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DUKE ELLINGTON MUSIC SOCIETY

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## Good NEWS

### A French Ellington Conference

#### DEMS 09/3-1

Hello Friend (s) of the Duke,

As we had announced, this Saturday, November 14, the goldsmith ès-Ellingtonia Claude Carrière will have the pleasure of opening our music conferences to explore the world of Duke Ellington, with an overview of the work ducal.

Music lovers, musicians, beginners or just being curious, do not hesitate; let's all get together in the magical setting of l'Entrepot for this "first" of which you will find below the programme, as well of the festivities to come. Let's celebrate the Duke together!

The president of "La Maison du Duke", Christian Bonnet

This announcement is a bit too late for this December DEMS Bulletin but a complete programme for the whole year can be downloaded from [http://www.laurent-mignard.com/docs/la%20Maison%20du%20Duke\\_AfficheMC\\_091105.pdf](http://www.laurent-mignard.com/docs/la%20Maison%20du%20Duke_AfficheMC_091105.pdf)

The main language used at these conferences will undoubtedly be French, but the music you may hear at the rehearsals and the concerts will be pure Ellington, I can promise you. I had the good fortune to receive a CD from the "Duke Orchestra", which I described in 09/2-15.

Sjef Hoefsmit

## NEW FINDS

### From the Timme Rosenkrantz Vaults

#### DEMS 09/3-2

It usually happens just after a DEMS Bulletin goes on line, that I am wondering whether I will have enough material for the next Bulletin. Now that the Duke-LYM list exists, there is much valuable information already passed on via the Internet before I start preparing the following Bulletin. Understand me well. I think that this is a good development. I have stopped publishing important messages from the list in the Bulletin, since almost every former DEMS member now has an Internet connection. I hope that everybody will take part in the discussions on the Duke-LYM list.

(By the way, nothing is more simple than to send an e-mail to [duke-lym-request@concordia.ca](mailto:duke-lym-request@concordia.ca) with the text: subscribe. If you want to leave the list, you write: unsubscribe.)

But from time to time there is great news to share with you, the fanatic collectors of unissued material and the obsessed discographers (like myself), who try to make Duke's discography as large and as correct as possible.

To save you from losing time and trouble I advise you not to put all the discographical details of the following communication between Frits Schjøtt and myself in your files, but to wait until the end of this article.

This is the exciting e-mail message of 3Sep09 from our dear friend and DEMS member Frits Schjøtt:

"littlebeatrecords (check our homepage <[www.littlebeatrecords.dk](http://www.littlebeatrecords.dk)>) has acquired 9 acetates from an estate with Ellington-material - PROBABLY (but not for sure) from Timme Rosenkrantz originally (Timme used to sell goodies to various collectors when short of cash - which he often was!).

Five of them are of no interest as I have identified them with excerpts from the DETS-series (also checked orally - to be quite sure). The other four are more interesting, which is why I write to you. I cite from the labels (and have checked the content correspondingly):

April 8 & 9 (one date on each side of the acetate) 1944:

*Concerto for Cootie (RN) - Three Cent Stomp - No Love No Nothing (AH) - Main Stem.*

The flip side, 9Apr44:

*Chloe - Johnny Come Lately - Do Nothing Till You Hear from Me - Things Ain't What They Used To Be> (not complete) - WCR 11.30-11.45 - Hurricane Restaurant.*

April 14, 1944 (both sides of the acetate) - also from the Hurricane:

*Hop Skip and Jump - Main Stem - Sentimental Lady - On the Alamo - My Heart Tells Me (AH)*

Flip side: *Way Low - San Fernando Valley - Do Nothing Till You Hear from Me (RN) - Suddenly It Jumped*

April 28, 1944 (both sides of the acetate) - also from the Hurricane:

*Don't Get Around Much Anymore - Rockin' in Rhythm - I'll Get By (AH) - Perdido*

Flip side: *San Fernando Valley - So Much To Do - Jumping Frog Jump - Do Nothing Till You Hear from Me*

May 28, 1944 (?) (both sides of the acetate) - also from the Hurricane:

*Rockin' in Rhythm - Mood To Be Wooed - My Honey's Lovin' Arms - Do Nothing Till You Hear from Me* Flip side: *On the Alamo - Main Stem - My Little Brown Book - Hop Skip and Jump*

I have checked DESOR and Nielsen and found one or two tunes here and there, but not complete broadcasts. I wonder if you can help me (us) to find out more important details of these very nice (if still very noisy) recordings. The acetates are (mostly) in good condition - have not been played very much, as far as we can judge.

If your next move is to ask me to burn a CD-copy of these, I will certainly accomplish - but be patient - time is a little scarce for the moment here, both in the FS-household and in LBR."

Frits Schjøtt

I mailed back the next day:

"The four titles of 8Apr44 are mentioned in the Timme Rosenkrantz collection on 18Apr44 with number 35-2-B. They are not mentioned in the New DESOR.

The four titles of 9Apr44 are indeed of the following day. But of the day following 18Apr, i.e. 19Apr44 under number 32-2-A. They too are also not mentioned in The New DESOR.

The session of 14Apr44 is also confirmed in the Timme Rosenkrantz collection. Date is OK, number is 35-8-A&B. Not mentioned in The New DESOR.

The first group (of six titles) of the 28Apr44 broadcast are also likewise mentioned in the TR collection. Date OK, number is 35-10-A&B. Not mentioned in The New DESOR.

The second group (of two titles: *Jumping Frog Jump* and *Do Nothing Till You Hear from Me*) are also confirmed in the TR collection as on 28Apr44 number 35-10-A, but also under number 35-5-A&B. They are mentioned in The New DESOR under numbers 4413b and 4413c. You should compare *Jumping Frog Jump* with the LP Caracol 435!

The 28May44 broadcast is also confirmed in the TR collection under number 33-5-A&B and not mentioned in The New DESOR. Date is OK.

I would very much like to have copies on CD or on tape. TR made many times copies of his acetates onto other acetates in different combinations of titles. That means that every single selection has to be checked against all the other recordings of the same title before we can accept the recording for inclusion in The New DESOR. It would be marvelous if we have again a few NEW FINDS!"

The same day I received an answer from Frits: (that is the beauty of e-mail)

Amazing!! I knew that I wouldn't go to you in vain!

"The Timme Rosenkrantz collection" - what does that term cover? Is it publicly accessible, is there a catalogue (and if so: where?) - in other words: The very valuable information you give me, is that available for others too (for instance myself)?

One of the four acetates is broken, but I think a clever sound-man could work wonders electronically, if more serious publication was considered.

Anyhow, I will - as soon as time permits me - make a copy for you, including photographs of the labels (btw the numbers, you mention are the numbers written on the labels! - so the provenance should be certain by now). If fresh material, do you think it would be possible to disseminate it somehow (after all, LBR is a legitimate record company, although on a small scale)."

On the same day I e-mailed back:

"What I know comes from Erik Wiedemann's article describing the Timme Rosenkrantz collection. The numbers point to the acetates, which were copied on tape. These tapes are now in the Danish Jazz Centre.

Which acetate is broken?

I imagine there are no problems about releasing this material. It is old enough."

Still on the same day this e-mail came from Frits:

"I will track the Wiedemann paper down - and as far as I know the Timme Rosenkrantz-collection from the Jazz Centre is now at the University Library in Odense - not so far from where I am living.

I could not put off the task, so I have put everything else to one side and made the copies of the music from the acetates. They are on two CDs that I will mail to you straight away today - you may well have them early next week.

The sound on the first two acetates is so-so, the third one, alas, is the broken one - you can hear the music, anyhow, and I think that an able sound engineer might do something with the cracks. The last two sides, from record 4 are surprisingly good.

I made the copies without any tinkering with the electronics - straight from the record player to the computer, where I burn the CDs. The sound is pretty weak, but I guess that again a person with the right skills might be able to correct that properly."

Two days later (6Sep09) this terrific e-mail from Frits arrived:

"A further three acetates turned up. These are 10 inches, and again one is broken, but the crack is almost inaudible. I will forward the latest CD to you immediately, by snail-mail. Included will be photo-copies of the labels."

I replied on the same day:

"According to the labels of the latest three acetates, I can tell you that all these recordings are mentioned in the Timme Rosenkrantz collection. 2-3 A&B on 4Sep43; 2-2 A&B on 7Sep43 and 2-1 A&B on 10Sep43. I think I will ask Ken Steiner for confirmation of the dates of the broadcasts. Do you allow me to make copies for Luciano Massagli, Steven Lasker and Ken Steiner? I will tell them that you are considering releasing these recordings yourself and ask them not to make any further copies. I will not do this without your consent. Thank you very much for your confidence."

Frits answered on the same day:

Of course, Sjef - the material is for all Ellington-lovers.

Our considerations as to releasing the material are very preliminary as yet - and much depends, I think, on the judgment from people like you yourself and the rest of the community, so please go on, and thank you for your assistance thus far. All the best to you, and all for the love of DUKE!"

I e-mailed two days later (8Sep):

"This is to let you know that the three CDs have arrived safely. Thank you very, very much.

As soon as the US Open has finished, I will give it my full attention. We in Belgium are hoping that Kim Clijsters will win the tournament."

Frits replied immediately:

"All right, then - but send a kind thought to Caroline Wozniacki!:-)

Two days later (10Sep) I e-mailed:

I have listened only once to your CDs. I am convinced that everything is "fresh". I also believe that I was wrong and that *Jumpin' Frog Jump* and *Do Nothin' Till You Hear from Me* are not 4413 b and c. There must have been two different broadcasts. I will ask Ken Steiner to identify the radio stations and the dates.

Apart from the 35-8 A&B acetates [14Apr44], I do not believe you could 'release' these recordings and if you take 35-8 you should start with apologies for the terrible sound.

I will compare the recordings with "candidates" with the same or similar structure and let you know. For now I strongly believe that I do not have any of these recordings in my collection."

My second e-mail of the same day:

"I have today compared with synchronous listening the two selections *Jumpin' Frog Jump* and *Do Nothin' Till You Hear from Me*. There is no doubt that these are different from 4413. I will mail to you photocopies of the lists of the Timme Rosenkrantz collection which I once (long ago) received from Ole Nielsen. I will make a copy of your CD and combine it with 4413 to let Ken Steiner find out whether there were two broadcasts on 28Apr44. It is certainly not a long broadcast in two parts, because Duke would not have repeated a selection in the same broadcast. There must have been two broadcasts, but are they both from 28Apr? I will send you a copy of that CD."

Frits' reply of the same day:

Thank you very much - looking forward to the postman's arrival.

Today ONE more acetate turned up - 10 inch, with DE on one side, Basie (1944) of the other. I enclose a scan of the Ellington label, which I think must be identical to 4356d. I will wait a little before I burn another copy (hoping that a few more items will turn up:-) in the meantime). But I have heard it and the first part is in poor sound, the other half -with Lawrence Brown's solo- somewhat better. I have mailed to you through 'YouSendit' an MP3 file of this acetate.

My boss at Littlebeatrecords has told me, that there is a chance that there are more acetates in the crates, which they bought from the estate a few months ago - but the crates are stored in the Copenhagen area because of lack of space here in Svendborg. We expect the other boss to find time to bring some crates over here for unpacking and sorting. I am looking very much looking forward to that!"

On 12Sep I mailed to Frits:

"You are definitely right. I compared your MP3 file and it is identical. Be aware that the speaker announced at the start Hodges on trombone and Brown on saxophone! This I think is a dub from another acetate from Timme. The three titles 4356 b, c and d appeared on an acetate numbered T-24-B. This number is not on the list from Ole Nielsen that I sent to you but from Erik Wiedemann's article which I am unable to find."

At the end of this correspondence between Frits and myself, I give you as promised the checked and double checked contents of the three acetates of 1943 and the four acetates of 1944. It is clear that the lists of the Timme Rosenkrantz collection are made by reading the labels on the acetates and not by listening to them. There are a few supplementary selections on the acetates which are not mentioned in the lists. Here are the contents of the acetates in chronological order. Most of the recordings are "fresh". Thanks to Luciano Massagli and Giovanni Volonté, a few have been identified as previously being documented in The New DESOR, and I have been saved, just in time, from quite a major embarrassment.

#### 4Sep43?

Acetate 2-3-A contains four selections from the 11Sep43 broadcast in the New DESOR 4352:

4352e *Cotton Tail*

4352f *On the Sands of Time* (released on the LP Temple M 554)

4352g *A Slip of the Lip*

4352h *Don't Get Around Much Anymore* (is a bit longer than the description in the New DESOR)

Acetate 2-3-B:

*In a Mellow Tone*

*Rockin' in Rhythm*

*Tonight I Shall Sleep*

*Stormy Weather*

#### 7Sep43?

Acetate 2-2-A:

*Day Dream*

*West Indian Dance*

*Tonight I Shall Sleep*

#### 7Sep43?

Acetate 2-2-B:

*Rumpus in Richmond*

*Caravan*

#### 10Sep43?

Acetate 2-1-A:

*Day Dream*

*Honeysuckle Rose*

*Main Stem*

*I Didn't Know About You*

Acetate 2-1-B:

*Caravan*

*It Don't Mean a Thing*

#### 14Apr44?

Acetate 35-8-A:

*Rockabye River*

*Main Stem*

*I Didn't Know About You*

*On the Alamo*

*My Heart Tells Me*

#### 14Apr44?

Acetate 35-8-B:

*Way Low*

*San Fernando Valley*

*Concerto for Cootie*

*Suddenly It Jumped*

*Things Ain't What They Used To Be*

18Apr44?

Acetate 35-2-B:  
*Concerto for Cootie*  
*Three Cent Stomp*  
*No Love No Nothin'*  
*Main Stem*

19Apr44?

Acetate 35-2-A:  
*Chloe*  
*Johnny Come Lately*  
*Do Nothin' Till You Hear from Me*  
*It Don't Mean a Thing*  
*Things Ain't What They Used To Be*

28Apr44?

Acetate 35-10-A:  
*San Fernando Valley*  
*And So Little Time*  
*Jumping Frog Jump* (fresh!)  
*Do Nothin' Till You Hear from Me* (fresh!)  
*Clementine*

28Apr44?

Acetate 35-10-B:  
*Don't Get Around Much Anymore*  
*Rockin' in Rhythm*  
*I'll Get By*  
*Perdido*

28May44?

Acetate 33-5-A:  
*Rockin' in Rhythm*  
*Mood To Be Wooed*  
*My Honey's Lovin' Arms*  
*Do Nothin' Till You Hear from Me*

28May44?

Acetate 33-5-B  
*On the Alamo*  
*Main Stem*  
*My Little Brown Book*  
*Rockabye River*

If anybody is interested in getting copies on CD you are welcome. The 1943 acetates are on one CD and the 1944 acetates (including acetates 35-5-A and B) occupy two CDs. You should know that the sound quality is rather poor. These acetates have little more than a historic value, but the music itself is great.  
 Sjef Hoefsmit

This important message came from the distinguished Luciano Massagli:

"With Giovanni I agree with you about the uncertainty of the dates and we hope that Ken Steiner will be able to check accurately the broadcast dates. If it is not possible for him to do it, we would include the broadcasts in The New DESOR as "early September" for 1943; "April 1944" for 35-2-A/B, 35-8-A/B, 35-10-A/B and May 1944 for 33-5-A/B (because here Al Sears is present).

And now, at first hearing, these are our comments:

**1943:**

Acetate 2-3-A: these titles are identical to the last four titles of DESOR 4352. [This was a grave error on my part. I have corrected my mistake in this article, above. Sjef Hoefsmit]

Acetate 2-3-B: after *Tonight I Shall Sleep* add *Stormy Weather*. [I hadn't noticed this, thanks! Sjef Hoefsmit]

Acetates 2-2-B and 2-1-B: are interesting because the soloist in *Caravan* is Lawrence Brown instead of Juan Tizol, who was not in the band between 16Aug and 30Sep43.

Acetate 2-1-A: After *Honeysuckle Rose* there are four bars by DE as intro to *Go Away Blues*. [It sounds to me more as four attempts of the record player to continue following the groove, Sjef Hoefsmit]

**1944:**

Acetate 35-10-A: *So Much To Do* is actually *And So Little Time*. It is not true that *Jumping Frog Jump* and *Do Nothin' Till You Hear from Me* are identical to the same titles of DESOR 4413; for instance you can listen to the different intro's to the pieces. [I found my error in the meantime and corrected accordingly, Sjef Hoefsmit]

Acetate 35-8-B: The title after *San Fernando Valley* is *Concerto for Cootie*. [Indeed. Corrected, Sjef Hoefsmit]

Acetates 35-5-A/B: It is true that the broadcast you added to the Frits Schjott New Finds for comparison with 35-10-A, is the same as DESOR 4413.

This collection is really a great New Find and we agree with you about the freshness of all the selections (with the sole exception of DESOR 4352 and of course 4413).  
 Luciano Massagli

Duke Ellington did broadcast almost every evening from the Hurricane over local station WOR, the Mutual network. [in 1944]

April 8 (Sat), 11:30-Midnight

April 9 (Sun), 11:30-Midnight

April 14 (Fri), not listed in the logs but probably same time slot as before

April 28 (Fri), 11:30-Midnight

May 28 (Sun), nothing listed, maybe 11:00-11:30.

Carl Hällström

In the New York Times, I can only confirm that there were these broadcasts listed:

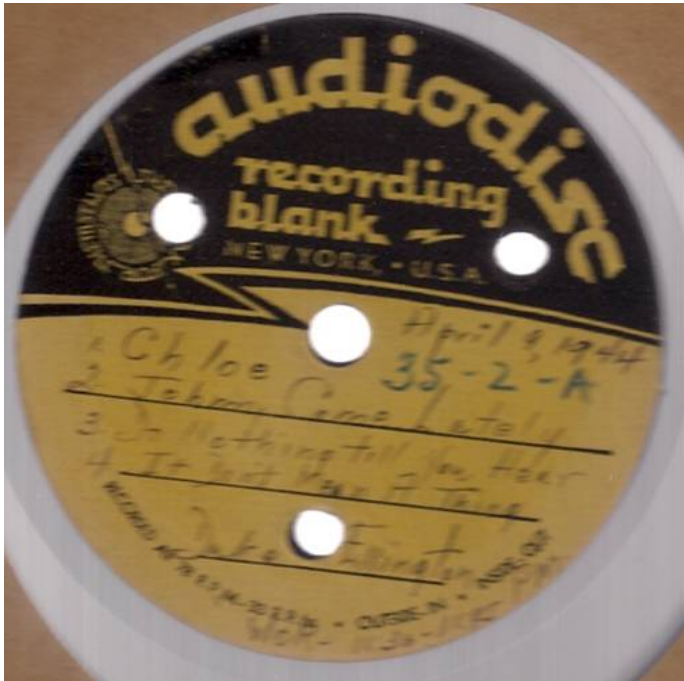
4Sep43 12midnight WABC

7Sep43 12midnight WABC

10Sep43 10pm WHN

There were no broadcasts listed for the 1944 dates.

Ken Steiner



Note: In case you wish to know more about Timme Rosenkrantz, go to DEMS 07/2-18.

## NEW BOOKS

### Duke Ellington's America

#### DEMS 09/3-3

It seems that the publication of this book can be expected quite soon, because Harvey Cohen sent the following message to DEMS:

"My publisher is asking for promotional ideas for my book -- which European magazines, websites and radio stations are essential to getting my book known, in your opinion?"

Harvey will be most grateful for any advice. If you have any idea please contact him:

[harvey.cohen@kcl.ac.uk](mailto:harvey.cohen@kcl.ac.uk)

Harvey Cohen's "Duke Ellington's America" is announced in Norbert Ruecker's November supplement as being released in March 2010. The price is already known: hard cover, € 34.00. See DEMS 08/1-7.

e-mail: [nruecker@t-online.de](mailto:nruecker@t-online.de)

[www.jazz-book.com](http://www.jazz-book.com)

### Timner's fifth edition

#### DEMS 09/3-4

See DEMS 09/2-4

Willie Timner has sent to DEMS his detailed reaction to Steven Lasker's review of his latest edition of "Ellingtonia". If you care to find the subjects in Steven Lasker's article while you go through Willie Timner's reactions, you should first number the paragraphs in Steven's article (if you made yourself a copy). To help you we give you from each of the 26 paragraphs the first word(s). In the meantime the article 09/2-4 in the last Bulletin has been "updated" with the numbers, to allow you to make a "fresh" copy if you wish.

1. The Fifth
2. Recordings
3. Timner's fifth
4. While Timner
5. Timner informs
6. While Timner
7. Looking over

8. Looking further
9. I confess
10. Timner, in his
11. In his fourth
12. In his latest
13. Obviously
14. Timner tells
15. Timner's personnel
16. Recording dates
17. Where known
18. Matrix numbers
19. If I'm skeptical
20. *Portrait*
21. *Washington*
22. Timner lists
23. Small errors
24. The Feb33
25. In his introduction
26. Timner writes

We are sorry. We should have numbered the paragraphs to begin with. When we edited Steven Lasker's article, Willie Timner's reaction was already on our desk and we did not expect a more detailed reaction, which Willie Timner has sent in recently and which follows here together with some comments by Steven Lasker and Hoefsmit: (Timner has given his remarks in chronological order. This makes it easier in case you want to make corrections in your 5th edition).

Timner:

15. **Nov24** — I accept Fred Guy, since I have no proof for George Francis. I remember having read a lengthy and credible article about George Francis' presence on these sessions either in the Bulletin or in Blue Light, if I am not mistaken. Nobody objected then.

Hoefsmit:

Timner is right. This was published in DEMS Bulletin 99/3-21/1a as one of Timner's own questions:

"According to both Tucker (109, 110 and 142) and Lambert, George Francis, not Fred Guy, participated in the Blu-Disc sessions of November 1924. (*Choo Choo; Rainy Nights; Deacon Jazz; Oh How I Love My Darling.*) To me all banjos sound pretty much alike. Can you confirm? In your Comments both you and Lasker seem to be comfortable with my listing of Guy."

This was Hoefsmit's (99/3-21/1) answer: "My files have George Francis. As far as I'm concerned I must have overlooked the difference between your listing of personnel and mine. My choice is not based on conviction but on the arguments for George Francis, which seem to me just a bit stronger than those for Fred Guy. Like you I am not able to hear the difference."

Frank Dutton published this in DEMS Bulletin 99/4-12/1: "I believe Fred Guy did not join the band until about April 1925, whereas the *Choo Choo* session took place in 1924, c. November. So the banjo would have been George Francis."

Lasker:

Reviewer Abel Green's 23Nov23 review in the New York Clipper of the Washingtonians as heard at the Hollywood Caf , New York named all the Washingtonians including Elmer Snowden.

The Washingtonians placed an ad in the 22Feb24 Clipper with a reprint of Abel's review with revised personnel, and it is here that George Francis is named as the banjo player. See Ken Steiner's "Wild Throng Dances Madly in Cellar Club" page 15.

Guy told interviewer John McDonough (Downbeat, 17Apr69 p16) that he joined the band in Feb24.

Brooks Kerr visited Guy in Chicago in 1969 and played a tape for Guy of the Blu-Disc recordings. Guy confirmed he is the banjoist.

That Guy had joined by the spring of 1924 is established by reference to "International Musician," the publication of record of the American Federation of Musicians.

The June 1924 issue lists new members of local no. 802 (New York). Among the new members are the following, who are listed contiguously: "Edward K. Ellington, Fred L. Guy, William Greer, Charles Irvis." "Arthur P. Whetsel" is listed as a transfer member from local 710 (Washington D.C.); his transfer was withdrawn from local 802 according to the August 1924 issue. (Thanks to Larry Gushee who provided this data.)

Timner:

7. **Nov24** — Chick Winters Orchestra will be omitted. (Source was Brian Rust's "Jazz Records, 1897-1942," 5th edition, page 472.)

7. **1924/25** ?Plaza Studios. — The information I had received about the recording studio for the Blu-Disc recordings was a bit vague, hence the question marks. Also Lasker seems not to be certain: "Likely cut at the Emerson Recording Labs." Still a question mark as far as I am concerned. Shouldn't it rather be *Laboratory*?

Lasker:

For the evidence behind the conclusion that the Blu-Disc and Up-to-Date sessions were recorded at the Emerson Recording Laboratories (as they billed themselves), see DEMS 04/3-57 part two. Question for Timner: On what basis do you suppose these sessions were recorded at Plaza?

Timner:

It was just a hunch that these Blu-Disc recordings were made at the Plaza Studios, lacking any other information.

Timner:

7. **Jan25** — I have changed the Florence Bristol recording from Nov/Dec24 to ?Jan1925.

17. Her [Florence Bristol's] recording was always listed as first released on Blu-Disc. It must have escaped all watchful eyes until now. If the first release was on Up-to-Date, the studio should now be (?) Emerson Recording Lab.

8. **25Sep25** — I agree that the date looks suspicious (together with the Path /Perfect recording dates). I agree to change to Sep1925.

8. **26Mar26** — See the above; I change to Mar1926.

14. **22Mar27** — I have changed to DUKE ELLINGTON & HIS WASHINGTONIANS

18. **22Mar27** — I have added the prefix "W" to the matrix numbers.

21. **26oct27** — The first release (take -3) was *Washington Wabble*.

The consequent pressings, and those of takes -1 and -2, were released as *Wabble*. My presentation was confusing.

Hoefsmit:

I cannot find take three.

Lasker:

Take three is unreleased, and apparently lost.

Timner:

The first release of *Washington Wabble* should be take -5. My mistake. Take -3 does not exist.

Timner:

8. **28Mar28** — See the above; I changed to Mar1928.

15. **30oct+10Nov+15Nov28+29Jan30** — The explanation that Irving Mills is hiding behind the names Goody Goodwin and Sunny Smith can be found at the bottom of page XXII under the heading "Pseudonyms". It can also be traced in the section "Index of Artists".

18. **4Apr+28May29** — I have added the prefix "W" to the matrix numbers.

18. **12-17Aug29+Aug30** — The "matrix" numbers shown for the film *Black and Tan* and *Check and Double Check* are not real matrix numbers, however, they were applied by the issuers of the records and they are useful to identify the titles.

Lasker:

The original records were the 16" discs pressed for RKO to accompany the film. The first side bears the number 0806-1 (and contains the titles thru the first version of *Black Beauty*); the second side (depicted on the front cover of Jerry Valburn's Directory) bears the number 0806-2

The numbers X5258 and X5259 were assigned to selected titles from the film "Black and Tan" in the 1940s by the producers of the French "Anthology du Jazz" label. "X5258" identified one side of the 78 with three titles; "X5259" was the other side, and contained two titles.

I've not been able to trace the origin of the numbers Timner gives for "Check and Double Check": 403 through 407.

Timner:

17. **10Sep29** — Pathé/Cameo session: Early in 1928 Cameo merged with Pathé, and joined Plaza in 1929, forming the American Record Company. I assumed that since the original releases of the first two titles were on Pathé, and the third title on Cameo (see WaxWorks), the session took place at Pathé. Taking into consideration the entanglement of the companies at this point of time this seems not too far-fetched. See also session 28Mar1928 [Is just changed into Mar1928. SH]. Although the session took place at Pathé, Cameo master numbers were given.

Lasker:

The Cameo master numbers are the originals; *Doin' the Voom Voom* and *Flaming Youth* also received Pathe transfer numbers 109031 and 109032 respectively. (Per Record Research 51/52). Pathe had bought Cameo in September 1927, and the ARC was formed in July 1929. The studio address for this session: 114 East 32nd Street, NYC.

Timner:

15. **25oct29** — Changed vocals following your suggestions. My entries were based on Lasker's liner notes for the 3CD set of Duke Ellington's Decca recordings, which obviously need to be revised. [Lasker's liner notes have been "revised" by himself in DEMS Bulletin 98/1-16/4. SH]

17. **29Jan30+10Jan31** — I correct the location to 114 E 32nd Street, NYC. Was that a designated ARC studio or a studio used by ARC for the occasion? If not ARC, what studio was it?

Lasker:

114 East 32nd Street was originally Cameo's studio; Pathe moved in after the label purchased Cameo, and it became the ARC studio in 1929.

Timner:

23. **Aug30** — It is mentioned in the footnote that the music for *Three Little Words* was not played by Ellington. I would like to keep the title in, since the band is shown as playing. *Laugh and Get Rich* has been noted. I will add *The Lady Refuses*.

18. **11Jun31** — In the liner notes (Lasker's?) for the centennial edition the prefix is "CRC" (for Church Studio's?). CD "Hot 'n Sweet" also has CRC. I do not have the 78rpm any longer to check. CRC is in my book, not CVE as criticized by Lasker. Where does BVE come from?

Lasker:

I was mistaken in citing "BVE"; it should have read "BRC." According to Victor's files, the following masters were recorded this date:

CRC-68231 Creole Rhapsody--Part 1 (Take two was issued)

BRC-68232 Creole Rhapsody--Part 1 (Two takes recorded; both rejected)

CRC-68233 Creole Rhapsody--Part 2 (Take three was issued on Victor 36049, take two on the Centennial edition.)

Note: "BRC" designates a 10-inch master, and "CRC" a 12-inch one.

Timner:

22. **11Aug31** — Lasker remarks that I list the title *It Don't Mean a Thing (If It Ain't Got that Swing)* incomplete. The complete title is mentioned as a footnote and further on I took the liberty to use the abbreviated form. (I have taken some shortcuts from time to time.)

Lasker:

Shouldn't the existence of such shortcuts been discussed in the introduction?

Timner:

I will be more specific in the introduction in the unlikely case that a 6th edition will be printed. One never knows.

Timner:

24. **Feb33** — Lasker is right: It should be EMI instead of BMI.

18. **9Jan35** — C886-2 survived; my mistake. C886-1 has been deleted.

15. **30Apr35** — Greer/Avendorph: Obviously two different opinions and no proof. I will add Greer's name to the band personnel as an alternative.

Lasker:

Discographies since Delaunay's 1936 "Jazz Hot" have shown Charles Allen and Fred Avendorph replacing Whetsel and Greer on one or more of the band's 1935 recording sessions. Contemporary press references confirm that the replacements, necessitated due to illnesses, were made, but the substitutions occurred during the period between the middle of June 1935 and the first half of August, when the band was away from the recording studios. An entry in the July 1935 International Musician places Whetsel and Greer with the band in Cleveland, thus at an engagement that took place between 22 and 29 March; an item in the 27Apr35 Chicago Defender (national edition) reported that "Charlie Allen, formerly with Earl Hines, has invented a new mouth piece," but makes no reference to an Allen/Ellington connection; both Allen and Avendorph were named as with the band in place of Whetsel and Greer at a 29Jun35 dance date according to the 13Jul35 Chicago Defender; the 10Aug35 Chicago Defender reported Allen's return to Chicago after spending six weeks in Ellington's band; the same issue reported that "Fred Avendorph, drums, is still beating it out with Duke, but this time it's the typewriter, not drums, other words, Duke secretary and press agent." Both Whetsel and Greer are audible on the band's 19Aug35 session (with Whetsel soloing on *Accent on Youth*).

Timner:

18. **28Feb36** — *Kissin' My Baby Goodnight*. I have changed the take to -2. I believe that I had a French Brunswick with the -1 stamp, hence the confusion.

10. **8May36** — Changed back to 9May36; my mistake.

12. ~~16=17~~**May36** — I can't report on the structure and solo routine of the titles. The tape is no longer in my possession.

Lasker:  
Do you know where the tape went? Or can you recall from whom you obtained it in the first place? Do you know anyone else who might have a copy--or do you know the whereabouts of the original disc source? Are you absolutely certain that audio of these performances is actually still extant?

Timner:  
11. **23May36** — Changed back to 26May36; my mistake.

Lasker:  
I'd still like to know the source of the date you cite.

Timner:  
22. ~~8~~**Mar37** — I have changed the *Whispering Tiger* to *Tiger Rag*.  
22. **20May37** — 21188-1 was released on Mosaic; my oversight.  
16. **Feb1939** — *Beer Barrel Polka*: Lasker suggests a Nov39 CBS bc which would coincide with a recording session in Chicago at the same date. My tape just said "NYC Feb 1939." DESOR seems to agree.

Lasker:  
I listened to my tape of the 24Nov39 "Young Man with a Band" broadcast, and note that *Beer Barrel Polka* is announced by Dan Seymour, who is the announcer on the rest of the 24Nov39 broadcast, which leads to the probable conclusion that *Beer Barrel Polka* was broadcast on 24Nov39, and not at a February 1939 New York City College concert as per the listing in the New DESOR from which Timner took his cue. Stratemann doesn't list a February 1939 concert at New York City College, but a concert did take place at that venue on January 3, 1939, and the concert program doesn't list *Beer Barrel Polka* among the selections to be played on that date. Besides which, *Beer Barrel Polka* would be an unusual choice for an Ellington concert, at which the maestro would be expected to play his own compositions, right?  
I think both Timner and the New DESOR need to correct the date of *Beer Barrel Polka*.

Timner:  
20. **21Mar39** — First release of *Portrait of the Lion* (-2) on Swing is correct; my mistake. I even had a copy, also on Parlophone.  
19. **15Feb40** — I had been assured by a reliable collector friend that a take -B of *Dry Long So* does exist, however, in the meantime it turned out that he was mistaken. Take -B will be deleted.  
18. **15Jan+17Sep+3Dec41** — I have changed the prefix from "PBS" to "PMS". DESOR has the prefix BS.  
6. **21Jan42** — BS-07083-1A: *The "C" Jam Blues*. I stand corrected.  
6. **28Jul42** — BS-07483-1A: *A Slip of the Lip*. I stand corrected.  
2. **Original titles** — I have tried to keep things as simple and straightforward as possible. If a title on the recording card differs from the title on the record and following reissues, I mention the title on the recording card as "originally" or "actually".  
19. **Test Pressings** — Lasker says: "Not mentioned by Timner is the fact that I have several unreleased shellac tests of which no vinyl copies are known ..." How can I possibly know the unreleased shellac tests Lasker is in possession of?

Lasker:  
My remark was prompted by Timner's assertion that "the only intact test pressing [of M770-1] is held by Steven Lasker." I wondered how Timner could possibly know that this is the case given that my test pressing is vinyl indicating that the metal part survived into the post-shellac era. For those who are interested, I own the following shellac tests of unreleased takes which have never been reported on vinyl, and which I thus presume are unique: E31372-off (*Oklahoma Stomp*, 29oct29); B13801B (*Jive Stomp*, 15Aug33); L0376-2 (*Black Butterfly*, 21Dec36; two copies of this test exist--I donated the lesser-conditioned copy to the Library of Congress in 2008); M650-1 (*Harmony in Harlem*, 20Sep37; a different take from "M650-1" found on Raretone 23002, as was discussed in DEMS 03/1-3); M651-1 (*Dusk on/in the Desert*, 20Sep37).

Timner:  
18. **V-Discs** — I have mentioned the stamper numbers of the V-Discs, because they are all we have.

Lasker:  
Alas, the stamper numbers found on V-Discs tell us nothing pertinent to the original recordings.

## Timner's Fifth revisited

### DEMS 09/3-5

Please find enclosed the sessions listed in Timner's book, but completely unknown to us:

p.56 — 29May43 — Interview by Kathy Craven  
p.58 — 30Jun43 — Hurricane (*Blue Skies; Altitude*)  
p.60 — Aug/Sep43 — Hurricane (*Just Plain Lonesome*)  
p.148 — Jun53 — Blue Note ("*A" Train; Mellotone; Warm V.; Things; Louis Bl.; Satin D.; Blue Moon; "A" Train*)  
p.163 — 1Jan56 — Blue Note (*R.I.R.; Prelude; Do Nothin'; Feetbone; Things*)  
p.167/68 — 10Jul56 — Yale Bowl (*V.I.P.; Jam*)  
p.174 — 23Nov/2Dec56 — Interview by Dorothy Fuldheim  
p.181 — 26Apr57 — Birdland (bc?) ("*A" Train; Cop Out; Soph. L.; Things; "A" Train; M. Indigo; What Else?; D. in Blue and W. Interval*)  
p.202 — 21Dec58 — Interview by Norman Ross  
p.219 — 10Jul60 — Interview by Russ Wilson  
p.286 — 8Aug64 — Moon Bowl, Freedomland Park (*Afro B.; Call Me I.; Hello D.; Opener; I Got; Things; Happy-Go; Satin D.*)  
p.289 — 30Sep64 — Interview by Irving Jacobs  
p.298 — 23Feb65 — City Hall, Newcastle ("*A" Train*)  
p.303 — 7May65 — Interview by Mike Wallace  
p.368 — 13Jan68 — Today Show NBC (11 titles plus Interview)  
p.394 — 1-5Apr69 — 2 Interviews from Radio Denmark (10' and 11'30")  
p.400 — 2Jul69 — Ford Auditorium, Detroit, Ron Collier (*Song and Dance; Satin D.; Nameless Hour; "A" Train; Aurora Borealis*)  
p.429 — 3Jun70 — Interview by Louis Panassié  
p.431 — Jun70 — Glenville, Zenith commercial (*Satin Doll*)  
p.455 — 14Jun71 — UWIS, Madison (*New World a-Comin'*)  
p.462 — 19oct71 — Southport, Press conference



p.475 — Dec71 — Rainbow Grill ("*A" Train; Creole L.C.; M.Indigo; Chinoiserie; Bourbon Street J.J.; Love Y.M.*)  
 p.482 — 10Apr72 — Interview by Sid Paul  
 p.501 — 4Feb73 — Miami (*One More Time for the People; M.Indigo; Trombone Buster; Evil Woman Bl.*)  
 p.505 — 2Jul73 — Private Party, NYC (*There's Something About Me*)  
 p.506 — 8Jul73 — French Consulate, NYC (*M.Indigo; Yanie*)  
 p.508 — 11Aug73 — Rainbow Grill (10 titles)  
 p.511 — 24oct73 — Westminster Abbey: Rehearsals (*Tell Me It's the Truth; Somebody Cares*)

Is there anything you can tell us about these recordings?  
 Giovanni Volonté

After I had meticulously checked Timmer's third edition, I did not have the energy to do it all over again with his fourth (and now fifth) editions. If it had been checked, several of your queries could have been dealt with after the publication of the fourth edition. I will send a photocopy of your letter to Willie Timmer and I will ask him very firmly to send us the recordings that we do not have. He has benefited so much from what you guys have done with The New DESOR that he owes you a serious reply.

The items I do not mention in my answer are totally unknown to me. But these are the items I can say something about:

10Jul56 — These two titles I have, including the end of the Medley, which is missing in The New DESOR 5616. I have made you a copy. I am convinced that this is all genuine.

23Nov/2Dec56 — I think that Timmer has simply copied this information from Klaus Stratemann page 369. I do not believe he has a recording.

10Jul60 — The same can be said about this interview. I think the source is Klaus Stratemann page 425.

13Jan68 — I think that Timmer simply copied the unconfirmed info from DEMS Bulletin 83/1-2, where the selections were dated 13Jun68. The date of 13Jan68 is confirmed by Klaus Stratemann for a NBC "Today Show". Klaus also has an NBC "Today Show" on 13Jun68. There may have been two different shows. I have never found the selections mentioned in DEMS 83/1-2.

1-5Apr69 — I have these interviews from early Apr69. I have made you a copy. Following the two interviews with Duke, there were interviews with Mercer (±7'), Cat Anderson (±4') and Stanley Dance (±7'). The date for these recordings, given by Erik Wiedemann, is 1Apr69. I can accept that date for the first interview with Duke (±10'). The second (±11'30") seems to have been made after the recording session of 3Apr. The interview with Cat Anderson is certainly made after this 3Apr recording session, because the recording session is discussed. The interview with Stanley Dance is made in the recording studio.

All these interviews seem to have been made for a radio or television programme for Denmark for the occasion of Duke's 70th birthday.

2Jul69 — Timmer mentioned this concert in DEMS Bulletin 93/4-6, but I have never found a copy nor a confirmation of the selections. The (two) concerts however are confirmed in Stratemann and in Vail.

Jun70 — *Satin Doll* was pre-recorded. If you go to [www.weirdwildrealm.com/f-duke-ellington4.html](http://www.weirdwildrealm.com/f-duke-ellington4.html) you will find the story behind this commercial for Zenith Circle of Sound. Since the review is copyrighted I only quote the third paragraph: "With such gibberish spewing forth from his lips as 'New dual dimension, circle of sound,' he's certainly not saying anything personal, but it's nice to hear his voice, watch him put that needle down on his own record."

If you put this address in your computer: [www.exquisitelyboredinnacogdoches.blogspot.com/2007\\_04\\_01\\_archive.html](http://www.exquisitelyboredinnacogdoches.blogspot.com/2007_04_01_archive.html), you will find two pictures taken from the video commercial. One with Duke's portrait and the other with a record player with a RCA LP on it. I guess that this is from 28Jul65 "The Duke at Tanglewood". The last track is *Satin Doll*. The video has been available on YouTube but now this message is shown: "This video has been removed due to terms of use violation". So we cannot verify if this is indeed from Tanglewood. Two things are quite certain though: the music was pre-recorded (commercially) and it is not a piano solo. (I have not found one commercially recorded piano solo of *Satin Doll*, which could have been used for this Zenith commercial. This shows how right you (Luciano and Giovanni) are, to accept only recordings which you have been able to listen to and not speculate that when Duke was alone the recording must have been a piano solo.

14Jun71 — What there is from *New World a-Comin'* is only a fragment. It was used as background music during the beginning of the documentary "The Good Old Days Are Tomorrow".

When the documentary continues we see the band on stage playing *Goutelas* and *Get-With-Itness* (nc). At the end of the documentary Duke does his usual finger-snapping routine and the closing selection is *Things Ain't What They Used To Be*. According to Klaus Stratemann (page 635), these three selections were recorded on 21Jul72. If there was only one concert on that day (which is very likely since the concert was quite long), this cannot be true. It is very difficult to identify the recording of *Things Ain't What They Used To Be*, but it was not a problem to establish the fact that the selections from "The Goutelas Suite" are not documented in The New DESOR. That is why I have copied them together with *New World a-Comin'* for you. I also added the final selection in the documentary, *Things Ain't What They Used To Be*. My best guess is that these selections were recorded on 20Jul72. Maybe they belong to the concert 7235 or they were taken from a second concert the same evening. Anyway 7235 was a rather short concert.

14oct71 — is a wrong date; it should read 19oct71. I have a fragment and I have made you a copy. This fragment of the press conference in Southport after Duke's return from his 5 weeks tour through Russia, is a part of a tape, made by Peter Clayton, in which he also talks with Robert Paterson about Duke's tour through England in the fall of 1971. The quality of the tape is terrible.

Dec71 — The 6 titles were mentioned in a letter to me from Klaus Stratemann of 25Feb90. This session has never been confirmed.

10Apr72 — I have this interview. I have made you a copy.

4Feb73 — The four titles were mentioned on Mercer's listing accompanying the "donation" to the Danish Radio. The date in Mercer's listing has been corrected by hand. First of all it was 4Feb71, but this makes also little sense. We would expect to hear Buster Cooper in *Trombone Buster*, but he left the band in 1969. This session has never been located in the Danish collection.

2Jul73 — I do not have this. Alice Babs played the tape for us in Toronto in 1987 and in Stockholm in 1994. She asked us not to make copies. I promised her that it would never be included in the Ellington discography! I wonder how Timmer got it.

11Aug73 — I have it as Aug72. It is DE7240!!

24oct73 — This was probably heard during a broadcast of the TV news.  
 Sjef Hoefsmid

**Here is Willie Timmer's answer:**

**DEMS 09/3-6**

I have checked all the items listed by Giovanni and must — much to my regret — declare that, with one exception, none of them was in my collection.

The exception being 24oct73, with the titles *Tell Me It's the Truth* and *Somebody Cares*. I had these titles on a cassette from Radio Denmark. Giovanni should have it too, because it was readily available.

All the other items under discussion were listed in the radio/tv log of Jerry Valburn, who — together with Jack Towers (of Fargo fame) — had compiled a record of Duke's broadcasts and telecasts, which over the time has proven to be very accurate. The most important of the broad-/telecasts listed in the log have surfaced over the years.

The items in question listed in my book are from a time, when broadcasts were typically kept on acetates and later (1950's) on tape. Since they were recorded they qualified for my book, even if they are collecting dust in the archives of the radio stations. I have checked with Jerry, and he confirmed that he had most of the acetates/tapes in his collection. Jerry also confirmed that the items he did not have copies of, do indeed exist and are kept for an unlimited time by CBS in their warehouses. Unfortunately I had to shred the copies of the log together with all the other files in 2007, because I could not accommodate the volume in the rather tighter quarters I am now living in. By the way, I had my complete collection (records, tapes, cassettes and supporting documentation etc.) advertised on the Internet — my son-in-law was so kind to do that for me — and I had one lukewarm response, but no bid.

Willie Timmer

**24oct73****DEMS 09/3-7**

*Tell Me It's the Truth* and *Somebody Cares* from 24oct73 were broadcast by the Danish Radio on 13oct85. This broadcast #34 was made by Bjarne Busk and the two titles were taken from the concert, not from rehearsals. In the same way the titles *Praise God and Dance* and *In the Beginning God* were taken from the concert and used for the broadcast #40 by Erik Krustup on 5Jan86. These have been documented correctly by Timmer in the concert as being found in RDB (Radio Denmark Broadcast). Why was not the same done with the so called "rehearsal" takes? Now our collecting friends are looking for a second set with these two titles. They will never find it.

Sjef Hoefsmit

Thank you very much for your CD. We agree with you about all your remarks about Timmer's list. We accepted your arrangement of the "The Good Old Days Are Tomorrow" titles and for the addenda of 10Jul56. We also made new sessions for the "fresh" interviews, except the one from Southport because it isn't worth it. We didn't have the soundtrack of "The Good Old Days Are Tomorrow" and now we are able to verify that the music is different from what we previously had.

Giovanni Volonté

# Duke's Itinerary

## Klaus Götting Directory

**DEMS 09/3-8**

Researcher and collector Klaus Götting has, with the assistance of many contributors directly and through sources such as the DEMS Bulletin, compiled a directory of Duke Ellington's itinerary from March, 1923 through to the end of his life, with cross-references to all DEMS Bulletins to date and to Duke Ellington Day by Day and Film by Film. If you look at a particular date, this will tell you where to find information about events and recordings made on that date in the DEMS Bulletins. Mr. Götting is willing to provide a copy to those who write to him directly at [eke2.kg@orange.fr](mailto:eke2.kg@orange.fr).

Klaus made this directory originally for his own use. He is now willing to share it with the Ellington community. It is not an itinerary of Duke's whereabouts, but it is very helpful to find specific events in DEMS Bulletins and in Klaus Stratemann's book.

DEMS

## Duke in Spain

**DEMS 09/3-9**

Thanks to Agustín Perez Gasco for his files "Duke In Spain" as "published" on the Duke-LYM list on 29Sep09.

Some of them add "fresh" info to what we knew and I think deserve mention in DEMS-Bulletin:

- 25jan66: TWO concerts at 7pm and 11pm at Palau de la Música, Barcelona
  - 23feb66: again TWO concerts at 7:15pm and 11pm at Cine Monumental, Madrid
  - 23nov69: not a rehearsal day but TWO concerts at Palau de la Música, Barcelona
  - 14nov71: TWO concerts at 6:30pm and 10:445pm at Palau de la Música, Barcelona
  - 10nov73: Sacred Concert at the Basilica de Santa Maria del Mar, Barcelona. The correct date seem to be 10nov, not 11nov as shown on your list and DEMS 04/2-10.
- Klaus Götting

You're absolutely right. Obviously, there was a mistake in my listing: it was 10nov73, and not 11nov73. Agustín Perez Gasco

## Broadcasts in September and October 1940

**DEMS 09/3-10**

Research results from Carl Hällström and Ken Steiner (Ken Steiner's contributions are between square brackets [ ])

September 6, 1940 (*Fri*) 12:30-1:00 AM CDST

[Add WMAQ 11:05-11:30 pm]

COMMERCIAL BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

Announcer: Henry Cooke.

*Sepia Panorama* (opening theme with Panther Room commercial read by Henry Cooke) - *Stompy Jones - The Gal from Joe's - Me and You* vIA - *In a Mellow Tone - Chatterbox - Echoes oof Harlem - St. Louis Blues* vIA with Henry Cooke's sign-off remarks over music.

NOTE: The only broadcast from the Duke's opening night, only heard locally in Chicago, sponsored by Hotel Sherman. This broadcast has been given the erroneous date of September 7, 1940 in the new edition of DESOR, session 4020. Technically speaking, this is of course September 7 and John Steiner's acetates might carry this date and Henry Cooke's comments after Chatterbox that this is a Saturday night add to the confusion! However, local Chicago radio logs do not mention two DE-broadcasts for September 7<sup>th</sup>.

September 7, 1940 (*Sat*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*East St. Louis Toodle-Oo* (opening theme) - *Harlem Airshaft - Whispering Grass - Sepia Panorama - Koko - I Don't Mind* vIA - *At A Dixie Roadside Diner* vIA - *Conga Brava - Pussy Willow - Warm Valley* (closing theme).

[According to both the radio listings in the Chicago Daily News and the NBC logs, this and other WMAQ/NBC broadcasts began at 11:05 pm.]

September 8, 1940 (*Sun*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

*East St. Louis Toodle-Oo* (opening theme) according to the NBC log but turns out to be *Sepia Panorama* on aural evidence - *Rumpus In Richmond - You Think Of Everything - My Greatest Mistake - Bojangles* - unreadable on microfilm but turns out to be *Azure* on aural evidence - *Five O'Clock Whistle* vIA - *Concerto for Cootie*.

NOTE: This broadcast has been given the erroneous date of September 10, 1940 in the new edition of DESOR, session 4021.

[WMAQ began at 11:05 pm]

September 10, 1940 (*Tue*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05].

September 10, 1940 (*Tue*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

The NBC Red network excluding local station WMAQ.

[We cannot be certain that local station WMAQ was excluded. The Chicago papers I checked (Daily Tribune, Daily News, and Herald Examiner) had no listing for the 12:30 am timeslot]

*East St. Louis Toodle-Oo* (opening theme) - *Mood Indigo - April in Paris - The Same Old Story - Plucked Again - Something To Live For* vHJ - *Whispering Grass - The Mystery Song - Warm Valley* (closing theme).

NOTE: This broadcast has been given the erroneous date of September 11, 1940 in the new edition of DESOR, session 4022.

September 11, 1940 (*Wed*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05].

September 11, 1940 (*Wed*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR and the NBC Blue & Red networks.

*East St. Louis Toodle-Oo* (opening theme) - *Madame Will Drop Her Shawl - Blue Goose - All This and Heaven Too - SSlap Happy - I Don't Mind* vIA - *So Far So Good* vIA - *Solitude - Rockin' in Rhythm* with announcer's closing remarks over music.

NOTE: This broadcast has been given the erroneous date of September 12, 1940 in the new edition of DESOR, session 4023.

[WMAQ began at 11:05 pm]

September 12, 1940 (*Thu*) 12:05-12:30 AM CDST

[Add WENR 12:30-1:00 am]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

The NBC Blue network excluding local station WMAQ.

Announcer: Henry Cooke.

*Sepia Panorama* (opening theme) - *The Breeze and I* vHJ - *There I Go* vIA - *At a DDixie Roadside Diner* vIA - *I Don't Mind* vIA - *Harlem Air Shaft - Lady in Doubt - Tootin' Thru' the Roof - Warm Valley* (closing theme).

[The broadcast over NBC Blue and WMAQ. was from 11:05 pm to 11:30 pm]

September 13, 1940 (*Fri*) 12:30-1:00 AM CDST

[Add WMAQ 11:10-11:30 pm]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

*Sepia Panorama* (opening theme) - *Solid Old Man - Maybe* vIA - *Oh Babe, Maybe Someday* vIA - *I Don't Mind - Blueberry Hill - Harlem Air Shaft - Warm Valley* (closing theme).

September 14, 1940 (*Sat*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *Madame Will Drop Her Shawl* - *You Think of Everything* - *Our Love Affair* - *My Greatest Mistake* vHJ - *Maybe* vIA - *In a Mellow Tone* - *Warm Valley* (closing theme).

NOTE: The first ten minutes of the broadcast not heard over WJZ because of late war news bulletin.

[WMAQ began at 11:05 pm]

September 15, 1940 (*Sun*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

*Sepia Panorama* (opening theme) - *The Sergeant Was Shy* - *Orchids for Remembrance* - *Maybe* vIA - *Cotton Tail* - *There Shall Be No Night* vHJ - *Harlem Air Shaft* - *There I Go* - *Five O'Clock Whistle* vIA.

[WMAQ began at 11:05 pm]

September 17, 1940 (*Tue*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ.

[WMAQ began at 11:05 pm]

September 17, 1940 (*Tue*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

The NBC Blue & Red networks, apparently not heard in Chicago.

[Eliminate the words "apparently not heard in Chicago." There is no listing for this late night time slot in Chicago papers.]

*Sepia Panorama* (opening theme) - *Azure* - *The Same Old Story* - *Subtle Lament* - *Star Dust* vHJ - *Black Beauty* (DE piano solo) - *You Think of Everything* - *Warm Valley* (closing theme).

September 18, 1940 (*Wed*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05 pm].

September 18, 1940 (*Wed*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR and the NBC Blue & Red networks.

*Sepia Panorama* (opening theme) - *Doing the Voom Voom* - *Something To Live For* vIA - *Madame Will Drop Her Shawl* - *Way Down Yonder in New Orleans* - *Sweet Sue* - *Mood Indigo* - *Blue Prelude* (sic!).

NOTE: *Blue Prelude* is probably meant to be another title - *Blue Goose* ?

September 19, 1940 (*Thu*) 12:05-12:30 AM CDST

[Add WENR 12:30-1:00 am]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

The NBC Blue network excluding local station WMAQ.

Announcer: Henry Cooke.

*Sepia Panorama* (opening theme) - *Madame Will Drop Her Shawl* - *There Shall Be No Night* vHJ - *Our Love Affair* - *My Greatest Mistake* - *At a Dixie Roadside Diner* vIA - *Call of the Canyon* vHJ - *Whispering Grass* - *Five O'Clock Whistle* vIA - *Warm Valley* (closing theme).

[WMAQ began at 11:05 pm]

September 20, 1940 (*Fri*) 12:30-1:00 AM CDST

[Add WMAQ 11:05-11:30 pm]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

September 21, 1940 (*Sat*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *Jig Walk* - *Whispering Grass* - *Blueberry Hill* - *Harlem Air Shaft* - *All This and Heaven Too* - *Maybe* vIA - *There I Go* - *Madame Will Drop Her Shawl* - *Tootin' Through the Roof* - *Warm Valley* (closing theme).

NOTE: Only the last 15 minutes of the broadcast was heard in DC.

[WMAQ began at 11:05 pm]

[September 22, 1940 (*Sun*) WMAQ 11:05-11:30 pm]

[September 24, 1940 (*Tue*) WMAQ 11:05-11:30 pm]

September 25, 1940 (*Wed*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05 pm].

September 25, 1940 (*Wed*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR and the NBC Blue & Red networks.

*Sepia Panorama* (opening theme) - *The Sergeant Was Shy* - *Frenesi* - *There Shall Be No Night* vHJ - *Harlem Airshaft* - *My Greatest Mistake* - *Way Down Yonder in New*

*Orleans - Solid Old Man - Blue Goose - There I Go - Old King Dooji - Warm Valley* (closing theme).

September 26, 1940 (*Thu*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

The NBC Blue network excluding local station WMAQ.

Announcer: Henry Cooke.

*Sepia Panorama* (opening theme) - *Rumpus in Richmond - I Don't Mind v1A - Our Love Affair - Orchids for Remembrance - Maybe - Cotton Tail - Here I Go - Get Out of Town - Little Posey - Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

September 26, 1940 (*Thu*) 12:30-1:00 AM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

September 27, 1940 (*Fri*) 12:30-1:00 AM CDST

[Add WMAQ 11:05-11:30]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

Partial listing: *Swinging at the Séance - Looking for Yesterday - Weely*.

September 28, 1940 (*Sat*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *There Shall Be No Night vHJ - Two Dreams Met v1A - Cottontail - There I Go - St. Louis Blues v1A - My Greatest Mistake - Rumpus in Richmond - Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

September 29, 1940 (*Sun*) 11:00-11:30 PM CDST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

*Sepia Panorama* (opening theme) - *The Sergeant Was Shy - Concerto for Cootie - Two Dreams Met - Our Love Affair (vHJ) - Harlem Air Shaft - Crosstown - Madame Will Drop Her Shawl - Five O'Clock Whistle v1A - Warm Valley* (closing theme)

[WMAQ began 11:05 pm]

October 1, 1940 (*Tue*) 11:00-11:30 PM CST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *Madame Will Drop Her Shawl - There I Go - I'll Never Smile Again v1A - I'm Nobody's Baby v1A - I Hear A Rhapsody - Harmony In Harlem - Looking For Yesterday - Way Down Yonder In New Orleans v1A - Two Dreams Met - Warm Valley* (closing theme).

NOTE: This broadcast has the only known airing of Tommy Dorsey's great 1940 hit, *I'll Never Smile Again*, written to be sung by a woman, but TD's version has a vocal by Frank Sinatra.

[WMAQ began 11:05 pm]

October 2, 1940 (*Wed*) 11:00-11:30 PM CST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05 pm].

October 2, 1940 (*Wed*) 12:30-1:00 AM CST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

October 3, 1940 (*Thu*) 12:30-1:00 AM CST

[Add WMAQ 11:05-11:30 pm]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

October 4, 1940 (*Fri*) 12:30-1:00 AM CST

[Add WMAQ 11:05-11:30 pm]

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

October 5, 1940 (*Sat*) 11:00-11:30 PM CST

SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *Koko - I Never Felt This Way Before vHJ - Rumpus in Richmond - I Hear a Rhapsody - Madame Will Drop Her Shawl - There I Go - Five O'Clock Whistle v1A - I Don't Mind - Tootin' Through the Roof - Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

October 6, 1940 (*Sun*) 11:00-11:30 PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *Me and You* vHJ - *My Greatest Mistake* - *Harlem Air Shaft* - *I Give You My Word* - *Madame Will Drop Her Shawl* - *So You're the One* - *Bojangles* - *Our Love Affair* - *In a Mellow Tone* - *Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

October 8, 1940 (*Tue*) 11:00-11:30 PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Blue network.

*Sepia Panorama* (opening theme) - *There Shall Be No Night* vHJ - *In a Mellow Tone* - *I Never Felt This Way Before* - *Practice Makes Perfect* (featuring Rex Stewart) - *The Same Old Story* - *At a Dixie Roadside Diner* vIA - *I Hear a Rhapsody* - *Maybe* vIA - *Cottontail* - *Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

October 9, 1940 (*Wed*) 11:00-11:30 PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ [began at 11:05 pm].

October 9, 1940 (*Wed*) 12:30-1:00 AM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR

[October 10, 1940 (*Thu*) WMAQ 11:05-11:30 pm]

[October 10, 1940 (*Thu*) WENR 12:30-1:00 am]

October 11, 1940 (*Fri*) 12:30-1:00 AM CST

[Add WMAQ 11:05-11:30 pm]

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR

October 12, 1940 (*Sat*) 11:00-~~11:15~~ PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

*Sepia Panorama* (opening theme) - *In a Mellow Tone* - *There I Go* - *Madame Will Drop Her Shawl* - *I Hear a Rhapsody* - *Warm Valley* (closing theme) .

NOTE: Originally planned as a 30 min. broadcast but an Opera broadcast from San Francisco ("Marriage of Figaro") "cut in". The following selections were also cleared for this broadcast: *Cottontail*, *My Greatest Mistake*, *Solid Old Man* and *Our Love Affair*.

October 13, 1940 (*Sun*) 11:00-11:30 PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

*Sepia Panorama* (opening theme) - *Rumpus in Richmond* - *I Never Felt This Way Before* vHJ - *The Sergeant Was Shy* - *The Same Old Story* - *Practice Makes Perfect* - *So You're the One* - *Five O'Clock Whistle* vIA - *Concerto for Cootie* - *Ferryboat Serenade* vIA - *Jack the Bear* - *Warm Valley* (closing theme).

[WMAQ began 11:05 pm]

October 16, 1940 (*Wed*) 11:00-11:30 PM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WMAQ and the NBC Red network.

[WMAQ began 11:05 pm]

October 16, 1940 (*Wed*) 12:30-1:00 AM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR [12:30-1:00 pm].

October 17, 1940 (*Thu*) 12:30-1:00 AM CST

## SUSTAINING BROADCAST:

The Panther Room, Hotel Sherman, Chicago, IL.

Local station WENR.

NOTE: Last evening for the Duke at the Panther Room.

## DISCUSSIONS - ADDITIONS - CORRECTIONS

**The last Treasury Show** (in 1946)

**DEMS 09/3-11**

Treasury Broadcast No 48 (acc. to Vail; 47 acc. to Stratemann) of 5oct46 is much shorter than usual. Is it known why this is so? Also, Stratemann and New DESOR say it originated at the Aquarium, whereas Vail says it was recorded at Radio City. Who is right?

Roger Boyes

The Treasury Show #47 was the last one in the series. There was no #48. The reason why #47 is so short is not known to me. The spoken introduction makes me guess that there was not enough time left after the football matches were on the air. Aasland mentioned in his announcement of the LP DETS 46 (DEMS 89/3-4) that the Treasury Department already in Jun43 recorded three 15 minutes shows, titled "Treasury Star Parade" (No's 231, 232 and 233) in which the bond promo's were read by the announcer Jimmy Wallington. Jerry Valburn combined the Treasury Show #47 with these three 1943 shows on the LP DETS 46. Jerry told me that the show #47 was not recorded for the AFRS. In my files the location is ABC studio 6B. At the end of the short broadcast the speaker announced another ABC program the following Saturday afternoon, but there was no mention of the Treasury Department. Klaus Stratemann did not specifically say that the recording was made at the Aquarium Restaurant. On the other hand Ken Vail is wrong when he writes that this was a NBC (Blue) network broadcast. It was clearly announced as an ABC broadcast. Sjef Hoefsmit

## The Musicraft session of 23oct46

### DEMS 09/3-12

I notice that the Ole Nielsen and Timmer (4th Edition) discographies list four takes each for *Diminuendo In Blue* and *Magenta Haze*, whereas New DESOR lists only one, in each case, take 4 (the issued take).

Is anything known about the other three?

Roger Boyes

No. Nothing has ever popped up. I guess that the mention of the takes -1, -2 and -3 is caused by Willie Timmer's belief that if there is a take -4, there must have been three previous takes. The New DESOR only mentions recordings that actually do exist and which the authors have been able to listen to (and describe in Volume 2). I am surprised that Nielsen followed Timmer's example.

It is possible that there were four takes in total, but only take -4 has ever been found. It is also possible that take -4 was the only take that could be used. The others mentioned by number but without being followed by any music, or being rejected because they were rehearsals or false starts. Timmer's philosophy is that if there is even a slight possibility that a recording has ever existed, it should be documented. Insofar as a discography is written to help collectors to build up their collections, it makes no sense and is even confusing to include recordings, the existence of which is not confirmed. Timmer's philosophy is again demonstrated by his answer to the queries by Luciano Massagli and Giovanni Volonté, elsewhere in this Bulletin (09/3-6).

DEMS

## Who is the trumpet soloist?

### DEMS 09/3-13

Although the two New DESOR volumes represent an enormous and marvellous achievement by the authors (and I use these books frequently and find them invaluable) I have to say that they are unreliable regarding the identification of trumpet soloists. I only have a very small proportion of the music listed in The New DESOR but nevertheless, from what I've heard; I list here 25 wrong identifications.

The results of this are particularly regrettable when other writers accept the mistakes as correct and repeat them. I shall give two examples. In the new Treasury Series Volume 8 annotator Frank Rutter credits Ray Nance with the solo on *In a Mellotone* (4539r). Why does he do this? Presumably because The New DESOR says it's Nance. If you listen for yourself you will agree that it is obviously Rex Stewart. The same thing happens on the recent Volume 13. Lance Travis's notes say Nance solos in *Stompy Jones* (4568b - 2<sup>nd</sup> chorus). Once again your ears will tell you that it's Rex Stewart (and the same mistake had been made already in the series). For any newcomer to Ellington's music who is trying to become familiar with the musicians' styles this sort of thing is very confusing. These two examples are of course included in my following list. If anyone disagrees with my identifications I am prepared to go into aural and verbal detail to defend them!

Graham Colombé

DESOR	Title	Date	DESOR	Correct soloist
4530r	In a Mellotone	12May45	Nance Stewart	
4539b	Indiana	16Jun45	Stewart Anderson	
4539o	Let the Zoomers	16Jun45	Anderson Stewart (ch 3)	
4540s	Stompy Jones	23Jun45	Nance Stewart (ch 2)	
4546e	Bugle Breaks	14Jul45	Stewart Jordan (ch 8 & 9)	
4556p	Bugle Breaks	18Aug45	Stewart Jordan (ch 8 & 9)	
4558p	Indiana	25Aug45	Stewart Anderson	
4559b	On the Alamo	1Sep45	Anderson Stewart	
4559e	Stop, Look	1Sep45	Nance Anderson (ch 4, last 4 brs)	
4568b	Stompy Jones	24Sep45	Nance Stewart (ch 2)	
4569e	Stompy Jones	26Sep45	Nance Stewart (ch 2)	
4585f	How Deep	28oct45	Stewart Jordan	
4592b	Just a-Sittin'	Nov45	Stewart Jordan (ch 3)	
5109a	Ting-a-Ling	24May51	Nance N. Williams	
5113b	Midriff	7Jun51	Nance N. Williams	
5208f	Ballin' the Blues	29Apr52	Terry Anderson (ch 2)	
5208j	Ting-a-Ling	29Apr52	Nance Terry	
5216a	Tulip or Turnip	13Aug52	Cook Anderson (ch 3/bridge)	
5216c	Ting-a-Ling	13Aug52	Nance Terry	
5221c	How High the Moon	14Nov52	RN/CT/WC RN/WC/CT (chase ch 6 & 7)	
5405c	How High the Moon	29Apr54	RN/CT/WC RN/WC/CT (chase ch 6 & 7)	
5407s	Tulip or Turnip	29Apr54	Cook Anderson (ch 3/bridge)	
5613o	Tulip or Turnip	7Jul56	Cook Anderson (ch 3/bridge)	
6534f	Mood Indigo	18May65	Anderson C. Williams*	

\* Stanley Dance identified Anderson as the soloist in the notes but in a later letter to Jazz Journal he agreed with a correspondent that the soloist is Cootie.

Hoefsmit wrote to Michael Kilpatrick:

I have a difficult question raised by Graham Colombé for the next DEMS Bulletin. I wonder if you might be able to shed some light on these identifications. In the question with *Blue Serge*, we found the name written on the score. Maybe that is also the case with other scores. See DEMS 01/3-5&7&9.

Michael answered:

I can certainly confirm that Nance is indicated as the soloist on the scores and parts for *Blue Serge*. At the moment I'm not sure if I can go through all of that list [from Graham Colombé] you presented to check to see if I agree!

As for the various pieces from around 1945, isn't it true that at that time the trumpet section changed quite a bit - any pieces of music inherited from before 1943, written for just three trumpeters, were then being played by a band with four trumpet players, so I wouldn't be surprised if the soloist for a particular piece changed from year to year, adding to the confusion over the issue.

It doesn't surprise me that a number of mistakes appear in DESOR in this respect, and sometimes it may be harder to identify a trumpeter than a saxophonist. For example, I can tell after only two or three notes whether I am listening to Paul Gonsalves, Webster, Sears or Hamilton on tenor. For the trumpeters I have to listen a bit more carefully sometimes, so it is more time-consuming work.

Michael Kilpatrick

## Any interest in fine 78s?

### DEMS 09/3-14

This is not intended for publication in DEMS, but I am wondering if that publication has ever addressed the matter of disposing of large collections of Duke 78s. There is obviously an aging demographic, and many members are avid collectors, but age must be taking a toll. I had a good friend who recently passed on who had a complete collection of Duke 78s including V-Discs all in near pristine condition. His wife has asked me for suggestions what to do with it. If there are any discussion groups you could guide me to I would appreciate it.

Don Francis

<donorpat74@hotmail.com>

## Freddie Jenkins

### DEMS 09/3-15

See DEMS 92/4-4

The identity of the trumpet player who solos in the 30oct28 recording session on take one of *No Papa No*, and who plays in the "Hot Five" behind Ozie Ware on *Santa Claus, Bring My Man Back to Me* and *I Done Caught You Blues* has variously been identified as Freddie Jenkins, ?Freddy Jenkins, or unknown. I've always had difficulty in accepting his identity as Jenkins, because to my ears, he sounded little like the Jenkins heard on Ellington's later recordings. Even Jenkins wasn't sure: Brooks Kerr tells me that in 1974, he played the three sides in question to Jenkins, who couldn't confirm it was he. (He stated that his first record with the band was *Hottentot* from c. 30Nov28--although he can be heard playing behind Mills's vocal on the band's 10Nov28 version of *I Can't Give You Anything but Love*.)

According to the standard discographies, Jenkins recorded only once prior to joining Ellington, backing Clara Smith on a 23May28 session for Columbia. The identities of the three instrumentalists on the date are noted in Columbia's files (according to Dan Mahony's "Columbia 13/14000-D Series Numerical Listing): Freddie Jenkins, trumpet; John Anderson, trombone; Porter Grainger, piano. I'd never heard the record (Columbia 14334-D, *Steamboat Man Blues/Sobbin' Sister Blues*) until this past weekend, when I found a mint copy of the 78 in a local used record store. On listening to the record, it was instantly obvious to me that the mystery trumpet player on the 30oct28 is indeed Jenkins, and my doubts on this score are completely dispelled.

Steven Lasker

## Did Duke ever play *Lush Life*?

### DEMS 09/3-16

I saw recently on You Tube the video recording of Ella Fitzgerald singing *Lush Life* with Duke at the piano in April 1968; ([youtube.com/watch?v=06NSTNeM\\_h0](https://www.youtube.com/watch?v=06NSTNeM_h0)). I cannot understand how you came to the conclusion that Duke did not play the piano. You have repeatedly claimed that he mimed and that someone else (you suggested Jimmy Jones) actually played the piano. It is obvious that Duke played in this sequence. See your claims in DEMS 003-6/1; 00/4-14/3; 01/1-14/3; 05/3-38 and 06/3-25. Joe Farrier

What you saw on You Tube is a shortened version of the original recording. The time length on You Tube is 2:01. The original is 3:29. The first part (the verse) of 1:28 is missing. It shows why I came to my conclusion. I have seen the original color version on the DVD, described by Klaus Götting in 06/3-25, but it was already visible on the old black and white videotape in my collection, where also the full version was also shown.

Sjef Hoefsmit

## Duke's Caricature

### DEMS 09/3-17

I see that you are using a Duke Ellington caricature as your logo. Maybe it is of interest to you to know that this caricature (or "cartoon" as he called it) was done by Dutchman Boy ten Hove in about 1940. It can be found in my book about Ten Hove on p. 94, in a group of 8 of Ten Hove's Ellington portraits. Ellington clearly was Ten Hove's favourite subject.

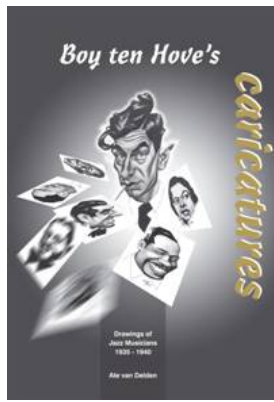
My book has more than 200 drawings by Ten Hove, of about 100 artists. Louis Armstrong comes second after Ellington with a total of 7 drawings.

The book was quite favourably reviewed in the Journal of the IAJRC of August 2007.

Here is a press release about my book:

Ate van Delden





*Barend "Boy" ten Hove (1909-1969)* belonged to a circle of Dutch friends who were insiders in the pre-war jazz scene. He was a highly talented graphic artist and designer for several major Dutch periodicals and a pioneer of comic strips. Jazz was Boy's hobby. His great opportunity came when one of his friends, Henk Niesen started to write articles about various aspects of jazz music in *Algemeen Handelsblad*, a Dutch newspaper. These articles appeared from 1935 till a few months after the German invasion into The Netherlands in 1940. Boy ten Hove produced drawings of the artists of whom Niesen would write. Also in the UK and the USA his drawings were becoming popular. The war ended this happy period and Ten Hove withdrew from the jazz scene. It took until the 1970s before the interest in his jazz drawings started to reappear. A new public saw them for the first time on the covers of *Doctor Jazz* magazine, a Dutch jazz periodical, and in the form of an exhibition, during the annual Breda jazz festival. With the help of several older generation collectors, editor Ate van Delden built a comprehensive collection of Ten Hove's drawings which forms the basis for this book. The Ten Hove family generously provided biographical information about the artist.

*Ate van Delden* (b. Groningen, The Netherlands, 1941) has a university degree in electronics and spent his professional years in marketing. He is the chairman of the Doctor Jazz Foundation, a Dutch organization for the promotion of traditional jazz styles. He has been writing articles about early jazz for over 40 years, both for *Doctor Jazz* magazine and for other periodicals. Also he has written liner notes for several LPs and CDs in the area of early jazz. His interest in the artist Boy ten Hove goes back more than twenty years. He is married and has two sons.

Title: **Boy ten Hove's caricatures**

ISBN: 90 5994 124 1

author: Ate van Delden <ate.vandelden@worldonline.nl>

price: € 24,50

size: 17,5 x 24,6 cm – hard cover

pages: 400

illustrations: 265

Indeed. The famous Ellington caricature has been on the first page of all our DEMS Bulletins since 1979. It was the well known dean of discographers, Benny Aasland, who made that choice.

In the meantime I found in a booklet dedicated to the show "Jump for Joy" written by Patricia Willard the name of Covarrubias as the one who made this caricature which was used for the programme notes of the show.

Although the dates: yours of "about 1940" does not conflict with the date of the opening night of the show on 10Jul41, I wonder how the people in the USA were so quickly capable of including this design in their programme. These were war years!

Are you sure about Boy ten Hove being the creator?

Sjef Hoefsmit

Yes, Sjef, it is by Ten Hove. See the attached copy from my book. Sorry for the poor scan. I would like to know how the name Covarrubias got in. He had a totally different style as far as I know.

I suggest that you publish this somewhere in your DEMS magazine, including the fact that it features several more Ellington caricatures.

The book is sold out at the publisher's but I have a few copies left here.

Ate van Delden

Stichting Doctor Jazz



We forwarded this correspondence to Patricia Willard and asked her opinion.  
DEMS

I just don't know. That entry on page 12 of my Jump For Joy liner notes: "The four views of Ellington include Covarrubias's famous caricature" was added by Smithsonian Recordings (presumably Martin Williams). I did not know the origin. As you know, I'm sure, the caricature is reproduced from the Jump For Joy souvenir program's inside front cover. I did supply photos of the entire souvenir program for reproduction in the liner note booklet. You also probably know that the original souvenir program offered no artist's credit for the caricature. My first encounter with the caricature was on the cover of the RCA Victor 78 rpm album "A Duke Ellington Panorama--A Victor Musical Smart Set," which I purchased in the late 1940s. The four records it contains were recorded between 1927 and 1940. I have no idea when the album was released because it carries neither an issue date nor any credit for the cover art. The liner notes (before they were called liner notes, I think) are by John D. Reid. Although there are also both drawings and photos of the musicians and of the entire band on the inside front and back covers, the only credit given is on the inside back cover for a photo of Bubber Miley: "Courtesy of Elmer Snowden & Music and Rhythm Magazine." [see note]

I wrote the Jump For Joy notes in 1980 but the first time I encountered the Covarrubias credit for the caricature was in 1988 when the Jump For Joy package finally was released and I became Historical Consultant to the Duke Ellington Collection at the National Museum of American History at the Smithsonian Institution. There, at the Archives Center, the image was identified as the work of Covarrubias, and I accepted the Smithsonian's authority on the subject.

It certainly appears that the caricature is the work of Ten Hove. Once again, the Smithsonian is in error. I'll e-mail Reuben Jackson tomorrow and ask if he knows the Smithsonian source although the credit to Covarrubias pre-dated his arrival at the Archives Center.  
Patricia Willard

Note: An approximate release date is easily pinned down - Ken Vail I p238 has Down Beat's review of the DE Panorama album dated to issue 1Jul43.  
Roger Boyes

I have tried to find the date and place of the first publication of each of the caricatures/drawings. For this caricature this date is Jun39 when it was published in an edition of the Dutch Jazz Magazine "De Jazzwereld", as can be found in my book. Ten Hove's first Ellington caricature appeared on 19oct35 in the "Algemeen Handelsblad".  
Ate van Delden

Interestingly this issue of De Jazzwereld came immediately after the ones covering the band's 1939 visit to the Netherlands. See the forthcoming (at 22nov09) Blue Light 16/4.  
Roger Boyes

As promised I did e-mail Reuben Jackson at the Archives Center with the question. He is travelling on Smithsonian business and has responded from the road that he will investigate when he returns to his office on Friday [2oct].  
Patricia Willard

Reuben Jackson finally got back to me today [2Nov] and he could find no corroboration for the Covarrubias credit. Therefore, your correspondent most likely is correct

about the origin of the caricature. Source of the Covarrubias credit remains a mystery.  
Patricia Willard

The same caricature has been published in "The Cotton Club" by Jim Haskins on page 48. No credits but mentioned is the location: "Museum of the City of New York".  
DEMS

### ***Half Past Midnight Jump***

**DEMS 09/3-18**

I got a little EP from France. Super 45 Tours, LDP 5013. Duke Ellington Joue a New-York.

Titles: side 1, *Bugle Breaks*, *Stomp Caprice* and side 2, *Half Past Midnight Jump*, Partie 1 and 2.

Now to the question: The title cannot be found in DESOR, but the music is *One O'Clock Jump* (Count Basie). I can see in DESOR on page 1061 (4611j) a recording from Howard Theatre, Washington, 20Apr46, which seems to me to be the same recording as on my EP.

So we have a new title on the list with different names on the same recording.

Göran Wallén

There is little doubt that what you found on one side of the Parade EP LDP 5013 are the recordings of *Bugle Break* and *Stomp Caprice*, both recorded 3Dec41. What is on the other side is a recording of *One O'Clock Jump*, but which one? If the time length is a bit more than 7 minutes, it must be from 9Jul47, but if (what I guess) the time length is not more than 5 minutes, it must be from 20Apr46. Both recordings have the same structure, but in 1946 it was Taft Jordan on trumpet and a year later it was Ray Nance. If you cannot hear the difference, you can base your decision on the length and the "tempo" of the piece. In 1946 the tempo was fast and in 1947 the tempo was slow, to the extent that exactly the same score was played over a much longer time. The sub-title of *One O'Clock Jump* being *Half Past Midnight Jump* is confirmed on the jacket of the LP Family SFR-DP 641 and also in Timmer (5th) on page 593. We assume that it is an example of Ducal wordplay.

Sjef Hoefsmit and Roger Boyes

You are right about the time question. It is 4.15 minutes. I hear that Taft Jordan is playing, not Ray Nance. So it must be from 20Apr46.

Sorry I didn't look in Timmer. I only look in Timmer about Ellingtonia.

Göran Wallén

### **Pictures of "A Drum Is a Woman"**

**DEMS 09/3-19**

By clicking on the links below, you will find several dozens (!) of pictures of scenes from "A Drum Is a Woman". I didn't know they existed. I just happened to stumble across them. Enjoy!

Louis Tavecchio

<http://images.google.com/hosted/life/?q=duke+ellington&prev=/images%3Fq%3Dduke%2Bellington%26gbv%3D2%26ndsp%3D21%26hl%3Dnl%26sa%3DN%26start%3D882&imgurl=261b6c73d13371b7>

<http://images.google.com/hosted/life/?q=duke+ellington&prev=/images%3Fq%3Dduke%2Bellington%26gbv%3D2%26ndsp%3D21%26hl%3Dnl%26sa%3DN%26start%3D882&imgurl=6e04283acb410cfa>

<http://images.google.com/hosted/life/?q=duke+ellington&prev=/images%3Fq%3Dduke%2Bellington%26gbv%3D2%26ndsp%3D21%26hl%3Dnl%26sa%3DN%26start%3D882&imgurl=6e04283acb410cfa>

<http://images.google.com/hosted/life/?q=duke+ellington&prev=/images%3Fq%3Dduke%2Bellington%26gbv%3D2%26ndsp%3D21%26hl%3Dnl%26sa%3DN%26start%3D882&imgurl=6e04283acb410cfa>

Just in case you haven't seen them.

Put "ellington drum source:life" into google images and you will get a large number of Life photos of A Drum is a Woman in production. The images are all hi quality.  
Steve Blake

These beautiful pictures give a good impression of how splendidly this show was dressed and put together. It is however good to know that these pictures are so called stills, not scenes copied from the telecast itself. The only recording of the telecast was made with a camera in front of the television. This Kinescope is interesting but the quality is awful.

DEMS

### **Again: Who subbed for Louie when he married Pearl Bailey?**

**DEMS 09/3-20**

I have gone thru only some of the DEMS Bulletins so don't know all the info that is covered. I have tracked down a few itinerary dates that are not in either of the massive itinerary books on Duke. One concerns drummer Jerry McKenzie subbing for Louie Bellson in 1952 when he went on his honeymoon with Pearl Bailey. Let me know if this fact is not covered anywhere and I'll provide more details.

Steven Harris - Pasadena, CA, jazz archivist-author-historian

Benny Aasland was convinced that Louie Bellson was replaced by Ed Shaughnessy when Louie married on 19Nov52 in London with Pearl Bailey.

DEMS

I do recall hearing that Shaughnessy subbed but don't know for how long. In a 1994 interview for my book "The Kenton Kronicles" (published in 2000), Jerry McKenzie confirms that he was called at the last minute to sub at a nightclub in Coldwater Lake, Michigan (not listed in any of the Ellington itineraries that I know of). He stated that at the time a band member told him that Panama Francis had been hired temporarily but had missed his plane (Jerry was then a mere 17). I imagine this would be the first half of Dec. 1952, but could be one of the 3 gigs in November not covered. I can email you the exact quote in my book if you wish.

I have tracked down 2 more Ellington appearances not covered in the Stratemann "Day by Day - Film by Film" book or in the Diary book by Vail:

28Jul55 Stadium Bowl - Fairfield University, CT (a "Jazz Under the Stars" benefit)

12Dec55 The Forum - Hamilton, Ont. Canada.

Hope this info will add 3 more missing links to the D.E. history. If these are still new discoveries for DEMS and you do share them in the Bulletin, please give me proper credit. With all of my research at various libraries I'm bound to find more.

Steven Harris, jazz historian [sdhjazz@earthlink.net](mailto:sdhjazz@earthlink.net)

More interesting than the quote would be the date that Jerry subbed for Louie. Without a date it is impossible to add the gig to the Ellington Itinerary. The recordings of 20, 22, 24 and 28Nov give me the strong impression that Louie was back in time. It may be that the New Yorker of 22Nov52, which contained a review of the Birdland Silver Jubilee engagement, mentions names of the musicians.

Sjef Hoefsmit

***Dinah or Dinah's in a Jam*****DEMS 09/3-21**

Carl Hällström has sent to some people the test print of the booklet that belongs to his double CD in the making "Duke Ellington at the Cotton Club" (see DEMS 05/1-34).

DEMS

Reading the booklet has sent me to the Cotton Club recordings I have. I was listening to *Dinah* and went to the booklet to check the vocal trio but there is no listing of it, only two versions of *Dinah's in a Jam*. According to Timmer, *Dinah* was recorded on the 24Mar38, so track #9 of Disc 1 is improperly labeled as *Dinah's in a Jam*.  
Rick Steiger

The confusion is explicable. What you actually hear on track #9 of CD 1 and also on track 16 of the same CD is *Dinah's in a Jam*. On the jacket of the Jazz Archives LP and on the cover of the Archives of Jazz CD the title of the 24Mar38 recording is given as *Dinah*. The same error was made by Timmer, by myself in DEMS 05/1-34 and even by Andrew Homzy in his liner-notes. The list of selections in the booklet is now correct. *Dinah's in a Jam* is based on the theme of *Dinah* as it was recorded only once on 9Feb32.

Sjef Hoefsmit

Wouldn't the insertion of the *Dinah* vocal into *Dinah's in a Jam* technically necessitate having it listed as *Dinah/Dinah's in a Jam*?

Rick Steiger

In my opinion there is more similarity between the four different recordings of *Dinah's in a Jam* (1938-1943) than there is between any of these four and the original recording of *Dinah* in 1932, in spite of the fact that there were two recordings of *Dinah's in a Jam* with vocal (1938 and 1943).

Sjef Hoefsmit

I haven't heard the 1943 version from the Hurricane. Is the recording complete unlike the Cotton Club vocal version? Does the vocal come in the middle of the arrangement or at the beginning? I've been comparing the three versions I have and the biggest difference I hear between them is the slower tempo, most likely to accommodate the vocal. Other than that the arrangement is taken from *Dinah's in a Jam*.

Rick Steiger

No the recording is very much like those of the Cotton club. The original lyrics are sung by Ray Nance this time. The vocal is in the second chorus (there are five in all).

I can accept it if you put all the *Dinah* recordings together as being one and the same tune, but if you want to divide the group into two different versions, you should only single out the original one of 9Feb32 and keep the other four recordings together. They all have something (a kind of riff) that is not found in the first recording.

Sjef Hoefsmit

**Sturges, finally****DEMS 09/3-22**

We had the dedication ceremony for the Duke Ellington historical marker last Friday, 9oct09, and then a concert by the present day Duke Ellington Orchestra at the Sturges-Young Auditorium. I am sending you this page from our newsletter and want to express our appreciation for your donation towards the cost of the state historical marker, again. It has been three and a half years since we started this project and I am thrilled to see it completed! I hope that you are pleased with it. It is truly an impressive memorial

Linda Winkens, President of the Sturgis Historical Society

What a pity that my dear friend Gordon Ewing couldn't see this.

Sjef Hoefsmit

## This is our State Historical Marker

After 3 and a half years it  
has become a reality.

The central part of the  
marker is 3 1/2 feet by 4 1/2 feet high. It is double  
sided and has been set up in the front lawn of the  
Sturges-Young Auditorium.



The International  
Duke Ellington  
Music Society  
paid for half of  
its estimated  
cost of \$2,500.  
and we, the  
Sturgis Historical  
Society paid the  
other half of its  
cost. It was  
formally  
dedicated  
October 9, 2009.

### Aura Rully

DEMS 09/3-23

I would like to get in touch with the person who is conducting the Publications of Duke Ellington history as is ....

By accident I found the article on the net ..... [DEMS 09/1-34]

The reason is that I am one of the people mentioned in the article..... the singer Aura Rully.

I would very much like to hear from you, I would also like to know how you got all this information ... from whom .....

Of course I would like to congratulate you for saluting the MAGICAL Duke Ellington & all his music.

Best regards. Aura Rully

What a pleasure to receive your e-mail. All the sources of information have been mentioned in the article itself. If you could give us more details of your encounter with Duke, we would be very happy to put it in a future Bulletin.  
Sjef Hoefsmit

### Bill Robinson a true Ellingtonian!

DEMS 09/3-24

See DEMS 97/1-10; 02/2-26p11; 03/2-28p11 and 03/3-9

Shortly after Bill "Bojangles" Robinson died penniless, on 25Nov49, Columbia released two red-label 78s in commemoration, which I recently won at auction:

Columbia 30183: *Doin' the New Low Down* (B19524-1)/*Keep a Song in Your Soul* (B19525-1)

Columbia 30184: *Just a Crazy Song (Hi-Hi-Hi)* (B19526-1)[with Don Redman and his Orchestra] *Hi-Ho! Doin' the New Low Down* (B12810A)

Of the four sides, only matrix B12810A was master-pressed. It was recorded 29Dec32 and first released in 1933 on Brunswick 6520, part of Brunswick's "Blackbirds of 1928" album (although it could also be purchased separately).

The other three sides are dubs, and bear stamper numbers that correspond to two silver-label Brunswick 78s from 1936 that reissued earlier Bill Robinson couplings:

Brunswick 7705: *Keep a Song in Your Soul* (B19525-1)/*Just a Crazy Song (Hi-Hi-Hi)* (B19526-1)

Brunswick 7706: *Doin' the New Low Down* (B19524-1)/*Ain't Misbehavin'* (B19529-2)

These four sides were originally released on:

Brunswick 4535: *Ain't Misbehavin'* (E30526)/*Doin' the New Low Down* (E30527)

Brunswick 6134: *Keep a Song in Your Soul* (E36833A)/*Just a Crazy Song (Hi-Hi-Hi)* (E36834A)

Brunswick 4535 was recorded 13Sep29 and released 3oct29; Brunswick 6134 was recorded 27May31 and released circa Jul31.

The two red-label Columbia 78s, 30183 and 30184, are somewhat scarce and the thought occurs that they were likely withdrawn from sale after Columbia Records was apprised that the three masters from 1929 and 1931 weren't theirs at all, but rather Decca's, that label having purchased rights to the pre-3Dec31 Brunswick/Vocalion catalog from Warner Bros. Pictures in 1941!

On the 1929 sides, Robinson is backed by Ellingtonians, that at least being the opinion of just about every Ellington specialist I've spoken with (the sole exceptions being the two members of The New DESOR team). The label credit on Brunswick 4345 is to "Bill Robinson Accompanied by Irving Mills and his Hotsy Totsy Gang."

Lest anyone doubt that Robinson and Ellington recorded together, give a listen to the 10May47 "Saturday Night Swing Session" radio broadcast entitled "Twentieth Anniversary Salute to Duke Ellington" (and thanks to Patricia Willard and Jack Towers for making me aware of the program), wherein host Art Ford asked Robinson and Ellington, who were both present, "I understand you two made a record years ago. Is that right?" Ellington's reply--"Well, oh, yes!"--was nearly drowned by Robinson's: "Well I'd like to say one thing. I'm very proud to be with Duke, I'll tell you why. The first tap dancing record that was ever made in America [tap dance records had earlier appeared in England] was made by Duke Ellington and Bill Robinson and I'm proud to say that I made the first dancing record with the master." "Thank you very much," responded Ellington.

A Brunswick recording card for "Bill Robinson accompanied by Irving Mills and his Hotsy Totsy Gang" (reproduced in the album notes to GRP/Decca Jazz GRD-3-640) shows two additional titles by these artists, recorded 18Dec30 and rejected: *Sweet Mama* (E31728) and *Black Beauty* (E31729). These titles do sound vaguely Ellingtonian, yes?  
Steven Lasker

### ***Jive Stomp***

#### **DEMS 09/3-25**

It was first noted that "Steven Lasker found take -B of *Jive Stomp* from 15Aug33 (B13801B)" in DEMS Bulletin 05/2-12; after I played the take at the Duke Ellington Conference 2008 in London, Sjeff (in DEMS 08/2-6) noted "On the label both the -A and the -B are visible. It is in any case much faster than the well-known release." I'm afraid that Sjeff may have misunderstood the remarks I made when I introduced the take to conference attendees, and I'd like to take this opportunity to straighten the matter out. In actuality: The matrix number and take data isn't found on the label at all, but instead is visible stamped in the run-out area. Interestingly, the take letter "B" is stamped over the letter "A" on my shellac test of B13801B--no vinyls of this take are known to me, so I suppose my test of this take is likely unique--and I have an early pressing of *Jive Stomp* B13801A on Brunswick 6638 which bears the letter "A" stamped over the letter "B." (According to ARC's recording ledger sheet for this master number, only A and B takes were made.) Thus the "A" and "B" take designations were reversed shortly before the master was released to the public. I acquired the test in trade with the English record dealer Mark Berresford in 2005. (For those who wonder what I gave up: a 1940s-vintage shellac test pairing two unissued-on-78 takes by The Bucktown Five, and a mint copy of Victor 20961, Skad-o-Lee/Florida Rhythm by Ross De Luxe Syncopators.)  
Steven Lasker

### **"Stars on Parade" / Gotham Session revisited**

#### **DEMS 09/3-26**

See DEMS 02/1-8/2; 02/3-12/1&2 and 09/1-24

In DEMS 09/1-24 Steven Lasker explains why we should reject the date of 19Aug51 for this session. I think I can suggest another date. I also have detected the Gotham release, titled "Happy Greetings from Gotham Recording Corporation". On Side A the only two Ellington items: *Duet* and *Threesome*. The remaining portion of this LP contains non Ellington recordings. Side A carries the numbers GRC -2873-A and on the opposite side of the circle L 3990; the B side has the numbers GRC-2873-B and L 3991. It is the LP 0407 as documented in The New DESOR on page 1362. The numbers L-3990/3991 have been corrected into GRC-2873 (Correction-sheet 5006 with the corrections made for December 2002, see DEMS 02/3-27). I assume that Giovanni Volonté and Luciano Massagli did not have the inlay of the LP which contains the following information: "Cuts No. 1 and No. 2 - Duke Ellington's *Duet and Threesome - Recorded in Gotham's Studio, W-1, Narrated by Freddie Robbins and Duke Ellington, and performed on June 28, 1951, by Ellington's new twenty-three piece orchestra.*"  
Georges Debroe

## **NEW RELEASES AND RE-RELEASES**

### **Good news from Storyville Records**

#### **DEMS 09/3-27**

They hope to have *The Treasury Shows Vol. 14* in stock just prior to Christmas. See DEMS 05/3-47.

## **ELLINGTONIA**

### **Lorraine Feather**

#### **DEMS 09/3-28**



Leonard Feather's daughter Lorraine made in 2004 for Sanctuary Records (UPC: 060768635326) a nice CD, titled "Such Sweet Thunder". Published & Copyright: 2003 Relarion Records. Release date: Mar 23, 2004.

She wrote the lyrics for all the selection with the exception of the last one.

1. Rhythm, Go 'Way = Such Sweet Thunder
2. The 101 = Suburbanite
3. Can I Call You Sugar? = Sugar Rum Cherry
4. Imaginary Guy = Dancers in Love
5. September Rain = Chelsea Bridge
6. Tenacity = Rexatious
7. Backwater Town = Suburban Beauty
8. A Peaceful Kingdom = On a Turquoise Cloud
9. Lovely Creatures = Night Creature
10. Antarctica = The Ricitic
11. Mighty Like the Blues — Music and lyrics by Leonard Feather

A very favourably review by Michael Gladstone and a listing of the musicians can be found on [www.allaboutjazz.com/php/article.php?id=13488](http://www.allaboutjazz.com/php/article.php?id=13488)  
Milo van den Assem

### Essential Jazz Classics EJC55444 (3Nov09) Django Reinhardt Plays the Music of Gershwin & Ellington

DEMS 09/3-29

This CD contains all of Django's recordings of songs by the great American composers George Gershwin and Duke Ellington. As a bonus, all of the preserved recordings from a 1946 Chicago concert showcasing Django with the Ellington band [10Nov46] have also been included here, as well as both takes of Django's composition paying tribute to Duke. Includes 12-page booklet.

Milo van den Assem

#### The George Gershwin Songbook:

- 01 Lady Be Good [1934] 2:55
- 02 I Got Rhythm [1937] 2:16
- 03 The Man I Love [1949] 3:16
- 04 Liza [1949] 2:49
- 05 I Got Rhythm [1949] 2:43
- 06 Lady Be Good [1937] 3:19
- 07 Embraceable You 3:08
- 08 Somebody Loves Me 3:29
- 09 Lady Be Good [1948] 2:56
- 10 Liza [1946] 2:52
- 11 I Got Rhythm [1935] 2:57
- 12 The Man I Love [1939] 3:12
- 13 I Got Rhythm [1938, take 1] 2:55
- 14 I Got Rhythm [1938, take 2] 2:59

#### The Duke Ellington Songbook:

- 15 C-Jam Blues [1950] 3:36
- 16 Sophisticated Lady 4:04
- 17 In a Sentimental Mood 3:01
- 18 Solitude 3:11
- 19 C-Jam Blues [1949] 2:36
- 20 Ride Red Ride 2:46
- 21 A Blues Riff 3:50
- 22 Honeysuckle Rose 3:39
- 23 Improvisation No.7 [aka Improvisation No.2] 2:49
- 24 Duke and Dukie [take 1] 3:18
- 25 Duke and Dukie [take 2] 3:22

**Lone Hill Jazz LHJ 10341 (2008)****Bix, Duke, Fats & More!****Oscar Pettiford & Tom Talbert**

DEMS 09/3-30

Oscar Pettiford, Tom Talbert (arr, cond), Joe Wilder, Nick Travis, Jimmy Cleveland, Eddie Bert, Danny Bank, George Wallington, Barry Galbraith, Osie Johnson, Clark Terry, Dave Schildkraut, Jimmy Hamilton, Earl Knight, Donald Byrd, Frank Rehak, Gene Quill, John Coltrane, Al Cohn, Eddie Costa, Freddie Green, Philly Joe Jones.

*Clothesline Ballet; Keepin' Out of Mischief Now; Black and Blue; Bond Street; Candlelights; In a Mist; In the Dark; Prelude to a Kiss; Green Night & Orange Bright; Do Nothing Till You Hear from Me - Ko-Ko; Jack the Bear; Tamalpias; Swingin' Till the Girls Come Home; Mood Indigo; Chuckles; Time on My Hands; Not So Sleepy*

I recommend this CD to you. It includes the long unavailable 10" Bethlehem LP by Oscar Pettiford and his band "Basically Duke" The other LP included in the release is Tom Talbert's Orchestra "Bix, Duke and Fats" again with OP on bass.

Very fine music and an excellent tribute to EKE.

Michael Palmer

**MusicMasters MMD 60176 (1989)****"Four Symphonic Works by Duke Ellington"**

DEMS 09/3-31

Members may be interested in the fact that Maurice Peress and Luther Henderson arrangements of *Black, Brown and Beige/The Three Black Kings/New World a-Comin'/Harlem* were recorded by The Jazz Composers Orchestra in New York, 27 June 1988. This was initially released on Musical Heritage Society CD 512353T and Nimbus(E) N 12511 and I have this as an E-music download on Jazz Society (no number) as Duke Ellington - Four Symphonic Works. Lord discography gives the personnel as consisting of Jon Faddis (tp); Richard Chamberlain (tb); Stephen Hart, Bill Easley, Joe Temperley; Frank Wess, Walt Weiskopf; Jimmy Heath (reeds); Sir Roland Hanna (p); Ron Carter (bs); Butch Miles (drs). Not all of the musicians, it must be noted, are on all titles, Lord who's on what.

If the discs aren't readily obtainable I recommend E-music download as the music is very enjoyable and a credit to Messrs Peress and Henderson.

Ken Harrison.

**Fresh Sound Records FSRCD 555 (2009)****Louis (sic) Bellson, "Greetings"**

DEMS 09/3-32

Two Verve LPs on one CD:

Verve MGV-8016, "Concerto for Drums" was itself a reissue of the LP Norgran MGN-1011, "Louis Bellson and His Drums". Louie recorded in NYC on 21Jun54 with Charlie Shavers, Zoot Sims, Don Abney and George Duvivier: 01. *Charlie's Blues*; 02. *I'll Remember April*; 03. *Buffalo Joe*; 04. *Stompin' at the Savoy*; 05. *Love for Sale*; 06. *The Man I Love*; 07. *Basically Speaking, Duvivier, That Is*; 08. *Concerto for Drums*

Verve MGV-8186, "The Hawk Talks" was itself a reissue of the LP Norgran MGN-1020, "The Driving Louis Bellson". Louie recorded in NYC on 2Feb55 with Charlie Shavers, Seldon Powell, Lou Stein and Wendell Marshall: 09. *Basie*; 10. *Charlie-O*; 11. *(All Right) Jump It Man*; 12. *Greetings*

**Lone Hill Jazz LHJ 10339 (2008)****Paul Gonsalves / Clark Terry Quintet**

DEMS 09/3-33



This double CD is a reissue of 3 LPs by Clark Terry, Paul Gonsalves, Jimmy Woode and Sam Woodyard. The tracks 1-10 on CD 1 were recorded in Chicago on 6Aug57 with Willie Jones piano and released on the LP "Cookin'"  
 The tracks 11-20 on CD 1 were recorded in Munich on 15Nov58 with Carlos Diernhammer piano and released on the LP "Diminuendo, Crescendo and Blues"  
 The tracks 1-11 on CD 2 were recorded in Paris in Oct59 with Raymond Fol piano and released on the LP "Clark Terry and His Orchestra Featuring Paul Gonsalves" (later reissued on CD Storyville 8322)  
 The tracks 12-15 on CD 2 are bonus tracks, recorded in NYC on 18Sep56 by "Clark Terry - Paul Gonsalves Sextet" with Porter Kilbert, Junior Mance, Chubby Jackson and Gene Miller. These tracks are taken from the LP "The Jazz School".

**CD1**

1. *Festival*; 2. *Clark Bars*; 3. *Daddy-0's Patio*; 4. *Blues*; 5. *Impeccable*; 6. *Paul's Idea*; 7. *Phat Bach*; 8. *Milli-Terry*; 9. *Funky*; 10. *The Girl I Call Baby*; 11. *Diminuendo and Crescendo in Blue*; 12. *I Cover the Waterfront*; 13. *C-Jam Blues*; 14. *Evad*; 15. *It Don't Mean a Thing*; 16. *Autobahn*; 17. *Willow Weep for Me*; 18. *Hildegard*; 19. *Ocean Motion*; 20. *Jivin' with Fritz*

**CD2**

1. *Serenade to a Bus Seat*; 2. *Pannonica No.1*; 3. *Pea-Eyes*; 4. *Satin Doll*; 5. *Daniel's Blues*; 6. *Mean to Me*; 7. *Blues for the Champ of Champs*; 8. *Circeo*; 9. *Clark Bars*; 10. *Pannonica No.2*; 11. *Lonely One*; 12. *Don't Blame Me*; 13. *It Don't Mean a Thing*; 14. *Take Nine*; 15. *Everything Happens to Me*

**Lone Hill Jazz LHJ 10191 (2008)****Billy Strayhorn and Johnny Hodges****The Stanley Dance Sessions**

DEMS 09/3-34

What I have on two LPs is now re-released on one CD.

Tracks 1-7 were recorded in NYC on 14Apr59 by Harold Baker, Quentin Jackson, Johnny Hodges, Russell Procope, Billy Strayhorn, Al Hall and Oliver Jackson; and released on Master Jazz Recordings MJR 8116 as "Cue for Saxophone".

Tracks 8-18 were recorded in New Jersey on 11 and 12Dec61 by the almost complete Ellington Orchestra conducted by Billy Strayhorn with Cat Anderson, Bill Berry, Howard McGee, Ed Mullens, Harold Baker, Lawrence Brown, Quentin Jackson, Chuck Connors, Johnny Hodges, Russell Procope, Jimmy Hamilton, Paul Gonsalves, Harry Carney, Jimmy Jones, Aaron Bell and Sam Woodyard. My LP is Mercury 9291055, but this New Jersey recording session, has been previously re-released in 1999 on CD Polygram 557543 as "Johnny Hodges with Billy Strayhorn and the Orchestra".

1. *Cue's Blue Now*; 2. *Gone with the Wind*; 3. *Cherry*; 4. *Watch You Cue*; 5. *You Brought a New Kind of Love to Me*; 6. *When I Dream of You*; 7. *Rose Room*; 8. *Don't Get Around Much Anymore*; 9. *I Got It Bad (And That Ain't Good)*; 10. *Gal from Joe's*; 11. *Your Love Has Faded*; 12. *I'm Just a Lucky So-and-So*; 13. *Jeep's Blues*; 14. *Day Dream*; 15. *Juice a-Plenty*; 16. *Azure*; 17. *Tailor Made*; 18. *Star Dust*

## The New DESOR correction-sheets

Here are the latest additions to the Correction-sheets:

DEMS 09/3-35

## Sessions

1094	7235	Milwaukee	20Jul72	09/3-5
	9079	NYC Interview	1Apr69	09/3-5
	9080	NYC Interview	3Apr69	09/3-5
1095	5616	New Haven	10Jul56	09/3-5
	9081	NYC Interview	10Apr72	09/3-5

## The New DESOR corrections

DEMS 09/3-36

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.

**Page 639.** Session 7181, 16Nov71. The spelling of the location is not correct. Ginásio do Maracanãzinho, sometimes called just Maracanãzinho, is a modern indoor arena located in Maracanã neighborhood, Rio de Janeiro, Brazil. During the 1960s and the 1970s several national and international music festivals were held in the gymnasium\*. Apparently Timmer copied from The New DESOR. He has the same mistake in his fifth edition.

Also the location itself is not correct. The program gives another venue: Teatro Municipal, an opera house located in downtown Rio de Janeiro, the house has almost 1,700 seats distributed on four levels.

Furthermore, according to the program notes (program was for sale at E-Bay), Herbie Jones was not in the band.

Milo van den Assem

\*Are we sure it's a gymnasium? My Portuguese coursebook (Georgetown Univ., Brazilian -based) says 'ginásio' means 'junior high school'.  
 Roger Boyes

**Page 25.** In Steven Lasker's review of Timmer's fifth edition of Ellingtonia point 18 has a reference to DE3501d *Moonlight Fiesta (Porto Rican Chaos)* as C886-

2. The New DESOR only shows C886-

I think a small correction should be made by adding a 2. (See 09/2-4)

Remco Plas

Page 700. The 2 concerts in Brussels - 19:00 and 22:00 on 16nov73 took place in Cine Marni and not in the Palais des Beaux-Arts. What we have is a tape recording of the mix of the two concerts by the BRT [Belgian Radio and Television].

Georges Debroe

Page 1329. According to Correction-sheet 5009 from Dec04 an addition should be made for CD 0884 and this CD was supposed to be found on Correction-sheet 3022, but it cannot be found.

Brian Koller

You are right. The number 0884 was assigned to Columbia CK-87041, but when we found out that there was no "fresh" selection on this CD, we withdrew the number 0884. Correction-sheet 6000 will be corrected with the first update. Thanks for your attentiveness.

DEMS

Page 1352. I suggest that the DVD "On the Road with Duke Ellington" (Docurama, NVG-9502, 2002) be added to The New DESOR discs section. It contains many recordings listed as unreleased per the 1999 New DESOR: sessions 6750-6756, 6759, 6769.

Brian Koller

Good point, but session 6764 and not session 6759 should be in your list. The *Rondelet* recordings in the documentary are from 11Jul67.

DEMS

## DESOR small corrections

DEMS 09/3-37

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

### DESOR small corrections 5014

Volume 1 (Corrections December 2009)

220 - Session 5616, July 10, 1956. A more complete list of selections can be found on Correction-sheet 1095 (09/3-5)

524 - Add session 9079, 1Apr69, Interview.

Correction-sheet 1094 (09/3-5)

524 - Add session 9080, 3Apr69, Interview.

Correction-sheet 1094 (09/3-5)

654 - Add session 9081, 10Apr72, Interview.

Correction-sheet 1095 (09/3-5)

663 - Session 7235, 20Jul72. A more complete list of selections can be found on Correction-sheet 1094 (09/3-5)

Volume 2 (Corrections December 2009)

841 - *Don't Get Around Much Anymore*. The correct structure of 4352h is: 1°16JH,8BAND&JH,8JH;2°2LB,%. (09/3-2)

1464 - Grayson, "Milt". Aug 22, 1937 - Sep 3, 2005 (05/3-5)

1487 - Preston, "Eddie". Sep 5, 1928 - Jun 22, 2009 (09/2-2)

1492 - Shank, "Bud". May 27, 1926 - Apr 2, 2009 (09/2-1)

1504 - Williams, "Joe". Dec 12, 1918 - Mar 29, 1999