

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

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ALL FOR THE LOVE OF DUKE!

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Dolores Parker, Kay Davis and Joya Sherrill did a delightful presentation at Ellington '98.

The unintentional choice of outfits symbolises their unanimity.

The picture was taken by Geneva Hudson on May 7, 1998.

DEMS personnel is responsible for the background.

Ellington '98 Chicago 6-10 May

by Roger Boyes

Chicago is a wonderful city to visit for an Ellington conference. Indeed it's a great place to visit for any other reason, or for no reason at all other than for its own sake. For me, a European, it is *the* great American city, far enough from the Atlantic to be free of the backward glances towards Europe which I still sometimes find in the along the Eastern seaboard. I see in Chicago's origins and growth, its spread, its dominance, its decay and revitalisation, a mirror of the extraordinary story of the USA in the last hundred years or so.

What a wonderful city it has been for American music too. New York may have been the centre of the recording industry and Los Angeles may now be the USA's second city; but twice at least and maybe more often, Chicago has been crucial. For jazz in the 1920s and for blues in the 1950s, Chicago adopted styles which had been forged elsewhere; modified them; then sent them out, thus redefined after they'd stayed awhile, to conquer the world.

(to be continued on page 5)

JIMMY McPHAIL, 1928-1998: AN APPRECIATION

by Theodore R. Hudson

In the spring of 1983 at the first of what would become the Annual International Duke Ellington Study Group Conferences, Jimmy McPhail was a panellist.

After his talk, someone asked if he would sing something. Without hesitation he sang "Solitude" *a capella* with perfect pitch and enunciation in that silky voice with which he was blessed.

Several years ago at the invitation of Patricia Willard, who produced the event, he was at a Library of Congress screening of Ellington's First Sacred Concert, at San Francisco's Grace Cathedral in 1965, at which he had sung. After the film, during a discussion of one of the songs Catherine, his wife, said, "Jimmy, why don't you sing it." And he did, again in perfect pitch and clear enunciation in that silky voice with which he was blessed.

Simply stated, Jimmy loved to sing. And simply stated, Duke Ellington loved to hear him sing. Not only for his pitch, enunciation, and tone, but also for his sensitivity and emotion.

His start with Duke was a bit of luck for both. Jimmy had won a talent competition (the runner-up was Shirley Horn!), the prize being a week's appearance at the Howard Theater. It so happened that Duke was featured that week, so Jimmy sang with the backing of that great orchestra! Duke, who claimed to have the world's greatest ears, kept the young man in mind.

Jimmy's career with Duke really wasn't a career. Though he toured with the orchestra occasionally, Duke depended on him mainly for special occasions. When Duke was preparing for his *My People*, presented at the Century of Negro Progress Exposition in Chicago in 1963, he called on Jimmy.

Considering the great importance that Duke attached to his sacred music, it is significant that for that First Sacred Concert he again called on Jimmy, as he did for subsequent sacred concerts.

Jimmy's Ellington-connected performances were not limited to the orchestra. On October 1950 he recorded for Duke's son on the Mercer label with Duke and/or Billy on piano and Wendell Marshall on bass.

Probably his best known non-Ellington recordings were pop tunes "Sugar Lump" and "Gee, I [G.I.] Wish," done with small groups.

Jimmy was aware of the importance of being an Ellington vocalist, yet he kept his values in perspective: Most important to him were family and home. Second was his career as a teacher. He earned a masters degree and taught with distinction for many years on the secondary level, his

academic disciplines being mathematics and science. These value factors influenced his declining to go on the road as a regular vocalist.

Once shortly before he was to sing with Duke on some special event, he dropped by my home to ask if he could borrow a certain Ellington recording so that he could refresh himself on the lyrics Duke wanted him to sing. Wouldn't most people who had ever sung with Duke likely remember lyrics and have the recordings? But that was Jimmy — a value system that would allow a certain honor in having sung and recorded with Duke in major productions but that would not allow overwhelming pride.

He was also a businessman, having a small club, Jimmy McPhail's Gold Room, for which he booked major singles and small groups and that stayed open for years after similar enterprises had fallen victim to changing tastes in music and lifestyles.

His connection with Duke was not only professional, but by extension, personal. He married Catherine Gant, one of the two graciously mannered, lovely daughters of a couple who had gone to school with both Duke and Edna Thompson, whom Duke married. The Gants remained friends of the Ellington and Thompson families over the years.

Edna, at whose funeral Jimmy sang, was one of Mrs. Gant's lifelong friends. So it was not surprising, when I was for many years a neighbor of Jimmy and Catherine, to find one or another of



This picture was taken by Theodore Hudson in Washington on May 6, 1983 during Jimmy's rendition of Solitude.

Duke's grandchildren at their house. While they were in Washington in college, the McPhails' was sort of their home-away-from-home, a warm off-campus place where they could entertain their friends, relax, and enjoy Catherine's cooking.

Unfortunately, the *Washington Post* obituary for Jimmy characterized him as "a blues singer." Jimmy could sing the blues, including the jump blues. Yes, indeed! But in this regard Duke's admonitions about categories are applicable. For Ellington enthusiasts and even casual listeners, he has left a legacy of splendid renditions of various kinds of music — "Heritage," "Come Sunday," and "Solitude" immediately come to mind.

To say that Jimmy McPhail had a host of friends is hardly an exaggeration. They knew Jimmy as a singer, certainly. Perhaps more knew him better as a teacher and as a businessman. Above all, they loved him for the special human being he was. As Catherine says, Jimmy was "something else!" (I was privileged to know him and Catherine as friends and to have known her family even before Catherine and Jimmy were married.)

Along with Ellington-Strayhorn enthusiasts, I will cherish memories of Jimmy McPhail the vocalist, but more important, along with many, many, many others I will cherish memories of Jimmy McPhail the friend.

We lost Malcolm Mitchell

The first warning message we received came from Elaine Norsworthy through the duke-lym group:

With great sadness, I pass on to the group the news of the death of Malcolm Mitchell on Monday 9th March. For those who may not know, Malcolm was the guitarist in the trio that accompanied Duke, Ray Nance and Kay Davis on their tour of Britain and Europe in 1948. He also performed with Duke on a British TV show in 1958.

The extent of our loss will need no explanation to anyone who attended Ellington '97 in Leeds. Malcolm's musicianship, generosity, modesty and beauty of spirit were evident to all. That he was at the same time showing great courage and fortitude in the face of his illness makes him all the more remarkable.

Elaine Norsworthy

We asked Elaine to write a longer obituary for Malcolm:

Malcolm Mitchell

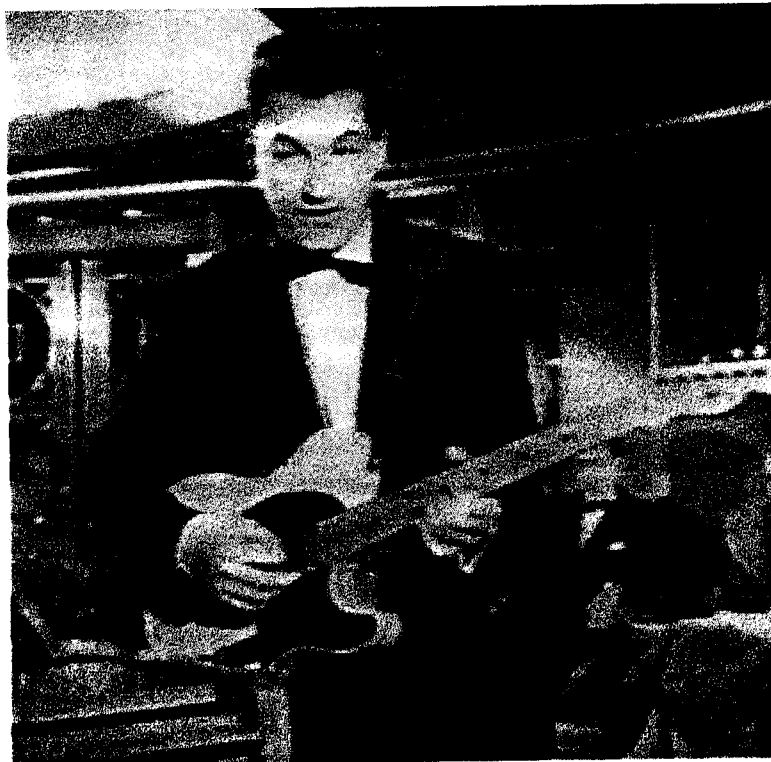
As organiser of the daytime programme for Ellington '97 I had the happy task of inviting Kay Davis and the members of the Jack Fallon Trio to share their memories of touring with Duke in June of 1948. The first enthusiastic acceptance of this invitation was from Malcolm, giving an early hint of the unstinting way in which he would give his time and abilities to a gathering of complete strangers.

This acceptance was soon followed by the revelation that Malcolm had not only performed with Ellington in an almost unknown British TV programme, but that he had an acetate of the performance. He quickly volunteered to allow the Ellington '97 committee to include this in the souvenir conference CD, and patiently dubbed it on to tape for us a second time when John R.T. Davis needed a copy without Dolby. I wondered whether a copy of the TV programme still existed, and hoping to be able to surprise Malcolm as well as the conference audience, I embarked on a long wild goose chase of letters, telephone calls and faxes to try to locate a copy of the film. Just at the point when the trail had gone completely cold, Malcolm telephoned. He had found that Hughie Green (the show's presenter) had a video

copy "and wouldn't it be marvellous if we could show it in Leeds?" Needless to say I needed no encouragement to contact Hughie Green and negotiate to borrow the video!

A few weeks later I found a message on my answer-phone from Jack Fallon. Did we want him to bring his bass to the conference? The idea that the trio might actually perform together again had seemed an impossible dream - Tony Crombie had been unable to play his drums since a motor accident, and Malcolm hadn't played the guitar at all for years. It was with some trepidation that I asked them both how they would feel about the idea. Malcolm hesitated for all of two seconds before saying "Oh go on then, why not?" He not only brought his guitar (the same one he had used for the TV programme incidentally) down from the attic and began to practise it, but also wrote for us the arrangements of the two Ellington numbers we heard in Leeds.

It was at the conference after meeting Malcolm for the first time, that I learned of his illness from his wife Irene. All of the time, energy and enthusiasm which he had given



Malcolm Mitchell miming his solo in *Take The "A" Train* shortly after his performance with Duke. The cameramen were so concentrated on Duke that they forgot to "shoot" Malcolm on October 17. An acetate, made from this performance was given to Malcolm to practice for this additional piece of film.

to Ellington '97 had been offered during a time when many people in similar circumstances might not have even have felt like attending the conference. But the Ellington community represented in Leeds had actually helped Malcolm by giving him the opportunity to give so much. Several times I told Malcolm and Irene that this community is a family that has grown and developed since the 1983 Washington conference. That they were now part of this family was already obvious in the warmth of their response to Ellington '97; see Malcolm's own article after the conference in *Blue Light*. It was also expressed by Malcolm's family as part of the very moving funeral

ceremony. One of his son's spoke of having been able to share in that early phase of his father's career only through Malcolm's participation in the conference. And the 1958 rendition of *A Train* with Duke was played as one of the many musical elements of the ceremony.

During the 1948 panel discussion, Malcolm said that Duke Ellington was one of the nicest people he had ever met. This is the way I feel about Malcolm Mitchell, a man with true beauty of spirit. I feel privileged that my part in Ellington '97 gave me the opportunity to get to know him, if only a little. We will all miss him much more than the brevity of our acquaintance might suggest we should.

Elaine Norsworthy

Steve Voce allowed us to print his obituary for Malcolm:

Malcolm Mitchell

Malcolm Mitchell, guitarist, bandleader, composer, vocalist: born London, 9 November 1926; died Bognor Regis, 9 March 1998.

In 1948 Malcolm Mitchell became the first British musician to play with Duke Ellington and earn money for doing so.

In 1933 the Prince of Wales had insisted on sitting in on drums with the Ellington band when it visited Britain but he didn't get paid for it - the annals of jazz remain unmodified by the event.

Mitchell's debut with Ellington was equally eccentric in its way.

Throughout the Forties and into the Fifties the Musician's Union, then a brutish and, in tandem with the Ministry of Works, all-powerful fraternity, had a rule which banned American musicians from playing in England.

In 1948 the Dizzy Gillespie and Spike Jones orchestras had had to cancel projected tours and the only way Ellington was able to work here was as a variety act without his band.

He played piano at the London Palladium and music halls in nine other cities with his trumpeter Ray Nance, allowed in on the basis that he was a dancer and thus "showbiz" and his singer Kay Davis (girl singers weren't banned - the Union presumably didn't regard them as musicians).

A trio consisting of Mitchell on guitar, Jack Fallon, bass, and Tony Crombie drums completed the group and the American Variety reported that the visit was "an outstanding success".

While the Union ban was in place the Mitchell Trio accompanied other bewildered American "variety artists" including Hoagy Carmichael and singer Maxine Sullivan when they toured here.

It was in 1948 also that Mitchell was called on to play with Stephane Grappelli and Django Reinhardt for an eight-week tour of Sweden. His trio finished the year with a season in Nice.

Mitchell was called on again by Ellington in October, 1958 for an ATV commercial television broadcast. The programme, called "Atlantic Showboat", was produced by a company owned by the television presenter Hughie Green, and jazz enthusiasts were outraged when he insisted on presenting it himself. What the urbane Ellington made of Green is not on record.

The original Jack Fallon Trio reassembled to play at last year's Ellington '97 Conference in Leeds, and Mitchell, Tony and Jack took part in panel discussions where they gave a graphic account of their experiences with Duke. Although dedicated to jazz, Mitchell moved into more commercial music to earn his living. But he fought against the tide when he formed a jazz-oriented big band in January 1955. He lost a lot of money and broke the band up in 1956 when his health deteriorated as a result of the strain.

He reformed the trio in 1957 working often as accompanist to visiting stars and he also worked as a solo act in cabaret. He had his own television series on BBC and Southern television and wrote the music for Bob Monkhouse's "Golden Silents" television series.

He also composed and eventually formed a group, Mitchell Monkhouse Associates (MMA), with Monkhouse

and Henry Howard. The company were pioneers in the prestige business conference field.

Originally taught by guitar virtuoso Ivor Mairants, Mitchell had during the middle Forties played in many respected bands including those led by Felix Mendelssohn, Don Barrigo, Johnny Franks, George Evans and Dick Katz.

Steve Voce

Take The "A" Train by Duke and Malcolm Mitchell

See DEMS 97/3-6

Roger Boyes has pursued the search for the exact date of the recording of *Take The "A" Train* by Duke and Malcolm on board the Empress of Britain for the Hughie Green show, called "Atlantic Showboat."

This is from a letter, sent by the Guildhall Library in London to Roger:

I have found the Lloyd's Voyage Record Card for the Empress of Britain for October 1958, and can confirm that she is listed as having docked in Liverpool on 14 October 1958 and sailed on 17 October, arriving Greenock on the 18 October. She arrived back in Liverpool on 3 November and sailed again on 7 November.

Roger adds: *17 October seems to be the only possible date for Ellington playing on board this ship. He had a concert in Glasgow on 16 October. The reason why he didn't have his tuxedo with him (and had to borrow one from John Heyman), is probably that his luggage arrived later.*

After Sjeff Hoefsmit met Malcolm Mitchell in Leeds they started to become pen-friends. Malcolm was a great help in establishing all the details the Ellington collectors want to know about the extremely rare Ellington/Mitchell recording of *Take The "A" Train*. Here are some quotations from Malcolm's last letters:

Many thanks for sending me a copy of your latest magazine, which I found exceedingly interesting.

I sometimes wonder how your dedication to the Duke Ellington Music Society leaves you time to do anything else in your life!

The third member of the trio that played on the ship was bassist Russ Stableford. An exceptionally good musician, and a very popular player, who went on to become one of the leading session musicians in London. Sadly, he died a few years ago at a relatively young age.

I don't know whether you had any luck in contacting John Heyman, the producer of the Atlantic Showboat video. You will remember that, when I last wrote, I promised to see whether I could trace an address for you. As suggested in my letter, I gave the task to one of my sons who is at the moment studying at the Harvard Business School. He came up with an address of John Heyman. He could not guarantee that this is the actual John Heyman we are looking for but, judging by the address, it probably is.

If you do manage to get hold of him, please pass on my best wishes.

Yours, Malcolm

Sjeff went in NYC to John Heyman's office and spoke with his daughter. John wasn't there but did send this letter:

Thank you very much for dropping by with the letter from Malcolm Mitchell. I am sorry ... I had not been aware that he died. It was kind of you to think of me and I appreciate your courtesy.

John Heyman

Ellington '98

(Continued from page 1)

It does for music as it does for air travel (and did once for rail travel too) - arrival, change, on to wherever. And as we were soon to learn, it did it for Ellington studies in the 1980s.

For the Ellington orchestra too Chicago was special, though in a rather different way. Phil Schaap has the gift of spinning out his line of thought at great length and with many interesting way stations, before reaching a point which is invariably fascinating. At Ellington '98 he explained how Chicago stood for something quite unique in the lives of Duke and his musicians. They lived so much on the road, in cars and hotel rooms and out of suitcases, with pit stops in New York. Chicago in contrast became a sort of home-away-from-home; not home, but homely. Chicago offered residencies. The band knew if they were going to play there it would be for some time. This was seldom so for other cities. Phil's point is that location affects the music recorded there, and it will be interesting to listen once more to some of the music Duke recorded in Chicago with this in mind.

Ellington '98's location illustrates the point too. **Josie Childs** and her team had chosen the Congress Hotel on South Michigan Avenue. Built in the 1890s, the Congress was engaging jazz and dance bands as early as the middle 1920s, and the Ellington band spent a month there from early May to early June 1936, following earlier residencies by the Goodman and Henderson orchestras. How pleasant it must have been for the band to settle in here for a whole month after the rigours of the road. It was important for Jean Bach too, who explained at the start of her Thursday afternoon presentation how she heard the Ellington band live for the first time during that 1936 Congress residency. It was here that as a teenager she told Duke he was, along with Stravinsky, her favourite composer, to which Ellington famously replied, 'I'm jealous of Stravinsky'. And for all Ellington enthusiasts, Chicago is classic ground.

We enjoyed some splendid music during Ellington '98, including a fine evening 'Rockin' In Rhythm' at Joe Segal's Bebop Cafe at the Navy Pier on the Thursday, and most spectacularly of all the revival of 'My People'. This took place at the New Regal Theatre, a vast palace of entertainment constructed in the Middle East manner in 1927. Joya Sherrill sang 'The Blues,' as she had done in the original 1963 production. There was a lot of live music on the daytime programme too, and it took us to some very fine venues. Choral and instrumental ensembles of the Chicago Public Schools gave us a programme titled 'New World A-Comin' in the Winter Garden Room at the top of the magnificent Harold Washington Public Library. In the Preston Bradley Hall of the Chicago Cultural Centre we heard a programme 'The Evolution of Ellington' presented by William Russo with the Chicago Jazz Ensemble. In the Claudia Cassidy Theatre of the same complex, Robert Lark and the DePaul University Jazz Ensemble presented a set which enabled us to enjoy the playing of Aaron Bell (on piano), Bill Berry, Buster Cooper, Britt Woodman and Butch Ballard. How lovely it was to see Butch again after several

years, involving himself with all the enthusiasm which I'd remembered from his appearance at Ottawa in 1990! Another very grand venue was the Chicago Symphony Centre, in whose Grainger Hall we heard the youngsters of Lesa Terry's string ensemble. They offered, as a tribute to Duke and Ray Nance, accompaniment to Kenny Burrell along with a rhythm section. Finally, in the Congress Hotel itself on Friday afternoon the Gene Esposito Septet gave us their 'Billy Strayhorn Project'.

It's a great pleasure to listen with one's Ellington friends to the music played live; but the conferences exist to share in the enthusiasms and insights of the daytime presenters. So I shall limit what I have to say to this aspect from now on, trying to cover the points which are likely to be of interest to DEMS members. Before I do this though, I need to say one more thing. The Ellington study groups have suffered grievous losses over the past year with the death of some of our most eminent colleagues. They include such stalwarts of the conferences as Klaus Stratemann, Alexandre Rado, Ole Nielsen and Art Pilkington; two other are the shepherd of the night flock, Pastor John Gensel of St Peter's Church in New York; and Malcolm Mitchell, who gave so much to last year's conference in Leeds. They were rightly remembered during Ellington '98.

At the very outset of the Friday morning session we were told by **Melvin Saxton** of the importance of Chicago in the earliest days of the Ellington study groups, before the first conferences themselves. **Miriam Ewing** spoke movingly of how her late husband Gordon met first Joe Igo and then Art Pilkington. Joe Igo's files on the band's activities in the recording studios and on the road, formed the basis of the Ellington Itinerary, a project which Gordon and Art continued with great diligence for the rest of their lives, to the enrichment of us all. One more instance of Chicago's gift; a handful of people come together, take up a project, turn it around a bit, and give it to the world. Happily, Marion Pilkington was with us as Miriam told this story.

Timuel Black gave an elegant account of his early exposure to the Ellington orchestra during the wonderful summer of 1940. In the course of **Lesla Terry's** talk on Ray, **Gloria Nance** told us about his family background, and also shared with us cameos of her life with him and her thoughts on his genius. Gloria apologised if we'd heard some of this from her before, but on this occasion it didn't matter; whether fresh or not, her anecdotes gained from being told in Ray's own city, in the presence of people who know and love his city as well as his art.

For *Three Lovely Ladies of Song* **Deborra Richardson** of the Smithsonian's Ellington Archive chose as her starting point the famous publicity photo of Joya Sherrill, Kay Davis and Marie Ellington taken at the time all three were singing with the band. This expertly-orchestrated audio-visual presentation allowed the three singers to tell their Ellington story through the medium of their oral history memoirs and their recordings. Joya (known to Ellington as 'one-take Joya') explained how *Kissing Bug* grew with Rex Stewart's help out of a school playground rhyme. At the end of the presentation **Joya, Kay and Dolores Parker** came onto the platform - three lovely ladies in person.

Memorably, we were treated to another recording based on a schoolyard song, the *Blue Jay's Whooping Cough*, on which Joya was accompanied by Rex, Lawrence Brown, Al Sears, Harry Carney, Eddie Heywood, Ulysses Livingston, Junior Raglin and Keg Purnell. (This recording was made in New York on 5 July 1945 and not earlier issued than on a Pausa Records LP PR 9033 in 1984).

After lunch **Jean Bach** told, elegantly and wittily, her stories of Ellington in Chicago. From the first 1936 encounter already mentioned, she took us to a railway siding at Union Station, debutante balls at the Blackstone (including the first time she heard Ray Nance), and the Panther Room of the Sherman. Among other insights en route, she introduced us to Ellington's skill at 'seagulling' from other people's plates of food, and to dancing with Ellington the coda stomp. Again, the stories gained from being told by a Chicagoan in Chicago and among Chicagoans. There were recording sessions here too, including the Victor ones at which *Warm Valley* and *Flamingo* were cut.

At the Sherman there used to be an entertainer in clown's costume called Karl Marx, and on the last night of a six-week Ellington residency Herb Jeffries came on stage to sing *Flamingo* in Marx's costume, to the amusement of all except Duke, who did not approve. During the same engagement at the Sherman Joya Sherrill replaced Ivie Anderson in the band, so Jean was able to give us her view of Ivie's reaction to this poignant moment, from the perspective of one who knew her well and was sitting at the same table as her. Watch out too for Jean's new award-winning short film about the 'spitball story'. It's based on unused footage from her earlier success *A Great Day In Harlem*, and it sets the record straight on Dizzy Gillespie's departure from the Calloway orchestra.

After a long and valiant struggle to overcome technical problems, which ended in good-natured despair on the conference platform itself, **Phil Schaap** conceded defeat on his original intention to present out takes from the 1958 *Spacemen* recordings and Newport 1956 in stereo. Instead he told us of Basie's reaction when Duke told him that they were going to introduce *A Train* together from two pianos, on 6 July 1961. Count left the studio in fear and Billy Strayhorn had to be persuaded to sub for him. Again, we were unable to listen to the recorded evidence. Phil then presented his point mentioned earlier, that location affects what happens there, and that this goes for recordings too. An elderly Chicagoan now living in New York told Phil how he befriended Jimmy Blanton during the summer of 1940 (that golden year again!); how Jimmy had told him that Duke and the band liked this city; that he thought they'd be doing some special recordings soon; and that the Blanton-Ellington duets for Victor followed.

Phil reminded us that after finishing with Columbia in 1962, Duke Ellington was never again able to negotiate a contract of any length with a major recording company. So much for reputations in the golden recording era of the 1960s. (Next year, when we celebrate the centenary of the birth of this great cultural icon of the century whose work we all love so much, we may do well to bear that in mind, quietly perhaps amid all the backslapping and the

razzmatazz). By 1967 Duke had given up on the record companies altogether, and he produced the rest of his output himself. But Phil showed us how the stockpile began much earlier, here in Chicago. The *Portrait of Ella Fitzgerald* was recorded (in stereo) at Universal Studios in 1957 to accompany Ella's Duke Ellington Songbook. Even earlier is a 25 July 1952 session with Jimmy Grissom. Phil argued that this is the first stockpile session of all. At the other end of Duke's career, the death of Billy brought an end to these Chicago sessions, with the one exception of 25 May 1970. Billy also enjoyed Chicago's special 'home-away-from-home' ambience. It's often been suggested that *Snibor* may be 'Robbins' spelled backwards with a typing error; but Billy had a Chicago friend named 'Robins' (one 'b'). Next Phil played us the original acetate of the Goodman *Honeysuckle Rose* of 16 January 1938 including the edited-out Hodges and Carney solos. Harry's two choruses were the longest solo he'd recorded up to that time (and for fifteen more years to come). He followed this with the Newport 1956 Paul Gonsalves solo in *Diminuendo And Crescendo In Blue* as picked up by the Voice of America mike into which Paul had directed it. Phil explained how 'off-mike' means 'off Columbia's mike' in this context. Just two more examples of the miracles that can be wrought (and obscured) through sound engineering.

In 1963 **Dr Robert Morris** was the young 'ghost' writer assigned to write the music for *My People*. He gave us a brief and absorbing account of how he came to be involved in the show and how his music was incorporated within Ellington's framework. Some of it was later incorporated within the sacred concerts, but as a ghost writer Dr Morris had of course lost control over what he'd written. It sounds to have been a wonderful meeting of youthful exuberance and the maestro, in which montage and 'I like that' were recurring motifs.

More than any other writings **Gunther Schuller's** extended essays in *Early Jazz* and in *The Swing Era* have helped my understanding of Ellington's music, so a talk by him at an Ellington conference was something I'd looked forward to for years. I was not disappointed. He began by reiterating the need for the scores. He's argued this need before and he told us how it prompted his own early transcriptions of Ellington recordings as a young composer as early as the mid-1940s. He estimated that even now there may be as few as ten published Ellington scores available. He spoke about the heated Ellington-Strayhorn debates, saying that much of Billy's recently-unearthed music is very modern, advanced and classical in its emphasis (Billy was much influenced by classical, especially French, music, which Ellington certainly was not). He argued that Billy was very much his own man, that pieces like *Chelsea Bridge*, *Isfahan* and *Blood Count* are as lovely as anything of Ellington's, but that Billy was a worker within the idiom Ellington had already forged. The bulk of the presentation then concentrated on the innovative features of four pieces from the 1930s. These innovations were taken up by no-one at the time or indeed for many years to come. (Billy of course did absorb them along with the rest of the Ellington effect during those first amazing months in New York in 1939 when the band was in Europe).

Schuller cited *Mood Indigo* as 'perhaps the most radical of Ellington's early innovations' in three respects. Formally it is a tone poem, a piece of concert music written years before jazz was allowed into the concert hall. Instrumentally it turns on its head the New Orleans frontline of trumpet in the middle with trombone down below and clarinet weaving above. Schuller first explained this years ago, and I've always thought that it's not quite what happens. In Chicago he produced a slide to show how the clarinet is indeed positioned at the bottom of the voicing, but that the trumpet stays put in the mid-range, though it's now the highest-placed instrument of the three as Tricky's trombone is brought up to a position just below that of the trumpet. Tricky's remarkable (for the 1930s) high register allowed Duke to achieve this. I never really thought of Tricky in terms of high register before. Thirdly, there's the beauty of the melody (including Barney's theme) and the voicing of the harmonies. He singled out too Barney's swinging triplets against Braud's walking bass - effectively a duet in two different rhythms.

Next Schuller turned to 1933 and *Daybreak Express*, another tone poem, and programme music this time. The 14-bar accelerando introduction shows this is very remote from dance-hall music. Ellington recreates through trumpet descents the phenomenon in nature of the pitch of the sound going down as the locomotive passes by; how such effects as the rhythm of the train over the tracks and the trainwhistle are achieved; the astonishing high-speed Hodges piston passages; and the *tour-de-force* sax soli 32-bar chorus based on *Tiger Rag*. He closed by showing how at the end of this chorus the trumpets sneak in softly with a diminished chord as the saxes finish, to achieve the change of key.

Turning to 1937 and *Azure*, Schuller showed Ellington working within two keys simultaneously and even stretching bitonality into near-atonality, illustrating his point from the start of the piece, where G major is overlaid with B flat, from a chromatic trombones passage in which three tonalities are on the go at once; and from the atonal accompaniment to Harry Carney's solo. The MS shows that this solo was written out, as it needed to be, Schuller said, in view of what Ellington was laying down behind it. In 1935 Duke wrote in *Reminiscing in Tempo* a single-movement extended piece in variation form (14 variations in all) in which he worked instinctively in a classical convention of which he knew nothing, shifting from key to key, pushing back the bounds of tonality, presenting his musicians challenges which even his players were not fully up to (given the amount of rehearsal time available), baffling Columbia Records who labelled the work a fox-trot, and bringing on himself a large amount of baffled criticism, to the extent that he never returned to some of the innovations which he explored in it. It was a great shame that the close of this talk was affected by time pressure, but the areas it explored can be pursued by anyone with access to the recordings and the musical examples printed in *The Swing Era*.

Because we have many more articles ready and waiting to be included into this issue of DEMS bulletin, Roger Boyes gave us permission to print the second part of his review in the next edition.

DEMS

CA-23 is out

and available for DEMS members. If you want a copy let us know. We will mail one to you and withdraw 330 Belgian Franks from your DEMS deposit. Please do not send us money now. Wait until December.

Here are the "liner notes"

24 Years Later

This DEMS tape, Azure CA-23, has been composed for presentation to the participants of the 1998 ELLINGTON STUDY GROUP CONFERENCE, to be held in Chicago, from May 7 until May 10, 24 years after Duke's death.

14 Years ago we started here the tradition of presenting a DEMS cassette to each delegate.

The highlight of this Conference will undoubtedly be the stage performance of "My People," 35 years after its première at the Arie Crown Theatre of McCormick Place.

For those who do not have copies of the Danish broadcasts #25, #45 and #49, side A might have some pleasant surprises.

Quite some material from the recording sessions of August 1963 was never used for the album, and in some selections we listen to different vocalists than we are used to hearing.

The numbers behind the titles are track-, no take-numbers.

As a tribute to Jimmy McPhail we have included his very moving rendition of "Solitude" at the first Washington conference.

Side A	20Aug63	Blues At Sundown	-14	JG	
		The Blues	-25	JS	
		King Fit the Battle of Alabam'	-40	Choir	
		My Mother, My Father	-53	JS	
		Strange Feeling	-77	JG	
		Piano Blues Overture	-88		
		Jail Blues	-92	JG	
		21Aug63	After Bird Jungle	-3	
			After Bird Jungle	-4	
			What Color is Virtue?	-15	JS
6May83	My Mother, My Father	-??	JMcPh		
	Solitude		JMcPh		
27Aug63	Walking And Singing The Blues	-9	LG		
	I Love My Lovin' Lover	-19	LG		
Side B	26Aug63	Take The "A" Train			
		Afro-Bossa			
		The Eighth Veil			
		Stompin' At The Savoy			
		Silk Lace			
		Lullaby Of Birdland			
		Medley:			
		Satin Doll			
		Solitude			
		Don't Get Around Much Anymore			
		Mood Indigo			
		I'm Beginning To See The Light			
		Sophisticated Lady			
		Caravan			
		Do Nothin' Till You Hear From Me			
		I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore			
		Do Nothin' Till You Hear From Me			
		Salty Papa Blues			
		Jam With Sam			

With a nucleus of 15 Ellingtonians (10 instrumentalists, 4 vocalists and Bunny Briggs) one can consider the "My People" band as a genuine Ellington organization.

His other band played a five-day gig at the State Fairgrounds in Detroit for the Michigan State Fair.

We have copied an excellent recording of the 26Aug63 concert with Dinah Washington as a guest.

Her rendition of "Do Nothin' Till You Hear From Me" was previously released on Rosetta 1313 "Wise Woman Blues."

We have skipped "Jeep's Blues," issued on Musica Jazz 1082 and "Skin Deep" to fit the recording on side B. Sjet Hoetsmit

"AZURE," COMPOSED AND ARRANGED BY DUKE ELLINGTON

By Ben Pubols

Since I first discovered the music of Duke Ellington while in high school in the late 1940s, "Azure" has been a favorite of mine. Commenting on it in a senior English term paper, I wrote, "It is a slow piece, with odd voicing, in the 'Mood Indigo' vein. To this listener it pictures a pianist in a tuxedo, playing a concert grand under an azure colored street light on a misty evening. A brief but passionate baritone sax solo by Harry Carney adds to the charm and warmth of the composition." My initial enthusiasm for this evocative composition has only increased with the passage of the decades.

Apparently, there has never been any question that Duke wrote "Azure," but there have been questions as to whether or not he arranged the piece as first recorded in 1937. The original 78 RPM releases on Master and Columbia records listed Duke only as composer, but with no arranger credits. Likewise, no arranger credits are given in the booklet accompanying the Columbia LP release in 1966, The Ellington Era, Volume Two. However, somewhere along the line Joe Lippman's name appeared as arranger, and he was given credit in Benny Aasland's Wax Works in 1954, and elsewhere. This notion has been perpetuated in the liner notes of two recent CD reissues, The Chronological Duke Ellington and His Orchestra - 1937 (Classics #675), and Ellington '97 Conference Souvenir CD: The British Connexion. Thus it was with interest that I read Gunther Schuller's query in the DEMS Bulletin for October-November, 1997 (97/3), and the replies by Martin Loomer and Luciano Massagli in the December, 1997-February, 1998 issue (97/4).

Actually, this is not the first time Professor Schuller has raised this question. In a lengthy footnote in The Swing Era (1989, p. 90), Schuller had earlier, and at greater length, challenged the assertion that "Azure" was arranged by Joe Lippman, stating in part, "It seems rather remarkable that an arranger, no matter how gifted, should

be able to adopt Ellington's mature style so completely in one single opportunity as guest arranger for the Ellington orchestra. . . [J]udging by the rather tame and even effete arrangements of Beiderbecke compositions Lippman arranged for [Bunny] Berigan in 1939, it seems inconceivable to me that two years earlier Lippman could have conceived an arrangement as creative, as imaginative, as advanced harmonically -- in short, as masterful -- as Azure."

The question is partially answered by Messrs. Loomer and Massagli in the recent issue of the DEMS Bulletin, Loomer noting that the original score for this piece, now a part of the Smithsonian's Ellington Archives, is in Duke's own hand, and Massagli noting that Lippman did the arrangement for Berigan's and not Duke's orchestra.

I wish to amplify on these points. I, too, have examined the manuscript at the Ellington Archives and I can assure you the original version was written/arranged by Duke. I have been able to account for every measure in the composition, as originally recorded, and it is all in Duke's handwriting, confirmed by Annie Kuebler of the Archives staff. [See the accompanying copy of the title and first twelve measures.] The opening measures were written for "Wet," "Tizol," and "Clar." Therefore, it was composed prior to Arthur Whetsol's departure sometime after July, 1936. The piece was not recorded, however, until April 22 and May 14, 1937, and later, at the Apollo Theatre on October 6, 1938, with Wallace Jones taking Whetsol's part in each case.

"Azure" underwent several minor reworkings before the final recorded version emerged. In the course of perfecting the arrangement, Duke moved sections around, deleted four bars at one place, and added eight elsewhere. An indication of how the sequence of measures in the manuscript compares with the final recorded version is given in the accompanying table [subscripts added by the author].

Section of <u>Composition</u>	Manuscript <u>Designation</u>	Number of Measures	
		<u>First Ms. Version</u>	<u>As Recorded, 5/14/37</u>
Piano Introduction	—	—	4
"A" strain of melody	A ₁	4	4
Repeat "A" strain	A ₂	4	4
Bridge	A ₃	4	4
"A" strain	A ₄	4	4
Clarinet solo; alto sax chords	B ₁	8	8
Clarinet trio, lead into "C"	B ₂	4	—
Trumpet bridge	x	—	4
Alto saxes, inverted chords	x	—	4
Baritone sax solo	C	12	12
"A" strain, Coda	DS A ₁	8	8

The arrangements used in the recordings of April 22, 1937 and October 6, 1938 are identical to that of the May 14, 1937 recording, which is the most well known. However, the tone colors created by the trio of Wallace Jones, Juan Tizol and Barney Bigard differ slightly, perhaps due to differences in microphone placement or room acoustics.

The trumpet is more prominent in the April 22 recording than in the one from May 14, for example.

Barney Bigard's clarinet solo is partially written out in red pencil at the bottom of manuscript page one. The solo as recorded differs from one session to the next. However, Harry Carney's solo is completely written out - almost exactly as played each time. Not all of the parts are extant. But it may be noted that some of the parts were copied before Duke reworked the manuscript. For example, B₂ is found in both Whetsol's and Cootie's parts, the latter tacit, but the eight bars labeled "X" are not there.

Duke did not indicate tempo markings. However, "Azure" is taken at approximately 74 beats per minute (78 per minute in the Apollo Theatre recording). In contrast, the Joe Lippman arrangement, as recorded by Bunny Berigan (a tape of which was kindly provided by Sjeff Hoefsmit) is taken at a more up-tempo 112 beats per minute.

The Lippman/Berigan arrangement and performance differ in a number of other ways as well. The arrangement is much more straightforward. After an eight bar introduction, the entire first chorus (AABA) is taken by solo trombone, punctuated by saxes and trumpet. Following a four-bar break featuring Berigan, the second chorus (again AABA) is taken by the sax section, with trombone fills. The only ad lib solos are by tenor sax, and clarinet, on the bridge of the third and fourth choruses, respectively. The final four bars of the final chorus return to the solo trombone that took the first chorus. A four-bar coda completes the arrangement.

In summary, there is no doubt that Duke wrote and arranged "Azure." The unusual voicing of Jones, Tizol and Bigard could only have come from Duke's hand. The three alto saxes in the second four bars of "X" provide a remarkable sound with the third alto playing parallel thirds above the melody line. Finally, there is Carney's wonderful 12-bar solo.

The whole issue of who arranged "Azure" raises the broader question of the line between composing and arranging. Where does one draw this line? Does only the melodic line represent the composition and everything else the arrangement? This is certainly not the case in European classical music. We do not state that Beethoven composed and arranged his Second Symphony, unless we refer to his later reworkings for piano trio or other small groups. He simply composed the piece as conventionally performed by full symphony orchestra. Likewise, Duke composed "Azure" as performed in 1937 and 1938; subsequent interpretations, whether by Ellington, Lippman, or someone else, may be thought of as "arrangements" or "rearrangements." Duke was a composer - in his case the arrangement is inseparable from the composition.

AZURE

(A.)

The image shows a handwritten musical score for the song "AZURE". The title "AZURE" is written in large, bold, capital letters at the top center. Below it, a circled letter "A." indicates the first section. The score is written on ten staves, organized into two systems of five staves each. The first system includes staves for Tenor Sax, Clarinet, and Bass. The second system includes staves for Trumpet, Trombone, Bass, and Alto Sax. The music is written in a common time signature (C) and a key signature of one sharp (F#). Handwritten annotations include "Wet Cups" above the first staff, "Coda" above the second staff, "Hat" above the third staff, "Brown" above the fourth staff, and "Bass" above the fifth staff. Bar numbers 1, 2, 3, 4, 1, 2, 3 are written below the staves. The score is a transcription of a performance, likely by Duke Ellington's band.

AZURE - Music by Duke Ellington. Copyright (c) 1937 (Renewed 1964) by Duke Ellington Music. All Rights in the U.S. Administered by Famous Music Corporation. International Copyright Secured. All Rights Reserved. Reproduction Used by Permission, Duke Ellington Collection, Archives Center, National Museum of American History, Smithsonian Institution.

NEW BOOKS

"HOT FROM HARLEM"

In celebration of Black History Month, 1998, Cellar Door Press of Los Angeles announces the publication of "Hot from Harlem": Profiles in Classic African - American Entertainment. From the early days of minstrelsy to Black Broadway; from the segregated vaudeville of a bygone era through the present, "Hot from Harlem" is the story of African - American show business as seen through the eyes of its most famous, along with some of its most obscure, practitioners.

Chapters on, among others, Will Marion Cook, the Whitman Sisters, Nora Holt Ray, Valaida Snow, Hazel Scott, Billy Strayhorn, Dinah Washington and Sammy Davis Jr.; plus chapters on three show biz "Hot Spots", New York, Chicago and Los Angeles, visit web site: www.tx7.com/cellardoor.

Eddie Lambert's

"Duke Ellington - A Listener's Guide"

Just before we left for Chicago we found the following message in our E-mail box:

I have reluctantly had to decide that I can't be at the conference this year, and will really miss seeing everyone.

I received the sample pages for Eddie's book a few days ago - at last it is going to be a reality. I should get the proofs any day now - please let everyone know in Chicago as well as through the bulletin.

Elaine Norsworthy

Jerry Valburn's

"Duke Ellington - on Compact Disc"

During the Conference in Chicago, Jerry Valburn invited Sjef Hoefsmit to give him a helping hand with the editing of the manuscript for the next edition of his CD Directory.

Jerry hopes to have his book ready before the next conference in Washington. After the release, corrections and additions will be published in DEMS bulletin.

The Erich Wahl Collection

We have received a very nice letter from Dorothy Wahl. Here are some quotations:

As it seems, you have given your friends also my address, and therefore I am now receiving letters from (almost) all over the world. This makes me very happy, thus witnessing much joy of members of the great Ellington-"community".

My son Stephan in the first place had the idea to let DEMS have the whole collection of his father's Ellington-records. I am reporting to him about all the wonderful response by your friends.

This chapter of new friends must somehow be closed, and I can just repeat how grateful I am to you for all you have done to make Erich's collection and Stephan's donation a great success.

Dorothy Wahl

NEWS

Some interesting messages, found on the duke-lym list:

Amherst College's Ellington Symposium

I have been hired to participate in an Ellington symposium at Amherst College March 4-6, 1999. Also participating are (from what I can recall) Gunther Schuller, Herb Pomeroy, Stanley Crouch, Andrew Homzy and others.

Andy Jaffe is putting the whole thing together. I suggest someone contact him and he'll give the official line-up.

It sounds like fun.

David Berger

Amherst College's Ellington symposium is timed to be part of the Ellington Centennial. Prof. Andy Jaffe, who has written an excellent book on jazz harmony, and who teaches a semester-long course on Ellington at both Amherst College and the equally prestigious Williams College (both are consistently ranked among the top 3 liberal arts colleges in the United States), is the man to contact for more information. The symposium is his brainchild; I am aware of it because he has invited me to speak, also. Andy Jaffe can be reached at: Andrew.W.Jaffe@williams.edu. John Hasse

Ellington's V-Discs now on CD!

I just received word from Gordon Anderson at Collector's Choice music that they intend to issue a 3 CD set of Ellington V-discs this Summer!!!

I wasn't given any additional info, but 3 discs sounds pretty exciting!

They are in the process of issuing a long series of these. Some of the more interesting currently available titles include a single disc from Billie Holiday and a 3 disc Benny Goodman set. These discs are only available mail order. They can be reached at 1-800-923-1122 or at www.ccmusic.com

Geff Ratcheson

Typing-errors

See DEMS 97/1-11 left column, third paragraph. The matrix-number of *Harlem Flat Blues* of 1Mar29 is E 29383-B and not E 29381-B. It is not suggested and indeed not the case that we have a: "fresh" take here. I have compared my LPs and both CDs. They are all identical. Take -A is missing. Sjef Hoefsmit

Another silly typo is on 97/3-7 top right: the year in question is 1964 and not 1961. DEMS

Even before the last bulletin (98/1) hit your door-mat, we saw to our great astonishment that only the first group of five pages in that bulletin have the correct edition-number. Starting with page 6, all the pages have the wrong number: 97/4.

We must admit that in the struggle with our computer, it beat us in the end by playing this trick on us.

We apologise, especially to those who are in the habit of looking back in older bulletins. We beg them to pick up a pencil and correct the numbers. The pages will be referred to in the future as from 98/1, otherwise we would create even more confusion.

It seems to be beyond our abilities to produce one single bulletin with no errors or flaws. Sorry. DEMS



NEW RELEASES

AND RE-RELEASES

① Duke Ellington "Complete at Newport" Columbia C2K 64932 2 CD set

On May 26, Columbia will be issuing this double CD of the 7Jul56 Newport concert. The exact contents are unknown at this time. However, they are using the Voice of America tape for *Diminuendo And Crescendo In Blue*. Phil Schaap played this on his radio program on WKCR on February 7.

I do not care for the band's sonics. However it more than compensates because Paul is "on mike" during his solo.

Richard Ehrenzeller in TDES April '98

This is great news. Finally we probably will hear the original Newport Jazz Festival Suite. Until now we had on our albums the studio version which was made two days later.

DEMS

The release of Columbia C2K64932 has been cancelled for the time being. Richard Ehrenzeller in TDES June '98

② Bluebird (E/F/G) (CD) 07863-66531-2 Seattle Concert

This CD has been out since 1995 but has not as yet been mentioned in the DEMS bulletin.

We all know immediately what the Seattle concert means. Duke played many times in Seattle, but *the concert* was the one from 25Mar52. Issued on one of our first LPs, the heavy and not very flexible Long Playing Record RCA L20099.

In 1954 the liner-notes were written by the producer Jack Lewis who gave a lot of credit to Billy Strayhorn. People who never heard of Billy until David Hajdu's book came out cannot have read these fine liner-notes.

This time the more extensive liner-notes are from the hand of Dan Morgenstern. We quote his last sentence:

"This disc captures some of the special ambiance of Ellington live, at a particular time in the band's long history — a better time than the books would have us believe. But then, there never was a time when Duke's band didn't have some wonderful stories to tell."

Hear, Hear!!

This same CD came out in the USA under the number 66531-2 and in Japan as RCA R25J-1051.

The 55':23" of music on this CD may have been enough to fill both sides of an old fashioned LP, but it is hardly enough for a modern CD. That is why this first ever legitimate live recording (as is claimed on our European issue with a very sticky label) has been used for another probably less legitimate issue: (see next column)

③ Traditional Line TL 1363 (CD) DE & his Orchestra CARAVAN

Here is 71':27" of fine music! But doesn't it sound rather familiar? This is what the liner-notes say:

"Tracks 1-9 recorded live in Washington, USA 1952. Tracks 10-14 recorded live in various locations USA 1952-1956 p+c 1997 by Records."

The band-members mentioned are those who played together between January and July 1952 and that is correct for the first 9 selections, because this is again the complete Seattle concert. There is hardly any information given on the cover. There are no liner-notes at all.

The strange sequence of the band-members is copied from the LP cover: first the rhythm section followed by the reeds. Is it possible that the LP in that cover was also the source? It could be, since the RCA issue, just mentioned in the left column, sounds more clear. There may be two reasons for this. Firstly, two-track analogue master takes were made for the legitimate RCA issue; and secondly, Steven Lasker was involved in making the transfers for RCA.

The tracks 10-14 are taken from several different sources, none of which was recorded with the same band and none of which was live.

Track 10, *Things Ain't What They Used To Be*, is from 8Sep59 and taken from the Columbia album "Festival Session," re-issued on CD Columbia 468402 2 (not mentioned earlier in DEMS bulletin).

Track 11, *Dancers In Love*, is from 9Dec57 and taken from the CBS album "The Girl's Suite and The Perfume Suite," re-issued on CD Columbia(F)COL 469139 2 (also not mentioned in DEMS). We have our CD version of this selection on CBS 57111 "1 Heure Avec DE," mentioned for the first time in DEMS 87/2-2.

Track 12 and track 13 are *Ko-Ko* and *Cotton Tail*, both from the famous Bethlehem session on 7 and 8Feb56. These selections have been re-issued on a multitude of LPs and CDs. A strange coincidence is that they both appeared on the CD *Giants Of Jazz 53066*, described in DEMS 91/2-3, together with the selection on track 14, *The Mooche*, originally issued on the Columbia album "HI-FI Ellington Uptown," and reissued on the CBS(Eur)CD 460830 2, "DE Uptown," described in DEMS 88/5-4 as being more complete than the LP.

On a total of 54':04" we find on this last CD a complete version (13':44") of *Harlem*.

Back to where we started. It happens that the big "legitimate" companies issue CDs with more material than on the earlier versions on LP. It happens more often that they simply copy the contents of earlier LPs. But by issuing these "short" CDs, they create room for others (legitimate or not) to add a few titles, copied from any other source, and make a longer CD. By giving insufficient and wrong information, these others try to make you buy things you already have.

Look out!

DEMS

① **Columbia / Legacy CD # CK 65419
Duke Ellington's Greatest Hits
(Sony Music Entertainment)**

The people at Columbia have shown their good intentions with this re-issue. They have tried to give us more music than we had on the LP CBS 63315, long ago. But they couldn't afford to make any adjustments to the front of the cover. They have used the original films with the same titles in orange. (The orange colour was obtained by copying the full black text over the black and the blue negative film, only letting red and yellow getting through). They found a solution: they replaced the original issued versions of *Take The "A" Train* and *The "C" Jam Blues* by longer recordings with the same title. The first is now 3'42" longer and the second grew by 3'00", bringing the total time of this CD up to almost 45 minutes!

Taking advantage of the fact that they had to design a new back for the cover, they've given us with an asterisk after the two newly introduced selections this message:

"Contains music that was omitted from the original Duke Ellington's Greatest Hits."

This is not strictly true for track 4, where a new omission has been created by the deletion of the Newport recording. It is however literally true for track 6 where six choruses were omitted from the LP editions CBS 52550, 63315 and 64602.

It seems very unlikely that you will have to run round to your local record dealer to buy this CD. We give you the selections and the titles of the LP albums where they came from:

1. Satin Doll	31Mar58	Bal Masqué
2. Don't Get Around....	20Nov47	World of DE
3. Do Nothin' Till You...	18Nov47	Greatest Hits
4. Take The "A" Train	30Jun52	Hi-Fi Uptown
<i>this replaces</i>	<i>7Jul56</i>	<i>Newport</i>
5. Solitude	14oct57	Solitude
6. The "C" Jam Blues	2Dec59	Blues In Orbit
<i>the same recording with the</i>	<i>addition of the</i>	<i>solos by RN, MGe and PG</i>
7. Mood Indigo	9Sep57	Solitude
8. I'm Beginning To....	31May60	Background
9. Prelude To A Kiss	1oct57	Solitude
10. Perdido	31May60	Background

The same recordings can be found on many CDs. We give you only one for each track, with references to DEMS bulletins or TDES Newsletters:

1. CBS 57111	Une Heure Avec DE	87/2-4
	<i>and not Jazz Party as suggested by Jerry Valbum</i>	<i>on page 214 of his "DE on CD" 1993, 87/4-2.</i>
2. CBS 462986	The Complete DE '47-'52	89/1-17
3. same as 2.		
4. Col CK 40836	DE Uptown	88/5-4
5. CBS 463342	Ellington Indigos	89/3-4
6. Col CK 44051	Blues In Orbit	88/3-5
7. same as 5.		
8. Col 468404	Piano In The Background	TDES 2/93
9. same as 5.		
10. same as 8.		

The old recordings from before 1955 are as can be expected in mono.

DEMS

② **Sony Columbia Mobile Fidelity Sound Lab
UDCD 719 — Jazz Party In Stereo
Original Master Recording™**

We found this very interesting discussion on the duke-lym internet mailing list:

Folks,

has anyone got a version of the "Jazz Party" album which hasn't got appalling edits on the track "Hello Little Girl" during Dizzy Gillespie's solo?

It's awful, and sticks out like a sore thumb. The CD version seems to be just as bad as the original LP my father had. Do I assume the master tapes were edited?

Michael Kilpatrick

After I found this message in my mail-box, I checked my recording of "Hello Little Girl" and I found the same short interruption on exactly the same spot on the CD: 3'.06".

A day later I saw Bill Mossman's answer on the duke-lym list. I wondered how he could overlook this obvious example of tampering with the tape and I decided to compare my 5 different releases:

3 LPs: Philips B-07515-L; CBS S-63485 and CBS S-67285 and 2 CDs: CBS 460059 2 and Sony Columbia UDCD 719.

The Philips is complete and has overdubbed applause.

Both CBS LPs have the Michael Kilpatrick interruption and the now-for-the-first-time-discovered Sjeff Hoefsmit interruption: the last four bars of the third chorus of DG's solo are missing!

Both CBS LPs have the dubbed applause.

The CBS CD has the MK interruption at 3'.06", but has not the SH interruption. Furthermore it has no dubbed applause and has 2 additional tracks: *Satin Doll* and *Fillic Trilly* (both from the 19Feb59 session).

You may wonder why I bought myself another CD (LPs have to be replaced after they are worn out but CDs are supposed to withstand frequent use).

At Tower Records in NYC I remembered Richard Ehrenzeller's column in the TDES Newsletter of March and I decided to pay the price (\$ 31.22) for this very expensive "24-karat gold" Sony CD because of the much better sound that was promised. This was among other exaggerations on the accompanying leaflet: "ULTRADISC II™ is mastered directly from the original master tape. Consequently, it does not suffer the loss of musical information inherent in the standard practice of mastering from production copies."

This Sony CD has the MK interruption and also the SH interruption. The four bars (on the CBS CD between 3'.47" and 3'.52") are simply edited out probably because DG missed a few notes.

Furthermore it has no additional tracks, although it seems to have one more: Sony has 9 tracks against 8 on the CBS CD, but that is because each of the 4 parts of "Toot Suite" carries its own track-number.

Sony also has the dubbed applause.

We cannot claim that the sound-quality isn't any better. Our ears are too old to be able to distinguish any difference.

The claim that the original master tapes have been used is however a big lie.

Sjeff Hoefsmit

① **Jazz World (G/Por) JWD 102.307 (2CDs)**
"Duke Ellington - How Do You Duke?"

We found this double CD reviewed in the Bay Area Chapter Newsletter from last February by Peter Bodge.

Peter called Jerry Valburn about this release and Jerry confirmed that this was *indeed* Duke, bootlegged from European tapes.

Peter: "The few liner notes state that Disc 1 was "recorded Europe 1958-59" and Disc 2 "1958-62." The listing of personnel for both discs is the *same*."

That is not true. There are some differences in the listing of personnel. But the dates are sometimes way outside the periods mentioned. Consequently the listing of personnel is only correct for a few tracks.

If you missed the famous 5 LP set this is your chance to add to your collection more than half of the 41 selections, but you should first check your CD collection: Disc 1 is a copy of Jazz Hour (Eu) JHR 73 504 "Rockin' In Rhythm" (91/1-4) and Disc 2 is an exact copy (including all the errors) of Jazz Hour (Eu) JHR 73 544 "Jump For Joy" (DEMS 91/5-6).

Even if you do not have both CDs there is a good chance that you have most of this double CD somewhere in your CD collection. A great number of CDs has been issued with material from these 5 famous LPs. Among others:
 Bandstand (It) BDCD-1509 "European Tour" (90/3-2);
 Black Lion (G) BR CD 760123 "The Feeling Of Jazz" (89/4-3);
 Jazz Life (G) 2673 722 "Such Sweet Thunder" (88/4-5);
 Jazz Life (H) 2673 282 "Jump For Joy", same as
 Laser (G) CD-15012 with same title (87/2-4 and 88/1-3).

This is what you will find on the double CD Jazz World JWD 102.307 (more than 2 hours of fine music though):

- | | | |
|------|---------------------------------------|---------------------------------|
| CD 1 | 1. Diminuendo And Crescendo In Blue | 6Nov58 |
| | 2. Satin Doll | 26Sep59 |
| | 3. Jeep's Blues | 6Nov58 |
| | 4. Passion Flower | 26Sep59 |
| | 5. Perdido | 6Nov58 |
| | 6. Kinda Dukish & Rockin' In Rhythm | 26Sep59 |
| | 7. Mr Gentle And Mr Cool | 20May62, take 2 |
| | 8. Take The "A" Train | 24May62, take 1 |
| | 9. Sophisticated Lady | 6Nov58 |
| | 10. El Viti | not yet identified |
| | 11. The "C" Jam Blues | 6Feb63 |
| | 12. Things Ain't What They Used To Be | 6Nov58 |
| CD 2 | 1. X Taffy Twist | 6Jun62, take 10 |
| | 2. Black And Tan Fantasy | 25May62, take 3 |
| | 3. Boo Dah | 25May62, take 4 |
| | 4. Smada | 24May62, take 1 |
| | 5. Jump For Joy | 3Jul62, take 1 |
| | 6. What Am I Here For? | 24May62, take 2 |
| | 7. Take The "A" Train | 24May62, take 1 |
| | 8. Pyramid | not yet identified |
| | 9. La Plus Belle Africaine | not yet identified |
| | 10. Black Butterfly | 4Nov69, 2 nd concert |
| | 11. Isfahan | 11Mar64 |
| | 12. Medley: | 6Nov58 |
| | In A Sentimental Mood | |
| | Mood Indigo | |
| | I'm Beginning To See The Light | |
| | Sophisticated Lady | |
| | I Got It Bad | |
| | Just Squeeze Me | |
| | It Don't Mean A Thing | |
| | Solitude | |

DEMS

② **Gentle Price (H) GP 25322 (CD)**
"Duke Ellington 'The Duke' "

This suspicious looking CD has been sent to us by Göran Wallén. It contains almost 50 minutes of music.

Here are the titles, the dates and the alternate CDs carrying the same recorded selections:

- | | | | |
|-----|-------------------------|------------|---|
| 1. | X Take The "A" Train X | 23-29Sep68 | T |
| 2. | Caravan | 11May45 | 3 |
| 3. | Come Rain Or Come Shine | 11Jul46 | 4 |
| 4. | Satin Doll | 23-29Sep68 | T |
| 5. | It Don't Mean A Thing | 23-29Sep68 | T |
| 6. | Mood Indigo | 23-29Sep68 | T |
| 7. | Ring Dem Bells | 21Jan51 | 2 |
| 8. | One O'Clock Jump | 16Jul46 | 4 |
| 9. | How High The Moon | 9Jun47 | 3 |
| 10. | Just You, Just Me | 17Jul46 | 3 |
| 11. | Rose Of The Rio Grande | 21Jan51 | 4 |
| 12. | I Got It Bad | 23-29Sep68 | T |
| 13. | Passion Flower | 28Mar46 | 2 |

T = Tring JHDO16 see DEMS 91/4-5 and 92/2-6.

2, 3 and 4 are respectively That's Jazz 032, 033 and 034, see DEMS 93/2-4. (With the exception of the RCA recording of *Caravan* all selections were earlier issued on Hindsight).

Every one of the 13 selections also appeared on the double CD Gentle Price GP 20052, see DEMS 97/4-16.

The cover is probably the most hilarious part of the CD: we see Duke sitting on a throne as a King with crown and robe. It seems that he is wearing glasses, but they are the bags under his eyes. It is reassuringly obvious that he never posed for this "picture."
 DEMS

③ **Atlantic Jazz (double CD) (US)304-2;**
(G)5767-81303-2YH; (J) AMCY 1082/83;
DE The Great Paris Concerts

In 1989 Atlantic Recording Corporation issued this double CD with a total of more than 2 hours of gorgeous music. (Timings on both CDs have been altered but the total remains the same). This double CD is one of the many CDs which have never been discussed in DEMS bulletin. From time to time we will try to include some of the most important older releases.

On this double CD we find the contents of the double LP with the same title plus those of the complete single Reprise (6234) LP "DE Greatest Hits." This means that *Perdido* is still not complete at the end.

The correct dates of the selections were published in DEMS bulletins long ago (83/4-4; 84/1-5 and 3-8) but the information has not yet reached the compiler of the liner notes. None of the recordings of the 2nd February 1963 are included on this double CD. Only selections of the single concert of 1Feb and the second concert of 23Feb were used. *Do Nothin' Till You Hear From Me* and *Things Ain't What They Used To Be* are from the latter and not from European concerts prior to the ones in Paris. *Don't Get Around Much Anymore* is a studio recording from 29Dec62, borrowed from the album "Will Big Bands Ever Come Back?" *Satin Doll* is another studio recording, this time even from 19Jan65. The personnel for this recording is consequently different to that for the other selections. *Satin Doll* is borrowed from the album "Ellington '66."
 DEMS

① **Duke Ellington - Take The "A" Train
Success (EU) CD MCPS 16139 CD**

I stumbled upon another enigmatic DE-release — the third, I think, from "Success" with the same title ("Take The "A" Train") and almost the same cover (at least the same photo on the cover). I found this CD at the same place where I bought the first one a long time ago.

The second one looked very much like a Hindsight-reissue, but I did not buy it and did not check further (and now I am in doubt). It has long since disappeared from the supermarket-shelves, where these products usually appear. Then last week there came this one — I bought it, listened to it, and was puzzled.

I send a copy to you — if you already have it, give it to somebody else, if not, so much the better, but the issue in question is a formal question to the DEMS-bulletin:
Please give details on this record. Frits Schjøtt

Your CD has 52 minutes of music. Here are the titles with the correct dates:

1. Take The "A" Train	28Mar46	H
2. Crosstown	28Mar46	H
3. One O'Clock Jump	16Jul46	H
4. Sophisticated Lady	10May66	P
5. Caravan	11May45	V
6. Rose Of The Rio Grande	21Jan51	M
7. Honeysuckle Rose	11Dec43	C
8. Mood Indigo	11May66	P
9. The Mooche	21Jan51	M
10. Black And Tan Fantasy X	11Dec43	C
11. Perdido	28Mar46	H
12. Do Nothin' Till You Hear From Me	11May66	P
13. Moon Mist	17Jul46	H
14. Tea For Two	17Jul46	H
15. Pretty Woman	11Jul46	H
16. How High The Moon	9Jun47	H

The tracks 1, 2, 3, 11, 13, 14, 15 and 16 contain indeed Hindsight material. Tracks 4, 8 and 12 are taken from the RCA album "The Popular DE." Track 5 is also copied from a regular Victor recording session. Tracks 7 and 10 are from a Carnegie Hall concert and tracks 6 and 9 are from a concert at the Metropolitan Opera House. Track 10 is not complete. Only the first part until the first applause is copied.

This CD does not offer any "fresh" recording, it contains not even one "first CD re-issue." Most of it has been re-issued on CD many times. The special announcement: "ORIGINAL RECORDINGS" on the cover seems a bit odd. The only originality is the combination of selections.

You need at least two other CDs if you want everything "digitalized."

On the 20 track Audio Archive/Tring CD AA 014, one can find 14 of the 16 selections. This CD is described in DEMS 92/1-1, in his "The DE Recorded Legacy" on page 544 by François Moulé and by Jerry Valburn in his "DE on CD" on page 31.

For tracks 12 and 15 one would need B&C Records 74082-2 (DEMS 89/1-17; 89/3-4; 90/1-4&5; Moulé page 547 and Valburn page 31) or That's Jazz TJ 032 (DEMS 93/2-4; Moulé page 628 and Valburn page 81) or PILZ 442043-2 or SSI 927 (both only in Valburn pages 72 and 79 respectively).



The question remains: why does one want so badly to have everything on CD? Is it to sit longer in one's chair?

When I compared *Sophisticated Lady* on this Success CD with my old worn LP "The Popular DE," it struck me that I could only hear Sam Woodyard's cymbals on the LP. On the CD the high frequencies have been totally deleted.

You mention three different Success CDs. We only know a second one with the same title and this time the number 2140. It contains Bethlehem and Columbia material but nothing from Hindsight. Sjef Hoefsmit

Our members should not spend money buying an extra CD for DEMS. We are very grateful and it is very easy to work with but a copy on cassette will also do.

The chance that we do not have the music recorded in any format is low. You do not risk jeopardising the interests of the record industry by making a cassette-copy. DEMS

② **Rykodisc CD-ROM RCD 10713
Paris Blues soundtrack**

See also DEMS 98/1-19/1 and page 23.

Rykodisc in conjunction with MGM has released a CD with the Paris Blues soundtrack. It is an enhanced CD — the movie trailer appears on the visual portion of the CD — this can only be heard and seen on a CD-ROM player. The only additional audio material is incidental dialogue marked with an asterisk.

Here is the tracks-listing:

1. Take The "A" Train
2. You Know Something? *
3. Battle Royal
4. Bird Jungle
5. What's Paris Blues? *
6. Mood Indigo
7. Autumnal Suite
8. Nite
9. Wild Man Moore
10. Paris Stairs
11. I Wasn't Shopping *
12. Guitar Amour
13. A Return Reservation *
14. Paris Blues

Richard Ehrenzeller

Bird Jungle is the same as *Birde Jungle* on the label and *Birdie Jungle* on the cover of the United Artists LP UAS 5092. It should not be taken as being the same as *After Bird Jungle* from the "My People" recording session (see Azure CA-23 on page 7), which is in fact an arrangement of *My Mother, My Father*.

Birdie Jungle is based on *Guitar Amour*. *Autumnal Suite*, *Nite* and *Paris Stairs* are arrangements of *Paris Blues*.

A selection, used in the soundtrack but still not issued, is *The Clothed Woman*. DEMS

① **DE Volume 9 1929 - 1930**
Masters Of Jazz MJCD 123

We are happy that Media 7 has decided to continue this marvellous series of re-issues, although we are very sorry that there is not a single word in this latest volume about the great Alexandre Rado, who took care of this series until he died on 11Jul97.

Here are a few remarks on the liner notes:

We must agree with Steven Lasker in his liner notes to the Decca CD MCAD-42348 (DEMS 90/4-5) that there are no audible drums in the first session and that we may conclude that Sonny Greer was not present.

In our files 21Feb30 was a Brunswick session.

Also in our files, the last session is indeed dated Mar30, but not specifically 20Mar30.

The last selection *St. James Infirmary* has matrix number D24.

Here are the 22 tracks:

10Dec29:	Sweet Mama	-A
	Wall Street Wail	-A & -B
	Cincinnati Daddy	-A
29Jan30:	St. James Infirmary	-1, -2 & -3
	When You're Smiling	-1 & -3
	Rent Party Blues	-1, -2 & -3
	Jungle Blues	-1 & -2
21Feb30:	Maori	-A or -B
20Mar30:	When You're Smiling	-A & -B
	Maori	-A & -B
	Admiration	-A or -B
Mar30:	Sing Your Sinners	
	St. James Infirmary	

We have not dared to calculate how old we will be at the completion of this series, if we continue to receive only one CD each year, as we have done since 1993.

② **DE Volume 8 Sep. - Nov. 1929**
Masters Of Jazz MJCD 101

We must work our way back to Volume 6. The last time a volume of this series was reviewed in DEMS bulletin was in edition 94/1-4 when Benny Aasland gave us the details of Volume 5.

This CD contains the discovery of Steven Lasker: the Bill Robinson session of 13Sep29, earlier issued on Decca GRD 3-640 and described in DEMS 97/1-10. Steven has slightly different personnel for this first session of 13Sep. He has Freddy Jenkins, Juan Tizol and Harry Carney out.

The piano introduction to *The Duke Steps Out* is the "lick" which later became known as *Band Call*.

In our files we have *Swanee Shuffles* and not *Swanee Shuffle* as only on the European HMV releases.

The correct date for the next session is 25oct and not 15oct. Delete Freddy Jenkins and add Cootie Williams (DEMS 98/1-16).

In *Oklahoma Stomp* one can hear Duke playing *Soda Fountain Rag*. It is even more clear on take -B than on take -A.

In *Blues Of The Vagabond* and in *Syncopated Shuffle*, we hear only one trumpet player (Freddy Jenkins) and no trombones.

Here are the 22 tracks:

10Sep:	Doin' The Voom Voom	-A
	Flaming Youth	-B
	Saturday Night Function	-B
13Sep:	Ain't Misbehavin'	-A or -B
	Doin' The New Low-Down	-A or -B
13Sep:	Jolly Wog	-A
	Jazz Convulsions	-A
16Sep:	Mississippi Dry	-2
	The Duke Steps Out	-2
	Haunted Nights	-2
	Swanee Shuffles	-2
25oct:	Six Or Seven Times	-A & -B
29oct:	Goin' Nuts	-A
	Oklahoma Stomp	-A & -B
14Nov:	Breakfast Dance	-1
	Jazz Lips	-2
	March Of The Hoodlums	-1
20Nov:	Lazy Duke	-B
	Blues Of The Vagabond	-B
	Syncopated Shuffle	-B

③ **DE Volume 7 April - August 1929**
Masters Of Jazz MJCD 88

The correct take numbers for the two sections of "A Nite At The Cotton Club" are both -1. See DEMS 91/4-5/4; 91/5-5/5 and 98/2-19/1.

For long years there was hope that *Black And Blue* take -A might be discovered. It was claimed to have been issued on original Brunswick 4492, but Steven Lasker reported to DEMS that take -A "broke on wear" and was never issued.

The latest conclusion for the correct date of the soundtrack recordings for Duke's first picture is 12 - 17 August inclusive. See DEMS 98/1-16/3.

The thematic material of *Black And Tan Fantasy* is used four times at the beginning of the soundtrack (see DEMS 82/5-5): The first has Duke alone on the piano. The second is with Freddy Jenkins, the third is when the movers are looking for the correct address on the corridor, the fourth is after Fredi Washington asks Duke and Freddy Jenkins to play the "new number" Duke was writing. See also Dr Stratemann page 5.

For a very long time the title *Hot Feet* was given to one of the selections in "Black And Tan." We are proud to remind you that this strange mistake was accepted by everybody except our member Hans Åkesson who asked in DEMS 83/1-3: "Why is this title always given as *Hot Feet* when the music obviously is that of *Flaming Youth*?"

Here are the 16 tracks:

4Apr	I Must Have That Man	-3
	Freeze And Melt	-1
12April	A Nite At The Cotton Club	
	Part 1.	-1
	Cotton Club Stomp	
	Misty Mornin'	
	Part 2.	-1
	Goin' To Town	
	Interlude (without Ellington)	
	Freeze And Melt	
3May	Cotton Club Stomp	-2
	Misty Mornin'	-2
	Arabian Lover	-2
	Saratoga Swing	-2
28May	That Rhythm Man	-1
	Beggar's Blues	-3
	Saturday Night Function	-1

ELLINGTONIA

Masters Of Jazz Volume 7 continued

29Jul	Black And Blue	-B
	Jungle Jamboree	-A or -B
2Aug	Jungle Jamboree	-C
	Snake Hip Dance	-B
Aug	Soundtrack BLACK AND TAN	
	Black And Tan Fantasy	
	Black And Tan Fantasy	
	Black And Tan Fantasy	
	Black And Tan Fantasy	
	The Duke Steps Out	
	Black Beauty	
	The Duke Steps Out	
	Black Beauty	
	Cotton Club Stomp	
	Flaming Youth	
	Same Train (without Ellington)	
	Black And Tan Fantasy	

In Toronto Sjeff Hoefsmit asked Alexandre Rado why he had given him credit on the cover of Volume 7, since he wasn't aware of having given any assistance at all. Alexandre said: "To do you a favour!" That was Alexandre.

① DE Volume 6 Jan - March 1929 Masters Of Jazz MJCD 69

In Leeds during his presentation on 24May97, Steven Lasker played take -1 of *Doin' The Voom Voom* of 16Jan29. He would try to have take -2 replaced by take -1 on the forthcoming BMG CD, dedicated to Bubber Miley, who left Duke's band after this session.

Stevedore Stomp (7Mar) on Victor V-38053 is mistakenly indicated to be take -2, but all issues have take -1.

The date of the 15Mar session seems to be wrong. Steven Lasker calculated that the date could be 4Mar, but Luis Contijoch considers this date questionable. See DEMS 97/1-9 and 97/2-5.

We believe the correct title to be
Who Said "It's Tight Like This"?

Eddie Lambert suggested long ago the limited group of 6 instruments for this 15Mar session, which is now accepted by all discographers.

Here are the 23 tracks:

8Jan	Doin' The Voom Voom	-A
	Tiger Rag - Part 1	-A & -B
	Tiger Rag - Part 2	-A
16Jan	Flaming Youth	-1 & -2
	Saturday Night Function	-2
	High Life	-1
	Doin' The Voom Voom	-2
18Feb	Japanese Dream	-2
	Harlemania	-1
1Mar	Rent Party Blues	-A or -B
	Paducah	-A
	Harlem Flat Blues	-B
7Mar	The Dicty Glide	-1 & -2
	Hot Feet	-2
	Sloppy Joe	-1 & -2
	Stevedore Stomp	-1
15Mar?	Saratoga Swing	-C
	Who Said "It's Tight Like This"?	-A
	He Just Don't Appeal To Me	-B

DEMS

② Jimmy McPhall on record under his own name

As Ted Hudson mentioned in his obituary, Jimmy McPhall made some records under his own name.

With Billy Strayhorn or Duke Ellington on piano and Wendell Marshall on bass (the presence of an unknown drummer is not confirmed), he made on 3oct50 for the Mercer label

5706	I Wonder Why
5707	I'll Remember April
5708	No Smoking
5709	Brown Suede

These four selections have never been issued.

In 1951 he made with an unknown group 2 tracks for Victor:

E1VB3398	Gee, I Wish	20-4312
E1VB3399	Bouquet Of Roses	20-4312

In 1952 again for Victor:

E2VB5640	No Greater Love	20-4788
E2VB5641	You Brought Me Love	20-4605
E2VB5642	You Can't Imagine	20-4605
E2VB5643	I Could Love You More	20-5026
E2VB6510	Sugar Lump	20-5026
E2VB6511	Some Folks Do	20-4788

I took this information from Jazz Records 1942-1962 Vol 5 by Jorgen Grunnet Jepsen, a series of discographies published by Karl Emil Knudsen between 1965 and 1970.

The series is now being completely revised and expanded by Erik Raben. Volume 6 of the revision is exclusively dedicated to DE and was compiled, written and edited by the late Ole Nielsen. Sjeff Hoefsmit

③ Non - Ellington releases See DEMS 97/4-6

I have a similar TKO disc *Keep It Movin' # TKCD010* (USA). It shows Ellington on the cover. Is this a big scam? Did Duke have anything to do with these recordings?

On 8/8/97 I sent TKO/Magnum a letter asking for clarification on recording dates, personnel, etc. I even enclosed a self addressed stamped envelope, but the only response I received was a catalog several months later. (I just reread my original letter. One of my comments was "I'm not used to hearing the Ellington Band sound this sloppy.")

If this isn't Duke, who is it, and how are they getting away with using his name? Geff Ratcheson

Your reaction is not based on my report in DEMS 97/4-6/4 but on my answer to a question from another member of the duke-lym group, who just bought the CD described in DEMS, TKO Records UAE 30042 titled "Duke Ellington."

When I was in NYC, I found the two other CDs mentioned in DEMS at Tower Records and I was able to make some notes.

Your "Keep It Movin'" CD is the worst of the three. It has only 16 titles, none of which is an Ellington recording.

In order not to waste too much space on this cheap non-Ellington stuff, I ask you to look at my article in 97/4-6/4. I give you instead of 16 titles the numbers: 16, 20, 2, 21, 15, 17, 6, 18, 4, 19, 9, 12, 11, 10, 13 and 14.

The third CD is Fat Boy FATCD 311 and titled "Duke Ellington: Ellingtonia." It has 20 tracks in the same sequence as on UAE 30042. One track is missing, track one, the only genuine Ellington recording. Sjeff Hoefsmit

DISCUSSIONS - ADDITIONS - CORRECTIONS

① The publication of unissued takes? See DEMS 98/1-12/1.

One more thought to our discussion with regards the unissued "No" takes: In the pre-tape times I believe that the recording engineers were not as liberal with assigning take numbers. The recording process was quite cumbersome and also the cost for the material involved was not to be neglected. If a take number was given then one can assume that the take was recorded. (There is of course, always the possibility of an aborted recording, but again, this was presumably the exception.) Once they played, they played.

With the introduction of the tape a recording session was an ongoing process and the tape was running; the costs were negligible. I believe that this is one more reason to list all takes, issued or unissued. Willie Timner

With this closing statement by Willie Timner, we consider the discussion about publishing unissued takes, completed. DEMS

② Some observations regarding Bulletin 98/1 (97/4?)

Page 12

Recollections of the big band era: I suppose the title under discussion should be *One O'Clock Jump*. It seems that I do not have the Danish Broadcast version (which program was it on?), therefore I could not make a comparison.

Page 14

Just A-Settin'/Sittin': I believe that the "Sittin'" was introduced for the vocal version, to match the lyrics.

Page 16

I am glad to notice that we got some response regarding the studio question (Steven Lasker's contribution)

Willie Timner

Thank you very much for reading the bulletin with so much attention that you found both errors.

The two takes (-8 and -10) of *One O'Clock Jump* are both in the Smithsonian collection. Take -8 is also in the Danish collection. Neither one has ever been issued or used for a broadcast. Information about these takes came to us on paper. DEMS

③ Atlantic Jazz(G) 7567-90043-2 (CD) Duke Ellington RECOLLECTIONS OF THE BIG BAND ERA

See DEMS 98/1-12, right column, last paragraph.

Hoefsmit's question does not make much sense unless we read *One O'Clock Jump* instead of *The "C" Jam Blues*.

There are indeed two versions known: the issued one (7':20") from 29Nov62 and the unissued one (4':01") from 14Dec62. The second one has take number -8. How Benny knew of a third one with a length of 3':35" will probably never be found out. We know of two takes on the 14Dec62 session in the Smithsonian collection. Take -8 and take -10. It is possible that take -10 is the one Benny was referring to. Could our friends in Washington give us the length of take -10 and compare it with take -8 and with the 29Nov62 recording? DEMS

④ Musica Jazz MJCD 1101 Cootie Williams "Echoes Of Harlem" See DEMS 97/2-20.

I have a correction for DEMS. I recently received a copy of Musica Jazz MJCD 1101 - Cootie Williams. Track N° 3, *Bundle Of Blues* is not -A but -B. Jerry Valburn

When we established the take number of *Bundle Of Blues* on this CD, we only used the CBS issue 88082, "The Complete Duke Ellington, Volume 5 - 1932-1933, his recorded work in chronological order."

We found track 3 on the CD to be identical with track 3 on side 4 of the CBS double LP, claimed to be copied from the 78rpm Brunswick 6607 and to be different from track 4, claimed to be copied from the 78rpm Columbia 35836.

Now we have checked through synchronous listening all our other issues, because it could be that CBS 88082 has both tracks copied in the wrong sequence. We found the Italian CD to be identical with the 10' LP Columbia (E) 33S-1044 "Jazz Cocktail," the 12' 3LPbox Columbia C3L 27 "The Ellington Era, 1927-1940,"

the 12' LP Blue Ace BA-3601, the 12' LP Jazz Information CAH 3003 and the CDs BBC CD 686 and Decca Limelight 820 592-2, all claiming to have take -A.

We found that it was different from the 12' LP Gaps 040, claiming to have track -B. Gaps 040 is indeed identical with track 4 on the CBS double LP 88082, claimed to be copied from Columbia 35836.

That is why we do not think that CBS 88082 was wrong and still do believe that the Italian CD has track -A.

One does not need synchronous listening though. The parts played by Duke and by Johnny Hodges are very much different. DEMS

⑤ The Richard Ehrenzeller discovery See DEMS 98/1-6 under New Finds.

Duke referred to this recording of *Meditation* during an interview for the Danish television on 23Jan67.

Going through the Joe Igo, Gordon Ewing, Art Pilkington itinerary (DEI) searching in the period prior to this interview, we found these notes:

1Sep66: DE's plane from Tucson to Chicago made an unscheduled stop in Salina, Kansas, because of a bomb scare. In Chicago DE made a 6 minute piano transcription for the Presbyterian Church. Confirmed in the *Francisco Examiner* 27Sep66.

2Sep66: Chicago, confirmed in *Quincy Illinois Herald Whig w (weekly?)* 2Sep66.

In the DE scrapbooks at the Smithsonian is this note: the next day (1Sep66), Ellington's flight from Tucson to Chicago was interrupted in Salina, Kansas, because of a bomb scare. The band had taken an earlier flight.

We think that the more probable date of the two for the recording is 2Sep. This could be checked in either one of the two publications. Sjef Hoefsmit

① Questions from Timmer

Some open questions I am working on:

1. "Nothing Is More Respectable Than A Reformed Whore" from *Beggar's Holiday*. I don't remember where I picked that up from, but shouldn't it be rather "Nobody Is"?
2. Bandstand CD#1509: "Kinda Dukish/Rockin' In Rhythm" is from which concert?
3. Concert 8 Jul 1962: The title following "Monk's Dream", could it be that it is "Bac-Lue-Bolivar-Ba-Lue-Are" instead of "Frère Monk"? (Monk is at the piano.)
4. The Australian Concerts, Sydney, February 1970
Nielsen: Concert #1: 6Feb, Municipal Stadium (MS), concert #2: 7Feb, MS
DESOR: 2 concerts 6Feb back-to-back, MS.
Stratemann (p.595): 2 concerts 6Feb back-to-back, MS
DEMS (97/1-5/1;89/3-3/10;83/1-3/top): Concert #1: 6Feb, concert #2: 7Feb, MS
IAJRC (Vol.30 No.3/49): One concert 5Feb, MS
Timmer: Concert #1: 6Feb, Unspecified studio theatre, concert #2: 7Feb, MS

Maybe somebody would be able and willing to enlighten us on the above. Willie Timmer

1. In *"the new renaissance," Vol. VII, No. 1*, is an article by DEMS member Daniel Caine called *A Crooked Thing, A Chronicle of "Beggar's Holiday."*
 On page 79 we read "The middle scenes of the first act introduces the heavies, the shady politico Hamilton Peachum, his unabashed Mrs. ("Nothing Is More Respectable than a Reformed Whore") and the corrupt police chief, Lockit.
2. 26Sep59, Stockholm, evening concert.
4. If we look in the Duke Ellington Itinerary we find
 6Feb Sydney ABC studios
 7Feb Municipal Stadium
 8Feb Studio Craven Filter recording.

The date of 7Feb is confirmed both in *Variety* of 4Feb70 page 69 and *Down Beat* of 16Apr70 pages 26 and 42.

We feel especially that the second confirmation, being later than the event itself, is rather strong evidence.

We can add the testimony of Joya Jenson from Sydney as published in the TDES newsletter of October 1997.

She indicates that Duke appeared on stage the first evening of his stay in her home town at the now defunct Sydney Stadium, but since she claims that Duke arrived in Sydney on 7 February this implies that "the concert that night" was also from 7Feb.

If we listen to the tape with the 19'20" interview, made prior to the tele-recording session of 6Feb we hear: "this was made on the 6th of February 1970."

A little later, early in the interview we hear: "Duke Ellington arrived in Sydney today for a concert at the Stadium tomorrow night."

At the end of the tape with the Municipal Stadium concert we hear the "recorder," a man named Byrne, giving an itinerary of the preceding part of the tour:

Tuesday 3:	Perth
Wednesday 4:	Adelaide
Thursday 5:	Melbourne
Friday 6:	Sydney video recording
Saturday 7:	Stadium Sydney.

There can be no doubt.

Sjef Hoefsmit

② Suite Thursday

We found the following interesting discussion on duke-lym@concordia.ca DEMS

A birthday present to myself this past year was to visit the archives at the Smithsonian.

When I was looking in "Suite Thursday", I noticed there were only three trumpet parts. I know, for example, on "The Great Paris Concert" there are four trumpets listed. DE almost always had four trumpets (except in the early years). Obviously, one part was doubled or, more likely, someone laid out. Do you know who typically laid out? My bet it was Cootie, or on "The Great Paris Concert" maybe Roy Burrows. David Ganzert

In the case of the trumpet parts for *Schwiphtey*, I do remember one part missing - but when that occurred is anybody's guess. To my ears, it seems on the "Great Paris Recording" there are four trumpets playing the beginning of *Schwiphtey* but at one point there are only three trumpets and it remains that way until the end. This is not the case on the studio recording which also reveals some differences in scoring - and I believe those differences are the results of Ellington's editing.

I suspect that a page or two of a trumpet part to *Schwiphtey* was lost on-the-road and that the player simply stopped when the notes ran out. Andrew Homzy

③ Two names of Ellingtonians

"corrected"

From the Internet mailing-list duke-lym@concordia.ca we picked this "correction." DEMS

On 22Apr30, Duke recorded *Accordion Joe*. The accordion was played by Joe Cornell. His real name was Cornell Smelser and he recorded with Freddy Rich, Ben Selvin, Tony Parenti and made a version of *Accordion Joe* under his own name with Jack Teagarden and the usual NY suspects, Jimmy Dorsey, Stan King, Adrian Rollini, Dick McDonough etc. on 7Feb30 for OKeh. Bruce Talbot

We also found a lot of messages from this mailing-list in our E-mail box about Barry Lee Hall's reputation as an Ellingtonian. There was quite a lack of actual facts in the arguments. Hoefsmit has supplied some in a letter to the group and asked for confirmation of the spelling of the first name as "Barrie" instead of "Barry" and the date of his first appearance in the Ellington Orchestra at the Shamrock Hilton Hotel of his home town Houston as 8Jun73 instead of 14Jun73. This is the answer Sjef received:

I greatly appreciate the time you took to send the information regarding Barrie (Barry) Lee Hall. As you may have read in the message sent to the Duke-lym list, he spells his name with an "i-e" and listed the date of June 8, 1973 on his resume.

I have been a close friend and business associate of his for 13 years and do not claim to be well-versed in the knowledge of Ellington history, but have an avid interest in the welfare of the jazz artists from the Houston area, as well as a concern for accuracy when it comes to historical record. Thank you once again.

B. Dean,
 Executive Director of the Houston Jazz Festival.

① RCA/Bluebird "Jungle Nights In Harlem - 1927 - 1932"

See DEMS 91/4-5/4 and 91/5-5/1.

Per Carl Hallström, Bluebird 2499-2-RB and Pirate MPC 524 contain different takes on the two parts of "A Night at the Cotton Club." I have listened closely and can detect no audible difference between these alleged alternates.

My master pressed 78rpm tests are pressed from stampers that lack the central areas in which the engineer's hand-written take inscription is normally found, but whoever milled out the centers etched the master number/take data into the run-out groove area; each part is shown as being a take one. From this I conclude that the Pirate issue is mistaken in claiming to bear part 1 take 2 and part 2 take 3.

Steven Lasker

② One O'Clock different on Family and on Green Line?

See DEMS 97/1-2 right bottom.

About *Jazz & Jazz*, published as an LP in 1989 titled "Transblucency" and reissued on a cheap CD Greenline JJ-612 (which I have never seen in the music shops), it is very hard to find it, because the producer has been out of business for a couple of years.

One O'Clock Jump on Family and on *Jazz & Jazz* are identical: the first was made from the 78 rpm Jazz Society AA 566 and the second one from an acetate of the same broadcast (9Jul47).

The structure of *One O'Clock Jump* (12) on *Jazz & Jazz* LP and CD and on Family DP 641 (#5 on side 2) is as follows:

intro12DE; pass8BAND; 1°/2°DE; 3°/4°AS; 5°/6°LB; 7°/8°JH; 9°/10°RN; 11°/17°BAND; coda2SG, 2RN, 2LB, 2BAND.

The same version is also on Jazz Society (78 rpm) AA 566, on which are repeated some bars of the RN solo: at the end of side A: 9°RN; 10°10RN, (%). At the beginning of side B: 9°(%), 6RN; 10°RN. The same overlap is also on Jazz Society (10" LP) LP 12 which derives from the 78 rpm, but not on Family nor on *Jazz & Jazz*. Luciano Massagli

Luciano uses the % sign to indicate that a recording is not complete as users of the DESOR volumes will know. DEMS

From the department for Ooops!, Late arrivals and Egg on the face: As you probably suspected, I was wrong.

Having been posted to the Middle East since immediately after Xmas, I returned only a couple of days ago, and promptly dived into my Ellington collection. No excuse that the labels on my copy of the Family-LP have been reversed; it was an unfortunate sloppiness on my part that I did not double-check the two versions on *One O'Clock Jump* ending each side — just counting the different number of titles and comparing them to the labels should have alerted me. The eagerness of «maybe having discovered something» must have distorted what is left of my mind.

Again, deeply sorry for having wasted your time and energy. Only a subtropical tan hides my intense blushing!

Ulf Renberg

We count on you to continue to react immediately if you find something of importance for our endless quest for having facts and figures straightened out. You have contributed a lot to the cause. You are excused for making any number of mistakes!

DEMS

③ From the Hal Singer Story

See DEMS 97/4-16

I met Hal Singer in Paris, where he lived, after the concert that the Mercer band did at Salle Pleyel on February 26, 1975: he confirmed to me that he played as permanent member (2nd tenor, with Al Sears) from August '48 until the arrival of Ben Webster and occasionally in the next months, before the band left for the West Coast.

I enclose a copy of an interview published on January 1959 in *Jazz Monthly*. Luciano Massagli

From this interview we give you the most relevant part:

"I was only with Lucky Millinder a few months, then in the summer of 1948 I joined Duke Ellington's band. This was the greatest musical thrill of my life as I had admired Duke since I had heard early records like *In the shade of the old apple tree* when I was a kid.

My joining the band arose out of the fact that I had become friendly with Johnny Hodges and at a fashionable dance in Brooklyn where I went to listen to the band he asked me to sit in.

I was very nervous but Duke asked me to come back and then later invited me to join the band. I was with the band for six months and every day was a great experience. The boys in the band were very nice to me and helped me a lot, but in all the time I was there we never had a rehearsal and often I did not know the title of the number I was playing!

Duke was very easy to work with and the discipline of the band was slight. I remember one night when one of the star men came in, looked at the crowd, decided he did not want to play and went straight home! When someone tackled Duke about this he said that if a man did not feel like playing he would rather he went home than hang around his bandstand playing badly!

While I was with Duke my record of *Corbread* came out and I was flooded with offers from agents from all over the country who wanted me to take my own band out. I spoke to Hodges about this and asked him what he thought I should do. He advised me to go out on my own and I accepted his advice. Duke did a wonderful thing then. He had just bought a club in Washington, D.C. and his band opened it, but he gave me the privilege of being the first band after him to play there and I shared the stand with Billy Eckstine."

According to the Duke Ellington Itinerary, Duke played the Duke Ellington Club in Washington D.C. starting 22oct48. This is confirmed in the *Washington Afro-American*, 23oct and 30oct issues.

Jack Towers stated that Duke started in the club on 1Nov48 and stayed there ten days. On 11Nov Ben Webster rejoined the band when it left for NYC to prepare for the Carnegie Hall concert of 13Nov.

We have listened again to the broadcast of 6Nov48 from Union College at Schenectady. There is no trace of Ben Webster in spite what the discography's tell us.

Harold Singer's permanent stay with Duke was from a date sometime in August until 11Nov. More 3 months than 6, but an Ellingtonian for sure he was!

DEMS

④ Help given

Thank you very much for "Help Wanted," printed in DEMS bulletin 98/1-7. We received several letters from DEMS members

Giovanni Volonté

The TEMPLE LP M-554

I am happy to tell you that the Temple LP (from the Erich Wahl collection) arrived in good condition. It is a welcome addition to my Ellington collection.

As I am sure you are aware, the dates and titles on the album cover are somewhat confusing, but I have enjoyed attempting to identify the correct dates and locations of the content and, so far, have managed to come up with tentative answers for most of the material. One title, however, "Rose Room," remains a mystery for me. While the soloist seems almost certainly to be Barney Bigard, I can find nothing in my files indicating that the accompanying ensemble - such as it is - is an Ellington unit. But solving puzzles is part of a collector's fun!

Here are the dates:

Side 1

- | | |
|---|---------|
| 1. A-Train/Fanfare/On Display | 29Aug42 |
| 2. Who Wouldn't Love You | 29Aug42 |
| 3. I Don't Want To Walk Without You | 29Aug42 |
| 4. Rose Room | unknown |
| 5. The Sands Of Time | 4Sep43 |
| 6. Don't Know What Kind of Blues I've Got | 28Aug43 |
| 7. Frankie and Johnny | 29May41 |
| 8. Sophisticated Lady | 5Sep43 |
| 9. St. Louis Blues | 29Aug44 |
| 10. Whispering Grass | 29Aug44 |

Side 2

- | | |
|--------------------------------------|---------|
| 11. Suddenly It Jumped | 27Jun45 |
| 12. Mood to Be Wooded | 27Jun45 |
| 13. C-Jam Blues | 27Jun45 |
| 14. Can't Give You Anything but Love | 10May47 |
| 15. It Don't Mean A Thing | 10May47 |
| 16. New World A'Coming | 16Jun45 |

Here are the locations:

- | | |
|--------------|--|
| 29Aug42 | Cleveland, OH, Palace Theater |
| 4Sep/28Aug43 | NYC, Hurricane Club |
| 29May41 | NYC, DE and Blanton with John Scott Trotter Orchestra for Kraft Music Hall |
| 5Sep43 | NYC, DE with Paul Laval Orchestra for Chamber Music Society |
| 29Aug44 | NYC BBC pre-broadcast session |
| 27Jun45 | Atlantic City, AFRS broadcast |
| 10May47 | NYC, "Saturday Night Swing Session" |
| 16Jun45 | U.S. Treasury Series, Evansville, Ind. Introduced by Barry Ulanov over Mood Indigo on AFRS "Downbeat" 262/263. |

Dennis Askey

Your information about the selections on Temple 554 is very welcome.

We have as first title *On Display*. This is the covering name for a group of three selections:

Who Wouldn't Love You; Unknown title and I Don't Want to Walk Without You.

We can tell you that *Rose Room* was recorded by the Freddy Slack Orchestra with Barney Bigard on 3 October 1943.

On The Sands Of Time is indeed from the Hurricane Restaurant NYC, but recorded 11Sep43.

The selections 9 and 10 on side 1: You identify *Black And Tan Blues* as *St. Louis Blues*. We can live with that but we cannot believe that this selection together with *Whispering Grass* are genuine Ellington recordings. Also the date of the recording makes it impossible that these are Ellington recordings made in NYC. Ellington was travelling between Des Moines in Iowa, where he played in the Val-Air Ballroom on 27Aug44 to Youngstown in Ohio where he was going to play in the New Elm Ballroom on 30Aug44. The distance is 1125 Kilometres and travelling by bus would certainly take two days. Both dates: 28 and 29Aug44 are claimed to have been spent on travelling in the Duke Ellington Itinerary. The strongest argument against the date is the fact that we hear Barney Bigard who left the band in 1942. Besides it doesn't sound at all a BBC pre recording but much more like a recording made in a club.

We are very curious to know where your information comes from. We have never found this claim anywhere before.

Long ago in DEMS 82/3-5 Benny Aasland wrote that these two selections were non-Ellington and that has been accepted by everybody ever since.

On the cover of your LP, Erich Wahl wrote: "P. Laval Orch." as referring to all three titles at the end of side 1.

Again, we would love to re-open the discussion if you have some background information.

DEMS

Thank you very much for your reaction on my attribution of "Whispering Grass" and "St. Louis Blues" from Temple 544 to a BBC pre-broadcast session. I have deleted both items from my Ellington lists and consigned them to my "mystery files."

Meanwhile, I am enclosing a dub of the so-called pre-broadcast session for your review in case you find it interesting. The original tape and several others were obtained by me from the late Hisamitsu Noguchi of Tokyo during my seven-year stay in Japan.

Noguchi-san, as you probably know, was an avid jazz collector-writer-produced during his lifetime and one of the founders of the Hot Club of Japan, a truly devoted group of enthusiasts of whom I was honored to become an adopted member.

Please be assured that this information about the origins of the tape should not be construed as submission of evidence as to the validity of either its date or content. It is simply given to you in passing, for Noguchi-san was aware, as I, that jazz collecting is likely never to be entirely free from error and confusion.

Dennis Askey

Thank you very much for sending us your tape. This is what we found:

1. Sophisticated Lady
2. Black And Tan Blues
3. Whispering Grass
4. X Sophisticated Lady
5. Solitude
6. I Let A Song Go Out Of My Heart X

The first group of three selections is identical with the last group of three selections on side 1 of your Temple LP.

For the second group of three titles we call upon Benny Aasland to give the answer (published in DEMS 79/3-5 in reply to a question by Georges Debroe):

"For many years has this tape been in circulation. Now, here are the correct facts: This little improvised medley took place just before going on the air from the Civic Opera House Concert on March 25th, 1945. It should be placed between COLORATURA and the TAKE THE A TRAIN theme & Bc. Intro. followed by BLUE CELLOPHANE, etc."

Two years later Hoefsmit came up with this question (see DEMS 81/1-3): "The session 239 (DESOR) cannot be found in 'WaxWorks'. Is it false or did it not fit the 'WaxWorks' periods?"

Aasland comments: "The correct date is 25Mar45 (Downbeat Award Concert, Civic Opera House, Chicago). This is a little improvised medley awaiting the ABC broadcast to begin. This query was earlier commented on in DEMS 79/3-5."

See also DEMS 82/3-5 and 85/3-2.

It may seem that we think you should read the previous bulletins with more attention, or that we want to show you how much we know.

This is not the case. Like Benny we don't care to answer the same question again, and we want to show you how much we have learned from Benny Aasland and how good it is to continue what he started. DEMS

1 What about Cinéma Le Collisée, Roubaix, 26Apr50?

This time we not only have a witness report with date and location but also with the programme for you.

As mentioned in DEMS 97/4-15/4, we don't think un-recorded concerts belong in discographies, but they deserve to be mentioned in DEMS for further investigations.

This is the letter we received recently:

Dear DEMS, I was at this concert and I just found out the titles in my files! I remember I was in late and it's possible that I missed the first selection. Very sorry but unfortunately no recording of this concert. I very well remember there were two drummers: Sonny Greer and Butch Ballard and they played together.

There were two female vocalists: the lovely Kay Davis and Chubby Kemp. Billy Strayhorn played the piano in *Take The "A" Train*. Jean Carbonnel

This is the programme of the 9pm concert on April 26, 1950 in the Cinéma Le Collisé at Roubaix in France:

Lady Of The Lavender Mist;
On A Turquoise Cloud (Kay Davis);
Rockin' In Rhythm; Paradise (Harry Carney);
Take The "A" Train (Billy Strayhorn);
Violet Blue (Johnny Hodges);
The Jeep is Jumpin' (Johnny Hodges);
Solitude; Don't Get Around Much Anymore;
I'm Beginning To See The Light; Mood Indigo;
Caravan; Trumpet No End;
St. Louis Blues (Ray Nance);
Hello Little Boy (Chubby Kemp);
Juke Bop Boogie (Chubby Kemp);
Creole Love Call (Kay Davis);
Air Conditioned Jungle (Jimmy Hamilton);
Ring Dem Bells.

If you actually came in too late, you may have missed *Suddenly It Jumped Quietly*. That was the first selection I ever heard live when the curtains went up in The Hague two days later. It was a real "ear-opener!" Sjef Hoefsmit

2 16Dec36 a genuine Ellington session?

See DEMS 95/1-5, second left; 96/1-4, top right.

Re: *Rexatious/Lazy Man's Shuffle* (16Dec36).

Despite what one reads in all pertinent discographies, not one note of piano is heard on any surviving take from this Rex Stewart session. This raises a discographical point ripe for discussion; here we have a pianoless Ellington sideman session with a non-Ellingtonian guitarist added (Ceele Burke). Is it right, then, to continue to include this session in specialized Ellington discographies while at the same time excluding Rex Stewart's 5Apr39 session for the Swing label which is also...a pianoless Ellington sideman session with a non-Ellingtonian guitarist added (Django Reinhardt). Personally, I think both sessions ought to be included in specialized Ellington discographies. Steven Lasker

3 Another Ellingtonian Identified

I found an interesting article in the French/Swiss magazine "Hot Revue" No 12 from December 1946.

It is written by Kurt Mohr and it has to do with the European tour of Don Redman and his orchestra. We found among the introductions of the musicians this one about Buford Oliver:

".....Après un remplacement de quelques semaines chez Duke Ellington alors que Sonny Greer était malade, Buford entre chez Cab Calloway (automne 1944), prenant la place de J.C. Heard...."

What do you think? Was this before or after the engagement of Hillard Brown? Nielsen gives Hillard Brown as the drummer from the broadcast of 29Nov44 until Mar45. By the way, it is strange that according to the Victor files Sonny Greer was present at the sessions of 1, 11 and 12Dec44 and 4Jan45. Georges Debroe

If you read in this article autumn 1945 instead of 1944 it makes much more sense.

Cab Calloway made recordings on 24Jan45, 19Apr45 and 11Sep45. Each time J.C. Heard was the drummer. The first recording session with Buford Oliver in the Calloway band was on 13Nov45. The next one was on 13May46 with Cozy Cole.

This doesn't answer your question. We know that Ellington had to find a replacement for Sonny Greer several times between Sep44 and Mar45. Sonny was not only ill from time to time, he fell on opening day (23Jan45) at the LA Orpheum Auditorium and hurt his back so badly that Ellington called in Sid Catlett as a substitute. (See Klaus Stratemann page 260).

We cannot confirm the engagement of Buford Oliver in the Ellington band. We have never heard or read his name as an Ellingtonian before. That makes your contribution most welcome! It is quite possible that Ellington engaged Buford during this period.

This is what we know:

8Jul44	Sonny Greer
29Nov44	Hillard Brown
1, 11 and 12Dec44	Sonny Greer
19Dec44	Hillard Brown
2, 3 and 4Jan45	Sonny Greer
17Jan45	Sonny Greer (see also DEMS 93/2-5)
23Jan45	Sid Catlett
3Mar45	Hillard Brown
25Mar45	Sonny Greer

① The famous 5 Lp-Box.

You cannot have missed that the British bulletin BLUE LIGHT Nr 1/1998 offered an interesting survey by Jerry Valburn of the famous MFD 5Lp-Box, showing (well, intending to show....) the respective recording dates and the CD issues so far available.

Most probably DEMS will reproduce and comment on this listing, as there certainly is matter for discussion: there are for instance some obvious printing-errors such as 9sep71 instead of 9nov71 for HAPPY REUNION and 3jun62 instead of 3jul62 for FEELING OF JAZZ.

I am sure you will find the following particularly puzzling:

SENTIMENTAL LADY

Stockholm Kongresshallen 4nov69.

We know of two concerts but neither DESOR nor NIELSEN or TIMNER 3rd edition mention any *Sentimental Lady*. My tapes of both concerts do not contain this title. F.X.MOULE's book "RECORDED LEGACY" on page 349 however confirms 4nov69, while DESOR 1092a lists this MFD-Box item as a quartet recording from feb67.

PASSION FLOWER

Stockholm 2nd Concert 26nov59.

This date just cannot be correct, as Duke was in Boston. Can 2feb65 be a candidate? MOULE suggested this date in his book page 349. Klaus Götting

I also found in "Blue Light," the DESUK Newsletter, Volume 5, No. 1 what seemed to be a definitive survey by Jerry Valburn of the selections on the famous 5 LP set.

If Jerry had sent a copy to DEMS as he used to do before Benny Aasland died, I could have made some corrections. Now I will send my remarks to DESUK. Many of the dates and a few of his CD references are missing or wrong.

I agree that there must have been a typo (not a printing error if I may say so as a retired printer) for *Happy Reunion*, but the date of 9Nov71 is also wrong. The correct date is 11Mar64, Göteborg Konserthuset.

3Jul62 for *The Feeling Of Jazz* is correct.

Sentimental Lady is not yet identified and it probably will never be found until more unissued material is made available. DESOR gave the date of Feb67 with an unknown location as the best guess.

Passion Flower is from 26Sep59, Stockholm evening concert at the Konserthuset. Sjef Hoefsmit

We are working on a complete survey of these 5 LPs. It seems that we will have to accept that a few of the recordings cannot be identified for the time being. DEMS

② Flaming Sword is not from 18Nov40!

The alleged *Flaming Sword* from 18Nov40 (mentioned as a new find in DEMS 95/1-5/2, also in Timner's fourth ed., page 595) turns out to be identical to take two of the 17oct40 RCA recording. The rumor started with an acetate disc, marked 18Nov40, that was won by Steven Lasker from a Peter Leavitt record auction in 1994. On the disc, the performance is marred by announcer's introductory voice-over, and is followed by an automobile insurance commercial, hence the confusion.

Sjef Hoefsmit & Steven Lasker

③ Was Billy borrowing?

We read in books that Strayhorn was influenced by French impressionist composers. Please, hear the first bars of the second piece from the "Valses Nobles et Sentimentales" by Maurice Ravel (piano or orchestral version), and then a few bars after, the same motif. You will hear the exact melody, harmony and rhythm of the head of "Chelsea Bridge". This is more than a vague influence, but a clear borrowing.

Any comments are welcomed.

Stefano Zenni

Stefano is very close with this statement. It sounds like an inversion, made in the same chords. We cannot believe that Billy borrowed these chords intentionally. He was too good to have to do that. Gunther Schuller

"Valses Nobles et Sentimentales" is a Suite of 8 waltzes. The first performance was in Paris in 1911 as a concert "sans noms d'auteurs." The audience was invited to guess the name of the composer. The names of Kodaly, Theodore Dubois and Satie were mentioned by many members of the audience. Ravel's name was not!

Ravel wrote the orchestration one year later. If one suspects that Strayhorn borrowed from Ravel it is good to know that Ravel in his turn "borrowed" from Schubert. Around 1820 Schubert composed 34 "Valses Sentimentales" and 12 "Valses Nobles." Ravel's waltz #4 and Schubert's #3 of the "Valses Nobles" show a great similarity. Wiel Leers

My friend Wiel Leers is anything but an Ellington expert. In fact he can't stand the music but he has a nice collection of recorded "classical" music. He made me two copies of Ravel's work under discussion, the piano version by Arthur Rubenstein and the orchestral version by the Dutch Concertgebouw-Orkest directed by Bernard Haitink.

I have listened very carefully several times. I hear a very slight resemblance in atmosphere and there are a few notes that might make me think of *Chelsea Bridge*. I would never have noticed the resemblance myself, mainly I guess because Ravel's piece is a waltz and Strayhorn's isn't.

Sjef Hoefsmit

④ Salle Wagram, Paris, September 1950

See DEMS 97/2-22/5.

Jean Portier from Paris, who attended this date, recalls the occasion as follows: there were two sets (approx. 60 min each), not two concerts. Duke accepted a lot of requests, the audience insisting on rarer, newer numbers being performed rather than the well-known hits only.

At this kind of dance date the two sets were separated by a tango-dance-music orchestra's show, but a shortened one on this occasion because of audience disapproval.

Klaus Götting

We must apologise that this message, which arrived early in October last year, was not published earlier, to enable our dear friend Art Pilkington who asked the question, to read the answer.

We know that the Library of Congress is going to update the DEI (Duke Ellington's Itinerary) now that Art has gone.

We have put the Library of Congress on our mailing list and we hope to hear from the Library both in the form of questions as in the form of answers.

DEMS

① The Ella Fitzgerald Show

I have found some errors in the Duke Ellington Discography "Jazz Records 1942-1980." Errors regarding the Ella Fitzgerald Show (Burbank, 8-11 April 1968) page 398.

Here is a survey with exact details. VIDEO IMAGES / VIDEO YESTERYEARS has issued recently a Black & White edition of the show, but a version in colour also exists. Sergio Portaleoni

Correct details for the ELLA FITZGERALD SHOW recorded at NBC Studios, Burbank, Cal., 8 — 11 April 1968, arranged by Sergio Portaleoni:

- A Cat Anderson, Cootie Williams, Herbie Jones, Mercer Ellington (tp), Lawrence Brown, Chuck Connors, Buster Cooper (tb), Jimmy Hamilton (cl,ts), Russell Procope (as,cl), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bars, cl, bcl), Jimmy Jones (p), Keter Betts (b), Louie Bellson (dm), plus string section, timpani & harp. Ella Fitzgerald (vcl).
PEOPLE - opening theme.
JUST ONE OF THOSE THINGS
STREET OF DREAMS
I CAN'T STOP LOVIN' YOU
SUMMERTIME
- B same but Duke Ellington (p), Jeff Castleman (b), Rufus Jones (dm) for Jimmy Jones, Keter Betts & Louie Bellson. Omit Ella Fitzgerald, strings, timpani & harp.
SATIN DOLL
THINGS AIN'T WHAT THE USED TO BE
TAKE THE "A" TRAIN
- C same as A - omit strings, timpani & harp on first tune.
Ella Fitzgerald (vcl).
LOCH LOMOND
A FOGGY DAY
- D Duke Ellington (p), Keter Betts (b), Louie Bellson (dm), Ella Fitzgerald (vcl). Ella Fitzgerald & Duke Ellington (p) without bass & drums on second tune.
DON'T GET AROUND MUCH ANYMORE
LUSH LIFE
OH, LADY BE GOOD
- E Cat Anderson, Cootie Williams, Herbie Jones, Mercer Ellington (tp), Lawrence Brown, Chuck Connors, Buster Cooper (tb), Jimmy Hamilton (cl,ts), Russell Procope (as,cl), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bars, cl, bcl), Jimmy Jones (p), Jeff Castleman (b), Rufus Jones (dm), Duke Ellington (cond.). Ella Fitzgerald (vcl).
SWEET GEORGIA BROWN
LOVER MAN
MACK THE KNIFE
- F same as A
PEOPLE - closing theme

Ole Nielsen's entry in Jazz Records, vol. 6 is indeed not correct. Some additional remarks: The music for the last group of three titles is in the Danish collection without Ella's voice. The box is marked "Ella Fitzgerald Show," "Playback for Ella Fitzgerald?" It is obvious that at least a part of the show was pre-recorded.

It is evident in *Things Ain't What They Used To Be* and it is also very clear that Duke did not play *Lush Life* during the shooting of the video recording, although he was sitting at the piano.

Watching the video tape cannot always give an answer to the question: who played the music.

See also Klaus Stratemann pages 565/566.

DEMS

② Jig Walk — two different versions?

See DEMS 97/2-23/3.

I was interested in the discussion on the authenticity of Duke's participation in the 1926 recording of *Jig Walk*.

What then, the 21Sep40 Hotel Sherman (Chicago) *Jig Walk* on Everybody's EV-3005?

That certainly is Duke but is it *Jig Walk*? Peter Bodge

Yes it is. If you compare the arrangement for the band with the Nickelodeon version, there is indeed little resemblance, I agree. But if you listen closely you can hear that we are dealing with the same theme. If you don't accept that this version carries the same title, you should try to find another one for the Nickelodeon version.

There are several recordings in Ellington collections apart from the two from 1926 which have been rejected as being not by Ellington, and the authentic one you mention from 1940. There is a genuine Ellington recording made on 22May38 from a CBS broadcast from the Cotton Club. Here the title is clearly mentioned and the arrangement is identical with the one of 1940.

On 15Nov69 Duke played 8 bars of *Jig Walk* in the middle of the traditional Medley during the concert in the Victoria Hall in Geneva.

A very long rendition was played on 18Jun71 at the Steak Pit in Paramus. Duke started with *A Mural From Two Perspectives*, but he "wiggled" into *Jig Walk* and kept playing it for several minutes. At the end the band gave him some accompaniment.

The last recording we have is from 20Oct71 from the first house at the Winter Gardens in Bournemouth. Here it was at the start of the Medley, just after the fanfare. Only a few bars.

In his presentation at the 1989 Ellington Conference in Washington on 28Apr, Martin Williams told us that he was haunted for years listening to *Tickle Toe* by the idea that he knew that tune. *Tickle Toe* is a composition by Lester Young and it was recorded for Columbia on 19Mar40 with matrix number wco 26656.

He asked us to listen to the chord progression and the substructure, not to the top line of the piece. He wished it wasn't true but it is the same as *Jig Walk*. He liked to entertain the idea that Duke heard Basie's version and decided to remake *Jig Walk* which resulted in the fabulous version, played at the Sherman Hotel.

We have no problem to agreeing with Martin about the fact that *Tickle Toe* has the same structure as *Jig Walk*. But we cannot believe that Duke was reacting to the Basie recording. The time was too short between the release of the Basie recording and the Ellington broadcast from the Panther Room in the Hotel Sherman; also, the arrangement in 1940 was identical with to one played in 1938, before Basie recorded *Tickle Toe*. Sjeff Hoefsmid

③ Ryko and Rhino mixed up

See DEMS 98/1-19/1.

There is a factual error in my mention of Paris Blues (my error, not yours). Cabin In The Sky was actually released on Rhino Records, not Ryko as I indicated. (I had the 2 confused.) Actually, Rhino's recent Turner soundtrack reissue series is superior to Ryko's reissues. Sorry for the error, wanted to set the record straight.

Geff Ratcheson

1 ROAD TO PHOEBE SNOW

See DEMS 98/1-13 (wrongly as: 97/4-13)

Your reasoning regarding the breakdown of "Congo Square" is logical but as far as the surviving manuscripts reveal not correct.

The breakdown for this particular recording is as follows (between brackets the time-readings on the CD):

section [0:39-2:40] is by Strayhorn (manuscript titled "Matumbe," Billy Strayhorn Collection, Pittsburgh) and the coda [3:51-4:32] is by Ellington (manuscript titled "Mme Zajj Entrance," Duke Ellington Collection).

The remaining manuscripts (if any) for sections [0:00-0:38], [2:41-3:50] and [4:33-5:26] are missing, but my guess is that the final two sections were not written down.

Note that Duke's inventory lists "Matumbe," the title on the surviving Strayhorn manuscript, suggesting that the missing opening section could be what Duke lists here as "Congo Sq. Stray." In my humble opinion the introduction indeed sounds like a Strayhorn passage. Walter van de Leur

2 Shorty Boo by Mary Lou Williams

Shorty Boo - Mary Lou Williams arrangement, 1943.

"Day By Day - Film By Film," page 242 mentions Mary Lou Williams' contribution to the Ellington book by arranging a.o.: *SHORTY BOO*.

Does anybody know about this title?

Shorty Boo certainly is a reference to Harold "Shorty" Baker, Mary Lou Williams' husband; possibly a showcase for his trumpet playing.

Is this an arrangement of another, better know, Ellington composition? Has it ever been recorded or survived on a private tape? Klaus Götting

The only recording of *Shorty Boo* we have found is the one by Mary Lou Williams and her Orchestra of 18Mar49. The matrix-number is unknown (to us). This recording was issued on King EP 279 and LP 295-85. If you ever happen to find a copy, please let us hear it. DEMS

3 7 Sept. and 5 Oct. 1940 the same?

I suspect these WWoDE entries 40-24 and 40-41 NBC-Bc from Chicago, Hotel Sherman, Panther Room to relate to the same occasion.

The 5 titles from 07Sep40 WWoDE 40-24 exist on Jazz Guild 1006 Lp; a private tape 05Oct40 WWoDE 40-41 contains the very same music completed with (spread-in) *Gal From Joe's*, *Me And You* and *Echoes Of Harlem*, all not complete (released on Jazz Supreme 705 Lp).

The bc-conclusion over *St. Louis Blues* is identical on both sources. Can you confirm? And if so, what is the correct date for this NBC-Bc? Klaus Götting

You are quite right. The first time this matter was mentioned in DEMS was on page 1 of the very first issue of the bulletin, 79/1. Carl Hallström suggested we combine both sessions. Dick Bakker agreed in 79/2. It was confirmed by Aasland in 83/3-8/1, but Aasland wasn't sure about the correct date. Now we are: it is 7Sep40. DEMS

4 Lyrics to Black Butterfly

The summer 1997 issue of the International Association of Jazz Record Collectors' journal included an item by Dennis Huggard concerning Duke's composition "Black Butterfly." We quote from his article:

When Ellington arrived at his first stop in New Zealand in February 1970, he was heard to say: "where is that New Zealander that knows all about me?"

It was in-fact, Arthur Pearce who did have a vast knowledge of Ellington and his recordings. Arthur had studied him for many decades and was a noted Ellington authority.

Prior to the Ellington Band arrival in Wellington in February 1970, Arthur wrote words for "Butterfly" and presented them to Duke on their meeting.

Arthur's words for "Butterfly" are as follows:

*There's a story that's true, 'bout Black Butterfly.
She was sad, she was blue as the days went drifting by.
She desired to be gay in the big city lights,
so she lived in Broadway and for Harlem's reckless nights.
But little Black damsel soon flew too near the flame
and singed her wings in her false quest for fame.
So her lesson was learned and without a goodbye,
to her home she returned, just a Black Butterfly.*

There is no known performance or recording of "Butterfly" with the lyrics.

Arthur passed away on 6 March 1990. John Hornsby

5 Ray ALWAYS sounds good.

Reading in DEMS bulletin (98/1-10&11) about Ray Nance and the possible circumstances about his leaving the Ellington orchestra, I was reminded of the enclosed statements by Miles Davis in a Down Beat blindfold test of September 21, 1955. It is good to read this kind of musical appreciation of Ray Nance from another famous jazz trumpet player. Bjarne Busk

Miles Davis not only praised Ray, which would have been enough reason to re-print the result of this Leonard Feather's blindfold test. DEMS

This is what Miles said after having listened to *Stormy Weather*, Capitol 7Apr53:

"Oh, God! You can give that twenty-five stars! I love Duke. That sounded like Billy Strayhorn's arrangement; it's warmer than Duke usually writes. Must be Billy Strayhorn. That band kills me. I think all the musicians should get together one certain day and get down on their knees and thank Duke. Especially Mingus, who always idolized Duke and wanted to play with him; and why he didn't mention it in his blindfold test, I don't know. Yes, everybody should bow to Duke and Strayhorn — and Charlie Parker and Diz.... Cat Anderson sounds good on that; Ray ALWAYS sounds good.

The beginning soloist sounded real good, too. That's Harry Carney, too, in there; if he wasn't in Duke's band, the band wouldn't be Duke.... They take in all schools of jazz.... Give this all the stars you can."

In the next bulletin (September), you can expect the publication of an article by Walter van de Leur about the lyrics for *Sonnet For Caesar* by William Shakespeare.

A few other contributions must also wait for inclusion in the next edition but there will be enough room for "fresh" questions, answers and remarks. DEMS

Comments on Timner's 4th edition

This list with comments (corrections, omissions and even short discussions) is compiled with the assistance of both Willie Timner himself and the great contributor to the Duke Ellington Itinerary: Art Pilkington. We have consulted Benny Aasland's "The Wax Works of DE," Dick Bakker's "DE on Microgroove," Alexandre Rado's and Steven Lasker's liner notes and many unpublished corrections, shared with us in the past by Steven Lasker, Luciano Massagli and Giovanni Volonté.

We have the privilege to enjoy the constant support of these great experts.

We have to thank Steven Lasker in particular for proof-reading and checking these comments before publication in DEMS bulletin. DEMS is grateful to Steven for his efforts to prevent an increase in confusion and for his willingness to share with us a great number of discographical details which were heretofore unknown to us.

We will continue publishing these comments in future bulletins and do that on discrete pages, in order to make it possible to keep them with the Timner discography without breaking up the bulletin. DEMS

In my comments on Timner's 3rd edition, I made a couple of mistakes. I will write now Marshal Royal instead of Marshall, Louie Bellson instead of Louis, Esther Marrow instead of Merrill and Otto Hardwick instead of Hardwicke. Sjef Hoefsmit

XVII Key To Personnel

Write Barrie Lee Hall and not Barry. See page 18.

Write Esther Marrow and not Morrow.

Write Jimmie Blanton and not Jimmy.

Write Marshal Royal and not Marshall (this is also wrong in the New Grove Dictionary Of Jazz!)

XXI Pseudonyms

Duke Brooks is not Duke Ellington.

Lady Will Carr is not Billy Strayhorn.

Joe Cornell is Cornell Smelser. See DEMS 98/2-18/3.

Ozie Ware is Ozie McPherson (source: Walter C. Allen).

1 18 Oct 1923

Lasker: Delete the whole session. See DEMS 96/2-7.

1 first session on page one as Nov 1924

The male voice heard in *It's Gonna Be A Cold, Cold Winter* is that of Jo Trent. This was told to Brooks Kerr by both Ellington and Greer (source Lasker).

1 second session on page one as Nov 1924

From *Rainy Nights* only take 1 has been issued.

BD T2007-1 and T2008-1 were released on Blu-Disc T1003. The artist credits appearing on the 78 rpms, JO TRENT AND THE D C'NS and SUNNY AND THE D CN's make reference to the band's original home town: Washington D.C. (source Lasker).

The exclamation mark from *Oh How I Love My Darling* is to be omitted.

1 third session on page one as Nov 1924

Lasker: My research into the copyright dates of songs appearing on Blu-Disc and Up-To-Date labels leads me to believe that Ellington's Blu-Disc sessions were recorded sometime in November 1924, and the Florence Bristol session the following month.

How Come You Do Me Like You Do (no question mark) was originally issued on Up-to-Date 2019 (with mx. T2018-2). The label credits FLORENCE BRISTOL WITH DUKE ELLINGTON AND OTTO HARDWICK.

1 mid 1925

Delete this session.

1 7 Sep 1925

In DEMS 97/1-8 Lasker gave his arguments to estimate the correct date for this session as circa 11 September. Luis Contijoch agreed in DEMS 97/2-4.

Lasker: The 78 rpms are dubbed from master cylinders and the take suffixes aren't known. The labels show: Duke Ellington's Washingtonians.

1 c. 18 Mar 1926

Lasker: Add Prince Robinson in the reed section. I believe that Don Redman is the solo clarinet (doubling alto), that Hardwick doubles alto and baritone, while Robinson plays tenor only.

Lasker: Delete Greer: drums are not audible on this session. The 78 rpms are dubbed from master cylinders and the take suffixes aren't known. The labels show: Duke Ellington's Washingtonians.

2 30 Mar 1926

Lasker: The date is confirmed in the Gennett files and the vocalist on both titles is Greer, according to Brooks Kerr who was repeatedly told so by Greer.

Furthermore Thomas and Harrison are absent.

The Gennett label 3291 shows: Duke Ellington & His Orchestra.

2 21 Jun 1926

Lasker: I hear Prince Robinson, cl/ts; Otto Hardwick, as/bar; unknown, as.

Files show that the plain-suffixed takes were in each case issued while the A-suffixed takes were rejected.

2 16 Oct 1926

Lasker: The actual Gennett files give us the correct facts: 14 October 1926, Alberta Jones, acc. by the Ellington Twins, "Lulu Belle's Boy Friends."

Take dispositions: GE-X323 issued; GE-X323A rejected; GE-X324 rejected; GE-X324A issued.

2 1 Dec 1926

Lasker: There was a third selection recorded this day where Ms Alexander was accompanied only by a pianist (not named in the files but presumably Ellington): matrix 80235 and title *Drifting from You Blues*.

The matrix number discrepancy is caused by numbers being assigned from different series, one acoustic (74430/31) the other primitive electric (80235).

2 10 Jan 1927

Lasker: In the line of Preer's vocal immediately preceding the piano solo, we can hear alto, tenor and violin simultaneously. The alto is Hardwick, the tenor probably Robinson and the violin is unknown.

The original release of BVE-37528-1 is Tax LP-9.

3 21 Jan 1927

Lasker: The pianist isn't named in the files, so without hearing the recordings (which appear to be forever lost), there's no way to establish his or her identity. Upshot: without further information, this session doesn't belong in specialized Ellington discographies except as a footnote.

3 22 Mar 1927

Interesting comments on this session can be found in Tucker's "Ellington, The Early Years," page 269.

3 6 Oct 1927

Lasker: 40156-2 was originally released on "X" LVA 3037.

- 4 26 Oct 1927
Lasker: BVE-39371-2 was originally released on "X" LVA 3037.
According to the Victor file sheet, *Black And Tan Fantasie* (no typo) and *Washington Wabble* (correct spelling) were recorded first.
- 4 8 Nov 1927
Lasker: Marguerite Lee and Walter Richardson were accompanied by the Duke Ellington trio of violin, cello and piano. Personnel unnamed. Hardwick is thus unlikely.
Vo 1150 was cancelled before release, and there is no way to establish which takes were selected for this projected issue.
- 4 9 Jan 1928
The title is spelled *Sweet Mamma (Papa's Getting Mad)* on the first 78 rpm issue Harmony 577 H.
- 5 19 Jan 1928
Harlem Twist was originally released as by Lonnie Johnson's Harlem Footwarmers.
- 5 c. 9 Mar 1928
Lasker estimates the date to be circa 8 Mar 1928 with a tendency towards 7 Mar 1928. See DEMS 97/1-8.
Lasker: all the 78 rpm Cameo, Lincoln and Romeo issues are credited to The Washingtonians, while Pathé 36781 and Perfect 14962 credit Whoopee Makers and Pathé 36787 and Perfect 14968 credit "Whoopee" Makers.
- 5 21 Mar 1928
Lasker: Copies of Brunswick 4044 pressed in Los Angeles for sale west of the Rocky Mountains contain *Black Beauty* mx. E27093 in error instead of the intended mx. E27903: *Don't Mess Around with Me* by The Hotsy Totsy Gang. Copies pressed by Brunswick in Muskegon, Michigan, for sale east of the Rockies play as labelled. All copies of Br 4044, even those with *Black Beauty*, credit *Don't Mess Around with Me* by The Hotsy Totsy Gang.
- 5 26 Mar 1928
Lasker: The 78 rpm appeared as by Duke Ellington and His Cotton Club Orchestra.
- 6 17 Oct 1928
Lasker: a third trumpet player is audible. I don't know if it Louis Metcalf or Freddy Jenkins. Also the ledger shows eleven men in the band.
- 6 c.23 Oct 1928
Lasker calculated the recording date to be approximately 19 October. See DEMS 97/1-9.
Luis Contijoch agreed in DEMS 97/2-5.
Lasker: Cameo and Lincoln credit THE WASHINGTONIANS. Romeo credits The Washingtonians and Pathé and Perfect credit Whoopee Makers.
The long Pathé/Perfect matrix numbers are the originals. The Pathé/Perfect numbers 108446-47-48 were assigned Cameo transfer numbers 3530-28-29 respectively about early December 1928. The Cameo transfer numbers do not bear take suffixes. Master 3526 isn't associated with Ellington.
- 6 30 Oct 1928
Both Alexandre Rado and Lasker have doubts about the second trumpet player being Freddy Jenkins but they both agree that there was one next to Arthur Whetsel not only on 47799 but also on 48102 and 48103.
Lasker: Victor 21777 released as "Ozie Ware Soprano with Hot Five." Files show masters recorded in following sequence: 48100, 48101, 47799, 48102, 48103.
- 7 10 Nov 1928
Lasker: *Since You Went Away* by "the Duke Ellington Players," is matrix BVE-401-1.
- 7 15 Nov 1928
Delete Otto Hardwick
- 7 20 Nov 1928
Per Lasker: All takes from this session were rejected: W401350-A-B, W401351-A-B-C and W401352-A-B. Neither personnel nor instrumentation are noted in files.
- 7 22 Nov 1928
Per Lasker: Recorded on this date: W401350-C-D, W401351-D-E and W401352-C-D. Add Lonnie Johnson for taking part in the last selection. This was good in the 3rd edition!
- 7 c. 5 Dec 1928
In DEMS 97/1-9 Lasker gave his arguments to estimate the correct date for this session on circa 30 November. Luis Contijoch showed his doubts in DEMS 97/2-5. Lasker will gladly accept Luis Contijoch's date correction to circa 12 December 1928 as soon as Contijoch confirms that the 10 December 1928 date for Sam Lanin's session that produced mxs. 108521-22 is a date actually noted in Lanin's diary.
Lasker: 108532-3 and 108533-3 were transferred to 3563 and 3564 respectively. Contrary to Timmer, only the released takes received transfer numbers, and the transfer numbers do not show letter suffixes.
- 8 c. 10 Dec 1928
In DEMS 97/1-9 Lasker gave his arguments to estimate the correct date for this session on circa 12 December. Luis Contijoch agreed in DEMS 97/2-5.
Delete Wellman Braud.
Lasker: In this case m108671 (no take suffix) is the transfer. Unissued take 3532-A didn't receive a transfer number.
- 8 20 Dec 1928
The third take of *St. Louis Blues* survives.
Lasker played Bubber Miley's part for us in Leeds during the Ellington Conference on 24May97.
- 8 8 Jan 1929
The original release of E28940-A was not on ARC but on Brunswick. See DEMS 98/1-16.
- 8 16 Jan 1929
The first take of *Doin' The Voom Voom* survives.
Lasker played this unissued take for us in Leeds during the Ellington Conference on 24May97.
- 8 18 Feb 1929
Location is 46th Street Studio. Delete Cootie Williams.
- 8 7 Mar 1929
Lasker: Take -2 of BVE-49770 was issued, while take -1 is lost. The first release was on Victor.
- 9 12 Apr 1929
From both parts, only take -1 has been issued.
See DEMS 98/2-19/1.
- 9 3 May 1929
Add Wellman Braud for *Saratoga Swing*.
- 10 p. 12 - 16 Aug 1929
The best estimated dates are 12 - 17 August. See DEMS 98/1-16/3.
One can describe four different versions of *Black And Tan Fantasie* in the beginning of the picture. See also Klaus Stratemann page 5 and DEMS 98/2-15/3.
- 10 c. Aug 1929
The correct date is indeed 10 Sep.
Lasker: The first issues of *Doin' The Voom Voom* and *Flaming Youth* were on Pathé/Perfect as by "The Whoopee Makers." *Saturday Night Function* was released on Cameo/Lincoln/Romeo as by "The Washingtonians."