

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

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ALL FOR THE LOVE OF DUKE!

1998/3
Sep - Nov

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NEW FINDS

Most DEMS members are fanatic Ellington collectors. To be more precise, they have the tendency to buy every record of Ellington which contains something new for their collection. If something is new for everyone of us, we use the specification "fresh."

Some of us not only collect the issued recordings but also recordings on tape. At this stage many recordings must wait until someone has the courage and the opportunity to make it available on a wider scale.

That we still find so many years after Duke's death totally "fresh" recordings is incredible. It is with the greatest pleasure that we publish details of these NEW FINDS in our bulletins.

This time we have good news for record collectors on page 6/2 where three completely "fresh" takes are described and page 22/1 with great news about Phil Schaap's important activities.

News for tape collectors is on pages 19/1 and 20/3.

Ellington '98 Chicago 6-10 May by Roger Boyes

This is the second part of Roger Boyes' review of the Chicago Conference. The first part was published in bulletin 98/2 where it also started on page 1. DEMS

After Gunther Schuller we had another treat.

The distinguished Ellington scholar **Mark Tucker** and pianist-composer **Hale Smith** gave a presentation, refreshingly couched in the form of a conversation, on Ellington the pianist.

Dr. Tucker said that in general Duke the pianist was not an innovator, and certainly not a modernist, but rather a worker within the tradition of piano playing developed through ragtime and stride.

There are occasional exceptions to this generalisation, such as *The Clothed Woman*. However in the mid-1940s he detected a shift away from the flashier influences of Ellington's formative style as he found a new, a more reflective voice in which he revealed more of himself.

This shift led to the key *Piano Reflections* trios cut for Capitol in 1953, though early glimpses of it can be found as far back as 1934 and *Symphony In Black*. To illustrate the shift he played *Le Sucrier Velours* and *Swampy River*, pointing out in the latter piece the influences of Willie The Lion in the lyrical passages, of Jelly Roll Morton in the 'Spanish tinge', and of Gershwin in the Introduction.

Hale Smith mentioned Ellington's band fuelling, then played a slow, angular reading of *Black Beauty*.

A discussion of the Ellington-Strayhorn duet *Drawing Room Blues* followed, in which Billy's rounder, fuller, more classical style in choruses 1, 3 and 5 was contrasted with Duke's drier approach in choruses 2 and 4.

Turning back to Ellington the band pianist, Dr. Tucker felt that whereas his qualities as a pianist generally are now much more widely recognised than they used to be, his comping still tends to be underrated or neglected. He illustrated it with the celebrated *Stompy Jones* from *Back To Back*, in which the piano becomes a mini-big band on its own in setting up the piece, Sweets picks up the piano's two-note idea in his first chorus, and Duke himself takes up the two-note motif at the start of his five choruses. This solo builds up from single notes through chords to the high drama of the closing chorus in which he explores the extremes of the keyboard. Hale Smith used the phrase 'carpet weaving' to describe what the rhythm section lays down for the soloists on this piece, and Mark Tucker referred to the running dialogue taking place between Ellington and Jo Jones.

It was pointed out that Duke was a great 'fueller' of his band in a way that Basie for example seldom was. *Schwiphti* is a fine example of this side of his work, though *Depk* was the piece chosen to illustrate it, in which the latter-day 'reflective' pianism is allied to the fine band comping. Hale Smith observed that Duke the pianist was always Duke the composer too; he constantly thought compositionally as he played.

When questions and comments were sought Gunther Schuller referred to the phenomenon in Ellington's piano playing he calls 'deep in the keys' (see *The Swing Era*, p49), and described the enriching experience of hanging out with the Ellington orchestra for a week in Cleveland in 1945. Phil Schaap referred to the sonics of the early stereo *Back To Back* session, a topic he'd covered at Toronto in 1996. The talk ended with the 1961 *Summertime* with Aaron Bell and Sam Woodyard. Afterwards a friend of mine from New York told me that Aaron Bell had said this recording was a session-filler at the end of the recording date. Is this so? The matrix numbers suggest that *Summertime* came about two thirds of the way through the session, and that *Springtime In Africa* came at the end. Do these numbers reflect the sequence of recordings?

I came away from these two talks with a great deal to think about and discuss, and it was a shame that the break which followed them was severely curtailed.

Luther Henderson's topic was 'Duke The Composer'. He spoke of his activities with Duke and of his views on Duke as a composer. A questioner asked about the specifics of Luther's collaboration with Duke on *Night Creature*, but we didn't get a clear picture of what happened on that fascinating occasion, which is a shame. The same goes for the orchestration of *Harlem*; there was mention, but not illumination.

Reuben Jackson, who has worked with the Ellington Archive in Washington as a member of the Smithsonian staff, spoke on the provocative topic 'Ellington and Hendrix'. It was speculative stuff of course as Reuben readily conceded. Jimi Hendrix died four years before Duke, in 1970, and the fact that he was very close to his mother who died far too young, and that his father was a tapdancer in his home town of Seattle, doesn't add up to much of a link. Hendrix thought in colours though, showing talent in the visual arts

and indeed drawing and painting all his life. Like Ellington too he was a very private person with a strong public presence, and he shared Ellington's interests in religion and spirituality. It was a shame that the music Reuben selected had to be curtailed because of timekeeping problems. I enjoyed the fine electric delta blues with Tricky Sam's legacy in the use of the wa-wa pedal. I disliked the version of the US National Anthem. It fell to Gil Evans, not Duke, to do an album of Hendrix titles in 1975, and Reuben ended with an extract from one of the pieces on it, *Up From The Spring*. We hear a lot about what Ellington drew from his predecessors at our conferences; it's good to hear how he touches his successors.

The Friday afternoon session started with Gene Esposito's 'Billy Strayhorn Project' recital. After it the talks programme continued with a sequence of three presentations on Duke as 'Keeper of a Culture'.

Like the morning's session on 'Duke the Pianist', it was sponsored by the Chicago-based Centre for Black Music Research. (Vol.13 no.2 of the Centre's *Journal* was devoted to a most illuminating set of papers on *Black Brown and Beige*, and if you're interested in the work but haven't yet bought this volume, treat yourself to it). Composer **Dr Olly Wilson** presented a generalised run-through of the African and Afro-American Heritage which he then illustrated with extracts from several familiar classics of early Ellingtonia. He showed how the call-and-response between Ivie's vocal and the band's 'doowah-doowah. ...' in *It Don't Mean A Thing* mixed triple-time with common time; also how Duke had already woven 'doowah-doowah....' into *Old Man Blues* and would shortly do so again in *Daybreak Express*. He concluded by turning to Ellington's encounter with the conventions of minstrelsy in the Cotton Club revues, setting these in the context of Afro-American music's impact on 1920s European artists and writers, through exposure in Europe itself to such shows as the *Revue Nègre*.

In another generalised account, **Hale Smith** spoke of how Ellington drew on his heritage. He did so in the same way as Bartok and Vaughan Williams, for example, drew on theirs, but with the difference that they were schooled musicians; Ellington was not, in the formal sense. (It occurred to me that there's no way he *could* have been schooled to work in his chosen medium. Bartok and Vaughan Williams used the well-established one developed over several centuries in Europe; Ellington, Henderson and Carter in the late twenties were developing a new medium on the hoof. But we didn't get into that.) Hale Smith concluded with tales of his own encounters with Ellington.

Mark Tucker focussed on Ellington's sense of place, as applied to the South. Place-names abound in Ellington titles, from the earliest compositions written when Duke's direct experience of places was more or less restricted to the environs of his native Washington and New York's Harlem, to the late years in which his world travels were recalled impressionistically in the suites. He warned us of pitfalls in the place-name game: - *Harlem Air Shaft* was originally *Rumpus In Richmond* (would *Rumpus In Richmond's* original title come into the category of an Ellington place-name too, I wondered), and he mentioned places of the mind

name too, I wondered), and he mentioned places of the mind (*Warm Valley*, the *Turquoise Cloud*) which Duke located in music. Travel shaped Ellington's working life. Most people's memoirs start with their family, or early influences; *Music Is My Mistress* begins with 'The Road.'

As a Washingtonian Duke was born in the South, albeit an atypical part, and his parentage on both sides was southern. Moving to New York was thus a liberating experience. As he built up his band he hired southern musicians, Cootie from Alabama, Barney Bigard and Wellman Braud from New Orleans, Bubber from S Carolina. Gigging in New York exposed him to the colourful and folksy 'South' of the night-clubs which Dr Wilson had outlined; also to the primitivism and exotica of revue's version of the African link. Dr Tucker recalled an earlier composer who ploughed a southern furrow without ever going south himself, Stephen Foster. Some of the earliest Ellington masterpieces reflect this South of the imagination, many of them preceding the Cotton Club residency; but to illustrate it Dr Tucker chose Duke's recording of Porter Grainger's *Song Of The Cotton Field*. Tricky Sam's horn is the ancestral voice here, evoking hardship and heavy labour as it was to do much later in the *Work Song of Black, Brown and Beige*, and already reaching far beyond the minstrelsy conventions of revue.

Ellington's first hand experience of the South began in late 1933 with an eight-week tour of the southern states. After it he recorded *Dear Old Southland* in Chicago (Mark Tucker wondered whether the band featured it *during* the tour). The Creamer-Layton song is based on two well-known spirituals, and Turner Layton's family came from Washington like the Ellingtons. Less well-known is the song's lyric, with its reference to piccaninnies and its conventional yearnings for the imagined South of minstrelsy. Louis Bacon's vocal abandons it after four words in favour of a wonderful duet with Tricky's talking horn - meaning expressed through timbre, and recalling Dr Wilson's observations on the tonal languages of West Africa earlier in the afternoon. With this recording something's changed, the mask is off, Duke's not in the Cotton Club any more, but on the road to *Ko Ko* and beyond, with first-hand experience of the South now securely in his luggage. Before leaving *Dear Old Southland* Dr Tucker drew our attention to one of the great moments of Ellingtonia, Johnny Hodges' soaring soprano as he returns to the first theme - a northern voice from Boston, but one which is drenched in Bechet of New Orleans.

Eventually Ellington's road through the South brought him to *King Fit The Battle Of Alabam* and to the *New Orleans Suite*. But the closing musical example was *Magnolias Dripping With Molasses* from the *Deep South Suite* premiered in Chicago in late 1946. In this up-tempo jump number not at all in keeping with its own title Ellington's satirical approach recalls *Jump for Joy*. There are quotes from old rhymes and southern songs here, but no southern stereotypes. Less obliquely than much of Duke's work, the suite is a political statement.

In summing up, Dr Tucker looked beyond Duke's growing acquaintance with the South and its people, and his turning of its musical conventions to his own purposes, to the humanity and warmth that radiates from the music. Ellington's sense of place allowed him to create his own richly kaleidoscopic vision of the world in which he eventually travelled so widely, a world wide web reaching far beyond computer-bound virtual realities. This was a finely-judged and beautifully-paced talk.

On Friday evening we attended the revival of 'My People' at the New Regal Theatre. Dr Joseph McLaren ended the afternoon's talks by setting the show in its August 1963 context. He took us back to the momentous events of that crucial month, which culminated in the march on Washington on 28 August, with a well-chosen sequence of slides covering the political and social context. Other slides showed documents and events relating to the show itself. We heard *King Fit The Battle Of Alabam* and the *My People* monologue. The presentation touched on many of the topics which had been raised earlier in the day - restriction and liberation for example, and the cotton field. Perhaps most significantly, the title of Dr King's book *Strength To Love* echoed Mark Tucker's closing point about Ellington's humanity-love as a means to overcome division and promote understanding. It was a good thought to end the day on. Dr McLaren was concerned that he didn't have the time available that he thought he would. He needn't have worried. The links were presented succinctly and so far as I could tell fully.

We met on Saturday morning in the Preston Bradley Hall of the Chicago Cultural Centre. It's a magnificent place, though its swimming-pool acoustic and the constant intrusion of 'voices off' make it an unsuitable as a conference venue.

Ben Pubols introduced colleagues on the Ellington '99 committee and spoke about their plans for the centenary conference in Washington next year. The Smithsonian will be celebrating Duke's centenary too of course, and Dr John Hasse followed his talk titled 'The Ellington Canon' with an outline of these. There are many good reasons for Ellington lovers to be in Washington next April if it's at all possible.

John Hasse explained why he felt there was a need for an Ellington Canon, why he felt it should be based on Ellington's recordings as against his compositions, and how he'd arrived at his choice of recordings for it. He compared recordings featuring in selective discographies, in critical recording anthologies, in taught Ellington courses, and in the pads of repertory orchestras and came up with a list. Such lists cry out to be quarrelled with of course, but the danger is that they become a sort of holy writ, and lead to the unjust neglect of pieces not included. I was soon troubled with the reservations which Morris Hodara and others voiced at the end of the talk. For example *La Plus Belle Africaine* fails to qualify for a canon based on studio recordings, since it was never recorded in a studio. What about *Idiom '59*, which was recorded, but with a clumsy splice which mars the ending? For that matter, what about the many earlier pieces which were truncated for the purposes of the recording studio? Should *Pussy Willow* be rejected from the canon simply

because it had to be chopped about to fit it onto a 10-inch 78? I think we serve Duke's legacy better by not having a canon. I'm all in favour of accessibility, but not at the price of distortion.

Sathima Bea Benjamin told the story of her meeting with Duke. Born in the mid-1930s in Cape Town to a couple who'd emigrated in the early 1900s to South Africa from St Helena, she learned at school that singing brought joy to her unhappy childhood. Radio and the rich musical scene in Cape Town developed her musical tastes and when still only 18 she was a schoolteacher, moonlighting in night-clubs. After the 1960 Sharpeville massacre jazz was banned as a subversive music by the apartheid regime. With the help of friends she escaped with Dollar Brand, as Abdullah Ibrahim then was, to Zurich. Here they met Duke Ellington on a snowy winter's night. The meeting led to recordings in Paris a few days later, and a subsequent life based in New York. She said two things I've heard others say when talking about their meetings with Duke.

One is that the whole episode seemed like a dream touched with magic. The other is that the meeting was empowering; Sathima's description of learning *Your Love Has Faded* in ten minutes with Billy and then recording it with him was ample evidence of that. Hers was a fascinating story; they often are.

The morning concluded with **Kenny Burrell's** thoughts on what Duke meant to him, what he conveys of Duke to the young people who take his course; and with **Dick Buckley**, who spoke on 'Duke Ellington and the Blues'. He recalled that one of the purposes of the Ellington Study Group meetings in the early days had been to try to make the scores available for live performance; there had been some good progress in this area since then. Kenny's course too is sufficiently established for its future to be assured after Kenny himself retires. The rest of the day was devoted to live musical events.

Come Sunday, and we met in yet another venue, the Grainger Hall of the Chicago Symphony Centre. Though a lovely room, it too was not really suitable in a number of ways for conference purposes. But **Studs Terkel's** brief and eloquently impressionistic word-portrait of Duke and Mahalia was about right for this venue and for this stage in the Conference.

Janna Steed spoke with evident sincerity of how she became involved in the Sacred Music, and how she brings it to church groups who are by and large unacquainted with the wider Ellington. She quoted R.D. Darrell, for whom Duke was one of Proust's great artists 'who do us the service...of showing us what richness, what variety lies hidden....'

Ron Modell was interesting on the subject of the last Ellington concert in March 1974.

The rest of the morning was music, with Kenny Burrell, Butch Ballard, Lesa Terry and youngsters. I drifted into my own meditation as the light came through the windows facing S Michigan Avenue and I looked around at my Ellington friends and acquaintances. You could almost taste the clear refreshing air coming off the lake. It's great to be in Chicago with this crowd. Roger Boyes

NEW BOOKS

ESSAYS OF ELLINGTON INTEREST

re-printed from TDES Newsletter from May 1998 with the author's permission.

In the new issue of the "Jazz Research Proceedings Yearbook" 1997, there are two essays of Ellington interest.

1. **Richard Domek**. "Ellington's Development as a Background Artist" p. 6-29.

Domek analyzes the writing for the orchestra backgrounds from "East St. Louis Toodle-oo" (1927) to "Perdido" (1942).

Ellington never wrote real straight background, but always active lines of some interest: in the best examples he wrote more lines, solos, riffs, etc., in an exciting polyphonic texture. Many careful orchestral examples.

2. **John Gudmundson**, "Harry Carney: The Evolution of His Baritone Saxophone Solo Style, 1928-1974" p. 39-58.

The title tells all: this is the first attempt to analyze the solo style of Carney, and a successful one. Through many musical examples, the author lays out the evolution of the style in different periods. Some examples are from the Smithsonian manuscripts, and the comparison between the written score and the Carney playing are enlightening. By the way, all the Carney solos that sound improvised, actually are improvised, or not written out.

These two essays, short but with many infos, are worthy of buying the review. In Europe it is available from the jazz books and video-seller Norbert Ruecker <NRuecker@t-online.de>. The address on the first page of the Yearbook is IAJE Publications, P0 Box 724, Manhattan KS, USA.

Stefano Zenni

DEMS member Norbert Ruecker wrote us that the Jazz Research Proceedings Yearbook 1997 is out of stock. It will be available again early next year. DEMS

NORMAN AND DUKE

Scott David Faulkner wrote in 1996 a very interesting thesis to become a Master of Music in Double Bass Performance. We quote from his abstract:

"This paper's purpose is to explore the relationship between Norman Granz and Duke Ellington. It looks at issues of race, repertoire, personnel, business, and the influence of each. It also addresses the artistic contribution of Granz as manager and impresario, as well as the broader issue of how artists and impresarios interact. Another important part of this paper is the role of Ella Fitzgerald. She is the primary connection between Granz and Ellington.

Cases for Ellington's significance abound, but not so for Norman Granz. For this reason the first part of this paper outlines Granz' history, including his early jam sessions, Jazz at the Philharmonic, and his recording labels - Verve, Pablo, *et al.*

A unique source for this paper is an interview Granz gave Patricia Willard in 1989 for the oral history project of the Smithsonian Institution's Duke Ellington Collection."

We obtained a copy from UMI Dissertation Services, 300 North Zeeb Road, Box 1346, Ann Arbor, MI 48106-1346. 1-800-521-0600 or 734-761-4700 <http://www.umi.com>

Scott's manuscript carries the UMI number 9718662. We enjoyed reading it very much. DEMS



NEW RELEASES AND RE-RELEASES

● Avid AMSC 573 "Jack The Bear"

With the permission of the author, Peter MacHare, and of the editor, Theodore Hudson, we print here Peter's enthusiastic article about this "fresh" re-issue. It appeared in the June Newsletter of Chapter #90 in Washington.

This is not just another Ellington compilation. It is claimed to be an "Audiophile Quality Re-Mastering in the Quality and Reality of 3-Dimensional Sound."

These are the selections:

Birmingham Breakdown (28Feb27); *Hop Head* (27Mar27);
Creole Love Call, Black and Tan Fantasy (26Oct27);
Take It Easy, Jubilee Stomp (19Jan28);
Hot and Bothered, The Mooche, Swampy River (1Oct28);
Rocky Mountain Blues, Big House Blues (14Oct30);
It Was a Sad Night in Harlem, Shoe Shine Boy,
Trumpet in Spades, Yearning for Love (17Jul36);
Dusk on the Desert (20Sep37); *Caravan* (14May37);
Jack the Bear, Morning Glory (6Mar40);
Rumpus in Richmond (22Jul40);
Chloe, Across the Track Blues (28Oct40);
Moon Mist, C-Jam Blues (21Jan42);
Carnegie Blues (4Jan45).

I recently obtained a complimentary copy of this CD. It's a nice selection of expected and obscure orchestra pieces from 1927 to 1945. Admittedly it is only one of many Ellington compilations begging for your dollars. What makes this disc stand out? It's in stereo.

I'm sure you remember the terrible "electronically reprocessed for stereo" LPs from the 1960s. I am pleased to report that we've come a long way since those days. This CD sounds great! The heroes involved in the creation of this disc are Dave Bennet in the U.K., who used a Cedar system noise reduction and the best masters he could find before sending digital audio tape to Richard Broadie in the U.S., who used his own "3-Dimensional Sound" system that creates stereo from mono-recordings. Richard Broadie is also a jazz musician who plays clarinet and loves Barney Bigard. You can read more about his system on his web page at <http://jan.ucc.nau.edu/~rwood/djml/cds/bsre.html>.

To evaluate the sound on this CD, I concentrated my listening on the three cuts which Ellington recorded on October 1, 1928: *Hot and Bothered, The Mooche* and *Swampy River*. The first two feature Baby Cox on vocal; the third features Ellington on piano solo.

I chose these three because the reprocessed stereo that I remember from the 1960s was particularly bad on vocals and piano. Besides, I love Baby Cox and have spent countless happy hours with the other reissues of these recordings. I compared these closely with the reissues available on the Masters of Jazz and on Classics. The first thing you will notice about this CD is a conspicuous absence of static. "Not good," I thought to myself. If they've eliminated the static, it's possible they've eliminated some of the music as well." No problem here. Repeated listenings revealed no loss of detail when compared to the other reissues. Lonnie Johnson's guitar and Baby Cox's vocals are full of detail.

The other worry with enhanced recordings is that something was added. Remember the echo and reverberation from the old reprocessed recordings? None of that here. Neither Baby Cox's voice nor Duke Ellington's piano sounds as if recorded in Granddaddy's glass whiskey jug. In fact, these recordings are so free from the problems normally associated with reprocessed stereo that I began to suspect that they hadn't been enhanced at all. This matter was settled quite easily by using my balance control. It's stereo all right. Wellman Braud's bass is clearly on the left channel. Barney Bigard's clarinet is clearly on the right.

One more test to make. I brought the CD to the Ellington Society holiday party and played it for Mac Grimmer and Jack Towers. "Highlight of the evening," said Mr. Grimmer. "Oh, yeah, good stuff!" was Mr. Towers' opinion.

Having satisfied myself that this "3-Dimensional Sound" was the real thing, I just sat back and enjoyed the music for a few days. The stereo really projects a depth and width to the band on these recordings that you will not find on the mono originals. A fine Ellington sampler with excellent sound!

Peter MacHare

The Duke Ellington "Jack the Bear" CD that I remastered for AVID Records near London is now available through my new web site. Take a look at <http://pages.prodigy.net/broadie> if you're interested in this and other big band and early jazz recordings. Dick Broadie

Hop Head is from 22Mar27 (typo?).

It's interesting to hear that Peter has chosen a.o. *Hot And Bothered* to compare the quality of the different reissues. I did the same. My reason for choosing *Hot And Bothered* was the fact that this was the selection for which I had the most reissues on CD to hand. I am looking forward to include in this comparison the CD reviewed by Peter.

In case it interests you, these were my findings:

Phontastic 7666 "The Eternal Ellington"	much noise
Classics 550 "DE & HO 1928"	some noise
EMI 48274 2 "Hot From The Cotton Club"	loss of lows
ASV 5024 "Jazz Cocktail"	fair but a little bit of noise
Masters Of Jazz "Volume 4, 1928"	fair
Giants Of Jazz 53030 "DE 1927-1931"	fair
Les Génies Du Jazz 2003 "Au Temps Du Cotton Club"	fair
BBC 643 "Jazz Classics in Digital Stereo"	superior

Sjef Hoefsmit

① **RCA Jazz Greats 74321-49988-2**

With the permission of the author, Vic Bellerby, and of the editor, Eddie Cook, we print Vic's excellent review that appeared in *Jazz Journal* of June 1998.

This CD contains the following selections:

- (1) *Take The "A" Train*; (2) *Mood Indigo*;
 (3) *I'm Beginning To See The Light*; (4) *Sophisticated Lady*;
 (5) *I Got It Bad And That Ain't Good*; (6) *Perdido*;
 (7) *Solitude*; (8) *I Can't Give You Anything But Love*;
 (9) *Prelude To A Kiss*; (10) *Drawing Room Blues*;
 (11) *Caravan*; (12) *In A Sentimental Mood*;
 (13) *It Don't Mean A Thing*; (14) *Lover Man*;
 (15) *Lotus Blossom*. The total time is 48'26".

These are the listings as they are presented in the small booklet supplied with the CD:

- (1) Solos by DE and Ray Nance. 15Feb41
 (2) Vocal by Kay Davis, solos by DE and Al Sears. 11May45
 (3) 1Dec45 (4) 14May45
 (5) Solos by DE, Johnny Hodges, Ivy Anderson. 26Jun41.
 (6) Solos by DE, Harry Carney, Ray Nance, Rex Stewart, Ben Webster. 21Jan42
 (7) 14May41 (8) 30Oct28 (9) 10May46 (10) 10Jan46
 (11) 1May45 (12) 14May45
 (13) Vocals by Joya Sherrill, Kay Davis and Marie Ellington
 (14) Vocal by Marion Cox. 26Aug46
 (15) DE and Billy Strayhorn (p). 1Sep46

No complete personnel details are supplied — to compensate for this a compiler 'has a go' (or a guess) in tracks 1, 5, 6, 13 and 14 to list a soloist and/or vocalist but even this simple task seems beyond his capability in other tracks. We are not even told that Joya Sherrill sings in *I'm Beginning To See The Light* or that Baby Cox and Irving Mills sing in *I Can't Give You Anything But Love*.

Why should the reviewer or fan continually be obliged to have recourse to Rust, Jepsen or other listings?

The disc has a glorious 'clanger'. *Mood Indigo* is included but the engineer (with good taste) chooses a 1930 big band version. Our compiler, however, lists Al Sears on tenor sax and Kay Davis singing a vocal! Did nobody listen?

This mood of babbling waywardness is maintained in a semi-hysterical liner note which informs us that 'In 1956 twenty-seven choruses rising in intensity like Ravel's *Bolero* featured the unforgettable saxophone of Paul Gonsalves in full swing'. This has no relation to the CD and none to Maurice Ravel.

There is some fine music here which reproduces excellently — *Perdido*, *Mood Indigo*, *I've Got It Bad* and *Lotus Blossom* — but a recommended retail price of £4.99 hardly compensates for such a bewildering overall choice and sloppy presentation. Vic Bellerby

(3) *I'm Beginning To See The Light* is from 1Dec44.

(9) *Prelude To A Kiss* is from 10May45.

(11) *Caravan* is from 11May45.

(13) *It Don't Mean A Thing* is from 14May45.

(15) *Lotus Blossom*: We have not heard of a recording of this selection by Duke and Billy together. We suspect that this is from 1Sep67, after Billy died.

If we had this CD to listen to, we would also check which take has been used for (14) *Lover Man*. DEMS

② **Columbia/Legacy (US) CK 66372 (CD)
 Duke Ellington and his great Vocalists**

Going through my comments on Timner 4th edition, Steven Lasker made the remark that take -B of *Diga Diga Doo* is released on this CD. I found a copy and I am happy to report that there are several surprises to be welcomed.

Here are the 16 selections with a total of more than 63 minutes of music.

- | | |
|--|----------------------------------|
| 1. <i>It Don't Mean A Thing</i> | 2Feb32 |
| 2. <i>St. Louis Blues</i> | 11Feb32 take -B |
| 3. <i>I Can't Give You Anything But Love</i> | 22Dec32 <u>take -B</u> |
| 4. <i>Diga Diga Doo</i> | 22Dec32 <u>take -B</u> |
| 5. <i>I Must Have That Man</i> | 21Dec32 take -B |
| 6. <i>Solitude</i> | 14Feb40 |
| 7. <i>Women, They'll Get You</i> | 14Aug47 |
| 8. <i>Don't Get Around Much Anymore</i> | 20Nov47 |
| 9. <i>Take Love Easy</i> | 14Nov47 |
| 10. <i>On A Turquoise Cloud</i> | 22Dec47 |
| 11. <i>Love You Madly</i> | 20Nov50 |
| 12. <i>Take The "A" Train</i> | 30Jun52 |
| 13. <i>Sophisticated Lady</i> | 23Jan56 |
| 14. <i>Autumn Leaves</i> | probably 9Sep57 <u>alt. take</u> |
| 15. <i>My Heart, My Mind, My Everything</i> | 14Oct57 |
| 16. <i>Hello, Little Girl</i> | 19Feb59 |

In the liner-notes are to many errors to be mentioned here. We have given you the correct titles and dates.

2, 5 and 15 are probably first releases on CD.

3 and 4 have never been issued before!

14 is the great surprise. It is a "fresh" alternate take. See a separate article about *Autumn Leaves* on page 13/1.

16 is another manipulated version. See a separate article about *Hello, Little Girl* on page 13/2. Sjef Hoefsmit

③ **Charly (G) CPCD 8259-2, double CD
 The Classic Duke Ellington
 Volume one: Rockin' In Rhythm
 Volume two: Black, Brown And Beige**

If one has to move to a small apartment with insufficient room for the complete Duke Ellington collection, this double CD might be a good choice to replace a lot of vinyl.

Both CDs contain more than 72 minutes of music. The sound engineer did a better job than did RCA with the 3 CD boxes. The selections are well chosen although the sequence does not make sense.

We have checked every selection because no details were given in the liner-notes with the exception of the year of publication. We give you the take numbers only if there could be some doubt.

Vol 1:

- | | |
|---|-----------------|
| 1. <i>Rockin' In Rhythm</i> | 8Jan31 |
| 2. <i>I Let A Song Go Out Of My Heart</i> | 3Mar38 take -2 |
| 3. <i>Concerto For Cootie</i> | 15Mar40 |
| 4. <i>Tonight I Shall Sleep</i> | 14May45 |
| 5. <i>I Got It Bad</i> | 26Jun41 take -1 |
| 6. <i>Misty Mornin'</i> | 22Nov28 |
| 7. <i>Jump For Joy</i> | 2Jul41 take -1 |
| 8. <i>East St. Louis Toodle-Oo</i> | 14Mar27 |
| 9. <i>Ring Dem Bells</i> | 20Aug30 take -3 |
| 10. <i>The Mood To Be Wooded</i> | 4Jan45 |
| 11. <i>Perdido</i> | 21Jan42 take -1 |
| 12. <i>Black And Tan Fantasy</i> | 7Apr27 |
| 13. <i>Solitude</i> | 12Sep34 |

14. <i>Main Stem</i>	26Jun42	
15. <i>Chelsea Bridge</i>	26Sep41	
16. <i>Three Little Words</i>	26Aug30	
17. <i>Jack The Bear</i>	6Mar40	
18. <i>Transblucency</i>	28Mar46	
19. <i>Unknown Title(Cotton Club Stomp)</i>	22Apr30	take -A
20. <i>Mood Indigo</i>	11May45	
21. <i>Drop Me Off At Harlem</i>	17Feb33	take -A
22. <i>The Mooche</i>	1oct28	
23. <i>Moonglow</i>	12Sep34	

Vol 2:

1. <i>Take The "A" Train</i>	15Feb41	
2. <i>Creole Love Call</i>	11Feb32	
3. <i>Sophisticated Lady</i>	15Feb33	take -2
4. <i>Harlem Air Shaft</i>	22Jul40	
5. <i>All Too Soon</i>	22Jul40	
6. <i>In A Sentimental Mood</i>	30Apr35	
7. <i>Sepia Panorama</i>	24Jul40	take -1
8. <i>Echoes Of Harlem</i>	27Feb36	
9. <i>The Gal From Joe's</i>	2Feb38	take -1
10. <i>Bojangles</i>	28May40	
11. <i>Prelude To A Kiss</i>	10May45	
12. <i>Black Beauty</i>	16May45	
13. <i>Things Ain't What They Used To Be</i>	20Jul45	
14. <i>I'm Beginning To See The Light</i>	1Dec44	
15. <i>Ko-Ko</i>	6Mar40	take -2
16. <i>It Don't Mean A Thing</i>	11May45	
17. <i>Caravan</i>	11May45	
18. BLACK, BROWN AND BEIGE		
<i>Work Song & Come Sunday</i>	11Dec44	
<i>The Blues & Three Dances</i>	12Dec44	

We believe that track 15 of Volume 1, *Chelsea Bridge*, is the first release on CD. It is possible that also *The Gal From Joe's*, take -1 on track 9 of Volume 2 is a first release on CD. We think that up to now only take -2 has been issued on CD. But we are not sure. All the other selections have been issued at least once and most of them many times.

Track 19 on Volume 1, *Unknown Title*, is mostly referred to as *Cotton Club Stomp*. In the Charly liner notes it is suggested that *Wall Street Wail* is a subtitle of this *Cotton Club Stomp*. This error is copied from the cover of the Ace of Hearts LP 23.

This double CD comes in an unusual cover of cardboard, containing two normal plastic boxes. Looks nice. DEMS

① New re-releases expected

I've been told the release date of the 3 CD V-discs set I previously mentioned in DEMS 98/1-19 is being pushed back to 8/27/98 due to problems with the pressing plant.

I have one on order. I'll post a brief review when I receive it. Geff Rathcheson

Is there any news regarding the Ella & Duke 8-CD set, to be issued by Verve in 1998?

I can hardly wait. Louis Tavecchio

Ice Magazine lists the release date as 9/22/98.

Geff Rathcheson

ELLINGTONIA

②

Black Lion BLCD760148 Paul Gonsalves - Ray Nance Just A-Sittin' And A-Rockin'

In 1970 Paul Gonsalves and Ray Nance made two interesting recording sessions at National Studios, NYC.

The first session on 28Aug70 was with Raymond Fol, Al Hall and Oliver Jackson. 6 Selections were recorded of which 5 have been issued both on a Freedom LP 30138 and on this CD. These are the titles, followed by the track-number on the CD:

Just A-Settin' And A-Rockin' (4), *Tea For Two* (9), *Hy'a Sue* (6), *I'm In The Market For You* (8), *Lotus Blossom* (2) and *After All* (a Raymond Fol piano solo, not issued).

The second session took place on 3Sep70 with Norris Turney, Hank Jones, Al Hall and Oliver Jackson.

Again 6 selections were recorded. Only 3 of them came out on the Freedom LP, but there are 5 on the Black Lion CD:

B.P. Blues (1), *I Cover The Waterfront* (5, first issue), *Stompy Jones* (10, first issue), *Angel Face* (a Hank Jones piano solo, not issued), *Don't Blame Me* (3) and *Angel Eyes* (7).

The total time of the CD is 45'51": enough room for the two missing selections! DEMS

③

Alan Barnes and David Newton "Like Minds" Fret Records FJCD105

One of the highlights of the Leeds Conference last year was the recital given by Alan Barnes and David Newton.

I knew Alan from Ellington '88 in Oldham when he took Harry Carney's chair in the terrific band directed by Bob Wilber.

Alan Barnes and David Newton played an all Ellington programme for us that was most impressive. Alan played four or five different reed instruments accompanied by David on the piano. Ellington's tunes came out very refreshed by this unusual instrumentation.

Lament for Javanette and *Lull at Dawn*, played in combination, were particularly beautiful. I was happy to be able to buy a CD after the performance on which both titles appeared as track 6a and 6b. One could argue that this CD doesn't belong to the category ELLINGTONIA because it also contained non-Ellington compositions. That's true. Still we can highly recommend this CD because of its high musical quality. It contained on track 5 *I'm Just A Lucky So And So* and on track 11 *Cotton Tail* giving a total of 19 minutes of Ellington music (out of a grand total of more than 65).

Fret Records' address is 31 Grimmer Way, Woodcote, Reading, Berks, RG8 OSN, Tel: +44 (0) 1491 681021.

Sjef Hoefsmit

DISCUSSIONS - ADDITIONS - CORRECTIONS

My Love Is As A Fever

Similarly to the sheet music of *A Hundred Dreams from Now* (see DEMS97/4-1,12,13) I have an item that may be of interest to readers of DEMS bulletin: the sheet music for *My Love Is as a Fever*. This piece was sent to me by a friend, who doesn't remember where and how he obtained it.

At first I thought it must be a brand new piece, but the music turns out to be (with slight alterations) Ellington's *Sonnet for Caesar*, the second movement of "Such Sweet Thunder" (there seems to be no Strayhorn involvement with this particular movement). I've never come across any suggestion that this Sonnet was set to actual Shakespeare verses. Are other movements in the suite similarly linked to actual verse? And can anybody dig out the exact location for this passage in Shakespeare's work? Walter van de Leur

Each time Duke played *Sonnet For Hank Cinq* in his concerts, he explained that "in the suite of numbers, there are four sonnets, one of which has to do with Henry the Fifth...."

We are convinced that the music was written with a specific sonnet in mind. Each sonnet was recited or sung by a solo-instrument. Although counting the bars of *Sonnet For Caesar* leads to the conclusion that we have to do with a regular 32 bar ABCD structure, the solo by Jimmy Hamilton follows exactly the structure of a sonnet.

Sonnet In Search Of A Moor is even based on a 28 bar ABCD theme, which comes closer to the structure of a sonnet. To hear the sonnet, one has to listen to Jimmy Woode.

In *Sonnet To Hank Cinq* and in *Sonnet For Sister Kate* the sonnet doesn't seem to be complete. In the latter however it is very clear that Quentin Jackson tried to pronounce the words of a poem. We have no idea which one of Shakespeare's sonnets that was. Sjef Hoefsmit

We print the complete song *My Love Is as a Fever* on the pages 9, 10 and 11 of this bulletin. DEMS

In answer to our question, Alan Shiels wrote to DEMS:

I recently had a telephone conversation with Louis Applebaum in response to your letter. He readily identified "My Love Is As A Fever" as Shakespeare's sonnet #147.

He commented that he has also composed music for some of Shakespeare's sonnets too. Louis added that the music for #147 has a wide range, requiring some strong voices, especially in the upper register.

Louis remarked that perhaps Duke and Billy were reaching out into a wider field of entertainment with "My Love Is As A Fever."

If Walter or you have any more queries you are welcome to write to Louis Applebaum. You have his address.

Alan Shiels

At our regular chapter meeting on the 13th of January, Alan Shiels gave me a copy of your letter of 31Dec regarding the sheet music for *My Love Is As A Fever*.

The lyrics of this song are indeed the work of William Shakespeare. Shakespeare wrote a total of 154 sonnets and the words of sonnet 147 are those shown on the sheet music.

It is one of a group (sonnets 127-152) dedicated to "his mistress, on her infidelity." I am quoting from *The Complete Works of William Shakespeare*, printed in Philadelphia by Porter & Coates in 1874. This book has been handed down through Gerry's family and it has become a useful resource in solving crossword puzzles, etc. or, in this case, the origin of the song's lyrics.

The sheet music is a curiosity itself. From the numbers evident on each page, it appears to be from a larger publication may be of interest to DEMS-members as well. The copy-right date of 1961 suggests that this is another instance of a previous work (*Sonnet for Caesar*) being re-titled and lyrics added for copyright purposes. I can find no reference to this particular title in any of my reference books.

A very nice "find" and it will make for much discussion in a future issue of DEMS.

As a matter of interest, enclosed is a copy of Leonard Feather's favourable review of Duke's "Such Sweet Thunder" album, which appeared in the 17oct57 issue of *Down Beat*, wherein Leonard makes reference to the sonnet format used by Shakespeare, a 14 line poem. John Hornsby

We quote from Leonard Feather's article:

It doesn't matter in the least whether or not the relationship between the titles and the music is always clear, or whether the explanations offered by Duke seem more than a little tenuous; in programmatic works, the end always justifies the means. If the means was a hurried search through Shakespeare by Duke and Billy, and the end a superlative array of jazz miniatures, nothing else matters. (I've been searching in vain for 14-bar themes or 14-note phrases in the sonnets, all of which allegedly are scored to coincide with regular sonnet form; but who cares?) Leonard Feather

My Love Is As A Fever is Sonnet 147.

I have never been able to relate the four portraits in "Such Sweet Thunder" to sonnet form, though it always seemed to me a pointless activity so I've never really tried.

If anyone wants to have a go, it's worth bearing in mind that there are two principal sonnet forms, though every sonnet is a fourteen-line poem in two parts.

The Petrarchan or Elizabethan sonnet has 8+6 lines; the other scheme has 12+2 lines with the rhyme-scheme a b a b c d c d e f e f g g. Each line generally consists of ten syllables in an English sonnet, eleven in an Italian one and twelve in French.

Shakespeare's sonnets are of the 12+2 form.

English members at least may recall that, around the time when "Such Sweet Thunder" was first issued, a vocal version of *Sonnet to Hank Cinq* was made by Cleo Laine (I think it was with her husband John Dankworth) which set with great skill Britt Woodman's solo to the words of Sonnet 40,

Take all my love, my love, yea, take them all.

Roger Boyes

Roger has sent us copies of the sonnets XL and CXLVII. We have copied them on page 12. DEMS

MY LOVE IS AS A FEVER

Words by William Shakespeare/Music by Duke Ellington & B. Strayhorn

8va basso

p

My love is as a fev - er, long - ing still For that which long - er nurs - eth

F#79
Fm *Bsus2* *F#* *C#7*

the dis - ease; — Feed - ing on that which doth pre - serve the ill, —

G#7 b9 *C#7 b9* *C#7 b9* *C#7 b9* *C#7 b9* *C#7 b9* *C#7 b9* *C#7 b9*

Th' - un - cer - tain sick - ly ap - pe - tite to please.

C#b9 *C#b9* *C#7* *C#7* *G#7 b9* *G#7* *C#7* *C#7*

My rea - son, the phy - si - cian to my love,

C#7/F# C#4 Cm#7/F# Cm#7 F#m F#7 A/C#

An - gry that his pre - scriptions are not kept, — Hath left me, and I des -

F#7 Bm7/F# B/F# Cm#7/F# D#7/F# G#7 b9 G7/C#?

- p'rate now ap - prove Des - ire is death, which phy - sic

G#7 b9 G7/C#? F#7/F#2 sus4 Em/E-2 sus4 Dm/D-2 sus4 Gm7 11

did ex - cept. Past - cure I am, now rea - son is past, care, —

Eb9 113 D7 9 m 11

46

And fran-tic mad with ev - er - more un - rest:— My thoughts and my dis - course as

mad men's are, At ran - dom from the truth vain - ly ex - press'd

For I have sworn thee fair, and thought thee bright.

Who art as black as hell, as dark as night.

SONNETS

CXLI

Lo, as a careful housewife runs to catch
One of her feather'd creatures broke away,
Sets down her babe, and makes all quick dis-
patch

In pursuit of the thing she would have stay;
Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent
To follow that which flies before her face;

Not prizing her poor infant's discontent;
So run'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind;
But if thou catch thy hope, turn back to me,
And play the mother's part, kiss me, be kind; 12
So will I pray that thou mayst have thy Will,
If thou turn back and my loud crying still.

CXLV

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The worser spirit a woman, colour'd ill.

To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.

And whether that my angel be turn'd fiend
Suspect I may, but not directly tell;
But being both from me, both to each friend,
I guess one angel in another's hell:
Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

CXLVI

Those lips that Love's own hand did make,
Breath'd forth the sound that said 'I hate',
To me that languish'd for her sake:
But when she saw my woeful state,

Straight in her heart did mercy come,
Chiding that tongue that ever sweet,
Was us'd in giving gentle doom;
And taught it thus anew to greet;
'I hate', she alter'd with an end,
That follow'd it as gentle day
Doth follow night, who like a fiend
Doth heaven to hell is flown away.

'I hate' from hate away she threw,
And sav'd my life, saying—'Not you'.

CXLVII

Poor soul, the centre of my sinful earth,
Fool'd by these rebel powers that thee array,
Why dost thou pine within and suffer death,
Painting thy outward walls so costly gay?

Why so large cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, soul, live thou upon thy servant's loss,
And let that dine to aggravate thy store;
Buy terms divine in selling hours of dress;
Within be fed, without be rich no more:
So shalt thou feed on Death, that feeds on
men,
And Death once dead, there's no more dying
then.

1126

CXLVIII

My love is as a fever, longing still
For that which longer nursing cures the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.

My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now Reason is past care,
And frantic-mad with evermore unrest;

My thoughts and my discourse as madmen's
are,
A random from the truth vainly express'd; 12
For I have sworn thee fair, and thought thee
bright,
Who art as black as hell, as dark as night.

CXLIX

O me! what eyes hath Love put in my head,
Which have no correspondence with true sight;
Or, if they have, where is my judgment fled,
That censures falsely what they see aright?

If that be fair wherewith my false eyes dote,
If that means the world to say it is not so?
If it be not, then love doth well denote
Love's eye is not so true as all men's: no,
How can it? O! how can Love's eye be true,
That is so very'd with watching and with tears?
No marvel then, though I mistake my view;
The sun itself sees not till heaven clears. 12
O cunning Love! with tears thou keep'st me
blind,
Lest eyes well-seeing thy foul faults should
find.

CCL

Canst thou, O cruel! say I love thee not,
When I against myself with thee purtake?
Do I not think on thee, when I forget
Am of myself, all tyrant, for thy sake?
Who hateth thee that I do call my friend?
On whom frown'st thou that I do fawn upon?
Nay, if thou lov'st on me, do I not spend
Revenge upon myself with present moan?
What merit do I in myself respect,
That is so proud thy service to despise,
When all my best doth worship thy defect,
Commanded by the motion of thine eyes? 12
But, love, hate on, for now I know thy mind;
Those that can see thou lov'st and I am
blind.

CCLI

O! from what power hast thou this powerful
might,
With insufficiency my heart to sway?
To make me give the lie to my true sight,
And swear that brightness doth not grace the
day?
Whence hast thou this becoming of things ill,
That in the very refuse of thy deeds
There is such strength and warrant of skill,
That, in my mind, thy worst all best exceeds?

CCLII

Nor can thy shame give physic to my grief;
Though thou repent, yet I have still the loss:
The offender's sorrow lends but weak relief
To him that bears the strong offence's cross. 12
Ah! but those tears are pearl which thy love
sheds,
And they are rich and ransom all ill deeds.

No more be griev'd at that which thou hast
done:
Roses have thorns, and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorising thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are;
For to thy sensual fault I bring in sense,—
Thy adverse party is thy advocate,—
And 'gainst myself a lawful plea commence:
Such civil war is in my love and hate,
That I an accessory needs must be
To that sweet thief which sourly robs from
me.

CCLIII

Let me confess that we two must be twain,
Although our undivided loves are one:
So shall those blots that do with me remain,
Without thy help, by me be borne alone.
In our two loves there is but one respect,
Though in our lives a separable spite,
Which, though it alter not love's sole effect,
Yet doth it steal sweet hours from love's de-
light.
I may not evermore acknowledge thee,
Lest my bewail'd guilt should do thee shame,
Nor thou with public kindness honour me, 12
Unless thou take that honour from my name:
But do not so; I love thee in such sort
As thou being mine, mine is thy good report.

CCLIV

As a decrepit father takes delight
To see his active child do deeds of youth,
So I, made lame by fortune's dearest spite,
Take all my comfort of thy worth and truth;
For whether beauty, birth, or wealth, or wit,
Or any of these all, or all, or more,
Entitled in thy parts do crowned sit,
I make my love engrafed to this store:
So then I am not lame, poor, nor despis'd,
Whilst that I am not shadow'd such substance
give
That I in thy abundance am suffic'd
And by a part of all thy glory live.
Look what is best, that best I wish in thee:
This wish I have; then ten times happy me!

CCLV

How can my Muse want subject to invent,
While thou dost breathe, that pour'st into my
verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse?
O! give thyself the thanks, if aught in me
Worthy petrusal stand against thy sight;
For who's so dumb that cannot write to thee,
When thou thyself dost give invention light?
Be thou the tenth Muse, ten times more in worth
Than those old nine which rhymers invoke;
And be that call's on thee, let him bring forth
Eternal numbers to outlive long date. 12
If my slight Muse do please these curious
days,
The pain be mine, but thine shall be the
praise.

1111

SONNETS

CCLVI

O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
O absence! what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

XL
Take all my loves, my love, yea, take them all;
What hast thou then more than thou hadst
before?
No love, my love, that thou may'st true love call;
All mine was thine before thou hadst this more
Then, if for my love thou my love receivest,
I cannot blame thee for my love thou ushest;
But yet be blam'd, if thou thyself deceivest
By wilful taste of what thyself refusest.
I do forgive thy robbery, gentle thief,
Although thou steal thee all my poverty;
And yet, love knows it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites; yet we must not be foes.

CCLVII
Those pretty wrongs that liberty commits,
When I am sometimes absent from thy heart,
Thy beauty and thy years full well befits,
For still temptation follows where thou art.
Gentle thou art, and therefore to be won,
Beauteous thou art, and therefore to be assail'd; 6
And when a woman woos, what woman's son
Will sourly leave her till she have prevail'd?
Ay me! but yet thou might'st my seat forebear,
And chide thy beauty and thy straying youth,
Who lead thee in their riot even there
Where thou art forc'd to break a twofold
truth:—
Hers, by thy beauty tempting her to thee,
Thine, by thy beauty being false to me.

CCLVIII
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
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CCLIX
O! how thy worth with manners may I sing,
When thou art all the better part of me?
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To entertain the time with thoughts of love,
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And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLX
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
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And what is't but mine own when I praise thee?
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And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
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Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLXI
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
O absence! what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLXII
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
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Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLXIII
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
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To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
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And that thou teachest how to make one
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By praising him here who doth hence remain.

CCLXIV
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
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To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLXV
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
O absence! what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

CCLXVI
O! how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self
bring?
And what is't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one, 6
That by this separation I may give
That due to thee, which thou deserv'st alone.
O absence! what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth
deceive,
And that thou teachest how to make one
twain,
By praising him here who doth hence remain.

1 Autumn Leaves discussed (see page 6/2)

Until recently I knew of two versions of *Autumn Leaves*. One was the result of editing of the other. In DESOR 677a is a description of the edited version:
intro4DE;1°RN(v);2°OB+HC+RN(v);coda4RN(v)+DE+HC.

I have this edited version on two LPs: CBS 82682 and CBS 52681.

When the CD CBS 463342 2 came out, it was claimed to have an alternate take. But Claude Perrottet wrote in bulletin 89/3-4: "This is wrong. It is the same take but with the first chorus with Ozzie Bailey singing in French. That part was deleted on CBS 8053 and CBS CL-1085. Now for the first time we have the complete version."

To make things clear here is a DESOR-like description:
intro4DE;1°OB(French)+RN(v);2°RN(v);

3°OB(English)+HC+RN(v);coda4RN(v)+DE+HC.

Now I have on the recently acquired Columbia/Legacy CK 66372 a very different complete version. It seems to be faster but that is because the pauses are considerably shorter. The greatest surprise is Duke's strong piano playing in the first 16 bars of the second chorus. It is in amazing contrast to the sweetness of the song. This is the description:

intro4DE;1°OB(French)+RN(v);2°16RN(v)+DE,16RN(v);

3°OB(English)+HC+RN(v);coda4RN(v)+DE+HC+WC.

There is a difference in the score for Ozzie Bailey at the end of the 3rd chorus which makes me believe that this is the oldest recording of 9Sep57. I guess that this recording was rejected, maybe because of Duke's prominent intervention.

The song was recorded again on 1oct57 with the same matrix-number and issued in a complete and in an edited version as we know now. Sjef Hoefsmit

2 Hello, Little Girl discussed (see page 6/2)

If I read back my own article (98/2-12/2), I must confess that it is confusing and complicated. Now I have to give you information about another version of *Hello, Little Girl*, I think I should try to do a better job.

Hello, Little Girl can suffer from four different defects.

Some releases are missing the first two bars of the normal 8 bar introduction by Jimmy Jones, due to the dubbed applause. This is defect Ap.

The other defects will be described by giving the location on the CBS 460059 2 CD.

The Michael Kilpatrick interruption: only one note missing at the very start of Dizzy Gillespie's solo. Location 3:06. This is defect MK.

The first Sjef Hoefsmit interruption: the last four bars of the third chorus of Dizzy's solo are missing. Location between 3:47 and 3:52. This is defect H1.

The second Sjef Hoefsmit interruption: The whole first chorus of Dizzy's solo is missing. Location between 3:06 and 3:21. This is defect H2. And this is the "new" defect, found on the recently acquired CD. Here is a survey with the defects in chronological order:

LP Philips B-07515-L	Ap		
LP CBS S-63485	Ap	MK	H1
LP CBS S-67285	Ap	MK	H1
CD CBS 460059 2		MK	
CD Sony COL UDCD 719	Ap	MK	H1
CD COL CK 66372			H2
			Sjef Hoefsmit

3 Salle Wagram, Paris, 20Jun50!!

See DEMS 97/2-23/5 and 98/2-22/4

In the first article about this concert, the date of the edition of Jazz Hot in which this **June** concert was mentioned crept into the title of the article. This was not too disastrous since the date of 20Jun50 for the concert was still mentioned in the body of the article.

It caused however a grave error in the article in DEMS 98/2. It should be emphasised that the date of the concert was 20Jun50 and not September.

Also something happened to the text. The way it is put in DEMS 98/2 suggests that a concert in two sets, separated by another orchestra's performance took place regularly or at least that we know of other such occasions.

What Klaus Götting meant to say was that this was a highly unusual concert, much more like a dance-date, with a **shortened** intermission performance by another band.

DEMS

4 Blue Jay by Joya Sherrill

See DEMS 98/2-6 top left.

Blue Jay by Rex Stewart's Big Eight with Joya Sherrill: All records show 26Jan45 as recording date, including the sleeve notes on Pausa, and not 5Jul45 as suggested by you. Can you confirm?

Willie Timmer

You are absolutely right.

We must have copied the day and the month (not the year) of the previous session in Jepsen. Sorry for another unnecessary error. DEMS

5 Additional research in *Settin'* & *Sittin'*

See DEMS 98/1-14.

I have always assumed that the song was composed with the title *Just A-Settin'*, but that the non-standard spelling *A-Settin'* was 'tidied' into standard *A-Sittin'* for publication purposes.

Of course, *A-Sittin'* isn't standard either, and nor would it become so if we added 'g' to give *A-Sitting*.

To be really 'correct' grammatically we'd have to have *Just Sitting and Rocking*. We can't of course, since we'd then have nonsense in terms of the song itself.

Standard English makes the useful distinction between the transitive verb 'to set' meaning 'to put something in place', and the intransitive verb 'to sit' meaning 'to place oneself in a sitting position'.

German makes it too, with 'setzen' and 'sitzen'. But in non-standard English such distinctions are easily blurred.

Another example of this blurring, this time involving two quite different words which are used within the same area of meaning, is 'learn' and 'teach'. In standard English the meanings are as different as the two words themselves. But if you look at a dialect map of England you'll find that in most parts of the country 'learn' is used for both activities (though 'teach' is of course never used to mean 'learn').

I've always assumed too that the non-standard *Settin'* is a spelling which simply mimics the way the word is spoken in a particular dialect, 'e' and 'i' being fairly close to each other in sound. An example of the same process in reverse is the New Zealanders' tendency to say 'yis' for 'yes' and 'tin' for 'ten'. Coming back to *Settin'* and *Sittin'* am I right in thinking that Fats Waller's *I'm Gonna Set Right Down And Write Myself A Letter* is another instance? Roger Boyes

CIVIC OPERA HOUSE

On page 1 of DEMS 94/4, DEMS apologised for the many mistakes which were made in the previous bulletin. Here are corrected overviews of the three concerts at the Chicago Opera House in 1946, which were all recorded by John Steiner and one of his friends:

Chicago, CIVIC OPERA HOUSE, 20 Jan 46

SH,BFlood,TJ,CA,FW;CJ,LB,WDP;OH,JH,JHn,AS,HC; DE,FG,OP,AL?,SG;vKD,vAH.

See DEMS 83/3-2, middle left; 83/4-2, bottom left; 94/2-4, middle left; 94/3-6, top left and 94/4-1, middle left.

From the afternoon concert:

Star Spangled Banner		L	
Caravan	D	L	
In A Mellotone		L	
Solid Old Man		L	
BLACK, BROWN AND BEIGE			
Spiritual Theme (Come Sunday)		L	
Work Song (Light)		L	
The Blues			ni
Rugged Romeo	D	L	
Sono %	D		
Air Conditioned Jungle	(1) D		
Circe	D	L	
PERFUME SUITE		L	
Dancers In Love			
Coloratura			
Frankie And Johnny		L	
Take The "A" Train		L	
SUITE DITTY	D	L	
Rhapso Ditty (Mellow Ditty)			
Fuga Ditty			
Jam-A-Ditty	(4)		
Magenta Haze		L	
Diminuendo In Blue			ni
Transblucency			ni
Crescendo In Blue			ni
X Pitter Panther Patter			ni
The Suburbanite	(2) D	L	
AL HIBBLER - In Songs			ni
My Little Brown Book			
Every Hour On The Hour			
I Ain't Got Nothin' But The Blues			
Fat And Forty			ni

From the evening concert:

Take The "A" Train (theme)	(3) D		
Jam-A-Ditty	(4)		AF
Magenta Haze	D		AF
Diminuendo In Blue	D		AF
Transblucency	(5) D		AF
Crescendo In Blue	(5) D		AF
Pitter Panther Patter	(5) D	L	AF
The Suburbanite	(2&5)		

- (1) If it is true that *Air Conditioned Jungle* was played by Al Lucas as claimed in DEMS 83/4-2, his initials should be included in the list of personnel.
- (2) The 7th (half) chorus of *The Suburbanite* on the DETS LP is repeated. This might give the impression that it came from a different performance, but it is from the 1st concert.
- (3) The opening theme of the broadcast *Take The "A" Train* sounds as if recorded on another occasion and not during the concert.
- (4) *Jam-A-Ditty* from the DETS LP is taken from the

afternoon concert. This is mysterious, since it follows the introduction by Duke spoken during the evening concert. Duke used the word "tonight".

- (5) John Steiner recorded the whole afternoon concert. His friend stayed for the evening concert and only recorded the last group of four selections, all marked with (5). These recordings seem to have been lost. *The Suburbanite* was never found.

Chicago, CIVIC OPERA HOUSE, 10 Nov 46

SH,HB,TJ,CA,RN;CJ,LB,WDP;RP,JH,JHn,AS,HC; DE,FG,OP,SG;vMC,vKD,vAH. Guest: Django Reinhardt.

See DEMS 83/3-8, middle both columns; 94/2-4, middle left and 94/3-6, top left.

Only one concert was recorded.

Overture To A Jam Session	P1		
Ring Dem Bells	P1	L	
The Mooche %			ni
Jumpin' Punkins	P1	L	
MR. HANDY MEDLEY (Big Three)			
Beale Street Blues	P1	L	
Memphis Blues	P1	L	
St. Louis Blues (vMC)	P1		
The Eighth Veil	P1		
Golden Feather			L
Air Conditioned Jungle	P1	L	
Golden Cress	P2		
The Unbooted Character	P1	L	
Sultry Sunset	P1	L	
DEEP SOUTH SUITE	P2	L	
Magnolias Dripping With Molasses			
Hearsay or Orson Welles			
Nobody Was Looking			
Happy-Go-Lucky Local			
Things Ain't What They Used To Be	P2	L	
THE BEAUTIFUL INDIANS	P2		
Good Fishin'			
Minnehaha (vKD)			
Hiawatha			L
DJANGO REINHARDT, guest	P1	L	
Ride, Red, Ride			A
Blues			A
Improvisation No. 2			
Honeysuckle Rose			A
AL HIBBLER - In Songs			ni
My Little Brown Book			
You Don't Love Me No More			
Fat And Forty			
I'm Just A Lucky So And So			
MEDLEY	P2		
In A Sentimental Mood			
Mood Indigo			
I'm Beginning To See The Light			
Sophisticated Lady			
Caravan			
Solitude			
I Let A Song Go Out Of My Heart &			
Don't Get Around Much Anymore			
Just Squeeze Me (vRN)			ni
Trumpet No End	P2	L	

- D = DETS-33 (LP)
 P = Prima (double LP) (P1 = DC 1; P2 = DC 2)
 L = "The Great Chicago Concerts," a 2-CDset available as
 Limelight(EEC) 844 401-2,
 MusicMasters(US)01612-65110-2 and as
 Jazz Heritage(US) 523584W
 AF= AFRS transcription "Date With The Duke" # 38.
 A = Ariston AR 12031 (LP)
 ni = not issued

Sjef Hoefsmit

1 Jazz Party re-issued

See DEMS 98/2-12/2

The originality of the Sony Mobile Fidelity Sound Lab re-issue was a hot item in the duke-lym group. We found this discussion in our E-mail-box:

I have forwarded Sjef's review to Mobile Fidelity, requesting a response. Normally, their work is of high quality, this would seem to be an aberration for them.

I also have the MFSL issue. My copy has excellent sound quality, but the applause is really irritating. Some of the early pressings were defective. The defective issues will exhibit noise in the right channel. (I had one.)

Mofi is offering hassle free returns. I received the following from Mobile Fidelity regarding the "Jazz Party In Stereo" Gold Disc Concern. Geff Ratcheson

Geff — Thanks for the forward.

Our CD is a remastered version of the original CBS LP "Jazz Party In Stereo". Our source tapes were the same ones used for the cutting of the first released version, hence the identical editing. I do not have at my disposal all of the versions mentioned in your e-mail, but I am aware of the remixed CBS "Jazz Masterpieces Series" LP "Jazz Party" #CJ 40712, without the applause.

Note that there is a critical difference between remixing and remastering. Remixing generally involves returning to the multitrack source tapes, and mixing down to the intended format, whether it is full track mono, 2 track stereo, or a multi-channel surround mix. These versions can vary widely from the original release. Remastering is generally working from the same version of the original release, as is the case with Mobile Fidelity's version. We work from the original master tape, not a copy, to achieve improved sonics.

As I was not party to the other versions released, I cannot speculate as to the source tapes used.

Sonically Yours, S.R. Britton,
Chief Engineer Mobile Fidelity Sound Lab

Dear Geff — If I understand Mobile Fidelity Sound Lab correctly: what they actually do is nothing. They simply use the same tape as was used long ago for cutting the metal parts for the production of the LPs. What else could they have done? Make a copy of the LP? That is not normal practice as is claimed in the liner-notes but only done with 78rpms in cases where the acetates are lost. It was certainly not done with the CBS production of the CD 460059 2 which doesn't have the applause.

I wouldn't have the nerve to use the word "original" if I'd used the same edited tape as was used long ago. I call the original recording the one without the dubbed applause and with a complete solo by Dizzy and no interruptions.

In order to have original master tapes to hand, one doesn't have to re-mix from original multi track studio recordings but only to look for the tapes which were the first result of the re-mixing process before the deletion of a part of a solo and the dubbing of applause. It is impossible to find out what the sequence is of what happened after the re-mixing was done, because we have recordings without applause and other recordings without the interruptions. The real original recording must have had no applause and no interruption after having been re-mixed. That is the only recording which has the right to be called "Original Master Recording TM." What does TM mean in this context? Sjef Hoefsmit

Dear Sjef — I agree with you, it would be nice to have a version without the overdubbed applause, and there is no good excuse for this. Although I'm not old enough to know which of the several versions CBS released first, I suspect CBS supplied MFSL with the tapes, and told them incorrectly that they were the originals.

The only version I've heard of "Live At The Bal Masque" also suffers from this fake applause. As I've mentioned before, I feel it is a travesty that Duke's recorded legacy is not being better preserved.

MFSL usually does better research than this. Interestingly, they also had a problem with the entire first press run of these being defective, which also is not normal for them. They normally produce high quality work.

Geff Ratcheson

I think there is a misunderstanding here of MoFi's goals. Mobile Fidelity has only one goal: to reproduce, with the best possible sound quality, the original LP. Keeping that in mind helps us put some of these other problems in perspective.

If the original Jazz Party LP was edited and overdubbed (and I do not know that it was, but that's what it sounds like from this thread), then the CD produced by MoFi is also, by definition, going to be edited and overdubbed. You may not agree with this as a worthwhile goal in the case of this album, but that does not make the tapes they used "incorrect" for the job they are trying to accomplish. If one wants "the original LP as it should have been" rather than "the original LP as it was," one should not look to Mobile Fidelity, as this is a fundamental misunderstanding of what they do. As implied by the "Fidelity" in their name, their concern is solely with sound quality, not production decisions.

That said, it would still be nice to have a copy of this LP with the original, poor production decisions corrected.

Gallandro

2 "North Of The Border" Bonus Interview

See DEMS 96/1-9

Only thanks to DEMS efforts I finally received the CD release ATTIC 1425 and learned that... the bonus INTERVIEW obviously was not recorded on the same occasion as the 6 titles with the Ron Collier Orchestra 24 and 25Jul67.

Reading Ted O'Reilly's notes on the CD-sleeve (music recorded 16 months earlier) and listening to the interview (Duke will be back in Toronto next May to perform with Symphony Orchestra), we have a clear pointer to "Day By Day - Film By Film" page 578 and thus we offer the following conclusion: this 25:50 interview was taped after a reception at JULIE'S MANSION RESTAURANT in TORONTO on 25Nov68. Klaus Götting

Bravo!

What we have here is a longer interview than the one which is circulating among collectors.

On tape we have approximately 18 minutes. Comparing the CD with the tape reveals that four parts of the original interview are deleted. It seems that what we have on tape was recorded from the broadcast and that the CD contains the original interview. If that is true we can also state that there is an error in the liner notes: Louis Applebaum didn't take part in this interview. Sjef Hoefsmit

① The Second Sacred Concert recordings

See also DEMS 97/4-11/3.

There was an interesting discussion going on in the duke-lym group about recordings of Duke's voice. The discussion moved into the direction of the second Sacred Concert.

I was fortunate to work with Duke as the mixing and editing engineer on the Second Sacred Concert album that was released on Fantasy in the late 1960's.

The Ellington band was in San Francisco for a couple of weeks appearing at Bimbo's and I worked at what was then known as Wally Heider Recording. Duke and Wally were friends.

Duke arrived by cab at the studio with several boxes of tapes, recorded at a couple of different studios and live locations. Some were 3-track, some 4-track, and some were on 8-track.

He spent several days listening to, and finally selecting the takes he wanted. The only "live" recording I did was a narration Duke did. He brought Willie Cook in to play an accompanied piece (which he composed on the spot) for the narration. The whole thing was a wonderful experience I'll never forget. Duke was a beautiful man. Bud Billings

We believe there were four recording sessions for the Second Sacred Concert in 1968:

1. session on 22Jan, confirmed in the Smithsonian collection as Job # 2931, on Reel 5;
2. session on 31Jan, Job # 3179 on Reel 1;
3. session on 5Feb, Job # 3275 on Reel 2 and
4. final session on (19 and) 20Feb, Job # 3585, on 2 tapes. 2 "sessions", one from 28Feb, Job # 3723 and one from 22Apr (no Job #) are probably dubbing or mixing sessions.

A recording of Duke with Willie Cook is not mentioned. What you told us is highly interesting and should be included in the Duke Ellington discographies.

Willie Cook returned to the band at the start of the South American tour in September of 1968. We suspect that Duke arrived at your studio with his partly remixed tapes after he returned from South America at the end of September 1968.

The first stay in San Francisco that we know after his return was at Bimbo's 365 Theatre Restaurant from 9 through 15 January 1969 where Ralph Gleason presented the programme "Celebrating The Duke."

We know and we agree with you that Duke was a beautiful man. What we're trying to do before our own time runs out is to establish the best possible documentation of his amazing career to honour this beautiful man. We beg you to share with us all the details you can still remember!

Sjef Hoefsmit

Looking back now, I believe the sessions were in late 1969 or, possibly, early 1970. I moved to San Francisco in the Fall of 1969 to take the job at the newly opened Heider studios and the sessions with Duke were just a few weeks later. The band was indeed playing at Bimbo's 365 Club.

These were all mixing and editing sessions. At that time, the Heider studios were the first 16 track studios in the country. Duke's tapes were all on 3 track, 4 track, or 8 track, which had been "state of the art" up to that time.

Duke was a very warm and friendly person. We hit it off very well, as I had been a professional trumpet player until about a year or so before then. In fact, I was with Stan Kenton in 1958 when we played the now defunct French

Lick (IN) Jazz Festival on the same bill with the Ellington band. I'd also worked with Harry James and Charlie Barnet, so we had a lot to talk about.

Willie Cook was leaving the band after the Bimbo's gig and Duke had still not found a replacement. They were leaving for Tokyo and a tour of Japan.

Duke offered me the gig! He'd never heard me play, but as I mentioned, he and Wally Heider were good friends. Wally was the engineer on a number of sessions I'd played on in LA, so maybe Duke talked to him. To be honest, I'm not sure if Duke was serious or not, but the dumbest thing I ever did was turn this down. I'd only been at Heider's for a few weeks and he'd paid my moving expenses to San Francisco, so I felt obligated to stay. Such is life. Bud Billings

Your very interesting story makes it possible to pinpoint the date of your work for and with Duke to a short period: between 4 and 13 December 1969 when the band actually played at Bimbo's. Willie Cook left the band before the tour to Japan which started on 10Jan70. Sjef Hoefsmit

② Duke's Russian Sacred Concert

My favorite example of Duke's voice is on a record from the then Soviet Union that was given to me. It is material from the Second Sacred Concert, and during "Freedom," Duke talks about the "four major moral freedoms" that Billy Strayhorn lived by. It is very moving and I often end talks on Ellington by giving him this last word. Scott Faulkner

Is it possible that your Russian LP has a different recorded Sacred Concert to the one we all have on Fantasy from 1968? It is not known (and not very likely) that Duke played a Sacred Concert in the Soviet Union during his 1971 trip. Sjef Hoefsmit

Sjef Hoefsmit is wrong. There was at least one Sacred Concert during Duke's Russian tour although it is highly unlikely that this is the one which is in the hands of Scott Faulkner in the form of an LP.

We read in *MIMM* page 370:

Another moving occasion in Moscow is our presentation of the Sacred Concert at the request of the Reverend Doctor Sanford, the Protestant chaplain at our embassy. He makes all the arrangements for the performance in the ballroom of Spaso House, and is much responsible for getting together the choir from among the members of the embassy staff and their families. Tony Watkins does a remarkable job at short notice in rehearsing the choir, selecting soloists, and taking over a lot of the roles himself. Only about two hundred guests are present - mostly diplomats from the West, Africa, and Canada, as well as our own - and momentarily the ballroom is a little oasis for the religious-minded. DEMS

I think Scott has got the same records mentioned by me in DEMS 90/2-7. The Russian records were originally issued on Fantasy 8407/8 (2-LP set). Peter Lee

Peter Lee didn't mention the label he wrote about in DEMS bulletin 90/2-7. I looked it up:

Melodya C 60 26781 002 and C 60 26783 004.

I do not remember a narration by Duke on this album with exclusively the support of Willie Cook. Sjef Hoefsmit

This sounds right, but mine is a single LP. It's not the entire 2nd Sacred Concert. Scott Faulkner

① Another miraculous exchange of takes

During a recent discussion in the duke-lym group about the selection of vocal recordings for re-issues, Michael Shoshani made an oblique reference to the much criticised Blanton-Webster 3 CD set. This caused another discussion leading to the detection of a second inexplicable exchange of two alternate takes and of a third different edition of this 3 CD set.

Don't forget the correct take of *Sepia Panorama*. Blanton-Webster contains a previously unreleased take, and the bass solos aren't as good. Michael Shoshani

The Blanton-Webster Bluebird 3CD set contains the normal take -1 of *Sepia Panorama*. Take -2 only appeared on the Alexandre Rado LP "The Works Of DE, Vol 11," RCA FXM1 7072.

The fact that you don't hear the bass as well must be caused by the bad quality of the re-issue.

Beckhardt made the same mistake in his review of the CD set in DEMS 87/3-5. Sjeff Hoefsmit

I beg to differ. I have the Blanton-Webster Bluebird 3CD set, purchased last year. I have the "Indispensable" Vol 5/6. I also have the original Victor 78, in its gold ink pressing.

Indispensable has the same performance as on the 78, which is marked take -1 in its runoff groove. Blanton-Webster has an ENTIRELY DIFFERENT PERFORMANCE.

Blanton-Webster does not have matrix information (unlike "Black Brown & Beige") so I don't know which take it uses; another person told me that it was take -2 which had previously been unissued.

The Blanton-Webster version has two bass solos at the beginning which differ considerably from the version on the 78 (and on Indispensable).

Further, at the end of the song the Blanton-Webster version has only ONE bass solo break. The 78 and Indispensable version have TWO.

Now my question is: is the material on Blanton-Webster identical in all countries of issue? You live in Belgium and it is entirely possible that we have different versions of the same set. Michael Shoshani

Your description of the differences between take -1 and take -2 of *Sepia Panorama* is clear and correct.

I have both takes on the French RCA (LP) "The Works Of DE" Complete Edition Volume 11 FXM1 7072. (And take -1 on several 78 rpms and LPs).

There is no doubt: on my 3 CD set Bluebird 5659-2-RB is take -1.

In DEMS bulletin 87/3-5 Beckhardt wrote: "*Sepia Panorama* seems to be an alternate and less desirable take from the original."

Your suggestion that there are two (or maybe even more) different versions of the Blanton-Webster set in circulation is correct. I didn't know about take -2 of *Sepia Panorama*, but I have found another (this time genuinely) unissued take.

I wrote in DEMS bulletin 88/3-6: "To my big surprise I found *Hayfoot Strawfoot* to have a different take compared to both RCA FMX1 7301 and RCA LPV 541, there claimed to have take -1. This makes me believe that we have here take -2!"

In DEMS bulletin 96/2-4 Luciano Massagli wrote: "It was rather a disappointment to find that we could not confirm Hoefsmit's statement when we compared our copy of this 3CD set with take -1 of *Hayfoot Strawfoot*. There was no difference whatsoever.

Not long ago, we found out that there is a difference between the American and the European issue of this 3 CD set. On the American issue, there is indeed an alternate take of *Hayfoot Strawfoot* but on the European version take -1 has been released."

In bulletin 97/2 DEMS gave a description of the difference in both takes of *Hayfoot Strawfoot*:

"In what we assume to be take -1 (as on our 78 rpms) we hear in the 8 bars intro only RS and JR. On the US 3CD set 5659-2-RB we hear clearly also DE." Sjeff Hoefsmit

Because it is silly to buy a complete (low quality) 3 CD set which must be hard to find in order to have one alternate take, we (against our own rules) copied this take -2 on Cassette Azure CA-22. DEMS

② Who wrote *Anatomy of a Murder*

In a review of a performance by The Dutch Jazz Orchestra at the North Sea Jazz Festival on 10 July, *Anatomy of a Murder* is credited to Strayhorn. Literally it is stated that "... masterpieces like Strayhorn's *Anatomy of a Murder* ...".

As a long-time admirer and critical listener to Duke's and Billy's contributions to the Ellington Organisation I was rather convinced that (most of) *Anatomy of a Murder* was composed by Duke. David Hajdu, at the end of chapter 8 (pp.188-190) in 'Lush Life' has the following to say on the subject: "(...) it's pure Ellingtonia and, as such, a most unconventional movie score, thematically bracing, hardly subordinate mood music. Strayhorn contributed a few touches, including a couple of lyrical bars in the main theme and a pretty part for celeste (...)".

Is there anyone who can solve the problem? Of course, it's the greatness of the music that counts and not primarily who wrote it, but still I'd like to know the answer.

Louis Tavecchio

As the surviving manuscript scores show, both Ellington and Strayhorn worked extensively on *Anatomy of a Murder*. The particular piece the Dutch Jazz Orchestra performed at the North Sea Jazz Festival is an hitherto unrecorded Strayhorn arrangement of *Anatomy's* main theme, called Polly's Theme--it is better known as the central theme featured in *Haupe* and *Low Key Lightly*.

Strayhorn definitely did more than Hajdu acknowledges, basically because Hajdu has chosen to discuss the issued and used music here, which indeed was mainly scored by Ellington. Strayhorn's work for *Anatomy* was less fortunate and remained largely unused, though he did compose some of the thematic material. Walter van de Leur

Actually Billy did some arranging on *Anatomy* (most notably ALMOST CRIED and HAUPE), but the great majority of the arranging and composing was done by Duke. The scores at the Smithsonian bear this out. Both Duke and Billy wrote much more music than was used in both the movie and sound track album. Some of this unused material was Billy's. David Berger

1 Daybreak Express and Milenberg Joys

An interesting situation has come up. I can use some help and I think some of you might be interested as well.

I recently revised my transcription of DAYBREAK EXPRESS. Annie Kuebler at the Smithsonian found a few parts labelled MILENBERG JOYS. This turns out to be the last few choruses of DAYBREAK EXPRESS. I didn't recognize the copyist's hand (Tizol did the copying at that time). Annie just informed me that it was Jimmy Hilliard (whom she believes may also be known as Hilly Edelstein).

According to Annie's notes, Jimmy Hilliard was an arranger who wrote some charts for Duke later on in the 40's.

The question is: can this section of DAYBREAK (after the sax soli to the end) be from a Jimmy Hilliard arrangement that Duke tagged onto other material? Or was Jimmy Hilliard merely the copyist of Duke's arrangement of MILENBERG which Duke tagged onto other material?

Does anyone know about Hilliard? Are there some recordings I can check out? The harmonic material in this chart is very sophisticated for the time. Could someone but Duke have written it? My guess is that Hilliard was the copyist, but I would like to hear some of his arrangements before I put this question to rest. Any suggestions?

David Berger

Jimmy Hilliard, composer, arranger, alto-saxophonist, clarinetist and leader of the CBS studio band was born in New York City (no date). He attended Temple University in Philadelphia, PA. where he began his musical career in society bands and later joined Charlie Sansone's (jazz pianist) Orchestra.

While with Swanson's band in 1926, he engaged in a battle of the bands with the Jean Goldkette Unit that at that time included Bix, Trumbauer & Donald Murray. In the following years he worked for Charlie Kerr (who encouraged his arranging) and the Scranton Sirens when Pee Wee Russell, Sonny Lee, Chris Keane and Bill Lustig were members. He began contributing arrangements to Red Nichols & Vincent Lopez. While stranded with Jack Crawford's band in Detroit he re-meets and joins up with the Goldkette group The Vagabonds with Freddie Bergen and stays with them until 1929 (so now Joe Venuti is in the picture).

Here is where Hilliard meets up with Duke. According to '45 Downbeat, "During his stay with the Vagabonds, Hilliard started to do arrangements for the Duke Ellington ork (sic). Among others was an arrangement on a tune written by Duke and Jimmy called *Stevedore Serenade*. There was another arrangement on *Milenberg Joys*, done by Jimmy for Duke, which the latter changed around a bit and called *Sleepy Town Express*."

Here's where Hilly Edelstein enters the picture. In the Collection *Stevedore Serenade's* lyricist is Hilly Edelstein. Edelstein is credited in *MTMM* by Duke as a musician from Wisconsin, "the man who wrote the fanfare we still use at the beginning of the medley". Apparently referring to the UWIS Festival.

Now I know there are some incongruities in there. But the handwriting for *Milenberg Joys* & the others is very distinctive. The other arrangements from Hilliard/Edelstein are *All My Life*, *Lazy Weather*, *Love Is Just Around The Corner*, *Melody From The Sky* and *Mood Mauve*. (all dating from ca. 1936).

Hilliard went on to lead a Goldkette unit (The Champions) as director. He also arranges for McKinney's Cotton Pickers at this time. In 1932, he moves to Chicago; after free-lancing he eventually joins--then leads CBS studio orchestra in Chicago.

Hope all this helps you to find a recording. I always feel like I am further muddying the waters but then I remember that the public record and certainly *MTMM* aren't always factual. (I am suspicious about some dates there.) But this material--that was never intended to be kept--sometimes tells another, better and often more truthful story. Annie Kuebler

2 PARIS Salle Pleyel 31Jan and 1Feb67

On my tape of 1Feb67, 2nd concert, I have *Beautiful Woman Walks Well* (2min54) between *Drag* and *Mara Gold*. Can you confirm?

Other Duke titles known? Klaus Götting

Yes we can. That means: we have the same tape.

The recordings of the four concerts on these two dates are very much mixed up, probably because they have been picked up from non-live broadcasts.

If we give you the contents of our DEMS files, we do not give you the guarantee that the distribution of the selections among these four broadcasts is correct. We give you the guarantee however that there are no duplications. All selections are different from each other.

31Jan67, first concert (see DEMS 82/4-2).

The Shepherd
Mara Gold (not complete)
Beautiful Woman Walks Well
Drag
I Got It Bad
Things Ain't What They Used To Be
Satin Doll

Drag and *I Got It Bad* are issued on CA 2

31Jan67, second concert

Take The "A" Train
Johnny Come Lately
Chelsea Bridge
Swamp Goo
Salomé
Rue Bleue
Mara Gold
The Shepherd
Things Ain't What They Used To Be
Things Ain't What They Used To Be
7 songs by Ella Fitzgerald
Cotton Tail

1Feb67, first concert

Up Jump
Beautiful Woman Walks Well
Drag
I Got It Bad
Things Ain't What They Used To Be

1Feb67, second concert

The Shepherd
Chromatic Love Affair
Drag
Beautiful Woman Walks Well
Mara Gold
5 songs by Ella Fitzgerald
Cotton Tail
Duke's Place
Imagine My Frustration

If DEMS-members/tape-collectors have difficulties in identifying their tapes, we will help them with pleasure if they send us a copy on cassette.

DEMS

① SUCH SWEET THUNDER première

As we know, this Suite was written for the Stratford Ontario Jazz Festival and 11 of the 12 selections (*Half The Fun* was missing) performed there on 5Sep57.

The actual PREMIERE of the Suite however took place at New York's TOWN HALL on 28Apr57. On this occasion also only 11 selections were played as reported by Leonard Feather in French *JAZZ MAGAZINE* 6/57. The missing part that night was *Circle Of Fourths*, obviously not yet composed or at least not ready for the public performance.

A tape of Town Hall 28Apr57 exists. The copy I've been able to listen to is of rather poor quality, made from a distant German radio-station some 40 years ago...

Can anyone supply more details on this performance? Does a better copy exist? Klaus Götting

The Town Hall performance is confirmed both in Klaus Stratemann (page 375) and in the Duke Ellington Itinerary from Joe Igo, Gordon Ewing and Art Pilkington.

A part of Leonard Feather's article about "Such Sweet Thunder" (translation from French into English by DEMS) goes as follows:

"Recently, The Duke Ellington Orchestra presented this work at Town Hall in the first of a series of four programmes called: "Music For Moderns." which integrates classical music and jazz. In the first half, Ahahid Ajemian appeared as soloist (violin), while Dimitri Mitropoulos directed the orchestra in an atonal piece by Kurt Weill: "Concerto for Violin and Wind Orchestra, Opus 12."

The audience did not give this dry and monotonous first half of the concert a warm welcome, but after the intermission however, the audience seemed to be conquered by the Duke and Strayhorn.

Whether you are an old Ellington fan or a very young one, you will certainly like "Such Sweet Thunder."

This work is supposed to contain 12 pieces. But knowing the flexible nature of the Ellington-Strayhorn collaboration, I was not surprised to hear him say over the radio, the evening before the concert: "I have not more than 9 pieces ready." During the concert he played 11 pieces. The twelfth was replaced by Cop-Out, a previously recorded piece."

These are the 11 pieces in the sequence they were played:

*Sonnet for Caesar; Sonnet To Hank Cinq;
The Telecasters; Lady Mac; Sonnet In Search Of A Moor;
Such Sweet Thunder; Sonnet For Sister Kate;
Up And Down, Up And Down; The Star Crossed Lovers;
Madness In Great Ones; Half The Fun.*

Most of the pieces have exactly the same structure as described in DESOR for the album. Some show slight differences:

Sonnet To Hank Cinq has this intro: 12JW
and this coda: 4BWoandBAND.

The Telecasters has this coda: 4HCandBAND.

Sonnet For Sister Kate has this coda: 2BAND.

The Star Crossed Lovers has (caused by an interruption)
this coda: 2DE%.

Your assumption that *Circle Of Fourths* was not yet ready is not correct. It was recorded on 29Jan57 and was later issued on "The Private Collection Volume 7."

Does anyone know of a good quality recording? DEMS

② Cootie or Cat?

In mid June 1968 Duke was filmed with a small group at the CBS Studios in New York for a programme in the series titled "Dial M For Music."

In our first issue of DESOR under number 1156, we credited the trumpet solo in *Take The "A" Train* to Cootie Williams. We are re-doing all the structure descriptions and we are still convinced that it is Cootie. The problem is however that Cootie is supposed not to be present.

The small group included Cat Anderson, Lawrence Brown, Johnny Hodges, Paul Gonsalves, Harry Carney, Duke, Jeff Castleman and Rufus Jones.

Klaus Stratemann credited Cat with the solo and he also mentioned (p 570) that a good number of the "Dial M For Music" shows are in collectors' hands as Kinescopes today.

Is there anybody who has a video recording of this show and is willing to try to establish the identity of the trumpet player?

Could it be that the opening selection, *Take The "A" Train*, was pre-recorded from another occasion?

Luciano Massagli

I've listened again to the audio-tape. There is a distinct joint made in the applause between the end of *Take The "A" Train* and the introduction spoken by Father O'Connor. The applause may very well be from the same small audience and the opening selection was also performed by an octet. I couldn't hear any trumpet in *Mood Indigo*. The trumpet parts in the rest of the session are hardly audible and could be played by any trumpet player. I wonder if Cat Anderson was present at all. Cootie, still available for the few Sacred Concerts performed in the same month, could very well have replaced Cat in the Rainbow Room Octet. Sjef Hoefsmit

③ Duke's benefit concert in Japan

My name is Mark Marin. I am a bass trombonist leading an amateur big band in Niigata, Japan. I am in need of a little help trying to get a response to help with a function where I live.

In 1964, Duke Ellington was touring Asia and was in Japan when a large earthquake hit the city of Niigata. He cancelled the band's next tour stop (Hawaii) and played a benefit concert for the city of Niigata. He donated ALL of the money raised at that concert. A total of about 98 million yen or about 350,000 dollars (in 1964). This year the city of Niigata will have a commemorative concert honoring that gesture as well as the rebuilding of the port which was destroyed in that earthquake. Duke was honored by the city in 1964 with the keys to the city. It is my job to try to get information about the event (in 1964) and to translate it and present it to the city so that it may be added to the commemorative display in honor of Duke.

I have tried the Smithsonian, the State Dept., Library of Congress as well as messages to the senators in California (my home state). NO ANSWER. Can you help? If you can help me please e-mail me at marin@po.palf.co.jp

Mark Marin

The benefit concert as a support for Niigata was given on 8Jul64 in Tokyo at the Koseinenkin Hall. It was announced in the Mainichi Daily News of 5Jul64.

My best advice is: look in the old newspapers.

Sjef Hoefsmit

1 On The Sands Of Time 11Sep43

See DEMS 98/2-20.

Discussing the Temple LP M-544 DEMS states – almost casually – that the included *On The Sands Of Time* is not from 4Sep43 (WWoDE 43-151) but from 11Sep43 (WWoDE 43-161).

I've never seen this statement in DEMS or anywhere else before but I think it is correct and comparing the Temple LP with my private tape from 11Sep43 makes it clear: they are the very same.

This means that WWoDE 43-151, DESOR 269b, Timner 3rd and Nielsen are all wrong with respect to Temple M-544. Can you confirm? Klaus Götting.

Yes we can. Also Timner 4th is wrong. The next edition of DESOR will be right in this respect. This error was found by our Italian friends. Through the exchange of facts and figures it came into our hands. Our Italian friends permitted us to use the information if the need arose. They didn't ask us to continue spreading around wrong dates. But we considered it not very loyal to reveal all the new information before the next edition is published. Hopefully next year!

We can elaborate a bit on this matter. One might wonder where the wrong information came from. Well we know. It came from the Timme Rosenkranz collection.

There is an acetate numbered 2-3, with on side A: *Cotton Tail*, *On The Sands Of Time* and *A Slip Of The Lip*. On side B are two selections: *In A Mellotone* and *Rockin' In Rhythm*. Both sides are said to be from a Hurricane broadcast of 4Sep43.

We cannot explain why only 2 of these 5 selections dropped anchor in the discographies you just mentioned. We know that Timme himself could have found one error. He has the two selections on side B also on side A of his acetate 2-10 with the correct date of 10Sep. We must forgive him, because it is no simple matter to listen in synch to two acetates. His other error is simply a wrong date. All three selections on side A of acetate 2-3 should have been credited to a broadcast of 11Sep. We have not found in Timme's files the same group of 3 selections with another date.

The conclusion is simple. We can and we should delete the 4Sep43 session. DEMS

2 The Sergeant was shy and injured.

Could someone with various releases of "The Sergeant Was Shy", 28/8/39, please listen to it and tell me whether there is a fault (yet another annoying jumpy edit or a mastering fault?) at time 2:16, near the end?

This seems to be yet another case of CD that's badly done, on the Classics "Chronological" series, "1939 Vol.2".

Anyone would think that they just don't listen to things that they release to the public... Michael Kilpatrick

I haven't heard the 1939 Chrono(LO)gical disk, but I have some general comments:

These recordings are all made from dubs of 78s. Some cuts have severe background noise, some are more quiet. CBS/Sony would presumably have access to original material, but they don't seem to be in a hurry to put out a 1939 series. I have the Smithsonian LP set from 1939, and also the CBS Ellington Era (2 vols of 3 disks each). I once owned the 78 issue as well. None have the sort of problem you mention. Bill Strother

3 24Feb62 Troy City Auditorium

The circumstances: this was part of a "party weekend" at Rensselaer Polytechnic Institute in Troy, N.Y.

Friday night was Dave Brubeck. Saturday night was Duke and because of demand it was moved to the City Auditorium to accommodate the crowd. It was broadcast back to the campus by the college radio station.

My friend was working for the station at this time and taped it. When he left RPI several years later this tape went with him and he made me a copy.

In downloading from 15' reel to cassette the cassette ran out and had to be turned over. The reel was backed up so as not to miss anything and resulted in the copying of *Sophisticated Lady* twice. Side B of this cassette should follow right after *In A Mellotone* on side A.

There is some fine piano here that is a bit different I noticed as I played it again. Hope you enjoy.

Do whatever is best for DEMS with it. Charlie Plank.

The only previous knowledge we had of this gig came from the Duke Ellington Itinerary, where it says: 24Feb62, Dance date, Troy Armory. Charlie, you informed us that the Armory and Auditorium are synonymous.

It is a real pity that your friend only recorded 29 minutes of the performance. But even in this short excerpt there is a lot to be enjoyed. Yet another unique intro to *Take The "A" Train* makes us believe that this was the opening selection after one of the intermissions. *The Sky Fell Down* a.k.a. *Someone* must have been one of Duke's favourites. It was with him all his life. The last performance was on 3Aug73 and it was the only known version apart of this one from Troy which started with a full first chorus introduction by Duke himself on the piano.

This is followed by a standard performance of *In A Mellotone*.

In the coda of *Sophisticated Lady* Duke interpolated the theme from *Band Call*, which also made this into a unique performance. This was followed by *Summertime*, *Diminuendo And Crescendo In Blue* and a non-complete *Things Ain't What They Used To Be*.

The quality is surprisingly good. We will certainly include it in one of the future Azure Cassettes.

Thank you very much Charlie Plank! DEMS

4 21Jan51 Metropolitan Opera House NYC

This well-known concert is identically documented in Timner, Nielsen and as DESOR 472a-o. However, is this really the complete concert?

Leonard Feather reported the event in an early 1951 JAZZ HOT issue and mentioned three more titles played on the occasion: *Violet Blue* and *Jeep is Jumpin'* following the "Controversial Suite" and *St Louis Blues* (RN voc) just before the closing *Blue Skies*.

According to Leonard Feather the whole concert was taped for the Voice of America.

Has anyone heard before of these three additional numbers and listened to the tape? Klaus Götting

We have never heard of these additional selections. It is most likely that the concert contained more selections than those mentioned in the discographies. The discographies list only the portion which was broadcast. If it is true that these three pieces were recorded, there is no reason not to include them in the files. They may pop up one day. DEMS

① Paris Blues soundtracks

See DEMS 98/2-14/2

We picked up this informative discussion from the duke-lym newsgroup on Internet:

It seems that I spend a lot of time griping about the poor quality of Compact Discs. The latest bee in my bonnet is the CD for "Paris Blues": I bought a copy of the home video this week, and was shocked by the difference. The CD quality of the last track is very poor, and the finale, which does nothing less than accompany the "The End" credit of the film, has been faded out! Why should this, of all things, be truncated on the CD?

Furthermore the sound quality of this final track is rather poor. It seems to have been re-mixed such that the percussion is too dominant in the last minute or two after the change in tempo. The horn sections are quite badly defined. There is a tremendous difference in this section as it appears on the video, where the orchestral colours are perfectly clear.

I also think that there is a body of music that has been omitted altogether. There are a number of movements (all based on the Paris Blues theme, I believe) that I heard in the background but which don't appear on the CD. Given that there are only 31 minutes of music on the CD, I was just a little bit annoyed by this... Michael Kilpatrick

I found the sound of the entire CD to be dreadful. However, I also had the original LP, so I compared the sound of the two when I first purchased the CD. Suprisingly, the LP was even worse. This time at least, I don't think the CD manufacturer is to blame.

Geff Ratcheson

I sent an E-mail to Ryko disc to ask about the Paris Blues album and to voice my concerns about the sound quality and content.

I received a prompt reply from Ian Gilchrist who informed me that the CD is a simple digital re-mastering of the original LP as it was first released, and that Rykodisc were not allowed to re-mix. He went on to say that it might be possible that additional material can be found at MGM, and he is going to enquire of them if any master tapes or additional material relating to the film soundtrack has survived. Maybe something unheard may be uncovered!

Michael Kilpatrick

② Paris Blues

See DEMS 98/1-19/1; 98/2-14/2 and 98/2-23/3

Does anyone have musician, location & recording date info for this? Ryko left it out of the liner notes.

(I also sent them an e-mail; will forward their response if appropriate.) Geff Ratcheson

Don't expect a reliable (or any) answer from Ryko.

Consult Klaus Stratemann pages 429-437. Also Klaus had to admit that there are many uncertainties still to be solved. In the middle of page 434 DESOR is mentioned as a source of information, but our Italian friends have told us that they are not certain either. They asked us to mention the piano-player of *The Clothed Woman*. They cannot believe it was Duke. We will put it on Cassette Azure CA-24 at the end of this year and invite everybody to give his or her (expert) opinion. If you think you know, please don't hesitate to respond earlier.

DEMS

③ Newport, 7Jul56

See also DEMS 98/2-11/1

We know of the *Jazz Festival Suite* having been substituted on obviously all LP/CD releases by the studio version recorded on 9Jul56 as DESOR 619 abc. Hoefsmit claimed in DEMS 88/2-3 that all the rest was recorded during the concert. I suspect that this is not true for *I Got It Bad* 618 k. Listening to my old tapes suggests that on 7Jul, Johnny Hodges experienced one of his VERY RARE problems with his mouthpiece at the very beginning of his solo, repeating this "error" immediately with the second exposition of the theme's first part. On none of my 5 CBS LP/CD releases nor on Giants of Jazz CD 53066 can these "errors" be heard and I think these releases have a studio version from 9Jul56 and not the original 7Jul56 performance. What do you think?

It will be interesting to listen to the forthcoming CBS CD "DE - COMPLETE IN NEWPORT" Klaus Götting

I compared your tape with everything I have. I didn't find any difference with one important exception: Exactly like you described it there is a difference in the beginning of *I Got It Bad*. In this respect all my LPs, CDs and my tape are identical, which makes me suspect that my tape is made from the LPs. Only your tape is different. I made the speed of both recordings exactly the same and I found a difference in the first 16 bars of Johnny's solo. Apart of the mouthpiece problem on your tape, my tape ran slightly faster only during the first 16 bars. I have listened many times but I couldn't find any difference in the rest of the piece. I don't understand this. Why only repair 16 bars? Why not do the whole number again in the studio?

I have tried to establish if there was a copy used of a later identical piece of 8 bars taken from the same performance. That's not the case.

The other selections on your tape are identical to mine. But I am no longer convinced that my tape is exclusively made from the concert. A part can be copied from the LP.

Timner has two versions of *Jeep's Blues*. One from 7Jul and the other from 9Jul. It is possible that there are more differences between the sources, claimed to be from the 7th but probably from the 9th. That makes it even more interesting to listen to and to make comparisons with the forthcoming double CD! Sjef Hoefsmit

④ The River by Mary Lou Williams?

In a discussion about Mary Lou Williams on the newsgroup duke-lym on Internet we found this statement:

Nevertheless, Mary Lou was quite fond of "cute" lyrics. One example in the Collection is "Chief Natoma Of Takota" which she submitted to Duke or Tempo in the late 1960's. It shows up often in the Ellington repertoire--uncredited--as *The River* in that ballet & as *Loco-Madi* in UWIS Suite.

Ann Kuebler

The River as the 8th movement of the Suite with the same name was as far as I know written by Mercer Ellington under the title *Taffy Twist*. The four-letter production name was RIBA. It is definitely different from *Loco Madi* in the UWIS Suite Sjef Hoefsmit

Hoping for some reactions from our members, we have decided to include this discussion in our bulletin, although it should really be directed to to the duke-lym group. DEMS

1 Important CBS reissues

Since the Ellington community is aware of my involvement in the release of the original Newport Concert of 1956 and since rumours are circulating that this release will not take place, I have had to answer an enormous number of questions. One came from your editor and I decided to make a statement in DEMS bulletin hoping to reach a great number of impatient Ellington aficionados.

A problem with many of the releases by the important Record Companies is the change of release dates.

There is no question about the Newport Concert being issued one day but before giving you the date of the release I would like to see the CDs in the record shops first.

The whole concert should come out on a 2 CD issue. The result of combining the CBS tapes with those of the Voice Of America will be astonishing.

We are also working on the preparations for a fresh issue of the Such Sweet Thunder album. This time it will be in true stereo and we will be able to include some alternate takes. We also hope to include some of the material recorded during the first recording session for Such Sweet Thunder like *Suburban Beauty*.

Also the Black, Brown and Beige album with Mahalia Jackson will be reissued. It will include a never issued version of a beautiful a cappella performance of *Come Sunday* by Mahalia. Also some of the discussions between Mahalia and Duke will be on that issue. But again, please don't ask me when it will be available. These releases will come out!

Phil Schaap

2 Late Aug46 Lincoln Theatre L.A.

We know of a five-number AFRS Broadcast, "Magic Carpet 437" (*A Train/Passion Flower/Teardrops/Just Squeeze Me/Hollywood Hangover*) and it is generally considered to be from Lincoln Theatre, L.A. where Duke opened on 27Aug46 for a week. However, at the end of the broadcast we clearly hear the speaker say "from Meadowbrook Culver City," where Duke's engagement ended two days before. Which is correct: Meadowbrook earlier than 26Aug or Lincoln Theatre later than 26Aug46? Did I miss something?

Klaus Götting

You are right. The date of 27Aug is wrong. We suggest that you give the date as Aug46 and put this session in your files before the "Magic Carpet 457" broadcast, which we know dates from 16Aug46, because of Al Hibbler's birthday, mentioned in that broadcast.

DEMS

3 Seattle 25Mar52 - DESOR 506/524

DEMS 83/4-1 stated that DESOR 524 was proven to be false and must read Seattle 25Mar52 (DESOR 506). Can this really be confirmed?

I have some doubts; look at *Sophisticated Lady* for instance: DESOR 506 c has Willie Smith on alto and Duke introduced him on the LPs and the CD we know as Seattle 25Mar52. However, for 524 h DESOR not only has a different structure of the performance but also Hilton Jefferson as soloist.

If DESOR has such differences, someone must have listened to two different tapes!! and we hardly can conclude that DESOR 506 and 524 are the same!!

Can anyone explain?

Klaus Götting

4 Did Sonny Greer ever come back?

See DEMS 98/1-15

The Private collection, volume 7 lists Greer as the Drummer on 4 selections from 3/29/62: *Things Ain't What They Used To Be*, *Paris Blues*, *I've Got It Bad* (and that ain't good), and *Circle Blues*.

I have enjoyed these tracks, as Greer was generally buried in the mix on the original recordings, and it's nice to truly hear him play. I submit this very humbly, as I am stunned by the level of knowledge that your writers have regarding Ellington and his music. I thoroughly acknowledge that MY KNOWLEDGE LEVEL IS NOWHERE CLOSE.

Geff Ratcheson

You have just shown the contrary. This recording session started with *I Feel So Good*. The 5 selections were out on tape among collectors for a long time and always considered to be played with the regular drummer: Sam Woodyard.

The complete recording session is found in the Danish Radio collection. Danish researchers have found out that Sonny Greer was taking part in this session and they mentioned it in the Danish broadcast. It was confirmed later by Stanley Dance in the liner notes of the Private Collection but overlooked by Hoefsmit in his "Comments on Timmer" 3rd edition.

DEMS

5 The 2 concerts of 18Nov58 in Torino

See DEMS 97/2-11, last item

The band was engaged in Torino to do one concert in the afternoon and one in the evening.

In the early afternoon the band left Milano for Torino by bus. I was in the bus with them. They arrived in Torino very late and the afternoon concert started at about seven p.m. instead of five thirty and was shortened, because at nine p.m. they had to start the evening concert.

There were some problems during the trip. One of the bass drums which were placed on the roof of the bus fell down on the road and when they realised what happened the bus stopped and some musicians went back down the road to pick it up. During the introduction of *Hi Fi Fo Fum* Duke confirmed that one drum was damaged because of this incident.

When everything was finally ready for the concert to start, it was realised that Gonsalves had disappeared. While the other musicians were bustling around the drum, he'd slipped into a nearby farmhouse where some local people offered him many glasses of wine.

Gianni Tollara

6 Solid State Interview

In Jerry Valburn's "The Directory of Duke Ellington's Recordings" from May 1986, one can find in the 7" section on page 3-13 the documentation of the existence of a SOLID STATE issue under number SP 32 A with an Interview with Duke Ellington on the 70th Birthday Concert from a Radio Spot Commercial.

Jerry's collection is now at the Library of Congress and less readily accessible. We would very much like to have a copy of this record and/or receive facts and figures: when and where and by whom was this interview made. How long did it take?

If anybody can help, please send your conditions and information's to DEMS. Address on front page.

1 Another A Hundred Dreams Ago

See DEMS 98/1-12

As follow up to the sheet music for "A Hundred Dreams From Now," Lois Moody contacted me after Christmas to say that she had heard a vocal rendition of this song at a recent International Association of Jazz Educators conference. The vocalist was a Deborah Brown, a new name to me.

Subsequently, I have located two record reviews in Jazz Journal and on each album she sings the song in question. The first is titled "Deborah!" on label September CD 5103, reviewed in Jazz Journal of March 1989, the second is titled "The Song Is You" on Four Leaf Records FLC 5110, reviewed in the February 1990 issue of JJ.

I also found this short information about Deborah in JJ of January 1997: She has lived in Holland since the late eighties, combining vocal teaching at the Hilversum Conservatorium with a busy touring career. John Horsby

I enjoyed seeing and hearing Deborah Brown during an all Ellington programme at the same conservatory on 22Mar95. This concert was recorded and issued as a part of an ambitious "Ellington Project." Sjef Hoefsmit

2 Some non-Ellington gems

I know that you resist collecting what I would call peripheral Ellingtonia (e.g., the Herb Jeffries cowboy films) but I cannot resist passing on to you the information which follows.

While the Classics series of CDs certainly has its faults, every once in awhile a true gem is uncovered. So it is with Classics 947, Eddie Heywood 1944. This CD contains the four recordings made for the Signature label on May 26, 1944 (listed in the new Timner) with Eddie Heywood, Johnny Hodges and Shelly Manne. "Time On My Hands" is a particularly beautiful example of Hodges' playing.

Charles Waters

This session appeared long ago on the LP Joker SM 3260, called "Shelly Manne & Co," together with two other 4-title sessions. One session with Ray Nance (2May44, also on Classics 947) and one with Barney Bigard (22Jan44). Both sessions were with Eddie Heywood and Shelly Manne. The one with Barney Bigard is not mentioned in Timner but all three are documented in Delaunay. Sjef Hoefsmit

3 Pentape 800 - DESOR 653 a-d

I'm not sure that everybody is aware of the following:

1. The correct date for this session in Chicago is 19Mar56 (See DEMS 92/1-2 and Timner 4th edition); not Apr56 as per Nielsen; not Mar/Apr57 as per DESOR.
2. This is not the complete DE-Orchestra but a small unit including DE.
3. The trumpet player is not Ray Nance but clearly Clark Terry as correctly stated only on Dr Jazz FW-40030 and FDC-5007. Klaus Götting

If you would like to read the whole discussion about the Pentape recordings in DEMS bulletin here are the references: 79/4-3; 79/4-4; 79/5-3; 82/3-4; 86/1-3; 86/2-1; 86/2-10; 92/1-2.

Klaus Götting's observations are in agreement with the state of the DEMS files. We have now Clark Terry, John Sanders, Jimmy Hamilton, Johnny Hodges, DE, Jimmy Woode and Sam Woodyard in this septet. DEMS

4 Felanges or Phalanges ?

Does anybody know the correct spelling of the title *Felanges?* On a Clark Terry V-Disc 783 (Feb47) and on the LP Argo 620 (Sep57) it is spelled *Phalanges!* The only recording with Duke that we have is from 29Apr52 on Stardust 201. Luciano Massagli

Why don't you ask the producer of Stardust LPs: Boris Rose 228 E 10th St., NY 10003, phone 212-674-3060.

(Message from Karl Knudsen on tour in Germany)

Monika Stratemann

The new GRP/Chess CD GRP 18192 "Clark Terry featuring Paul Gonsalves" has all the Argo 620 tracks and the title is spelt "Phalanges" both in the liner notes (composed by Louie Bellson) as well as in the track listings. Wellington C

I have acquired the Chess CD and compared "Phalanges" with "Felanges." They are the same as far as composition is concerned. But now the question: what is the correct spelling and who wrote it? Luciano Massagli

5 Duke Ellington and Count Basie

I just saw at Borders a BMG CD: # 09026 631302, "Ellington & Basie battle Of The Bands."

It says "from the RCA Big Band Archives..." or something like that. Does anyone know if there is anything unique on this CD? Geff Ratcheson

6 Greetings from Monika Stratemann

Thank you for letting me use our DEMS bulletin to send my greetings to the Ellington community.

Not long after Klaus died (a little more than one year ago) I became very ill myself and I was not able to stay in contact with our many friends. I had to go through a serious operation. My last cancer check-up was in June. To my relief everything seems to be OK. It is very exciting every third month. You know I have Klaus' check-ups still in mind. No wonder I am always so afraid. I am home again and I will be happy to answer your letters.

Monika Stratemann, St.Raphaelsweg 9, 32361 Preussisch Oldendorf, Germany. Tel: +(49) 5742 921905. Fax 921907. E-mail: dr.klaus.stratemann@t-online.de

7 The 1979 Krugozor tape

In DEMS 79/3-5 Benny Aasland wrote:

"This time we offer a tape consisting of the Krugozor Duke excerpts from a Moscow concert in October 1971. The balance of the tape presents two selections from a little known Mercer Recording Session, 13 Oct 62: *Ah, You Better Know It/No Smoking*, plus two Carnegie Hall selections not used by Prestige. One from 4 Jan 46: *Frankie And Johnny*, the other from 26 Dec 47: *Three Cent Stomp*. Last date for your order is August 31st. Delivery during September. This tape is free - only sending costs will be deducted from your deposit. Remember: Order must have reached DEMS before September 1st."

Not long after this date I became a member of DEMS. Considering this not to be an urgent matter, I constantly forgot to ask Benny for a copy of this tape. Are there DEMS members from the first days who could supply me with a copy? Sjef Hoefsmit

Washington '99

ELLINGTON '99: INTERNATIONAL CELEBRATION OF DUKE ELLINGTON'S 100TH BIRTHDAY TO BE HELD IN WASHINGTON, D.C., APRIL, 1999

"Ellington '99," the 17th Annual International Duke Ellington Conference, will take place in the city of Duke's birth, Washington, D.C., April 28 through May 2, 1999.

The conference is sponsored by the Washington, D.C. Duke Ellington Society.

It will be held at the Washington Marriott Hotel, 1221 22nd Street, N.W., within one block of the site of Duke's birth on Ward Place.

The theme of the 1999 Conference will be his mother's words "Edward, you are blessed," with emphasis on Ellington as Renaissance Man in American culture - composer, arranger, lyricist, orchestra leader, pianist, visual artist, dramatist and philosopher.

Planned events include lectures, films, panel discussions, live music, and sessions at the Smithsonian Institution, repository of the Ellington Archives.

We expect a leisurely meeting with ample time for renewing old acquaintances, discussing Duke, and exploring Washington's many cultural attractions.

The meeting will begin Wednesday evening with an Opening Reception. The formal close will be the Annual Banquet, to be held on Saturday evening, with Ducal music provided by Doug Richards and The Great American Music Ensemble. In between, there will be three days of uncrowded presentations with time for discussion and question-and-answer.

The afternoon program on Duke's birthday will be at the Archives Center of the National Museum of American History, and will include music, videos, and opportunities to examine many of the items in the Duke Ellington Collection.

In addition to our meeting, other events are planned for the Washington, D.C. area in commemoration of Duke's Centennial. The New Washingtonians, the student orchestra of the Duke Ellington School of the Arts, directed by Davey Yarborough, will perform during our Ellington Celebration. There will also be performances by the Smithsonian Jazz Masterworks Orchestra, directed by David Baker; the orchestra plans to play 100 Ellington compositions throughout 1999, one for each year since Duke was born.

Information will be forthcoming on meeting registration, hotel accommodations, and proposals for presentations. If you would like to be placed on our mailing list, please provide the following information to:

"Ellington '99," P.O. Box 42504, Washington, D.C. 20015-9998, USA

or e-mail the information to:
<bhpubols@compuserve.com>

NAME; ADDRESS; ZIP/POST CODE; COUNTRY

We look forward to seeing you next year!

DEMS Domesticities

Some compliments and a request.

Each successive edition of the Bulletin seems to improve on the preceding one and they all make for fascinating reading. Are you planning something for the big centennial year?

Now that I am finally "on the Net," do you have any idea of when you will be publishing on your own web-site?

George White

Our mentor Don Miller suggested that we should issue a special bulletin on the occasion of the next conference in which we should print some important previously published articles. He suggested that we should distribute this bulletin among the participants of that conference. We will try to arrange that.

There is no doubt in our minds that, assuming DEMS continues to exist, the day will come when the bulletin in some form will be made available through "the Net."

We promised however that we would continue to print it as long as there is one DEMS member who wants to read it that way (and as long as we are able to do it).

See also DEMS 89/1-19.

DEMS

Please send your mail to Belgium!

To facilitate the payment of your donations to DEMS, we have asked some very loyal members to collect the money for us in various countries and currencies. Many members believe that in doing this we have given them another address in their own country for corresponding with DEMS. **THAT IS NOT THE CASE !**

If you order cassettes from these "money collecting" friends, you are asking them to send on your order to us. In fact they do just that, but they should not have to. Please send your orders directly to Belgium yourself; in this way you save everybody a lot of work and your request will be dealt with more quickly.

Use the contact address in your own country for paying your donations, but for **NO OTHER DEMS PURPOSE.**

We have arranged things so as to put our "money collectors" to the least possible trouble. At the end of the year you receive a statement of your account with DEMS, and where applicable we ask you to send a certain sum of money in your own currency to our "collector." If each of you makes your payment during the first three months of the year, our "collectors" need only send us a report once a year, in April. We in turn only need to adjust the mailing list once a year, and we then give you credit until the end of the next year, when you are asked once more to settle your account if you need to.

We much prefer to spend our time on interesting matters, rather than on administration. Please do as we ask: send donations to your country's collector, and all other DEMS correspondence/orders directly to Belgium. DEMS

What we hope to publish in DEMS 98/4:

A survey by Jerry Valburn of the Capitol Transcriptions. An almost complete report of the famous 5 LP box. The announcement of Azure CA-24.

A listing of the contents of earlier Azure cassettes.

And a balance report of your DEMS account.

DEMS

XVIII Key To Personnel

John Hornsby: Charlie Irwis should be Irvis.

XXI Pseudonyms

Lasker: Delete Lady Will Carr, she was a real person, not Billy Strayhorn.

- 5 c. 9 Mar 1928
Here is an additional comment on this session, which has been commented on earlier on page 2.
Lasker:
There are two issued takes of *East St. Louis Toodle-Oo*: 2944A and 108079-1.
There are two issued takes of *Jubilee Stomp*: 2945B and 108080-1.
There are two issued takes of *Take It Easy*: 2946B and 108081-?
- 9 28 May 1929
Lasker: I hear all three reeds on all three titles.
- 9 29 Jul 1929
Lasker: Tizol doesn't play on E30585.
- 10 31 Jul 1929
Lasker: Files note only one trombone present, but not his name.
- 10 13 Sep 1929
Lasker: Personnel on E30526 is BRsn acc. by CW AW, BB JH, DE WB SG; Personnel on E30527 is BRsn acc. by CW AW, JN, JH, FG WB SG (thus DE out). My research into the Brunswick files failed to establish which takes of these masters are the issued ones, thus I prefer to show "E30526-A or -B" and "E30527-A or -B" as issued; "E30526-B or -A" and "E30527-B or -A" as rejected.
- 11 16 Sep 1929
Lasker: Hodges doesn't play on BVE-55847.
- 11 25 Oct 1929
Hoefsmit: Replace Freddy Jenkins with Cootie Williams also in the solo responsibility. See DEMS 98/1-16.
- 11 29 Oct 1929
Lasker: Harold Randolph (kazoo and vocal) is only heard in *Goin' Nuts*.
Hodges, Guy and Braud are heard only in *Oklahoma Stomp*.
- 11 14 Nov 1929
Lasker: Files show BVE-57542 was recorded as *Ever-Day* (not *Every Tub*); this was soon changed to *Everyday*, and then to *Breakfast Dance*; BVE-57543 was recorded as *Zonky Blues*; this was briefly changed to *Fish Mouth*, then to *Jazz Lips*.
- 11 20 Nov 1929
Hoefsmit: Close listening to *Blues Of The Vagabond* and *Syncopated Shuffle* reveals that the band was not complete.
This was the personnel: FJ, BB JH HC, DE FG SG.
Lasker: Hodges doesn't play on *Lazy Duke*.
- 11 10 Dec 1929
Lasker: Carney doesn't play on E31509.

- 11 20 Jan 1930
Hoefsmit: The correct date is 29 Jan 1930.
Lasker: *St. James Infirmary* -3 originally appeared on Banner, Cameo and Jewel.
The first issues of *Jungle Blues* -2 were in 1930 on the Cameo, Oriole and Romeo labels.
Labels of 78rpm credit Ten Black Berries, with some notable exceptions: Domino(C)181289 as Ten Black Birds; Sterling(C)281289 as Ten Red Dandies.
I haven't inspected Apex(C)41121 or Crown(C)81289.
- 12 Mar. 1930
Lasker: Hit of the Week 1045 issued master 1045C; Hit of the Week 1046 issued master 1046D. The letter suffixes are indeed takes. Delete footnote, which properly belongs under the session of 20 (recté 29) Jan 1930.
- 12 3 Apr 1930
Lasker: Most copies of Diva and Velvetone issues show EAST ST. LOUIS TOODLE-O, although some west coast pressings were erroneously labelled EAST ST. LOUIS TOOLLE-O.
Original 78s are labelled as by MILLS TEN BLACKBERRIES (not MILLS')
- 12 11 Apr and 4 Jun 1930
Lasker: Original Victor 78s are labelled as by DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA.
- 13 12 Jun 1930
Lasker: Original 78s are labelled as by MILLS TEN BLACKBERRIES (not MILLS')
- 13 20 Aug 1930
Lasker: Original releases: 61011-2 on Pirate MPC-509; 61011-3 on Victor 20-1532 ("7R" is take number stamped on disc; files indicate it was "dubbed from take 3 in error"); 61012-1 on UTD 2008; 61012-2 on Pirate MPC-509 (misidentified as take 3 on Pirate and RCA 741.048); 61012-3 on Franklin Mint "Greatest Jazz Recordings on All Time" Volume 21 (misidentified as take 6).
Files show two trombones. Add Juan Tizol.
Files show "Emmanuel Hall's Qt." The usual abbreviation for quartet is "qt.," and for quintet "qnt."
- 13 26 Aug 1930
Lasker: Session sheet indicates sequence of recordings this date as 61013, 61011, 61012.
- 13 Aug-Sep 1930
Stratemann, page 34: The recordings for the soundtrack must have been finished before the end of August.
Lasker: where do the "400" series master numbers come from? As for *Three Little Words*, see my comments in DEMS 98/1-17.
There being no mention in RKO's files of any version of *Three Little Words* made for *Check and Double Check* by The Rhythm Boys backed by Ellington's band, and as the versions heard on the *Check and Double Check* soundtrack are by The Rhythm Boys backed by the white RKO studio orchestra, one may delete The Rhythm Boys from the personnel heard on the Ellington portions of the soundtrack.
- 13 2 Oct 1930
Lasker: Original Victor 78s are labelled as by DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA.
Session was held at the 24th Street Lab.

- 13 14 Oct 1930
Lasker: Session should show:
W404481-A *Mood Indigo*, first issue OK 8840,
probably pressed from dub matrix W480023-B.
(See last paragraph under heading of 30 October 1930.)
W404481-B, -C *Mood Indigo*, rejected.
W404482-A, -B *Big House Blues*, rejected.
W404482-C *Big House Blues*, first issue OK 8836.
W404483-A *Rocky Mountain Blues*, rejected.
W404483-B *Rocky Mountain Blues*, first issue OK 8836.
W404483-C *Rocky Mountain Blues*, rejected.
-
- 14 17 Oct 1930
Lasker: Brunswick 4952 was released 11 December
1930 with title of E34928 as *Dreamy Blues* and composer's
credit to Ellington-Mills; on 10 March 1931, new labels
were ordered printed for Brunswick 4952 to show the title as
Mood Indigo and composer's credit to Ellington-Mills-
Bigard. Brunswick 4952 is plentiful in both label varieties.
-
- 14 27 Oct 1930
Lasker: Dick Robertson instead of Irving Mills.
-
- 14 30 Oct 1930
Lasker: Documentation of the U.S. Odeon series in the
Sony archives shows that *Ring Dem Bells* and
Three Little Words were released on U.S. Odeon ONY
36166 (as by The Harlem Music Masters) on 30 November
1930; exact release date(s) for U.S. Parlophones PNY 34154
and PNY 34156 (as by Frank Brown and His Tooters) are
unavailable, but were probably released simultaneous with
the Odeon;
Ring Dem Bells was issued on OKeh 41468
(as by The Harlem Music Masters) on 25 December 1930.
All 78 r.p.m. issues of *Three Little Words* are pressed from
dubbed parts, and master pressings are unknown.
The second footnote, the report of "W480028C," should
be discounted. As I remember, this originated with Jerry
Valburn, who some years ago claimed that the copy of
Parlophone(E)R883 in the collection of John R.T. Davies
was so stamped. However, John tells me that his copy —
which he has had for many years — is actually stamped
W480028E and he's never seen one stamped differently.
The five copies of Par(E)R883 that I've seen, including
Jerry's former copy, are all stamped W480028E.
"E" evidently designates the fifth attempt to create a new
part by dubbing from a mother or test pressing of the choice
take of W404520.
The DEMS references wrongly claiming that
Three Little Words was pressed from W480028C are 83/1-4
and 83/2-6.
Circumstantial evidence on the matrix card for
W404520 leads me to believe that the take selected for
dubbing was the same as that initially designated as first
choice, also the only one noted to have been test pressed:
take "A." If this is true, then W404520A was used as the
source to dub part W480028E, but the file card for W404520
doesn't say so explicitly, and the original file card for
W480028 is lost. The dubbing information would be found
etched in the outermost area of an oversize test pressing or a
metal part of W480028E, but oversize tests are unknown,
and a part for this master has been missing from the vaults
on this continent for many years, though a copy may still
exist in the vaults of EMI in England.
- (Come to think of it, the above statements apply equally
to the case of the OKeh *Mood Indigo* (see 14 Oct), where no
master pressing is known, and the matrix card — which
shows the title as *Mood Indigo*, not *Dreamy Blues*,
incidentally — is similarly inexplicit as to what take was
selected for dubbing.
In that circumstance, only the numbers and letters are
different, W404481A being the first choice take and the only
take test pressed, and W480023B being the newly created
part, presumably a dubbing of W404481A.)
-
- 14 21 Nov 1930
Hoefsmit: Many of the unissued alternate takes in
Timmer will never be found but here we have the good news,
unveiled by Steven Lasker in Leeds on 24May97, that take -1
of *I'm So In Love With You* survives and might be included
in a future release.
-
- 14 26 Nov 1930
Lasker: BVE-64378-1 and BVE-64380-2 were first
released on Tax(Sd)LP-9.
-
- 14 10 Dec 1930
Aasland: The correct sequence of recordings in this
session is: 64811, 64378 and 64380. See DEMS 93/2-3.
-
- 15 8 Jan 1931
Lasker: Recorded this date and rejected:
W404481-D, -E *Mood Indigo*.
See for W404481-A, -B, -C the note on 14 Oct 1930.
W404802A and W404803B were first released on U.S.
Odeon ONY 36190 and Odeon ONY 36189 respectively
(as by THE NEW YORK SYNCOPATORS) on 15 February
1931; they were paired on U.S. Parlophone PNY 34183
(as by THE HARLEM FOOTWARMERS), presumably a
simultaneous release; Clarion 5391-C, Harmony 1377-H and
Velvetone 2455-V (as by MEMPHIS HOT SHOTS) were
released 20 October 1931.
-
- 15 10 Jan 1931
Lasker: Bellbird as Broadway Revellers.
The Crown issue comes as news to me; can Timmer
supply further information, and has he actually seen a copy?
The original release of master 10359-3 was on
Melotone M 12444.
-
- 15 14 Jan 1931
Lasker: Juan Tizol did not play in *Rockin' In Rhythm*.
-
- 15 16 Jan 1931
Aasland: The correct sequence of recordings in this
session is: 67798, 67799, 67800, 67401.
There were two takes made of each selection.
See DEMS 93/2-3.
Lasker: Victors 22614 and 23036 credit DUKE
ELLINGTON AND HIS COTTON CLUB ORCHESTRA;
Victor 26310 credits DUKE ELLINGTON AND HIS
ORCHESTRA.
-
- 16 18 Jun 1931
Lasker: No way do I buy this as in any way associated
with Ellington — and Hardwick wasn't with the band in
1931!

16 2 Feb 1932

Stratemann, page 50: Lawrence Brown came in the Ellington band during its stay at the Orpheum Theatre in Los Angeles from March 11 through April 1. Delete Lawrence Brown from the personnel from all sessions before the one of 16 May 1932.

Some of the matrix-numbers are wrong. 11201 should read 11204 and 11202 should read 11205.

Lasker: B11205 was recorded as *Lullaby*; on 4 February, labels for Brunswick 6288 were ordered printed with the title changed to *Lazy Rhapsody*. Later that same day, the title was ordered changed yet again — to *Swanee Rhapsody*, but a few copies of Brunswick 6288 labelled as *Lazy Rhapsody* were sold.

(I've examined perhaps 25-30 copies of Brunswick 6288 that show *Swanee Rhapsody*, but have seen just one copy — Morris Hodara's — that is labelled as *Lazy Rhapsody*.)

17 4 Feb 1932

Lasker: A and B takes were recorded of B11224. The A take was issued on Brunswick 6317 on 4 June 1932. The title was reissued on Columbia 35835 on 29 November 1940 with "B11224B" stamped in the surround and "Second Master" printed on the label, yet this turns out to be an off-speed (72 r.p.m.) dub of the normal take A. (Copies of Columbia 35835 are also found master-pressed with take A; erroneously, these also bear the legend "Second Master.") I've yet to encounter the true take B, and wonder just what it is that Timmer reports here.

17 9 Feb 1932

Hoefsmit: The synchronous recordings were cut in 71836-2 and 71837-1. See Jerry Valburn's explanation in DEMS 89/4-2.

See also Comments on Timmer's 3rd edition page 2.

Lasker: The label of Victor L-16007 shows titles as *East St. Louis Toddle - Lot O'Fingers - Black And Tan Fantasy*.

Bandsmen in addition to Greer and Williams contribute to the vocal on BRC-71838.

17 18 May 1932

Hoefsmit: Blu-Disc has the same take as every other issue of *Slippery Horn*, recorded on this date. That means that if Co 37299 has the -A take, the -B take was rejected; if Co has the -B take, the -A take was rejected. See also Comments on Timmer's 3rd edition page 2.

Lasker: Hardwick doesn't play on B11865.

18 19 Sep 1932

Lasker: *Blue Mood* master B12332B appears on Gaps(H)040 and CBS(Eu)88035 misidentified as B12332C; B12332C appears on Raretone(It)23001 and CBS(Eu)88035 misidentified as B12332B. Franklin Mint 4001 contains B12332C. I can't speak to CD reissues, but the takes are easily identified by reference to the piano accompaniment to the last measure of the clarinet solo, which consists of a single note on -A, three notes on -B and four notes on -C. (Take identifications are as established by reference to 78 r.p.m. test pressings held by me.)

The label on Columbia 37298 (released 23 June 1947) shows the composers of *Blue Mood* as "Mills-Hays." Sheet music for this title as published in 1936 by Milsons Music Publishing Corporation (an Irving Mills company) shows the composers as "Edgar Hayes and Irving Mills."

In 1947, preparatory to the release of 37298, someone at the record company failed to do his or her homework as regards *Blue Mood's* composer's credit: a comparison of the Hayes-Mills sheet music with Ellington's 1932 recording reveals two compositions unrelated except by their common title. The ledger sheet filled out when Ellington recorded his *Blue Mood* notes the composers as "Ellington-Hodges."

18 21 and 22 Sep 1932

Lasker: The band's recording schedule for Wednesday-Thursday 21-22 September 1932, New York City:

Victor Studio #1, 145 E. 24th Street, 10:00 a.m. to 5:55 p.m., 21 September 1932. Masters made: BS-73557 through 73560.

American Record Corporation Studio, 1776 Broadway, 9:30 p.m. to 12:30 a.m., 21-22 September 1932. Masters made: B12343-44.

American Record Corporation Studio, 1776 Broadway, 11:00 a.m. to 1:40 p.m., 22 September 1932. Masters made: B12345-46.

Victor Studio #1, 145 E. 24th Street, 2:00 p.m. to 5:00 p.m., 22 September 1932. Session sheet notes "Orchestra arrived about (2:00) some of the men were here 1:30 others arrived between this time and 2:30. Rehearsed to 4:30, tested to 5:00. Mr. Ellington decided to call date off, men were tired." No masters were made.

18 21 Sep 1932

Lasker: BS-73559 is listed on the session sheet as *My Sophisticated Daddy*; the composers are shown as Duke Ellington — L. Brown — Otto Hardwick.

In his *Melody Maker* column for November 1932, John Hammond, who attended the session, reported the title as *My Sophisticated Lady*

BS-73560 contained a vocal by Sonny Greer.

18 21 Dec 1932

Hoefsmit: Delete Barney Bigard and add Johnny Hodges.

Lasker: The first release of B12775-B was on Lucky(J)5036.

18 22 Dec 1932

Lasker: The first releases of *Diga Diga Doo* B12781-B and *I Can't Give You Anything But Love* B12783-B were on Co CK66372 (CD) "DE and his great vocalists." See also page 6/2 of this bulletin.

19 7 Jan 1933

Lasker: B12855-B was first released on Lucky(J)5036.

19 15 Feb 1933

Lasker: W265049-2 and W265050-1 were first released on Co(J)J1681.

19 17 Feb 1933

Lasker: Hardwick doesn't play on B13078.

19/20 16 May 1933

Stratemann, page 57:

The original title for *Bundle Of Blues* was *Dragon's Blues*.

Hoefsmit: *Draggin' Blues* exists as an independent title for a different piece of music in the 28/29Dec66 session, issued on SAJA Records Private Collection Volume 8.

Creditors: Draggin' Blues is a part of the music for "Timon of Athens." It is the same as *Imagine My Frustration*.

I suggest not to accept *Draggin' Blues* as a genuine subtitle for *Bundle of Blues* but to reject it as a mistake if it is encountered.

- 20 23 May 1933
Stratemann, page 62: "Banjoist Fred Guy was apparently prevented from participating, and guitarist Benny James was brought in from the Mills Blue Rhythm Band to substitute for him. Not only can James be visually identified, but there is a slight change audible in the rhythm section's overall sound as well,"
- Steven Lasker: Ruth Ellington and a few others believe that on visual grounds, the guitarist in the film is actually Clarence Holliday. (Opinions from DEMS readers are invited.)
-
- 20 13 Jul 1933
Lasker: In footnote, change *Every Tub* to *Ev'ry Tub*. (Per *Melody Maker*, 19 August 1933 page 3 and 28 October 1933 page 3; informant is Spike Hughes, writing as "Mike.")
-
- 20 14 Jul 1933
Lasker: The title as shown on the 78 r.p.m. omits the article "A."
-
- 20 26 Sep 1933
Hoefsmit: Typo: vLBsn should read vLBcn
-
- 20 4 Dec 1933
Lasker: Piano isn't heard on either take of *Daybreak Express*.
-
- 21 25 Feb + 16 Apr 1934
Hoefsmit: Typo: 25 Feb should read 26 Feb.
Lasker: Two alternate/unissued/extended versions of *Ebony Rhapsody*, recorded on 26 February, each about seven minutes long, survive. These are instrumental renditions, by the Ellington band only, with opportunities for vocal overdub (i.e., like a "Music Minus One" record).
The version of *Ebony Rhapsody* used in the film soundtrack intercut Ellington's band with the Paramount studio orchestra conducted by Constantine Bakaleinikoff in recordings made on 9 and 12 April 1934.
-
- 21 March - May 1934
Lasker: Thanks to information found in the files of Paramount Pictures' Music Department (special thanks to Ridge Walker, its Director, who allowed me access to the files) the *Belle of the Nineties* recordings can, with the exception of *Troubled Waters*, be precisely dated. The personnel shown below doesn't come from Paramount's files (which sometimes note the total of men present but do not name names other than Ellington's), but results from careful listening. Note that I've been unable to establish Marshal Royal's presence on any Ellington recording from 1934.
-
- Lasker: 15 Mar 1934
CW AW FJ, JH LB JT, BB JH OH HC, DE FG WB SG, MW
When a St. Louis Woman Comes Down to New Orleans
(Alternative take to soundtrack, which exists in two versions of different length; the shorter version has been issued on CD (Mastersound Profile Series(C)DFCDI-113 "MAE WEST: COME UP AND SEE ME SOMETIME"); the Ellington material on this disc derives from "BELLE OF THE NINETIES Transcription #1/#2," a two-sided, 12" 78 r.p.m. custom pressed for Paramount by RCA Victor in 1934 and bearing matrix numbers 79320 and 79321; this disc is discussed in Stratemann, page 93.
The Victor transcription version of *St. Louis Woman*.... fades to applause after the fourth bar of the third chorus; 16" World ET "Hollywood Movie Parade Program No. 10" bears the same take as the Victor transcription, but doesn't fade to applause until the first measure of the fourth chorus; the soundtrack version is five choruses long.)
When a St. Louis Woman Comes Down to New Orleans
(Take used in film)
-
- Lasker: 16 Mar 1934
CW AW FJ, JN LB JT, BB and one other (clarinets), DE FG WB SG, MW
Memphis Blues
(Alternative take to soundtrack found on ETs; see Stratemann; issued on CD: Mastersound Profile Series(C)DFCDI-113.)
Memphis Blues (Take used in film)
-
- Lasker: 24 Mar 1934
CW AW FJ, JN LB JT, BB, DE FG WB SG, MW
My Old Flame
(The complete pre-recording from this day was custom pressed for Paramount by Victor, which assigned it number PBS-79181-1; it has been issued on CD: RCA 9971-2-R. It consists of a two-bar piano intro followed by two 32-bar vocal choruses, then a 16-bar tag.
The soundtrack version consists of the two-bar intro followed by the first 24 bars of the first chorus spliced onto bars 25 through 32 of the second chorus, to which was added a tag recorded on 8 May that was slower — 26 versus 22 seconds — the purpose, according to the studio documents, being "to cover action following song.")
The first commercial disc with the Paramount *My Old Flame* was Cosmopolitan 7504 (released 15 September 1949), not Biltmore 1014 (released December 1949).
-
- Lasker: 26 Mar 1934
JN LB JT, JH, DE FG WB SG, MW
Hesitation Blues
(Used in film; no alternative takes known.)
-
- 21 12 Apr 1934
Hoefsmit: Joe Nanton is out and Juan Tizol is in.
-
- Lasker: 7 or 8 May 1934
(Paramount's files tell us *Troubled Waters* was recorded in a different orchestration on each date, but not which version was used — or which version rejected — for the soundtrack.)
CW AW FJ, JN LB JT, BB JH HC, FG WB SG, MW
Troubled Waters
(Excerpt of alternative take to soundtrack; found only on 16" World ET "Hollywood Movie Parade Program No. 10"; this take wasn't known to Stratemann.)
Troubled Waters
(Take used in film; same orchestration as last; a 40-voice mixed vocal choir, harmonium (by "Turner") and organ (by "Krumgold") were recorded for overdubbing purposes on 16 May 1934; several variant "mixes" survive.)
-
- Lasker: 8 May 1934
When a St. Louis Woman Comes Down to New Orleans
(“new introduction in faster tempo”) (Rejected)
CW AW FJ, JN LB JT, WB SG
(only they are heard on the following brief segment):
My Old Flame (“new ending in 3/4 time”)
(used in film, spliced as tag to recording of 24 March)
I Met My Waterloo (two instrumental choruses) (Rejected)
Troubled Waters (add May West; different orchestration from previous day — see note above under 7 or 8 May.)

- 21 9 May 1934
 Lasker: The session sheet shows three reeds; I hear BB JH HC.
 PBS-79211-1 is unissued, although test pressings survive.
- 22 Dec 1934
 Hoefsmit: I believe Privateer (102) came out before Max (1001).
 Lasker: In estimating a date for the pre-recordings Ellington made for *Symphony in Black*, Dec 1934 is a likely possibility, but further investigation (cf. Franz Hoffman's *Henry 'Red' Allen / J.C. Higginbotham Discography*, page 32) suggests that neither October nor November can be ruled out as possible dates; "Fall 1934" covers all three possibilities.
- 22 9 Jan 1935
 Hoefsmit: Delete Charlie Allen, add Arthur Whetsel. C886-1 exists but C886-2 does not. Take -1 is however never issued, also not on Classics 659. The reference Cls is missing in the "Key To Labels" on page XXIII.
 Lasker: Billy Taylor plays on C885 only.
 C886 is played by a reduced personnel: CW RS, JT, HC, DE FG WB SG.
 Files fail to show *Admiration Stomp*; the "Stomp" seems to be a corruption mistakenly added years ago by some discographer.
- 22 5 Mar 1935
 Hoefsmit: B16974-2 came out first on FDC 1002. On CBS 88137 are three takes of *Moonlight Fiesta*. The first is titled *Porto Rican Chaos*. It is B16974-2 with the wrong date of 9 Jan 1935. The second and third take have the title *Moonlight Fiesta*. The second one is correctly described on the cover. It is B16974-1 from 5 Mar 1935. The third is M526-1 from 16 Jun 1937.
 Lasker: Williams plays only on B16974.
- 22 30 Apr 1935
 Hoefsmit: Delete Charlie Allen and Fred Avendorph, add Arthur Whetsel and Sonny Greer. Stratemann, page 130: Fred Avendorph came mid June and left early August.
- 23 12 Sep 1935
 Lasker: Delete Lawrence Brown.
- 23 3 and 20 Jan 1936
 Lasker: A.R.C. ledgers show C1195 through C1198 were recorded on 3 Jan, while C1199 and C1200 were recorded on 20 Jan.
 Add Lawrence Brown to both dates.
 C1196 "*Jumpy - - - Stomp*" is the same piece as "*Chatter-Box*."
- 23 27 Feb 1936
 Lasker: Nanton plays on the last title only; Taylor and Alvis both play on all titles.
- 23 28 Feb 1936
 Hoefsmit: Pete Clark replaced Otto Hardwick.
 Lasker: Discographies since Delaunay's 1948 edition of "Hot Discography" have shown Pete Clark, alto sax, in place of Hardwick on this date, yet Timmer shows Hardwick in and Clark out and I wonder what brought him to this conclusion. (The A.R.C. ledger notes four saxophones present but not their names; my rummaging through 1930s-era music periodicals have shed no light on this matter.)
 The last title from this session appears on Brunswick 7667 as *OH, BABE! MAYBE SOMEDAY* and on sheet music as *OH BABE - MAYBE - SOMEDAY*.
- 23/24 9 and 26 May 1936
 Hoefsmit: Delete the questionmark before Billy Taylor.
 Lasker: Exact dates for these broadcasts come as news to me; can Timmer tell us how he was able to establish them?
- 24 17 Jul 1936
 Lasker: Hardwick doesn't play on B19563.
- 24 29 Jul 1936
 Lasker: Alvis and Taylor both play on all titles.
- 24 16 Dec 1936
 Lasker: Delete Duke Ellington.
- 24 19 Dec 1936
 Lasker: Tizol doesn't play on either take of L-0374.
- 24 21 Dec 1936
 Lasker: Billy Taylor doesn't play on L-0376-1.
 The labels of Master MA 102 show the titles as:
 (L-0377-1) *MOOD INDIGO and SOLITUDE*
 (L-0378-1) *SOPHISTICATED LADY and IN a SENTIMENTAL MOOD*. What one hears, however, is as Timmer lists: *Mood Indigo - Solitude - Mood Indigo; In a Sentimental Mood - Sophisticated Lady*.
- 24 22-26 Feb 1937
 Hoefsmit: *It Don't Mean A Thing* hasn't been issued on disc.
 Lasker: The date should be corrected to read p. 18-26 February 1937 (cf. Stratemann, page 137.)
- 25 p. 5/8 Mar 1937
 Lasker: The original source disc of this version of *I've Got To Be a Rug Cutter* is a 12" acetate that Ellington recorded especially for Leonard Feather to take back to his native England. The other side is an unissued and untitled blues in B flat with Cootie Williams on trombone (!) backed by Ellington on piano. Feather played both sides at the 1992 Copenhagen Ellington conference; I later talked to Leonard about the circumstances behind the recording.
 He remembered being present when the acetate was cut, at the end of an Ellington session at A.R.C.'s New York studio. While he wasn't able to remember the titles cut commercially that day, he did recall making trips from England to New York (but not to the Pacific Coast) in December 1936 (a month the Ellington band spent in the western U.S.), and twice in 1938; he said he didn't visit America during 1937. During these years, Feather was a correspondent for *Melody Maker*; the 5 March 1938 edition bears a column by Feather of "New York News" while the 16 April edition found him "just back from a two-months stay in New York." (His third trip to New York likely occurred very late in 1938; his 10 December 1938 *Melody Maker* column contains details of Count Basie of such personal nature as to suggest a fairly recent encounter.)
 Considering the dates when Ellington recorded for A.R.C. in New York and Leonard was also in town, I think it likely that Feather's disc of *I've Got To Be a Rug Cutter & Untitled Blues in B Flat* was cut during the spring of 1938, probably either on 24 February or 3 March. In any case, 1936 and 1937 can be ruled out as possible dates.
- 25 5 Mar 1937
 Lasker: Delete Jenkins. Taylor plays on M-177, M-178 and M-179; Alvis plays on M-178, M-179 and M-180.
- 25 8 Mar 1937
 Lasker: Shouted interjections on the two takes of M-186 are by Jerry Rhea (per Brooks Kerr, who was so told by Rhea and Sonny Greer).

- 25 18 Mar 1937
Hoefsmit: The first *East St. Louis Toodle-Oo* is not issued.
Lasker: Delete Jenkins. Caravan is performed by a small group: CT, JT, BB HC, DE ?BT SG.
- 25 9 Apr 1937
Hoefsmit: Delete Freddy Jenkins. Comment on 3rd ed. was wrong.
Lasker: Only one bass is present; I'm unable to tell if it's Taylor or Alvis.
- 25 17 Apr 1937
Lasker: This entry comes as news to me. Is CBC a typo for CBS? If not, how extraordinary that the Canadian Broadcast Corporation broadcast from the Cotton Club! Can Timner supply any further details?
- 25/26 22 Apr 1937
Hoefsmit: Delete Freddy Jenkins. Comment on 3rd ed. was wrong.
Klaus Stratemann (page 143) gives as date for this session 27 Apr 1937, but that error seems to originate from the Duke Ellington Itinerary.
Lasker: Date confirmed in files as 22 April. Whetsel is the only trumpet on M-416. The correct title of M-417 is *The Lady Who Couldn't Be Kissed*.
- 26 29 Apr 1937
Lasker: Add Fred Guy.
Demi-Tasse aka *Evah Day*, NOT *Each Day* or *Ev'ry Day*. The song was initially entered in the A.R.C. ledger as *Evah Day*, and deposited for copyright purposes with the Library of Congress under both titles, *Evah Day* and *Demi-Tasse*; sheet music was sold both ways, even though the music was identical.
Airchecks of *Evah Day* survive from 24 April 1938, 15 May 1938, 6 October 1938 and 15 March 1939; each entry can be corrected to show the title as *Evah Day*, and to add a footnote that it is aka *Demi-Tasse*.
Jazz à la Carte is aka *Sauce for the Goose*.
Hoefsmit: Also one of the dates behind the wrong title *Ev'ry Day* on page 515 should be corrected: 15 May 39 should read 15 May 38.
- 26 8 May 1937
Hoefsmit: *Swing Session* came out first on Jazz Archives LP 40.
Lasker: Brook Kerr describes *Swing Session* as being a medley of *Soda Fountain Rag* and *Sponge Cake and Spinach*.
- 26 14 May 1937
Hoefsmit: Delete Freddy Jenkins. Comment on 3rd ed. was wrong.
Lasker: only one bass is present; I can't tell if it's Taylor or Alvis
- 26 20 May 1937
Lasker: Hardwick plays on 21186 and 21187 only. Buddy Clark is absent from 21189; Cootie Williams leads the vocal ensemble of band members on this number.
- 26 8 June 1937
Hoefsmit: Delete Freddy Jenkins. Comment on 3rd ed. was wrong.
Lasker: Alvis and Taylor are both present on all titles. The vocal on M-520 is by Ivie Anderson and a choir of band members.
- 26 12 June 1937
Hoefsmit: Hayes Alvis replaced Billy Taylor.
Drop *A Contrapuntal Stomp*. See DEMS 85/2-7 and 93/4-6.
The recording of *Frolic Sam* on Jazz Panorama LP-14 is not from this session but from the second Anniversary Show on 25Jun38. (The Saturday Night Swing Club started in June 1936). The 25Jun38 show is not documented in Timner, probably because Duke, who was hospitalised for a minor operation, was replaced by David Bowman. But if this was the reason, it should be mentioned on page 463.
The 12Jun37 session is from the first Anniversary Show, which is completely issued on the double LP Soundcraft 1013/14. Klaus Stratemann made a mistake on page 144 where he gives John Williams on bass and Lou Schoobe from the Swing Club band as the drummer.
Lasker: Lou Shoobe (mind the spelling!) and Johnny Williams were well-known musicians, who made many other recordings. Shoobe always played bass (never drums) and Williams always played drums (never bass).
- 27 16 Jun 1937
Hoefsmit: To set the records straight:
Porto Rican Chaos as track 10 on CBS 88137 is B16974-2 from 5Mar35.
Moonlight Fiesta as track 12 on CBS 88137 is B16974-1 from 5Mar35.
Moonlight Fiesta as track 13 on CBS 88137 is M526-1 from 16Jun37.
Moonlight Fiesta as track 12 on CBS 88210 is M526-1 from 16Jun37.
Moonlight Fiesta as track 13 on CBS 88210 and as track 6 on the second CD of Columbia 468618 2 is M526-2 from 16Jun37.
Lasker: Charlie Barnet plays on M-526 only.
- 27 c. late Jun 1937
Hoefsmit: Delete the questionmark before Billy Taylor.
- 27 7 Jul 1937
Lasker: Jenkins plays on M-549 only. The title appears on 78 r.p.m. as *THE BACK ROOM ROMP (A Contrapuntal Stomp)*. M-550 appears on Variety VA 664 and early pressings of Vocalion v3844 as *SWING BABY SWING* (note the absence of commas). Later pressings on Vocalion and Okeh 3844 show *LOVE IN MY HEART*.
- 27 20 Sep 1937
Hoefsmit: Johnny Hodges' solo in *Harmony In Harlem* take 1 on CBS is replaced by using his solo from take 2. Take 1 on Raretone is the original one, with an interruption at the end of this solo.
Lasker: The brass section is CW AW FJ RS, LB JT (JN absent). Ledger shows four rhythm present (thus only one bass — Taylor?). The title of M-646, as shown on the label of Brunswick m8029, is *CHATTER-BOX*.
- 27 13 Jan 1938
Hoefsmit: Danny Baker did not replace Arthur Whetsel. Comment on 3rd ed. was wrong.
Lasker: The brass section is CW AW FJ RS, JN LB JT. The title of M-713 (*Stepping into Swing Society*) was originally entered in the ledger as *SEX IN A FLAT*. (Drop the hyphen mistakenly shown by Timner, and the title is seen to be a pun.)
Reeds on M-713 are BB JH OH HC; reeds on M-714 are BB JH HC; reeds on M-715 are BB HC.