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## *Sad NEWS*

### **Alan Rubin**

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

Trumpeter Alan Rubin played with the Ellington orchestra in 1970, on the New Orleans Suite LP and other studio recordings. He was in the 1980 Blues Brothers movie along with Ray Charles, Aretha Franklin, Cab Calloway, etc.

Brian Koller

He joined Duke at The Cave in Vancouver (2Apr), replacing Fred Stone. He replaced Mercer Ellington in a recording session for The New Orleans Suite (27Apr); again in one of the recording sessions for The River (3Jun) and in the recording session on 9Dec for Duke's stockpile.

He was born on 11Feb43 and he died on 8Jun2011.

DEMS

### **Lil Greenwood**

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

Lil Greenwood stayed in the band in the summer of 1958, the two years from December 1958 until December 1960 and she participated in the show "My People" in 1963.

She died, 87 years old, on Tuesday 19Jul11.

DEMS

# NEW FINDS

## Nassau Coliseum, 8Jul73

### DEMS 11/2-3

Joe Medjuck reports that Wolfgang's Vault has made available trough [http://www.wolfgangsvault.com/duke-ellington-orchestra/concerts/nassau-coliseum-july-08-1973.html?utm\\_source=NL&utm\\_medium=email&utm\\_campaign=110603](http://www.wolfgangsvault.com/duke-ellington-orchestra/concerts/nassau-coliseum-july-08-1973.html?utm_source=NL&utm_medium=email&utm_campaign=110603)

the recording of Duke's participation in the "Jazz and Soul on the Island" concert in Uniondale, NY at the Nassau Coliseum.

These are the (correct) titles:

*C-Jam Blues*

*Take the "A" Train*

*Sophisticated Lady*

*Spacemen*

*Things Ain't What They Used To Be*

*New York, New York*

*I Got It Bad*

*Blem*

*Satin Doll*

*One More Time for the People*

There are errors in the list of personnel. Percy Marion and Cootie Williams were not in the band. We have Murray McEachern in the band and not Jimmy Cleveland.

DEMS

For those who didn't explore it, the website also has the 5Jul68 concert at the Newport Jazz Festival <http://www.wolfgangsvault.com/concerts/player.html?type=concert&ConcertID=20020017%7C51504>

The differences in the band's personality in these two concerts is significant.

David Palmquist

## Alternate take of *Little John's Tune*

### DEMS 11/2-4

I have been comparing the tracks on the 1974 LP "Ellington 59" (Fairmont 107) with the 1991 CD "The Duke's D.J. Special" (Fresh Sound FSR-CD 141).

Fairmont 107 appears to have an alternate take of *Little John's Tune* (Side 2, Track 6, incorrectly titled *Fat Mouth*). The key difference with the FSR-CD 141 version comes near the end of Jimmy Hamilton's clarinet solo. He makes a rare mistake, which is likely the reason the take was rejected.

Other notes about the LP vs. the CD:

The CD version of *Jamaica Tomboy* cuts off several seconds earlier than the LP version (they are both the same

take).

The mix for the CD emphasizes Jimmy Woode's bass, but the brass section is muddy and subdued. The Fairmont LP has much clearer sound overall. I have not heard the 1959 Sesac LP.

Brian Koller

I have two LPs: the same as you have, Fairmont 107 and one from an unknown label, AL 7085, a division of Creative World BV. The sequence on AL 7085 is the same as mentioned in The New DESOR on page 1415 for the Sesac LP 2701/02. It could be a dub. I have also a CD: Duke Ellington Take the "A" Train, Vogue VG671. This CD has five of the Sesac selections, *Little John's Tune* included. This time it is not mixed up with *Fat Mouth*. On all of the three releases I hear the clinker by Jimmy Hamilton. I assume that Fresh Sound 141 does not have this clinker. Is this the only difference or is there indeed a different take? Many times an error of that sort was repaired by an editor with an insert.

Thank you for sending me an mp3 file with the Fresh Sound version of *Little John's Tune*. This is unmistakable a totally different take from start to finish. My sincere compliments for finding this take.

Sjef Hoefsmit

The curious thing is that the alternate take appears to be the one without the Jimmy Hamilton clinker. Perhaps the engineer mistakenly used the wrong take on the Sesac LP.

Broan Koller

## The 1968 Mexican concerts

### DEMS 11/2-5

See DEMS 11/1-20

There are now three video documentaries of concerts, given by Duke in Mexico between 23 and 29Sep68. The documentaries are all produced by Gary Keys.

The first is titled "The Mexican Suite". The second is titled "Memories of Duke" and the third, which has just come out, is called "Reminiscing in Tempo", a title which was previously given to the documentary by Robert S. Levi in 1991. See for the first and second Gary Keys documentary DEMS 91/4-8 and for the Robert S. Levi documentary DEMS 92/4-6. The third Gary Keys documentary is mentioned in DEMS 11/1-20.

Before I started to identify the music which is heard in this third documentary, I checked his first and second, and here are the results:

**"Mexican Suite"** (1972). Apart from a few shots of the band in action, we had to watch among other footage of Mexican life some riots with gunfire during *Come Off the Veldt*, and several graveyards during *I Got It Bad*. The advantage was that there was no talking during the music. What we have is a poor video tape, which is no problem as far as the pictures are concerned, but it's a pity for the poor sound-quality of the music.

I give The New DESOR numbers.

This is what you hear:

<i>Single Petal of a Rose</i>	6851m
<i>Happy-Go-Lucky Local</i>	6851a
<i>Anticipation and Hesitation</i>	6851b

<i>Chico Cuadrado</i>	6851c	Note 1.
<i>Latin American Sunshine</i>	6851e	
<i>The Sleeping Lady</i>	6851d	
<i>Oclupaca</i>	6851f	Note 2.
<i>Mood Indigo</i>	6851h	
<i>I Got It Bad</i>	6851k	
<i>Come Off the Veldt</i>	6851j	
<i>Things Ain't What They Used To Be</i>	6851l	
<i>Satin Doll</i>	6851i	Note 3.
<i>Take the "A" Train</i>	6852xb	Note 4.

Note 1. *Chico Cuadrado* is the same recording as used for "Memories of Duke" but the first 7 bars in 8HA (at the end of 4°) are missing. Probably caused by editing. See Note 6 for the same selection in the listing of "Memories of Duke".

Note 2. *Oclupaca* does not completely follow the description in The New DESOR on page 1054. We would describe it as follows:

1°/2°DE;3°(nc)11BAND&DE;4°10BAND,2RJ;5°BAND&DE;  
6°/7°BAND;8°10BAND,2RJ;9°/11°BAND;cod7BAND&DE,1DE.

Note 3. *Satin Doll* is identical with 6851i, with int4DE and without PG. It seems to be connected to the following *Take the "A" Train*, but it is not. The connection was made by the editor. It was recently given the number 6852xa on Correction-sheet 1082, but that number should be dropped.

Note 4. *Take the "A" Train* follows the description given on Correction-sheet 1082 for 6852xb. It is not connected to *Satin Doll* as suggested on that Correction-sheet. It is not identical with one of the other two performances of *Take the "A" Train* in the documentary "Memories of Duke". It has been edited as follows:  
(nc)30DE,pass4DE;2°BAND;(3° is a repeat of 2°);4°CW;pass4BAND;  
5°4BAND,4CW,4BAND,4CW,16BAND&CW;(6° is a repeat of 5°);  
7°(nc)4BAND&CW,12BAND,cod6CW.

See also Klaus Götting's contribution in DEMS 02/2-7/1.

"**Memories of Duke**" (1980). In this documentary we see much more of the band. Again, the sound has been added later. Even though from time to time it seems to fit with the pictures, the sound recordings were made separately. There are only two "talking heads", Cootie Williams and Russell Procope. Their interview (1978) hardly gets in the way of the rest of the film at all.

There is a splendid CD with the music without the isolated parts of the interview. I have it on Tring JHF016 (DEMS 91/4-5; 92/2-6; 92/3-1; 93/3-2; 95/1-6).

This is what you hear:

<i>Satin Doll</i>	6851i	Note 5.
<i>Black and Tan Fantasy</i>	6852a	
<i>Creole Love Call</i>	6852b	
<i>The Mooch</i>	6852c	
<i>Happy-Go-Lucky Local</i>	6852d	
<i>Anticipation and Hesitation</i>	6851b	
<i>Chico Cuadrado</i>	6851c	Note 6.
<i>The Sleeping Lady</i>	6852e	Note 7.
<i>Latin American Sunshine</i>	6851e	

<i>The Sleeping Lady</i>	6852f
<i>Oclupaca</i>	6852g
<i>It Don't Mean a Thing</i>	6852i/d
<i>I Got It Bad</i>	6852h
<i>Things Ain't What They Used To Be</i>	6851i
<i>Mood Indigo</i>	6852i/b
<i>Take the "A" Train</i>	6851g
<i>Sophisticated Lady</i>	6852i/c
<i>Do Nothin' Till You Hear from Me</i>	6852i/d
<i>Take the "A" Train</i>	No number Note 8.

Note 5. *Satin Doll* should not have a new number, 6852xa, it is identical with 6851i, but this time without int4DE and with PG.

Note 6. *Chico Cuadrado* is the same as 6851c, but it ends in 5° after the first four bars.

Note 7. *The Sleeping Lady* is 6852e but with an intro by DE.

Note 8. My false statement (in 91/4-5) that the final *Take the "A" Train* (track 13 on Tring CD) was identical with the earlier one (track 10 on the Tring CD) was corrected by Victor Schonfield in DEMS 92/2-6, see also DEMS 02/3-11/1. At the end of the bridge in 1°BAND we hear indeed JH on alto. I would describe this closing *Take the "A" Train* as 6411a until it ends after 3°4BAND,4CW.

**"Duke Ellington — Reminiscing in Tempo"** (9May11). This nicely presented DVD has actually the poorest documentation of Duke's Mexican tour as far as fanatic Ellington collectors are concerned. A great deal of the music has been covered by narration by talking heads, at a reunion at Ruth's place to celebrate Duke's birthday. A bonus however is that it includes several parts of Billy Taylor's presentation at The Duke Ellington Society in NYC on 20oct04.

The very best part of "Reminiscing in Tempo" is an almost complete recording of "The Mexican Suite", although it is overdubbed at several points with annoying remarks by Gary Keys.

As one watches the DVD several times there comes a point when the narrations start to become boring, in spite of the interesting statements by the talking heads. With Duke's music it is just the opposite. The more you listen to it, the more you like it. What a pity that we do not have a CD with exclusively the music without the talking. The DVD is in NTSC. It has region number 0.

These are the talking heads:

Gary Keys, Tom Detienne, Ruth Ellington, Bobby Short\*, Ira Gitler, Al Hibbler, Brooks Kerr\*, Adam Makowicz\*, Dan Morgenstern, Hiromi Sacki\*, George Dopwell, Rev. James Morton, Pastor Dale R. Lind, Dorothy Rudd Moore and Mercedes Ellington. Those with an asterisk also play the piano.

This is what you hear:

*Oclupaca*, a short part taken from 6851f from the documentary "Mexican Suite".

*The Mooch*, a short part of the beginning. It is too short and too much covered by talk for it to be positively identifiable as taken from 6852c.

*Don't Get Around Much Anymore*, taken from a Medley. This does not appear in the earlier documentaries. It must be FRESH because I assume that Gary Keys has only used his own recordings from Mexico.

*Do Nothin' Till You Hear from Me*, taken from 6852i/a from the documentary "Memories of Duke".

*Single Petal of a Rose* is different from 6851m. This is FRESH.

*Sophisticated Lady* is different from 6852i/c. This is FRESH.

*Take the "A" Train* is different from all other recordings in the three documentaries. It is FRESH.

*In a Sentimental Mood* is obviously FRESH.

**The Mexican Suite:**

*Chico Cuadrado*; *Latin American Sunshine*; *The Sleeping Lady* and *Oclupaca* are all FRESH.

*I Got It Bad* is the same as 6851k from the documentary "Mexican Suite".

*Take the "A" Train* is different from all other recordings in the three documentaries. It is FRESH.

*Mood Indigo* is different from 6852i/b. It is FRESH.

*C-Jam Blues* is obviously FRESH.

*Prelude to a Kiss* is obviously FRESH.

*Satin Doll* is the background for the "finger snapping" bit. It is obviously FRESH.

*Stormy Monday Blues* is a great surprise during and after the credits at the end of the film. It features Tony Watkins, Trish Turner and Buster Cooper. No talking heads this time!

I received my DVD from Jacob Morrison-Wood, Wienerworld, Unit 7 Freetrade House, Lowther Road, Stanmore HA7 1EP. E-mail [jacob@wienerworld.com](mailto:jacob@wienerworld.com).

I offered to pay for the DVD, but Jacob mailed me one free of charge because "Payment won't be necessary for promotional copies!". One is inclined to write a favourable review about a free copy, but from the standpoint of an Ellington collector this is a disappointing release. However all my Ellington friends should buy themselves a copy. Even if the result should have been much better, it still contains a wealth of gorgeous "fresh" music. The documentary is undoubtedly made professionally with great care and love for the subject, although there are again some appalling pictures shown in combination with the music. The riots are now combined with *I Got It Bad* and we are shown two dead lynched bodies. I firmly reject these associations with the music.

How could we persuade Gary Keys to release on CD a lot of the music he recorded during the Mexican tour? Or two separate titles on one DVD, one with highly interesting talk and one with the music. Duke's music should not be used merely as background music, not even if he himself is the subject of the documentary. However I admit that Gary Keys is not the only one to break this rule.

I bought myself recently a DVD recorder and I used it to make a copy of only the musical excerpts from the documentary. I am very interested in the discussions and the piano-playing during Ruth's parties, but that should have been separated from Duke's music.

Sjef Hoefsmit

## Important broadcast by Leland Farley

### DEMS 11/2-6

For the occasion of Duke's birthday (29th April), DEMS member Leland Farley made his annual broadcast through KUCR, the radio station of the University of California on 26Apr11. His guest was Steven Lasker who brought with him quite a number of unreleased recordings, which were played during the broadcast and consequently are now added to many Ellington collections.

1. The first selection was take -3 of *Oklahoma Stomp* from 29oct29 ("black Tuesday") see DEMS 05/3-59 and small correction of April 2006 on page 11 for 2918d.
2. The second selection was a group of two false starts, some rehearsal sounds plus one long complete take of 9:20 *Special* from 16Jul46 see DEMS 03/3-8/1 and session 4622 on Correction-sheet 1057.
3. The third selection was a group of three titles, performed in a broadcast on 11Apr32 at Hartford, Connecticut. This was Duke's first air shot. See DEMS 99/3-8 and the new session 9004 on Correction-sheet 1002. The three titles were *East St. Louis Toodle-Oo* (theme); *When It's Sleepy Time Down South* and *Double Check Stomp* (not complete).
4. The fourth selection was a group of titles, belonging to a list of NBC and CBS broadcasts from the Panther Room, which are not yet conclusively dated. They were performed in September or October 1940 and documented in The New DESOR as session 4028. Steven brought the following titles with him, in a much better quality than what we have in our collection: *There I Go*; *Maybe*; *I Give You My Word*; *So You're the One* and *In a Mellotone*. Only from the last one do we believe we can ascertain the date: 3oct40. It is the same recording as what was issued on Jazz Supreme 705. Steven's recording is complete at the start and missing the very last notes.

The recording on Jazz Supreme is just the opposite. See in the small corrections of December 2000 the correction for page 937.

5. The fifth selection is *Flamingo* by Herb Jeffries. It must be from 1941 because we hear Jimmie Blanton. It is documented in The New DESOR as session 9010 on Correction-sheet 1029. Small correction of December 2000 for page 55.

6. The sixth selection is a broadcast from the Trianon Ballroom on 2May42. The titles were: *Take the "A" Train*; *Swing Shifters Swing* and *Main Stem*. *Swing Shifters Swing* was previously issued on Rarities 70. See The New DESOR session 4204.

7. The seventh selection is *Barzallai Lou* from the same location on Apr or May42. See The New DESOR "session" 4203.

8. The eighth selection is *What Am I Here For* from the same "session" as 7.

9. The ninth selection is *Don't Get Around Much Anymore*. It is supposed to be from the Trianon, and I am supposed to have suggested that it is the well known RCA recording. In fact it is the same recording as on Black Jack LP-3004; Duke D-1011 and Rarities 70. It is documented in The New DESOR as 4231e and if DESOR is right, it comes from Fort Dix on 19Nov42.

10. The tenth selection is non-Ellington. It is a recently re-issued recording by Robert Johnson titled *Preaching Blues (Up Jumped the Devil)*, recorded 27Nov36. Steven Lasker worked on the re-released double CD.

11. The eleventh selection was a group of four excerpts from an interview by Leonard Feather with Duke Ellington in 1955. See The New DESOR Correction-sheet 1058, 9037a.

12. The twelfth selection is *Sepia Panorama*. It is taken from the Steven Lasker production from 2004, titled "The Centennial Collection" RCA Bluebird 82876-60091-2. This was a release with one DVD and one CD. It was taken from a broadcast from the Trianon Ballroom in Jun41. It is documented in The New DESOR session as 4112b.

13. The thirteenth selection is an unreleased recording of *Concerto for Cootie* with Ray Nance on trumpet. 1Apr44. The New DESOR 4401b. It was "released" on the third of the Carl Hällström CDs.

14. The fourteenth selection is a released recording of *Do Nothin' Till You Hear from Me* by Al Hibbler, recorded 6May44 and issued on Musica Jazz MJCD 1124 (see Correction-sheet 3005). It is also on the same third Carl Hällström CD. It is documented in The New DESOR as 4415d.

DEMS

## NEW BOOKS

### Clark Terry's autobiography.

#### DEMS 11/2-7

See DEMS 11/1-5

As promised, we're happy to let you know that Clark's autobiography is being published by the University of California Press, and will be released this year on October 1st. The link to information about it is:

<http://clarkterry.com/blog/>. There's also some brief information on the first page of Clark's site - <http://clarkterry.com/>.

His book is available for Pre-Orders now, as you'll see. It contains a lot of new information about Duke Ellington, many other incredible jazz musicians, and some very informative stories about Clark's career from beginning to now. It also has an extensive list of his awards, a selected discography and many other features. We hope that you'll enjoy it.

Gwen Terry

When famous jazz musicians write their autobiography it is mostly done with a lot of help from a ghostwriter. I am sure that Clark had many great stories to tell to his wife Gwen, who edited the book and I am sure that they did not need the help of anybody else.

I am very much looking forward to my copy!

P.S. If you have not yet visited Clark's website, you should do it immediately.

Sjef Hoefsmit

## Harvey Cohen's "Duke Ellington's America"

### DEMS 11/2-8

See DEMS 10/2-3

Norbert Ruecker reports that this book will be available next September in paperback for € 21.40.

DEMS

## DETECTING DUKE'S TRUMPETERS, 1945

### DEMS 11/2-9

My list of proposed corrections to trumpeter identifications in The New DESOR appeared in DEMS Bulletin 09/3-13. The DESOR authors responded in Bulletins 10/1-14 and 10/2-7 and to my surprise and disappointment agreed with only two of my twenty-five corrections. My silence since then hasn't meant that I withdrew my identifications; I've just been very busy. When I submitted the corrections I said I would support them at length if necessary and obviously it is necessary. In view of the length required I'll confine myself here to 1945 and return to the corrections for the fifties at a later date.

Duke began the year with four trumpeters (Ray Nance, Taft Jordan, Cat Anderson, Shelton Hemphill) and one player of the trumpet-cornet (Rex Stewart).

Hemphill was the least distinctive and it only makes sense to assign a trumpet solo to him if it is clearly by none of the others. Of the other four Stewart is probably the easiest to identify. His instrument produced a slightly cloudier tone than the trumpet, but it's his phrasing and imagination which define his style. Half-valve notes are associated with him (yet Jordan used those as well) and he was proud of his high-note prowess (though even more so was Anderson) but it was his ability to finger very rapidly which was unmatched by the others. He was also capable of powerful emotional projection across a range of feelings and had this in common with Ray Nance whereas Anderson tended toward fierceness rather than warmth and Jordan's playing was emotionally reserved. Like Nance, and Anderson as well, Stewart was a master of the plunger mute and it's a mistake to assign plunger solos automatically to Nance.

Let me start with the confusions between Stewart and Nance. Ray Nance, whether open or muted, used fewer notes than Stewart and liked to spread his phrases across the rhythm in contrast to Stewart's tendency to bear down hard upon the beat. Nance was particularly fond of crotchet triplets i.e. playing three roughly equal notes against two beats from the rhythm section. Let's now consider where DESOR assigns Stewart's solos to Nance. (I must make it clear that I have only the Treasury CDs so far released and cannot comment on the mass of other material from 1945. References are firstly to the DESOR track number and then the volume of the Treasury CDs, the first or second CD and the number where the track can be found.) Six versions of *In A Mellotone* were recorded in 1945 and DESOR credits the first four trumpet solos to Nance and the other two, when Nance had



temporarily left, to Stewart. The first solo, on 4530r-3/2/18, is not by Nance but by Stewart and needs to be compared with the second and sixth versions (4547b-8/2/7 and 4585b-6/1/19) where DESOR correctly assigns solos to Nance and Stewart respectively. To keep things simple I'll make a single point which should be decisive. Listen to the middle and later parts of the trumpet chorus (4530r-3/2/18) where the soloist answers the rapidly phrased figures from the saxophones. Stewart responds with equally rapid phrases of his own which are quite untypical of Nance, whereas Nance plays much simpler responses (as he does also on the third and fourth versions, 4568f-13/1/21 and 4569h-10/1/24). I could say more but I hope that's enough. (The soloist on the fifth version is neither Stewart nor Nance but I'll come to that shortly.)

I'll move on now to *Stompy Jones* which was recorded five times in the year with DESOR giving Nance as soloist on the first three, though it's Stewart each time (and giving Jordan and Stewart for the others which I've not yet been able to hear). Stewart is un-muted on 4540s-6/2/25 and it's the repeated high note at the end of the chorus which is characteristic of him in his less inspired moments, as is the slightly untidy layout of the solo. On 4568b-13/1/17 and 4569e-10/1/21, he's muted and projecting a typical restrained wistfulness with the emphasis on the beat again unlike Nance. The descending phrases at the beginning of the earlier solo and the ascending ones towards the end of the second one are examples of Stewart's imaginativeness, as is the difference between the solos which were recorded only two days apart.

*Ring Dem Bells* was for years known as a piece where Nance both scatted and played his trumpet, yet there is a version (4555l-10/1/13) where his scatted exchange with Hodges is followed not by his own trumpet but by Stewart's! Why should this have happened? The clue is in Nance's only instrumental solo of the broadcast (on *Blue Is The Night*, 4555c-10/1/3) which he takes on violin, whereas half-a-dozen other versions of that title have him soloing on trumpet. He was obviously having lip problems and Stewart was needed to help out on *Ring Dem Bells*, where his short notes and intense phrasing on the beat confirm his identity.

The confusion in DESOR between Stewart and Anderson occurs in both directions. Let's return to *In A Mellotone* and 4576f-4/2/2, recorded with Nance absent and the DESOR solo credit wrongly given to Stewart. Anderson's plunger style was more flowing and sinuous than Stewart's but what definitely confirms Anderson as the soloist here is the signature phrase in bars 25 to 28 of his chorus which can also be heard in the second bar of the third chorus in his well-known *Night Walk* (or *Cat Walk*, 5104a) recorded with the Coronets six years later.

A similar comparison with later versions helps to show that it's Anderson rather than Stewart (the DESOR choice) who solos on the two 1945 versions of *Indiana* (4539b-6/1/2 and 4558p-11/1/17). For two versions recorded in 1946 after Stewart's departure (4622d and 4638a) Anderson is correctly credited by DESOR. A comparison of the trumpet's upward leaps, which occur in all four versions after the four bars of ensemble that open the second half of the trumpet's chorus, makes it clear that it's the same man each time. (Apart from which neither tone nor phrasing suggest Stewart.)

The reverse mistake, where Stewart's solos are credited to Anderson, occurs in *On The Alamo* (4537o-5/1/15 and 4559b-11/2/2) and here too, a 1946 version (4623c) is illuminating. In the first 1945 recording Rex's solo mixes an almost eccentric beginning with a half-valve note, some whimsical fancy and, again, rapid responses to the ensemble. This is so typically Stewart that it can only have been the subsequent high notes which suggested Anderson. In the second version high notes come sooner but it's crucial to perceive that *the strained intensity* of Stewart's high notes is quite different from *the ease* with which Anderson reaches them. (This was also pointed out by Richard Ehrenzeller in the notes for Volume 8 of the Treasury CDs.) The 1946 version, as DESOR states, presents Anderson who, unlike Stewart, stays close to the tune at first before soaring to effortless high notes later. Having made this point I needn't say much about three versions of *Let The Zoomers Drool* (4539o-6/1/15, 4558s-11/1/20, and 4583k-5/2/4). Here, in the first trumpet solos, Stewart decided on high notes only and although the repetition on the beat is quite uncharacteristic of Anderson it's he who wrongly gets the DESOR credit for all three of those first solos as well as being correctly named for the second ones in each case, where he reaches heights Stewart couldn't approach. Finally, though Anderson seems to have normally been the concluding soloist at that time for *C-Jam Blues* there is a version where Stewart replaces him (4561c-12/2/6). Again it's high notes causing the mistake, but the imperfections of execution in the opening break were unfortunately not uncommon for Stewart yet never perpetrated by Anderson.

Now I come to the difficulty of many experiences in deciding between Stewart and Jordan. DESOR has Stewart and Nance soloing on the two versions of *Bugle Breaks* (4546e-8/1/5 and 4556p-10/2/15) but doesn't list Jordan who's in there as well on both versions. It's obviously Stewart at first (note again the high notes typically repeated) and the simplicity of Nance is heard between Brown's solos. Then, where DESOR has Stewart again, it's Jordan who enters for choruses eight and nine with a staccato, tightly controlled neatness which is quite different from the loose, almost untidy way in which Stewart follows the ensemble in for the final choruses. Less obvious is the fact that it's Jordan, rather than DESOR's choice of Stewart, on two versions of *How Deep Is The Ocean* (4578n-14/1/14 and 4585f-6/2/1). In the trumpet's first eight bars it's the low register vibrato which Stewart didn't use that identifies Jordan; in the second eight it's the clarity of tone and the tidy confidence. The similarity of the solos also discounts Stewart who liked to vary things more. (There are three other versions of this piece from 1945 which I haven't yet heard; DESOR gives Stewart for all but my doubts will have to wait until I can hear them.)

Lastly there's a version of *Just A-Sittin' And A-Rockin'* (4592b-3/2/24) which differs from a couple of earlier versions in having eight bars of trumpet in the last full chorus. DESOR names Stewart but the confident, almost dismissive way in which this segment is handled means it's Jordan who's responsible.

Near the beginning I said that Shelton Hemphill could only be assigned a solo if the others were discounted. In a version of *Unbooted Character* (4560r-12/1/13) DESOR lists Nance and Jordan, but though Nance opens the exchanges it's not Jordan who responds, nor Stewart nor Anderson. So it's either Hemphill or a guest unlisted in the discographies.

Here I rest my case for 1945. I could have written much more but I hope I've done enough to convince the careful, objective listener that my judgement is to be trusted. And I hope some readers will take the trouble to listen to some or all of these tracks to understand my conclusions. (I should point out that errors discovered since sending in my original list means that the following tracks referred to above are additions to that list: 4537o, 4555l, 4558s, 4559b, 4560r, 4561c, 4576f, 4578n, 4583k.)

Graham Colombé

## DISCUSSIONS - ADDITIONS - CORRECTIONS

### Paris Blues

#### DEMS 11/2-10

See DEMS 11/1-23

The discussion of Paris Blues refers to the LP release. Do you know if the music from the LP release is what's to be found on the "enhanced" CD that also includes dialogue? Is there more music on the CD and could any of it possibly be the actual music found in the film?

Joe Medjuck

The only difference between LP and CD is the fact that the CD has as a bonus the movie trailer and four additional dialogue sequences taken from the soundtrack. The music on LP and CD is identical.

DEMS

### Membran 222427 444

### Quadromania 4 CD set

**DEMS 11/2-11**

See DEMS 06/1-27

1-11. *Crescendo in Blue* is take -2

1-12. *I Let a Song Go Out of My Heart* is take -2

1-13. *Prelude to a Kiss* is take -2

4-1. *Snibor* is master take.

Brian Koller

Indeed. I do not have the Quadromania 4 CD set but since I believe that CD 1 of this set is copied from Giants of Jazz 53046, the best thing I could do was to compare both takes of *Crescendo in Blue* on the Mosaic 11 Box set (CD VIII tracks 2 and 17) with the version on my Giants of Jazz CD. Indeed, contrary to my notes, Giants of Jazz 53046 has take -2, the same as on the Raretone LP 23002. I have no doubt that the Quadromania set also has take -2.

The same is true for *I Let a Song Go Out of My Heart* (3Mar38) and *Prelude to a Kiss* (9Aug38). On Giants of Jazz both tracks are take -2.

*Snibor* is the master take, which means that it is in The New DESOR DE4915j.

DEMS Bulletin 06/1-27 will be corrected.

Sjef Hoefsmit

**Expected new release of Mar52****DEMS 11/2-12**

The exciting 1952 band, which a lot of people thought wrongly would fall on its face because of the absence of Johnny Hodges and Lawrence Brown, isn't as well represented on record as it should be. Indeed RCA's efforts at bringing out a live concert by it were disastrous [Seattle 25Mar52].

I'm happy to say that Alastair Robertson of Hep is to issue, probably in August, on his Hep label a double album of a concert by the band at the Crystal Gardens in Salem, Oregon in [22]Mar52. There are many unique things about the music, one of which is an apparently on-stage arranged piece to feature Willie Cook.

I haven't heard the discs but I believe that the sound quality is excellent.

To write his liner notes, Alastair asked to be put in touch with the best Ellington authority that could be found.

He came up with Andrew Homzy.

Couldn't be bettered, then!

Steve Voce

I do not find the RCA LP from Seattle disappointing.

If the piece to feature Willie Cook is the so called *W.C.* or *Moonstone*, it would mean that also selections from The New DESOR session 5204 will be included. There are indeed many selections in both sessions (5204 in Volume 1 and 5205 on Correction-sheet 1038) not yet released. I hope that there will not be too many duplications with Folkways, Skata, Sunburst, Stardust and Musica Jazz.

I am excited about this news. I have the tapes and indeed the band was great. It is good news that these nice recordings will be made available and that Andrew Homzy will write the liner notes. (He did accept, I hope).

Sjef Hoefsmit

## What about Ralph Collier?

### DEMS 11/2-13

1. This conga player is said to be in the band only for the 26Apr54 session (The New DESOR page 1453), but on page 202, the band lineup for 26Apr54 is said to be "same as 5404." The 5404 lineup does not include Ralph Collier.
  2. Liner notes for the Capitol LP "Duke Ellington in Memoriam" suggest that Ralph Collier also played on the Capitol studio sessions of 1Sep54 and 8Oct54. The New DESOR on page 198 lists Ralph Collier on *Montevideo*.
  3. So, when was Ralph Collier in the band? Only for *Montevideo*, only on selected Capitol sessions, or in the touring band for parts of 1953 and 1954?
- Brian Koller

1. It is clear from the notes in The New DESOR session 5406 that Collier was added to the band for *Bunny Hop Mambo* and for *Isle of Capri*.
  2. In the session of 1Sep54, Collier only played in *Bakiff*, as clearly stated in the New DESOR page 206. However Collier did not play in the 8oct54 session. It was not Collier on congas but Frank Rollo on bongos. I believe that the liner notes were in error.
  3. Ralph Collier was in the band on 3Dec53, session 5333, to play in *Montevideo*. It is clear that he did not only play in *Montevideo*. He played apparently on some of the Capitol sessions, though not in the touring band, for parts of 1953 and 1954. If you are suggesting that there should be mentioned more dates than just 26Apr54 on page 1453 of The New DESOR, I agree with you.
- Sjef Hoefsmit

## An invitation from Mosaic Records

### DEMS 11/2-14

You may be aware of Mosaic Records. We have been issuing limited edition classic collections of jazz for over 20 years. Recently we released The Complete 1932-1940 Brunswick, Columbia and Master Recordings of Duke Ellington and his Famous Orchestra (an 11 CD box set) [DEMS 11/1-11; 10/3-5] and 3 years ago we produced The Complete 1936-1940 Variety, Vocalion & Okeh Small Group Sessions (a 7 CD collection) [06/2-39; 07/1-39].

Our brochure, which has over 30 limited edition jazz collections, is sent out twice per year to all that might be interested in our offerings. We understand the Ellington Society has a mailing list and since we will be sending the latest edition of our brochure off shortly, we wondered if you might be able to make the list available so that we may send them one of our free Mosaic brochures.

Also, we periodically send e-mails to our customers and if you have a website or a publication that they may be interested in we would be pleased to inform them.

Scott Wenzel

Since we have not sent out printed Bulletins since 2004, we do not have a recently updated list of DEMS members' addresses. We advise our readers to send their home addresses and their e-mail addresses to Scott Wenzel. The Mosaic publications are very well done. It is a pleasure to see the many invaluable releases that Mosaic has produced in all these years. Scott will be pleased to put your names on his mailing list.

DEMS

## A message from Klaus Götting

**DEMS 11/2-15**

I have just sent out (as PDF-file through e-mail to a few interested Ellington friends) my present -up-dated- version of

**"The Duke - Where And When"**

This is my "light" version with photographs left out - the complete version with pictures interspersed is available on demand (needs too much space for easy transmission with my snake internet connection).

Klaus Götting

Paris France

[eke2.kg@orange.fr](mailto:eke2.kg@orange.fr)

The index, compiled by Klaus, gives the sources for all kinds of interesting facts in chronological sequence. The "light" version has more than 120 pages! It is a very useful starting point to find what you are looking for in the many publications, which Klaus has consulted. The Acrobat Reader has a very good "find" system. If you know the location, the date or any other element, you will find your entry very quickly.

Klaus made this index for himself to begin with, but he will be happy to send you one of the two versions, now it has reached a high degree of maturity.

DEMS

I'll again up-date my "The Duke: Where And When" as soon as the next DEMS Bulletin will be out end of July and make it available to all those interested; this time with the complete version with photographs.

Look out and thanks for your interest.

Klaus Götting

## NEW RELEASES AND RE-RELEASES

**DETS (D) 903 9015 - 2 CD set****Duke Ellington Treasury Shows, Vol. 15****DEMS 11/2-16**

Splendid news from Mona Granager of Storyville. DETS Volume 15 is on the market. I announced this good news in DEMS 11/1-24. Where I tried, but failed, to predict the track numbers. There are more selections than I mentioned to you. Forget the overview in 11/1-24.

The sound quality of the two Treasure broadcasts is superb. The recordings from my own collection have gained enormously through the sound restoration by Jørgen Vad but are still rather poor compared with the rest of this double CD.

The session of 28May43 was scheduled to be used for the Carl Hällström CD Dooji Record Club DE-5 (see 04/3-43). This CD was never released. It would probably have had a better sound than my poor copy. The three selections from 6Jun43 belong to the same session as what you have found on Storyville CD 101-8359 (see DEMS 02/3-20/2 and 03/1-15/6) and on CD 4 of The Duke Box Storyville 108.8600 (see DEMS 07/1-46).

Maybe they have been previously rejected from that session because of the poor sound. As far as Duke's recorded work is concerned, I believe: better poor sound than no sound at all.

Let me emphasize that I speak only about my own contributions to this double CD. If you are very sensitive you could skip over them. Also if you think that Duke's bond-promo's should not have been included, skipping is the solution. You will still have a lot of the greatest music in the best quality.

A special compliment should go to Ken Steiner for the liner-notes, informative, very agreeable to read and impeccably documented. He mentioned in his notes that Storyville is committed to continuing to release the DETS Volumes until the very end. Good news for sure!

I give you again an overview of the contents of Volume 15, but this time it is correct.  
Sjef Hoefsmit

## 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. I'll Buy That Dream
5. Stomp, Look and Listen (into station break)
6. Take the "A" Train (and return)
7. The Wonder of You
8. Ellington bond promo
9. Joshua Fit the Battle of Jericho
10. The General Jumped at Dawn
11. Mood To Be Wooed
12. Three Cent Stomp
13. Yesterdays
14. Ellington bond promo
15. Do Nothin' Till You Hear from Me
16. Stompy Jones
17. Things Ain't What They Used To Be (into broadcast closing)

MBS Broadcast from the Hurricane Restaurant, NYC

23May43

18. As Time Goes By

MBS Broadcast from the Hurricane Restaurant, NYC

28May43

19. Way Low
20. Around My Heart
21. Perdido
22. Ogeechee River Lullaby

## CD 2

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

6Jun43

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. Ellington bond promo
10. If You Are But a Dream
11. Emancipation Celebration
12. Caldonia
13. Ring dem Bells (into station break)
14. Take the "A" Train (and return)
15. A Door Will Open
16. Ellington bond promo
17. Court Session
18. That's for Me

19. On the Atcheson, Topeka and The Santa Fe
20. Every Hour on the Hour
21. Ellington bond promo
22. How Deep Is the Ocean
23. Victory Drive
24. Autumn Serenade
25. Take the "A" Train (into broadcast closing)

## ELLINGTONIA

### Black and Blue 713.2

#### "Looking Back"

#### DEMS 11/2-17

A very attractive CD was recorded on 26 and 27Mar10, by Rebecca Cavanaugh (vocal), Frederic Loiseau (guitar), (DEMS member) Claude Carrière (piano) and Marie Christine Dacqui (bass).

From the total of twelve selections, five are compositions by Billy Strayhorn: *Day Dream*, *Something To Live For*; *A Flower Is a Lovesome Thing*, *Lotus Blossom* and *Blood Count*.

It is a great relief in this time of very loud music, to enjoy this delicate and tasteful performance by four dedicated, highly capable and typically French musicians. Très bien fait, je vous félicite.

Sjef Hoefsmit

## The New DESOR corrections

#### DEMS 11/2-18

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

Page 19. Session 3209, 19Sep32, *Blue Mood*, Franklin Mint FMRS (FM-4001/02) is not 3209c, but is 3209b, as is correctly stated on page 1360 (Track B03 of Disk 0395).

Brian Koller

I do not agree. On my Franklin Mint *Blue Mood* is identical with Mosaic, disc 2, track 11, which means that it is take -C, 3209c. Page 19 is correct, page 1360 needs to be corrected.

SH

Page 289. Session 6016, 26Jun60. I noticed that the trombone section was different than the section which recorded Nutcracker for the album [session 6006 on 28May60]. The album shows Britt Woodman, Lawrence Brown, Booty Wood (growl soloist) and Juan Tizol. Tizol is missing from the video.

[[http://www.youtube.com/watch?v=93W1Cgy9e9A&feature=player\\_embedded](http://www.youtube.com/watch?v=93W1Cgy9e9A&feature=player_embedded)]

Stan Brager

Page 872. *Foolin' Myself*. DE3710a (and 3710b) should be 2°Bck&CW;cod2BAND. instead of 2°Bck&CW.

Brian Koller

You are right.

SH

Page 1381. Disc 0509, Masters of Jazz CD MJCD 025, Volume 3, 1927-1928:

Track 019 is 2803b not 2803a; track 020 is 2803a not 2803b. The liner notes (page 35) are correct.

Brian Koller

We can add: Track 021 is 2803d not 2803c; track 022 is 2803c not 2803d. Track 023 is 2803f not 2803e; track 24 is 2803e not 2803f. As far as these four tracks are concerned, the liner-notes were mistaken.

DEMS

Page 1401. Disc 0618, The Works of Duke-Vol. 13, FXMI-7133:

Track A08 is 4035a, 4035b, 4035c instead of 4035c, 4035a, 4035b.

Brian Koller

I agree.

SH

Correction-sheet 3002. Session 9004, 11Apr32. DE9004b, *When It's Sleepy Time Down South*, becomes *Lazy Rhapsody* after the Sonny Greer vocal.

Brian Koller

Correction-sheet 3003. *Ready Eddy* on track J24 and on track K03 are both 4035l and not 4035i.

Brian Koller\*\*

I agree with you. See also DEMS 99/3-11, CDs 10 and 11 and DEMS 02/2-17/4.

SH

Correction-sheet 3032. *Blue Mood*, 19Sep32, the new Mosaic 11-CD box set: Track B11 is 3209b, not 3209c, Track B12 is 3209c, not 3209b, at least relative to CBS 88035.

Brian Koller

I am inclined to question the CBS double LP. CBS had also the composer-credits wrong.

Comparison revealed that CBS 88035, side 3, track 17 is identical with Mosaic disc 2, track 11 which means that it is take -C according to Steven Lasker, 3209c. CBS 88035, side 3, track 18 is the same as Mosaic disc 2, track 12, which means that it is take -B, 3209b. I suggest that we correct page 1323.

SH

## The New DESOR correction-sheets

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

### DEMS 11/2-19

#### Sessions

1104	4727	Los Angeles	6oct47 (8 alternates of <i>Sultry Serenade</i> )
	5123	NYC	7Aug51 (2 alternates of <i>Rock Skippin'</i> )

#### Titles

2006/2	6233i	Ba-lue Bolivar Ba-lues-are	08/3-29
	4727	Sultry Serenade	



as soon as there are more titles for 2006/2, the sheet will be updated. The number will change into 2006/3 or 2006 (for the final version).

## DESOR small corrections

### DEMS 11/2-20

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

### DESOR small corrections 5015

#### Volume 1 (Corrections August 2011)

XXV - MoJ ... Masters of Jazz

33 - Session 3803, 2Feb38. 3803c add: JP LP-14 (11/1-12)

36 - Session 3814, 5May38. Delete this session. (11/1-12)

37 - Session 3819, 7Jun38.

3819d *Pyramid* add Co CL-2365, Co CL-663

3819e *Pyramid* delete: Co CL-2365, Co CL-663 (11/1-27, p1333)

151 - Session 4727, 6oct47. Make a note that there are eight rehearsals of *Sultry Serenade* added to this session, see Correction-sheet 1104.

176 - Session 5123, 7Aug51. Make a note that there are two rehearsals of *Rock Skippin' at the Blue Note* added to this session, see Correction-sheet 1104.

376 - Session 6439, 6439n-j): *Mood Indigo* issued on Fo 9001 (11/1-27)

#### Volume 2 (Corrections August 2011)

739 - *Ba-lue Bolivar Ba-lues-are*, see Correction-sheet 2006. (08/3-29)

824 - *Daybreak Express*, 3313d. Coda should be read: cod4BAND,2LBa. (11/1-11 p.29)

1000 - *Lost in Meditation*. Delete 3814a.. (11/1-12)

1029 - *Mood Indigo*, 6439n-j). Add: cod2DDE. (11/1-27)

1036 - *Moonlight Fiesta*, 3502c. Add: codd2BAND,2DE. (11/1-27)

1113 - *Scattin' at the Kit Kat*, 3612a. AAdd: int3CW,1BAND.

3702c: int3CW,1BAND instead of: int4CW. (11-1-27)

1166 - *Sultry Serenade*, 4727 has eight more descriptions of rehearsals, see Correction-sheet 2006

1323 - LP 0266, Columbia Broadcasting System 88035.

Track A02 is 3205b, track A03 is 3205a. (11/1-27)

1324 - LP 0268, Columbia Broadcasting System 888137.

Track B02 is 3502c, track B04 is 3502b. (11/1-27)

- 1324 - LP 0269, Columbia Broadcasting System 888140.  
Add in the note: Track D01 intro omitted. (11/1-27)
- 1327 - LP 0278, Columbia Broadcasting System 888653.  
Track D01 is 5804xp. (11/1-27)
- 1333 - LP 0235, Columbia CL-2365.  
Track A04 is 3819d. (11-1-27)
- 1334 - LP 0238, Columbia CL-663.  
Track A02 is 3819d. (11/1-27)
- 1359 - LP 0390, For Discriminate Collectors 10222.  
Add in the note: Track A05 intro omitted (11-1-27)
- 1359 - LP 0392, Foxy 9001. Add as last selection of B04:  
*Mood Indigo*, 6439n-j). (11/1-27)
- 1369 - LP 0449, Jazz Panorama LP-14,  
track B01: 3803c instead of 3814a. (11/1-12)
- 1422 - LP 0734, The Old Masters 44, track B04: the second title of the medley is  
*Don't You Know I Care?* Instead of *Don't Get Around Much Anymore*. (11-1-27)
- 1466 - Hall, Barrie Lee Jun 30, 1949 - Jan 24, 2011. (11/1-3)
- Correction-sheet 1007, session 5804:  
5804xp is on CBS 88635, 5804a is not. (11/1-27)
- Correction-sheet 1053, session 3404. 3404a&b: delete unissued;  
add: Sony&BMG 886973022362 (08/3-30)
- Correction-sheet 3029, Eagle Vision EREDV-431.  
Add in the note: Track 103, the 1st chorus is from DE6664m. (11/1-27)