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DUKE ELLINGTON MUSIC SOCIETY

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DEMS domesticities

DEMS 07/3-0

DEMS has a new e-mail address: dems1@telenet.be We have tried everything in our power to keep the same address, but our provider, Skynet/Belgacom discontinued the old connection through a standard telephone line. We had to switch to ADSL but they were not able to connect our old Mac computer to ADSL. Their service was so abominable that we had to give up and went to (a much better) provider. This meant that we could not keep our old address. In our new address we had to accept "dems1" because "dems" alone was already taken. We understand that you may have to change our address in your address book (if we had the honour to be included) and we apologize for the trouble.

DEMS

SAD NEWS

Max Roach

DEMS 07/3-1

Max Roach died in Manhattan at age 83 on 16Aug07. The first session that comes to mind in which he played with Ellington was for the famous but flawed album "Money Jungle", recorded 17Sep62. This album had to be released four times before we had it all (however there still seems to be something hidden somewhere). The first time Max's name appeared in the Ellington discography is in the Mercer session of 21Sep50. He also appeared with Hodges, Carney, Pettiford and Ellington in a NBC telecast "Tonight! America after Dark" from the Hickory House on 23Apr57. He participated also in the rehearsal sessions for "Paris Blues" on 2 and maybe 3May61 at the Reeves Sound Studios in New York. Although we more or less know what was played there, we have no specifics about the role each musician played for each of the selections. Other drummers mentioned are Jimmy Johnson, Sonny Greer, Dave Jackson and Philly Joe Jones. Steve Voce wrote a very impressive obituary for "The Independent" of 18Aug07. If you have missed it (on the Duke Lym list for instance) we can send you a copy.

DEMS

It may be worth mentioning here that Max appears to have subbed briefly for Sonny Greer at some point in 1941 or 1942. I had a brief email exchange with Brian Priestley about this recently, which I will try to find when I have the time. No known recorded evidence of course

Roger Boyes

Teresa Brewer

DEMS 07/3-2

Teresa Brewer, the singer who made with Ellington in September 1973 one of his last albums, died on 17oct07 at the age of 76. Her obituary by the Associated Press was mailed by Arne Neegaard to the Duke-LYM list. In case you missed it and want a copy, we can send you one. It was made clear that she was mainly a famous pop-singer. After she married jazz producer Bob Thiele she began recording jazz standards with jazz greats.

DEMS

Good NEWS

Awards

DEMS 07/3-3

Among nominees/nominations for the Jazz Journalists Association's annual awards:

Jazz Album of the Year: *Barrie Lee Hall, Jr.: The Duke Ellington Small Band* (M&N Records MN 0039)

Jazz Reissue of the Year: *Duke Ellington: The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions* (Mosaic MD 7-235)

Jazz Events Producer of the Year: Ronnie Wells, The East Coast Jazz Festival

Small Ensemble Group of the Year: The Duke Ellington Small Band

Trumpeter of the Year: Barrie Lee Hall, Jr.

Alto Saxophonist of the Year: Davey Yarborough

Percussionist of the Year: Dr. Anthony Brown

Drummer of the Year: Dr. Anthony Brown

Best Periodicals Covering Jazz: *DEMS Bulletin* [Edited by Sjef Hoefsmit and available on Peter MacHare's *Duke Ellington Panorama* web site < depanorama.net/DEMS >]

Winners will be announced later this year.

Congratulations!

Ted Hudson, JJA Member

Stamps

DEMS 07/3-4



3812

Ever heard of Buryat (Buriatia)? Nor had I. This Russian independent state has issued two stamps commemorating the Duke. Michael Palmer

London 2008

DEMS 07/3-5

Very good news is the fact that we will have another Ellington Conference in 2008. It seems unlikely that this is really "news" for readers of this Bulletin. The good news has been published not only on the Duke-LYM list but also in all the Bulletins and Newsletters of the Ellington community. If you are hearing about it now for the first time, you cannot take advantage of the special registration fee for early birds (until the end of October), but the "standard" fee is only slightly more expensive. If you want to know the details, go to www.ELLINGTON2008.org. I hope to meet you in London at the end of May next year.

Sjef Hoefsmit

Good news for historians

DEMS 07/3-6

Thanks to Bjørn Andresen, our online collection of DEMS Bulletins is now complete. Bjørn has scanned all the DEMS Bulletins from the beginning in 1979 until 2000 into PDF format. The Bulletins from 2001 to the present are available in HTML format. You can find this wonderful collection at depanorama.net/dems. You cannot copy and paste from the PDF files in order to transfer text to your own computer in a word-processed document, but that was something you have never been able to do in the past with the hard-copy Bulletins either. You can do that though with all the Bulletins since 2001. You can skip what you do not want to keep, change the lay-out if you don't like it, even correct the texts if you do not agree. Enjoy!

Peter MacHare

I am convinced that Benny Aasland would be delighted to know that his work is now saved in a way in which enables many young DEMS readers to follow the history of Ellingtonian research which he started so brilliantly 29 years ago.

Sjef Hoefsmit

NEW FINDS

DEMS 07/3-7

Amazing how almost constantly "New Finds" pop up. DEMS Bulletin's main aim is to outline the additions to Duke Ellington's discography for the benefit of collectors. In this Bulletin we can report five "New Finds": the missing selections in the second concert of Stockholm of 24Jan67, thanks to DEMS member Jan Bruér; the missing selections of the concert in Köln of 10Nov69, thanks to "new" member Len Pogost and the most amazing "New Find", the release of the Zürich concert of 2May50, thanks to an unknown recordist, who more than half a century ago made an impeccable recording of a great part of the concert.

Thanks to Jerry Valburn, we can also publish the contents of the Manchester concerts in the 60ties.

Arne Neegaard discovered two interviews, see 07/3-19 last paragraph.

DEMS

Stockholm, 24Jan67

DEMS 07/3-8

See DEMS 02/2-8; 02/3-10/1 and correction-sheet 1044

Jan Bruér who attended both concerts in Stockholm on 24Jan67, was sensible enough to make notes of the titles (which Hoefsmit also should have done in Amsterdam on 2Nov58). He gave us these titles in DEMS Bulletin 02/2-8. Some of the titles from the second concert were "fresh" for us and not mentioned in the New DESOR's correction-sheet 1044. Jan Bruér was so kind to send us a copy of the second concert in a remarkable high quality. We have made a copy for Giovanni Volonté and Luciano Massagli, to have the titles with the descriptions included in the New DESOR. These "fresh" selections are: *Rockin' in Rhythm*; *Chromatic Love Affair*; *Take the "A" Train*; *Rue Bleue*; *Mara Gold*; *Jeep Is Jumpin'*; *Things Ain't What They Used To Be* and *Cotton Tail*.

DEMS

Köln, 10Nov69**DEMS 07/3-9**

One of the most pleasantly surprising advantages of publishing DEMS Bulletin on the Internet is the fact that I have been able to welcome quite a number of "new members". Since membership is free, I have to put the term between quotation-marks. One of the "new members", Len Pogost from the USA, has sent me a recording of the concert in Köln on 10Nov69. The whole recording covers two CDs with a total time of almost two and a half hours. I believe that this was not from two different concerts as Nielsen and the New DESOR claim, but that it was a single concert in two parts. I agree however with Nielsen and the New DESOR (and I disagree with Len) that the first set started with *C-Jam Blues* and the second set with *Take the "A" Train*. From the first set 10 selections plus the Medley (of four titles) were previously released on the CD West Wind WW 2406 detected 14 years ago by François Moulé and mentioned in DEMS 93/1-5. Len Pogost wrote me that his recording was made from a recent broadcast (in 2007) on a German radio station, probably the Bayerischer Rundfunk. It contains now the complete first set with the surprising exception of *Things Ain't What They Used To Be* but with the opening *C-Jam Blues* and the unissued *Black Butterfly*. *El Gato* and *Diminuendo in Blue and Wailing Interval* are now complete. On the West Wind CD the very last note of *El Gato* was deleted and *Wailing Interval* was faded at the end. The great surprise comes from the recording of the second set from which until now only *Passion Flower* and *Drag* were released (on the same West Wind CD). The surprise is the end of the concert containing seven selections not previously known to tape collectors. The seven titles are *Laying on Mellow*; *The Blues*; *It Don't Mean a Thing*; *Be Cool and Groovy for Me*; *Birth of the Blues*; *R.T.M.* and *Satin Doll*. Also, something happened which caused Duke to interrupt and even stop his final speech. Did he receive a bouquet of flowers and was he overwhelmed by the beauty of the presenter? This recording is one of the many nice recordings made during Johnny Hodges' last appearances in Europe. Only half a year later he died. Sjeff Hoefsmit

Zürich, Kongresshaus, 2May50**DEMS 07/3-10**

A gigantic new find is the CD "Duke Ellington and His Orchestra Live in Zürich, Switzerland 2.5.1950", recently released by TCB Music S.A., Cité Centre, Grand'Rue 92, CH-1820 Montreux and distributed by Jazztime-Versand AG, Täferstrasse 37, CH-5405 Baden, E-mail: versand@jazztime.com

Until recently there was only the poorly recorded Hamburg concert of 29May50 (see DEMS 92/2-5; 97/3-18; 01/1-11; 01/2-21/1; 01/3-10/1; 02/1-5/2; 04/1-21; 04/2-28 and 05/1-20) on tape, circulating among collectors. Nothing else of the 1950 tour was recorded which had survived. I saw the band for the first time in my life in The Hague on 28Apr. This Zürich concert was only a few days later. I remember that the band started with *Suddenly It Jumped* behind closed curtains. It also started like that in Zürich. The sound quality of this CD is remarkable. How was this recorded? In these days tape was not yet used. Amateurs used steel wire. It worked fine but it was a disaster when something went wrong, the whole room could be filled up with wire in a few seconds. How has this brilliant recording survived all these years, more than half a century? There are not many releases which I recommend more highly than this one. It fills a tremendous gap in Duke's recorded work and it shows clearly that the decline in his career, which was supposed to have started around 1947, had still to come (if indeed it ever did). Alright, Johnny Hodges was still around, and the Columbia "Masterpieces" LP had still to be recorded at the end of 1950 but many black label releases and several collectors' tapes show that the band was still great during the so called "weak" years until Newport in 1956. This latest "New FIND" from Zürich fills a noticeable gap in our Ellington collections of this period. Speaking of the Columbia "Masterpieces" LP, it is remarkable that Duke mentioned in the concert that *The Tattooed Bride* was recently recorded. The only remark I can make is the mention of Ted Kelly as the third trombone player. I strongly doubt his presence. If anybody can hear three trombones, please let me know (see also DEMS 06/1-33p166). On the other hand I believe that Butch Ballard played in Zürich, a bit too ferocious probably.

The selections on the CD are: *Suddenly It Jumped*; *Ring them [sic] Bells*; *Creole Love Call*; *Paradise*; *Air Conditioned Jungle*; *How High the Moon*; *The Tattooed Bride*; *Take the "A" Train*; *Frankie and Johnny*; *Rockin' in Rhythm*; *Violet Blue*; *St. Louis Blues*; *'S Wonderful*;

Jeep Is Jumpin'.

Please do not copy this CD for your friends. We must buy and pay for these releases if we wish these happy "New FINDS" to be continued.

Sjef Hoefsmit

Manchester in the 60ties

DEMS 07/3-11

Manchester is the city where Ellington played many times in the Free Trade Hall. It is close to Oldham and we are sure that many of our friends from the centre of the United Kingdom attended the Duke Ellington concerts.

Jerry Valburn discovered a set of recordings of all the complete concerts from 1963 up to and including 1966. He gave us permission to publish his finds. It is amazing, the quality and the quality are unbelievable.

DEMS

In the year 1963, Duke played the Free Trade Hall on 19Jan. There are several tapes circulating from this occasion. One came from Eno Vittori and indicated truthfully that it came from Manchester 19Jan63. This tape or a similar copy of the original has been the source for our Italian friends for including the session 859 in the old Desor and 6305 in the New DESOR. Parts of the same recordings which were found in the André Mahus collection were circulating as being from Bristol, Halleston on 18Jan63 and from Liverpool on 20Jan63. Both sessions were included in Timmer's third edition and found to be fakes.

Now we know that there were two concerts on the same evening of 19Jan, both concerts containing exactly the same selections in the same order. There is no doubt that both concerts are different but to know which one is the first and which one is the second concert, one should listen to the opening *Take the "A" Train*. If it is short (actually not even two complete choruses) it is the start of the first concert. If it is long (actually a bit more than three complete choruses) it is the start of the second concert. Also the difference between both versions of *Kinda Dukish* is very obvious. The long version is from the first concert and the short version (only one chorus) is from the second. The descriptions in Volume two of the New DESOR indicate that session 6305 is the second concert and that the first concert is missing. Only one title is missing in session 6305: *One More Once*. It was between *Do Nothin' Till You Hear from Me* and *Monologue*. In case you do not have a copy of the New DESOR (why is that?) here are the titles of both concerts: *Take the "A" Train* (theme); *Afro-Bossa*; *Kinda Dukish & Rockin' in Rhythm*; *Silk Lace*; *Eighth Veil*; *Pyramid*; *Cops*; *Guitar Amour*; *Cop-Out*; *Jam with Sam*; *Main Stem*; *Do Nothin' Till You Hear from Me*; *Tootie for Cootie*; *Star-Crossed Lovers*; *Things Ain't What They Used To Be*; *All of Me*; *Perdido*; *The Blues*; *Do Nothin' Till You Hear from Me*; *One More Once*; *Monologue*; *Take the "A" Train* (theme); *God Save the Queen*.

On 29Feb64 Duke was back in the Free Trade Hall in Manchester. He played again two concerts that evening, but we have only the recording of one of these concerts and it does even not seem to be complete. It is not included in the New DESOR for the obvious reason that Luciano and Giovanni didn't have the possibility of listening to it before they wrote the book (but it will now be confirmed on a Correction-sheet).

There was a 29Feb64 concert mentioned in Timmer 's third edition, but that was proven to be a fake, made from recordings from 2, 20 and from 21Mar64. In his fourth edition he dropped that recording and replaced it with the one we are going to describe here.

Take the "A" Train (theme); *Black and Tan Fantasy*; *Creole Love Call*; *The Mooch*; *Perdido*; *Amad*; *Agra*; *Blue Bird of Delhi*; *Depk*; *The Opener*; *Happy Reunion*; *Wailing Interval*; *Harlem*.

In his opening words Duke dedicated *Black and Tan Fantasy*; *Creole Love Call* and *The Mooch* to several of his young friends in the audience, whom he called "group seven". Maybe some of our friends from Manchester and the surrounding area can remember who these people were. Maybe they were members of the group themselves. Please let us know this historical fact.

Almost exactly one year later, Duke was back in Manchester on 27Feb65 with two concerts, differing enough from each other to enable us to see that what we have on a tape from the Joe Igo collection came from the second concert. It is included in the New DESOR (6524). In the third edition of Timmer, these concerts are missing. Before he wrote his fourth edition Timmer had apparently access to recordings of both concerts. We can now confirm the first concert as follows:

Midriff; *Afro-Bossa*; *AD LIB ON NIPPON (Fugi; Igo; Nagoya; Tokyo)*; *The Opener*; *Chelsea Bridge*; *Wailing Interval*; *BLACK, BROWN AND BEIGE {Worksong; Come Sunday; Light (Montage)}*; *Take the "A" Train*; *Satin Doll*; *Sophisticated Lady*; *Tootie for Cootie*; *Prelude to a Kiss*; *Harmony in Harlem*; *Jungle Kitty (Meow)*; *Kinda Dukish & Rockin' in Rhythm*; *Black and Tan Fantasy*; *Take the "A" Train*; *God Save the Queen*.

The second concert is as mentioned in the New DESOR as follows:

Midriff; *Afro-Bossa*; *AD LIB ON NIPPON (Fugi; Igo; Nagoya; Tokyo)*; *The Opener*; *Chelsea Bridge*; *Wailing Interval*; *BLACK, BROWN AND BEIGE {Worksong; Come Sunday; Light (Montage)}*; *Take the "A" Train*; *Satin Doll*; *Sophisticated Lady*; *Tootie for Cootie*; *Passion Flower*; *Harmony in Harlem*; *Pass Out Blues*; *Jungle Kitty (Meow)*; *Jungle Kitty (Meow) (encore)*; *Kinda Dukish & Rockin' in Rhythm*; *Tell Me It's the Truth*; *Take the "A" Train*; *Jam with Sam*; *God Save the Queen*

The last couple of Manchester recordings in this marvellous set are those of 19Feb66. Duke toured through Europe with Ella Fitzgerald that year and they mostly played two concerts.

One of the very few items in which I do not agree with the authors of the New DESOR is the exclusion of those selection where Ella performed, backed by the band. There are enough recorded examples of occasions where Duke left the stage (see Amsterdam 1958 during *My Funny Valentine*) which were not omitted from the discography. I can accept that the selections on which the band does not play are not included, but why would we leave them out? Sometimes the band is still noticeable like at the end of *Mack the Knife*.

Both concerts have been included in the New DESOR and are updated with the corrections in DEMS Bulletin 00/3-26 and 04/3-51, both for page 423 in the New DESOR. See also Correction-sheet 1065. For those who have no access to all these vital sources of information, here are the titles of the selections of the first concert:

Take the "A" Train; Main Stem; Soul Call; West Indian Pancake; El Viti; Veldt-Amor; The Opener; La Plus Belle Africaine; Carolina Shout ; Magenta Haze; Things Ain't What They Used To Be; Wings and Things

Ella's portion: *Satin Doll; Wives and Lovers; Something To Live For; Let's Do It; Sweet Georgia Brown; Midnight Sun; How High the Moon; Every Time We Say Goodbye; So Danco Samba; Mack the Knife*

Duke is back: *Cotton Tail; God Save the Queen*

And these are the selections in the second concert:

Main Stem; Soul Call; West Indian Pancake; El Viti; Veldt-Amor; The Opener; La Plus Belle Africaine; Piano Tinkle & Rockin' in Rhythm; Magenta Haze; Things Ain't What They Used To Be; Wings and Things; Jam with Sam

Ella's portion: *Satin Doll; Wives and Lovers; Something To Live For; Let's Do It; Midnight Sun; Oh! Lady Be Good; I'm Just a Lucky So and So; Every Time We Say Goodbye; Mack the Knife*

Duke is back: *Cotton Tail; Imagine My Frustration; God Save the Queen*

Duke called to Herbie (Jones) after *Rockin' in Rhythm* that the intro was named *Stride Tinkle*.

DEMS

NEW BOOKS

"Duke Ellington's America"

DEMS 07/3-12

We found in the Newsletter of September from the Toronto Chapter of the Duke Ellington Society the news that the University of Chicago Press has scheduled a 2008 publication date for Dr. Harvey Cohen's book, "Duke Ellington's America".

DEMS

"Duke's 'Bones: Ellington's Great Trombonists" by Kurt Dietrich

DEMS 07/3-13

See DEMS 06/1-3

As I explained in DEMS 06/1-3, I was unable to publish a review of Kurt Dietrich's book in spite of the efforts I made to have it reviewed by an expert. So I was very happy to see a very nice review from Peter MacHare in "Ellingtonia" from May 2007 and I asked Peter for permission to "reprint" his article in DEMS Bulletin. Here it is:

***Duke's 'Bones: Ellington's Great Trombonists* by Kurt Dietrich**

Rottenburg, Germany: Advance Music

A book review and audio presentation by Peter MacHare

[Peters review of this book is in conjunction with his presentation at our 7 April 2007 meeting.]

Kurt Dietrich has given us a very fine book about the wonderful musicians who, over the years, have sat in Duke Ellington's trombone section. In addition to this review, our April program was based of Dietrich's book to give you all a chance to hear a lot of fantastic trombone along with Dietrich's illuminating comments.

Dietrich is Professor of Music and Barbara Baldwin De Frees Chair in the Performing Arts at Ripon College in Wisconsin. Pay Prof.

Dietrich a visit at http://www.ripon.edu/academics/faculty/profiles/dietrich_k.html.

Kurt Dietrich is also an accomplished musician. You can visit him in his capacity as jazz trombonist at <http://.studioland.com/matrix/>. So all this is to say that his opinion on matters trombone is more valuable than that of your humble reviewer. Several members and friends of The Duke Ellington Society are mentioned in the book: Patricia Willard, Jack Towers, Sjef Hoefsmit, Annie Kuebler, and Andrew Homzy. The greatest strength of the book, of course, is telling the story of Duke's wonderful trombone section. Our readers will probably enjoy a brief summary before a brief evaluation of the strengths (many) and weaknesses (few) of the book.

Charlie Irvis, who joined the Washingtonians early in 1924, became the group's first "distinctive voice" on trombone. While most of us will recall Bubber Miley and Joe Nanton as the best representatives of the growl plunger style of playing, Ellington recalled that "Charlie Irvis was first." But there is a very good reason that Irvis is not the name that first comes to mind when discussing the growl plunger players in the Ellington band - maddeningly enough there are no surviving recordings of Irvis playing in this style. Miley and Irvis, who were boyhood friends, roamed Harlem nightspots looking to make a little extra money playing as a brass duo. The best guess seems to be that they developed their growling plunger styles together.

Joe Nanton replaced his friend Charlie Irvis in the band in the middle of 1926. Nanton and Miley worked together in further developing the growling jungle sound for which Ellington was noted. Nanton stayed with the band for two decades and, unlike Irvis, was recorded extensively. Some of Nanton's best known works with Ellington are the famous trio from the original "Mood Indigo," "It Don't Mean a Thing (If It Ain't Got That Swing)," and the 1943 Carnegie Hall Concert. Nanton, born in 1904, suffered a stroke in 1945 and died in 1946. Juan Tizol joined Ellington in 1929. Tizol, of course, is best known as a composer of several well known pieces such as "Caravan," "Pyramid," and "Perdido." He was also an excellent copyist and could transpose in his head so as to be able to play any part in the orchestra.

When Lawrence Brown joined in 1932, Ellington finally had a trombone section with the trio of Joe Nanton, Juan Tizol, and Lawrence Brown. The study of these three make up a good portion of the book. They were so good that they acquired the appellation "God's Trombones." Brown made his mark early in his tenure with the band with his solos in "The Sheik of Araby" and "Ducky Wucky." Brown is also credited with first playing the melody that became "Sophisticated Lady."

Alas, God was not to allow his trombones to stay in Ellington's band forever. Juan Tizol left Ellington in 1944. Joe Nanton died in 1946. Lawrence Brown left Ellington (along with Johnny Hodges and Sonny Greer) in 1951. Although Tizol and Brown would eventually return, the trombone section was in a state of flux during the late 1940s, which time saw the emergence of Tyree Glenn, one of the best musicians ever to play in Duke Ellington's orchestra. Glenn's solo on the long version of "Mood Indigo" from the Masterpieces album is one of the finest solos in all Ellingtonia.

The trombone section of the 1950s was another notable group - Britt Woodman, Quentin Jackson on plunger, and John Sanders on the valve trombone. The three men also became great friends who enjoyed playing together, making for an exceptionally cohesive section. In the 1960s, the great events in the trombone section were the return of Lawrence Brown and the arrival of Buster Cooper and of Chuck Connors on bass trombone. Dietrich states that the addition of the bass trombone was the most significant development in the section since it became a trio in 1932. Indeed, the trombone section with Connors had a rumble and a roar of its own. Buster Cooper was a unique voice in the history of ducal trombone, being a blues specialist who did not use plunger.

Kurt Dietrich's descriptors of Ellington's pieces that feature trombones certainly had me listening with new ears. There are many transcriptions of trombones solos and of section playing that someone with a basic knowledge of music will appreciate. There are many fine photographs of our heroes and more than a few good stories. [Want to hear the stories? Buy the book!] I have only one criticism, and that is that the transcriptions should have been labeled with the title of the book instead of just "Example 7-I." A fine book that you will consult often if you decide to add it to your Ellington library.

Ben Webster Sessionography

DEMS 07/3-14

See DEMS 06/2-33

My Ben Webster Sessionography, updated to version September 2007, is now also available printed as book, format DIN-A5, with 203 pages and 6 photographs, otherwise the same structure as formerly on my CD. The book will cost Euro 30,00 including packing and postage and can be ordered directly from me.

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DVD REPORTS

DVD "A Duke Named Ellington"

DEMS 07/3-15

See DEMS 07/2-5

The item indicated with 36:09 in Part 1 is missing on the DVD.

Joe Farrier

You are right. We should have written 'You hear a part of the interview'. You do not see it, indeed.

Another small error is at 51:31 of Part 2. It should read 'You see a part of *Happy Reunion*' and not 'You see *Happy Reunion*'.

By the way, the recording of *Solitude* you hear at the start and at the end of the DVD is the same as mentioned at 52:50 in part 1.

DEMS

DVDs Delta Music

DEMS 07/3-16

David Deacon reported and reviewed in "Blue Light" Vol. 14 No. 1 (from 2007) page 12 the release of two DVDs from Delta Music, 94427 and 94428. It is hard to say whether these DVDs are dubs from the Planet Song DVDs described in DEMS Bulletin 04/3-7. The titles of the DVDs and the contents are identical to Planet Song 8628 and 8627 respectively (mind you!). For those who have missed the Planet Song DVDs it is good to know that the Delta Music DVDs are available from The Woods <http://www.the-woods.co.uk>.

DEMS

Amsterdam 2Nov58

DEMS 07/3-17

See DEMS 07/2-7

If anybody should be able to supply the correct sequence of the selections, shown on this splendid DVD, it's me. I was there. I could never have guessed that there would be one day, almost half a century later, when I would regret that I did not make notes during the concerts. From these concerts we have the recordings of 2 radio broadcasts, made by ourselves at home. The speaker suggested in the first broadcast that this was from a live performance, but it must have been pre-recorded, since I could not be in the concert hall and at home in the same time.

There are also several video recordings in the hands of collectors. One on VIDJAZZ 31 (see DEMS 91/5-5) is from a 35 minutes telecast. Another one (never released) is 69 minutes long. It contains the same material plus four "fresh" selections. Comparison of these video tapes reveals that as far as the selections they have in common are concerned, they contain the same selections.

In the radio broadcasts there were three selections which were not on either of the two video tapes: *Tenderly*, *Perdido* and *Sophisticated Lady*. Moreover one title in the Medley (*Just Squeeze Me*) was missing from one radio broadcasts (as well as from both video recordings and also from the DVD) while another title (*Solitude*) was missing from the other radio broadcast.

It seemed that one of these missing selections, *Sophisticated Lady*, was appearing now for the first time, released on the DVD. But as I have I listened the past half century an enormous number of times to my first home-made audio tape from the radio broadcast, I immediately noticed some differences. And indeed my audio tape is different from the DVD! If we accept therefore that the DVD is from the second concert, we must conclude that this part of the broadcast came from the first concert. I am not sure about the two other missing selections, *Tenderly* and *Perdido*, but I believe that since these three selections can be fairly reliably linked with each other and seem not to have been tele-recorded, they also must belong to the first concert. Furthermore, in many of the concerts during this tour the band played these three selections one after another in the same sequence: *Tenderly*, *Perdido* and *Sophisticated Lady*.

The Medleys are not different however. Both Medleys are identical in as far as the titles are the same. The only strange difference between the two radio broadcasts was the identity of the missing selection *Just Squeeze Me* in one broadcast and the missing *Solitude* in the other. Only *Just Squeeze Me* could have been from the first concert because we do not see it on screen, but I do not believe this, because Duke thanked Ray Nance for both titles at the end of the Medley in the second concert.

Another sequence in which Duke was thanking Ray Nance made me suspicious. It is at the end of the opening *Take the "A" Train*. On the

DVD Ray Nance was not credited after the opening *Take the "A" Train*, which actually was only represented on the recording by a very last blow on the drums (no cymbal) without an image from the concert at the beginning of the DVD. On my audio tape I have a full recording of the opening *Take the "A" Train* as described in the New DESOR under number 5844a, which means that the 4o chorus had only 8 bars (before the coda of 2 bars). This audio recording ends with a blow on a cymbal and a complete introduction by Duke, thanking the audience for the applause, crediting Ray Nance, thanking "very much again and all the kids in the band." and announcing the first number.

The 35 minutes telecast started with the band sitting on stage, followed by the sound of the cymbal and Duke entering in his tile designed jacket from the second set! (image taken from the start of the second set) thanking "very much and all the kids in the band." Ray Nance is not credited and the word "again" is clearly edited out.

An important find (a little bit late I must admit) is in the 69 minutes video tape. Without images and in a horrible sound-quality the tape starts with the end of *Take the "A" Train*, but this version is completely different from the one in my radio broadcast. Even the description is different: (nc)3o4BAND,4RN,4BAND,4RN,16BAND&RN;4o16BAND&RN,cod2BAND.

The 4o chorus has now 16 bars and the end is without a cymbal. That's why I believe that it belongs to the same concert as the video recording, i.e. the second concert. That makes me believe that the opening *Take the "A" Train* in the radio broadcast belongs to the first concert. This is confirmed by the Dutch speaker, who mentioned the time being half past eight and spoke of two concerts the same evening, while we hear the band playing the full opening *Take the "A" Train*.

I suggest that we make in the discography a separate session for the first concert, starting with *Take the "A" Train* as described in 5844a followed by the three selections: *Tenderly*; *Perdido* and *Sophisticated Lady*. There must have been a previous performance by Jimmy Hamilton and by Clark Terry, because Duke mentioned in both cases that they came back to the microphone.

I think that the sequence in the DVD is correct. I have not found any indication that it would be wrong. There is no doubt that all the video recordings are from the same concert. It is not the shots of people in the audience in the hall which convinced me, because these could be edited, but the people sitting behind the band. They are the same throughout the concert. In the discography one recording of *Take the "A" Train* should precede all the others in the second concert. I think that it should be the short one, starting with the 3o chorus and with a 16 bar 4o chorus.

P.S.1. To make sure, I have again (after hearing them how many times before) checked my recordings of the two radio broadcasts with the Medleys. I was not surprised to find that they were identical. What surprised me though was the very good quality of these audio recordings on tape, made 49 years ago. Amazing!

P.S.2. I contacted Patricia Willard about her statement on page 17 of the booklet that "Shorty Boo" was an Ellingtonian six times. (See the last article about this matter in DEMS 06/3-27.)

Patricia answered: "About my statement on Shorty Baker, I got the six times from Stratemann. I completely ignored all the lym discussion about Danny Baker et al because it impressed me as uninformed conjecture, of which I wanted no part."

I have not been able to locate the mention of six times in Klaus Stratemann's book. On the contrary. On page 711 he gave only five periods in which Harold Baker was a member of the orchestra, the first was the one from 14Sep42 through Sep43.

Sjef Hoefsmit

Randall's Island Stadium 29May38

DEMS 07/3-18

We repeatedly (03/2-9; 03/1-4; 02/2-20; 93/2-5) raised the question of whether some audio portions from this occasion survived.

Despite acetates said to still exist, probably from a WNEW-bc, nothing has appeared up to now.

We have some good quality photographs from this event showing Duke a.o. and I recently discovered a 2:05 sequence filmed at Randall's. Part of a Billie Holiday documentary it shows (again in surprisingly good quality) pleasant scenes with a dancing crowd and the Count Basie Orchestra in action... but no sound.

Much more video material must exist somewhere and even considering that in those days filming and sound recording were two clearly separated techniques, I am surprised that absolutely no audio testimony with Duke, Count or others (?) can be located. Any fresh info on this oft-discussed matter?

Klaus Götting

Oslo, 8Nov71 on DVD!

DEMS 07/3-19

This concert of 8Nov 1971 is still slumbering in the archives of NRK Oslo. The concert was broadcast on TV 2Dec 71 and never again.

Today I called NRK and asked for the possibility of purchasing the videotape for a DVD production. I will have the final answer by mid-August due to the summer vacation.

Can you give me any hints of further procedures?

Arne Neegaard, 16Jul07

I had no idea that there existed a video recording of this concert. A radio broadcast was indeed recorded. I have it. It is rather short. Klaus

Stratemann claims that it is unlikely that Duke played in Norway.

I have no idea what you should do to get this released on DVD. NRK Oslo might be put in contact with the same people who are releasing the Amsterdam concert.

Sjef Hoefsmit, 17Jul07

I have bought the video tape and the license for releasing Duke's last concert in Oslo, Nov 9, 1971 on DVD.

If everything goes well, I am planning to have this DVD ready for the London Conference. Unfortunately, the complete concert was not taped, or some of the tapes have been lost. But the band sounds great; this evening was one of their best during that tour and the audio quality is incredibly good!

Paul Gonsalves was again at his best and Norris Turney's *Fife* is a special treat, too.

In addition to the concert I will include two rare radio interviews with Duke in Oslo from 1958 and 1967 and I am in price negotiation regarding a later TV interview.

And, if lucky, some exceptional bonus material will be included as well.

So, dear friends! For convincing my bank manager regarding this project, I would love to receive some feedback from you all!

Arne Neegaard, 13Sep07

Great work, Arne!

Two for me! I'll pick them up in London, May 2008. I guess it would be helpful if I pay in advance. Have you decided the price yet?

Bjørn Andresen, 13Sep07

I have to do some realistic (not just optimistic) calculations regarding the total costs of this project.

So the final price for this Duke in Oslo DVD isn't set at the moment. What I would like to do is to have one special price for the London delegates and members of the different Ellington societies, and another, higher price for sales through amazon.com etc.

Will I sell 150, 200, 300....? The bank manager keeps asking this.

And then there is the Ellington Estate represented by CMG Worldwide. Anyway, I will not be rich (-er), but hopefully I can afford a few English beers while in London.....

Arne Neegaard, 14Sep07

According to my files, this concert took place on 8Nov71 (New DESOR 7173). The next day Duke played two concerts in Uppsala.

I am excited to hear that you are going to release a DVD from this concert. I will be happy to send you some money in advance. Will it be in colour? Are you happy for me to publish the good news in DEMS Bulletin and if you want me to do so, I can ask people to contact you (by e-mail).

May I print your answer to Bjørn Andresen's e-mail also?

Sjef Hoefsmit, 15Sep07

Yes, you're right, 8Nov71 is correct. The tape, in b&w, contains the first half of the concert plus *Perdido*. *Harlem* is missing, but I have heard rumours of a private tape of the concert. *Fife* is a 5 minute version and Paul has sobered up a bit, still struggling through *Happy Reunion*, but far better than in Copenhagen.

I have also two radio interviews with Duke, from 1958 and 1967. In the last one he is talking about Peer Gynt. Then Shakespeare. Did you read Shakespeare? "I never read him". About swing. Sees things in different colors. Painting. About categories. Inspiration. Church music is a personal statement. And so on.

Earl Okin has some tapes with conversations with Adelaide Hall and Terry Carter has two video taped interviews with Louie Bellson and Dexter Gordon that might be included. It is a matter of money, in the end! And I also sent an inquiry to D.A. Pennemaker and asked for a license to add his 1953 movie short "Daybreak Express." A 35 minutes concert alone is a bit short, I think.

So I really don't know the exact price at the moment. I will press these DVD's, not just burn copies. Please, publish this in DEMS with my email address, <neegaar@online.no>. And add my answer to Bjørn. This will not be a standard DVD concert, but more like a documentary titled "Duke In Norway". Lots of editing and further research ahead.

Arne Neegaard, 15Sep07

I have not heard anything from CMG Worldwide yet re copyrights and royalties.

As for the two radio interviews they were both broadcast in Norway. The first is a 5 minute one from Oslo Central Station; Duke was interviewed by journalist Karin Borg Mansåker. The second one, a 9 minute interview from 1967, is a conversation between Duke and author Gunnar Bull Gundersen. It was a while ago available online at nrk.no.

Arne Neegaard, 2Nov07

Duke was in Oslo on 5Nov58 and on 25Jan67, when he attended after the 2 concerts a dinner-party at the Down Town Key Club, where the 1967 interview took place.

DEMS

Duke's Itinerary

Casa Mañana from Feb41

DEMS 07/3-20

See DEMS 07/2-26

Concerning the dating of the additional Casa Mañana broadcasts (DEMS 06/3-5): Ellington's engagement at Casa Mañana ran from 3Jan to 20Feb41. Although radio broadcasts over KHJ were not listed in the Los Angeles daily papers until February, the *California Eagle* reported the broadcasts possibly would began as early as 17Jan41: "Ellington crew gets a wire from Casa Mañana beginning Friday night (Bill Smallwood, "On the Beam," *California Eagle*, 16Jan 41) The dailies showed Ellington broadcasts almost nightly:

Sunday, 9Feb at 10:00 p.m.
 Tuesday, 11Feb at 11:00 p.m.
 Thursday, 13Feb at 11:00 p.m.
 Friday, 14Feb at 11:00 p.m.
 Saturday, 15Feb at 11:30 p.m.
 Sunday, 16Feb at 10:00 p.m.
 Tuesday, 18Feb at 11:00 p.m.
 Wednesday, 19Feb at 9:30 p.m.
 Thursday, 20Feb at 11:00 p.m.

(radio listings, *Los Angeles Daily News*, *Los Angeles Times*, 3Jan - 20Feb41)

The *Eagle* (a weekly paper) indicated that Chico Hamilton's stint with the band ended sometime before 13Feb. "Sonny Greer, our favorite drummer, is still with Duke's band and too hot to handle." (Jay Gould, "Globe Gossip and News," *California Eagle*, 13Feb41)

Ken Steiner



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/3 December 2007 - March 2008

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DISCUSSIONS - ADDITIONS - CORRECTIONS

Newport 3Jul58

DEMS 07/3-21

See DEMS 07/1-44

In all the enthusiasm recently expressed about this album [Mosaic MCD 1014], has no one noticed the deliberate mistake made by Mosaic (except I understand it wasn't deliberate and they are embarrassed by it).

They show the trumpet section as containing Cat Anderson, Clark Terry, Shorty Baker and Ray Nance plus Cootie Williams! According to Timmer, it was Francis (France) Williams who filled this role at Newport - not on the studio session - and he notes Bill Graham as a sixth reedman on the studio date. Why was Graham there - did he replace Hodges on some tracks - if so, which? Certainly not in *Multicolored Blue*...

Brian Priestley

Are you sure it was Francis Williams? Jimmy Maxwell told me that he subbed at the last minute at Newport in 1956, but it turned out (when we saw a picture) that it was someone else. So maybe it was him in 1958. It was definitely him one year.

David Berger

I am just repeating what Timmer's 4th edition says, so you could possibly be right. I do not suppose there are many people around now who would remember for sure.

Brian Priestley

The New DESOR for 3Jul58 Newport, DE5824a-r, shows Francis Williams, Shorty Baker, Ray Nance, Clark Terry and Cat Anderson in the trumpet section.

For 21Jul58 Studio session, DE5826a-i, Francis Williams is listed as out and Bill Graham (as) is shown as "added" to the section which of course consisted of the usual 5 reed players. Thus, Graham may not have replaced anyone, but simply been added to the section sound?

Another thing, I see where Mosaic lists the session as being "Mono", but to my ears, from the original LP CS 8072, even excluding the added applause, the sound of the orchestra definitely is in stereo. Can anyone who has the Mosaic set say whether it is mono or stereo?

Bill Morton

The notes to the Mosaic explain they couldn't use the stereo masters of the studio set, because they'd had the endings (and openings) chopped up on tape to accommodate the fake applause. Therefore, they went with the mono masters, which had not been mutilated, as the only way of presenting the studio session without the added intrusions.

Brian Priestley

There can be no doubt about Francis Williams being in the band as fifth trumpeter in the 1958 Newport concerts.

1. Giovanni Volonté wrote in a letter of 31Jan93: "A word about the 18Jul58 concert: we believe, as you do, that Oscar Pettiford is present during the whole concert; on the contrary, the presence of Francis Williams is not confirmed neither in this concert, nor in the studio three days later: we maintain this soloist only on the 3Jul58 Newport concert, because Francis Williams himself claimed his presence at Newport on 3Jul58, as he told us."

2. Francis Williams is in the text of Duke's Diary by Ken Vail Volume 2 on page 122, and on page 123 clearly visible as fifth trumpeter in a photograph of the band on stage, playing *El Gato*.

3. The double CD Columbia C2K-53584 has on track 1 Willis Conover introducing the musicians and mentioning in the trumpet section from left to right: Clark Terry, Shorty Baker, Cat Anderson, Francis Williams and Ray Nance.

There is something odd about the start of this double CD.

On track 2 is the full *Take the "A" Train*, almost a complete chorus of 28 bars, anyway longer than the 16 bars on the LPs CBS 65113 (Stereo) and Philips B 07367 L (Mono). It is strange that after that signature tune Duke thanked Mitch Miller for his announcement, causing the author of the liner-notes for the double CD (John Ephland) to observe in his notes, written in March 1994, apparently for Down Beat: "and [Duke] operating with his tongue firmly in cheek (listen, after his being introduced, to his calling emcee Willis Conover "Mitch Miller",)" (page 6 right column).

What happened? Prior to the concert, which not started with *Princess Blue* as claimed by John Ephland (page 9 at the end of the left column), there was a radio performance by the Ellington orchestra (including *Princess Blue* and *Duke's Place* according to the text on the backside of the double CD box) followed by the Dave Brubeck quartet. This broadcast, an audio copy of which is in the DEMS collection, starts with Mitch Miller announcing "Duke Ellington and his famous orchestra playing his theme and *Newport Up*." Mitch Miller said at bar 14 of the first and only chorus of *Take the "A" Train* something like "O.K. Duke?...*Newport Up*?". Duke said at bar 21 "Thank you very much, Mitch Miller..." Duke and Mitch must have used different mikes, because the recording on the double CD has Duke's word of thanks but not the announcement and the remark made by Mitch Miller. The recording of the music is identical.

Duke announced *Princess Blue* and after the performance of that number, the broadcast continued with Mitch Miller mentioning the title *Princess Blue* and announcing a certain Michael Lemon, former New York editor of Down Beat, who narrated a commercial titled "Notes on Jazz", promoting Virginia Dair Wine, red, white or pink, which was claimed to enhance your pleasure when listening to Jazz. See also DEMS 06/2-28. I believe it was the same Michael who continued after the commercial with: "For more Jazz from the festival, back to the stage and Mitch Miller." Mitch Miller made a long speech resulting in the announcement of *Duke's Place*. After the performance of that number Mitch announced again Michael Lemon for another "Notes on Jazz". Here the audio recording of the broadcast is interrupted.

What follows is the announcement by Mitch Miller of the appearance of Dave Brubeck. This is also aborted and our tape continues with the announcement by Mitch Miller of a group of eight former Ellington sidemen, during which the first selection, *East St. Louis Toodle-O* is already playing. Mitch announced that number as *East St. Louis* and announced at the same time the following number *Rockin' in Rhythm*. After *Rockin' in Rhythm* Mitch announced another "Jazz Notes" by Michael Lemon, also skipped from our tape, continuing with the announcement of *New Concerto for Cootie*, after which Mitch announced *Jeep Is Jumpin'*. This selection is not on our tape. Our tape continues with the announcement of *C-Jam Blues*, not by Mitch Miller but by Rex Stewart (and not by Oscar Pettiford). At the end of *C-Jam Blues*, Mitch Miller announced the next one-hour broadcast, "tomorrow". During the announcements by Mitch the names were mentioned of the eight musicians: Rex Stewart, Cootie Williams, Tyree Glenn, Hilton Jefferson, Ben Webster, Billy Strayhorn, Oscar Pettiford and Sonny Greer. These names were confirmed by Willis Conover who apparently not only emceed the Ellington concert that evening but also the performance of the Ellington alumni earlier in the day. The Conover introduction of the alumni concert came with a more complete copy of their stage performance that was generously given to DEMS by Hans-Joachim Schmidt.

In the short Ellington performance (theme and two selections) used for the broadcast as well as in the recording of the concert by the Ellington alumni, from which only the theme and three selections were used for the same broadcast, the announcer was Mitch Miller. But the introduction on stage for the alumni concert and for Duke's concert later that day starting with *Scratchin' the Surface* (and not with *Princess Blue*) the MC was Willis Conover (John Ephland should have read Irving Townsend's liner-notes of the original LP album to find out about the opening number of the concert). There are several possibilities for explaining why we hear Duke thanking Mitch Miller, which he actually did during his opening *Take the "A" Train* for the broadcast, and why we do not hear Mitch Miller himself. The fact is that track 1 of the double CD (the introduction by Willis Conover) was recorded at the start of the whole concert with *Scratchin' the Surface*. The New DESOR is also wrong in placing the opening theme on track 2 of the double CD at the end of the studio recording of 21Jul58 and giving it the number 5826i. The opening theme on both my LPs is also from 3Jul and not from 21Jul58. It would not make sense for Duke to thank Mitch Miller at bar 21, and that is why on both my LPs the opening theme ends at bar 16 and applause is dubbed in. We see on the recording report of 3Jul58 "(tape from Newport Festival)" as the first selection *Take the "A" Train* with the hand written remark: Canc Not used. That is not correct. The theme of the broadcast recording was used for both my LPs and for my double CD. The piece is long enough to convince me through synchronous comparison.

Another obvious error in the title list on the back of the double CD is the claim that Willis Conover introduced Mahalia Jackson. Willis introduced Frankie Laine and Frankie introduced Mahalia. Also, the claim that *Just Scratchin' the Surface*, *Feetbone*, *Prima Bara Dubla* and *El Gato* were previously unissued is wrong.

There are more errors in the liner-notes: on page 4 only four trumpet players are mentioned, and one of them is Francis "Cootie" Williams. The real Charles Melvin "Cootie" Williams had not been in the band since 1940, and he would not return to it until 1962. He did however play with the alumni on the same day at Newport 1958.

On page 6 left column John Ephland made the condescending remark about the Ellington scholars who did not know what they were talking about when they reviewed Newport 1958 [these scholars in 1958 were not aware of the fact that a great part came from the studio

and John Ephland himself was not aware of the many errors he made in 1994].

All this criticism is about the liner-notes by John Ephland for the double CD. One would expect that Michael Cuscuna in the new 2007 liner-notes would make the appropriate corrections, but instead he makes a few errors of his own. Track 13 of his new single CD was previously issued on LP CBS 88653 in 1984 and on CD Giants of Jazz 53066 in 1990. The confusion about the subtitles of *Multicolored Blue* continues. *Multicolored Blue* is the same as *Violet Blue* and was composed by Billy Strayhorn. It is a 12 bar blues. *Ultra Blue* is the same as *Ultra Violet* and the same as *How Blue Can You Get*. It was composed by Jimmy Hamilton and has the 32 bar structure AABA. It should not be confused with *How Blue Can You Get*, the 12 bar blues composed by Leonard Feather and recorded with Chubby Kemp on 21Sep50 (see DEMS 03/1-28, p1255).

For the release itself, I have only the greatest praise. It is a real pleasure to hear the music without the stupid applause even if that music is in Mono.

To answer the second question at the start of this debate, how do we know that Bill Graham was in the studio on 21Jul58? Well William H. Graham is mentioned as sixth saxophone player on the recording report of the American Federation of Musicians for the session on 21Jul58 which ran from 2:30 until 6:30 and resulted in the recording of 8 selections, numbered from CO 61280 until and including CO 61287.

It was a good idea to look in Timmer's fourth edition. The personnel listings of 3 and 21Jul58 are now correct. Only the one of 18Jul is wrong. There is no proof of Bill Graham playing in Stoney Brook that day. I bet that this will be corrected in the fifth edition to come (see DEMS 07/2-3), and that Oscar Pettiford will be shown as taking part in that whole concert.

Sjef Hoefsmit

Mosaic Capitol 5 CD box out of print

DEMS 07/3-22

See DEMS 06/3-31

Your tailpiece to the details of titles released on Definitive's 4 CD set of Capitols regretted that 9 had been omitted since they were "unique and unissued". In fact, the first 3 listed appear on Chronological Classics (1953) and the next 3 on (1953 vol 2). Presumably, when they get to 1954 CC will issue *Discontented Blues* and Neatwork will issue the alternate *Harlem Air Shaft*.

Ron Malings

You are right, but in our defence we must say that the 1953 vol 2 Chronological Classics had not yet come out at the time of writing. Also, we did not say that all, but that almost all, the missing selections were unique and unissued. We admit that we overlooked CC 1953 vol 1 which was not announced until the catalogue of Worlds Records of Nov06. See in this Bulletin 07/3-40/41/42.

DEMS

Cotton Club Stomp of 22Apr30

DEMS 07/3-23

May I add a tailpiece: this recording appeared as *Keep Your Temper* on Hot'n Sweet CD 152242. That was issued in 1993 and presumably the renaming followed the announcement in DEMS Bulletin 83/3-3. May I suggest, in addition, that this recording should simply be known as *Cotton Club Stomp No. 2* ? It doesn't seem to be any other tune!

Ron Malings.

A similar remark was made by Bo Sherman in DEMS Bulletin 83/4-1. He wrote:

"There are a few errors. I have listened to four different recordings:

Blue Rhythm Orchestra (c 29oct25, Clarence Williams(!), VJM VLP-5);

Gulf Coast 7, (5Nov25, Sound of Harlem, Col. C3L-33);

Gulf Coast 7, Original Jazz Hounds (VJM VLP-45);

Willie "The Lion" Smith - Jo Jones (Jazz Odyssey 006) and

Ralph Sutton (Chez Jazz CJ-107).

It is not the same composition as the Brunswick version *Cotton Club Stomp* (22Apr30). Both are based on the same short melodic figure ("riff") in variations, but the melodic structure is different. The *Cotton Club Stomp* version includes 32 bars and "stick" release, contrary to *Keep Your Temper* which has 32 bars without a bridge. There are more differences.

The Brunswick 6Jun39 *Cotton Club Stomp* version is the same composition as the Victor 12Apr29 ("A Nite at the Cotton Club") and 3May29 versions. You may compare the Freddie Jenkins chorus in the Victor versions against the melody presentation in the later 1939 version."

The oldest mention of the title *Cotton Club Stomp* that we have been able to trace in discographies was Charles Delaunay (1948). After Bo Sherman's contribution, the 22Apr30 recording was named as "Unknown Title" or it was made clear in a note that this was a different composition.

The wrong title *Keep Your Temper* originates from an article by Jacques Lubin in "Point du Jazz" No 18 (Nov82)

DEMS

Credits for *Cotton Club Stomp*

DEMS 07/3-24

See DEMS 07/1-15

Your suggestion that Benny looked on the wrong line and took the credits from *Shout 'Em, Aunt Tillie*. I do not believe he consulted the ASCAP listing but that he (as I do for my forthcoming *The Standard Groove Index*), looked at the credits on the record labels. There are even three different credits for *Cotton Club Stomp* on various labels.

On the labels on my 78 rpm records with the 3May29 recording I found 'Rodgers-Carney-Ellington', which is evidently an error and should read 'Hodges-Carney-Ellington'.

On the labels on my 78 rpm records with the 22Apr30 recording I found (as Benny did) the credits 'Mills-Ellington'. Benny changed the sequence into 'Ellington-Mills' and also used these credits for the 3May29 recording. In the meantime we all know that the recordings of 3May29 and 22Apr30 are different compositions. I suggest that the New DESOR on page 811 accepts these credits for *Cotton Club Stomp* #.

On the labels on my 78 rpm records with the 6Jun39 recording I found (as Benny did) 'Ellington-Hodges-Mills'. This recording is again the same composition as the one from 3May29.

Jerry Valburn

The Greek Theatre, Los Angeles

DEMS 07/3-25

According to the liner notes to Status DSTS1013 all titles were recorded on September 23, 1966. Massagli lists titles on both September 23 & 24, 1966. Is Status wrong?

Tom Lord

Yes, Status is wrong, the New DESOR is right. For the last time we will re-print a part of a previous DEMS Bulletin, since all the Bulletins are now accessible on the Internet (see DEMS 07/3-6)

This is what was published in DEMS Bulletin 97/1-4:

----- STATUS RECORDS DSTS 1013 (CD).

Duke & Ella From the Greek Theatre

Los Angeles, 23Sep66 -----

See DEMS 95/2-4 middle right column. Here is more information about this new CD:

In Klaus Stratemann's book, we see that Duke and Ella played at the Greek Theatre in Los Angeles from 19Sep until and including 25Sep66. They played 7 performances, which means one on each day. There is only one recording known, made during this week. That is the one, documented in DESOR 1049 and claimed to be from 24Sep66.

It looks as if we have a totally "fresh" recording on this CD, since the date, mentioned in the liner-notes is 23Sep66.

That is not totally true. And if we look in the 4th edition of Timmer's ELLINGTONIA it also seems to be not totally true that all the recordings are previously unissued.

Some of the recordings on the CD are identical with the portable recording of 24Sep66 as described in [the old] DESOR 1049. Some other recordings are different. It is impossible to be certain about the correct allocation of each selection on the different possible dates. We have opted for the following distribution of the selections:

Greek Theatre, Los Angeles, 23Sep66

Ella's portion:

<i>Sweet Georgia Brown</i>	S
<i>Stardust</i>	S
<i>Jazz Samba</i>	S
<i>How Long Has This Been Going On?</i>	S
<i>St. Louis Blues</i>	S
<i>Misty</i>	S
<i>Mack The Knife</i>	S

Tap Dancer's Blues S
 Tap Dancer's Blues S
 Cotton Tail S
 Things Ain't What They Used To Be S

Greek Theatre, Los Angeles, 24Sep66

% Take the "A" Train S
 Take the "A" Train S
 Soul Call S
 In a Sentimental Mood S
 The Prowling Cat S
 La Plus Belle Africaine S %pr
 The Old Circus Train Blues S pr
 Tulip or Turnip ni
 David Danced Before the Lord ni
 Honeysuckle Rose ni
 I Got It Bad ni
 Things Ain't What They Used To Be ni
 Monologue ni
 Things Ain't What They Used To Be ni
Ella's portion:
 I'm Just a Lucky So and So %pr J
 Moment of Truth pr J
 Satin Doll ni
 These Boots Are for Walking pr J T
 These Boots Are for Walking pr T
 Something To Live For ni
 Let's Do It ni
 Sweet Georgia Brown ni
 Stardust pr J
 So Danco Samba ni
 How Long Has This Been Going On? ni
 Lullaby of Birdland ni
 I Got a Guy ni
 Mack the Knife ni
 Tap Dancer's Blues ni
 Cotton Tail ni

Sources:

S = Status DSTS 1013 CD
 pr = portable recorded and also issued
 ni = portable recorded, but not issued
 J = In Jepsen claimed to be issued on Salle Records,
 on Stateside SE 1044 and
 on Barclay BEP (unreadable number).
 T = In Timmer's 4th ed. claimed to be issued by Columbia.

Notes:

The distribution of the recorded selections between the two different dates is based on two presumptions: The constant chat from the audience on the tape makes us believe that the portable recording was made from one single concert. We also believe that the much more elaborated version of *Tap Dancer's Blues* in the portable recording as well as the differences in Duke's remarks in the introductions to the two versions of *Tap Dancer's Blues* indicate that the portable recording of that selection is younger than the version on the CD. In the first concert, we hear only Duke's piano in *Tap Dancer's Blues*. In the second concert there is also a simple melody line played by the band. *Tap Dancer's Blues* is a well known title. Listen to the recording of 18Jul66 on the Fantasy album "Duke Ellington - The Pianist". There is no reason to name this selection *Tap Routine*.

We are not sure that the title *I Got a Guy* is the correct one.

Alun Morgan wrote in the liner-notes about *Take the "A" Train*: "After a brief version of the tune Ellington brings on the trumpeter Cootie Williams to take the featured solo on a longer version of the tune, an unusual choice of soloist in some respects. Cootie plays the trumpet solo first placed on record 25 years earlier when Ray Nance improvised this passage on the earliest studio-made version of *Take the "A" Train*."

We wonder whether this passage was indeed an *improvisation* by Ray Nance in 1941. As far as Cootie Williams is concerned: Cootie took over the "solo responsibility" after Ray left in Sep63. Prior to the stay at the Greek Theatre, he played the same solo many times from which 19 recordings survived, the best known being the RCA recording from 9May66, issued on the LP "The Popular Duke Ellington" and later on the CD "In the Sixties Duke Ellington".

On the "cover" of the CD, the credits for all the musicians are scrupulously divided into 5 categories. It could be a matter for discussion how far we would like to see our discographers go in this direction. One could find DESOR being too strict by excluding every recording in which Duke himself was not participating. There are examples of performances, recorded on video, where we can see Duke leaving the stage (probably to smoke a cigarette). These recordings are (rightly) not excluded. Why wouldn't we accept the selections with Ella, accompanied by the band? We are not even sure if and when Duke returned on stage during Ella's "portion." We only know that he is replaced on the piano. We accept the recordings with Billy Strayhorn when he replaced Duke and that is very wise, because many times we simply do not know whether Billy or Duke is playing. We also include in the discography the recordings with Jimmy Jones for the albums "Jazz Party" in Feb59 and "My People" in Aug63.

Sjef Hoefsmit

Art Pilkington's Tapes

DEMS 07/3-26

From the Toronto Newsletter of Sep07:

Ted Pilkington, son of the late Art Pilkington, advises that he is in the possession of several hundred tapes, featuring Ellington and numerous other groups. He has kept a large collection for himself but would like to find a good home for the remainder. Ted resides in Brampton and can be contacted at 905-845-3723 or on the web at tpilkington@sympatico.ca

DEMS

Check and Double Check

DEMS 07/3-27

Another article in the Toronto Newsletter is worth reprinting in DEMS Bulletin. It concerns the rumour that there are two different versions of the film "Check and Double Check" in existence. It is too important for us collectors not to be included in DEMS Bulletin. "When the movie, "Check and Double Check", was released in 1930, it was rumoured that two differing prints had been processed - one for the North American market: the other for foreign language markets. The stars of the show were radio actors who portrayed Amos and Andy, as well as the Ellington Orchestra.

Rich Correll, son of Charles Correll who created the role of Andrew Brown, is funding the film's restoration, using the Library of Congress 35 mm nitrate version. However it seems the Library of Congress holds two nitrate versions with significant differences. The well known North American version does not feature the Orchestra playing *Ring dem Bells*, while the alternate does. The presentation of *Old Man Blues* differs from nitrate to nitrate. Moreover a comparison of prints on flatbeds indicates that camera set ups, angles, framing, and the length of given scenes, appear to differ significantly from print to print.

Restoration work is scheduled to be completed sometime this month [September]. If Correll decides to restore both prints, "Check and Double Check" would make an interesting double feature.

We can add that in his comments on the commercial recording of *Ring dem Bells*, played during the Social Security broadcast #8, Duke told that this piece was written for the picture. Sonny Greer was supposed to sing in *Three Little Words*, but he was reluctant to do so and they had to ask Bing Crosby. Sonny was featured in *Ring dem Bells*.

DEMS

NEW MOSAIC RECORDS WEBSITE

DEMS 07/3-28

We started Mosaic Records in Charlie Lourie's Santa Monica apartment right after I'd moved back to New York. His kitchen table was the administrative office. Inventory was stacked along the living room wall. In his little 150 or so square feet den, we'd collate sets and pack whatfew orders we had by day and the couch would open out into my bed at night. Every couple of days we'd load Charlie's car and drive to the back of the Santa Monica post office and run through all the packages. Imagine our surprise and delight when we found out, after a few months, that UPS would actually pick them up from us.

Ten years ago, we didn't even have a website. Now the internet is an integral part of most people's lives. Just a few days ago, I handed my 21-year-old son a telephone book to look up a number and he looked at me like I was a Martian and said, "That's OK. I'll Google it. Thanks."

This week we have introduced a newly designed Mosaic Records website. Not only is the look different, but there is new information such as Sample Session Notes for each set, features and ways to search for sets and artists that we hope satisfy both the neophyte and the collector.

We have plans for a lot more as well but, for me, a well-researched discography and customer reviews will remain the core of any site that holds the Mosaic name. Thank you to all who have taken the time to post your thoughts on our releases.

Michael Cuscuna, 8oct07

<http://www.mosaicrecords.com>

We invite you to read The Mosaic Records Story

<<http://e.emimusicna.com/a/hBHck91AUO35QBc7GWlAVN4uOxN/a3>><http://www.mosaicrecords.com/story.asp> which was written in 1984 and we discovered at the bottom of a filing cabinet a few months ago.

(Please note do not reply to this email as it cannot be delivered.

You may e-mail us at info@mosaicrecords.com)

All of us at Mosaic Records

www.mosaicrecords.com

www.truebluemusic.com

Email: info@mosaicrecords.com

35 Melrose Place

Stamford, CT 06902

203-327-7111

Maybe I Should Change My Ways

DEMS 07/3-29

I just played what I have of the 10/6/1947 Duke Ellington session and noticed that the Duke Ellington Panorama Sessionography (www.depanorama.net/1940s3.htm) does not list the vocalist on the first version of *Change My Ways* (it's Chester Crumpler) and Billy Strayhorn's name is spelled "Bily".

Thanks for the otherwise fantastic resource!

Lawrence Hancock

Both takes of *Maybe I Should Change My Ways*, recorded on 6oct47 (HCO2665-2) are instrumentals. No vocalist. Both takes have Ray Nance on violin.

Both takes recorded on 1oct47 (HCO2665-1) have Ray Nance on trumpet.

The recordings with Chester Crumpler were made on 14Aug47. No matrix-number is known. The recording was released on the Up to Date LP 2002. It is doubtful if Billy Strayhorn played the piano as sometimes is suggested. No piano can be heard in this recording.

DEMS

Ella's version of I'm Beginning To See the Light

DEMS 07/3-30

I have a copy of a Today bc (DE 6441). 6441 c, *I'm Beginning To See the Light*, does not sound like Duke, may I have your opinion?
Lance Travis

I have listened to the recording. It is in my opinion the Ellington Orchestra, but the arrangement was not made by Duke or Billy, but by someone else and especially for Ella. After *I'm Beginning To See the Light* Hugh Downs suggested that Ella should ad-lib sing *Satin Doll*, which was apparently not scheduled on the programme. During that discussion Duke said: "We don't have Ella's arrangement and Ella doesn't have the words". This indicates that she did bring her own arrangement for *I'm Beginning To See the Light*, which was scheduled for the programme.

Sjef Hoefsmit

And Russia Is Her Name

DEMS 07/3-31

Does anyone know anything about *And Russia Is Her Name*?

I've never heard of this, but it appears to be listed in DESOR as well as Timner. 11Jul43 (DE4332c, issued on Hu HC-6002, Duke Ellington at the Hurricane Club - Volume 2) and 21Aug43 (DE4339b, unissued).

I note that there appear to be entries for the titles *Russian Lullaby* and *Russian Market* listed in the finding aid of the Smithsonian's Ellington collection, but nothing under *And Russia Is Her Name*. It's entirely possible that one of those titles does correspond to *And Russia Is Her Name*.

Has anybody got copies of the recordings DE4332c and DE4339b?

I would be happy to ask for copies of any manuscripts from the Smithsonian and compare them if I had access to copies of the recordings.

Michael Kilpatrick, 17Sep07

I can send you copies of the recordings if you still need them. Let me know.

Sjef Hoefsmit

It is also on a Dooji CD.

1943 July 11 NYC DUKE ELLINGTON AND HIS ORCHESTRA

NBC Broadcast "Pastel Period" from Hurricane Restaurant.

DEMS has this, of course
Arne Neegaard, 18Sep07

DEMS doesn't have it. DEMS asked and obtained permission to publish the contents of this CD, but like everybody else, we are still waiting for the release.
DEMS, 18Sep07

Thanks very much for the offer but Carl Hällström has already offered to send a CD-R of his intended DE-5 issue and this will have one of those recordings of "Russia".

Carl said he had prepared the master for the CD issue of DE-5 but he didn't go ahead with the issue because he didn't get enough orders to warrant the cost of printing the CDs professionally. However, I think he should have offered to burn CD-Rs for those who had already paid him years ago. I don't mind a CD-R instead of a properly printed CD, it's good enough!

If I don't get the CD from Carl I'll let you know.

I really wish someone could issue more of these rare recordings on CD, as I would love to hear a lot more of the material from the Hurricane and Sherman Hotel in the early 1940s. It was a pleasure to hear the things you copied onto a cassette for me a year or two ago, and there is so much more, isn't there?

Michael Kilpatrick, 22Sep07

I have not (yet) made CDs for DEMS members of the Hurricane and/or Sherman broadcasts, but I made one of a few Ciro broadcasts from August 1947 (see DEMS 05/2-13). If your address is still the same, I will be happy to send you a copy.

Sjef Hoefsmit, 30oct07

Angèle Durand, another mysterious Ellingtonian

DEMS 07/3-32

In Paris war 1950 dem amerikanischen Bandleader Duke Ellington die Sängerin Kay Davis 'abhanden' gekommen. Kurz entschlossen engagiert der Duke die damals 24jährige Angèle für ein Gastspiel in Belgien. Das Konzert am 10. April 1950 in Brüssel wird ein großer Erfolg für alle, Angèle eingeschlossen. "Ich melde mich wieder" verspricht Ellington beim Abschied. Er hält Wort. Vier Wochen später kommt ein Telegramm ... aus Paris. Es enthält das verlockende Angebot, sechs Wochen lang zusammen mit der weltbekannten Band durch Europa zu touren.

Als Angèle selbstverständlich annimmt, ahnt sie noch nicht, dass sie bei dieser Tournée zum ersten Mal einem Herrn begegnen wird, der später zu den Schlüsselfiguren der deutschen Schallplattenindustrie gehören sollte. Nach Konzerten in Frankreich, den Niederlanden, der Schweiz und Italien sowie Großbritannien stellt das Schicksal in Hamburg die Weichen: Bei der kleinen Feier nach dem Konzert in der Musikhalle lernt sie Nils Nobach in der "Er-und-Sie"-Bar kennen.

The American bandleader Duke Ellington lost in Paris in 1950 the singer Kay Davis. Duke decided quickly to contract the 24 year old Angèle for a guest appearance in Belgium. The concert on 10Apr50 in Brussels was a great success for everybody, including Angèle. "I'll call you" promised Duke when they split. He kept his word. Four weeks later a telegram from Paris arrived. It contained the tempting offer to join the world-renowned band for six weeks during the European tour.

When Angèle naturally accepted she did not anticipate that during this tour she would meet for the first time a gentleman who would later be numbered among the key people of the German record industry. After concerts in France, the Netherlands, Switzerland and Italy, as well in Great Britain, fate took a hand in Hamburg: at a small party in the "Er-und-Sie" bar after the concert in the Musikhalle she met Nils Nobach.

This unbelievable story was found in the liner-notes of a CD, released by Bear Family (BCD 15 858), titled "Ja, ich bin die tolle Frau" with 29 selections, recorded between 1954 and 1961.

Georges Debroe sent this to DEMS. He found it in an announcement of her demise. She died in Augsburg on 23Dec01. She was born as Angèle Caroline De Geest in Antwerp on 23oct25.

To say the least, there are many question-marks concerning this story. There was no concert in Brussels on 10Apr50. The band played at the Belgian coast in Knokke on that date. If the telegram arrived four weeks later from Paris, it must have taken quite a while. Duke was in Paris not later than 16Apr. The band did not go to Great Britain during this tour. Neither in the recordings we now have (happily) from Zürich, nor in those from Hamburg is there any indication of Angèle's participation.

We have decided not to include her in our chapter with obituaries of deceased Ellingtonians, not only because there were no recordings which she made with Ellington, but mainly because we cannot believe a word of this story. We consider it possible that Duke met her in Paris, although we do not recognise her on the picture in Ken Vail's first volume on page 367.

She looked pretty enough on the pictures accompanying the article in "das freie Musikforum" to attract Duke's attention.

DEMS

"African Tarantella"

DEMS 07/3-33

See DEMS 07/2-32

This is a brief note of thanks for the latest bulletin. I very much appreciate receiving it [in hard copy]. If I am in arrears in dues, please advise me!

May I inject a note of disagreement? I have the Stefon Harris CD. Over many years I've enjoyed the work of Red Norvo, Lionel Hampton and Tyree Glenn. But in all candour, I found it difficult to listen to the Harris CD. Perhaps it's just my advancing years, but nevertheless my comment would be "it don't mean a thing if it ain't...."

I do collect the Ellingtonia CDs, and continue to enjoy them, so Duke's music does live on!

Irv Jacobs

American Hot Wax 78 rpm

DEMS 07/3-34



I have recently come across a what I deem a rare 78rpm record. The label is "AMERICAN HOT WAX". The configuration of the label implies that it was made for the Juke Box market.

On one side (#8) is *Take the "A" Train* by Duke Ellington. On the flip side (#7) is *In the Still of the Night* by The Five Satins.

"A Train" is a live recording by the Ellington Orchestra with a fairly long introduction by Duke and then followed by a solo by Ray Nance.

I am unable to tell from which date this recording was made. Have you possibly any knowledge about this record ?

Bo Haufman

I can only confirm its existence, but I have never seen a copy. According to Jerry Valburn's files (which I was allowed to consult) your statements are correct. I can only add that the record was made in England, that it is one of a series of 15 vinyl records pressed for Juke Box use and that it is not a master pressing but a copy. Jerry does not have details of the recording other than: unidentified broadcast or concert performance. If you send me an audio copy I will be happy to identify the recording.

Sjef Hoefsmit

Included is a tape with *Take the "A" Train* from the 78rpm American Hot Wax and a photocopy of the label. I am very interested to learn from which date this recording is emanating. I can find no description in the New DESOR that fits.

Bo Haufman

The recording of *Take the "A" Train* is from Newport 7Jul56. It is documented in the New DESOR under number 5613-d which is (as DESOR says) the same as 5407-m. Check it. The description is flawless. The arrangement of this number was played for quite a long period until the end of 1961.

Sjef Hoefsmit



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/3 December 2007 - March 2008

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NEW RELEASES AND RE-RELEASES

Collection CABU Jazz (Nocturne) 2 CD set

CABU525/NT88/ISBN9782849075258

"Duke Ellington at the Piano" (2006)

Une Anthologie 1928/1954

DEMS 07/3-35

DEMS member Claude Carrière made for Nocturne the selection of recordings for this double CD and he has generously sent us a copy. He not only included pure Ellington solo pieces but also recordings in which the band accompanies a very prominent piano part, as in *Metronome All Out* and a quite outstanding 1945 version of *New World a-Comin'*; plus recordings made together with Billy Strayhorn like *Drawing Room Blues* and *Tonk*.

Here are the titles:

CD 1

- | | | |
|--|----|---------|
| 1. Black Beauty | | 1oct28 |
| 2. Swampy River | | 1oct28 |
| 3. Lot O' Fingers | | 17May32 |
| 4. Mood Indigo, Solitude and
Mood Indigo | | 21Dec36 |
| 5. In a Sentimental Mood and
Sophisticated Lady | | 21Dec36 |
| 6. Soda Fountain Rag | | 8May37 |
| 7. Swing, Baby, Swing | -1 | 7Jul37 |
| 8. Portrait of a Lion | -1 | 21Mar39 |
| 9. Mr J.B. Blues | -1 | 1oct40 |
| 10. Dear Old Southland | -1 | 14May41 |
| 11. Solitude | -1 | 14May41 |
| 12. Jumping Room Only | | 16May45 |
| 13. Frankie and Johnny | | 16May45 |
| 14. Metronome All Out | | 17Aug46 |
| 15. Dancers in Love | | 30Jul45 |
| 16. Drawing Room Blues | | 10Jan46 |
| 17. Tip Toe Topic | | 28Mar46 |
| 18. New World a-Comin' | | 16Jun45 |
| 19. There Was Nobody Looking | | 23Nov46 |

20. The Clothed Woman -1 30Dec47
 21. New York City Blues -2 30Dec47

Why in track 5 is *Sophisticated Lady* mentioned as first, while it is clearly *In a Sentimental Mood* that came first.

Tracks 12 and 13 have been dubbed too fast.

It is remarkable that for track 21 the "normal" Columbia release was not the one dubbed, but the alternate take -2 from the LPs FDC 1023 and Up To Date 2003.

CD 2

- | | |
|--|---------|
| 1. Who Knows | 13Apr53 |
| 2. Retrospection | 13Apr53 |
| 3. B Sharp Blues | 13Apr53 |
| 4. Passion Flower | 13Apr53 |
| 5. Dancers in Love | 13Apr53 |
| 6. Reflections in D | 13Apr53 |
| 7. Melancholia | 13Apr53 |
| 8. Prelude to a Kiss | 13Apr53 |
| 9. In a Sentimental Mood | 14Apr53 |
| 10. Things Ain't What They
Used to Be | 14Apr53 |
| 11. All Too Soon | 14Apr53 |
| 12. Janet | 14Apr53 |
| 13. Kinda Dukish | 3Dec53 |
| 14. Montevideo | 3Dec53 |
| 15. The New Piano Roll Blues | 21Sep50 |
| 16. Tonk | Nov50 |
| 17. Johnny Come Lately | Nov50 |
| 18. In a Blue Summer Garden | Nov50 |
| 19. Great Times | Nov50 |
| 20. Cotton Tail | 3oct50 |
| 21. C-Jam Blues | 3oct50 |
| 22. Flamingo | 3oct50 |
| 23. Bang-up Blues | 3oct50 |
| 24. Band Call | 26Apr54 |

The sound quality of the recordings is superb. This double CD is a splendid present to be given to a friend who is not very impressed by the band, but who loves good piano playing.

I have one remark and one question. The remark is: it is impossible to take the CDs out of the cardboard envelope without touching the delicate playing side. The question is: why are the selections not put on the CDs in the correct chronological sequence?

This is the address I found on the envelope: Nocturne, 13 Rue Fernand Léger, FR75020, Paris, www.nocturne.fr

I hope that there will be another anthology in the near future from 1954 until the end, with Duke playing his parts in "Ad Lib on Nippon"; the great *Mount Harissa*, accompanied by his band; and with *Lotus Blossom* at the end.

Sjef Hoefsmit

----- The Jazz Biography TJB 55062 (2004) "Duke Ellington" -----

DEMS 07/3-36

To help buyers of Ellington CDs, David Palmquist, Marcus Girvan and Bjørn Andresen are cross-referencing Ellington recordings released on CDs on their web-site. See <http://www.ellingtonweb.ca/Hostedpages/CDCatalogue/CD-Lists.htm> or get there from <http://www.ellingtonweb.ca>

David stumbled on this CD from the series The Jazz Biography and needed some help in identifying the recordings. He successfully identified the session of the Carnegie Hall session of 29Mar64, but he couldn't find the other selections, although he was quite close. He did send me a copy and here is a list of the contents with the numbers taken from the New DESOR. The CD was mentioned by Jerry Valburn in DEMS 04/3-54.

- | | |
|--------------------------------|------|
| Blue Note in Chicago, 30Jul52: | 5213 |
| 4. Bakiff | d |
| 13. Jam with Sam | h |
| 15. The Hawk Talks | e |

Blue Note in Chicago, 13Aug52: 5216

- | | |
|------------------------|---|
| 1. Rockin' in Rhythm | e |
| 2. Take the "A" Train | g |
| 3. Flamingo | d |
| 9. Flying Home | h |
| 11. Tulip or Turnip | b |
| 12. Tulip or Turnip | b |
| 14. Sophisticated Lady | f |

Carnegie Hall, 29Mar64: 6428

- | | |
|----------------------|---|
| 5. Banquet | t |
| 6. Agra | g |
| 7. Bluebird of Delhi | h |
| 8. Depk | i |
| 10. Happy Reunion | k |
| 16. The Opener | j |
| 17. Satin Doll | y |

The two sessions from the Blue Note in 1952 have been dubbed from the CD Bandstand TKCB-30523 (see DEMS Bulletins 92/2-4 and 92/4-7) or from the CD Jazz Anthology 550292 (not mentioned in DEMS Bulletin, but the same as Bandstand minus the two selections on tracks 1 and 2, 5213 a and b). Track 9 was the end of a broadcast from the Blue Note. The very end with the comments by the announcer have been deleted through fading out on the Jazz Biography release.

Tracks 11 and 12 are both exactly the same recording, although track 12 is supposed to contain a recording of *Isfahan*, according to the text on the back of the jewel case. Track 12 has been faded between 3:00 and 3:08. Track 11 is OK.

Track 13 has also been faded out at the end for no reason at all.

The Carnegie Hall concert is dubbed from the double CD Jazz Up 322/323 without any improvement of the poor sound on Jazz Up.

All announcements have been deleted. The personnel listing has more errors than I care to mention.

My best advice in case you do not have the original CDs is, try to find them and you will not need these dubs.

Sjef Hoefsmit

Classics, the Chronological Duke Ellington

DEMS 07/3-37

After the first 10 CDs in the Neatwork series the eleventh one has not been released yet. As I wrote in DEMS 03/2-24 "It may take a while before Neatwork Vol 11 will hit the market". Here is a list of all the Neatwork CDs with the numbers of the DEMS Bulletins in which they have been mentioned.

Neatwork RP 2009	Vol 1	-	1924-1929;	02/1-18/2
Neatwork RP 2018	Vol 2	-	1930-1931;	02/1-18/3
Neatwork RP 2023	Vol 3	-	1931-1933;	02/1-18/4
Neatwork RP 2033	Vol 4	-	1933-1936;	02/2-24/2
Neatwork RP 2039	Vol 5	-	1936-1937;	02/2-24/3
Neatwork RP 2042	Vol 6	-	1937-1938;	02/3-19/1
Neatwork RP 2048	Vol 7	-	1938-1940;	02/3-19/2
Neatwork RP 2051	Vol 8	-	1940-1941;	03/1-16/2
Neatwork RP 2056	Vol 9	-	1942-1947;	03/1-16/3
Neatwork RP 2061	Vol 10	-	1947-1951;	03/2-24

As you must have noticed, I divided each description of one Neatwork CD into paragraphs carrying the number of the corresponding Classics CDs. Each paragraph started with a chronological listing of the recordings on the Neatwork CD in question and if appropriate of the Classics CD. The remarks about the Classics CDs were put between { }.

The second part of the paragraph contained the recordings which were not included in either of the two series, but from which releases do exist. It will be of interest for collectors who base their collection on the Classics and the Neatwork CDs to know what they are still missing.

In the meantime, four Classics CDs have been released. It is time to discuss them in DEMS Bulletin and not wait for the next Neatwork CD. This time I will give all the titles on the Classics CDs and remarks which are for the expected next Neatwork CDs are between ().

Classics 1282

DEMS 07/3-38

We stopped our "review" of both series at the end of Neatwork Vol. 10, which was almost at the end of the following session.

7Aug51, *Rock Skippin' at the Blue Note*

{3rd take, no take number assigned, UtD 2004 B2, 5123g}

{on Classics is 4th take, assigned -1, 5123h}

7Dec51, *Harlem*

{take-3 on UtD 2005 B1, 5127g}

{on Classics is the same as on the Columbia releases, assigned -1.

Harlem on the Columbia releases is edited from take -1 (5127e), take -3 (5127g) and the coda take -4 (5127d). Take -1 has been used until chorus 24o and the coda take -4 replaced the ending of take -3. The description in the New DESOR suggests that the replacement of the ending resulted in a 2 bars longer coda. The coda of take -1 is a bit longer and the coda of take -3 is much longer than the edited result on the Columbia releases.}

7Dec51, *Bensonality*

{1st take, no take number assigned, UtD 2005 B3, 5127h}

{on Classics is 2nd take, assigned -1, 5127i. Duke's introduction on piano and the very last note are edited as on the Columbia releases.}

11Dec51, *Blues at Sundown*

{3rd take, no take number assigned, UtD 2004 B4, 5128a}

{on Classics is 4th take, assigned -1, 5128b}

11Dec51, *Duet*

{on Classics is the edited version as on the Columbia releases, assigned -1, 5128c. The edition is made from the 1st take until the pass after the 3o chorus and then the 4o chorus from the 7th insert take}

11Dec51, *Before My Time*

{1st take, assigned -2, UtD 2005 B3, 5128d}

{on Classics is 3rd take, assigned -3 as on Columbia releases, 5128f}

11Dec51, *Later*

{2nd take, assigned -2, UtD 2005 B2, 5128e}

{on Classics is the edition of the 5th take until the start of 10o chorus, followed by 2nd insert take. The edition is assigned -3 as on Columbia releases, 5128g}

11Dec51, *Azalea*

{on Classics is 6th take, assigned -6, as on Columbia and UtD 2004 B5, 5128h}

11Dec51, *Vagabonds*

{3rd take, no take number assigned, UtD 2004 B6, 5128i}

{on Classics is 7th take, assigned -6, as on Columbia, 5128j}

11Dec51, *Something To Live For*

{on Classics is 5th take, assigned -5, as on Columbia and UtD 2004 B7, 5128k}

Still missing:

19Aug51, NYC, AFRS broadcast "Ellington Moods", 17 selections on the LPs Gotham GRC-DE1-R and GRC-DE2-R.

15Nov51, Ann Arbor, 4 selections on the CD VJC-1015-2.

5Jan52, NYC, Metropolitan Opera House, *Basin Street Blues* on LP Stardust 201.

6Jan52, Minneapolis, Sister Kenny Fund Appeal, 4 selections on LP Palm 30.02.

14Mar52, Hollywood, Snader Transcriptions, 8 selections on DVD PlanetSong 8628

Mar52, Unknown location, 20 selections on 4 LPs.

22Mar52, Salem, 12 selections on 3 LPs.

Classics 1320

DEMS 07/3-39

25Mar52, Seattle, from concert at the Seattle Auditorium:

1. Skin Deep
2. Sultry Serenade
3. Sophisticated Lady
4. Perdido
5. Caravan

6. Harlem
7. The Hawk Talks
8. Medley:
 - Don't Get Around Much Anymore
 - In a Sentimental Mood
 - Mood Indigo
 - I'm Beginning To See the Light
 - Prelude to a Kiss
 - It Don't Mean a Thing
 - Solitude
 - I Let a Song Go Out of My Heart & Don't Get Around Much Anymore
9. Jam with Sam

tracks 10/13:

30Jun52, *I Love My Lovin' Lover*

(early take, no take number assigned, UtD 2004 B8, 5210a and on the double LP CBS 66607, "The World of Duke Ellington" disc 1, side 2, track 4)

{on Classics is a later take, no take number assigned, as on Columbia CG-33961}

30Jun52, *Come On Home*

{single take, on all releases}

30Jun52, *Take the "A" Train*

{single take, no take number assigned. When the recording was acquired by Columbia it received the control number 48343. Is on all releases, sometimes edited. The matrix number mentioned on Classics is the same as for *Come On Home*.}

1Jul52, *The Mooch*

{single take}

Still missing:

29Apr52, Yakima, 9 selections on 5 LPs, one (from those 9) on the CD Musica Jazz 1153.

----- Classics 1350 -----

DEMS 07/3-40

tracks 1/7:

1Jul52, *Perdido*

{single take}

29Feb52, *Skin Deep*

{single take}

On the cover of Columbia CK 40836, the date is given as 8Dec, but that is the date that Columbia purchased *Skin Deep*. Because the date was interpreted as a European date, 12Aug was often said to be the correct date for *Skin Deep*.

George Avakian: "Incidentally, because everyone assumed that I had produced all the tracks in "Ellington Uptown", for years afterward I kept receiving congratulations for producing *Skin Deep*, but it was a master purchased from Mercer Records. In later years, Louie Bellson told me that an engineer named Bert Porter had recorded it in Fresno, California (after hours in a ballroom, the name of which he didn't recall)." [Actually the next morning before leaving for the next gig.]

A quick check of Stratemann's book indicates that the date must have been 29Feb52. The story of this recording has been told by Louie in "Blue Light" 12/1 p17.

8Nov52, *Ballin' the Blues*

{single take}

8Nov52, *Body and Soul*

{single take}

22Dec52, *Primping at the Prom* [this is the name in the ASCAP listing. Not "Primpin' for"]

{single take}

22Dec52, *The Vulture Song*

{single take}

22Dec52, *Follow Me*

{single take}

6Apr53, first recording session for Capitol:

8. Satin Doll

9. Without a Song

10. Cocktails for Two

7Apr53

11. My Old Flame
12. I Can't Give You Anything But Love
13. Nothin', Nothin', Baby
14. Stormy Weather
15. Stardust
16. Three Little Words
17. Orson

9Apr53

18. Boo-Dah
19. Blossom
20. Ballin' the Blues
21. Warm Valley

Still missing:

- 30Jul52, Chicago, Blue Note, 10 selections on LP Aircheck #4 and on CD Bandstand 30523.
 6Aug52, Chicago, Blue Note, *Take the "A" Train* on LP Rosetta Records 1302.
 13Aug52, Chicago, Blue Note, 8 selections on LP Aircheck #4 and on CD Bandstand 30523.
 14Nov52, NYC, Carnegie Hall, from 2 concerts 7 selections plus a Medley on the double LP DJM Records 28023 (= FDC 1005/1006).
 20Nov52, NYC, Birdland, 12 selections on CD Jazz Unlimited 2036.
 24Nov52, NYC, Birdland, 8 selections on CD Jazz Unlimited 2036.
 26Nov, NYC, Birdland, *Warm Valley* on Musica Jazz 1153.
 Prob. Mar53, Unknown location, *Nothin', Nothin', Baby* on LP TOM 10.
 30Mar53, Pasadena, 11 selections plus a Medley on LP Crescendo 9045, on CD Giants of Jazz 53066 and on several Vogue CDs.

Classics 1398 (2005)

DEMS 07/3-41**9Apr53**

1. Flamingo
2. Blue Jean Beguine
3. Liza

13Apr53

4. Who Knows ?
5. Retrospection
6. B Sharp Blues
7. Passion Flower
8. Dancers in Love
9. Reflections in D
10. Melancholia
11. Prelude to a Kiss

14Apr53

12. In a Sentimental Mood
13. Things Ain't What They Used To Be
14. All Too Soon
15. Janet

30Jun53

16. Give Me the Right
17. Is It a Sin ?
18. Don't Touch Me
19. Basin Street Blues

1Jul53

20. Big Drag
21. Hear Me Plea
22. Don't Ever Say Goodbye
23. What More Can I Say ?

These are all Capitol recordings. There are no alternates circulating of these recordings.

Still missing:

30Apr53, Portland, 36 selections on LPs Stardust 203 and Jazz Guild 1004 and/or on 3 Laserlight CDs.

12Jun53, Chicago, Blue Note, 8 selections on LP Joyce 1079 from which 6 selections also on CD Jazz Archives 90.105.

24Jun53, Chicago, Blue Note, 9 selections on LP DETS 47.

Jun53, Chicago, Blue Note, 16 selections on LP DETS 48.

Jun53, Chicago, Blue Note, 8 selections on LP DETS 49.

27Jun53, Chicago, Blue Note, 7 selections on CD Jazz Archives 90.105 from which 3 selections also on LP Joyce 1079.

Classics 1432 (2007)

DEMS 07/3-42

3Dec53

1. Kinda Dukish
2. Montevideo
3. December Blue
4. I'm Just a Lucky So and So
5. It Shouldn't Happen to a Dream

5Dec53

6. What More Can I Say ?
7. Rockin' in Rhythm
8. Ultra de Luxe
9. Flying Home

15Dec53

10. Chile Bowl
11. Blue Moon
12. Oh Well
13. Just A-Sittin' and A-Rockin'

21Dec53

14. Ultra de Luxe
15. Flying Home
16. What More Can I Say ?
17. Serious Serenade
18. Just A-Sittin' and A-Rockin'
19. Honeysuckle Rose

28Dec53

20. Night Time
21. Stompin' at the Savoy

Again a CD with exclusively Capitol recordings, no alternates.

Still missing:

1Jul53, Chicago, Blue Note, 9 selections on LP DETS 47.

4oct53, Coeur D'Alène, 4 selections on LP Joyce 4014 and 3 selections on LP Ellington'86.

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THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/3 December 2007 - March 2008

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The New DESOR corrections

DEMS 07/3-43

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 220. Time Life Promo New Desor 5615 9jul56

I have this as video copies from two different sources:

- part of Dutch TV "Herinneringen Aan Harlem" with Dutch sub-titles

- part of a German TV with German translation spoken over Duke's own talking (which is very off-putting)

Both run for about 4:15 and start with a 1:20 intro Duke narrating a kind of "Mood Indigo Tale".

Following this we have 5615a-e, preceded by a few introductory words to each item by Duke.

Both recordings end with Duke's (very) bright smile concluding *Satin Doll*.

New Desor has a 2:20 sequence as 5615f entitled "Duke talking about his hits".

I wonder whether 5615f really exist. Alternatively, is 5615f meant to include the above mentioned "Mood Indigo Tale"?

Reading Stratemann page 367 it seems that this tale is part of 5615f, but then it must be placed at the very beginning of the film; not at the end.

Klaus Götting

You are right. Duke's talk is during *Mood Indigo* and should be placed between 5615a and 5615b.

Pages 259 and 1175 and Correction-sheet 1081. Amsterdam 2Nov58. The description of the opening *Take the "A" Train* in the second concert should read: (nc)3o4BAND,4RN,4BAND,4RN,16BAND&RN;4o16BAND&RN,cod2BAND.

Page 511. *Things Ain't What They Used To Be*, claimed to be from 23Sep68, 68511, as released on the Laser Disc A Vision AMLY-8029 is not from Puebla on 23Sep but from the first concert at the Auditorio Nacional at Mexico City on 29Sep68. We see the replacement for Jeff Castleman on bass during this number. His name was Jorge Rojas according to Stanley Dance, *World of Duke Ellington*, page 282 (page 273 in UK MacMillan edition, 1971).

Pages 671 and 1423. 23oct72, session 7251. This may be the most insignificant correction imaginable, but it still is one. The number

TX11295 does not correspond with what I have found on my LP. I can confirm the numbers mentioned by Klaus Stratemann on page 644. On this LP in the wax are on both sides AL.BROWN P2984 plus on one side the number TX1129A-1 and on the other side TX1129B-1. The wrong sequence of selections is as mentioned by Klaus Stratemann. This LP, documented both in the New DESOR and in Klaus Stratemann's book, is a souvenir LP for the musicians and other important people.

Two other LPs were "released" from this show. The one which was actually the first "release" is complete and it has the selections in the correct sequence. It is not even mentioned that it was intended to be promotional or a limited edition. On the labels are the numbers XPL 17329 A/B and in the wax are the numbers XPLI 7329A/B.

A third "release" was for promotional purposes for clients of the advertising agency of Timex (Warwick, Welsh & Miller, Inc.) It has no specific numbers on the labels and in the wax are on both sides AL.BROWN and Side # 1 and Side # 2. The selections are in the order as mentioned by Klaus Stratemann. This could have been a dub of the TX1129 release.

Georges Debroe

Page 859. Since we now agree that Francis Williams was the fifth trumpet-player in the 3Jul58 Newport concert (see 07/3-21), I think he should also be mentioned in some of the choruses of 5824m; at least in the introduction, the 6o chorus and in the first 4 bars of the coda.

Page 894. The song *Hayfoot Strawfoot* recorded by Duke in 1941 [recte 1942] was not a Civil War ditty. The living lyricist Ervin Drake (*Good Morning Heartache* and *It Was a Very Good Morning*, recorded by Sinatra) and Paul McGrain wrote the music. The living attorney who was responsible for the copyright on this song is Abe Bein. Ivie Anderson was the singer.

Jed Berman

Are you sure? We have in our files the names of H.Lenk and E.Drake as composers and the name of P.McGrane as lyricist.
Sjef Hoefsmit

I am 100% sure. Ervin Drake is my stepfather and is alive as we speak. Abe Bein is my uncle and is alive as we speak. I am a musician as well. Ervin (he often wrote music and/or the lyrics) wrote the song (he may have had other writers with him, as was sometimes the case.) My Uncle Abe Bein handled the legal copyright etc. on the song. Duke Ellington definitely recorded the song with Ivie Anderson singing.
Jed Berman

George Avakian in a message to the Duke-LYM list of 8Nov2000: "The song title *Hayfoot, Strawfoot* comes from the words used by U. S. Army drill sergeants in World War I (and perhaps long before) to teach uneducated army recruits how to march properly. Evidently some of the farm boys didn't know left from right, so the sergeants would tie a bit of hay to the left foot, straw to the right. The sequence comes from the fact that all marching begins with the left foot."

Page 1489. Max Roach. In addition to the date of his death that should be added after his name, the date of his birth should be corrected. It was according to Steve Voce's obituary and the "New Grove" 10Jan24 and not 1925. ("Reclams Jazzführer" von Carlo Rohländer und Karl Heinz Holler indicate 1925) (See 07/3-1)

DESOR small corrections

DEMS 07/3-44

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

DESOR small corrections 5012

Volume 1 (Corrections December 2007)

XXIV - JIc.Jazz Icons (07/2-7)

XXVI - TCB.TCB Music SA

163 - 1Sep49, session 4915. *Creole Love Call*, 4915e delete: Co KG-33341. 4915f add: Co KG-33341 (07/2-24)

166 - 2May50, session 9064. Make a note for the concert in Zürich. Correction-sheet 1084 (07/3-10)

259 - 2Nov58, session 9062. Make a note for the first concert in Amsterdam. Correction-sheet 1081 (07/3-17)

259 - 2Nov58, session 5844. This was the second concert. Delete 5844e, 5844f, 5844g. Add 5844xa *Harlem Air-Shaft*; 5844xb *Sophisticated Lady*; 5844xc *Jack the Bear*; 5844xd *You Better Know It*. Correction-sheet 1081 (07/3-17)

DESOR small corrections 5013

Volume 1 (Corrections December 2007 continued)

459 - Make a correction in the note about 24Jan67 2nd concert in Stockholm, session 9027 on Correction-sheet 1044. The session number is now 9061 and the Correction-sheet 1083 (07/3-8)

460 - 25Jan67, session 9063. Make a note for the interview in Oslo. Correction-sheet 1083 (07/3-19)

511 - 28Sep68, session 6852. Add 6852xa *Satin Doll*; 6852xb *Take the "A" Train*. Correction-sheet 1082 (02/3-11/1)

548 - 10Nov69, session 6958, concert in Köln. Add 7 selections, see Correction-sheet 1082 (07/3-9)

Volume 2 (Corrections December 2007)

XXXVI - *Love in My Heart* instead of *Love's in My Heart* (07/1-39)

1057 - *Once Upon a Dream*. Cottrell instead of Coltrell (07/2-40)

1076 - *Portrait of Louis Armstrong*, 7058h. Add: , but: cod24CW,2BAND

1157 - *St. Louis Blues*, 5007s. AMC instead of DBy

1183 - *Take the "A" Train* - theme, 4209c. Add: int4DE.

1336 - Disc 0251. A04 - *Creole Love Call*: 4915f instead of 4915e. (07/2-24)

1357 - Disc 0381. Add: NOTE - Track B02: coda is omitted. There is room for this NOTE on page 1358.

1368 - Add: 0912 DVD. Jazz Icons 2.119001, between 0444 and 0445. Correction-sheet 3028. (07/3-17)

1411 - Disc 0671. Add, in the NOTE - Track B05: last 6DE bars omitted.

1421 - Add: 0914 CD. TCB Music SA 43062, between 0728 and 0729. Correction-sheet 3028. (07/3-10)

1430 - Add: 0909 DVD. Video Artists International 4358, between 0772 and 0773. Correction-sheet 3028. (06/2-15)

1430 - Add: 0910 DVD. Video Artists International 4371, between 0909 and 0773. Correction-sheet 3028. (06/3-10)

1439 - Add: Abdul-Rahim, Emmanuel (Latif, Aziz). 20Feb34... congas. Correction-sheet 4001 (04/2-50p473)

1441 - Add: Badia Graells, Miquel. 12Sep26 ... trombone Correction-sheet 4001 (05/3-56p552)

1446 - Brewer, Teresa May 7, 1931 - Oct 17, 2007

1449 - Byas, Don. Delete: *St. Louis Blues*

1477 - Add: Logan, Marian 1920 - Nov 25, 1993. Stay in the band: occ. for the session of 17Apr68. Correction-sheet 4001. (05/3-15)

1479 - McCain, Alva. Add: *St. Louis Blues*

1489 - Roach, "Max" Maxwell Jan 10, 1924 - Aug 16, 2007. (07/3-1)

1494 - Add: Smith, Willie "The Lion". 25Nov1897-18Apr73 Correction-sheet 4001 (06/3-4)

1505 - Add: Winfield, Barbara. 9oct32 - 10Aug05. Correction-sheet 4001 (07/1-8)

Correction-sheet 1044. Session 9027 is replaced by session 9061 on Correction-sheet 1083 (07/3-8)

The New DESOR correction-sheets

DEMS 07/3-45

Sessions

1081 - 9062	Amsterdam 1st concert	2Nov58	07/3-17
5844	Amsterdam 2nd concert	2Nov58	07/3-17
1082 - 6852	Ciudad De Mexico	28Sep68	02/3-11/1
6958	Köln 2nd set	10Nov69	07/3-9
1083 - 9061	Stockholm 2nd concert	24Jan67	07/3-8
9063	Oslo, interview	25Jan67	07/3-19
1084 - 9064	Zürich	2May50	07/3-10

If another session can be added to Correction-sheet 1084, it will be re-printed

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 one more correction

Discs

3028 - 6433	Video Artists Intern. 4358	06/2-15
6560	Video Artists Intern. 4371	06/3-10
5844	Jazz Icons 2.119001	07/3-17
9064	TBC Music SA 43062	07/3-10

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

Small corrections

5012 - Two pages with small corrections, assembled August 2006, from page 744 until and including 1489 (see 06/2-52); assembled December 2006, from page IX until and including 1450 (see 06/3-34); assembled April 2007, from page XXII until and including 1497 (see 07/1-49); assembled August 2007 from page XII until and including 1506 (see 07/2-41) and assembled December 2007 from page XXIV until and including 259 (see 07/3-44).

Typing Errors (and worse than that!)

DEMS 07/3-46

See DEMS 05/3-48

In spite of the fact that I confirmed Anders Asplund's observation that track 12 of the Properbox Intro CD 2046 (*Flippant Flurry*) was from 1Jul47, I gave the non-existent date of 17Jul47 (in Duke's discography that is). Please make a fresh correction if you accepted my error as being correct. Sorry!

Sjef Hoefsmit

At the very end of this last Bulletin in 2007, I wish you all (readers of DEMS Bulletin) a Merry Christmas and a very Happy New Year (the 30st year of publication of Benny's Bulletin). I hope to see you in May in London!

Sjef Hoefsmit