because they were not played in Stockholm.

We are surprised to see that John Coles did a solo in *Satin Doll*. We believe that we heard Barry Lee Hall doing that in Stockholm.

We know from a presentation by Jan Bruér, that Lena Junoff sang with Duke in August 1970 in the Rainbow Room in NYC. It is very interesting to hear that she also joined the band in Uppsala. She can not be heard on the audio tape made in Stockholm.

There is no reason for Ole Nielsen to mention Lena Junoff or the Uppsala concert, since there is no indication that a recording from that second concert was made and survived.

DEMS

Blue Light

DEMS 07/2-17

See DEMS 07/1-40

In my final contribution to the discussion on the role of the clarinet(?s) in *Blue Light* reported in the last Bulletin, I said I'd listen carefully to the piece in the coming weeks. I have now done this, with the help of Volume 5 of the Mosaic 7CD set *Duke Ellington: The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions*, the ASV Living Era 2CD set *Creole Rhapsody*, and the recently acquired Volume 5 of the Naxos *Jazz Legends* Ellington series, *Braggin' In Brass*. Both takes of *Blue Light* are on the Mosaic CD; the Naxos and ASV compilations have M 958-2, the take originally issued on Brunswick 8297.

First of all, the easy bit. The clarinet solo on the first chorus following the piano introduction is by Barney Bigard on his regular Bb soprano clarinet. It is rooted at the bottom of the instrument's lower, 'chalumeau' register, starting on the lowest note of all, E, the note from which Barney takes off again in bar 5 and revisits in bar 11 to end his solo. In the past I've seen loosely written references to 'low pitch clarinet' by people describing Barney's playing here. They may be ignored.

You can see Barney's solo on M 958-2 transcribed at the bottom of page 109 of Gunther Schuller's *The Swing Era* (Ex. 41b). Note, however, that Gunther transcribes it in concert pitch, so the clarinet's low E appears as a low D, on the *fourth* line below the staff (the third below middle C). This note is very obvious even to a non-reader, as the semibreves – in American, 'whole notes' - which Barney holds throughout bars 1, 5 and 11. Bar 11 is the last bar of Gunther's transcription.

Next, the second easy bit. I agree with those who hear chorus 2 as a *Mood Indigo* or *Dusk* trio for trumpet, trombone and clarinet, with the clarinet at the bottom. Gunther Schuller transcribes the first three bars of this on page 109, and again Barney visits low E in the first bar of the three (Ex. 40). It's transcribed, as explained above, in concert pitch, so the E appears as D below middle C. I hear no evidence of a clarinet going below this note during this trio chorus, nor any evidence of another clarinetist; just Barney, on his regular instrument.

The question arose as to whether the trombone is played by Tricky or by Lawrence. I have no competence to join in this debate, though I did look up what Kurt Dietrich has to say about *Blue Light* in *Duke's Bones*, always my first port of call for trombone issues. But his remarks about the piece are confined to Lawrence's solo in the next chorus.

This next chorus, the third, is the difficult bit. Steven was very clear, in a footnote to his final letter to me on the subject of *Finesse*, (see the end of the lengthy DEMS 07/1-43), in which he added: "Now, if Harry's playing something other than bass clarinet on *Blue Light* please let me know what he's playing and be so kind as to remind me if you've written about this issue in the past, and if so, where. In my dotage, alas, my imperfect memory needs the occasional jog."

Steven need have no fears concerning his memory, on this account. My note on *Blue Light* is in a handwritten notebook. I wrote it in 1990 when I first heard the recording on a cassette supplied by a friend, adding to it in 1994 when I bought the 2 LP '1938' with both takes (see my last contribution to the email exchange reported in DEMS 07/1-40). I have a number of such notebooks with notes on many pieces. Some of them, though not the

one on *Blue Light*, have appeared in the DESUK Newsletter, also called 'Blue Light'.

As I wrote in 07/1-40 I found no reason to suppose there was a bass clarinet on *Blue Light* when I began to listen to it in the 1990s. Nor have the ASV 'Creole Rhapsody' and the Naxos 'Braggin' In Brass' CDs given me any reason to change my mind. The Mosaic 7CD set is another matter though, as on both takes the clarinet playing in the first few bars has a *resonance* that recalls the lower clarinets. The lowest *notes* are still bottom E and above, in the chalumeau register. My first reaction to hearing Steven's transfers and reading his notes was to stick with my original view, no bass clarinet. The resonance then led me to think that Harry might be playing along with Barney, very softly, perhaps on a bass clarinet which Duke provided for that purpose. After more and more listenings (I do not have super-hi-fi, I have to say), I am going back to my view in 1990 - 'there appear to be two or three clarinets, and no trumpet behind Lawrence's theme statement'. In *DE - A Listener's Guide*, the late Eddie Lambert called it 'a trio of low-register clarinets'.

I am sorry that this comment is in the end inconclusive.

By the way, while 'playing along' with the opening of Barney's solo, I found no perceptible difference when I used the ASV CD from when I used the Mosaic or the Naxos. I mention this, not because it has any bearing on this discussion (it doesn't), but because there has been comment in the Bulletin about the speed of the ASV transfer, compared to that of the Mosaic [06/3-32].

Roger Boyes

Timme Rosenkrantz

DEMS 07/2-18

See DEMS 06/2-55

I have just enjoyed the wonderful article on Timme Rosenkrantz (The Jazz Baron by Mike Matloff) on your website. <<http://www.depanorama.net/dems>>

I can offer a small addendum. I was a high school student in Hellerup (Copenhagen suburb) and I met the Baron when I was shopping for jazz records in 1952 or so at a local record shop there. I bought a couple of his recordings issued on "Baronet" - both live recordings from the below Town Hall concert. One featured the Gene Krupa Trio and the other Red Norvo. I wish I still had those records as I am sure they are now very rare and perhaps not ever re-issued...

A few years later I was visiting New York City and again met Timme when I went to the Commodore record shop and found him working there.... He recommended that I go to a New Year's jam session in a hotel ballroom - and I still recall that it was an incredible evening with Roy Eldridge playing "When the Saint's Go Marching In" on top of a piano as the finale of the session...

Those were the days... I later had the good fortune to meet Duke Ellington through a friend of mine - Tom Detienne - who was the president of the Duke Ellington fan club in NYC... As I recall it was the Duke's birthday, which was always celebrated by the club, and he popped in as a surprise!!!

In June 1945 Timme produced, recorded and hosted a concert at New York's Town Hall (45) that featured numerous jazz legends including drummer Gene Krupa, vibraphonist Red Norvo, pianists Teddy Wilson and Billy Taylor, violinist Stuff Smith, trumpeter Bill Coleman, saxophonists Flip Phillips and Don Byas, and bassist Slam Stewart.

Claus Jensen

Sturgis

DEMS 07/2-19

See DEMS 07/1-28

6Jun07.

I have great news for you and your group!!!!

I am so very excited because the Sturgis-Young Auditorium, here in Sturgis Michigan, has just been notified us that the Duke Ellington plaque should be delivered Thursday or Friday of this week.

Now, nothing has been arranged about a dedication ceremony yet but, there definitely will be one and we as the Sturgis Historical Society want to make a big deal out of this. Could you please give members of your Duke Ellington group, who might be able to attend, a heads up and I will get back to you with a date.

I am so excited for all of us to see that this is finally happening and, again I want to thank you and your group for the generous donation toward the memorial plaque. We are hoping that someone, or even better, that lots of people from your group can attend this dedication, once a dedication date is set up. I will keep you updated and will let you know as far ahead of time as possible with reference to when the dedication ceremony will be held.

Linda Winkens, President of the Sturgis Historical Society

21Jun07.

Do you have any really nice photos of Duke Ellington, or a selection of them, so we could choose one to put on a small plaque? Digital images would be great. We would like to have it in our Museum and inside the Auditorium along with a brief write up on this small plaque giving the date of his last performance and saying that it was here in Sturgis, MI.

Linda Winkens, President of the Sturgis Historical Society

24Jun07.

I have received your message and I will announce the latest news about the plaque in the next DEMS Bulletin, scheduled for 1Aug07.

I will mail tomorrow (25Jun07) a dozen pictures of Duke. I would like you to send them back later if that's not too much trouble. I loan these pictures to the committee's organizing our Duke Ellington Conferences to be exhibited.

The last two concerts Duke played were at the City Auditorium in Sturgis on 22Mar74. This is confirmed by his son in his book "Duke Ellington in Person" on page 200 and also by an article by Les Airey from Ontario in the "Detroit Free Press" of 27oct74 together with two fine photographs of Duke Ellington on his last gig. The article was re-printed in DEMS Bulletin 85/4-8.

The Duke's Last Gig

A legend says "So Long" in Sturgis Michigan.

On March 22, 1974, one month before his 75th birthday, Duke Ellington had a concert date to fill because of a cancellation, and Sturgis, Michigan, had an empty auditorium. So the Duke came to Sturgis, population 9295 for his last gig. But no one knew it at the time.

Carl Alken, who manages the auditorium in the city just north of Indiana in St. Joseph County, was instructed to have a couch ready backstage, and a six-pack of Coke for the jazz-man who had sworn off hard liquor years before.

"When I saw him after the performance, he was a tired old man," Alken said. "He looked like he'd been run through a wringer. But he was still gracious, a real gentleman of the old school."

Duke Ellington who had played his music on every continent, snapped his lithe fingers on the time for *Take the "A" Train, Mood Indigo, Satin Doll* and *Caravan*. Then after the 20 piece band had played a half-hour encore, the leader came out alone to the piano, and played *Lotus Blossom*, a Billy Strayhorn composition that floats like soft wind and water, to a hushed audience.

Afterwards, a girl who played trumpet in the high school band, asked for Duke's autograph. As he gave it, he mischievously probed and found her musical interests. "Well then," he jived, "pack your bags and come along." One week later, Duke Ellington checked into Columbia Presbyterian Medical Center in New York. When he died on May 24, he was suffering from cancer of both lungs and pneumonia.

24Jun07.

Thank you for trusting me with the photos. I will see to it that you get them back but would like to display them at the Auditorium that evening, if it is alright with you that I keep them that long.

I love your write up of his biographical information. The details make it very special. May I use that information and say that you and your group provided it at the unveiling?

I do hope that when we get the program firmly scheduled for the presentation of the Historical Marker, that

someone from your group can be there and will say a few words. We are tentatively looking at 10/6/2007 [6oct07] as the presentation date. That is a Saturday and we would have the evening available. We most likely will not only have the Historical marker unveiled at the Auditorium but some Jazz orientated bands will perform. We have contacted Purdue University's Jazz Band in Indiana, the University of Michigan's Jazz Band and our local High School band Director. So, if we had all three of them perform it should be quite good. This is still very much in the planning stages, Sjeff but I want to keep in touch with you and to make this a very nice presentation. I'm hoping to draw a significant number of people to Sturgis and the Auditorium for this very special occasion.

Linda Winkens

If anybody want to go to Sturgis for the unveiling of the plaque, we will be happy to send you the full address of Linda, to let you make your arrangements.

DEMS

Who is the soloist?

DEMS 07/2-20

A little update (from Jazz Research Group) on my project that was literally stalled due to computer crashes: A couple of years ago I tried Sonogram on my PC, but that computer crashed!

Eventually I am now on a Mac and the software looks amazing. My intention of using Sonogram is to identify early jazz musicians. Not by voice but trying to detect personal characteristics like breath technique, embouchure and tonal differences.

Probably this is pioneer work and I will keep a low profile until I can start drawing any conclusions, but I would like to receive some inputs and guidance from any of you.

Sonogram Home Page: <http://www.christoph-lauer.de/>

If this works I hope it can solve many uncertainties in the discographies, like *Dusk in the Desert*. See DEMS 05/2-25; 05/3-37 and 06/2-20.

Arne Neegard

Ad Lib on Nippon

DEMS 07/2-21

20Dec66, 6688f. In the December 1999 small correction on the New DESOR I found: 450 - Session 6688. Add in NOTE: *Tokyo*, the first 4 bars of intro on the LP RCA LPM-3782 and on the CD "The Far East Suite - Special Mix" on Bluebird 07863-66551-2 are different. (see DEMS 99/3-17/2). After the release of "Duke Ellington's Far East Suite" on Bluebird - First Edition 82876-55614-2 (see DEMS 03/3-22/2) a "fresh" Correction-sheet (# 1070) came out. On this Correction-sheet item 6688xa was added, 8 bars by Jimmy Hamilton. Does this addition replace the previous correction?

Is it true that if you have the RCA 24 CD Box, The Duke Ellington Centennial Edition, and the first edition of the Far East Suite on LP RCA LPM-3782 or on the CD RCA Bluebird ND 87640 (see DEMS 88/5-4), you have both versions?

Remco Plas

The answer is: yes, you do not have to look for the Special Mix version. You have the same version on the 24 CD box.

To understand your question, I have re-read my own reaction in DEMS 99/3-17/2 to Damon Short's observation that something was different between the Special Mix version and the one originally issued.

I must admit, I was unable to follow what I myself had written in 1999. It is not difficult to express your findings when you are fully occupied with the issue under discussion, and have worked out what that issue is. It is however very difficult to express your findings in such a fashion that you immediately grasp once again what

you were getting at when you read it back many years later. I have had this experience several times. I apologize to those who had great difficulty in understanding then what I was trying to say. Even my Italian friends did not completely understand what I meant when I tried to explain about this matter.

I will try to tell the story again.

In the Smithsonian collection there are two takes of "Ad Lib on Nippon". Take -2 has a length of 11:00 and take -4 is 4:05 long. However, both the released versions are longer than 11:00; 11:30 (on the original version) and 11:34 (on the Special Mix version). Even after we have finished arguing about the exact length to the last second of each of these two released versions, we have to accept the fact that the long take -2 is not long enough to be used for either of them. There is at least half a minute's shortfall.

Something went wrong at the end of *Tokyo* (and without the original take -2, we will never know just what did happen at the end of its 11 minutes).

To make it possible to correct this error in the recording, take -4 was recorded. Take -4 started at 4'05 from the end of "Ad Lib on Nippon". If take -4 had been used in its entirety, the join would have been made at 7:25 or at 7:29 from the start. But my guess is that Duke played a few notes before Jimmy started his first 16 bars for the recording of take -4 and that Duke's introductory notes were dropped (as happened often with studio recordings). The correction has been made twice, but slightly differently. On one version the join was made at the start of Jimmy Hamilton's 16 bars. In the other version it was made after the first 8 bars of his introduction. The result is that, when we compare the two versions of the introduction, each has a different 8-bar sequence at the start. In the original version these 8 different bars run from 7:37 to 7:55. In the Special Mix version they run from 7:36 to 7:57. Thus, take -2 (which was incomplete at the end) and take -4 (which only covered *Tokyo*), should both be mentioned as being released: take -2 for *Fugi*, *Igoo* and *Nagoya*, and take -4 for *Tokyo*. But we will only be able to determine if the variant 8 bars on each of the two versions come from take -2 or from take -4 if we gain access to the original recordings in the Smithsonian Institution.

Sjef Hoefsmit

"Lush Life"

DEMS 07/2-22

see DEMS 07/1-42

In discussing the above at "52:03 *Satin Doll*". The singer is Nancy Wilson, a popular singer with Capitol records at the time. She has recorded a number of popular Duke tunes including *Satin Doll*.

I can't tell you who the orchestra leader is but from the distance he's from the TV camera, he almost looks like Duke, when he gets up from the piano stool at the end of the song.

Bill Morton

Willie Ruff is after all a true Ellingtonian!

DEMS 07/2-23

I am finally the owner of Timmer's "Ellingtonia" and browsing through I found the session of 31 Dec 1964. I was in NY that Christmas and went with friends to listen to Duke at the Basin Street club. I know that it was between the 26-30 Dec but the exact date has gone from my memory. The reason I write is that the night I was there Willie Ruff was playing with the band. He played one of the tenor sax books. As you know the French Horn is in F but must have a switch to turn them into B flat instruments or maybe he was transposing.

I don't know if this would be of interest to Mr Timmer or DEMS but I thought it would interest you as Willie Ruff's only other connection has been with Billy Strayhorn and the Riverside Drive Five, etc.

Michael Palmer

In my experience transposition is second nature to French horn players.

Roger Boyes

Where can I find take -2 of *Creole Love Call* ?

DEMS 07/2-24

I am trying to find the recording of *Creole Love Call* from 1Sep49 in the New DESOR 4915f. Can you help me?
Remco Plas

I have made a copy for you of my French double LP CBS 88128, "The World of Duke Ellington" side One track 4 and here is my description of the three different takes.

In *Creole Love Call*, the first chorus has 11 bars for Kay Davis and the last bar is for Johnny Hodges and Duke.

In take 1, Johnny starts before Duke.

In take 2, and in the rehearsal on Up To Date, Duke starts before Johnny.

In every take, Duke makes the connection between the second chorus (by Ray Nance) and the third chorus (by Kay Davis).

In take 1, there are no extra bars in between the second and third choruses.

In take 2, there is one extra bar between second and third choruses, by Duke.

In the rehearsal there is even a coda by Duke and Ray Nance at the end of the second chorus and a short complete silence before Kay Davis starts her chorus (the third).

Sjef Hoefsmit

Your description has given me a lot to listen to and to compare. The New DESOR gives for DE4915f only Co DZ-725. I have looked around and found the French LP CBS 88128 mentioned in DEMS Bulletin 03/2-24 under number 1191 "Still missing". The number 88128 is not mentioned in the New DESOR. In Bruyninckx Swing Discography vol. 4, I found that this double LP is "The World of Duke Ellington Volume 2". This double LP is mentioned in the New DESOR with the label number KG-33341, see item 0251 on page 1336. I have this double LP in my collection. The New DESOR gives for track A4-Creole Love Call 4915e and not 4915f. Tom Lord (The Jazz Discography 7.0) gives (as did Bruyninckx) 33341 for take -1 and 88128 for take -2. After I compared the takes, I found out that KG-33341 also has 4915f and not 4915e.

Remco Plas**

As early as in DEMS Bulletin 81/4-3 Benny Aasland gave the following survey for 1Sep49 *Creole Love Call*:

CO 41688	Up to Date 2003
CO 41688-1	Co 38606, 1-369, CL-558
CO 41688-2	CoSw DZ-725, CoUS 33341 (2-LP set), and possibly CoD DD-555

I believe that you are right and that the New DESOR is wrong. [Tom Lord was right in his 1993 hard copy edition where he put both KG33341 and CBS(F)88128 on one line after take -2].

Sjef Hoefsmit**

The rare LP "Serenade to Sweden"

DEMS 07/2-25

We all know that Alice Babs recorded with Duke in Paris on 28Feb and 1Mar63 for the Reprise album RS 5024 (see DEMS 00/4-5). It seems that this album was only released in Europe and not in the US. It appeared on the "want-list" of many Ellington collectors and may still do. We were upset when it was not included in the Mosaic 5CD box with Reprise recordings (see DEMS 99/4-16/3 and 00/3-16/1).

It seems that the Reprise LP was dubbed onto the LP Telestar TRS 11100, made by Teldec for GRAMMOFON AB ELECTRA, Sweden. A DEMS member has two copies of this LP and he would like to sell one. He asks 25 Euro for mailing it to an address in Europe and 35 USD if he has to mail it to any other part of the world. If you are interested, please let us know. We will give him your name and address.

DEMS

Casa Mañana from Feb41

DEMS 07/2-26

See DEMS 06/3-5

The drummer on these 1941 Casa Mañana broadcasts is to my ears someone other than Sonny Greer. I played the various titles over the phone to Brooks Kerr and Jim Berkeley, and both agree it's not Sonny. According to the "California Eagle" of 23Jan41:

"High School Lad in Duke's Band.

Because of the sudden illness of Duke Ellington's drummer, Sonny Greer, Forrest Hamilton, student at Jefferson High School, was selected to fill his position. Forrest is a former member of Al Adams' band, a local favorite. School activities recently forced him to decline an offer from Lionel Hampton. He graduates with the class of this semester on Jan. 29."

Steven Lasker

Forrest Hamilton is no other than Chico Hamilton.

DEMS

Johnny Hodges Centenary

DEMS 07/2-27

On the 25th of July, we could have remembered Johnny Hodges on his birthday. The man who was not only a great musician but also a diligent composer of melodies.

One of my favorites is *Going Out the Back Way* from 1941.

In an attempt to honor Johnny I collected his compositions in a list that comprises 186 melodies and is complete to my knowledge. The New DESOR references are included and also included are the recordings where Duke himself was not present at the session.

The list is now available through this link:

<http://ellingtonweb.ca/Hostedpages/SvenEriksson-Hodges/JohnnyHodgesTheComposer.htm>

I would be grateful for any additions, corrections or other comments.

Sven Erikson**



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/2 August - November 2007

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NEW RELEASES AND RE-RELEASES

CD Sounds of Yesterday # 733

Duke Ellington Live in Paris

DEMS 07/2-28

Deep Purple; All of Me; What Else Can You Do with a Drum?; Harlem Air Shaft; Such Sweet Thunder; Stompy Jones; Things Ain't What They Used To Be; Hi Fi Fo Fum; El Gato.

This CD is a dub from the LP Magic AWE 19 and contains selections from the second concert at the Alhambra in Paris on 29oct58 (See DEMS 86/2-1; 90/1-5 and 90/2-6). The complete concert has been released on the double CD Europe 1 # 710707 (96/1-8) and later on the 2 CD pack Laserlight 36152 containing the two CDs Laserlight 17429 and 17430. I wonder if this dub will have the last 2 bars of the coda by Sam Woodyard plus BAND, just after the heavy applause. The LP is complete at this point, but the Laserlight 2CD set is not. This end of the coda is obviously edited out, as one can hear from the sound of the applause changing suddenly.

Another point to look at is the liner-note, to see who is credited with the vocal on *What Else Can You Do with a Drum?*. On the LP jacket it is Ray Nance. I would not be surprised if this error has been copied onto the notes for the Sounds of Yesterday CD.

Sjef Hoefsmit

CD Collectables COL 7843

Blue Light / Hi-Fi Ellington Uptown

DEMS 07/2-29

This CD is a re-issue of the 12" LP Columbia CL 663 and the 12" LP Columbia ML 4639.

Taken from "Blue Light" are the following recordings:

1. Blue Light 3Mar38

- | | |
|-----------------------------------|-----------|
| 2. Pyramid | -2 7Jun38 |
| 3. Gypsy without a Song | 19Jan38 |
| 4. No Greater Love | 27Feb36 |
| 5. Finesse | 21Mar39 |
| 6. Prelude to a Kiss | -2 9Aug38 |
| 7. Moonglow | 12Sep34 |
| 8. Tough Truckin' | -2 5Mar35 |
| 9. Reminiscing in Tempo (4 parts) | 12Sep35 |

Taken from "Ellington Uptown" are the following recordings

- | | |
|------------------------|---------|
| 10. Skin Deep | 29Feb52 |
| 11. The Mooch | 1Jul52 |
| 12. Take the "A" Train | 30Jun52 |
| 13. Harlem | 7Dec51 |
| 14. Perdido | 1Jul52 |

We have not bought ourselves a copy of this CD. That's why we are not sure about the numbering of the tracks (because of the 4 parts of *Reminiscing in Tempo*).

We have taken the information from the New DESOR pages 1334 and 1337 (items 0238 and 0254).

Note that the original LP was not titled "Hi-Fi Ellington Uptown".

Milo van den Assem and DEMS

CD Collectables COL 7856
Duke's Mixture / At the Bal Masqué

DEMS 07/2-30

This CD is a re-issue of the 10" LP Columbia CL 2522 and the 12" LP Columbia CS 8098.

Taken from "Duke's Mixture" are the following recordings:

- | | |
|-------------------------------------|-----------|
| 1. I Let a Song Go Out of My Heart | -2 3Mar38 |
| 2. The Hawk Talks | 10May51 |
| 3. How High the Moon | 14Nov47 |
| 4. Do Nothin' Till You Hear from Me | 18Nov47 |
| 5. V.I.P. Boogie | 10May51 |
| 6. The Mooch | 1Jul52 |

Taken from "At the Bal Masqué" are the following recordings

- | | |
|-------------------------------------|-------------|
| 7. Alice Blue Gown | 31Mar58 |
| 8. Who's Afraid of the Big Bad Wolf | 1Apr58 |
| 9. Got a Date with an Angel | 20Mar58 |
| 10. Poor Butterfly | -16 24Mar58 |
| 11. Satan Takes a Holiday | -4 20Mar58 |
| 12. The Peanut Vendor | -7 24Mar58 |
| 13. Satin Doll | 31Mar58 |
| 14. Lady in Red | 31Mar58 |
| 15. Indian Love Call | 26Mar58 |
| 16. The Donkey Serenade | 31Mar58 |
| 17. Gypsy Love Song | 1Apr58 |
| 18. Laugh, Clown, Laugh | 20Mar58 |

In DEMS 82/3-11, I reported that I had found a recording of *Satin Doll* on my Philips LP B-07508-L, which is identical to all the other releases of the 31Mar58 recording, with the sole difference of having three bars in the coda instead of four. And it was not the last bar in the coda that was missing, but one of the three preceding bars.

In the meantime I found out that the same defect occurred on the LP Co CL-1282 which by the way is completely identical to my Philips LP.

As you can see in the New DESOR in the sessions of 26 and 31Mar58 there are two other alternate takes on Co CL-1282 and Co CS-8098. In *Indian Love Call*, the whole take seems to be different. In *Alice Blue Gown* only the first chorus is different and could have been taken from another take.

We had hoped to find alternate recordings of *Poor Butterfly*, *Satan Takes a Holiday* and *The Peanut Vendor*. But we don't. The whole album is dubbed from the French LP CBS 63 513 which is apparently identical to the LP Co CS-8098 and the French CD COL 469136 2. The stupid dubbed 'applause' connects all the numbers except *The Peanut Vendor* (last track on side 1) with *Satin Doll* (first track on side 2). Because the record had to be turned over the 'applause' is interrupted. On the French CD however the 'applause' is connected again, which indicates that the Collectables CD is not a straight forward dub from the French CD, which one could have expected.

I make exception to my usual rule about not giving my opinion as far as matters of personal taste are concerned. This has obviously no discographical bearing. I prefer Stan Kenton's arrangement of *The Peanut Vendor* to that of whoever arranged this composition for Duke.

Sjef Hoefsmit

CD ASV AJS 2021

Jeep Is Jumpin'

DEMS 07/2-31

Here are the titles from the new ASV Johnny Hodges centenary double album. I now have it and the sound is excellent. I don't think I've ever heard the Blanton RCA's sound so good. As you can see, most of the material is from the early Granz period. The album complements ASV AJA 5180 (*Jeep's Blues*) which has 24 tracks featuring Hodges with a variety of groups including the Ellington Orchestra.

Steve Voce

Disc: 1

1. Squatty Roo
2. Passion Flower
3. Things Ain't What They Used To Be
4. Goin' Out the Back Way
5. You're Driving Me Crazy
6. Who Struck John
7. Violet Blue
8. A Flower Is a Lovesome Thing
9. Frisky
10. Lotus Blossom
11. Time on My Hands
12. Wishing and Waiting
13. Rendez Vous at the Hot Club
14. Sweet Lorraine
15. You Blew Out the Flame in My Heart
16. Something To Pat Your Foot To
17. My Reward
18. Good Queen Bess
19. Jeep's Blues
20. Jeep Is Jumpin'
21. Solitude
22. Castle Rock
23. Sophisticated Lady
24. Globetrotter
25. Gentle Breeze

Disc: 2

1. Pound of Blues

2. Wham
3. Who's Excited
4. Day Dream
5. Standing Room Only
6. Tenderly
7. Tea for Two
8. I Got It Bad and That Ain't Good
9. Hodge Podge
10. Through for the Night
11. Come Sunday
12. Sheik of Araby
13. In a Mellow Tone
14. I Let a Song Go Out of My Heart
15. Don't Get Around Much Anymore
16. On the Sunny Side of the Street
17. Sweet as Bear Meat
18. Warm Valley
19. All of Me
20. Mood Indigo
21. Perdido

ELLINGTONIA

Blue Note Records 0946 3 41090 2 4

"African Tarantella"

Dances with Duke, Stefon Harris

DEMS 07/2-32

From the New Orleans Suite:

1. Thanks for the Beautiful Land on the Delta
2. Portrait of Wellman Braud
3. Bourbon Street Jingling Jollies

From The Queen's Suite:

4. Sunset and the Mocking Bird
5. Single Petal of a Rose (only Harris, Hodge and Dubin)

From The Gardner Meditations by Stefon Harris

6. Memoirs of a Frozen Summer
7. African Tarantella
8. Dancing Enigma

Stefon Harris, vibes and marimba; Steve Turre, trombone; Anne Drummond, flute; Greg Tardy, clarinet; Junah Chung, viola; Louise Dubin, cello; Xavier Davis, piano; Derrick Hodge, bass; Terreon Gully, drums. Stanley Crouch wrote the liner-notes.

The first mention of this CD came through the Duke-LYM list from Bruce Kennan. He wrote:

"I might have missed this had my son not sent me the review Will [Friedwald] did last month: "it's more than the most exciting reinterpretation of Ellington to emerge in a while." I've always trusted Friedwald's every word related to Duke, and I'm glad he pointed me here. It is special. So far, I find the best example of what Will says is two pieces of The Queen's Suite. Joe Temperley has kept their beauty active in several recordings featuring his baritone sax. Now Stefon Harris takes it new places on vibes."

From Will Friedwald's article this quote: "Ellington would doubtless be pleased to know that the present-day master of one of the only instruments he overlooked is making up for lost time. Stefon Harris's "African Tarantella," subtitled "Dances With Duke," is more than the most exciting reinterpretation of Ellington to emerge in a while. It's also a rare example of a contemporary musician addressing Ellington's more ambitious works in something like their original suite format, rather than simply playing his individual songs. For me, it's the jazz album of the year."

The recordings were made on 29, 30 and 31 Aug 05, when Hurricane Katrina flexed its disruptive and deadly liquid muscles.

I was surprised by the fact that the music of Ellington was arranged and performed in a way which showed great respect for the spirit of the composer. It didn't lose anything of its flavour. It tasted just fine. I can strongly recommend this CD.

Stefon Harris' manager, Karen Kennedy can be reached at karen@karenkennedy.net
Sjef Hoefsmit

EMI 7243 5 55346 2 0

Barbara Hendricks & Monty Alexander Trio
Tribute to Duke Ellington

DEMS 07/2-33

When I stored my Stefon Harris CD, I noticed the Barbara Hendricks CD, which has not yet been mentioned in DEMS Bulletin.

The recordings were made at the 1994 Montreux Jazz Festival in the Montreux Jazz Café on 17 and 18 Jul. On bass was Ira Coleman and on drums Ed Thigpen.

Here are the titles of the selections:

1. Duke's Place
2. I Let a Song Go Out of My Heart
3. Don't Get Around Much Anymore
4. Prelude to a Kiss
5. Love You Madly
6. I Got It Bad
7. Brown Skin Gal
8. Mood Indigo
9. What Am I Here For?
10. In a Sentimental Mood
11. Squeeze Me [sic], should read Just Squeeze Me
12. Sophisticated Lady
13. Take the "A" Train
14. Solitude
15. Come Sunday
16. Caravan
17. Creole Love Call
18. It Don't Mean a Thing

Total time 76:11.

Especially the more difficult numbers like *Sophisticated Lady* and *Solitude* gained a lot from the beautiful classically trained voice of Barbara Hendricks.

I remembered that I once made a video recording from this session, which was telecast by the very high quality

European station ARTE in the series "Maestro". I couldn't resist comparing it with the CD. Tracks 4, 6, 7, 8 and 17 were missing. Track 7 was not shown, but the music was heard during the introduction of the programme by the speaker of ARTE before the actual performance on stage started. Track 17 was also not shown on screen but a part of the music was heard during the credits at the end of the video. Track 10 was slightly different. Apparently the music was recorded on the other evening of the two recording days. Before track 1 came *C-Jam Blues* before Barbara was introduced. This supplementary selection was titled *Rockin' in Rhythm* at the end of the video. On the video between tracks 14 and 15 was what was called *David's Song*. It was a drum-solo by Ed Thigpen better known as *David Danced Before the Lord*. After track 14 came a rendition of *Things Ain't What They Used To Be*, followed by a short encore of the coda, inspired by the famous endings by Count Basie on *One O'Clock Jump* and *Splanky*.

The video was shorter (only one hour) than the CD, but this was more than compensated by the charming presence of Barbara on screen.

Before I decided to mention this old CD in DEMS Bulletin, I consulted Google and I found at this address:

<http://www.google.nl/search?q=DVD%2BBarbara-Hendricks%2BMontreux%2BBellington&hl=nl&ie=UTF-8&start=20&sa=N>

that a DVD is now available, produced in 2005, which is almost identical with the video I just mentioned. In the list of titles the last one is not *Things Ain't What They Used To Be*, but it is claimed to be *Creole Love Call*. I guess that this is a wrong title and that the DVD is a carbon copy of the video. There are many suppliers of this DVD, in different prices and different zones and as well in NTSC as in PAL. So it is appropriate to mention this programme now, and not too late after all.

Sjef Hoefsmit

CD Swaggie 408

Earl Hines plays Duke Ellington Favorites

DEMS 07/2-34

Creole Love Call; C-Jam Blues; Sophisticated Lady; I'm Beginning To See the Light; Mood Indigo; In a Mellow Tone; Solitude; Don't Get Around Much Anymore; It Don't Mean a Thing; Satin Doll; In a Sentimental Mood; Black and Tan Fantasy; Caravan.

Solo piano recorded from 1971 until 1975. 8 of the 13 selections were among the 20 selections on the double CD New World Records NW 361/362-2 from 1988.

DEMS

CD Blue Note Records 7243 73550 2 6

Billy Strayhorn - Lush Life

DEMS 07/2-35

This CD is supposed to contain the soundtrack of the documentary (see DEMS 07/1-42):

1. *Fantastic Rhythm*
2. *Rain Check*
3. *Lush Life*
4. *Satin Doll*
5. *Something To Live For*
6. *Johnny Come Lately*
7. *Day Dream*
8. *Tonk*
9. *Chelsea Bridge*
10. *My Little Brown Book*
11. *Valse*
12. *Blood Count (My Flame Burns Blue)*

13. *The Flowers Die of Love*
14. *Lotus Blossom*
15. *So This Is Love.*

Tracks 1 and 11 are played by Bill Charlap (p.)

Tracks 2, 6, 9 and 14 are played by Joe Lovano (t.s.), Hank Jones, George Maaz (b.) and Paul Motian (d.)

Track 3 is played by Dianne Reeves and Russell Malone (g.)

Track 4 is played by Hank Jones

Tracks 5, 7, 10, 13 and 15 are played by Dianne Reeves, Peter Martin (p.), Reuben Rogers (b.) and Greg Hutchinson (d.)

Track 8 is played by Hank Jones and Bill Charlap

Track 12 is played by Elvis Costello (vc.), Joe Lovano and Bill Charlap

No details about date or location of these recordings were given in the liner-notes

Track 1 does not appear in the documentary

Tracks 2, 9 and 14 do also not appear in the documentary. In the documentary the recordings were taken from other sources

Tracks 3, 4, 5, 7, 8, 10, 11, 13 and 15 seem to be identical to the recordings in the documentary

Tracks 6 and 12 seem to be slightly different. Identification cannot be made with certainty because of the disturbing comments and the fact that none of the tracks were complete in the documentary.

Not on the CD, but included in the documentary were a part of *Star-Crossed Lovers* by Joe Lovano, Hank Jones, George Maaz and Paul Motian, and a few bars of *Sprite Music* by Bill Charlap

The sequence of the tracks on the CD do not make sense. It is different from what we have in the documentary.

64 minutes of great music!

DEMS**

CD Mighty Quinn MQP 1108 (2006)

Ray Nance - Body and Soul

DEMS 07/2-36

On 18May69, Ray Nance played a special concert for the Duke Ellington Society in the New School. In the same month he recorded with his colleagues this album, originally released by Solid State Records as SS-18062. If you attended this concert you may recognise some of the selections. Ray mostly played his violin. There were two guitarists, Tiny Grimes and Tommy Lucas. The liner-notes give detailed descriptions of their solo roles. The same is true for both piano players, Jaki Byard and Roland Hanna who also played organ. On bass is Carl Pruitt and on drums is Steve Little. On two of the selections Brew Moore played tenor saxophone.

It was not only at Billy Strayhorn's funeral that Ray play the violin (in *Take the "A" Train*) as we can witness on the Ellington documentary "On the Road with Duke Ellington"; Ray also played violin at the funeral of Coleman Hawkins: *Body and Soul*. Both interpretations are included in this CD. There are two Ray Nance originals: *Jolie Janice* (Ray's niece) and *Tranquility* [sic], which concludes the more than 43 minutes of fine music. Other selections are: *Get Happy*; *Sunny*; *Mimi*; *A Hard Day's Night*; *Oh Happy Day*; *Stardust*; *She's Funny That Way* and *Guitar Amour*.

I have enjoyed this album.

Sjef Hoefsmit

Living Era CD AJA 5634

The Mills Blue Rhythm Band - Harlem Heat

DEMS 07/2-37

Edgar Hayes & The Mills Blue Rhythm Band 1931

1. Blue Rhythm

E 36666

- | | |
|-------------------------|-----------|
| 2. Moanin' | E 35987-A |
| 3. Blue Flame | E 36667 |
| 4. Red Devil | E 36668-A |
| 5. Sugar Blues | 10625-3 |
| 6. Futuristic Jungleism | 10628-2 |
| 7. Heebie Jeebies | 69978-1 |

Jimmy Ferguson (a.k.a. Baron Lee) & The Mills Blue Rhythm Band 1932/33

- | | |
|---------------------------|----------|
| 8. Heat Waves | 11363-1 |
| 9. The Growl | 11767-1 |
| 10. Rhythm Spasm | 11823-1 |
| 11. Wild Waves | 11826-1 |
| 12. White Lightning | 11825-1 |
| 13. Ol' Yazoo | 12203-1 |
| 14. Weary Traveller | 265075-2 |
| 15. Jazz Martini | 13930-1 |
| 16. Love's Serenade | 78095-1 |
| 17. Harlem after Midnight | 78096-1 |

Lucky Millinder & The Mills Blue Rhythm Band 1933/36

- | | |
|------------------------------|---------|
| 18. Drop Me Off in Harlem | 78827-1 |
| 19. Dancing Dogs | 16273-1 |
| 20. African Lullaby | 16271-1 |
| 21. Harlem Heat | 17760-1 |
| 22. There's Rhythm in Harlem | 17797-1 |
| 23. Barrelhouse | 20074-1 |
| 24. Algiers Stomp | 20297-1 |
| 25. Ride, Red, Ride | 17759-1 |

If you like Duke's music from the 30ties (and who doesn't?) you will certainly enjoy this CD. This was Irving Mills replacement band, if neither Ellington nor Calloway could make the gig. This Blue Rhythm Band often performed in the Cotton Club and its music has a lot of resemblance to that of Duke and Cab.

The audio restoration is again of the highest level. *Drop Me Off in Harlem* was sung by Adelaide Hall and deserves special mention.

The CD was compiled by Ray Crick and Vic Bellerby, ex-chairman of DESUK, the Duke Ellington Society (UK).

Sjef Hoefsmit

Percussion Power, Inc. (Dec05)

The Sacred Music of Louie Bellson

and The Jazz Ballet

DEMS 07/2-38

A good film has to be watched at least twice. Good music has to be listened to several times. After I received my copy of this CD early in 2006, I have listened to it many times. It didn't contain a single familiar (to me) melody. It took some time to get acquainted with the music and to be rewarded with the satisfaction of enjoying it fully as is the case with all good music after repeated listening. On the cover is mentioned: "Ellington-inspired drummer-composer Louie Bellson in concert with Symphony, Big Band and Choir." The inspiration came from Duke's words (quoted from the liner-notes): "You know, Louie, you should write a concert of sacred music." The inspiration did however not come from Duke's Sacred Concerts. Louie's work is quite different. This is his own music and I am happy that I now fully appreciate it. It is great! Everything on this production is of the highest quality. The recording is marvellous. Louie's drums never sounded better. The choir is excellent. The trumpet solo in "The Jazz Ballet" by Bobby Shew is extraordinary. The liner-notes by Patricia Willard are (as ever) brilliant. The album was designed and produced by Francine Bellson. I am a printer and box maker. I know what

I am talking about when I say that this is a perfect job. This is the first time that a cardboard album cover does not fall apart when (the 16 pages thick) booklet is put in its place.

I do not propose to say much here about the individual selections, or about the musicians. If you follow my advice and buy yourself a copy of this album, you will have every detail mentioned in the liner-notes (as it should be). The CD can be ordered online at www.musicianswarehouse.com. I ordered mine at www.worldsrecords.com. It is not Ellington music for which I know that DEMS Bulletin readers do not need any recommendation. I hope that you will like and admire it as I did after some time. Give it a chance and let me know what you think of it. Oscar Peterson expressed his admiration for Louie as follows: "Louie Bellson represents the epitome of musical talent. His ability to cover the whole musical spectrum from an elite percussionist to a very gifted composer and arranger never ceases to amaze me. I consider him one of the musical giants of our age." I agree.

Most of us know Louie's compositions *The Hawk Talks*, *Skin Deep* and *Ting-a-Ling*. His compositions *Eyes*, *Shadows* and *Claxton Hall Swing* on the CD Ocium OCM 0036 (see DEMS 03/3-23/4) are less well known. His longer works like "East Side Suite" (on CD MusicMasters CIJD 60161T) and "Ellington-Strayhorn Suite" (on CD MusicMasters 01612-65096-2) have not been reviewed in DEMS Bulletin but are certainly proof of Louie's great skills as a composer.

Sjef Hoefsmit

HEP CD 2082 (2001)

Jessica Williams

I Let a Song Go Out of My Heart

The Music of Duke Ellington

DEMS 07/2-39

1. Things Ain't What They Used To Be
2. I Let a Song Go Out of My Heart
3. Do Nothin' Till You Hear from Me
4. Interlude #1
5. Prelude to a Kiss
6. Satin Doll
7. In a Sentimental Mood
8. It Don't Mean a Thing
9. Interlude #2
10. Angelica
11. Caravan
12. Don't Get Around Much Anymore
13. Interlude #3
14. C-Jam Blues
15. Duke's Place

Jessica recorded by herself this album at her home with a result that cannot be topped by the best studio. She concluded her liner-notes with these words:

"There are dozens, probably hundreds of tributes to Duke Ellington. They proliferate like lice on a pup. To make a special and lasting tribute album in jazz demands (or should demand) that the statement is in some way unique or original, or, at the very least, deeply respectful of the subject of that tribute. I hope I've succeeded on at least a few of those levels ... to my ears, I have, and hope you agree and enjoy my humble tribute to one of the great inventors and innovators of jazz, Edward Kennedy "Duke" Ellington. I love him madly!"

Jessica certainly succeeded. I have enjoyed her album very much. It is in every respect a treasure. Her treatment of *In a Sentimental Mood* is exquisite. Her approach of the piano is very Dukish. Like Duke she employs both ends of the keyboard to the full. Her recording technique is splendid. Most solo piano recordings in stereo are not very impressive, but her album sounds as if she is playing for 65 minutes in your own living room. Duke has written enough good music for her to make a second album and if she already did so, I hope someone will tell

me.
Sjef Hoefsmit**



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DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/2 August - November 2007

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The New DESOR corrections

DEMS 07/2-40

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

Page 1057. The correct spellings of the names of the lyricists of *Once Upon a Dream* are Thornton Hee and William Cottrel. (From a discussion on Duke-LYM)

Page 1481. Ray Mitchell was in the band from Jun32 until Dec32. (07/1-26)

DESOR small corrections

DEMS 07/2-41

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DESOR small corrections 5012

Volume 1 (Corrections August 2007)

XII - BWn....Barbara Winfieldvc. (07/1-8)

1 - Nov24, session 2403. The date should be read as: January 1925. (05/1-30)

27 - Prob. Feb36, session 3603 should be deleted. (07/1-39)

28 - 16Dec36, session 3610. The location is: Recordings Incorporated. (07/1-39)

28 - 19Dec36, session 3611. The location is: Associated Cinema Studios. (07/1-39)

32 - 7Jul37, session 3715. After *Swing, Baby, Swing* put: (*Love in My Heart*). (07/1-39)

32 - 26oct37, session 3717. Add, in the personnel: t.s. to BB and s.s. to OH. (07/1-39)

33 - 19Jan38, session 3802. Add five rehearsal takes of *Echoes of Harlem* to the last session, all released on the 7 CD box of Mosaic. Correction-sheet 1079 (02/1-11/3; 02/2-22/2; 07/1-39)

34 - 28Mar38, session 3807. Add: OH (a.s.), FG (g.). (07/1-39)

37 - 22Jun38, session 3821. Delete: Same as 3807; add: CW(t.);LB(tb.);JH(a.s.,s.s.);HC(b.s.);DE(p.);BT(b.);SG(d.);MMH(vc.). (07/1-39)

37 - 1Aug38, session 3823. Delete 3807; add: 3821. (07/1-39)

38 - 24Aug38, session 3827. Delete 3807; add: 3821. (07/1-39)

43 - 22Jun39, session 3915. *Night Song* should be recorded on 21Jun39. (07/1-39)

43 - 1Sep39, session 3918. *Moon Romance*, 3918b: Ok 5940 instead of Vo 5940. (07/1-39)

46 - 15Feb40, session 4004. Delete: BS(p.); add DE(p.). Delete: BS(p.)out; DE(p.)added. (07/1-39)

56 - Add session 9060 of Feb41 Casa Mañana Culver City. Correction-sheet 1080 (06/3-5)

171 - Add session 9059 of 9Feb51 Shrine Auditorium, L.A. Correction-sheet 1080 (07/1-8)

373 - Apr64, session 6429. Add, in a NOTE - 6429a/p probably from second night; 6429q/v probably from the first show on first night. (07/1-48, pp372/373)

374 - Apr64, session 6430. Add, in a NOTE - 6430a/k probably from second show on first night. (07/1-48, pp372/373)

534 - Add session 9058 of July 1970 to this page: DE, "Willie the Lion" Smith and Billy Taylor play *Perdido*. Correction-sheet 1079 (06/3-4)

591 - Add to session 7074 of August 1970 two selections: *Strange Feeling* and *I'm Afraid*. Correction-sheet 1079 (85/3-8 and 07/2-14)

Volume 2 (Corrections August 2007)

XXXIII - *Anything You Want ... Savoy Strut*. (07/1-39)

XXXIV - *Cat Rag ... Boys from Harlem*. (07/1-39)

XXXIV - *Comme Ci ... Just Another Dream*. (07/1-39)

XXXV - *How Could You Do a Thing ... Sultry Serenade*. (07/1-48)

- XXXVI - *Jump Barney Jump ... Drummer's Delight.* (07/1-39)
- XXXVI - *Katie Blues ... Wanderlust.* (07/1-39)
- XXXVIII - *Pickin' the Blues ... Swing Pan Alley.* (07/1-39)
- XXXVIII - *Rabbit's Blues ... Jitterbug's Lullaby.* (07/1-39)
- XXXVIII - *Sexxita ... I'm in Another World.* (07/1-39)
- XXXIX - *Swingalero ... Moonlight Fiesta.* (07/1-39)
- XL - The correct sub-title for *Tea and Trumpets* is *Trumpetology.* (07/1-39)
- XL - *What a Man ... Lost in Meditation.* (07/1-39)
- 716 - *A Lesson in C.* Add: NOTE - Arranged by Jerry Blake. (07-1/39)
- 755 - *Black Butterfly*, 4004a: DE instead of BS. (07/1-39)
- 769 - Make a note to go to Correction-sheet 2005 for the title *Blues No. 23.* (05/2-30)
- 773 - *Boys from Harlem.* Other title - *Cat Rag.* (07/1-39)
- 853 - *Drummer's Delight.* Other title - *Jump Barney Jump.* (07/1-39)
- 856 - *Echoes of Harlem.* Delete 3603a,b,c,d,e and replace with 3802xa,xb,xc,xd,xe. Correction-sheet 1079 (07/1-39)
- 883 - *Gypsy without a Song.* The structure should be read as follows:
int2DE;1°6JT,2CW,6LB,2CW,3BAND,1CW,4BAND,8JT;2°14JH,10CW,6LB,2LB&BAND.
- 907 - *I Can't Give You Anything but Love*, 3717d: OH plays s.s. (07/1-39)
- 935 - *I'm in Another World.* Other title - *Sexxita.* (07/1-39)
- 968 - *Jitterbug's Lullaby.* Other titles, add: *Rabbit's Blues.* (07/1-39)
- 975 - *Just Another Dream.* Other title - *Comme Ci.* (07/1-39)
- 1000 - *Lost in Meditation.* Other titles, add: *What a Man.* (07/1-39)
- 1036 - *Moonlight Fiesta.* Other titles, add: *Swingalero.* (07/1-39)
- 1063 - Make a note to go to Correction-sheet 2005 for the title *Paper Doll* (05/3-15)
- 1113 - *Savoy Strut.* Other title - *Anything You Want.* (07/1-39)
- 1122 - Make a note to go to Correction-sheet 2005 for the title *Shine On, Harvest Moon.* (05/3-15)
- 1166 - *Sultry Serenade.* Other titles, add: *How Could You Do a Thing Like That to Me?* (07/1-48)
- 1166 - *Sultry Sunset.* Delete the Other title. (07/1-48)
- 1171 - *Swing Pan Alley.* Other title: *Pickin' the Blues.* (07/1-39)
- 1195 - *Tea and Trumpets.* The correct other title is *Trumpetology.* (07/1-39)

- 1257 - Make a note to go to Correction-sheet 2005 for the title *Unidentified "S"*. (06/3-5)
- 1267 - *Wanderlust*. Other title - *Katie Blues*. (07/1-39)
- 1384 - Add: 0911 CD(7). Mosaic MD7-235, between 0525 and 0526. Correction-sheet 3072. (07/1-39)
- 1447 - Brown, Lawrence. Stay in the band: February 1951 instead of January 22, 1951. (07/1-48)
- 1451 - Casey, Al. Sep 15, 1915 - Sep 11, 2005.
- 1451 - Cheatham, Jimmy. Jun 18, 1924 - Jan 12, 2007. (07/1-3)
- 1467 - Hardwicke, Otto. Add, on s.s.: *I Can't Give You Anything but Love*. (07/1-39)
- 1469 - Hinton, Milt. Jun 23, 1910 - Dec 19, 2000.
- 1469 - Hodges, Johnny. Stay in the band: February 1951 instead of January 22, 1951. (07/1-48)
- 1479 - McNair, Barbara. Mar 4, 1934 - Feb 4, 2007. (07/1-4)
- 1484 - Nash, "Johnny" John Lester Jr. Aug 19, 1940. -
- 1484 - Niesen, Gertrude. Jul 18, 1911 - Mar 27, 1975.
- 1484 - Norvo, Red. Mar 31, 1908 - Apr 6, 1999.
- 1486 - Phillips, Flip. Mar 26, 1915 - Aug 17, 2001.
- 1490 - Rosengarden, Robert. Apr 23, 1924 - Feb 27, 2007. (07/1-5)
- 1491 - Sablon, Jean. Mar 25, 1906 - Feb 24, 1994.
- 1492 - Scott, Tony. Jun 17, 1921 - Mar 28, 2007. (07/2-1)
- 1498 - Thornton, Teri. Sep 1, 1934 - May 2, 2000.
- 1499 - Tilton, Martha. Nov 14, 1915 - Dec 8, 2006.
- 1501 - Ware, Ozie (Ozie Shaw). Jun 18, 1903 - Jul 23, 1982.
- 1502 - Weiss, Sid. Apr 30, 1914 - Mar 30, 1994.
- 1502 - West, Mae. Aug 17, 1893 - Nov 22, 1980.
- 1505 - Witherspoon, Shirley. 1942 - Jun 12, 2003.
- 1506 - Wynn, Nan. May 8, 1918 - Mar 23, 1971.

The New DESOR correction-sheets

DEMS 07/2-42**Sessions**

1079 - 3802	NYC	19Jan38	07/1-39
7074	Rainbow Grill	Aug70	85/3-8
9058	David Frost Show	Jul69	06/3-4

1080 - 9059	Los Angeles	9Feb51	07/1-8
9060	Culver City	Feb41	06/3-5

Correction-sheet 1081 is waiting for more corrections.

Titles

2005 - New structure for	<i>Piano Tinkle</i>		
9047	<i>Tootsie Hill</i>	05/2-20	
9048c&d	<i>Blues No 23</i>	05/2-30	
9053ae	<i>Paper Doll</i>	05/3-15	
9053af	<i>Shine On, Harvest Moon</i>	05/3-15	
9060d	<i>Unidentified "S"</i>	06/3-5	

Correction-sheet 2005 is waiting for more corrections.

Discs

3027 - Complete 1936-1940 Small Group Sessions			
	Mosaic MD7-235	07/1-39	

3028 - 6433	Video Artists Intern. 4358	06/2-15	
6560	Video Artists Intern. 4371	06/3-10	

Correction-sheet 3028 is waiting for more corrections.

Musicians

4001 - Richardson, Jerome	6636	04/1-31	p426
Latif, Aziz	6364g, 6747q, 7343g	04/2-50	p473
Taylor, Dave	7034	05/2-37	p1497
Badia Graells, Miquel	6966	05/3-56	p552
Chycoski, Arnie	7226	05/3-24	
Logan, Marian	9053	05/3-15	
Smith, Willie "The Lion"	9058	06/3-4	
Winfield, Barbara	9059	07/1-8	

Correction-sheet 4001 is waiting for more corrections.