



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

09/1 April - July 2009

Our 31st Year of Publication

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## SAD NEWS

### Frank Dutton

#### DEMS 09/1-1

See DEMS 08/3-4

I am very sad to hear of the passing of Frank Dutton. During the 1960's, when he lived in Ruislip, west of London, he and I met frequently to talk and play records. Apart from his love of Ellington's music, Frank was very keen and knowledgeable on Lunceford, the Blue Rhythm Band etc. His particular love was for Duke in the 20's, 30's & 40's and, since I came to the music in the 1950's, mine was at that time for the 50's & 60's. We got along very well together. Frank was a warm-hearted, generous man, with a great sense of humour (you will know that from correspondence with him) and I regret that we did not keep in touch when he went "back home" west to Malvern Link and I north to Derbyshire & N Wales. I miss his chuckling laugh - he would really have chuckled to hear that he is regarded as a giant.

Ron Malings

### Sue Markle

#### DEMS 09/1-2

I just received the monthly bulletin from the Jazz Institute of Chicago, where I learned that Sue Markle died on Dec. 19<sup>th</sup>. She was a former president of the Jazz Institute and active in the Ellington conferences along with Dick Wang. I don't have any further details. I think you knew Sue.

Jo Ann Sterling

I certainly knew Sue. I met her in 1983 for the first time in Washington at the so-called first International Duke Ellington Study Group Conference. I remember that when Joe Igo, Eddie Lambert and Klaus Stratemann were presenting their plans for new books about Duke, Sue stood up and asked if there would not be too many books about Ellington. She certainly was worried about the capacity of the market to absorb so many new publications

in a short time. I remember Joe Igo's response: "There can never be enough books about Duke!" I cherish my memories of these good friends and especially of several get-togethers in Sue's apartment.  
Sjef Hoefsmit

## **Bob Udkoff**

### **DEMS 09/1-3**

Saturday's L.A. Times contains a (paid) obituary for Bob Udkoff, 17Jun17-21Jan09, who "passed away peacefully at home in Beverly Hills." It mentions that he was "lifelong friend and associate of Duke Ellington, Joe Williams, Kenny Burrell and many others in the jazz world."

Steven Lasker

Bob Udkoff was indeed a very close friend of Duke's. Along with his wife Evelyn he has his own chapter in Music is My Mistress (p405). He donated to the Ellington community the tapes with the recordings made at his 50<sup>th</sup> birthday party (see DEMS 05/3-15 and 06/1-13). Bob and Evelyn were also present in Norman Granz's studio when the recordings were made for the Pablo LP "The Big Four" (see DEMS 08/1-9).

DEMS

## **Birgit Åslund**

### **DEMS 09/1-4**

I would just like to let you know that Birgit Åslund, Benny's wife, died on February 7. We in DESS learned about this today. The funeral is scheduled for March 10 at Järfälla church. Some of us plan to participate, and in our next Bulletin we will publish an obituary.

For the Duke Ellington Society of Sweden,

Anders Asplund

Not long before my friend Ove Wilson died (see DEMS 81/2-7), he arranged for me to meet Benny Aasland on 31Jan81. Benny invited me for dinner at his home and it was then that I met Birgit for the first time. Until that moment I lived with the assumption that Birgit Åslund was Benny Aasland's secretary because she wrote the letters to the membership and handled the finances. I assumed that the similarity of the names was purely coincidental. I was surprised to learn that she was his wife and Benny explained that Aasland was an error by a type-setter and that Benny decided to keep it as his pseudonym.

Ever since my first meeting with Birgit I have been astonished by the great help she gave Benny in running the Duke Ellington Music Society. She was not only a perfect cook and a lovely wife, but she was also Benny's greatest support, especially when Benny got problems with his health. DEMS members owe her a lot.

Sjef Hoefsmit

## **Louie Bellson**

### **DEMS 09/1-5**

Louie Bellson, composer, innovative percussionist, bandleader, educator, corporate executive, tap dancer, author, poet and universally admired good person, died February 14 at Cedars-Sinai Medical Center in Los Angeles, California, of complications of Parkinson's Disease following a broken hip suffered three months earlier. He

was 84.

His musical development began at age three under the tutelage of his father and progressed through continuing private study, and, from age 17, concurrent on-the-job absorption in the big bands of Ted FioRito, Benny Goodman, Tommy Dorsey, Harry James, Duke Ellington, Count Basie and ultimately, his own large ensemble, tenures with the troupes of Gene Norman's Just Jazz and Norman Granz's Jazz at the Philharmonic, motion picture soundtracks and thousands of record dates with nearly every major instrumental and vocal performer. Louie Bellson was much more than Edward Kennedy Ellington's favorite drummer, 1951-53.

Repeatedly, in post-midnight telephone calls throughout the 1950s and '60s, Ellington would ask, "What's the world's greatest musician doing? Do you think we can persuade him to come back...to help us out at Basin Street East (December '54)...for 'My People' in Chicago (August '63)...for our prestigious gig with Arthur Fiedler and the Boston Pops and the very important Concert of Sacred Music at Grace Cathedral and the television projects we're doing for Ralph Gleason (July-September '65)...for our 'Assault On A Queen' soundtrack for Sinatra (January '66)..."

And those were just the entreaties Ellington won.

On November 19, 1952, Bellson married the singer and entertainer Pearl Bailey. It was she who ultimately convinced him to leave Ellington to become her musical director and eventually the leader of his own band. Ellington privately considered her his arch rival, sometimes remarking, "She just couldn't stand hearing my band sound so good." She died in 1990.

Bellson always described his Ellington years as the most illuminating and rewarding experiences of his life. His psychic/spiritual/extra-sensory rapport with Ellington was second only to that of Billy Strayhorn's. Flashes of the Ellington-Bellson visual and musical connection can be seen and heard in exchanges on Norman Granz Presents *Duke: The Last Jam Session*, the DVD illumination of the LP *Duke's Big Four* (with Ray Brown and Joe Pass), and in the Basin Street West band performances on Ralph J. Gleason's documentary *Love You Madly* (Eagle Eye Media).

Louie was a student of the Japanese martial art of *Aikido* in which the *ki* is the positive force of mental inner strength that can be used physically to total relaxation and to communication. "I play with intensity but I am completely relaxed at the same time," he explained. "The body vibrations are really working like mad, and I'm more relaxed at the end of a long solo than when I began it, Marcel Marceau used Aikido. And the *ki* worked with Duke all the time. Often I could even see the vibrations coming from his body, and I could feel them." In 1951, Granz having lured Johnny Hodges and Lawrence Brown from the Ellington band and Sonny Greer no longer able to withstand the rigors of the road, Duke was talking to his good friend and former colleague Juan Tizol about returning. Tizol offered a package—straight out of the Harry James band, which was down to a one-night-a-week play schedule. Tizol would come back but he would like to bring his fellow sidemen, the famous alto saxophonist Willie Smith and the brilliant young drummer Louie Bellson. Ellington had been hearing a lot about Bellson but had never heard him play. Tizol vouched for him. The deal was done. The trio gave notice to their boss, whom they genuinely admired, that they were leaving to join Duke Ellington. Louie swore that James begged, "Take me with you!" For years, this historical music business defection has been known as "The Great James Robbery"—originally a reference to post-Civil War bank and train assaults by notorious Missouri outlaws Jesse and Frank James.

Bellson had been composing since he was 14 and was eager to learn more from the masters. He implored Strayhorn to show him how *Caravan* was orchestrated. He refused. Tizol convinced Louie to show Duke *The Hawk Talks*, written for but never played by James's band. Ellington immediately called a recording session, and Louie's tune became a successful Columbia Records single. Shortly thereafter, Duke summoned Bellson to the piano, saying "This is how we voiced *Caravan*." Soon Ellington was proclaiming, "We are proud indeed to have been the first to present him as a musician extraordinaire in an entire fifteen-minute feature, his own composition *Skin Deep*." That was a piece Bellson had written, then stored in a suitcase in 1948.

At 15, he decided that the only way he could produce the big sound he wanted was with twin bass drums. "I was ambidextrous," he related. "I write with either hand, kick a football with either foot, I'm a switch-hitter in baseball, and I tap dance. I had to have two bass drums." His detailed sketch earned him an "A" in high school art class. He saved for a year to be able to take his drawings to Slingerland in Chicago. "Even though I had the money to pay for what I wanted, they acted like I was off my rocker, he related. "The designers at the factory handed back my sketches and told me, 'Look, kid, there's nobody in the world who would play with two feet. Go back home and just read Buck Rogers [the comic book space explorer]; don't try to be like him!'" Seven years later, having triumphed over 40,000 teen-age drummers to win Slingerland's Gene Krupa Drum Contest,

the drum company built a drum set to Louie Bellson's specifications. Ellington was so enthusiastic about the configuration and the sound that he decreed that all Bellson's successors in the band must play drums of the Bellson design.

Less than a year after Bellson became Ellington's "first chair percussionist," Duke decided that Louie deserved to record as a leader and approached concert impresario/disc jockey/record producer Gene Norman, who knew Louie well. Norman, later to establish his own GNP and Crescendo labels, at that time had a recording and distribution agreement with Capitol Records. Capitol accepted Norman's proposal with one exception—Louie as *leader*. The ten-inch LP was issued on the Capitol label (H348) as *Just Jazz All Stars featuring Louis Bellson*. On the back of the sleeve appears the notation that "Louis Bellson is surrounded by a group of his own choice: Willie Smith, Harry Carney, Juan Tizol, Clark Terry, Wardell Gray, Billy Strayhorn, Wendell Marshall, John Graas [French horn]." Repertoire is comprised of two Bellson, two Strayhorn, one Ellington, one Tizol and two Shorty Rogers numbers. Norman's brief liner notes acknowledge that, on *The Jeep is Jumpin'*, "Ellington himself set the mood and tempo from the booth." Actually, Ellington produced the entire February 1952 session at Radio Recorders Annex in Hollywood, California, and with an extremely significant, lasting imprint. He picked one dramatic drum figure that Louie improvised on Rogers's *Sticks*, and advised his protégé, "Louie, every artist should have an signature. In music it must be a unique sound that the listener will always identify with you. You just played yours. I'm going to play back this take for you. Remember it. This figure says Louie Bellson! Always incorporate it into your performances from this day on." Louie complied.

Luigi Paulino Alfredo Francesco Antonio Balassoni was born July 6, 1924 at Rock Falls, Illinois to Italian immigrants Louis Balassoni from Naples and Carmen Bartolucci Balassoni from Milano. The elder Balassoni preferred the name *Louis*. The son detested the name and preferred *Luigi*. To him Louie was an acceptable compromise. "Louie is a good nickname for Luigi," he said. "I am Louie or I am Luigi. I am not Louis!" The public couldn't get it, and throughout his life and on many record albums, his Louie inevitably was changed to Louis. Some said it was a demonstrated respect. He hated it. Balassoni became Bellson when customers of the father's music store could not remember and rarely could spell the ethnic version. For many years and in many publications, Bellson's birthdate was erroneously listed as July 26, 1924 because of a typographical error in Leonard Feather's original *The Encyclopedia of Jazz*, published in 1955. Despite many entreaties to correct it in subsequent editions, Feather refused on the grounds of "I do not make mistakes!"

Bellson wrote more than 1,000 compositions and arrangements and more than a dozen books on drums and percussion, was honored by the American Society of Composers, Authors and Publishers (ASCAP) by its Jazz Living Legends Award with his name inscribed on its Jazz Wall of Fame and by the Living Legend Award from the John F. Kennedy Center for the Performing Arts and four honorary doctorates. He was voted into the Halls of Fame for both *Modern Drummer* magazine and the Percussive Arts Society. Yale University named him a Duke Ellington Fellow in 1977. He was recognized by the National Endowment for the Arts with a Jazz Masters Fellowship, by the Avedis Zildjian Company with its American Drummers Achievement Award. His recordings were nominated for five Grammys by the National Academy of Recording Arts and Sciences. His papers are archived at the Library of Congress, Washington, DC. For several decades, he served as vice president of Remo, Inc., the drum manufacturer. His last recordings were *The Sacred Music of Louie Bellson and The Jazz Ballet* and *Louie & Clark Expedition 2* with Clark Terry. He is survived by his wife of 16 years, the former Francine Wright, and by daughters Dee Dee Bellson, a singer, and Debra Hughes; two grandsons; brothers, drummers Tony and Henry Bellson, and sisters, Mary Selhost and Josephine Payne, a retired dancer. A son, Tony Bellson, also a drummer, died in 2004.

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We are extremely grateful that Patricia Willard accepted our invitation to write an obituary for Louie Bellson in DEMS Bulletin. Nobody could have done it better.  
DEMS\*\*

*Good NEWS*

## Clark Terry

### DEMS 09/1-6

Clark Terry has been discharged from the Jefferson Regional Medical Center in Arkansas on Tuesday, March 3rd. He went into the hospital right after the inauguration. He had a finger-bone-tip infection on the middle finger of his right hand — “the finger I use to play with”. He is looking forward to playing again in April. Please go to [Clarkterry.com](http://Clarkterry.com) for information on performances. Your readers may communicate with Clark via his website. All communication will be welcome and appreciated.

Clark's autobiography is now in the hands of his agent. Clark will select a title, and a publication date will be announced as soon as possible.

It was such a pleasure to learn about DEMS, and we appreciate Patricia Willard for introducing us to you. Gwen and Clark Terry

## Echoes of Ellington Conference

### DEMS 09/1-7

Here is the conference web link:

<http://www.music.utexas.edu/echoesofellington/index.html>

The “Echoes of Ellington” web page includes a full agenda and biographies of the presenters. The conference has a strong academic bias..... in fact I am one of only a few speakers not associated with a university. Bill Saxonis\*\*

Visiting this website gives you all details of the conference in Austin, Texas from 15 until 17Apr09. DEMS\*\*

## NEW FINDS

### Treasures from South Africa

#### DEMS 09/1-8

See DEMS 08/3-6

Another “NEW FIND” in the Jerry Valburn collection is a recording, made on 12Aug70 at the Rainbow Grill and planned to be used for a broadcast on 15Aug70. It is justifiable to assume that what we have on the second date (15Aug) is taken from this pre-recording (of 12Aug), the more so, since in both recordings there was a promotion for Treasury Bonds. But that is not the case. The four selections from 15Aug, numbered DE7072 in the New DESOR, are all very different from the recording made on 12Aug, and the Bonds promo comes at a another point. The 12Aug pre-recording looked as follows:

*Meditation*

*Take the “A” Train*

*Second Line*

*Bourbon Street Jingling Jollies*

*Aristocracy A La Jean Lafitte*

Bonds promo

*Thanks for the Beautiful Land on the Delta*

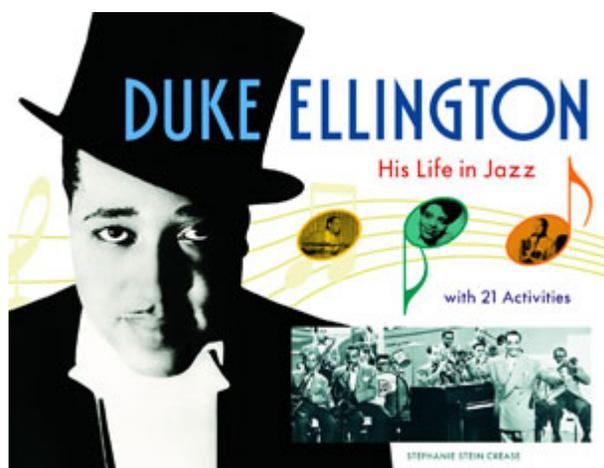
*Satin Doll* (dedicated to Agnes O'Neal, who was in the audience)

*Sophisticated Lady*

See for this New FIND Correction-sheet 1093

Lance Travis and Klaus Götting

## NEW BOOKS



**DEMS 09/1-9**

**“Duke Ellington: His Life in Jazz”** by Stephanie Stein Crease c.2009, Chicago Review Press  
\$16.95 / \$18.95 Canada 148 pages **Courtesy Photo**

From the Washington Informer Book Review:

While “Duke Ellington: His Life in Jazz” is a good book and quite interesting for a grown-up, it’s meant for kids nine and up. In the first chapters, author Crease draws parallels between Ellington’s life and that of children today, which gives kids a bit of a reference point.

By the middle of the third chapter, though, Crease has gone into territory that could tend to lose a kid’s interest: band members, who played where, and other information better suited for the child’s grandparents than the child. If your older child – say, 12-to-17 – loves a variety of music, this book will quickly become a favorite. For them, “Duke Ellington: His Life in Jazz” is out of this world.

Terry Schlichenmeyer

**Ellington Uptown - Duke Ellington, James P. Johnson, and the Birth of Concert Jazz**

**DEMS 09/1-10**

See DEMS 08/3-7

7Mar09. The release of "Ellington Uptown - Duke Ellington, James P. Johnson, and the Birth of Concert Jazz" was to have been this week. The author, John Howland, tells me the publisher told him that due to a production delay, the release has been delayed until March 13. Here's a link to the publisher's website:

<http://www.press.umich.edu/titleDetailDesc.do?id=211239>

Ken Steiner\*\*

John Howland will be a speaker at the "Echoes of Ellington" Conference (see DEMS 09/1-XX).

Visit this web-site for all the details about this book.

DEMS\*\*

# DVD REPORTS

## PARIS BLUES on DVD

### DEMS 09/1-11

See DEMS 06/2-16

I found a new DVD of "Paris Blues": Optimum Classic OPTD 1348. It is a British release from 2008. The address is [www.optimumreleasing.com](http://www.optimumreleasing.com). I bought it on Amazon. The recording is impeccable, but that was to be expected from the original MGM material.

Georges Debroe

## Check and Double Check

### DEMS 09/1-12

There is a fascinating *New Discoveries* piece of Ellington to report. Mark Cantor, the knowledgeable film researcher, has just visited UCLA's film archive in Southern California where a French print of Check and Double Check has been found. ALL the Ellington portions of the film are DIFFERENT takes from the ones we've been used to seeing.

Jerry Valburn

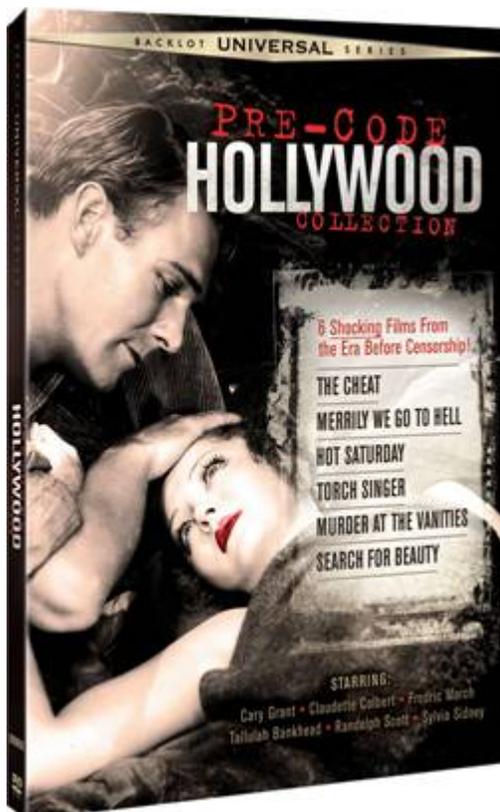
Back in August-September 1930, when the film was produced, RKO used a standard three-camera set up for each scene. What we now know, however, is that after each scene was photographed, it was re-shot again, without any changes, using the same three cameras, script, blocking, etc. When the photography was complete, the film was edited into two features, very similar, but with slight differences in delivery of lines, pacing, editing choices and so forth. In other words, there were two unique versions of the same feature produced in 1930. Exactly why two versions of the same feature were produced is still a mystery. While the second version may have been distributed to Great Britain, it is not a foreign language version per se. It has been suggested that RKO felt the need for an alternate printing negative due to the extraordinary popularity of Amos and Andy, and the anticipated need for extra prints, but this is pure speculation at present. The only fact is that two versions of the film are extant!

The most important aspect of this discovery for the jazz research and for the Duke Ellington community is that

all of the music in the second version, on both screen and soundtrack, is new and unique. The coverage of the band is slightly different, with a little less Ellington, a beautiful close up, clear and precise, of Johnny Hodges on his soprano sax, Jenkins hidden for a few seconds behind the curtains, and so forth. While Freddie Jenkins' solo follows the lead of his first take, it is less precise and not as well executed. However, both Carney and Hodges are effusive and articulate; it is a real joy to hear what are effectively alternate film takes on the featured numbers.

I don't know about plans to release this on DVD yet. It wouldn't be until later in the year at the earliest, but I will keep the [Ellington] groups informed about any progress in this direction.

Mark Cantor



### DEMS 09/1-13

On April 7, 2009 Universal Studios will release a DVD box set called: **Pre-Code Hollywood Collection**, including the 1934 Paramount (89 min. B/W) movie: *Murder at the Vanities*. Good news for people who do not own or if they do, want to replace their 1998 released Universal VHS tape! (The song *Marijuana* is great and can be found on YouTube)

Fantastic hearing Duke and his Orchestra jazzing up Liszt's Second Hungarian Rhapsody in *-Ebony Rhapsody-* (it's a pity only one-half of the number is featured in the film). This box (in NTSC format, with subtitles in English, French and Spanish) contains 5 other films from pre-Code period (1929 to mid-1934 in which censorship barely existed). *The Cheat* (1931); *Merrily We Go to Hell* (1932); *Hot Saturday* (1932); *Torch Singer* (1933); *Search for Beauty* (1934) and a bonus feature: *Forbidden Film, The Production Code Era*. The complete soundtrack is not yet released.

Milo van den Assem

### Newport Jazz Festival, 8Jul62

### DEMS 09/1-14

See DEMS 05/2-15 and 08/3-29

We are reasonably sure that the Newport Jazz Festival 8Jul62 which was earlier released on a DVD Bach Films EDV1508 DIV 666 can now be found on the DVD Quantum Leap QLDVD-0373. The list of names of the musicians is the same on both, and in both cases Ruby Braff's name was spelled Ruby Briff.  
DEMS

# Duke's Itinerary

## Additions to Duke's Itinerary by Roger Boyes

### DEMS 09/1-15

See DEMS 08/3-8

Confirmed:

Maryland Theater, March 16, 1943: Cumberland Times, 14th and 15th March  
Arne Neegaard

I found a programme in the Smithsonian Archive last September for a performance in Syracuse NY on 8 October 1944. It has Wini Johnson as a named singer so it was obviously printed some time before the event. The programme itself carries Joya Sherrill's autograph.

The Kapp Alpha Tau fraternity of the Nottingham High School organized this concert, but the venue appears to have been not the school itself but the NY State Armory on West Jefferson Street.

I haven't noted the box and folder reference, I'm afraid; I think I was racing against the clock by then. But I took a couple of photocopies and made a pencilled note.

Roger Boyes

## Additions to Duke's Itinerary by Joe Mosbrook

### DEMS 09/1-16

I have an addition -- a concert Saturday, January 28, 1950 at 8:15 p.m. at the Masonic Auditorium at East 36<sup>th</sup> and Euclid in Cleveland. An ad in the Cleveland *Call & Post* says Al Hibbler, Kay Davis and Johnny Hodges would be featured and an "added attraction" would be Cow Cow Davenport, "World famous Boogie Woogie Composer" (who was living in Cleveland).

Joe Mosbrook

### 2Sep34

### DEMS 09/1-17

There's an Ellington gig from 2Sep34 signed by Joe Hoffman on Mills Artist Bureau paper. It's at Meyers Lake Park in Canton, OH.

Carl Hällström

According to Ken Vail, they opened a one week engagement at the Majestic Theatre in Bridgeport, Connecticut on 2Sep34 But a notice in the Evening Independent confirms the Meyers Lake Park gig.

Arne Neegaard

The 2Sep34 opening in Bridgeport is confirmed in the Bridgeport Post 2Sep34 and Variety 4Sep34, p52, according to Joe Igo's Duke's Itinerary

DEMS

With the 2Sep34 gig now firmly located to a small town in Ohio, the remainder of the "Majestic Theater, Bridgeport, CT" week is also in doubt.

Carl Hällström

Duke was in Bridgeport 7-13Sep34. Source: Bridgeport Post. I have checked almost all dates in Stratemann from 1931-41.

Ken Steiner

## **COTTON CLUB BROADCASTS ON NBC**

### **DEMS 09/1-18**

See DEMS 08/3-11

Many thanks for the new Bulletin. I appreciated particularly Steiner's details (with the note from Lasker) about the broadcasts from the Cotton Club and I hope that he will continue his researches for the subsequent years.

Luciano Massagli

Dr: Stratemann's book, page 45, states: "Around Thanksgiving [27Nov30] it was reported, Ellington went out on tour again, replaced at the Cotton Club once more by the Cab Calloway Orchestra".

But the broadcast listings you present in the latest DEMS gives the impression that the Duke indeed remained at the Cotton Club until 4Feb31. Or did the December 1930-February 1931 broadcasts originate from different venues while the Duke was on the road ?

Carl Hällström

Those broadcasts were definitely from the Cotton Club. The NBC logs indicate that. I think Klaus' statement that Duke went on the road in November of 1930 was prompted by a Baltimore Afro-American article dated 20Nov30, "Harlem Asking Itself, Why is Duke Leaving the Cotton Club?" which was about the upcoming switch from Duke to Cab. The correct dates for Ellington's Cotton Club engagements are listed in Steven Lasker's "Cotton Club Miscellany" [p3] of which I'm sure you have a copy. Duke did an occasional gig on the road during his Cotton Club engagements. When the band went to Boston with "Showgirl", Chick Webb substituted.

Ken Steiner

## **Broadcasts from Chicago mid 1932**

### **DEMS 09/1-19**

Shouldn't Dr. Stratemann's entry regarding the Duke at Lincoln Tavern, page 51, be revised to look like:

July 1, 1932 (*Fri*) 9:00-9:15 PM CDST

SUSTAINING BROADCAST:

Colonial Tavern, Evanston, IL.  
Local Chicago-station WGN.

July 1, 1932 (*Fri*) 10:00-10:14 PM CDST  
SUSTAINING BROADCAST:  
Colonial Tavern, Evanston, IL.  
Local Chicago-station WGN.

July 1, 1932 (*Fri*) 11:00-11:30 PM CDST  
SUSTAINING BROADCAST:  
Colonial Tavern, Evanston, IL.  
The CBS network excluding WGN.

July 1, 1932 (*Fri*) 11:30-Midnight CDST  
SUSTAINING BROADCAST:  
Colonial Tavern, Evanston, IL.  
Local Chicago-station WGN.

This is the log for the second night, which is the first one to have the full CBS network in addition to the local broadcasts.

Carl Hällström

My files indicate the Lincoln Tavern broadcasts began 30Jun32.  
Ken Steiner

Ken Vail, volume I, page 63 shows an advertisement: "Broadcasting from Lincoln Tavern Every Wednesday - Friday". This is not Klaus's source. He took his info from Variety of 21Jun p64. But in both cases it seems that the band broadcasted three times a week. Ken Vail also shows a newspaper clipping stating: "Duke and his boys are heard twice a week on the radio over the Columbia network, Wednesday and Friday nights." This seems to be confirmed by your logs. It also suggests that we should not believe everything that has been printed. On page 62 of Duke's Diary is an advertisement stating: "On the air! Beginning June 30<sup>th</sup> Columbia Network via WGN from Lincoln Tavern." The band did indeed start the gig on Thursday the 30<sup>th</sup>, but as you stated, the first broadcast over CBS was the next day.

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## DISCUSSIONS - ADDITIONS - CORRECTIONS

### The Queen's Suite

#### DEMS 09/1-20

See DEMS 08/3-19

In the last Bulletin I reported that I found slight differences between the Mono and Stereo sides of Steven Lasker's LP when compared with the Pablo releases. To make sure, I also compared my Japanese Pablo CD (J33J 20008) with my LP (2310 762): no difference. I made copies for Giovanni Volonté and Luciano Massagli. The differences between the three versions are so small that the only way one can be sure is if one listens

synchronously. Since my Italian friends did not employ the cable connections required for synchronous listening, I made them a CD with on one side (of the head-phone) the Pablo version and on the other side, first the Stereo version of the LP, followed by the Mono version which is on the flip side of Steven's LP. By doing so, I can confirm my previous findings, and I can also suggest a theory of how it came about. I think that in the case of *Northern Lights* (of the Stereo version on the LP), the end of the recording was replaced by an insert. I have no idea why this was done. But after the missing half bar in "cod6BAND" I had to speed up my Pablo recording a little bit in order to stay in synch. This indicates that there was a substitution. Maybe the Pablo is the one with the insert. I cannot tell, but the ends are slightly different.

This is not the case with *Apes and Peacocks* (of the Mono version on the LP). Here too, an insert has been used, but in the process of making the join, one bar (# 28 in the second chorus) got lost in the Mono version. The ends are identical. If it was an insert, it must have been the same one used for both versions.

It was a not uncommon practice to edit the recordings. If one part of the piece was satisfactory it was not recorded again, but only the missing part was re-recorded. Someone then edited both parts together. This was done more often than we are aware of. It happened several times when Philips used the tapes from Columbia and had to make joins, which resulted in small differences between the two releases.

Sjef Hoefsmit

About the Queen Suite, I listened carefully to the CD that you prepared and discussed it with Giovanni. We admire what you did to make us understand where, you believe, is the beginning of the inserts: a job which requires a great deal of patience! We checked indeed all the differences that you claim and we cannot do anything else than saying that you are right. Nevertheless these differences are so slight that it seems impossible to describe exactly the inserts. We might be wrong, but, in our opinion, the missing bars in *Northern Lights* and *Apes and Peacocks* are very probably a mistake made by the engineer during the transfer from the original tape to the test pressing.

Luciano Massagli\*\*

## **Duke's Far and Middle East Tour 1963**

### **DEMS 09/1-21**

See DEMS 08/3-20

One reason there exists little film footage from this trip is that, after Delhi, the Contessa happened to be around Duke almost 24-7, except when they were on stage! And in 1963 such a mixed relationship was too much for the American public.

Arne Neegaard

## **Duke Ellington at Saint Sulpice**

### **DEMS 09/1-22**

On the web-site of the French INA (Institut National de l'Audiovisuel) is a short film about Duke's Saint Sulpice rehearsal (on 16Nov69). Go to [www.ina.fr](http://www.ina.fr) and put "Duke Ellington" in the search field where you first found "recherche". If you click OK, you will find the short (1'42") film at the top of the list.

Georges Debroe

## **Thelonious Monk live at Newport (8Jul62)**

### **DEMS 09/1-23**

See DEMS 08/3-29

This is a quote from Chris Sheridan's book "Brilliant Corners" (2001):

"A month before the occasion, *Down Beat* reported that Mr Monk was set to write a special piece for the band, to be arranged by Hall Overton and played at the festival. In the event, however, the performances were of two existing Monk compositions, the second set daringly against an unheard and unrehearsed Billy Strayhorn chart.....

The misidentifications in previous Ellington listings are surprising. In the case of *Monk's Dream*, sporting a specially-written Billy Strayhorn chart, Duke Ellington introduces it correctly and repeats the identification in a reference back at the end of the rousing performance. The identification of the encore is more interesting because D.E.'s comment, 'frère Monk', reveals that this is a rare example of two bodies blithely playing different tunes simultaneously! On the one hand, Mr. Monk bowls straight into what is identifiably a slightly altered version of his 1956 *Ba-lue Bolivar Ba-lues-are*; on the other, the Ellington band, perhaps slightly caught out, picks up a Billy Strayhorn sketch, especially arranged for this concert, called *Frère Monk* (and recorded by Duke in rehearsal two months later). Against the ovation that follows it, Duke Ellington tells the enthusiastic audience, 'he'll be back, he'll be back' (perhaps to play *Frère Monk* straightforwardly). But he didn't come back."

End of quote.

Georges Debroe and Klaus Götting

*Frère Monk* - just give it another try. It is a Strayhorn composition (cf. Walter van de Leur's "Something To Live For," Appendix D, p270). It is credited to Ellington in the New DESOR vol. 2 p875. If you listen closely you will find that it is an arrangement of blues riffs in a certain order - combining riff A by the saxes with riff B by the trombones, adding the trumpets or leaving out this or that section, a typical device of the Ellington organization. You get a lot of different colors by combining a few simple elements in this or that order. The whole thing can be used as a background for every blues in B flat, and this is what happened when they featured Monk at Newport. It is of course *Frère Monk*, but it is Monk's own *Blue Bolivar Blues* as well. They didn't rehearse it with Monk. Why should they? They just told him "Blues in B flat, at this tempo", Monk knew what to do and went into his own *Blue Bolivar Blues*. He could have gone into *Straight, No Chaser* or any other head in B flat as well.

Did you expect that a composition is a fixed thing? Not so, not in the Ellington organization. A live performance is not a sound photograph of a score or of an "original" version, at the least it has to be adjusted to the demands of the moment. One important fact is that Duke Ellington's primary and most cherished compositional technique is that of montage. He would take a composition apart and rearrange it, starting with the end or reverse the order in any imaginable way etc. Remember that crucial advice by Will Marian Cook: "Reverse your figures!" D.E. explored this throughout his career.

Here we can talk of the "silent theme tradition", too, that emerged during the swing era and became a favourite device of the beboppers. You take a given chord pattern and compose a new line to it. The legal aspect is that you can sell it as a new composition. The result is that vast amounts of musical material can be exchanged between tunes. Or we can talk of "open form" versus "closed form", etc. etc. What I wanted to say is that *Frère Monk* is there, complete with all its portions, but in a slightly different order.

Hans-Joachim Schmidt

You asked a couple of questions regarding Thelonious Monk and the album "Unissued Live at Newport, 1958-59". Apparently there is also a session with the Ellington orchestra dating from 1962 (I assume not from 1972 as you stated). [Indeed. I made a typo. SH] You thought Monk probably brought his own people as well and wondered who they were. I don't know this CD but it does sound very interesting. Monk's working group at the time was pretty stable and he continued to use it for his first sessions for Columbia later in 1962, so you likely heard Frankie Dunlop on drums and John Ore on bass. If there was an unfamiliar tenor sax it would have been Charlie Rouse.

You asked about the spelling of *Ba-Lue-Bolivar-Ba-Lues-Are* (which is correct, not the variant you also gave). It's in the December 1956 album "Brilliant Corners". Orrin Keepnews who produced that album said that "it is merely an attempt to set down phonetically the pronunciation Monk insisted on as most fitting for what might most simply be called *Blue Bolivar Blues*". Tying this together, sort of, there is a *Bolivar Blues* recorded in 1962 on "Monk's Dream", his first for Columbia, with Dunlop and Ore. Unfortunately my memory of the 1962 version seems to have been lost with my album.

You probably know that Monk recorded an album of Duke's music. They have some interesting similarities. Both had such a strong melodic sense, and a percussive style of playing.

Don Francis

The same group, Monk, Rouse, Ore, Dunlop, plays on the Milan and Paris performances recorded a year earlier, in April 1961.

Roger Boyes

On the internet I came upon the Newport '62 tracks with Monk. Although different from the version on "The Private Collection Vol.3, this is definitely *Frère Monk* and not *Ba-Lue Bolivar Ba-Lues Are*.

Rick Steiger

## “Stars on Parade” / Gotham Session revisited

### DEMS 09/1-24

See DEMS 08/3-13

Today's mail brought two 16-inch ETs which I won from a recent record auction. "Stars on Parade" program 575, "Ellington Moods" by Duke Ellington, is paired with "Stars on Parade" program 576, "Davy Crockett" starring Conrad Nagel. "Stars on Parade" program 581, "Music of Manhattan," is paired with program 582, "A Matter of Time" starring Ethel Griffies. The labels show the dates each program was to be aired: program 575 (by Ellington) was "release: week of August 19, 1951"; program 576 was "release: week of August 25, 1951"; program 581 was "release: week of September 30, 1951"; program 582 was "release: week of October 7, 1951." I note that each date cited was a Sunday, when the Gotham Recording Studio was likely closed, and that the label of my copy of program 581 (release: week of September 30, 1951) bears the penciled notation "WMIL 9-22-51," which I'll guess is the date when the disc was received at radio station WMIL.

So: Ellington's "Stars on Parade"/ Gotham recording session wasn't held on 19Aug51 as shown in every discography, but at some earlier date, perhaps in late July or early August. To see a photo of the session and a list of the personnel, see DEMS 02/3-12. The photo is also found on the back cover of CBS(F)66607 ("The Complete Duke Ellington, 1947-52"), but misdated to 5oct51, the date of the Down Beat issue in which the photo was first published.

Steven Lasker

## “The Best of Duke Ellington”, 4 CD set

### DEMS 09/1-25

See DEMS 08/3-30

My set arrived today and I am excited about the wonderful sound restoration done by Harry Coster - for the first time I can hear that the Ellington Orchestra really had a guitar player!

And now, a little challenge to all of you: Listen to *Dusk on The Desert* a couple of times, then jump to *In a Jam!* Same trumpeter, isn't it?

Arne Neegaard

I think you are right about the trumpeter being the same on both *Dusk on the Desert* and *In a Jam*. I'll venture a step further in that I think the trumpeter is Cootie Williams. To me, on *In a Jam* it sounds very much like some of the tonality and phrasing he used on *Tootin' Through the Roof*.

Martin Tach

I agree that the trumpet on *In a Jam* is Cootie with Rex finishing off the disc. I believe that it was almost settled

that the horn solo on *Dusk on the Desert* was Artie Whetsel on trumpet-see DEMS 02/2-27 and 02/3-27. However there was further discussion 05/3-37, where it was argued that the soloist wasn't a trumpet but Lawrence Brown on trombone!  
My vote goes to Artie.  
Bill Morton

See also 06/1-18; 06/2-20 and 06/3-27.  
DEMS

I made a typo - I was thinking of the trumpeter on *Dinah's in a Jam!*  
Arne Neegaard

See for *Dinah's in a Jam* DEMS 05/2-24.  
DEMS

What did Tizol sound like, on muted trombone? The solo [on *Dusk on the Desert*] has a tinge of Latin flavour, hasn't it? And when we ruled out Lawrence Brown on slide trombone, no one thought about a valve trombone. It's the legato-like phrasing I am thinking of. Switch between *Caravan* and *Dusk on the Desert* a couple of times.  
Arne Neegaard

I think we may be hung up on the tonality of the performer. Check out the phrasing. To me the phrasing sounds closer to Stewart or Williams than legato players like Whetsel, Tizol or even Brown. The tonality and phrasing is like that on *Tootin' Through the Roof*. Again, Stewart or Williams. But to me, the phrasing is more typical of Cootie. In both instances he is displaying a tonality not often heard from him but to me, the phrasing is pure Cootie.  
Martin Tach

I remember the earlier thread about the horn on *Dusk on the Desert*. It was very interesting in that it considered Brown's trombone as well as trumpet players. André Hodeir in his excellent article about *Concerto for Cootie* described Cootie Williams as "A man with a thousand sonorities". The trumpet on *Dusk on the Desert* reminds me of the sound Cootie used on the Benny Goodman Sextet recording of *On the Alamo* as well as the Ellington recording of *Tootin' Through the Roof*. So, as they say, with all due respect to the VERY well considered opinions of the experienced and dedicated Ellington listeners on the [Duke-LYM] list. I am sticking with my opinion. For now. I am open to influence from other listeners like you [Bill Morton].  
Martin Tach

It's most likely Cootie soloing on *Dusk on the Desert*. End of story. Martin (see his emails in this conversation) has probably got it right.

It can't be Brown or Tizol. It can't be a trombone of any description. End of story.

Tizol is playing with the saxophones during that first chorus so that there are five "saxophones" and five muted brass instruments (3 trpts, 2 tbns). The trumpet solo on the original part (at the Smithsonian) is written for Cootie and it says so on the score as well (half of which wasn't identified until I found it, and the set of parts which are entitled *Jamming and Jiving*).

Besides, the solo is far too high for a trombone. It goes up to a high F.  
Michael Kilpatrick

## ***Dual Fuel — Rock City Rock***

**DEMS 09/1-26**

I was listening too *Rock City Rock* from 1957 and I became aware that parts of the arrangement were used in the drum feature *Dual Fuel* from 1959. I am correct?.

Wayne Cluton

You are correct. The 5° and the 6° choruses of the 13Mar57 recording of *Rock City Rock* are the same as the 2° and 3° choruses of *Duael Fuel* Part II, recorded on 8Sep59. Duke was one of the first “recyclers”.  
DEMS

## A very nice offer

**DEMS 09/1-27**

Dear DEMS,

Congratulations on the very informative and useful web-page <http://www.depanorama.net/dems/>

It is very impressive to make all these documents easily available on one webpage.

If this mail reaches Sjef, I want to give you my deepest regards for your work.

I have downloaded and stored all the Bulletins on my computer - including all the pdf files, to facilitate my own use. Thanks for giving me this possibility.

However, I need to re-organize my paper document archive in the house, and save space, and make it easier. I appreciate reading old DEMS material, but it struck me, when I checked old Bulletins, that DEMS or other collectors might appreciate even more to have or study this material.

If that would be the case, I would be prepared to pack the paper bulletins and send them in a package to the receiver. The least I can do for Benny and Sjef is to pay for the freight. So it is a "free of charge"-offer.

I have available ALL paper copies of the DEMS Bulletin that Benny Aaslund, and later Sjef Hoefsmit, sent to me from 1979 to 2000. I have saved all this mail and nothing is lost. I have also saved Bulletins 2001/1, 2002/2, 2003/1-3. The quality is first class - almost as sent by Benny and Sjef.

Benny - and I assume also Sjef - did sometimes attach additional material in the mail. An example is Bulletin 1979/1 where I got and have saved all 33 A4-pages. The pdf-version on the web-page <http://www.depanorama.net/dems/> contains the first two pages only.

My point is that I have saved some more pages than sometimes are included in the pdf-files.

Many are rightly very interested to use electronic means and web-pages. DEMS has certainly adopted these methods. There might still be collectors who would appreciate to have the original version.

Please, give me some advice on this matter.

A second solution for me would be to ask Duke Ellington Society of Sweden the same question - but I prefer to ask DEMS first.

With kindest regards,

Goran Axelsson

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Dear Goran,

Your mail has indeed reached Sjef. Thank you very much for your nice compliments. I am also very happy that you mentioned Benny's name. It is so much easier to continue a good work than to invent and start it.

I will put your letter in the next DEMS Bulletin. Since the Bulletins are “on line”, there are many more readers than in the old days. It is very possible that one or more of these “new” readers will be interested to have the hard copy Bulletins.

Sjef has never attached additional material to the Bulletins. Benny did so several times. For instance with the 10<sup>th</sup> Anniversary issue 1989/1. However I have from the first Bulletin only the first two pages. That's why you find only these as PDF files. Bjørn Andresen used my copies of the Bulletins for his terrific work to scan them all. I guess that the supplementary pages of the first Bulletin contained only pictures.

Thank you very much for your generous offer. Mailing all old Bulletins will be very expensive!  
Sjef Hoefsmit

## John Steiner - "Frankie And Johnny" labels

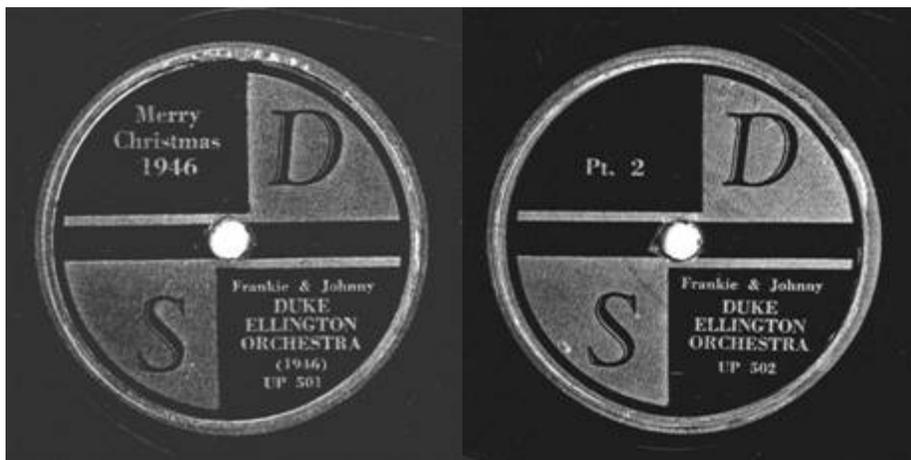
### DEMS 09/1-28

See DEMS 08/3-17 and 08/2-24

I possibly can add a few elements to the mystery, somebody hopefully will be able to elucidate. In my collection I also have such a 78rpm disc with this 25mar45 recording and the labels are again different: a kind of mix from what we find in DEMS 08/3. They show (see copies attached) "Merry Christmas 1946", spell *Frankie & Johnny* correctly and print UP 501 + UP 502 directly on the label (UP 501B and UP 502B are also engraved in the wax). Side 1 starts with the very end of the int8BAND (let's say: %int1BAND), continuing with 1°10DE etc and runs for approx 3:43. Side 2 has *Metronome All Out* and runs for 3:39.

You may have noted that the original description of *Frankie and Johnny* (as 313bb on page XXXVIII in the OLD Desor Volume 6) had no intro by the band; this intro however is mentioned for 4509ae in the NEW DESOR page 873. Both refer to SD Xmas-1946 as very first release.

Jean Portier



## Jig Walk

### DEMS 09/1-29

See DEMS 05/1-42

I was re-reading Roger Boyes' wonderful analysis of *Jig Walk* recently (DEMS 05/1-42). It was both informative and entertaining at the same time, involving several musical items and people followed over an extended period of time. He masterfully wove several themes and sub themes together as intricately as a Bach fugue. I enjoyed it thoroughly. As an added benefit for me the references to *4.30 Blues*, and to *The Last Time I Saw Chicago* (from a 1941 session involving Pee Wee Russell) took me back again to those pieces to listen with new respect. I wonder if you could pass on my appreciation to Roger.

If he hasn't checked YouTube recently he may be interested to know that there have been a couple of versions of *Jig Walk* from the mid 20s added recently (directed by Sam Lanin, apparently featuring Miff Mole, Red Nichols and Joe Venuti; and another directed by Bert Firman). A web search pulls up others--Earl Oliver from the mid 20s with a vocal, and a contemporary version by Tim Harding's Cotton Club Orchestra with tubular bells modeled on Ellington's 1940 version.

Don Francis

Thank you, Don, you are very kind. I wonder also if Duke plays a snatch of *Jig Walk* (DEMS 05/1-42), on the short Institut National's St-Sulpice rehearsal to which Georges Debroe draws our attention in this issue of the Bulletin. Most unlikely, I am sure, but it would be wonderful if he did.

Roger Boyes

Sorry he didn't play it.

DEMS

## Message from Sturgis

### DEMS 09/1-30

See DEMS 08/2-5

On Friday evening, October 9, 2009 we are having the Duke Ellington Memorial Orchestra perform at the Sturgis-Young Auditorium. This will be the 35th anniversary of the Dukes final performance which was here in Sturgis MI. (Tickets will be on sale in the near future.)

The Historical Marker which your organization so generously contributed to is scheduled to be unveiled then and I will be saying a few words before or at least at sometime during the performance that evening. We even hope to have TV coverage for part of the event! Would someone from your organization be willing to contact me and to appear at the performance that evening and say a few words, please? Just a few minutes of information from someone representing your Society would be greatly appreciated.

Linda Winkens\*\*

President of the Sturgis, Michigan Historical Society

P.O.Box 392, 200 W. Main Street

Sturgis, MI 49091

USA

I know someone who would have loved to appear in Sturgis at the ceremony. That's my late friend Gordon Ewing. He was terribly upset when he saw the plaque at the Northern Illinois University at De Kalb, claiming that Duke's last performance took place there on 20Mar74. It was at Sturgis as we all know now. The plaque belongs in Sturgis. Can one of his friends in Chicago replace him?

Sjef Hoefsmit

## More Good News

### DEMS 09/1-31

From a reply to Geff Ratcheson:

We are looking to do the 30s big band Columbia owned material sometime either late this year or next year.

For Mosaic, Scott Wenzel

## Art Pilkington's Tapes

### DEMS 09/1-32

See DEMS 07/3-26

I was made aware recently of your announcement in the 07 Ellington newsletter in which you mentioned that I have some tapes of my dads. Although I no longer have the tapes (they were given to York University for their Jazz collection), I noticed that my email and telephone number were incorrectly listed. Maybe that's why I never received any replies. For your information, the telephone (in Canada) is 905 846-3723 and the email is [dpilkington@sympatico.ca](mailto:dpilkington@sympatico.ca) .

Although I do not wish to part with them, I have his original research binder with the Ellington itinerary, etc if anyone wants to borrow.

Ted Pilkington

## Paris Blues

### DEMS 09/1-33

No other set of recordings has given so much headache as the recordings made for the film Paris Blues. For many years a tape from the Jerry Valburn collection has been waiting to be documented. Giovanni and Luciano have been working on it recently, and this has resulted in the session of 14Dec60 in Paris, DESOR 9076 on Correction-sheet 1093 and the session of Dec60, interview for French radio, DESOR 9077 on Correction-sheet 1092. Several selections on this tape were without Ellington at the piano, and consequently they were not included in the New DESOR. A more complete (but not necessarily correct) survey can be found in the 5<sup>th</sup> edition of Ellingtonia by Willie Timmer on page 223 and in Klaus Stratemann's book starting on page 429. The preliminary research results from Jerry Valburn were very helpful.

The date of the interview for the French radio can be determined with more precision. We know from Jet Magazine of 8Dec60 that Duke left on the same date (8Dec) for Paris. In the interview for French radio he states that he arrived exactly two weeks previously. This pinpoints the probable date of the interview to around 23Dec60.

DEMS

## *New York, New York in Toronto*

### DEMS 09/1-34

The article "The Duke: At 73, A Few Changes, But Undiminished Enthusiasm", was written by Tom Buckley, New York Times News Service. It appeared in The Fresno Bee, 24 Sept 1972, but the original article was published in the NYT of 3 July, 1972:

#### **Duke: His Creative Impulse -- All That Jazz -- Throbs On**

By Tom Buckley, 3Jul72, Monday, Page 19, 2003 words:

This is taken from the article:

"Duke Ellington sat cater-cornered on a folded plaid blanket on the piano bench. 'Lemme hear it now,' he said. With his left hand he cued the brass section for the biting attack he wanted on the rift theme of *New York, New York*."

And here is the puzzle:

The discographies have 2Aug72 as the first recording session with *New York, New York*. The article was printed in NYT one month earlier and thus this session must have been in June. The only candidate here is the one on 22Jun72 in Toronto where Tyree Glenn was (not?) present, because the author refers to a conversation between Duke and Tyree:

"After a few measures The Duke signaled a halt. 'Ooh, no, no, no,' he said.

'You want the same B-flat as in the first bar?' asked Tyree Glenn, the lead trombonist. 'Bah, bah, beyow?' The

Duke shook his head.

‘What do you want?’ asked Tyree Glenn, a large pudding of a man with a graying goatee.

‘I want it together, mainly,’ The Duke replied with a laugh. ‘Play it with a drawl and an accent.’ He illustrated his conception by bending the word ‘drawl’ with a full Southern intonation and tightening his mouth around ‘accent’ so that it came out pure Mayfair.

‘Tyree, keep it that way,’ he said after the band had played the figure again.

‘I don’t know what I did,’ the trombonist replied, and the 15 musicians in the recording studio in Toronto last week laughed appreciatively.

‘C’mon, let’s roll it,’ The Duke said. Behind the glass partition the sound engineer adjusted his dial and switches and started the tape spinning. etc., etc.”

According to Timner, Tyree Glenn was not present at the recording session on 22 June, but present at the concert the following day.

Some of the material from that session was released on Laser Light, but two numbers were unissued: *Alone Together* and *Unidentified Title*.

Conclusion: Very first known recording of *New York, New York* aka *Unidentified Title*, which is not unidentified any longer, plus Tyree Glenn added on the recording session on 22Jun72.

Arne Neegaard

Let us first look at the session of 22Jun72. Your information found in Timner must come from his 4<sup>th</sup> edition. It did not appear in his 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> edition, neither did it appear in the old Desor. In the 5<sup>th</sup> edition you find a more accurate listing. The fact that *New York, New York* and two unidentified titles are in the 5<sup>th</sup> edition added to that 22Jun72 session has to do with the listing, accompanying the “donation” by Mercer Ellington to the Danish Radio. On that listing this session, dated on 7Jul72, had three additional selections: *New York, New York; Original by Tyree Glenn* and *Original by Russell Procope*. These three selections have never been located in the Danish collection. In the meantime we know that there were only 2 trombonists (and six reeds) in the session of 22Jun72 and that Arnie Chycoski, trumpet player, replaced Mercer Ellington. This was unveiled by Ted O’Reilly on the Jul05 IAJRC in Copenhagen. Ted attended the recording session on 22Jun72. Arnie Chycoski died recently on 10Sep08. On 22Jun96 Ron Collier told us in Toronto that *Vancouver Lights* was not issued on the Laserlight CD, but that the recording, selected for the CD, was titled *Relaxing* which is also a composition from his hand.

What about *New York, New York*? The article by Tom Buckley gives us the information that there must have been a recording session with the participation of Tyree Glenn, in which this selection was recorded. I discovered that the three selections (*New York, New York; Original by Tyree Glenn* and *Original by Russell Procope*) as mentioned on Mercer’s list were recorded on 27Jun72. I base my conclusion on another part in Tom Buckley’s report in which he stated:

“At 11:30 P.M. the Duke left the recording studio. From there he went to a nightclub to hear a singer he was thinking of engaging for a one week date he was booked to play at the Playboy Club Hotel in Great Gorge, N.J., that began Friday night. He was greeted at the nightclub by the singer, Aura Rully, who came to Canada from her native Rumania three years ago. She is a striking young woman, with long, dark hair and small, feline features. The Duke ceremoniously greeted her with four kisses, two on each cheek, took his place at a ringside table and ate a steak, and drank tea while listening to her perform. He decided that she would do, and they discussed terms and conditions in whispers when she had finished her set. At 2 A.M. the Duke was back in his hotel room, talking with Ron Collier, who would do the arrangements that Miss Rully required. ‘It is not a big sound,’ said the arranger, speaking of Miss Rully, ‘but a fantastic range. But I don’t know about her reading.’ ‘Well, if she isn’t a good reader, she has to have a quick ear to do all those Ella Fitzgerald things,’ said the Duke. ‘It works out about the same.’

At 5 o’clock the next afternoon, which was Wednesday, the Duke, naked except for a chartreuse chiffon around his head to protect it from air-conditioning drafts, got out of bed in his hotel suite. He would be leaving in another hour to play a dance in West Lorne, Ontario, 150 miles to the west.”

Duke’s Itinerary confirms the events. See Ken Vail p418:

Tuesday 27Jun72, Duke Ellington and his Orchestra record for the stockpile at the Thundersound Studio in Toronto.

Wednesday 28Jun72, DE & HO play a concert at the West Elgin Community Center in West Lorne, Ontario.

Friday 30Jun72, DE & HO open a one-week engagement at the Playboy Club at Great Gorge in McAfee, New Jersey. Vocalist Aura Rully from Toronto appears with the band for this engagement.

There is only one conclusion possible. The date of the *New York, New York* recording was 27Jun72. As long as we do not include sessions in our discographies from which no recording has survived, this session is out, but it might eventually be included if we find one or more of the recordings of *New York, New York* and the *Originals* by Glenn or Procopé.

Thanks to Arne Neegaard for sending me a copy of the NY Times!

Sjef Hoefsmit\*\*

## NEW RELEASES AND RE-RELEASES

### Essential Jazz Classics 55430

#### Black, Brown and Beige

#### Duke Ellington featuring Mahalia Jackson

#### DEMS 09/1-35

1. Worksong	5Feb58	5805a
2. Come Sunday	5Feb58	5805b
3. Light	12Feb58	5808b
4. Come Sunday	11Feb58	5807a
5. Come Sunday	12Feb58	5808a
6. 23rd Psalm	11Feb58	5807b
7. Portrait of Ella Fitzgerald		
Royal Ancestry	2Sep57	5733a
All Heart	2Sep57	5733f
Beyond Category	2Sep57	5733g
Total Jazz	2Sep57	5733h
8. Mood Indigo	18Dec50	5017b
9. Sophisticated Lady	18Dec50	5017c

The tracks 1/6 are identical to the original release on the LP CL-1162.

Judging by the time (16:16) of "Portrait of Ella Fitzgerald", we expect that the four movements will be preceded by the narrations by Duke or Billy Strayhorn, each accompanied by the other on the piano.

Tracks 8 and 9 are identical with the two vocal selections by Yvonne Lanauze on the Masterpieces LP from 1950.

DEMS

### Lonehill Jazz DIS-120674

#### Duke Ellington The 1956-1958 Small Band Recordings

#### DEMS 09/1-36

Chicago, 24Jun58

1. In a Mellow Tone	5822a
2. In a Mellow Tone	5822b

- |                     |       |
|---------------------|-------|
| 3. Happy Reunion    | 5822c |
| 4. Happy Reunion    | 5822d |
| 5. Wailing Interval | 5822e |

**Chicago, 17Jan57**

- |                           |       |
|---------------------------|-------|
| 6. Wailing Interval       | 5704d |
| 7. I Cover the Waterfront | 5704c |
| 11. The Riff              | 5704b |
| 12. Bluer                 | 5704a |

**Chicago, 29Jan57**

- |                            |       |
|----------------------------|-------|
| 8. Deep Blues              | 5705f |
| 9. Circle of Fourths       | 5705c |
| 10. Perdido                | 5705d |
| 13. Slow Blues Ensemble    | 5705b |
| 14. Blues à la Willie Cook | 5705a |
| 15. Spacemen               | 5705e |

**Chicago, 19Mar56**

- |                           |       |
|---------------------------|-------|
| 16. Way Back Blues        | 5608f |
| 17. Where's the Music?    | 5608g |
| 18. Rubber Bottom         | 5608h |
| 19. Play the Blues and Go | 5608i |
| 20. Prelude to a Kiss -5  | 5608d |
| 21. Miss Lucy -12         | 5608b |
| 22. E and D Blues -1      | 5608e |

All selections have been previously released on CD: Sony Music Special Products Signature AK 40030 (not reviewed in DEMS Bulletin) and others, mentioned in DEMS. SAJA 91231 in 89/3-1;89/4-6;90/1-7;90/2-7; Dr Jazz FDC 5007 in DEMS 87/4-3;88/2-4 and LMR 83000 in DEMS 88/2-1;88/4-4.

It still amazes us that the tracks have not been placed in the correct chronological order.

DEMS

## **Columbia Jazz Profiles Duke Ellington**

### **Sony/BMG Jazz 88697298542**

**DEMS 09/1-37**

For the Duke Ellington CD in the series Columbia Jazz Profiles, Brian Priestley selected the following recordings. He also wrote the liner-notes. This introduction to Ellington, cannot be expected to contain rare collector items. Total time 61:49.

- |                                       |         |       |
|---------------------------------------|---------|-------|
| 1. Take the "A" Train                 | 28Jun60 | 6017d |
| 2. Rockin' in Rhythm                  | 8Jan31  | 3018c |
| 3. Creole Love Call                   | 26oct27 | 2709c |
| 4. The Mooche                         | 1Jul52  | 5211a |
| 5. Sophisticated Lady                 | 16May33 | 3307c |
| 6. It Don't Mean a Thing              | 2Feb32  | 3201b |
| 7. In a Sentimental Mood              | 30Apr35 | 3503a |
| 8. Caravan                            | 14May37 | 3709a |
| 9. I Let a Song Go Out of My Heart -1 | 3Mar38  | 3805a |
| 10. Crescendo in Blue -1              | 20Sep37 | 3716e |
| 11. Diminuendo in Blue -1             | 20Sep37 | 3716c |
| 12. Jeep's Blues                      | 7Jul56  | 5613n |
| 13. I'm Beginning To See the Light    | 31May60 | 6008b |
| 14. Mood Indigo                       | 14Jul60 | 6022e |
| 15. Come Sunday -10                   | 11Feb58 | 5807a |

# ELLINGTONIA

**Woodville Records WVCD122 (2008)**

**Alan Barnes Octet**

**Harlem Airshaft**

**DEMS 09/1-38**

Alan Barnes started Woodville Records in 2003. Some of us may remember him. He took part in the orchestra that played so brilliantly at Ellington 88 under the direction of Bob Wilber and he played for us in Leeds in 1997 together with his companion David Newton with whom he made a great CD "Like Minds" with 4 Ellington tracks (see DEMS 98/3-7/3). This time the whole CD has been dedicated to Ellington music, arranged by Tony Faulkner, to whom we also had the pleasure to be introduced in Leeds. This CD was favourably reviewed by Ted Hudson in Ellingtonia of March 2009 and can be ordered from Woodville Records:  
[www.woodvillerecords.com/Harlem%20Airshaft.htm](http://www.woodvillerecords.com/Harlem%20Airshaft.htm)

The musicians: Bruce Adams, trumpet and flugelhorn; Andy Wood, trombone and valve trombone; Alan Barnes, alto sax, clarinet and bass clarinet; Tony Coe, tenor sax, soprano sax and clarinet; Andy Panayi, baritone sax, clarinet and flute; John Horler, piano; Alec Dankworth, double bass; Mike Smith, drums.

The selections:

1. Take the Duke Train
2. Snibor
3. Second Line
4. Black Butterfly
5. Fantazm
6. Harlem Airshaft
7. Sunswept Sunday
8. Battle Royal
9. Tonight I Shall Sleep
10. Fife
11. Brown Penny
12. La Plus Belle Africaine

In the list of titles, *Brown Penny* is credited to Ellington, but Tony Faulkner in his liner-notes has corrected this mistake. Total time 72 minutes.

Sjef Hoefsmit

# The New DESOR correction-sheets

## Corrected Correction-sheet

### DEMS 09/1-39

See DEMS 08/3-35

The Pablo session (The Big Four) of 8Jan73 on correction-sheet 1088 has to be replaced by the “fresh” sheet 1088 (2<sup>nd</sup> edition) on which the structure description of 9068i has been corrected into 9068i, j and k.  
DEMS

## Here are the latest additions to the Correction-sheets:

### DEMS 09/1-40

#### Sessions

1091	9070	Structure descriptions		08/3-6/9
	6233	Newport	8Jul62	08/3-29
1092	9075	Detroit	26Aug63	08/3-6/8
	9077	Paris Interview	Dec60	09/1-33
1093	9076	Paris Session	14Dec60	09/1-33
	9078	NYC Rainbow Grill	12Aug70	09/1-8

#### Titles

2006/1	6233i	Ba-lue Bolivar Ba-lues-are		08/3-29
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#### Discs

3030	Best of D	Sony & BMG 88697302362		08/3-30
	6233	Gambit Records 69299		08/3-29
	6233	Quantum Leap 0373		09/1-14

#### Musicians

4002/1	Byers, William Mitchel	9076	09/1-33
	Gourley, Jimmy Pasco	9076	09/1-33

## DESOR small corrections

### DEMS 09/1-41

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

### DESOR small corrections 5013

## Volume 1 (Corrections April 2009)

XI - BBs...Billy Byers...tb. (09/1-33)

XVI - JGo...Jimmy Gourley...g. (09/1-33)

XXIV - Ga...Gambit Records (08/3-29)

219 - Session 5613, 7Jul56, after 5613c: Same as 5516, but: HJo (t.) added. (08/2-8)

295 - Add session 9076 Barclay Studio Paris, 14Dec60. Correction-sheet 1093 (09/1-33)

295 - Session 6036, Dec60. MGa (b.) instead of UN (b.)

296 - Add session 9077 ORTF broadcast Paris, Dec60. Correction-sheet 1092 (09/1-33)

317 - Replace session 6233 with the corrected version on Correction-sheet 1091 (08/3-29 & 09/1-14)

353 - Add session 9075 State Fair Grounds Detroit 26Aug63

1<sup>st</sup> Concert Correction-sheet 1092 (08/3-6/8)

353 - Session 6365, 26Aug63. Add: 2<sup>nd</sup> concert. (08/3-6/8)

562 - Session 7011, 6Feb70. Anne Deveson instead of Anne Jefferson; Ellis Blain instead of Ellis Blaine. (08/3-37)

591 - Add session 9078 Rainbow Grill NYC, 12Aug70. Correction-sheet 1093 (09/1-8)

675 - Session 7305. Delete the whole session. It is replaced by 9068 on Correction-sheet 1088 (08/1-9)  
There was an error in the structure descriptions, Correction-sheet 1088 should be replaced by  
Correction-sheet 1088, 2<sup>nd</sup> edition.

## Volume 2 (Corrections April 2009)

739 - Make a note in the middle of the page:

*Ba-lue Bolivar Ba-lues-are* see for descriptions page 875 with the wrong title *Frère Monk*.

Correction-sheet 2006 (08/3-29)

875 - *Frère Monk*. Delete 6233i. (08/3-29)

909 - *I Don't Know Why I Love You So*.

3602a int 4DE instead of int 3DE.

3602b, delete: but intro 4DE. (08/3-37)

949 - 7011a Interview by Deveson and Blain (08/3-37)

1360 - Add: 0920 CD. Gambit Records 69299 between 0396 and 0397. Correction-sheet 3030. (08/3-29)

1396 - Add: 0921 DVD. Quantum Leap QLDVD-0373. Correction-sheet 3030. (09/1-14)

1417 - Add: 0919 CD (4 discs). Sony & BMG 88697302362 between 0704 and 0705.

Correction-sheet 3030. (08/3-30)

1425 - United Artists UAL-4092.

Add: A02 Battle Royal (9076e).

Add in NOTE - Track A02: the first chorus is omitted; a cod6BAND is added. (09/1-33)

1439 - Adams, Edie. Apr 16, 1927 - Oct 15, 2008. (08/3-37)

1449 - Add: Byers, "Billy". Correction-sheet 4002. (09/1-33)

1449 - Candoli, "Pete" Walter Joseph. Jun 28, 1923 - Jan 11, 2008

- 1451 - Clark, Arthur "Babe" - Jan 7, 1992
- 1463 - Add: Gourley, Jimmy. Correction-sheet 4002. (09/1-33)
- 1473 - Jones, "Herbie" Herbert Robert. Add: occ. for the session of July 7, 1956. (08/2-8)
- 1475 - Kemp, Chubby. Add: occ. for the session 9075 of August 26, 1963. (08/3-37)
- 1476 - Lafitte, Guy Denis Fernand. Add: occ. for the session 9076 of December 14, 1960. (00/1-33)
- 1501 - Warwick, Dee Dee (Delta Warrick) Sep 25, 1945 - Oct 18, 2008