



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

11/1 April - July 2011

Our 33rd Year of Publication

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## *Sad NEWS*

### **Jack Towers**

#### **DEMS 11/1-1**

In the early morning of December 23rd, Jack Towers passed away.

Apart from the tremendous pleasure the music of Duke Ellington has given me all my life, I have had the honour and the great fortune to meet quite a number of very nice people who shared with me the love of Duke's music.

Without Ellington and without my dear friend Benny Aasland, I would never have met my new friends.

Jack is world famous because of his Fargo recordings. Peter MacHare and Ted Hudson compiled a list of all the releases in which Jack had a hand. There were more than 300! But one had to meet Jack Towers in person to realize that all this great work was done by an extremely nice person. I know that I can only give this title to a single man, but I do not hesitate when I say that Jack was the nicest man I have ever met in my life.

During the second evening of the 1983 Duke Ellington Conference in Washington, Jerry Valburn showed us a film by Gary Keys of Duke's tour through Mexico in 1968. None of us had ever seen this film. Jack was working with the unruly projector with a patience and a devotion that stunned me. He was not in the least nervous. The equipment was really obstinate. Jack did not show any emotion, only dedication. We were drinking coffee, served by Jack's wife Rhoda and other volunteers while Jack was working. That's when I started to understand what a kind of man Jack was. I was fortunate to have met him many times since. We became good friends. I miss him.

Sjef Hoefsmit

### **Billy Taylor**

#### **DEMS 11/1-2**

Billy Taylor, one of the musical giants of Washington and the world, died of a heart attack on 28 December, at a hospital in New York City. He was 89.

in December 2001, he awoke one morning unable to blink. He had suffered a stroke that affected the right side of his body, including the right hand that once danced across the keys.

Less than a year after he was stricken, Taylor was performing again, relying mostly on his mighty left hand. (For years in concert, long before the stroke, he featured a bravura piece in which he played everything -- melody, chords, driving rhythm -- with just his left hand.)

With Ellington, Strayhorn, Willie "The Lion" Smith, Earl Hines, Mary Lou Williams and Charles Bell, he participated in the Pittsburgh Jazz Piano Workshop on 20Jun65, although it is no longer certain that Duke joined him and Earl Hines in *Sweet Lorraine*. See DEMS 02/2-23/3 (Disc 1). It is however certain that Billy played together with Willie "The Lion" Smith and with Duke *Perdido* on the David Frost Show telecast on 24Jul69, three days after Billy Taylor's 48th birthday, which was possibly the date of the recording. See DEMS 07/2-4. Billy played at Billy Strayhorn's funeral and together with Milt Hinton and Louie Bellson, he played a Medley at Duke's birthday party at the White House. See DEMS 02/2-23/1.

DEMS

## **Barrie Lee Hall**

### **DEMS 11/1-3**

Barrie Lee Hall died suddenly on Monday 24 January. He was 61 years old. He was only 24 years of age when he joined the Ellington Orchestra in 1973 for a stay which lasted until Mercer died in 1996. Barrie took over for a year and after that relieved the current conductor Paul Mercer Ellington occasionally. He also played in the Broadway show "Sophisticated Ladies" 1981-1983. He later resided in his hometown of Houston, TX, where he developed his line of fine quality pens. He sent to DEMS in 1998 one of his hand-constructed pens, a beauty.

DEMS

## **Eileen Ward**

### **DEMS 11/1-4**

Eileen died peacefully with her family at her side at Sunnybrook Palliative Care Unit in Toronto on 11 February at the age of 88.

I met her for the first time in Newark during the Ellington Conference of 1986. It was her first Ellington Conference and she became so excited that she volunteered to organize the next Conference in Toronto. It was my fourth Conference and having witnessed the tremendous job involved in organizing such an event, I was a bit worried about the 1987 Conference. It worked out to be one of the very best Conferences we have ever had. In 1994 Eileen was guest of honour at the Conference in Stockholm. In 1996 she was again heavily involved in the second Toronto Conference, at the end of which she donated a cheque for the next Conference in Leeds.

Eileen enjoyed a successful business career at McGill University, Power Corporation, Canadian International Development Agency, and Canada Development Corporation. After retirement, she pursued her passions of music, ideas, and the arts and she was not only active in the Duke Ellington Society, but also in the Art Gallery of Ontario. She was a founding member of the Academy of Lifelong Learning at the University of Toronto. We stayed in contact during the last difficult years of her life.

She was a very dear friend. I cherish the many long letters she wrote to me.

Sjef Hoefsmit

# *Good NEWS*

## **Clark Terry**

### **DEMS 11/1-5**

Clark Terry celebrated his 90th birthday on 14Dec10. Belatedly but no less sincerely, we wish him many happy

years with his lovely wife Gwen.  
DEMS

# NEW FINDS

## Ravinia Festival, 1Jul57

### DEMS 11/1-6

I just downloaded a CBS broadcast with Duke performing at Ravinia Park Festival, Highland Park, 1Jul57. I cannot find references in The New DESOR. Could this be a new find?

Here is what the side says:

"Embed over to the Ravinia Festival in Chicago this week for a concert broadcast from August 1st 1957 [sic], featuring Duke Ellington and his Orchestra playing the world premier [on radio] of his suite, 'Such Sweet Thunder' ".

Unfortunately it's only a half hour's worth, because that was all the time allotted by the network (CBS Radio) and this was the occasional problem with broadcasting at the time. Strict schedules and abrupt cut-offs created a lot of frustration for listeners.

This is the link to download the audio file (you can choose from several servers):

<http://www.multiupload.com/S02Q5YAOPY>

Luis Contijoch

See the review by Don Gold in Ken Vail page 110 and documentation in Klaus Stratemann page 377.

This was the programme:

*Such Sweet Thunder*  
*Sonnet for Sister Kate*  
*Up and Down. Up and Down*  
*Star-Crossed Lovers*  
*Madness in Great Ones*  
*Half the Fun*  
*Circle of Fourths*  
*Jam with Sam*

This "fresh" find is also documented on Correction-sheet 1103 (see 11/1-28). Correction-sheets can be found on the same web-site as the DEMS Bulletins. Instead of [www.depanorama.net/dems](http://www.depanorama.net/dems), you type [www.depanorama.net/desor](http://www.depanorama.net/desor).

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## The Mosaic 11 CD box set

See DEMS 10/3-5

## Problems with the latest 11 CD box from Mosaic

### DEMS 11/1-7

Mosaic has received consumer complaints--which I echo--that the hubs which hold the CDs in their jewel cases are in some cases way too tight, which has resulted in some folks actually breaking their CDs in the process of removing them from the aforesaid hubs. Mosaic has replaced the broken CDs free of charge. In any case, care is advised when trying to extract your CDs from stubborn hubs.

Steven Lasker

I certainly exercised care over CD2, with the result that it has taken me from the beginning of January, when I received the set, to mid-March, to prise it free and listen to it. I eventually found that the trick was to extract CD3 first (itself no easy task), and then begin to wrestle with CD2.

Roger Boyes

## Comments by Michael Kilpatrick

### DEMS 11/1-8

See DEMS 10/3-22

I see the recent DEMS issue reports that Steven Lasker has some liner notes detailing personnel lists and corrections (for New DESOR, etc) for some of the sessions, including:

"New DESOR

Page 26: Sessions 3504 and 3505, 19Aug and 12Sep35. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Lawrence Brown was not on these sessions."

and

"Page 27. Session 3604, 27Feb36. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, Billy Taylor plus Hayes Alvis and Otto Hardwick played on all four selections. Joe Nanton only played on *Isn't Love the Strangest Thing?*"

and

"Page 41. Session 3906 and 3907, 20 and 21Mar39. According to the liner-notes by Steven Lasker for the Mosaic 11 CD Box, on neither session did the full orchestra include Juan Tizol. The ledger shows only two trombones present at these sessions."

I'm afraid I find Steven's comments to be mostly incorrect in those three entries, and my reasons are:

Firstly, I conclude that Lawrence Brown *\*was\** present on 12Sept35: For *Reminiscing in Tempo* Part 2 (3505b) do you hear, at 1m25secs in, a trio of trombones, or two trombones with a trumpet on top? I hear three trombones. For *Reminiscing in Tempo* Part 4 (3505d) do you hear, at 1m45secs in, a trio of trombones, or two trombones with a trumpet on top? I hear three trombones! The first note, a top Ab, has the unmistakable quality of Lawrence Brown in the upper register, not trumpet in the middle register.

Secondly, I also think to say "Nanton only played...*Strangest Thing*" can't be correct, for session 3604, for I believe Nanton is playing *Clarinet Lament* (3604c). He (or a replacement trombonist) is definitely playing in *Echoes of Harlem* (3604d). I have copies of the score for this and I can hear all six brass instruments in a few places. Undoubtedly.

Thirdly, for *Pussy Willow* (3906d) on 20th March 1939 there are definitely three trombones playing. One would assume it was Juan Tizol on 3rd trombone. I've got the score in front of me. I can hear all six brass instruments. For *Lady in Blue* on the same date I can also hear three trombones, especially Tizol's bass notes. Again, I happen to have a copy of the original score in front of me.

For *Something To Live For* (3907f) on 21st March 1939 there are three instruments sounding like trombones playing the trombone parts, especially a brief solo line with the saxes at 42seconds in, which sounds like Tizol. Again, I've got the score in front of me to be sure of the notes.

So far the only statement that I am sure of is that there appears to be a trombone missing on *Accent on Youth* (3504c) on 19Aug35. This is likely to be Brown, as suggested. I haven't analyzed *Cotton* or *Truckin'* yet. Otherwise, I'm afraid I find Steven Lasker's liner notes to be in error!

The new DESOR states that Ben Webster was playing tenor sax in the session 3504. Question: is he really playing in all three pieces: *Accent on Youth*, *Cotton* and *Truckin'*?

At least in *Truckin'* Webster's contribution is obvious! As for *Cotton* (3504a) I can believe that Webster is there, as there could be four reeds playing behind the vocal at the same time as Bigard is noodling on the clarinet.

The other question is: what do people think is happening in *Accent on Youth* (3504c)? Is Ben Webster playing parts of Lawrence Brown's trombone part to account for the missing voice in the brass? Whilst I think Brown is present on *Reminiscing in Tempo* (3505) on 12Sep35, he appears to be absent on *Accent on Youth*.

At 1m13secs into *Accent on Youth* there is supposed to be a trombone trio playing, but we can only hear two. Actually the two trombones are playing the 1st and 2nd parts, so I'm guessing that Tizol is playing the 1st part instead of the usual 3rd, Nanton is sticking to his 2nd part, assuming it is Brown who is absent. These two lines are clearly audible. However, if one listens closely the 3rd trombone part \*is\* present but being played quietly an octave higher, and I believe it's by a trumpet. It's filling in the vital harmony, as the passage wouldn't work without that 3rd part.

On the other hand, throughout the second half of the piece the 6-piece brass ensemble is backing Hodges' solo, and there are definitely 6 voices there. The part which is Lawrence Brown's is less audible and the note durations are a bit lingering in places. It sounds as though it could be a saxophone. On the other hand there is no reason why Bigard could not be playing that line instead of Webster.

"Page 714. *A Blues Serenade*. (3825) I hear Rex Stewart and Johnny Hodges, not Cootie Williams and Otto Hardwick.

Steven Lasker"

No! In that version of *A Blues Serenade* (not to be confused with the vocal one, 3823) it is definitely Otto Hardwick! His tone is creamier than Hodges and it is unmistakably him. Not only that, but the score bears this out. Steven is probably correct in that the brief trumpet solo is Rex Stewart's, not Cootie's. The original score says Rex and I think it sound like him.

"Page 1122. *Shoe Shine Boy*. According to Steven Lasker's liner notes for the 11 CD Box and Eddie Lambert p61: RS and not AW played behind Ivie in the second chorus."

Hmm, I'm not convinced. I can't see any reason to consider it a Rex solo rather than Whetsel, although I don't consider myself familiar enough with AW's other (limited number of) solos to be sure. Anybody else have a view?

Michael Kilpatrick

At page 25 of his delightful book on the box, with respect to the trumpet soloist on *Dusk on the Desert* (20Sep37, solos), Steven Lasker says "probably Cootie Williams".

I thought that it had been settled that the soloist was Artie Whetsel, see Dems 02/3-27 with corrections to New DESOR vol. 2, p855 & 1502. There is no question to my ears that it is AW. I believe that the original thought was that it was Rex Stewart.

Bill Morton

Indeed, see 02/2-27 Page 855. But later in 04/3-13 you find a long set of articles about this matter in which Michael Kilpatrick offered evidence for Cootie and Roger Boyes expressed a slight doubt.

DEMS

The original score and parts do indicate that the soloist was Cootie. Not only that, but it also indicates "Cooty rest" (spelled Cooty, not Cootie) in some of the other choruses - it was not unusual for Ellington to specify a brass soloist not to be playing in some of the ensemble passages either side of his solo chorus.

By the way, for those that missed my previous comments on *Dusk on the Desert*:

Actually the original score has various sections/solos of the piece arranged differently. What we know of as the first chorus (after the 8-bar intro) did not intend to have any solo at all. The intention was just to have the call-and-answer between the two ensembles - muted brass and saxes - with nothing else.

By the way, Juan Tizol is acting as a "fifth saxophone" in that first chorus. There are therefore five muted brass (Wetz, Rex, Freddy, Brown, Tricky) and five "saxes" taking part in the call-and-answer patterns. Cootie is resting because...the following chorus was intended to be Cootie soloing, backed by saxes playing a unison line. In the recording however, we have that unison sax line and some muted brass as well as a clarinet solo, all together in the 2nd chorus. The original intention was to have the clarinet solo over the muted brass in the \*3rd\* chorus \*after\* the chorus with Cootie soloing over unison saxes.

In the other words, the original score is a whole chorus longer than the recorded version, because Ellington decided later to merge the muted brass, sax unison line and clarinet solo into one chorus, and moved Cootie's solo to the 1st chorus over the call-and-answer business.

In the original score Cootie is not playing in either the 1st or 3rd chorus: he is soloing in the 2nd chorus and then joining in when we hear the recapitulation of the introduction.

Michael Kilpatrick

Thanks, Michael. The more I listen to the disc (I am now convinced that it was Cootie), the more I marvel at his versatility, particularly in these records.

Bill Morton

## ***Riding on a Blue Note***

### **DEMS 11/1-9**

On page 25 (session LL) of the Mosaic booklet Steven Lasker quotes Eddie Lambert re: *Riding on a Blue Note*: "Williams gives one of his greatest performances", but then lists the soloist as Jenkins. (DESOR gives Williams as the soloist.) Has there been a debate about this?

Joe Medjuck

In my review of the set I wrote:

Mosaic always goes straight to the best authority for its notes and these by Steven Lasker are particularly perceptive and exhaustive (I reckon they would fill a complete issue of this magazine).

Nobody has ever researched this period so thoroughly and the results are all included here. There's one quirk. Steven quotes Dance on Cootie Williams's masterful *Riding on a Blue Note* performance and then a couple of lines later seems to incorrectly credit the trumpet work to Freddie Jenkins (the piece had to wait until October 1945 for a breathtaking and unforgettable interpretation by Rex Stewart and Johnny Hodges).

Steve Voce

Actually he's quoting Eddie Lambert; but is this a misprint of some sort or does Steven Lasker think it's Jenkins?  
Joe Medjuck

The trumpet soloist on *Riding on a Blue Note* is Cootie Williams, according to Stanley Dance (notes to Columbia C3L-27), Eddie Lambert and the New DESOR team. When Sjef reviewed my notes and solo listings in an e-mail on 3Nov10, he pointed out that he agreed with the Italians and the New DESOR team that it was Williams, and that I should change my solo attribution to Williams. At the time I re-listened and changed the credit to Williams (and even remarked to Sjef that I couldn't recall Jenkins exhibiting so much of an Armstrong influence on any

other side), but the booklet had gone to bed the day before, so the change couldn't be made (unlike the great majority of Sjef's corrections, which had been received and incorporated earlier--thanks Sjef!). Subsequently, I've re-listened to that solo again and again, and I'm just not sure it's Williams. The ledger shows four trumpets present at this session, but doesn't name them. (For background on Duke's brass section in 1937-38, see DEMS 04/2-55.)

Michael Kilpatrick, in correspondence received here, reports that the Ellington collection at the Smithsonian doesn't have a manuscript score for this title, but notes "there is, however, a set of parts presumably from 1938. There are two trumpet parts: 'Rex' and 'Wetz'. The third trumpet has no written part because he takes no part in any of the ensemble work--it's all solo. However, it's very clear that the piece was written for just three trumpets in total, not four."

Clearly, Williams is the soloist on the two surviving air checks of *Riding on a Blue Note* from 1 May 38 and 17 Aug 40, but the solo on the Brunswick version is quite different in sound and shape, the tightly muted sound being more typical of Jenkins than Williams, at least to my ears, though I concede that Williams had many different "sounds" at his beck and call--just listen to all the range of sounds he demonstrates on *Concerto for Cootie*. So is the soloist on the Brunswick *Riding on a Blue Note* Williams or Jenkins? I invite others to weigh in on this point.

Michael Kilpatrick writes he is "wholly unconvinced about the presence of Freddie Jenkins in some of the sessions" from 1938 that I suggest. Which ones, Michael?

The ledger notes that four trumpets were present on some of the early 1938 dates [like 2 Feb 38, when *Riding on a Blue Note* was recorded]. See 04/2-55.

Steven Lasker

Hmm, I think I would have to assume that the trumpets were taking turns playing different pieces, because I honestly can't convince myself that there are four trumpets in any of the pieces that I mentioned from that period that I checked the other day.

We have two sorts of "accuracy of information" here. We have the accuracy of information as to whether certain people were "at the recording session" and the accuracy of information as to whether certain people were playing in any particular piece or not. If we assume that the ledgers are correct, then we have accuracy on the former, but this could give a misleading picture of the latter.

Whilst we know that Ellington wrote a number of pieces specifically for four trumpets (*Dusk on the Desert*, *Harmony in Harlem*, *Diminuendo and Crescendo in Blue* etc), we know from the manuscripts that many others from that period were written for just three.

I can believe that it's possible that four trumpets may be playing on 11 Apr 38 (I'd have to listen again more closely some time) but it's very clear to my ear that only three are there on 2 Feb 38.

If we use the ledgers verbatim we are at risk of giving the impression that *Riding on a Blue Note*, *Gal from Joe's*, and other pieces from that period, were habitually composed with four trumpets in mind, but they clearly weren't. Therefore the Mosaic liner notes may give us a good picture of the comings and goings in the studio on a day-to-day basis, but from my point of view, as someone who looks at the music on a piece-by-piece basis, the information could be misleading!

Michael Kilpatrick

Brooks Kerr observes that the trumpet soloist on *Riding on a Blue Note* ends his phrases with a rapid vibrato, a Williams trademark in his experience. Now that I listen again, I have to agree....the soloist is indeed Williams! (Brooks also comments that Garry Giddins has much to say about this title in his book of the same title.)

Steven Lasker

Note: Brunswick m8083, copyright application and sheet music as *Riding on a Blue Note*; ASCAP's "Record of the Works of Ellington, Edward Kennedy (Duke)," the index to MIMM and the New DESOR as *Ridin' on a Blue Note*.

Steven Lasker

## ***The Sergeant Was Shy***

**DEMS 11/1-10**

I have just listened through the new Mosaic box, which needless to say is a fantastic production. In my own notes I have two takes of *The Sergeant Was Shy* from 28Aug39 (DESOR 3917). Bakker listed two takes (A and B) in his first [1974] discography. New DESOR only lists one. Jazz Supreme JS-102 shows take B. The Mosaic box only contains one take. Timmer's 3rd edition shows two takes but also admits that "recording files do not show a take B on this particular date. It is therefore possible that take B has been recorded at some later date". Luigi Sanfilippo's General Catalog also shows two takes. Any comments?  
Bo Haufman

What has been wrongly considered to be take B, was not from the studio session of 28Aug39. It has been released on Raretone 23004 and on Jazz Supreme 102. It is in The New DESOR among other un-dated selections from broadcasts under DE3925. In Timmer's fourth edition, it has been removed from the 28Aug39 session and added to the 24Nov39 session. In his fifth edition Timmer has given it a separate place on page 38 together with the un-dated *Boy Meets Horn*. See also DEMS 81/3-1 and 81/5-2.

DEMS

**Comments on the Mosaic releases by Steven Lasker****DEMS 11/1-11**

On page 25 of my essay to "The Complete 1932-1940 Brunswick, Columbia and Master Recordings of Duke Ellington and His Famous Orchestra" (Mosaic MD11-248), I extended an invitation to all readers: "If you spot any factual errors in this booklet, please rat us out via DEMS."

Since the booklet for the big band box (Mosaic MD11-248) went to bed, I've spotted more than a few errors in my essays; others were brought to my attention by Ken Steiner, Brian Priestley and Patricia Willard. They are as follows:

**Corrections in the text of the 11 CD box booklet**

p. 10, session (C): Carl Laemmle (whose name was misspelled in my notes) was the founder of Universal Studios; Check and Double Check was an RKO production.

p. 10, session (E): I found the title *Harlem Manucurist* [sic] in the engineer's log, not in the ledger.

p. 14, session (M): *I've Got the World on a String* debuted in the 21st edition of the Cotton Club Parade, not the 22nd.

p. 17, session (S): At the close of paragraph 3, I state that Brunswick 6600 couples *Sophisticated Lady* and *Moonglow*; this release actually couples *Sophisticated Lady* and *Stormy Weather*.

p. 17, session (T): In the last sentence of paragraph 1, "C883-3, C884-3 and C885-3" should instead read "C883-3, C884-3 and C886-3."

p. 21, session (AA): "Mark David" should instead read "Mack David."

p. 21, session (BB): *Yearning for Love*. The original title shown in the ledger was \_\_\_\_\_ *the Slide*, the first word was rendered illegible due to erasure.

p. 24, session (JJ): My statement that the session of 20Sep37 was "Ellington's first-ever recording date with four trumpets" was incorrect. There were four earlier sessions with four trumpets, all for RCA Victor: 26Sep33, 4Dec33, 9Jan34 and 10Jan34. (Thanks to Michael Kilpatrick for spotting this error.)



p. 29, session (TT): I wrote that the half-valve effects at the end of *Daybreak Express* (Victor, 4Dec33) are by Freddie Jenkins, but Brooks Kerr reports that he was told by Louis Bacon that he took the solo.

p. 32, following the solography for session (AAA), the following paragraph should have appeared: The American Record Corporation was renamed the Columbia Recording Corporation (CRC) on May 19, 1939. On September 8, 1939, the CRC introduced its 50-cent red-label Columbia pop record and quickly shifted the most popular and prestigious Brunswick artists to the new label. The 75-cent Brunswick label was gradually phased out over the seven months that followed, the final issue under Columbia's aegis being Brunswick 8520, released in April 1940. As sales of Brunswick records declined and it became evident that the minimum sales threshold required to retain the Brunswick, Vocalion and Melotone trademarks would go unmet, Columbia was obliged to discontinue Vocalion, the label on which the small group recordings were released. The final Vocalion issued under Columbia's aegis, number 5621, was released July 5, 1940. It was priced at 35 cents, as was the next record in the series, OKeh 05622. This marked a revival for OKeh, which had been discontinued early in 1935 in favor of Vocalion.

p. 33, session (CCC): In the last paragraph, I state that Jimmie Blanton joined the band on November 2, 1940. The correct date is November 2, 1939 (see DEMS 10/1-26).

p. 33, footnote liii: "The Hot Back" should instead read "The Hot Bach."

p. 37, sessions (A), (B) and (C): "Freddy Jenkins" should instead read "Freddie Jenkins."

p. 37, session (C): The session time is shown as "unknown start time to 5:30 a.m." The ARC ledger notes that BX11263 *St. Louis Blues* finished at 1:20 a.m., while BX11264 *Creole Love Call* finished at 2:40 a.m. Neither the engineer's log nor the ledger shows a finish time for B11265 *Rose Room*, the third and final title recorded this date (February 11-12, 1932), but Brooks Kerr recalls being told by Ellington, Guy and Greer that the session finally finished at 5:30 a.m.

p. 40: Brooks Kerr recalls a *Downbeat* article on Ellington from circa 1970 that stated that some of Ellington's ARC sessions were supervised by Russ Morgan, probably circa 1936. Can anyone locate the issue of *Downbeat* that Brooks recalls and tell us exactly what it says on this point?

p. 41, session (MM): In the listing, M771-2 should have preceded M771-1 for consistency's sake. (We don't know the sequence in which the takes were actually recorded.)

p. 42, session (VV): In the footnote, "the first take only of *Slap Happy*" should instead have read "*Slap Happy* take one only." (Again, we don't know the sequence in which the takes were recorded.)

p. 43, sessions (BBB), (CCC), and (DDD): The Chicago studio of the World Broadcasting System's Chicago was on Erie Street, not Eire Street. (Page 17 of the notes to the Mosaic small group sessions box can also be corrected on this point.)

p. 44, release dates of LPs: Columbia C3L-27 was released on 9/16/63, not 9/16/33.

### **Corrections about the photos in the 11 CD box booklet**

While I supplied most of the photos used in the big band box, Scott Wenzel supplied the captions without my assistance. I have several comments:

Caption to cover photo: Considering that the trumpeter whose back is to the camera plays his instrument left-handed, I don't suppose there can be much doubt that he's Freddie Jenkins.

p. 7: Photograph by Bloom Studios.

p. 8: I don't know for a fact that this photo was taken "at the Oriental Theatre, Chicago, March 1931." Can anyone confirm this? This photo's background differs from what is seen in photos posted on Google Images as from the Oriental Theatre in Chicago.

p. 20: My print of this photo came to me from Ray Avery; the caption should read "courtesy of the Ray Avery Archives/CTS IMAGES.COM."

p. 24: Hat's off to Scott Wenzel, who compared this photo to what is seen in "Record Making with Duke Ellington," and realized that the photo is from that event, given the musician's clothes, which are in each case the same.

pp. 27, 28: Both photos were taken at the same event; the photo on 28 was first published in Smithsonian Collection R 010, a two-LP set (Duke Ellington 1939), as "courtesy of Jack Towers," suggesting that Jack may have been the photographer. At my request, Patricia Willard is checking with the Towers family to ascertain if this is in fact so; if it is, Rhoda will be paid.

### **Corrections in the 7 CD box booklet**

Now to the small groups box (Mosaic MD7-235):

p. 14, session (S), paragraph two: "Scott Powell" should instead read "Scat Powell."

p. 15, session (X), paragraph four, first sentence: "since 1930" should instead read "since 1929."

p. 17, session (EE), paragraph two, third sentence: "checking' out" should instead read "checkin' out."

p. 17, session (II & JJ), paragraph one, last sentence: "Eire" should read "Erie".

p. 19, sessions (OO & PP), first sentence: "1897-1842" should instead read "1897-1942."

p. 19, "The Recording Supervisors," paragraph two: "Cameo" should instead have read "Romeo."

p. 25, session (W): The record was released as by "Duke Ellington and His Famous Orchestra." Harry Carney does not play bass clarinet on this side, an instrument he didn't pick up until about 1944. Considerable discussion about this recording can be found at DEMS 07/1-40.

p. 26, session (BB): Vocalion 4941 as "Dance of the Goon," and credited to "Hodges-Ellington." Sheet music (and presumably the copyright) as "Dance of the Goons," and credited to Hodges alone.

p. 26, session (FF): Times of day weren't noted in the ledger, but the engineer's log shows "3:30-4-5" (sic).

p. 27, list of LPs: CBS(F)88518 is vol. 13, not vol. 10.

p. 27, 78 RPM release dates: The two Gotham Stompers issues were inadvertently omitted. Vri 541 was released on 4/30/37 and Vri 629 on 8/20/37.

## **DISCUSSIONS - ADDITIONS - CORRECTIONS**

## Duke Ellington at the Cotton Club

### DEMS 11/1-12

See DEMS 10/3-8

This concerns your note in the latest Bulletin regarding the "missing" non-vocal version of *Lost In Meditation*. I have an entry in the old DESOR of July 5, 1938, NBC, which I also used on JAZZ PANORAMA LP 14. I didn't use it this time for the double-CD as I got the impression that this version in fact was a dub of Br 8083.

Maybe someone could listen to these two versions in tandem and confirm if they are the same or in fact two very different versions.

Carl Hällström

The date of 5Jul38 in the old DESOR has been corrected in the meantime to 5May38 in The New DESOR. But that is of no importance. The recording of *Lost in Meditation* on Jazz Panorama 14 is indeed identical with the studio recording of 2Feb38. Session 3814 should be deleted.

DEMS

US Amazon is now taking pre-orders for the Storyville Cotton Club set at a reasonable price. It's a great set. I ordered it from the UK and have been listening to it a lot until it was replaced on my CD player by the Mosaic box set. I do have a couple of questions about the Cotton Club set. Is that Harry Carney playing a counterpoint to the orchestra from about the 1:40 to 2 minute mark of *Prelude in C Sharp Minor* or some other instrument I can't identify?

Also, Andrew when you write of Lawrence Brown making his way to the mike in *Lost in Meditation* do you mean Juan Tizol?

Joe Medjuck

I cannot answer your first question. I think you are right with your remark about Juan Tizol being the soloist in *Lost in Meditation*.

Sjef Hoefsmit

## Harmony in Harlem on Youtube

### DEMS 11/1-13

21Mar11. Just wanted you to know that I'm in the middle of uploading a dozen or so videos to Youtube of my Harmony In Harlem orchestra playing in Cambridge for a charity fund-raising ball a couple of weeks ago.

You can find all the videos here: <http://www.youtube.com/user/HarmonyInHarlem>

I'm afraid the sound quality really isn't that good at all, compared to the picture quality. It's a \*very\* resonant, high-ceilinged venue and the reverberation on the videos doesn't make for ideal listening! It's very indistinct and echoey.

So far I've uploaded *Serious Serenade*, *Harlem Air Shaft*, *Rose of the Rio Grande*. The rest is in progress as I write.

Michael Kilpatrick

## *Six or Seven Times*

### DEMS 11/1-14

I have a problem with *Six or Seven Times*, DESOR 2917.

Almost every discographer in the world, for example Alexandre Rado, Eddie Lambert, Dick Bakker and Steven Lasker, and numerous sleeve note writers claim it is Freddie Jenkins playing the trumpet and singing. But New DESOR claims it is Cootie Williams.

I can find no correction sheet about this recording so I assume it has never been up for discussion. Which opinion do you feel is the correct one?

Bo Haufman

In fact a correction has been made. See DEMS 98/1-16 (wrongly paged as 97/4-16). In a group of corrections on the booklet that came with the Decca GRD 3-640, 3 CD set, Steven Lasker wrote:

"p.19: The date of the first "Six Jolly Jesters" session should read Friday, October 25, 1929; every reference to Jenkins (who wasn't on the date) should be changed to credit trumpeter/vocalist Cootie Williams (who was). (Thanks to Brooks Kerr who convinced me of my error on this point.)"

This confirmation of the date and the correction in the personnel came nicely in time for the publication of The New DESOR in 1999. That's why you will not find a correction on this session.

DEMS

## ***Portrait of the Lion***

### **DEMS 11/1-15**

In my review of Timner's fifth edition of "Ellingtonia" (DEMS 09/2-4), I stated that "*Portrait of the Lion* mx. WM1006-2 (21Mar39) was first issued on French Swing, not Brunswick as Timner indicates." That statement, which was accepted as correct both by Timner (DEMS 09/3-4) and the DESOR team (DEMS 10/1-28), may well be in error. While this take doesn't appear on any copy of the U.S. Brunswick that I've ever heard of, the first issue is likely Parlophone D.P 288, as per many discographies. My copy of D.P. 288 is dubbed from take two (it's an excellent dub) and bears "WM 1006-1A" stamped in the run-out groove area. My copy of Swing SW. 307 is also dubbed from take two (it's a very poor dub) and bears "M3-118330" and "OSW 579-1" in the run-out groove area; the label shows "OSW.579 (WM1006). Until the actual release dates are found for both issues, I don't suppose it's prudent for me or anyone else to dispute the accepted wisdom that the Parlophone issue was the first release of this take.

Steven Lasker

This means that the small correction, mentioned in Bulletin 10/1-28 (p41) should be withdrawn.

DEMS

## **October/November 1950 Ellington-Strayhorn piano duets**

### **DEMS 11/1-16**

See DEMS 10/3-15

Brian Koller is right, the Cabu (not Capu...) CD has the correct pitch, it was made with a 440 diapason.  
Claude Carrière

## RCA Victor sessions of May45

### DEMS 11/1-17

In May 1945, Ellington's orchestra recorded new versions of some of their best-selling classic songs for RCA Victor. Many of the selections went unreleased until the early 1950s, when they appeared on U.S. Victor and/or English HMV. Some titles appeared on both labels, and there's been some question as to which issues are the originals. The answer is found by reference to dealer's numerical catalogs which I have recently inspected, an RCA catalog from 1951 (courtesy of Ken Swerilas) and an HMV catalog from 1951-52 (courtesy of the Institute of the American Musical).

The RCA Victor catalog shows that eight of the titles were released in July 1951 on "A Treasury of Immortal Performances: Duke Ellington's Greatest" in two formats, 7-inch 45 rpm singles (in four-disc set WPT 11, consisting of records 27-0054/55/56/57 and priced at \$3.75) and a 12" 33 1/3 rpm LP (LPT 1004, priced at \$4.00). [See The New DESOR page 1408].

The HMV catalog shows that 78 rpm single J.O. 243 was also released in July 1951, while J.O. 249 was released in April 1952. I found no release dates for the other HMV J.O.-series issues by Ellington, but presume they were released at some later date.

Steven Lasker

## *Skin Deep*

### DEMS 11/1-18

On <http://www.depanorama.net/desor/1068.pdf> *Skin Deep* is 9044a, released on Co ML-4639. Co ML-4639 is listed by Mr. Aasland in Wax Works 1954 (record 944) as being the same as the 78rpm Philips label P.B.243, 2 sides, that has additional numbers AA21204-2H-1 and AA21204-1H-1. Mr. Aasland dated it August 10, 1952. The 78 is mentioned in Lambert (page 166) as well.

Nielsen gives the date as Aug.12, 1952. Jepsen doesn't mention the 78 release (unless I'm misreading him).

My question is: if the LP and the 78 versions are the same recording, how was the transition from side 1 to side 2 done? Did side 1 just fade out, with side 2 starting with a few repeated bars? That was done with *Happy Go Lucky Local*, if I recall correctly. Do you know if they did that with *Skin Deep*?

David Palmquist

The recordings are indeed the same.

The LP version (the long recording) being the original one, has no interruption or anything.

The 78 rpm Philips PB 243, side 1 ends just after 4°(nc)8BAND. Only one drumbeat by LBe can be heard (not even a bar) of the following lib208LBe. There are no repeated bars. Side 2 starts with lib208LBe.

DEMS

## CDs on Amazon

### DEMS 11/1-19

In perusing the Amazon listings I came across a couple of items I didn't know existed on CD: The Unknown

Session and a set from the Rainbow Grill 1967. Has anyone heard the latter and is it worth getting? (I've already received the former which I used to have on LP and always liked).

Joe Medjuck

We have on Moon Records MCD049-2 a session at the Rainbow Grill from 17Aug67. See DEMS 93/4-2. The quality is fine. Our "Unknown Session" is on CBS 467180-2. Hoefsmit reported this CD to Benny Aasland, but to our surprise it has never been mentioned in DEMS Bulletin. It has the 12 selections from the recording session of 14Jul60, previously released on LP CBS 82819 (see DEMS 79/3-2), which is the same as Columbia JC-35342, (see The New DESOR page 1336).

DEMS

## **Duke Ellington - Reminiscing in Tempo**

### **DEMS 11/1-20**

Does anyone know anything about this DVD? I just came across this on Amazon:

<[http://www.amazon.com/Ellington-Duke-Reminiscing-Tempo/dp/B004D0AMR4/ref=sr\\_1\\_3?s=music&ie=UTF8&qid=1294452246&sr=1-3](http://www.amazon.com/Ellington-Duke-Reminiscing-Tempo/dp/B004D0AMR4/ref=sr_1_3?s=music&ie=UTF8&qid=1294452246&sr=1-3)>

Beverly Richardson

Filmmaker Gary Keys crafts a compelling tribute to late jazz icon Duke Ellington in this companion piece to Keys' 1980 documentary "Memories of Duke", which combines unseen clips captured during the famous pianist and bandleader's 1968 Mexican tour with footage and interviews shot at sister Ruth Ellington's annual birthday celebration. Though fans know well that the man known as Duke never celebrated his own birthday, ever since his death in 1974 sister Ruth has made up for lost time by hosting an annual gathering in which friends, family and former bandmates all gather for a yearly birthday bull session. In addition to offering a closer look at the beloved jazz master, this lovingly-crafted documentary also features an original suite that was never commercially recorded.

Jason Buchanan

The DVD is only available in "region 1" (Canada and USA). In Europe we hope for a release for our region (region 0 or 2).

DEMS

## **Columbia Black, Brown and Beige**

### **DEMS 11/1-21**

See DEMS 99/4-18/1

Some people may have already noticed that Sony Legacy have recently reissued this CD. On initial inspection, the only difference from the Phil Schaap-produced centennial edition is that they've saved money by omitting the 28-page booklet!

However, there are two discrepancies in track timings, one of which seems to a mere clerical error. On the other hand, track 14 (which is the rehearsal take of the 23rd Psalm) differs because the first 1'18" is missing on the new reissue, presumably for digital reasons, so the timing shown accurately reflects this.

Brian Priestley

## **Unidentified AFRS version of *Take The "A" Train***

### **DEMS 11/1-22**

See DEMS 10/3-20

I purchased the ten-CD Radio Archives' "Date with the Duke" set. Each CD has two complete 30" entries in the long-running Armed Forces Radio Service DWTD series. There are numerous discrepancies between the content of the CDs and the New DESOR descriptions of their counterpart 16" LPs:

DWTD-03, New DESOR Disc 0016 [on page 1289], ends with a partial 4511o.

DWTD-04 and DWTD-05, New DESOR Discs 0017 and 0018, both open with 4515a instead of 4511a.

DWTD-65, New DESOR Disc 0075, ends with a partial 4546t.

Many DWTD discs open and/or close with a specific performance of *Take The "A" Train*, that, for convenience, I will refer to as X. The New DESOR consistently but incorrectly states X is 4511a. 4511a is a brief theme version, but X is full-length, although always cut off at various points by the AFRS radio engineer.

Within the 10 CD box set, X is present at the beginning of DWTD shows 6, 7, 8, 9, 12, 13, 14, 16, 22, 65, 74, and 76. It is present at the end of DWTD shows 5, 7, 8, 9, 12, 13, 14, and 16.

To aid comparisons, I have copied the most complete version of X from the CD box set to

<http://filmsgraded.com/duke/01.mp3> .

I have not been able to identify X. It is distinguished by a dull clank noise from Sonny Greer's drum kit at 0:17. Comparing X with the full-length New DESOR versions through 1945, there are 11 listed, of which I have eight. Of the remaining, DE4106b is a studio recording, and DE4204a has no piano intro, so that leaves DE4212b from 21Jul42, or else (more likely) it is a version unlisted in New DESOR.

While listening to random Ellington recordings on my iPod, I came across the X version of *Take The "A" Train* referred to in my earlier email.

It is 4582a. Only a snippet of 4582a is found on The Treasury Shows CD Vol. 6, and presumably the same snippet is on AFRS ONS-763 (which I don't have a copy of). A longer version is on Joyce LP-1066 [which contains the complete broadcast ONS 763. The same broadcast, ONS 763, New DESOR session 4582 is on the CD DETS Volume 8 but now without the opening theme.]

The version found on the AFRS DWTD series referred to as X, taken from the Radio Archives Date with the Duke box set is the "long" version (yet still truncated) of the 4582a *Take the "A" Train* from the Treasury Shows Volume 6 double CD. It is track 5 on the second CD, a 17 seconds truncation. The New DESOR revision correctly identifies this version under Disc 0862 on Correction-sheet 3016 as 4582a. The New DESOR description for 4582a, int4DE;1°BAND, is apparently based on the ONS-763 snippet. It appears that 4582a (long version referred to as X) was never included on any of the 48 DETS LPs.

Brian Koller

The complete version was described correctly in the old Desor Volume 5 page 154 for 315a:

intro4DE;1°BAND;2°20RN,(%). Our Italian friends listened to the AFRS "Date with the Duke" broadcast and they must have assumed that this was the same as what was recorded on 7Apr45 for the first Treasury Show. Sjef Hoefsmit

## PARIS BLUES — Discoveries and Corrections

### DEMS 11/1-23

The DESOR small corrections in DEMS 10/3-24 (for page 1064) are surprising and confusing.

They certainly need clarification because for DE6108 we now have: the structure descriptions in the New DESOR, Correction Sheet 1101 and the Small Corrections in DEMS 10/3-24.

Which one is correcting which?

Obviously changes and additions are due to the attentive exploration of the "Paris Blues" film now on DVD [see

09/1-11] and so we finally discover that the music issued on LP+CD as the film's "original soundtrack" is largely different from what we hear in the movie and often was not used for the film.

In his book Klaus Stratemann wrote on page 434:

"... a comparison of session recordings against the soundtrack and LPs would be futile". And he already asked the right question for DESOR session 6108 (we ask again): are the DESOR entries deduced from the soundtrack? or are they based on direct information? and/or listening to a hitherto unavailable source? [See the answer by Luciano Massagli at the end of this contribution.]

Stratemann nevertheless offered a "SOUNDTRACK RUNDOWN" on page 430, and then (starting on page 431) a long list of "RECORDING SESSIONS". Once again we only can admire his findings/descriptions 20 years ago !!, but trying something similar today we can observe some discrepancies which are worth discussing and underlining.

I isolated and extracted the musical parts from the film as shown on French TV and now available on DVD (although I'm unable to delete the dubbed-over talking and general film noises) and following Klaus' list on page 430 I have obtained the herein attached rundown with 26 tracks.

The comparison offers some interesting insights/clarifications and, confronted with the different descriptions in DESOR, Small Corrections and Correction Sheets, leads into the following remarks:

- most of the recordings issued on the "Original Soundtrack" LP are NOT USED in the film.
- the Unidentified Title in position 9 and 16 on Stratemann's list (1:40 + 0'17 respectively) is in fact *Lay-Bye* from Duke's Suite Thursday, here performed mainly by French tenor-sax Guy Lafitte (thanks to Jean Portier for identification)
- *Autumnal Suite* in the film runs for some 6 min and must be a mix of 6108b, xb and g, because DESOR has a total of 19 choruses for this title !!
- *Nite = Paris Blues*: I think we have 6108xa in the first part of the film (Stratemann position 7) with no trombone but with CA at the end. The film has another *Nite = Paris Blues* in its last part (position 20) and this 6108 sounds like a mix made from 6108a, xa and possibly even other parts.
- *Battle Royal* has over-dubs different on LP and during film: listen for instance to the first 8LA.
- the short *Paris Blues* p-rehearsal in position 14 is possibly 9076d (see Correction-sheet 1093)

Klaus Götting

### Answer by Luciano Massagli:

The first parts of the 6108xa and xb tracks are the same as the new structure written in the small corrections of December 2010.

The corrections are deduced from the sound track. When the film was recently issued by United Artists we have listened again carefully to the sound track and because we realized that we made some mistakes in the descriptions we have prepared the corrections included in DEMS 10/3-24.

The session 6036 is deleted: *The Clothed Woman* is in reality 6024d, with the new description as from DEMS 10/3-24, *Sophisticated Lady* and *Paris Blues* are not by Ellington.

Luciano Massagli

### "Paris Blues" film SOUNDTRACK RUNDOWN

(with supposed recording dates and New DESOR entries) to be compared with Klaus Stratemann page 430

A Train (AB or BS supervise)	nov60	1:53	(IIa)
Paris Blues theme -tb	6108 ?	02may61	0:49 (Va)
Wild Man Moore	14dec60	2:17	(IIIa)
Sophisticated Lady	possibly 6036a	dec60	0:48 (IVA)



Mood Indigo 6024g 21jul60 3:03 (Ia)  
 Nite = Paris Blues 6108xa 02may61 4:50 (V)  
 Blue Danube solo -p not DE dec60 0:37  
 Lay-By (= Unidentified) nov60 1:39% (IIb)  
 Autumnal Suite 6108xb 02may61 6:03 (V)  
 Sophisticated Lady nov60 2:13 (Ia) or (IIc)  
 Birdie Jungle = Guitar Amour 6108d 02may61 1:53% (V)  
 Paris Stairs 6108xc 02may61 3:07% (V)  
 Paris Blues (p-reh) possibly 9076d 14dec60 0:16 (IVc)  
 Paris Blues 6108f 02may61 1:48 (V)  
 Lay-By (= Unidentified) nov60 %0:17 (IIb)  
 Brief LA -tp 14dec60 0:06 (III)  
 Wild Man Moore 14dec60 0:37 (IIIb)  
 Battle Royal 9076e 14dec60 4:16 (IIIc)  
 Paris Blues -g -p not DE nov60 0:57 (IVb)  
 Nite = Paris Blues (mix) 6108 ? 02may61 5:40 (V)  
 Clothed Woman 6024d 21jul60 1:45 (IVd) or (Vc)  
 Guitar Amour (-g) not DE dec60 %1:01 (IIIId)  
 Unidentified (PG) 60 1:18 (Ib)  
 Paris Blues -p fragm % 6024a 21jul60 0:22 (IVc) or (Vb)  
 Paris Blues -p fragm % 6024a 21jul60 0:44 (IVc) or (Vb)  
 Paris Blues finale % 6108i 02may61 4:24 (V)

## NEW RELEASES AND RE-RELEASES

### DETS (D) 903 9015 - 2 CD set

#### Duke Ellington Treasury Shows, Vol. 15

#### DEMS 11/1-24

Good news from Storyville. Volume 15 is in the making. The selections are known:

The numbering of the selections is my guess work. I just learned that Ken Steiner is working on the liner-notes!

#### CD 1

Treasury broadcast No. 28 — ABC Studio 6-B, Radio City, NYC

27oct45

1. Take the "A" Train (theme)
2. Johnny Come Lately
3. I Can't Believe That You're in Love with Me
4. Stomp, Look and Listen (into station break)
5. Take the "A" Train (and return)
6. The Wonder of You
7. Joshua Fit the Battle of Jericho
8. The General Jumped at Dawn
9. Mood To Be Wooed
10. Three Cent Stomp
11. Yesterdays
12. Do Nothin' Till You Hear from Me
13. Stompy Jones

14. Things Ain't What They Used To Be (into broadcast closing)

**MBS Broadcast from the Hurricane Restaurant, NYC**

23May43

15. As Time Goes By

**MBS Broadcast from the Hurricane Restaurant, NYC**

28May43

16. Way Low
17. Around My Heart
18. Perdido
19. Ogeechee River Lullaby

**CD 2**

**MBS Broadcast "Pastel Period" from the Hurricane Restaurant, NYC**

6Jun43 (the major part of this bc. is on CD 4 of the Duke Box from Storyville, 07/1-46)

1. Oh! Lady Be Good
2. Nevada
3. Just Squeeze Me (Subtle Slough)

**Treasury broadcast No. 29 — ABC Studio 6-B, Radio City, NYC**

3Nov45

4. Take the "A" Train (and broadcast intro)
5. Clementine
6. Jeep Is Jumpin'
7. Don't Take Your Love from Me
8. It Don't Mean a Thing
9. If You Are But a Dream
10. Emancipation Celebration
11. Caldonia
12. Ring dem Bells (into station break)
13. Take the "A" Train (and return)
14. A Door Will Open
15. Court Session
16. That's for Me
17. On the Atcheson, Topeka and The Santa Fe
18. Every Hour on the Hour
19. How Deep Is the Ocean
20. Victory Drive
21. Autumn Serenade
22. Take the "A" Train (into broadcast closing)

**La Maison du Duke (Duke's Place in Paris)**

**DEMS 11/1-25**

See DEMS 10/3-14

Probably the most famous collector of unissued Duke Ellington recordings in France was Dr. Charles Clavié. La Maison du Duke has acquired his tape collection from which our French friends have released a CD: "Duke Ellington: the 1962 Museum of Modern Art Recital". This first CD has been given to the members of the association as a present. How future releases have to be distributed without having conflicts with the copyright is under discussion with official labels. They have also planned the release of CDs with recordings of "The Duke Orchestra" of unknown Duke material that will be transcribed from the recordings in the Clavié collection. See for more information [www.maisonduduke.com](http://www.maisonduduke.com).

The recital at the Museum of Modern Art was given on 4Jan62. It started as usual with Duke as soloist playing:

1. New York City Blues
2. Blue Bells of Harlem
3. The Clothed Woman
4. Melancholia
5. Janet
6. Reflections in D
7. There Was Nobody Looking
8. New World a-Comin'

This was followed by the trio: Duke, Aaron Bell and Sam Woodyard, playing:

9. Take the "A" Train
10. Lotus Blossom
11. Satin Doll
12. Single Petal of a Rose
13. Kinda Dukish
14. Medley:
  - Do Nothin' Till You Hear from Me
  - Solitude
  - Don't Get Around Much Anymore
  - Mood Indigo
  - Cops (Asphalt Jungle)
  - I'm Beginning To See the Light
  - Sophisticated Lady
  - Caravan
15. Dancers in Love

## ELLINGTONIA

### **Trip TLP-5052**

### **DEMS 11/1-26**

See DEMS 81/1-3

The Trip TLP-5052 is by the Belgian Francis Bay and his Orchestra, recorded in Brussels, Belgium in 1959, originally on Mecca OSL-24, as part of a series of tribute records by Francis Bay (...plays Ted Heath, Glenn Miller, Benny Goodman, Perez Prado, Artie Shaw, Harry James, Dorsey Brothers, Duke, Les Brown, Stan Kenton, Count Basie, Charlie Barnet, all recorded in Brussels 1958 - 1961.

Other issues of the Duke tribute are Baccarola 77567 ZT (Germany), and Sunset SUS-5260 (US) .

Bjarne Busk

## The New DESOR corrections

**DEMS 11/1-27**

We remind you that these corrections are merely suggestions. They are not (yet) accepted by the authors of the New DESOR.

Pages 33, 36 and 1369. Session 3803, 2Feb38: add after *Lost in Meditation*: JP LP-14.

Session 3814, 5May38 should be deleted.

LP 0449, Jazz Panorama LP-14: track B01 is 3803c and not 3814a. It should no longer be underlined. See 11/1-12

Page 60. Session 4201, 21Jan42. My copy of Victor 27856 has take 2A in the wax on side A *Moon Mist*. This is also reported in the booklet of the 24 CD box Duke Ellington, The Complete RCA Victor Recordings (1927-1973), RCA 09026-63386-2. The alternative take -1 was originally issued on the French LP RCA FXM1 7301. Bo Scherman

*Moon Mist*, take -2, has pauses in the intro, which take -1 doesn't have.

Sjef Hoefsmit

Pages 376 and 1359. The New DESOR states that DE6439nj, the second version of *Mood Indigo* from the 6439n medley, is unissued.

However, it is included on the Foxy 9001 LP. Both versions of *Mood Indigo* are present, and the medley appears to be complete on the LP.

Brian Koller

You are right. This must have been a slip of the pen, because the Medley is listed as completely issued in the old Desor as 934l on page 688 of Volume 13. Maybe the confusion is due to the fact that this last part of the Medley was not mentioned on the jacket of the Foxy LP, although other errors on that jacket have not been copied. The structure is documented in The New DESOR on page 1029, but I prefer the structure as mentioned in the old Desor, with a coda of 2 bars.

Sjef Hoefsmit

Page 433. Session 6650, 26Jun66. The Medley 6650a is released on the DVD "The Best of the Dean Martin Variety Show Volume 20" Guthy-Renker DV0046 copyrighted 2004

This Medley was followed by an awful "sing along with Dean" Medley (see 04/1-31), which is not on this DVD.

Brian Koller

Page 984. DE3605b, *Kissin' My Baby Goodnight*, should be 2°IA&DE instead of 2°IA.

Brian Koller

Page 993. DE3610, *Lazy Man's Shuffle*. The New DESOR describes this as

1°4BAND,8JH;2°4BAND&CBk,8CBk;3°(nc)8LB;4°BAND&JH;5°(nc)8HC;6°4BAND,8RS;cod8CBk

but RS, the composer, is often in the foreground, and it appears the description should be

1°4RS,8JH;2°4RS&CBk,8CBk;3°(nc)8LB;4°RS&JH;5°(nc)8HC;6°4BAND&RS,8RS;cod8CBk&SG

Brian Koller

Page 1036. *Moonlight Fiesta*. The description for 3502c should be "Same as 3502b" since it also has "cod2BAND,2DE".

Brian Koller

Page 1113. DE3612a, *Scattin' at the Kit Kat*. The New DESOR describes this recording, 21Dec36, without a

Cootie Williams trumpet introduction. And, indeed, there is no CW trumpet intro on The New DESOR Disc 0269 [page 1324] Track D01 (CBS 2LP The Complete DE Vol. 7).

However, believe it or not, there is a Cootie Williams trumpet introduction on the version of 3612a on The New DESOR Disc 0919, track B19, correction sheet 3030 (Best of DE Sony&BMG 4CD). This CW trumpet intro differs from that on 3702c and 3702d, 5Mar37, since Sonny Greer's drumming is readily audible on the trumpet intro on those two later recordings but is not audible on the Sony 4CD 3612a.

Brian Koller

See also DEMS Bulletin 82/3-5 last item on the page. Mosaic MD11-248, Disc VI, track 11 is (obviously) also complete.

DEMS

Page 1323. LP 266, CBS 88035, "The Complete Duke Ellington - Vol.4":

A02 is 3205b not 3205a, A03 is 3205a not 3205b.

Brian Koller

Page 1323. LP 267, CBS 88082, "The Complete Duke Ellington - Vol.5":

Both takes of *Merry Go Round* (B03 and B04) are DE3302a.

Brian Koller

Page 1324. LP 268, CBS 88137, "The Complete Duke Ellington - Vol.6":

Track B02 *Moonlight Fiesta* is 3502c instead of 3502b. Track B04 is 3502b instead of 3502c.

Brian Koller

Page 1327. LP 278, CBS 88653, "Duke 56/62-Vol. 1": Track D01 *Track 360* is 5804xp instead of 5804a.

Also correction-sheet 1007, session 5804, 4Feb58 should be corrected.

Brian Koller

Page 1333. LP 236, Columbia CL-2365, "The Ellington Era Volume Two - Part III", track A04 *Pyramid* is listed as 3819e but it is 3819d.

Brian Koller

Thanks to the new Mosaic release, your statement could be checked and confirmed.

DEMS

Page 1422. LP 734, The Old Masters 44, "Duke Ellington Opens the Cave - Volume One"

Track B04, the first listing of *Don't Get Around Much Anymore* from the first column should be *Don't You Know I Care?* instead of "same" in the second column.

Brian Koller

Correction-sheet 1053, session 3403, 26Feb34. All four takes of *Ebony Rhapsody* are designated as unissued, but 3403a and 3403b have since been issued on New DESOR Disc 0919 (4CDset "The Best of Duke Ellington", Sony&BMG 88697302362, correction-sheet 3030), and 3403d is issued on New DESOR DVD 0924 "Pre-code Hollywood Collection" Universal 61106092, correction-sheet 3031).

Brian Koller

Correction-sheet 3029, 0915 DVD Eagle Vision "Duke Ellington at the Côte d' Azur".

The first 12 seconds of *Such Sweet Thunder* (Track 103) are from DE6664m. The rest is from DE6665j, as stated.

Brian Koller

I agree. I would say the first chorus is from 28Jul66, DE6664. The rest (chorus 2 - 7) is from 29Jul66, DE6665. Sjef Hoefsmit

# The New DESOR correction-sheets

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

## DEMS 11/1-28

### Sessions

1103	6108	NYC	2&3May66	11/1-23
	9097	Highland Park,	1Jul57	11/1-6

### Discs

3031	"On the Road"	Docurama NVG-9502	02/2-22/7
	"Paris Blues"	Optimum Classics OPTD-1348	09/1=11
	3403d	Universal 61106092 61106092	09/1-13
	DE-Cotton Club	Storyville 1038415	10/3-18
3032	Mosaic 1932-1940	MD11-248	10/3-5
3033/1	Mosaic 1932-1940 continued	MD11-248	10/3-5

as soon as there are more sessions for 3033/1, the sheet will be updated. The number will change into 3033/2 or 3033 (for the final version).

### Small corrections

5014 - Two pages with small corrections, assembled August 2009, from page 18 until and including 1487 (see 09/2-22); assembled December 2009, from page 220 until and including 1504 (see 09/3-37); assembled April 2010, from page IX until and including 1461 (see 10/1-28); assembled August 2010, from page XXIII until and including 1498 (see 10/2-20). ); assembled December 2010 from page XXV until and including 1493 (see 10/3-24)

All these "small corrections" are assembled from the very first (5001) to the last one (5014) on what we prefer to call sheets 6000, see <http://www.depanorama.net/desor/>  
DEMS

## DESOR small corrections

### DEMS 11/1-29

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

## DESOR small corrections 5015

**Volume 1** (Corrections April 2011)

XXV - Ret ... Retrieval (08/2-27)

8 - Session 2819, 20Dec28. Vocal UF instead of AHa. (10/3-22)

- 17 - Session 3201, 2Feb32. Add: ARC studios.  
(Steven Lasker Booklet Mosaic 11 CD set page 37 = SLBM37)
- 18 - Sessions 3203 & 3206, 4Feb & 16May32. Add ARC studios. (SLBM37)
- 18 - Session 3205, 11Feb32. Add: ARC studios. 3205xa, delete: unissued; add: Ret 79053. (08/2-27)  
Same corrections on Correction-sheet 1021. (SLBM37)
- 19 - Session 3207, 17May32. Add: ARC studios. (SLBM37)
- 19 - Session 3208, 18May32. Add: ARC studios. 3208xa, delete: unissued; add Mc MD11-248. (10/3-5)  
Same corrections on Correction-sheet 1053. (SLBM37)
- 19 - Session 3209, 19Sep32. Add: ARC studios. 3209b, delete: Gp 040;  
add: Ra RTE-23001 as 1st edition.  
3209c, delete Ra RTE-32001; Gp 040 is the 1st edition. (SLBM37)
- 20 - Session 3212, 22Sep32. Add: ARC studios. 3212c issued on Br 6432; 3212d issued on Co 35863  
(SLBM38)
- 20 - Session 3213, 21Dec32. Add: ARC studios. (SLBM38)
- 20 - Session 3214, 22Dec32. Add: ARC studios. 3214f&g, delete: unissued ; add Mc MD11-248. (10/3-5)  
Same corrections on Correction-sheet 1022. (SLBM38)
- 20 - Session 3301, 7Jan33. Add: ARC studios. Delete: OH. (SLBM38)
- 20 - Session 3302, 15Feb33. Add: Columbia studios. (SLBM38)
- 21 - Session 3303, 16Feb33. Add: Columbia studios. (SLBM38)
- 21 - Session 3304, 17Feb33. Add: ARC studios. (SLBM38)
- 22 - Sessions 3306 & 3307, 9 & 16May33. Add: ARC studios. (SLBM38)
- 22 - Session 3311, 15Aug33. Add 3311xa, take -B of *Jive Stomp* unissued. (05/2-11)  
Correction-sheet 1073.
- 22 - Session 3311, 15Aug33. Add: ARC studios. 3311xa, delete unissued; add Mc MD11-248. (10/3-5)  
Same corrections on Correction-sheet 1073. (SLBM39)
- 25 - Session 3414, 12Sep34. Add: ARC studios. Correct date is 13Sep34. (SLBM39)
- 25 - Session 3501, 9Jan35. Add: Brunswick studios. The personnel of 3501d, *Moonlight Fiesta (Porto Rican Chaos)*, is: CW, RS (t.); JT (tb.); HC (b.s.); DE (p.); FG (g.); WB (b.); SG (d.); UN (mc.)  
Delete: unissued; add: Mc MD11-248. The take number is -2. (SLBM39)
- 25 - Session 3502, 5Mar35. Add: ARC studios. Personnel, delete CW & FG.  
The personnel of 3502b&c, *Moonlight Fiesta (Porto Rican Chaos)*, is:  
CW, RS (t.); JT (tb.); JH (a.s.); HC (b.s.); DE (p.); FG (g.); WB, BT (b.); SG (d.); UN (mc.) (SLBM39)
- 26 - Sessions 3503, 3504 & 3505, 30Apr, 19Aug & 12Sep35. Add: ARC studios. (SLBM39)
- 26 - Sessions 3601 & 3602, 3 & 20Jan36. Add: Brunswick studios. (SLBM39)
- 27 - Sessions 3604 & 3605, 27 & 28Feb36. Add: ARC studios. (SLBM40)
- 28 - Session 3608, 17Jul36. Add ARC studios. (SLBM40)
- 28 - Session 3609, 29Jul36. Add ARC studios. 3609b, delete: Br 8213; add Vo S-50. (SLBM40)
- 28 - Session 3612, 21Dec36. Add Associated Cinema studios.  
3612xa, delete: unissued; add Mc MD11-248. (10/3-5)  
Same corrections on Correction-sheet 1023. (SLBM40)
- 32 - Session 3716, 20Sep37. Add ARC studios. 3716xa&xb, delete: unissued;  
add: Mc MD11-248. (10/3-5) Same corrections on Correction-sheet 1060. (SLBM41)
- 33 - Sessions 3801, 3803 & 3804; 13Jan, 2Feb & 24Feb38. Add ARC studios. (SLBM41)
- 34 - Session 3805, 3Mar38. Add ARC studios. 3805a, delete: Co 36108; add: Co DO-2137. (SLBM41)
- 35 - Session 3809, 11Apr38. Add ARC studios. (SLBM41)
- 35 - Session 3811, 24Apr38. 3811d&e should be played at the beginning of the session. (10/3-18)
- 36 - Session 3816, 15May38. NOTE - The correct and final sequence is: b, c, a, e, f, g, d. (10/3-18)
- 36 - Session 3819, 7Jun38. Add ARC studios. (SLBM41)
- 37 - Session 3820, 20Jun38. Add ARC studios. (SLBM42)
- 38 - Sessions 3825, 3826 & 3828; 4 & 9Aug & 2Sep38. Add ARC studios. (SLBM42)
- 39 - Session 3834, 22Dec38. The personnel of 3834a&b is:  
WJ (t.); LB (tb.); BB (cl.); HC (bs.cl.); DE (p.); FG (g.); BT (b.); SG (d.).

(Steven Lasker Booklet Mosaic 7 CD set page 25, see 06/2-39; 07/1-39)

- 40 - Session 3906, 20Mar39, Add: World Broadcasting System studios. (SLBM42)
- 41 - Session 3907, 21Mar39, Add: World Broadcasting System studios. (SLBM42)
- 42 - Session 3912, 6Jun39, Add: World Broadcasting System studios. (SLBM42)
- 42 - Session 3914, 12Jun39, Add: World Broadcasting System studios. (SLBM43)
- 43 - Session 3917, 28Aug39, Add: World Broadcasting System studios. (SLBM43)
- 127 - Session 4605, 16Jan46. 4605h, delete: unissued; add: MoJ MJCD-1305. (10/3-22)
- 237 - Session 5722, Jun57. The date is 22Jun57. (10/3-22)
- 298 - Session 6108, 2&3May61. The selections issued on the LP UA-4082 have also been issued on the CD Ry RCD-10713. New DESOR page 1414. The Correction-sheet 1101 has been replaced by 1103. (98//2-14/2)
- 610 - Session 9069, 7May71. Correction-sheet 1089: DE, Arnold Dean (tk.). 9069a Interview by Dean. (10/3-22)
- 693 - Session 7342, prob. Sep73. The date is 6Sep73; the location is New York City, NY. (10/3-22)

**Volume 2** (Corrections December 2010)

- 852 - *Drop Me Off in Harlem*, 3304h, 2nd chorus should read: 2°16AW,8FJ,8AW. (SLBM14)
- 866 - *Farewell Blues*, 3501b, 2nd chorus should read: 2°RS instead of: 2°CW. (SLBM18)
- 968 - *Johnny Come Lately*, 4309a Same as 4301v, but: 3°16BAND&JR,8DE,8BAND&BW; 4°(nc)16BAND. (10/3-22)
- 4325e, the 3rd chorus should read: 3°16BAND&JR,8BW&DE,8BAND&BW.
- 1051 - *No Greater Love*, 3604b, 2nd choruss should read: 2°8JH,8CW,8JH,8BAND. (10/3-22)
- 1083 - *Pussy Willow*, 3906d, 3910a and 39116g, 2nd chorus should read: 2°8CW,8LB,8RS,8BAND&RS. (SLBM30)
- 1122 - *Shoe Shine Boy*, 3608a, 2nd chorus should read: 2°IA&RS. (SLBM21)
- 1360 - Gaps 40, track A06: 3209c instead of 32099b. (SLBM37)
- 1399 - Raretone RTE-23001, track A01: 3209b inststead of 3209c. (SLBM37)
- 1452 - Collette, Buddy Aug 6, 1921 - Sep 19, 20010. (10/3-4)
- 1456 - Drakes, Jesse Oct 22, 1926 - Apr 2010. ((10/3-2)
- 1487 - Powell, "Benny" Mar 1, 1930 - Jun 26, 2010 (10/3-3)
- 1492 - Sears, "Al" - The birthday is FFeb 21, 1910 (10/3-22)
- 1497 - Taylor, William "Billy" Jul21., 1921 - Dec 28, 2010 (11/1-2)