

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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ALL FOR THE LOVE OF DUKE!

1998/4
Dec'98 – Feb'99

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Assisted by: Roger Boyes

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NEW FINDS

An alternate take discovered of *I'm Beginning To See The Light.*

On the included cassette are two different takes of D4-VB-454. After the Joya Sherrill chorus one can hear the following differences:

On the marketed take, probably take -2, Junior Raglin plays very firmly. On the other take, probably take -1, one can hardly hear the bass, but there is a comment by Duke, which is missing on take -2.

I have checked all my copies: Victor 20-1618, HMV B 9427, RCA FXM1-7302, RCA LPM 6702 and Bluebird CD 6641 have all the same take -2. I have however another 78 rpm with the same matrix-number Victor 20-1618 which has take -1.

In the wax of both Victor's 20-1618 is no indication whatsoever of take-numbers.

It would be interesting if you would compare with my cassette your copies of this recording.

I've known this information — but with a questionmark — for 25 years, but I have forgotten the source.

Jerry Valburn has included my information in his Directory of Duke Ellington's Recordings on page 1-31.

I am looking forward to your reaction and to the reactions of other DEMS members. Georges Debroe

Thank you very much for your very interesting discovery. It will be welcomed by many fanatical collectors.

The two versions are so much alike that we needed to make a few copies to be able to bring your cassette to exactly the same speed as the LPs and the CDs, as is required for synchronous listening.

Take -2 is slightly faster than take -1, which gives us the confidence to accept the new discovery as being take -1.

Apart from quite a difference in both the bass and the drum parts between the two versions, take -2 has a much more pronounced rhythm section and there are two instances in which Duke unveils very clearly the existence of two different takes.

Take -1 has as you described piano interpolation in the last chorus, which contains the last 8 bars of the structure. Just before bar 1, bar 3 and bar 5 are a few notes on the piano. Take -2 has also Duke's fingerprint, but this time in the first complete chorus by the band. Between bar 8 and bar 9 are 2 supporting piano comments.

We have also compared the copies in our collection. We can add to your findings that both the 78 rpm HMV K-8692 and the Charly double CD (DEMS 98/3-6/3) have take -2.

Although there is hardly any musical excitement to be expected from this alternate take, which is not already offered by take -2, this finding is for fanatical collectors a real treasure. We are very grateful for your permission to copy it on a future DEMS cassette.

You also sent us a Xerox of the page of the RCA files which contains information about this session. We can see that the four selections took 7 hours and 30 minutes to be recorded. Even if a lot of time was wasted (as usual) there must have been much more music made than the final four takes. It seems that there were 5 takes made of VB-454 and that the third one was issued. We suspect that the second one is your discovery: the alternate take.

See page 4 of this bulletin.

DEMS

Important message.

On page 21 of this bulletin is a personal message for you with a report of the state of your DEMS-deposit.

We urge you to read the explanation of our "new" donation-policy.

The "Call for proposals" from the Ellington '99 committee on page 16 is also an urgent matter because proposals must be received or postmarked before December 15.

We wish you a Merry Christmas and a very happy New Year. During the coming holidays you can probably read the rest of this bulletin. Enjoy it.

DEMS

DISCUSSIONS - ADDITIONS - CORRECTIONS

① The "Standing Room Only" CD again.

See DEMS 85/4-1; 86/4-2; 87/1-4 and 97/1-3.

I have S.R.O. Duke Ellington on cassette. Can you tell me who publishes it on CD? I would love to get it on CD for better sound quality and because my tape will wear out sooner or later.

Gary Sutnick

What you are looking for is a Japanese release under the name of DENON, Nippon Columbia Co and the number 33C38-7680.

This morning (in September) I was in Antwerp and I saw one at the FNAC store. So you shouldn't give up hope. The price was 460 BEF.

If you can't find it (it came out in 1985), you should also look around for LRC (Lester Recording Catalog) CDC 7680, a US release which came out as the first CD of a two CD set under the number (for the set) LRC CDC 9066.

The set has only the name "Duke Ellington" and the two CDs are "SRO/Duke Ellington" and "Things Ain't What They Used To Be." I believe that both CDs can be purchased independently. I did so with the second one.

Happy hunting!

Sjef Hoefsmit

This CD is also available on the 4 Stars budget label (#FS-40063), which for reasons I'm unsure of has much better sound than the LRC release.

It also has a different order, but the same songs (and I believe) the same performances.

Geff Ratcheson

② Ellington and strings

Help please!

Can anyone give me the full publication details of the article in which Duke said the following:

"Strings! Positively no! What on earth would I want to do with strings? What can anyone do with strings which hasn't been done wonderfully for hundreds of years?"

It was from a Leonard Feather interview published in *Downbeat*, 1949, but I need the precise details.

Elaine Norsworthy

③ The Sergeant was shy and Injured

See 98/3-20/2.

I think that Michael Kilpatrick is wrong. The Classic label has gone to great pains to use the original mint & pristine copies for their transfer from Belgium collector Leon Dierckx.

Jerry Valburn

④ The famous 5 LP box.

One can notice different degrees of determination in collecting Ellington records.

There are those who collect every Ellington recording they can find. There are also Ellington record collectors who are not to be considered "completists" and there are collectors of Jazz music in general who only are looking for some specific Ellington recordings.

In spite of these differences they all have the strong desire to know when and where a specific recording was made, who the members in the band were and the names of the soloists. Even if one is not interested in these details,

one needs to be able to name at least the date of the recording and sometimes the location where it took place in order to take part in the discussions among Ellington collectors. Titles alone are not enough. To make this discussion possible is the main purpose of assembling a discography.

There is one exception though. The 5 LP box. No date or location is required. The title and a reference to the 5 LP box is enough to know what we are talking about.

This 5 LP box appeared shortly after Duke died and several years before the first issue of DEMS bulletin came out. There has been a constant flow of questions about these 5 LPs. Many devoted collectors have worked on it and it was one of the greatest challenges for us, writing the "new" DESOR to straighten things out, once and for all.

To have access to several huge private collections is a great benefit. It is also a great burden.

It takes only one comparison to be able to say that two recordings are different. It can take hundreds of comparisons to find one which is identical. And sometimes after several repeated comparisons with all possible candidates it can happen that no identical recording will be found and consequently no specific date can be given.

During the process of comparing the recordings with existing tapes it is sometimes possible to give a very precise indication about the period in which the unidentified recording was made.

There are not more than four sessions for which we have not been able to find the correct tape for identification.

There must have been one in February 1963 containing A4, *Stompy Jones*; E4, *Guitar Amour* and H2, *Pyramid*.

There must have been one in 1966 or 1967 with C3, *Dancers In Love*.

E3, *Sentimental Lady* sounds as if it was recorded between the first concert in Copenhagen on 22Jan67 and the second concert in Stockholm on 24Jan67. We consider it safe to say that this recording was made in January 1967.

In the case of three selections we are almost certain we have found the correct date although we do not have the tape of the concert in question. We only have the tape of the second concert of 7Feb66 in Stockholm. Comparing gives us the strong conviction that these three selections are from the first concert: C2, *Magenta Haze*; F1, *El Viti* and H3, *La Plus Belle Africaine*.

The remaining 33 selections or (if you give us some credit) the remaining 36 selections have been positively identified.

It is perfectly possible that someday one of the four missing tapes will surface. In that case, we will certainly publish the correct dates in DEMS bulletin, but we don't want to delay any longer the publication of what we have discovered so far with the help of many devoted collector friends.

We have included in our survey not only the selections in the sequence as they were released for the first time on the 5 LP set, but also a few CDs containing some of these selections including the track numbers on these CDs.

Giovanni Volonté and Luciano Massagli

The famous 5 LP set		absolute	take/	studio and/	not	Black Lion	Laser	Bandstand	Jazz Life	Jazz Hour 504	Jazz Hour 544	World
		certain	conc.	or city	certain	G 760123	G 15012	It 1509	GH 2673722	EU 73504	EU 73544	Por 102.307
A1	Take The "A" Train	620524	t1	Bell/NYC		5	10			8	7	1.08/2.07
A2	Taffy Twist	620606	t10	Bell/NYC		1	2				1	2.01
A3	Black And Tan Fantasy	620525	t3	Bell/NYC		8	3				2	2.02
A4	Stomp Jones			Europe	6302??							
B1	Sophisticated Lady	581106	2nd	Göteborg			6	4		9		1.09
B2	The "C" Jam Blues	630206		Stockholm			1			11		1.11
B3	Serenade To Sweden	691104	1st	Stockholm								
B4	Boodah	620525	t4	Bell/NYC		7	4					
B5	I Let A Song Go Out/Don't Get Arou	620703	t4	Bell/NYC		11	11				3	2.03
C1	The Feeling Of Jazz	620703	t8	Bell/NYC		9						
C2	Magenta Haze		1st	Stockholm	660207							
C3	Dancers In Love				1966/67							
C4	I'm Gonna Go Fishin'	620525	t3	Bell/NYC		6						
C5	Kinda Dukish & Rockin' In Rhythm	590926	2nd	Stockholm				1	3	6		1.06
D1	Mr Gentle And Mr Cool	620520	t2	Bell/NYC			12			7		1.07
D2	Smada	620524	t1	Bell/NYC		3	7				4	2.04
D3	Jump For Joy	620703	t1	Bell/NYC		10	8				5	2.05
D4	Things Ain't What They Used To Be	581106	2nd	Göteborg			13	9		12		1.12
E1	Caravan	640311		Göteborg								
E2	Jungle Triangle	630821		Univ./Chic.								
E3	Sentimental Lady											
E4	Guitar Amour			Europe	6701??							
F1	El Viti			Europe	6302??							
F2	Passion Flower	590926	1st	Stockholm	660207		5			10		1.10
F3	Agra	640311	2nd	Stockholm					7	4		1.04
F4	What Am I Here For	620524	t2	Göteborg								
F5	Flirtibird	620524	t4	Bell/NYC		4	9				6	2.06
G1	Satin Doll	620524	t4	Bell/NYC		2						
G2	Isfahan	590926	2nd	Stockholm				11	5	2		1.02
G3	Diminuendo And Crescendo In Blue	640311		Göteborg							11	2.11
H1	Jeep's Blues	581106	1st	Göteborg				12	4	1		1.01
H2	Pyramid	581106	1st	Göteborg					6	3		1.03
H3	La Plus Belle Africaine			Europe	6302??						8	2.08
I1	Happy Reunion	640311	1st	Stockholm	660207						9	2.09
I2	Chinoiserie	711109	2nd	Göteborg								
I3	Sonnet To Hank Cing	581106	2nd	Uppsala								
I4	The Star Crossed Lovers	630206	2nd	Göteborg								
I5	Such Sweet Thunder	590926	2nd	Stockholm								
J1	Perdido	581106	2nd	Stockholm					1			
J2	Black Butterfly	691104	2nd	Göteborg				3	2	5		1.05
J3	Medley	581106	2nd	Stockholm				10	8		10	2.10
				Göteborg							12	2.12

RECORDS BY: DUKE ELLINGTON and his jam session Domestic

Marking	Letter	Serial No.	Matrix No.	Pitch	SELECTION, COMPOSER, PUBLISHER, COPYRIGHT, ETC.	Wax	Rec.	Amp. Set
					New York - Studio 2 - December 1st. 1944 - Duke at Piano and Directing			
	Saxes; -	Johnny Hodge Otto Hardwick Albert O. Sears Harry H. Garney Jimmy Hamilton (Clarinet)			<p>Trombones; - C.B. Jones Lawrence Brown Joseph Nanton</p> <p>Trumpets; - Taft Jordan Willis R. Hance Shelton Hemphill Wm. A. Anderson</p> <p>Comp/Guitar; - Fred L. Guy St. Pass; - Alvin Roglin, Jr. Piano; - Duke Ellington Traps; - Wm. A. Greer</p>			
A	D4	VB-453	1 88		<p>I AIN'T GOT NOTHIN' BUT THE BLUES - Fox Trot. Times: - 2:45</p> <p>Comp; - John George (Vocal by Albert Hibbler with Obligato by Key Davis)</p> <p>Pub. & Copyr.; - Charling Music Corp. 1944</p> <p>VOCALS BY: - Al Hibbler with Key Davis (obligato)</p>			
A	D4	VB-454	2-2A 96		<p>I'M BEGINNING TO SEE THE LIGHT - Fox Trot Times: - 3:10</p> <p>Comp; - James Ellington, ^{John} George. (Vocal by Joya Sherrill)</p> <p>Pub. & Copyr.; - Grand Music Corp. 1944 ALAMO MUSIC INC. ASCAP</p> <p>VOCAL BY: - Joya Sherrill EPA-5135 (K2PM-6254) Side 2 Band.2</p>			
A	D4	VB-455	2 96		<p>DON'T YOU KNOW I CARE (OR DON'T YOU CARE TO KNOW) - F.T.</p> <p>Comp: - E Duke Ellington - Mack David Time: - 3:00</p> <p>Pub. & Copyr.: - Paramount Music Corp. 1944 used for Band 2 of EPA-44-1076 12/21/44 EPAT-435-B</p> <p>VOCAL BY: - Albert Hibbler (Vocal by Albert Hibbler)</p>			
A	D4	VB-456	4-4A 89		<p>I DIDN'T KNOW ABOUT YOU - F.T. Times: - 2:45</p> <p>Comp: - Duke Ellington - Bob Russell (Vocal by Joya Sherrill)</p> <p>Pub. & Copyr.: - Robbins Music Corp. 1944</p> <p>VOCAL BY: - Joya Sherrill</p>			

Low Modelling

Muni. Duke Ellington

used for Band 2 of EPA-44-1075 12/21/44 EPAT-435A

used for Band 2 of EPA-44-1076 12/21/44 EPAT-435-B

(Union Musicians Used) Recording time: - 1:30 to 9:00 EK-EM- (JP 1:30 to 5:30)
(Refac dn hand in N.Y.) El-transf. time: - 1 hour. (EK 5:30 to 9:00)

EPA-5135 ELLINGTON HITS

*LPM-6702

*MAY 1941 JEREMY COME LATELY..MAY 1967 RELEASE

12-85-148

① **Duke Ellington and his great Vocalists**
See 98/3-6/2.

Track 2, St. Louis Blues take -B (11Feb32):
This is not a first issue on CD as suggested by Hoefsmit.

In 1932 Brunswick released both the -A and the -B takes. The later US issues along with those in Japan and South America used only -A.

EMI used the -B take exclusively in Europe and Australia.

Here is a CD breakdown on the issues using each of the 2 takes:

-A: Classics 616, 66; Jazz Information 3001;
Laserlight-Digital 12.731, 55.5586; Pro-Arte 457;
Timeless 1-004.

-B: ABC 836172; Affinity 1021; AVID 103, 526;
BBC 648; Castle Communications 612; Charly DIG-13;
Columbia/Legacy (E/F/G/US) 66372;
Conifer Happy Days 129; Emarcy (J) 10115;
Gallerie 105; Past 9739; Phontastic 7641; Penny 253; Topaz 1033.

The US CBS Special Products 201 offers both takes on the same CD.

Track 4, Diga Diga Doo take -B (22Dec32): This is not a first issue. This take is also found on Columbia/Legacy CK 57713 "Essential Music by the Mills Brothers, 4 boys and a guitar." This excellent CD was mastered by John R.T.Davies for Columbia. Jerry Valburn

② **Civic Opera House, 20Jan46.**
See 98/3-14.

The DETS recording was transferred directly from the AFRS transcription in their "Date With The Duke" series. We did absolutely no editing on this material. Further, to set the matter straight, we transferred most of our Treasury material from 16" acetates cut by the Blue Network. In a few instances we used selections from the AFRS DWTD where the quality was better. Most collectors do know that AFRS only used about 55% of the actual Treasury Broadcasts. Many of the later numbers in their series (1-78) repeat selections from earlier ones. Jerry Valburn

Although we still do not know why it was done, we know now at least who did it. The producers of the DWTD series for the American Forces radio stations edited the material with among others this strange result that *Jam-A-Ditty* from the afternoon concert followed *Mellow Ditty* and *Fuga Ditty* from the evening concert. Furthermore we know now who edited *The Suburbanite* to make it 16 bars by Al Sears longer. DEMS

③ **About collecting Ellington**

We found this remark in a message of the duke-lym users group, commenting on the search for a specific Ellington recording:

"Isn't it wonderful that we have all this Ellington still to acquire? It prevents us from spending our money on frivolous items such as food and clothing." Peter MacHare

④ **Duke's Jubilee Stomp**

Does anybody know if there exists a cartoon with Duke Ellington's *Jubilee Stomp* played on the soundtrack? Bjarne Busk

⑤ **Small differences in alternate takes**
See DEMS 98/3-6/2.

I Can't Give You Anything But Love. This is track #3 on CK66372. I can't find any other reference to this take -B on any of the LPs or CD (Classic 626 track # 20) that I have. I have done comparison listening between the CD and the above. Both seem to have identical timings for the various parts, yet 66372 ends at 3:08 while 626 ends at 3:03. I did notice the following differences, whether or not they actually are differences or simply my aging ears playing tricks: Track #3 (66372) has Ethel Waters trilling her "sure" at 1:10 but track #20 (626) has that word at 1:09 and no trill. In addition at 2:42 on (66372) I hear a noticeable "does not sell;" (626) clearly has "doesn't sell." Finally on (626) at 0:26 during the verse Waters trills "rotten" whereas there is no trill during the same word on (66372).

I compared both CDs with the following LPs:

#1. Columbia 06770.

#2. Saville SVL195 (Famous Blackbirds Revue).

I found that #1 has the trill on "rotten" but not on "sure" and has "doesn't," whereas #2 has the trill on "rotten," no trill on "sure" and there is a slight hesitation at "doesn't." I tried listening to this track on CBS 88082 but the sound was not up to the other LPs and so I really didn't try to make a comparison.

Diga Diga Doo. I listened to the same CDs and LPs as with *I Can't Give You Anything But Love*, but was unable to notice any differences. Bill Morton

Long ago Klaus Stratemann told me how to compare two different takes. You should wire your head-phone in such a fashion that you hear one take in one ear and the other take in the other ear. If you play both recordings in synch it is almost impossible to draw a wrong conclusion.

The way you worked is much more difficult.

The question remains: why bother about an alternate take if it hardly sounds different? This is a silly question to ask a collector. He shouldn't waste his time trying to give an answer.

Now about *Diga Diga Doo*, it's almost impossible to describe the differences. You should concentrate on the solos by Cootie Williams and by Johnny Hodges on soprano. They are very different. If you compare Johnny's solos you will hear him going sky-high on his instrument later on take -1 than on take -2. Sjeff Hoefsmit

⑥ **Small differences in alternate takes (2)**
See DEMS 98/3-17/1.

Sepia Panorama. I have compared my copy of RCA5659-2-RB with the following CDs:

#1. Giants Of Jazz 53048.

#2. Classics 805.

And all with tracks #2 and #3 on LP FXM1 7092. I find that #1 and #2 are the same as track #2 or take -1, while 5659 is identical to track #3 or take -2. I note that my copy of 5659 was produced in 1986 by RCA Ariola in the USA.

I have also compared *Hayfoot Strawfoot* with that on Classics 867 and agree that the one on 5659 is different, as you suggest. Classics has take -1 and 5659 has take -2. I note also that *Sentimental Lady* on 5659 is take -2 while Classics has take -1. Bill Morton

① **Metropolitan Opera House - 21Jan51**
See DEMS 98/3-20/4

In June 1951 I listened to the Italian Radio (R.A.I.) to hear the programme recorded by the Voice of America. The 1st part was broadcast on 26 and the 2nd part on 29 June.

I include a copy of the programmes published by the "Radiocorriere" of the week 24-30 June 1951.

As you can see there are 2 pieces (*Violet Blue* and *Jeep Is Jumpin'*) never issued on records by V.o.A. although they were recorded and broadcast by the R.A.I.

The parts of the concert omitted from the broadcasts were *Build That Railroad*, *Lover Come Back To Me*, *Danny Boy*, *S'posin'* and *Trees*, all done by Albert Hibbler and located between *Threesome* and *Medley*. Between *Medley* and *Blue Skies* was *St. Louis Blues*, done by Ray Nance.

The selections, not included on the V.o.A. records 11/12, 13/14 and 15 (16 is not by Duke but by Art Tatum) are most probably lost and, in my opinion, a discography may include only the pieces that certainly exist. So Giovanni and I prefer to include in our work only the pieces issued on the V.o.A. records.

Luciano Massagli

② **Stardust 124**

I just picked up an old LP, "Duke Ellington With His All Star Band" (Stardust 124). It's a live recording, and seems to be from the 40's.

Ray Nance's violin is recognizable. So far, side 2 is excellent (I haven't played side 1). Does anyone have any information (recording date(s), location(s), and a list of the players on this?)

Geff Ratcheson

All selections are from 23Jan43 Carnegie Hall Concert:
side 1: *Jumpin' Punks*; *Portrait of Bert Williams*;
Bojangles; *Mood Indigo*

side 2: *Boy Meets Horn*; *Bakiff*; *Moon Mist*.

In the band: Rex Stewart, Wallace Jones, Ray Nance, Harold Baker, Joe Nanton, Lawrence Brown, Juan Tizol, Chauncey Haughton, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney, DE, Billy Strayhorn, Fred Guy, Junior Raglin, Sonny Greer, Betty Roché.

DEMS

③ **"Duke Ellington - Rockin' In Rhythm"**

I recently acquired this LP, AVI 8619.

It includes 4 tracks — *Rockin' In Rhythm*, *Take The A Train*, *Tootie For Cootie*, and a Medley listed as: *Prelude to a kiss, I'm just a lucky so & so, I let a song go out of my heart, Do nothing till you hear from me, Just squeeze me, Don't get around much anymore, Mood Indigo, and Sophisticated Lady*.

It was released in 1984, and says executive producer: Ray Harris, and Associate producer: Ellington Enterprises.

I would appreciate any info as to the source of these tracks. The LP is sealed, and I would like to know if I already own these versions before I open it! Also, is there an inexpensive and readily available book I could buy that would answer these sort of questions?

I find it really frustrating that so many labels reissue Ellington material with no documentation. The current V-disc set is another example. I feel kind of dumb regarding that one. I have a large collection, but not the years' experience to differentiate one version from another (except for my favorites) upon first listen.

Geff Ratcheson

AVI 8619 is an old LP. It has never been mentioned or discussed in DEMS bulletin.

The selections on this LP are obviously copied from the so called "70th Birthday Concert" and actually recorded on 26Nov69 in the Free Trade Hall in Manchester, U.K.

The very limited details on the cover show the same flaws as the first releases on tape and LP and subsequent releases on CD: *Kinda Dukish* is not mentioned in front of *Rockin' In Rhythm* and also the listing of the Medley is not complete. *Don't You Know I Care?* and *In A Sentimental Mood* are omitted on the cover (not in the music).

Your LP contains only 30 minutes of music and it is not in stereo. A much more attractive acquisition in order to enjoy this concert would be the double CD Sequel Jazz NED CD 183, "The English Concerts, Duke Ellington 1969 and 1971." It contains the complete "70th Birthday Concert" (25&26Nov69) and "The English Concert" (22&24Oct71). Both in stereo and five times more music. (See DEMS 96/2-10).

I can give you this answer to your second question:

There are good books by Jerry Valburn, listing all the issued records of Ellington.

The AVI LP in question is acknowledged in "The Directory of Duke Ellington's Recordings" on pages 5-12, but only the numbers and the album titles are given in this book, published in 1986 and not covering CDs.

Jerry also published "Duke Ellington on Compact Disc" in 1993 and he is very busy preparing an updated edition.

In this book, section three, after the label, the number and the CD title, also the selections are mentioned. If you want to know where these selections come from, you have to go to section four and see if you can find the label and number of the CD behind the title in order to reach the date. This section is designed for the reader to start with a given selection from a given performance and see if it is issued on CD. But you can also use it the other way around. It just takes more time, especially if it is a very common title.

François Xavier Moulé from France published in 1992 "A Guide To The Duke Ellington Recorded Legacy on LPs and CDs."

He describes a great number of LPs and CDs which can give rise to headaches like yours. But the AVI LP in question was not included. It was however the first book I consulted to answer your question, because it gives detailed information about the origin of the selections.

Sjef Hoefsmit

④ **Why I didn't include Barney Bigard**

See DEMS 98/3-23/2

22 Jan 1944 — Barney Bigard — I have not included the BB recordings with Heywood/Manne in my book because BB had left the Ellington band prior to that date not to return.

Willie Timner

⑤ **29Mar62 - Sonny Greer back in the band**
See DEMS 98/3-22/4

My ears tell me that Sonny Greer is on for *I Feel So Good* and *Paris Blues*, Sam Woodyard is on for *Things Ain't What They Used To Be* and *Circle Blues*.

Willie Timner

My ears tell me that Sonny Greer was on for the whole session. Billy Strayhorn played only in *Paris Blues*.

Sjef Hoefsmit

● Alternate takes in Timner's 4th edition.

In footnotes to his entries for 12 April, 1929 and 14 May, 1937, Timner firmly dismisses all claims for existing issues of Take 2, 51158-2 "A Night At The Cotton Club," and Take 1, M-470-1 "Caravan."

The notes he makes about these and several other such claims are most useful to those of us who are often confused or misled by the erroneous or contradictory claims dispensed all too frequently by various record companies.

On the other hand, one cannot but wonder at why Timner does not give similar attention to other Takes which he lists as unissued (or does not include) in Fourth Edition but for which there are company claims asserting otherwise.

Some examples:

3 November, 1927: Booklet accompanying Columbia 3L-27 claims W-81776-A "Black and Tan Fantasy."

21 March, 1928: Jacket for Ace of Hearts 89 claims E-27.089 "Take It Easy."

30 October, 1930: Booklet accompanying Columbia 3L-27 claims W-404.521-D "Old Man Blues."

14 May, 1937: Booklet accompanying CBS-Sony 55004-6 (Japan) claims M-471-2 "Azure."

Perhaps in connection with current discussions about the Fourth Edition, this would be a timely and appropriate opportunity for wider DEMS examination and comments regarding claims like these.

Your attention would indeed be welcomed by inexpert collectors like myself who missed out on such past DEMS discussions, if they occurred, and who, as newcomers, likewise do not have older issues of the Bulletin to consult for reference.

Dennis Askey

My personnel view on this matter is this: only those takes whose existence we know about should be included in Duke's discography.

Timner's view is this: as long as there is no proof that a take does not exist it should be included as unissued.

Timner and I have had an exchange of arguments in the DEMS bulletins 97/2-21; 97/3-17; 97/4-15; 98/1-12/1 and 98/2-17/1. In that last bulletin DEMS declared the discussion closed.

Sjef Hoefsmit

Your question is different. You want the discographer to deny wrong claims from record companies. Timner has done so in several instances, in most cases based on detailed discussions in DEMS bulletin about specific so-called alternate takes. We have no objections to his notes. They can only be of help. But we do not believe that these claims must be denied in the discographies. If the take is not included, the claim must have been wrong.

A good example is *Jig Walk*. Helmut Kirch asked why Timner didn't include the 1926 recording in the fourth edition. We answered in 97/2-23. We expressed our belief that if a recording is not included, one can safely say that the discographer didn't accept it as a genuine Ellington recording.

Questions as the one from Helmut Kirch and from you are much better dealt with in our bulletin and probably more and more through the users' group on the Internet, duke-lym@concordia.ca

DEMS bulletin is the ideal place for these questions and it would be totally against our principles merely to refer you back to old bulletins. If we mention the references, it is for those who wish to go back to past bulletins, if they are able to. We will always repeat the essence of these earlier discussions for the benefit of newcomers.

Here we go.

12Apr29:

89/3-8: (comments on Timner's 3rd edition) Aasland: only two takes are given of mx 51158. The Victor sheet reports three takes.

91/4-5: (in a review of the "Jungle Nights In Harlem" RCA CD) Hällström: the take of part 2 on this issue is not earlier used and not the same as once issued on Pirate 45 rpm, though so stated in RCA liner notes.

91/5-5: (referring to 91/4-5) Aasland: During a phone conversation with Mr. Hällström, I completely misunderstood the gist of the take number discussion, to my big shame. I herewith make my sincere apologies, hoping no harm has been done to our readers due to the false information.

Hällström: The Bluebird CD and the Pirate EP used the same takes, but the EP has different take numbers.

Lasker: All issues of "A Night ..." part 1 derive from take -1. Takes are correctly identified on the CD, and also on Time Life (Box) STBB-16. Takes are misidentified as -2/-3 on Pirate EP and RCA(F)741.029.

See also the recent 98/2-19/1 and comments on Timner, 4th edition page 2. Please request a copy if you don't have these pages.

14May37:

82/4-5: Carmack asked: what is correct M470-1 or M470-2 on Columbia C3L-27? DEMS comment: We believe take -2 to be the one used here.

89/4-2: (comments on Timner 3rd edition) Hoefsmit: Timner gives Caravan -1 as unissued. Aasland: Both -1 and -2 are issued.

90/1-5: Lasker: Take -1 is unissued — Japanese Columbia L5 (I have it) shows take -1 in the wax, but is a dubbing of take -2. Thus all issues are take -2.

Aasland: Way back I made some investigations with the following results: ALL 78rpm releases used -2 (there is no doubt!). Columbia CL-558, C3L-27, Philips, CBS-52529, Supraphon have all -1. Columbia B-1819, Historia 621, CBS-88185 have used -2. Perhaps a misunderstanding at that time judging from Columbia(J) 78rpm issue, which incidentally by me is listed as L6. Your confirmation would be much appreciated.

90/2-6: Lasker: My mistake, you're absolutely correct, the Japanese issue is Columbia L6. Harry Fein lent Frank Driggs his copy of L6 to use for C3L-27, which reissue identified the take as -1 as that is what is shown (incorrectly) in the wax of L6. Could this have been the start of the phantom "-1" on LPs?

Hoefsmit's notes, not published earlier:

The only difference that we have been able to find is this: CBS 52529 is at the beginning a little bit faster than later in the same recording, as compared to the relationship between the speeds at the beginning and later in the recording on CBS 88185.

It is impossible to have both recordings playing in synch from the beginning to the end without making corrections in the speed.

We have compared all the copies we have. Exactly identical in speed from start to finish are CBS 52529 and C3L-27. But both CBS 52529 and C3L-27 are different from all the others: CBS 88185, Joker SM 3056, the Time Life issue and Parlophone R 3041 (78rpm).

It is possible to play these four copies from beginning to end in synch, without any correction in the speed.

This is the **only** difference between these copies. There is nothing in the music that would indicate that the recordings are different.

In Ottawa, 18 May 1990, Steven Lasker showed me the original pressing and the dubbing, the difference being the last groove for the needle at the very end. On the original pressing this is a double parallel groove, on the dubbing a single groove. The speed differences between original and dubbing are due to the poor dubbing techniques of those days.

3Nov27:

82/4-5: Carmack asked: what is correct W81776-A or -B on Columbia C3L-27? DEMS comment: Take -B is used. Take -A has not been found.

21Mar28:

80/4-3: Eddie Lambert asked: Has a second take of Brunswick *Take It Easy* actually been issued? The discos say so but I've yet to find anyone who has heard it.

DEMS comment: It was long believed that the original 1st edition of Brunswick 4009 used an alternate take. By now we can state for sure this was unfortunately not the case.

82/3-8: Carmack asked: Vocalion VLP-4 "Toodle-Oo": The track *Take It Easy* is listed on the jacket as mx E27089, 21Mar28. Issued?

DEMS comment: There is a mx/take for *Take It Easy* as E27089, but despite what was long believed it was never released. The take on VLP-4 is in fact mx E27090.

93/1-5: Aasland comments on Masters Of Jazz CD MJCD 30, Volume 4: This Brunswick session used two matrix numbers in parallel. There were two takes: E27089 = E7509W was rejected. E27090 = E7510W is the one used.

30Oct30:

82/4-5: Carmack asked: what is correct W404521-B or -D on Columbia C3L-27? DEMS comment: W404521 -B is correct.

14May37:

Looking back over DEMS bulletins, we have not found that this question was ever previously asked, but this doesn't mean that it never was.

Here is our answer. CBS-Sony 55004-6 (Japan) is the same release as Columbia C3L-39, the second 3 LP box, issued by Columbia many years ago, "The Ellington Era, Volume 2."

These three LPs were issued by CBS as separate LPs. The second one in the set received the number CBS 62612 and it has the same wrong claim to have *Azure* take -2 on it. There is no trace of a second take of *Azure* in the 14May37 session.

DEMS

② The Duke at Tanglewood

I have a 12 inch LP sent to disc jockeys in conjunction with the Victor LP "Duke at Tanglewood." It is structured such that the DJ can appear to be interviewing Duke.

I don't have the questions but you can almost guess them from Duke's replies. He comments on the tracks and then some of the recording is played.

Many of his comments are identical with the liner notes of the record. Nothing really unusual but it is Duke's voice and comments.

I have been unable to find anything concerning the date of recording these little "interviews."

The date of the Victor album I'm sure we can locate in Timner. I don't know if you have this or are the least bit interested, but if you are I would be happy to make a tape for you.

Charlie Plank

Thank you very much for your (E-)mail and your offer to give me a copy of the comments between the selections of Tanglewood 28Jul65.

The interviews are mentioned in the files of my friend, the late André Mahus, as being made on 27Aug65.

If we suppose that all these interview-fragments were made on the same occasion, the date of this interview cannot have been July 28, 1965.

A date between September 16, 1965 and December 26, 1965 seems more likely, listening to the fragment after *The Mooche*. Duke spoke about the Sacred Concert in San Francisco (16Sep65) in the past tense and he also mentioned the New York Sacred Concert by saying: "26Dec65 is sold out. We have to do 2 concerts."

Sjef Hoefsmit

③ Manipulated Helsinki Tapes

I have a little "mystery."

I am enclosing a cassette, from what I am quite sure is from 5Feb63 Helsinki. The "mystery" is that on side B after Cootie's *Tootie*, we hear Rolf Ericson featured in *Perdido*. This is not listed in Nielsen, Timner or DESOR. The "regular" *Perdido* is played again after Johnny Hodges' solo.

Rolf was supposed to have joined the band in May63. HELP!!

Bob Rickles

We have compared your tape with ours. Actually there is one selection missing on your tape: *The Blues*, just before *Do Nothin' Till You Hear From Me*. And *One More Once* at the end is not complete on your tape.

The first *Perdido* is not from 5Feb63 but from 10Mar64, also from Helsinki.

Our tapes are not 100% copies of each other. Sometimes we have more applause and comments between numbers, on other moments you have more.

We suspect that somebody in Helsinki made this "fake." We have no idea why. It is so obviously wrong, that we can't believe that it was done on purpose.

Sometimes strange things happened with tapes. People took out only one selection to see if the recipient of the tape kept his word not to make copies for others. We have never seen this manipulation: one selection from another concert added and another selection deleted.

Hope your mystery is solved.

DEMS

① **Unidentified VoA 16" LP.**

Would you be able to help me with this?

I have a 16" LP transcription which I have never been able to hear, since I've never found anyone who has a 16" turntable on which to play it! When I do, I hope to have a tape made of it...

The Voice Of America — Jazz Club U.S.A. — English.
Program No.7, part I of II — SPE.139 — D-71690
Program No.8, part I of II — SPE.145 — D-71931
(No artists are listed)

The seller (in Sweden) claimed it was by the Ellington band at Carnegie Hall, NYC, Dec.24, 1949, but I doubt this since Ellington didn't play the Hall in that year as far as I know.

The only reference to VOA which I can locate in Nielsen is on page 113-114, Jan 21, 1951, where VOA J.13/14 is listed.

Do you have any details of the contents of this ET? The recording may date from about 1949-50. There must be a second disc on which part II of each program is present.

Frank Dutton

You are right. Duke didn't play Carnegie Hall in 1949.

The VOA transcriptions you have found in Nielsen are from the series called "Jazz" (that's what the J stands for). There were five programs, probably two discs and a half, all with recordings from the same concert at the Metropolitan Opera House, 21Jan51. The numbers were J-11; J-12; J-13; J-14 and J-15.

The transcription you have carries the name of the programme as Jazz Club U.S.A. We only know four programmes by the VOA in the series "Jazz Club." They all contain recordings from June 1951. The programme numbers were # 41; # 42; # 43 and # 44. We suspect that what you have isn't an Ellington recording at all but we hope that there is a DEMS member not too far from where you live in Worcester, who is able to play this 16" disc for you and that you both will come out with a totally "fresh" hitherto unknown Ellington recording!

We advise you to put the same message in the DESUK Newsletter and if you would like to, we will be happy to put the question world wide on the internet in the duke-lym corresponding club. If anybody wants to contact you, we will be happy to pass the message on to you. DEMS

② **Still searching the studios**

See DEMS 98/1-16 bottom right.

Regarding the recording studios I did not make much progress. Steven Lasker's comments were helpful, but there is still a gap for the period from 5Mar37 to 8Jun39. Thanks to Steven we know now that many of the Brunswick/Vocalion and Columbia/OKeh recording sessions took place at 1776 Broadway (ARC Studios) and that in 1939 some of the recordings were also made at 711 Fifth Avenue (World Studio). Nothing turned up to support the general belief that the band recorded regularly at Irving Mills' Master Records Studios (1780 Broadway). It is hard to believe that the whole period went by completely undocumented.

Willie Timmer

Why not ask the Smithsonian Institution for help. Who knows. They may have something in Ellington's archive.

DEMS

③ **Strange name on 2Nov40 recording sheet**

On the RCA Victor recording card for the session 2 November 1940 the original title for *Good Queen Bess* is hard to read. It could be *Beigers* or *Beiyers*. Neither one makes sense. It was then changed into *Diaesus* and finally into *Good Queen Bess*. Can anyone help?

Willie Timmer

The word Timmer can't read on the 2Nov40 recording sheet (not card!) is *Beicers*. I don't know what it means.

Steven Lasker

④ **Bundle of Blues — 16May33**

See DEMS 97/2-20

Since subscribing to the DEMS bulletin, which of course I enjoy very much, I haven't had a chance to take part in any discussion. Now I take up your time in order to offer some basic information on the CD Musica Jazz MJCD 1101, Cootie Williams "Echoes of Harlem."

After a while, establishing take numbers by comparing LPs and CDs may generate some confusion because one is forced to work with what the various reissues claim to be. So here are some bare facts:

I have *Bundle of Blues* on 78rpm Parlophone PZ11018 and Columbia 35836. Although Parlophone is from a dubbed master (but shows B13337A in the wax anyhow), it is positively different from take-B on Columbia. MJCD 1101 is the same as Parlophone.

Vittorio Castelli

You are absolutely right. The Musica Jazz MJCD 1101 has take -A. Actually, most issues have take -A:

On 78rpm: Br(US) 6607; Br(E) 01573;
Br(F) 500300; Br(G) A9455 and A9461;
Co(Au) DO1873; Of(F) 279796; Pa(E) R2880;
Pa(I) B71149; Pa(Sw) PZ11018.

On 10" LP: Co(E) 33S-1044; Co(F) FP-1055;
Co(I) 33QS-6032, Od(F) OS-1075; Od(I) MODQ-6223.

On 12" LP: Co(US) C3L-27, Co(US) CL-2047;
CBS(E) 120103; CBS(E) BPG-62179; CBS(F) 88082;
Blue Ace(US) BA-3061;
Jazz Information(Sd) CAH 3003.

On CD: ABC(Au) 836 437 2; ASV(E) 5088;
BBC(E) 686; Black & Blue(F) 59.232 2;
Classics(F) 637; Jazz Information(Sd) RBD 3003;
Jazz(E) Vol 1, No 3; Limelight(E) 820 592-2;
Musica Jazz(I) MJCD 1101; PAST(E) 9771.

Only a very few issues have take-B:

On 78rpm: Co(US) 35836 and Co(Sd) DS 1413.

On 12" LP: CBS(F) 88082 and Gaps(H) 040. DEMS

T y p i n g - e r r o r s

Two unimportant typing errors are found in the last bulletin 98/3:

13/3: See DEMS 97/2-23/5 should read
See DEMS 97/2-22/5.

18/2. In second paragraph by DEMS: "the distribution of the selections among the four broadcasts" should read "the programming of the four concerts"

VIDEO REPORTS

A DUKE NAMED ELLINGTON

I have a question about a TV Video "A Duke Named Ellington," apparently produced by KCET in Los Angeles in 1988 and shown on by my local PBS (North Dakota and Manitoba).

It is a 152 minutes programme. At the 25 minutes mark there is footage of a concert (Denmark or Sweden?) that was being televised in which Jimmy Hamilton is taking his clarinet solo in "Ad Lib On Nippon," in the background all three trombonists are playing instruments that resemble small tubas. Then between the 44:40 and the 45:59 marks, from apparently the same concert, during a performance of *The Opener*, Buster Cooper comes down to the front of the stage to take a solo on the same instrument. Later during a Cat Anderson solo in the same number, the trombonists, in the background are back playing trombones. I have looked everywhere — DESOR, Nielsen and Stratemann and can find no reference to these instruments. Bill Morton.

The instrument the trombone players are using is called a euphonium or baritone horn. The difference between a euphonium and a baritone is only in the manufacturing — one way of making it places the valves more-or-less parallel to the floor; the other has the valves perpendicular.

I suspect Duke's trombonists were given or loaned the euphoniums as a marketing ploy by the manufacturer.

Andrew Homzy

The documentary was discussed and reviewed in DEMS 88/5-8 and 89/1-8, but you will not find there the answers to your questions.

These extracts in the documentary "A Duke Named Ellington," are taken from another, much older documentary, made in 1965 and called "Ellington in Europe." It was telecast in two parts. The recordings of the band in action were made on 16Feb and 18Feb65, both in the B.B.C. Studios. The telecast of Part 1 was on 26Mar65, Part 2 was on 10Apr65, both through B.B.C. 2. (See Klaus Stratemann page 505).

During "Ad Lib On Nippon," Chuck Connors and Buster Cooper both played euphonium. Lawrence Brown still played trombone.

This instrument was used on other occasions. Chuck Connors can be seen playing it during "Harlem" on 19Feb67 in the Royal Albert Hall in London. One can ask a similarly silly question as for the reason for having two almost identical alternate takes: why bother about it if even the best discographers don't hear the difference? But silly questions will not be answered. DEMS

What we hope to publish in DEMS 99/1:

A survey by Jerry Valburn of the Capitol Transcriptions. The lyrics of *Black Butterfly*.

The lyrics of *Take All My Loves (Sonnet To Hank Cinq)* and a strange *Strange Feeling*.

Tremendous re-issue (and first issue) plans of RCA Victor. DEMS

Azure CA-24 is out.

Richard Ehrenzeller found a very rare recording of *Meditation*, which he played for us in Chicago and presented to DEMS to be included in the next Azure cassette. See DEMS 98/1-6 and 98/2-17/5.

We start the tape with the very first "tint of a hint" of the theme of *Meditation*. In San Francisco's Basin Street West on 26Aug65 after the intermission, Duke played as usual alone, waiting for the musicians to come back on stage. We believe that the very first few notes of what he played were the theme of the later *Meditation*.

Next comes the first complete performance much later, 2Sep66 in Chicago, recorded for the Presbyterian Church titled *Just One Big Question*, Richard Ehrenzeller's discovery.

Duke played *Meditation* again at the start of a recording session with a small group in December 1966. The date is generally considered to be 29Dec. But Jerry Valburn, who was present told us that the session started on the 28th.

In Copenhagen on 23Jan67 Duke recorded for a telecast a recital in which he played *Meditation*. In his introductory comment he mentioned the recording for the Presbyterian Church which you've just heard. *Meditation* has found its definite shape. We do not give you the complete recital. We skipped the first two selections. The quality of the recording was rather poor at the beginning.

Side B contains the first part of a concert in Berlin on 5Nov71. We promised to include Johnny Coles' performance of *Aristocracy A La Jean Lafitte* on one of the Azure Cassettes. See DEMS 98/1-4. Here it is.

If you hear short interruptions between the selections: that's us cleaning the playback recorder. The tape is old.

Side A

26Aug65 at Basin Street West in San Francisco

Ad Lib Piano, fragments of:
Meditation
Azalea
A Hundred Dreams Ago
Azalea
As Time Goes By
Take The "A" Train

2Sep66 Chicago recording session for Presbyterian Church
Just One Big Question

28Dec66 at RCA Studio B in 24th Street NYC
Meditation
Piano Track
Fragments of

Beautiful Woman Walks Well
The Clothed Woman

23Jan67 from telecast TV-Byen, recorded in Copenhagen
The Second Portrait Of The Lion
Meditation
Eggo
Mood Indigo
Take The "A" Train

Side B

5Nov71 at the Berlin Philharmonie
The "C" Jam Blues
Kinda Dukish & Rockin' In Rhythm
Happy Reunion
Take The "A" Train
Fife
Aristocracy A La Jean Lafitte
Chinoiserie
I Can't Get Started
Satin Doll
Things Ain't What They Used To Be

(See page 20 for more information about Azure cassettes.)

NEW RELEASES

AND RE-RELEASES



DETS on CD !

Has it been confirmed whether or not the DETS series will be issued on CD? I recall reading a couple of notes in DESUK Newsletters that this was a distinct possibility?

Bill Morton

Jerry Valburn has sent us the sheets for the first three DETS CDs. He will be in full charge of the material used on each CD. He will further be writing the liner notes. He is still looking for pictures of Duke and the band from this period. Can anybody help him?

Hopefully this project will get started in early 1999. There will be 22 doubles (44 CDs in all), one double CD released each month.

This is great news for many of our members who are looking for the DETS LPs. Some of them are too young to have been able to subscribe to the series long ago, others are old enough, but to their regret they missed it.

Here are the details of the first three CDs:

As you will see, extra space on the CDs is filled with other material from the same period. Nothing is wasted on these CDs! Terrific, Jerry!
DEMS

CD One

① "Duke Ellington's Treasury Broadcasts 1945-1946" Broadcast # 1 — 7Apr45 and "War Bond Rally" — 1May43

7Apr45	Take The "A" Train Blutopia Midriff Creole Love Call Suddenly It Jumped Frustration I'm Beginning To See The Light PERFUME SUITE Love Violence Dancers In Love Sophistication Air Conditioned Jungle I Ain't Got Nothin' But The Blues Subtle Slough Passion Flower
1May43	Take The "A" Train Hayfoot, Strawfoot Don't Get Around Much Anymore A Slip Of The Lip Take The "A" Train

CD Two

② "Duke Ellington's Treasury Broadcasts" Memorial bc for President Roosevelt & "Treasury Star Parade" # 231 and # 232

14Apr45	Moon Mist New World A-Comin' Nobody Knows The Trouble I've Seen Mood Indigo Chant For F.D.Roosevelt Poor Pilgrim Of Sorrow Creole Love Call Moon Mist
# 231, Jun43	Take The "A" Train Don't Get Around Much Anymore Caravan It Can't Be Wrong Johnny Come Lately
# 232, Jun43	Take The "A" Train Wait For Me, Mary Moon Mist A Slip Of The Lip Things Ain't What They Used To Be

Note: Each of the three Treasury Star Parade broadcasts began and ended with the theme *Any Bonds Today?* which was played by an unknown studio orchestra.

CD Three

③ "Duke Ellington's Treasury Broadcasts 1945-1946" Broadcast # 2 — 21Apr45 and "Treasury Star Parade" # 233

21Apr45	Take The "A" Train The Mood To Be Wooed If You Are But A Dream Riff Staccato I'm Beginning To See The Light from BLACK, BROWN AND BEIGE West Indian Dance The Blues Emancipation Celebration Sugar Hill Penthouse Sentimental Lady Stomp, Look And Listen Frantic Fantasy It Don't Mean A Thing Sentimental Lady
# 233, Jun43	Take The "A" Train Tonight I Shall Sleep Go Away Blues Creole Love Call Three Cent Stomp

**The Ella Fitzgerald and Duke Ellington
Côte d'Azur Concerts,
2 CD set Verve 314 539 030-2 and
8 CD Box Verve 314 539 033-2**

Duke came with his band to France in 1966 exclusively to perform at the "Festival International du Jazz d'Antibes — Juan-les-Pins," where he gave 4 concerts on "square Frank Jay Gould." According to the Duke Ellington Itinerary the band travelled on July 25th and after the final concert of the 29th, it (believe it or not) performed the next evening again in the US: Sandusky, Ohio at Cedar Point. Derek Jewell, who gave a very detailed description of this tour, even suggested that the first concert was on the 25th. He wrote: "Ella cancelled her original booking for the Monday night concert of 25 July and flew back to the States for the funeral of her sister Frances, but returned quickly to pick up her Antibes concerts scheduled for 27, 28 and 29 July, although still very upset by the bereavement."

I guess that Ella was already in Europe, because otherwise she could have stayed in the US to leave after the funeral. I believe that this Monday concert was only hers. Not only have no recordings survived of an Ellington concert on the 25th, it is virtually impossible to travel East and do a concert on the same day.

Anyway this sad event explained her absence at the 26th and her very short performance on the 27th, which caused a disagreement between Duke and Norman Granz, described by Derek Jewell in his book "Duke," but not confirmed by Norman Granz in his interview with Peter Pullman, published in the booklet which comes with the 8 CD set.

The same incident is described in Scott David Faulkner's dissertation about the relationship between Norman Granz and Duke Ellington, see DEMS 98/3-4.

Scott mentioned that Frances, for whom the funeral service was held on the 25th of July, was Ella's half-sister.

Some people may have reservations about the release of four almost identical concerts. I have not. I can paraphrase Joe Igo's famous statement: there can never be too many issued recordings by Ellington.

On the other hand I don't understand why Norman Granz, who must have a great number of unissued concert recordings of Ellington in his vaults (which could explain why I cannot identify some of the selections on the Uncommon Market Pablo album) didn't decide to issue other material and (in addition) one of the four unissued Antibes concerts. I guess that that would sell better. Or am I wrong about the volume of unissued Ellington material in his vaults?

It is certainly not a good idea to buy both sets, as you can see from the following lists.

The sequence of the selections is taken from portable recordings made by Italian friends on-the-spot. The sequence of Ella's portion on the 28th (on CD # 5) is confirmed.

There are many parts missing. Some of these missing parts are music, but these have been described very faithfully by Ben Young in the booklet. There are also spoken introductions missing and that's a pity. Duke made a nice presentation of Billy Strayhorn after *Take The "A" Train* on the 28th. There are silent intervals missing between Duke's announcements and his first notes on the piano. One is led to believe that he made his announcements from the piano, but that was not the case.

By comparing the CDs with the tapes I found two strange differences in spoken comments. The comment after *La Plus Belle Africaine* on the 28th on the CD is like this: "When Sam Woodyard did his emotional effects the natives were restless." On my tape I have: "When Sam Woodyard did his skin... they said that the natives were restless." I couldn't understand the word after "skin." I suspect that someone preferred the first closing statement and copied it from another concert. The second difference is in the introduction to *Jive Jam*. On tape it is a bit confusing but on the CD it sounds as if it was replaced later with a more comprehensible

comment, probably specially recorded to be used for a future release of the recording.

Would it be a good idea to copy the un-issued selections with these two different comments onto a future DEMS cassette? When giving me your answer, please indicate whether you want Ella's missing selections included as well.

Sjef Hoefsmit

26Jul66, Juan-les-Pins

	Smada	S L	
	Take The "A" Train	S	
	Black And Tan Fantasy	S	
	Creole Love Call	S	
	The Mooche	S	
	Soul Call	S	
	West Indian Pancake	S	
	El Viti	S	
	The Opener	S	
	La Plus Belle Africaine	S L	
	Azure	S L	
	Take The "A" Train	S	
	Satin Doll	S L	
	Diminuendo & Crescendo In Blue	S L 4	8 ¹ 2 ¹ 6
	Intermission		
	Take The "A" Train (theme)	not issued	
	Caravan	S L	8 ¹
	Rose Of The Rio Grande	5	8 ¹ 2 ²
	Tootie For Cootie	8 ¹	J
	Skin Deep	8 ¹	not complete
	Passion Flower	8 ¹	M
	Things Ain't What They Used To Be	8 ¹	M
	Wings And Things	8 ¹	M
	The Star Crossed Lovers	8 ¹	
	Such Sweet Thunder	8 ¹	
	Madness In Great Ones	8 ¹	
	Kinda Dukish & Rockin' In Rhythm	8 ¹	
	Things Ain't What They Used To Be	8 ¹	

27Jul66, St. Paul de Vence

	Tingling Is A Happiness	D	8 ⁸	
	The Shepherd (take -1)		7	
	The Shepherd (take -2)		7	
	Kinda Dukish		7	

27Jul66, Juan-les-Pins

	Main Stem	8 ²		F
	Black And Tan Fantasy	8 ²		F
	Creole Love Call	8 ²		F
	The Mooche	8 ²		F
	Soul Call	not issued		
	West Indian Pancake	1 8 ²		
	El Viti	5 8 ² 2 ²		
	The Opener	8 ²		F
	La Plus Belle Africaine	8 ²		M F
	Azure	8 ²		M
	Let's Do It	8 ²		
	Satin Doll	8 ²		
	Cotton Tail	8 ²		
	Take The "A" Train	8 ²		M F
	Take The "A" Train (theme)	8 ²		
	Intermission			
	Take The "A" Train (theme)	8 ³		
	Such Sweet Thunder	8 ³		M F
	Half The Fun	8 ³		M F
	Madness In Great Ones	8 ³		M F
	The Star Crossed Lovers	8 ³		M F
	I Got It Bad	8 ³		F
	Things Ain't What They Used To Be	8 ³		F
	Wings And Things	8 ³		F
	Kinda Dukish & Rockin' In Rhythm	8 ³		M F
	Chelsea Bridge	8 ³		M
	Skin Deep	1 8 ³		
	Sophisticated Lady	8 ³		F
	Jam With Sam	1 8 ³	6	
	Jam With Sam (encore)	never found (81/4-6)		
	Things Ain't What They Used To Be	8 ³ 2 ²		

28Jul66, Juan-les-Pins

Rehearsals 8⁸

28Jul66, Juan-les-Pins

In A Mellotone not issued
 Main Stem not issued
 Black And Tan Fantasy not issued
 Creole Love Call not issued
 The Mooche not issued
 Soul Call 1 8⁴
 West Indian Pancake 8⁴
 El Viti 8⁴ not complete
 The Opener 8⁴
 La Plus Belle Africaine 1 8⁴ 6
 Take The "A" Train 8⁴
 Trombonio Bustoso Issimo 4 8⁴ 2¹
 Such Sweet Thunder C 8⁴
 Half The Fun C 8⁴
 Madness In Great Ones C 8⁴
 The Star Crossed Lovers 8⁴
 Prelude To A Kiss 8⁴
 Things Ain't What They Used To Be 8⁴
 The Old Circus Train Blues 4 8⁵ 2¹
 Skin Deep not issued
 Things Ain't What They Used To Be not issued
 Intermission
 Thou Swell 8⁵ not complete
 Satin Doll 8⁵
 Wives And Lovers 8⁵
 Something To Live For 8⁵
 Let's Do It 8⁵
 Sweet Georgia Brown not issued
 Going Out Of My Head 4 8⁵ 2¹
 The Shadow Of Your Smile not issued
 Só Danço Samba 5 8⁵ 2²
 The More I See You 5 8⁵ 2²
 Lullaby Of Birdland 4 8⁵ 2¹
 Moment Of Truth not issued
 Misty not issued
 Mack The Knife 4 8⁵ 2¹
 How Long Has This Been Going On? 4 8⁵ 2¹
 Cotton Tail not issued
 Imagine My Frustration not issued

29Jul66, Juan-les-Pins

Take The "A" Train not issued
 Black And Tan Fantasy 8⁶
 Creole Love Call 8⁶
 The Mooche 8⁶
 Soul Call 8⁶
 West Indian Pancake 8⁶
 El Viti 8⁶
 The Opener not issued
 La Plus Belle Africaine 8⁶
 Such Sweet Thunder 8⁶
 Half The Fun 8⁶
 Madness In Great Ones 8⁶
 The Star Crossed Lovers 8⁶
 Things Ain't What They Used To Be not issued
 Wings And Things 8⁶
 Things Ain't What They Used To Be 8⁶
 Intermission
 Thou Swell 8⁶
 Satin Doll 8⁶
 Wives And Lovers 8⁶
 Something To Live For 8⁶
 Let's Do It 8⁶
 Sweet Georgia Brown 8⁷
 Goin' Out Of My Head 8⁷
 The Shadow Of Your Smile not issued
 Só Danço Samba 8⁷
 Lullaby Of Birdland 8⁷
 Moment Of Truth 8⁷
 Misty 5 8⁷ 2²
 Mack The Knife 8⁷

Cotton Tail 8⁷
 In A Mellotone not issued
 The Trip A 8⁷ 2²
 Motel not issued
 Jive Jam not issued
 Jive Jam A 8⁷ 2¹
 All Too Soon 5 8⁷ 2²
 Motel not issued
 The Old Circus Train Blues D 8⁷ R
 Take The "A" Train (theme) not issued
 It Don't Mean A Thing 5 8⁷ 2² 3
 Just Squeeze Me 5 8⁷ 2²

Note: Ella's portion is printed in *Italic*.

- 1 = Verve V6-8701 LP, "Soul Call"
- 2 = Double CD set 314 539 030-2 97/4-6
- 3 = Verve 833.291-2 88/1-5; 88/2-2
- 4 = Verve 711054 LP, "Ella and Duke at the Cote d'Azur" Vol 1
- 5 = Verve 711055 LP, "Ella and Duke at the Cote d'Azur" Vol 2
- 6 = Verve 516.338 93/4-2
- 7 = Pablo CD 2308-247 87/1-2; 87/4-4; 88/4-6; 94/3-3
- 8 = The new 8 CD set 314 539 033-2
- A = Azure Cassette CA-2 84/3-7
- C = Azure Cassette CA-6 87/2-5
- D = Azure Cassette CA-9 89/2-4
- F = MADLY (F) c-3 Cassette 94/4-9
- J = Musica Jazz MJCD 1101 97/2-20&22
- L = LRC CDC 9061 94/1-4; 97/1-3
- M = Moon Records MCD 074-2 96/2-11
- R = Moon Records MCD 070-2 96/2-12; 97/4-15
- S = Sarpe Top Jazz SJ-1018 91/2-7

I have indicated with 4 and 5 the German LPs. The same album numbers were used for two American albums, issued in France. The titles were for 711054 "Antibes Concert" and for 711055 "Ella and Duke at the Cote d'Azur." The contents of the two German LPs is the same as for the two French LPs. Only the programming on the two pairs of LPs is different.

SAMBA MTLCD 5059,
2 Memories of Yesteryear Volume 9
DUKE ELLINGTON —
ONE O'CLOCK JUMP

Contains: *One O'Clock Jump; Hey Baby; Pretty Woman Golden Cross (sic); Memphis Blues; St. Louis Blues In A Jam; A Flower Is A Lovesome Thing; 9:20 Special Tip Toe Topic.*

This is all Capitol Transcription material so far as I can tell. Short measure at about 33 minutes, but very cheap!
 Origin is U.K. Frank Rutter

Flashback (US) Rhino Entertainment
3 Company R2 75497
DUKE ELLINGTON —
TAKE THE "A" TRAIN

Take The "A" Train/Crosstown
You Don't Love Me No More/Riff'n Drill/Passion Flower
Just Squeeze Me/Transblucency/Jenny/Sono/Jeep Is Jumpin'.
 Jerry Valburn

Flashback (US) Rhino Entertainment
4 Company R2 75500
DUKE ELLINGTON — PERDIDO

Perdido/Hey, Baby/Tip Toe Topic/One O'Clock Jump
Come Rain Or Come Shine/Suddenly It Jumped
Fickle Fling/Pretty Woman/Nine-Twenty Special
Rockabye River.
 Jerry Valburn

VDISC® Duke Ellington
Collectors' Choice Music Catalog
 (CD without a number)

V-Discs were distributed among United States servicemen during and shortly after WW2. They contained a lot of material which was not issued at that time. But now, many years later, there is only one V-Disc selection which has never been available on any other release. (CD 1, track 2)

Richard Ehrenzeller is right (in TDES Newsletter of October) that not everything is still available today, but that is often the case with a re-release. At least 67% of the selections have even been made available on CD in the meantime.

We give you a detailed survey of the contents.

If the selection has a matrix-number, we give you that. Otherwise we give you the label and number of the LP.

If you find enough "fresh" material to justify the purchase of this 3 CD set, you can try to get one from Collectors Choice Music, PO Box 838, Itasca IL 60143.

In the US and Canada you can dial (800) 923-1122. In other countries try (630) 775-3300. (source: TDES Newsletter)

CD 1

1. Progressive Gavotte	11Nov47	Co38374-1
2. Air Conditioned Jungle	10Nov47	Co38372-2
3. Sophisticated Lady	14Feb40	WM 1138-A
4. Azure	14May37	M 471-1
5. The Blues	21Apr45	DETS 2
6. Three Dances	same	same
7. The Kissing Bug	8Sep45	DETS 22
8. Carnegie Blues	same	same
9. Creole Love Call	1Dec43	N 1057-3
10. Diminuendo In Blue	7Jul45	DETS 13
11. Crescendo In Blue	same	same
12. Magnolias Dripping With Molasses	23Nov46	Queen Disc 18
13. Hearsay (or Orson Welles)	same	same
14. Nobody Was Looking	same	same
15. Happy-Go-Lucky Local	same	same
16. Esquire Swank	16Jan46	FDC 1013
17. Flamingo	28Dec40	053781-1
18. Frantic Fantasy	21Apr45	DETS 2

Notes:

1. The title on the V-Disc was *Ellington Mood*.
2. This is the first release after the V-Disc.
4. Missing 4 bars intro and 14 bars of the first chorus.
6. *Sugar Hill Penthouse* is missing the piano intro and the piano part of the coda.
12. The spoken introduction by Ellington is replaced with one by Barry Ulanov.
16. The introduction by Leonard Feather is not complete.

CD 2

1. Frankie And Johnny (1)	26May45	DETS 7
2. Frankie And Johnny (2)	same	same
3. Hollywood Hangover	same	same
4. I Never Felt This Way Before	28Oct40	053581-1
5. Live And Love Tonight	12Apr34	79157-2
6. In The Shade Of The Old Apple Tree	26May45	DETS 7
7. It Don't Mean A Thing	21Apr45	DETS 2

8. Perfume Suite (1)	7Jul45	DETS 13
9. Perfume Suite (2)	same	same
10. Prelude To A Kiss	12May45	DETS 5
11. Ring Dem Bells	7Jul45	DETS13
12. Take The "A" Train	15Feb41	055283-1
13. Sentimental Lady	28Jul42	074782-1
14. The Mood To Be Wooed	26May44	FDC 1002
15. Things Ain't What They Used To Be	9Nov43	37668A C1-1

16. The Unbooted Character	8Sep45	DETS 22
17. Warm Valley	17Oct40	053430-3
18. I'm Checkin' Out, Goom-bye	24Nov39	FDC 1023
19. Tootin' Through The Roof	same	same

Notes:

2. Is faded at the end.
3. Is not complete at the beginning and at the end.
5. The 4 bar intro and the 4 bar coda, both by Johnny Hodges on soprano, are deleted.
6. Something went wrong. We don't know when. The speed is far too low.
7. The piano intro is deleted.
8. Al Hibbler's chorus and coda are deleted. Duke's introduction on V-Disc is adjusted. He didn't mention Al Hibbler. He did so during the Treasury Broadcast. By the way in both cases he mentioned clearly that he wrote the Perfume Suite together with Billy Strayhorn. That was no exception. He always credited Billy. Recent discoveries were no surprise for "the people with the ears."
12. The last 8 bars are missing.
13. The piano intro is missing.
17. This is take -3 (the second one recorded in this session). Normally take -2 (the first one on this date) is released.
19. Is not complete at the end like on FDC, which contains a copy of the V-Disc. Another release which is not complete at the beginning but is complete at the end is on Jazz Supreme 705.

CD 3

1. New World A-Comin' (1)	16Jun45	DETS 10
2. New World A-Comin' (2)	same	same
3. Golden Cress	23Nov46	Queen Disc 18
4. Are You Sticking?	5Jun41	061284-1
5. Never No Lament	4May40	049654-1
6. Harlem Air Shaft	22Jul40	054606-1
7. Suddenly It Jumped	9Jul46	D6VB2094-1
8. Main Stem	26Jun42	072438-1
9. Ring Dem Bells	26Aug30	61011-6
10. Perdido	21Jan42	070682-1
11. New York City Blues	30Dec47	Co38672-1
12. Boy Meets Horn	22Dec38	M 960-1
13. I Can't Give You Anything But Love	10May47	Rarities 59
14. On The Sunny Side Of The Street	same	same
15. Caravan	11May45	D5VB262-1
16. In A Sentimental Mood	14May45	D5VB265-1
17. Royal Garden Blues	3Sep46	D6VB2131-1
18. The Mooche	17Oct28	E28359-A
19. Rockin' In Rhythm	14Jan31	E35801-A
20. Sultry Sunset	23Nov46	Queen Disc 18

Notes:

2. Is not complete at the end. Because of the limited space on the V-Discs, each part was on one side. That caused the interruption between both parts. The DETS version is not interrupted.
7. *Suddenly It Jumped* has never appeared on V-Disc. It is mis-titled on this CD as *Rockabye River*. Jerry Valburn wrote to us to tell us what happened: the 8Nov43 World Transcription of *Hop, Skip And Jump* (same as *Rockabye River*) was issued on V-Disc. The producer of "Collector's Choice" took the RCA Victor 78rpm instead. The mistake was compounded by accidentally turning the 78rpm over and transferring the flip side: *Suddenly It Jumped*.
11. This take was not used for V-Disc. This is take -1, used for all commercial releases. Take -2 came out on V-Disc and later on FDC 1023.
- 15/19. None of these 5 selections was ever released on V-Disc. It is not the case that there were no other V-Discs available for inclusion in this 3 CD set. As Richard Ehrenzeller points out in TDES Newsletter, at least 10 other V-Discs could have been included. DEMS



THIS IS JAZZ #36"
Duke Ellington Plays Standards

We haven't been able to find a copy to identify the contents of this CD but we think it's good to publish the following messages found on the Duke Ellington mailing list on Internet, duke-lym@concordia.ca DEMS

Careful when buying it!

Although "This is Jazz #36" — "DE Plays Standards" is very good, it does carry a lot of stuff that was released before.

You will find you need a magnifying glass and a bright lamp to read the warning "This package consists of previously released material," because it is in very tiny black print against a dark brown background crammed in at the bottom of the back cover of the CD case liner, immediately above four lines of white print on black bars.

Track one is *Take the A Train* Parts I and II; these are what shows up as tracks one and two of Sony's Zillion lable, Duke Ellington All Star Road Band Volume II, which is a recording of a dance at Carrolltown, Pennsylvania in Jun57.

Track 6 *On the Sunny Side of the Street* is also from that CD.

Tracks 9 *Mood Indigo* and 13 *Satin Doll* are from the Zillion CD Duke Ellington All Star Road Band, which is a recording of a dance at the Holiday Ballroom, Chicago in 1962.

Don't get me wrong — all three CD's are among my favourites, but I have to admit to being more than a little disappointed to lay out a fair chunk of change to buy the "This is Jazz #36," only to find when I got home that I was hearing tracks I already have.

Even more galling, however, is the fact that the cover says "Incidentally, this 'A' *Train* was recorded shortly before Strayhorn's famous line headed down the tracks for RCA in February 1941; thus, this is the original 'A' *Train*."

Sorry, folks, it just ain't so. And when I complained to Sony and Columbia, they didn't even have the courtesy to reply, let alone apologize. David Palmquist

Yes, I purchased this disc based on that piece of bogus info alone. I went out to my car, popped it into the player, heard it in stereo, and marched right back in complaining bitterly. What's worse, I realized later to my chagrin, was that it was my fault for having been duped: DE was contractually unable to record for anyone but Victor from 1940-1941. He could not POSSIBLY have taken the *A train* down any other track during that time period.

Michael Shoshani

NEW BOOKS

From the White House to God

A new book on Ellington has been published in Italy: Giampiero Cane, "Duke Ellington. Dalla White House a Dio" [From the White House to God], CLUEB, Bologna 1998, p. 115.

Cane is professor of African American Music at Università di Bologna. He hasn't written the usual biography. This book is a review and a discussion of the critical writings on Ellington, how the Duke was discussed and judged by critics and historians. The book deals with the relationships between the ideologies of jazz improvisation and jazz composition, the different aims of EKE and Armstrong, how the critics reviewed Duke's major works and why they wrote certain things.

Cane's background is philosophical, so the language isn't easy for a not-Italian reader. A few misspellings and some opinions difficult to accept don't diminish the value of this strange little book. Stefano Zenni

Classics Catalogue

Picked from the duke-lym users-group list:

Just a quick note to all you Duke Ellington music lovers and lovers of jazz in general. "Classic" label has just issued a very interesting first ever catalogue.

As they have now over 500 CD's on offer, they have issued a catalogue of 54 pages with 30 photographs, and an immense amount of discographical information as regarding those 500 CD's. It can be acquired in Britain from 'Discovery Records', The Old Church Mission Room, 5, King's Corner, Pewsey, Wiltshire, SN9 5BS, UK. Telephone: 01672 563931/564442 Fax: 01672 563934.

Ray Hunter.

Eddie Lambert's

"Duke Ellington - A Listener's Guide"

Dear Sjef, I thought you'd like to hear the latest on the book - for yourself and for the Bulletin. Here is an extract from a message I received from Scarecrow this week:

"...the book is at the printer, due to ship from the printer to the warehouse in early December. That means that we should be sending books out to our customers (and comp copies to you) by the second or third week of December at the latest, unless there is a delay at the printer."

So finally the years of waiting and working are going to bear fruit!! Elaine Norsworthy

Comments on the Comments on Timner's 4th edition

Before I continue my "Comments on Timner," I want to give room to Willie Timner himself for the publication of his reaction on my first eight pages of comments on his 4th edition of ELLINGTONIA.

Each item will be followed immediately by the reaction of Steven Lasker or myself. This makes the reading of the comments more comfortable and less confusing.

Sjef Hoefsmit

XVII Key To Personnel

Timner:

BLANTON, James, "Jimmy," "Jimmie"

All releases etc. have him as "Jimmy."

Even in *MIMM* Duke refers to him as "Jimmy."

Most important, on all RCA recording sheets he is listed as "Jimmy," which was probably the name under which his union card was issued.

However, I have to concede that he sometimes signed his name "Jimmie," like for example on the famous autograph sheet from the Fargo concert (where incidentally Otto Hardwick signed his name Hardwicke).

Lasker:

Print and copyright references prior to 1933 invariably show "Hardwick," while later ones sometime add the "e."

Accounts survive indicating Hardwick's good-humoured adoption of certain affectations of an English gentleman, and one can speculate that the "e" was added in the same spirit.

Mention should also be made of Arthur "Whetsel" against "Whetsol." Print references, sheet music and copyright deposits through 1940 almost always show the first spelling, while later print references generally show the latter.

I personally favor the spellings "Hardwick" and "Whetsel" because they are the early ones.

I've seen five Blanton autographs, all as "Jimmie"; Hardwick signed his name "Hardwicke," at least from 1933 on (I haven't seen earlier autographs); Whetsel signed his name "Whetsel."

Timner:

BLANTON: I suggest that we settle for BLANTON, James, "Jimmy", "Jimmie".

I had never any problem with HARDWICK.

As far as WHETSOL is concerned I have again consulted all reliable references accessible to me with the same result:

Ellington: *MIMM*

Feather: "The Encyclopedia of Jazz"

McCarthy: "Big Band Jazz"

Driggs-Lewine: "Black Beauty - White Heat"

"The New Grove Dictionary of Jazz", include. its

Bibliography.

Could it be that AW's name was mis-spelled out of ignorance when fame still eluded him?

Lasker: Only if upon retirement from music it suddenly dawned on AW that he'd been spelling his own name wrong for 20-odd years!

1 second session on page one as Nov 1924

Timner:

Rainy Nights: All issues in my possession show take -2, without exception. Are you certain?

Typo in your comments: SUNNY should read SONNY.

Lasker:

I am certain that -1 was the only take issued, but an explanation is in order. All 78 issues I have encountered are pressed from the same master, and are the same take, with the same terminal groove configuration, but the information seen stamped in the run-off area is contradictory from one issue to another. I have examined the issues on Broadway, Triangle and Pennington, and all are stamped "T 2006-2"; the copy of Blu-Disc T1002 held in the Valburn collection at the Library of Congress is also stamped "T 2006-2," yet my copy of this rare issue is stamped "T 2006-1." Everybodys 1021 is stamped "T 2006" (no take number is stamped) but bears the true take data "T 2006-1" as inscribed in the central area of the master wax by the engineer at the time of recording. This hand-written (not stamped) information doesn't appear on other 78 issues, which were pressed from stampers from which the centers bearing this information had been milled out (so-called "sunken-label" pressings) unlike pressings on the Everybodys label, which are unmilled ("flush-label") pressings.

In my comments, SUNNY is not a typo — this is how the label actually reads, although two other typos relating to this issue appeared in the last DEMS. The labels of Blu-Disc T1003 actually show:

JO. TRENT AND THE D C'NS

SUNNY AND THE D C'NS

Note the period that follows "Jo" and the punctuation of D C'NS.

Timner:

I accept Lasker's explanation for the issued take -1 of *Rainy Night*, which is quite intriguing.

I assume that SUNNY AND THE D C'NS makes reference to the home of the Washingtonians (=DC), which would make a whole lot more sense than the "Deacons."

5 19 Jan 1928

Timner:

Harlem Twist by Lonnie Johnson's Harlem Footwarmers.

Was this title really made without Lonnie Johnson being present?

Lasker:

Lonnie Johnson is audibly absent from *Harlem Twist*, yet OKeh 8638 is indeed labelled as by Lonnie Johnson's Harlem Footwarmers on both sides. Go figure!

Timner: I accept that; I just thought that Lonnie Johnson might have lurked somewhere in the background.

8 8 Jan 1929

Timner:

E28940-A: This take was actually first released by ARC under its label to be used in movie theatres; it was not available commercially then. All subsequent commercial releases were issued under the Brunswick label.

Lasker:

The Sony Record archives in New York hold ledger books of label copy notices for each issue in the rare "American Record Corporation For Theater Use" series (the legend is shown on every label). Each issue (many of them undocumented in discographies) coupled the same selection on each side. Ellington's issues in this series are all "E-series" (33 r.p.m. on each side, and dubbed) issues rather than "F-series" (78 r.p.m. on each side, and master pressed) issues. Master number and take of the source discs is shown in the files (and on the next page in parentheses):

E-650 *Blue Tune* (B11223A)
 E-651 *Swanee Rhapsody* (B11205A)
 E-656 *Mood Indigo* (E34928A)
 E-751 *Sophisticated Lady* (B11338A)

Discs were labelled as by Duke Ellington and His Famous Orchestra. Contrary to reports, F-751 is not an Ellington item. The files don't list an issue in this series of either part of *Tiger Rag*.

Timner's confusion in this matter I suspect stems from something I told Jerry Valburn, and that seems to have reached Willie Timner with some misinterpretation along the way. As regards which issue of *Tiger Rag - Part 1* master E28940A came first, I can only say:

Discographies — among them Brian Rust's *Jazz Records* — show both A and B takes of master E28940 as issued on Brunswick 4238. For years, I looked for a copy bearing the A take (Jerry Valburn never found one) and after examining fifty or more copies of take B, I began to suspect that maybe the A take wasn't issued on Brunswick 4238 at all. Accordingly, when preparing the discography for the GRP "Early Ellington" set, I listed the original release as being either Brunswick(E)1338 or Brunswick(G)A 9279, both released ca. August 1932. I subsequently found (and acquired) a copy of Brunswick 4238 that contains the rare (on this issue) "A" take. It bears master number and take stamped in the wax in a style consistent with Brunswick of the early (1932-33) A.R.C./Brunswick era. (The American Record Corporation assumed control of Brunswick in December 1931.) I told Jerry of my "A.R.C./Brunswick catalog pressing," and stated my current belief that based on its appearance it probably dates from the first half of 1932 and is thus the original issue. I hope this clears this matter up.

11 20 Jan 1930 (recte 29 Jan 1930)
 Timner: Apx 41121 (9319-1 and 9320-3), Dom 181289 (9319-1) as Ten Black Birds. Crown 81289 (9319-1) as Ten Black Berries. Source: Jerry Valburn's 1st draft for the Standard Book of Recordings.

15 10 Jan 1931
 Timner: Crown 91059 as Cliff Roberts' Dance Orchestra; source: Brian Rust Jazz Records 1897-1942, 5th edition, page 484. I have checked with Eugene Miller, who has one of the most complete collections of Canadian issues-negative. I have now put an "unconfirmed" to this footnote.

17 4 Feb 1932
 Timner: This test did not materialize after all.

20 4 Dec 1933
 Timner: Even if DE cannot be heard, I am sure that he was actively participating in another way (directing?). I would opt for including him in the personnel line-up.

Hoefsmit: I don't think that Lasker suggested to delete him.

Lasker: Ellington directs, but doesn't play piano on *Daybreak Express*. Come to think of it, this statement also applies to the versions of *Daybreak Express* heard on the soundtrack of the c. late Jun 1937 Paramount short *Paramount Pictorial No. 889* ("*Record Making with Duke Ellington and His Orchestra*"), where Ellington is seen away from the piano, conducting the orchestra with uncharacteristically theatrical vigor.

15 Mar 1934

Timner: Typo in personnel line-up: It should be JN instead of JH in the tb section.

24 Mar 1934

Timner: Is mx. PBS-79181-1 correct? The other mx. nos. have PCS as prefix.

Hoefsmit: If PBS is not correct, Klaus Stratemann should also be corrected.

Lasker: PBS-79181-1 is the correct designation for this 10" master. (I own a 1934 white label test pressing of this item that is autographed by Ellington and West.)

Letters encountered in matrix prefixes of recordings Ellington made for Victor and Standard transcriptions, 1927-42: "P" designates a recording made on the Pacific Coast; "L" designates "Long-play" (33 r.p.m.); "B," "C" and "M" designate master sizes of (respectively), 10", 12", and 16"; "VE" designates a Victor Electrical recording; "RC" is an electrical recording made on RCA Victor equipment; "SHQ," soon shortened to "S," apparently designated a "System High Quality" electrical recording.

22 Dec 1934
 Timner: I'm not sure about Privateer.

22 9 Jan 1935
 Timner: The Classics (CIs) label is mentioned in the index under Addenda on the bottom of page XXIV.

22 3 and 20 Jan 1936
 Timner: I have C1195 through C1198 on 3 Jan and C1199 and C1200 on 20 Jan; what's the problem?

Hoefsmit: There's no problem. Consider this comment as a confirmation. With the exception of Benny Aaslands Waxworks from 1954, every succeeding discography (including the DEMS files and Timner's 1st, 2nd and 3rd edition) were wrong.

Timner: Reference to *Jumpy* is made in footnote for premiere of *Chatter-Box* on 20 Sep 1937.

Hoefsmit: Lasker's remark meant: Had *Jumpy* been issued in 1936, the word "Stomp" would have appeared on the record label, not as part of the song's title but as a description of the song's type, some others being foxtrot, waltz, blues, etc.

23 28 Feb 1936
 Timner: Pete Clark was my mistake.

23/24 9 and 26 May 1936
 Timner: I have tapes of both events, with dates and location from a very reliable source. This coincides with NBC bc information in my hands for both dates:

9 May 1936 Congress Hotel 12:00M (Blue)
 26 May 1936 Congress Hotel (no details).

Hoefsmit: There is a lot of confusion about these dates. There is a claim of having all the 9 selections in one WMAQ broadcast on 9 May from the Joseph Urban Room in the Congress Hotel from 11:00 until 11:30 PM.

Joe Igo gave no specification for the first 5 selections except the date (9 May) but with the following details for the last group of 4 selections: WENR broadcast, 11:15-11:30 PM on 26 May.

Jerry Valburn gave during the mini-conference in Stockholm on 19 May 1985 as date for all the selections 19 May 1936.

Klaus Stratemann claims that there was a 30 minutes broadcast aired locally every night and over the NBC three times a week. The NBC broadcasts were also half an hour long, from 11:00 to 11:30 PM and they were relayed over station WEAJ on Thursdays and Fridays. Over station WJZ on Sundays.

Because all the selections, even if not incomplete as they are now, would not have taken more than 25 minutes, DEMS kept the selections together as one broadcast on the earliest date, 9 May. The fact that there is twice *Stompy Jones* and that we have an opening introduction in the middle of the tape makes me believe that these recordings originate from two different incomplete broadcasts. I have still a problem to accept 9 and 26 May 1936. 9 May was a Saturday and 26 May a Tuesday. Neither one of these evenings was scheduled for a NBC broadcasts.

Lasker: Timner's comment that "dates and location from a very reliable source" is infuriating! In this exercise, it would be most helpful if chapter and verse is cited as a matter of course and reflex. And when Timner mentions having "NBC bc information in my hands," he really should mention how it got there and in what form.

25 18 Mar 1937

Timner: CT should read CW.

25 17 Apr 1937

Timner: Omit this entry; could not be substantiated.

26 12 Jun 1937

Hoefsmit: I wonder who the bass-player was on this date. Was it Hayes Alvis (as I always believed to be the one), was it Lou Shoobe or was it John Williams. If John Williams played the drums, was the John Williams playing bass with Johnny Hodges in the two recording sessions of 5Aug54 and 7Jan55 for Norgran a different person?

Lasker: There have been a number of musicians named John Williams. Your comments confuse two different people: Drummer Johnny Williams was white and like bassist Lou Shoobe was then a regular member of both the Saturday Night Swing Club house band and the Raymond Scott Quintette. Double bass player Johnny (John Jr.) Williams (b. 1908) is black, played with the Mills Blue Rhythm Band in 1937-38 and later Johnny Hodges. His long career, documented in Chilton and Grove's, has lasted into the present decade.

Timner: I understand in the present state:

12 Jun 1937

CW, JT, BB HC, DE Lou Shoobe -b, Johnny Williams -dr.

25 Jun 1938

CW, JT, BB HC, David Bowman -p, BT SG.

No *Contrapuntal Stomp* in either session.

Hoefsmit: You're right.

**Continuation of the Comments on
Timner's 4th edition**

28 19 Jan 1938

Lasker: Vocalion v3960 is found in two variants (both are held by me). Early pressings show M-726 as *HAVE A HEART*; late pressings show it as *LOST IN MEDITATION*.

Fred Guy is absent from M-729.

A 12" rehearsal lacquer of M-729 survives and is held by me. Nanton, who isn't heard on M-729-1 or M-729-2, is heard on the rehearsal disc, as is a little informal xylophonic noodling by someone unidentifiable in the background.

28 2 Feb 1938

Lasker: The brass section is CW AW FJ RS, JN LB JT. Delete Fred Guy. Hardwick doesn't play on M-751

28

24 Feb 1938

Lasker: The brass section is CW WJ FJ (RS absent), JN LB JT. Whetsel retired due to illness on 19 February; this session marked the first appearance with Ellington of Whetsel's replacement, Wallace Jones. "Rex Stewart could not show up owing to illness in his family, and Freddy Jenkins was hurriedly sent for" according to an item in *Melody Maker* (12 March 1938, page 1). I have a 78 r.p.m. test pressing of M-770-1 that plays beautifully throughout, but the copy used as source for Raretone(It)23003 wasn't as nice. As noted on the album sleeve, "since the beginning of *If You Were In My Place* take-1 (test) is practically unplayable, the first section of this track, up to the 10th bar of Hodges' solo, is taken from the more common -2." CBS(Eu)88220 used the Raretone, flaw and all, as its source for M-770-1. Columbia KG 32064 ("Duke Ellington presents Ivie Anderson") and equivalents claim M-770-1 but actually bear M-770-2. Can anyone tell us if M-770-1 has ever been released in its entirety?

28 3 Mar 1938

Lasker: The brass section is CW WJ FJ RS, JN LB Herb Flemming.

Piano isn't heard on either take of *Braggin' in Brass*.

29 4 Apr 1938

Hoefsmit: Jerry Kruger did also the vocal on *Ol' Man River*.

29 11 Apr 1938

Lasker: Add Jenkins. Williams played on M-809 only; the ledger sheet for M-810 notes "Cootie left this number." He was replaced on M-810 and M-811 by Ray Nance, who recalled this session — his first with Ellington — independently to both Brooks Kerr and Bruce Davis (cf. DEMS 85/4-4).

29 17 Apr 1938

Hoefsmit: Delete Hayes Alvis and replace him in the sextet with Billy Taylor.

Lasker: Piano isn't heard on *You Went to My Head*.

29 24, 29 Apr and 1 May 1938

Hoefsmit: Delete Hayes Alvis.

30 15 May 1938

Hoefsmit: Delete Hayes Alvis.

Lasker: Reference to a tape transferred from the acetate establishes the following sequence:

Birmingham Breakdown; Rose Room;

If Dreams Come True; It's the Dreamer in Me;

Lost in Meditation; Evah Day; Echoes of Harlem.

The first group (of four titles) plays continuously (with crowd noises and announcements between songs), as does the last group (of three titles), indicative of two sides of an acetate disc.

30 7 Jun 1938

Lasker: The first title to be recorded, *When My Sugar Walks Down the Street*, was initially assigned master number M-831, but after the realization that this was a number previously allocated — to a master by Allan Fielding and his Tic Toc Music — the master number for ...*Sugar*... was changed to M-835.

On M-834, Carney is the only reedman heard.

- | | | | | | |
|----|-------------|---|----|-----------------|---|
| 30 | 20 Jun 1938 | Lasker: The first titles to be recorded, <i>The Stevedore's Serenade</i> and <i>La De Doody Doo</i> (note the correct spelling of the latter), were initially assigned master numbers M-842 and M-843, but after the realization that these numbers had previously been allocated — to masters by Will Hudson and His Orchestra — the numbers for these titles were changed to M-846 and M-847, respectively. | 36 | 15 Feb 1940 | The first issue of WM1145-A was on OKeh 6336. |
| 31 | 2 Aug 1938 | Lasker: The title of M-879 is shown on Vocalion as <i>SWING PAN ALLEY</i> . | 37 | 16 –18 Mar 1940 | Hoefsmit: Any idea who the vocalist was in <i>St. Louis Blues</i> ?
Giovanni Volonté: Ivie Anderson.
Art Pilkington: The Salt Lake City Public Library cannot find any advertisement for this gig per letter to me of 7Sep94. Any chance the dates might be 21-25Mar41? |
| 31 | 24 Aug 1938 | Hoefsmit: <i>Krum Elbow Blues</i> is not the same as <i>Hop, Skip and Jump</i> .
<i>Hop, Skip and Jump</i> has a subtitle though: <i>Rockabye River</i> .
Lasker: The title of M-888 is shown on Vocalion as <i>THERE'S SOMETHING ABOUT AN OLD LOVE</i> . | 37 | 12 Jun 1940 | The opening and closing selection were both issued recently. I have no idea which release came first, early in 1997: The Ellington '97 Souvenir CD or the Moon Records CD MCD084-2.
William White Jr replaced Otto Hardwick. |
| 31 | 2 Sep 1938 | Lasker: The title of M-898-1 should be shown as <i>Twits and Twerps</i> (the original title <i>Stew Burp</i> was quickly abandoned). Piano isn't heard on either take of M-898. | 38 | 26 Jul 1940 | It is now believed that the 5 selections from 26Jul belong together with (and after) the 2 selections of 29Jul to one broadcast: 29Jul40. |
| 31 | 6 Oct 1938 | <i>Ev'ry Day</i> was played by the septet as mentioned in the 15May38 session. | 38 | 31 Jul 1940 | There is a reason to question the correctness of the date, since we know that Duke played the City Auditorium at Atlanta, Georgia on 31Jul40. Benny Aasland had the feeling that the correct date should read 30Jul40. |
| 32 | 21 Dec 1938 | Replace Harry Carney with Johnny Hodges. | 38 | 5 Sep 1940 | Duke's piano solo of 5Sep40 as claimed in WaxWorks 40-22 has never been found. It's safe to delete this session. |
| 33 | 20 Mar 1939 | Delete Brick Fleagle. That Jack Maisei replaced Sonny Greer is not confirmed. See DEMS 93/2-3. | 40 | 5 Oct 1940 | The correct date for this event is 7Sep40. See also Comments on Timner's 3 rd ed., page 4. |
| 33 | 21 Mar 1939 | I believe that Duke came back to play in <i>Solid Old Man</i> . | 40 | 2 Nov 1940 | On the cover of the RCA LP FXM1 7133 is stated that Billy Strayhorn played the piano in <i>Linger Awhile</i> . What does the DEMS community think? Luciano Massagli and Giovanni Volonté believe that it's Duke. (See also TDES Newsletter April 1992) |
| 33 | 29 Apr 1939 | The first issues of <i>Serenade To Sweden</i> and <i>Cottage by the Sea</i> were on Ariston 12031. | 41 | 7 Nov 1940 | <i>Way Down Yonder In New Orleans</i> was sung by Ivie Anderson. |
| 33 | 28 May 1939 | This recording is supposed to be made at "The President's Birthday Ball." President Roosevelt's birthday was on 30 January. I have my doubts about the date being 28May. On the acetate even the date of 5Aug was stated. | 41 | 11 Nov 1940 | It is true that the chronological third take of <i>Charlie The Chulo</i> became later take -1. Also the second take of <i>Lament For Javanette</i> became later take -1. The same is true for the third take of <i>A Lull At Down</i> . From <i>Ready Eddy</i> the first take continued to be take -1 and the fourth take became take -2. It would be consistent with the numbering of the three takes of <i>Charlie The Chulo</i> to use the final take numbers also for the other selections. |
| 34 | 14 Oct 1939 | Jimmie Blanton was not yet in the band. Billy Taylor was the bassist. | 42 | 16 Feb 1941 | The whole session is issued in the meantime on Moon Records MCD084-2. |
| 35 | 16 Oct 1939 | Jimmie Blanton was not yet in the band. Billy Taylor was the bassist. | 43 | 9 Jun 1941 | MBS broadcast from MBS Studio. |
| 35 | 2 Nov 1939 | Jimmie Blanton was added to the band. Billy Taylor was still there.
The correct date is 1Nov39. On 2Nov39 Duke opened at the Blackstone Hotel in Chicago. During the broadcast it was made clear that this was the last night. See DEMS 91/1-13: Klaus Stratemann: both Variety and Down Beat had November 1 as "last night." | 43 | 16 Jun 1941 | A recording of <i>Someone</i> has never surfaced. It was merely mentioned in the broadcast. We can delete it. |
| 36 | 9 Jan 1940 | Billy Taylor was still in the band.
Add also Ben Webster. See Klaus Stratemann 160/161. | 44 | 1 Sep 1941 | Is issued on CD "Jazz in Los Angeles — The 1940's" as a promotion for the radio station KLON-1.
See DEMS 97/3-14. |
| 36 | 12 Jan 1940 | Billy Taylor was still in the band.
Add also Ben Webster. | 45 | 21 Jan 1942 | BS070682-2 is issued in the meantime on RCA Victor 07863-66790-2. See DEMS 97/3-13. |
| 36 | 14 Feb 1940 | Replace DE with Billy Strayhorn in Barney Bigard & His Orchestra. | | | |

45	26 Feb 1942	BS071891-1 is not issued and is different from BS071891-2.	49	28 Jan 1943	<i>The Star Spangled Banner</i> is issued on Prestige. Only the introduction to and the first part of BLACK is released on Prestige. The joint is made after Hodges' solo (theme V), just before the solo by Rex Stewart (theme III). From BROWN only that part, later known as <i>Carnegie Blues</i> was released on Jazz Archives. The last two bars of the coda of <i>Blue Belles Of Harlem</i> in this concert are used to repair the release on Prestige which used the performance from the Carnegie concert.
46	Spring 1942	<i>Don't Get Around Much Anymore</i> is from 19Nov42, where it is mentioned. Skip this one.	50	27 Mar 1943	This broadcast has never showed up. One can safely delete this session.
46	p. May and 7 May 1942	The Danish broadcast #44 started with a session from the Trianon Ballroom, probably Apr42 with 4 selections: <i>The One I Love Belongs To Somebody Else</i> , <i>Body And Soul</i> (not complete and with Herb Jeffries vocal), followed by <i>Body And Ben</i> (same as <i>Body And Soul</i> and probably a continuation of the last selection) and as closing title <i>Take The "A" Train</i> . These 4 (or 3 if you wish) selections should stay together as one session. That means that the RDB selections in 7May should be combined with the p. May session as just described. I wonder how this mix up could originate. This 26Mar91 broadcast is recent and crystal clear.	50	3 Apr 1943	Oett (Sax) Mallard (cl.,a.s.) replaced Otto Hardwick. The correct date is 4Apr. There were this day two broadcasts. One local WOR, the other through network.
46	26 Jun 1942	Delete DE, add Billy Strayhorn.	50	15 Apr 1943	This broadcast has never showed up. One can safely delete this session. The date or the personnel is wrong. Chauncey Haughton left on 10Apr.
47	28 Jul 1942	BS074781-2 came out only on the American release of the Bluebird CD set. See DEMS 96/2-4 and 97/2-25. John Hornsby: footnote shown for <i>Home</i> (22 Jun 1942) should read (22 Jul 1942).	50	20 Apr 1943	Delete Otto Hardwick. Add Scotty Scott (a.s.).
47	(28Jul) Panther Room	<i>Solitude</i> was sung by Ivie Anderson.	51	24 Apr 1943	Delete Otto Hardwick. Add Scotty Scott (a.s.).
48	Aug 1942	<i>Hayfoot Strawfoot</i> was sung by Ivie Anderson.	51	1 May 1943	Delete Otto Hardwick. Add Scotty Scott (a.s.).
48	29 Aug 1942	<i>Tangerine</i> was the closing selection.	51	May1943	Listening to this tape made me decide to file it in April 1943. Don't forget to correct the personnel. That's the same as from 4Apr43.
48	28 Sep 1942	<i>Goin' Up</i> on Hollywood Soundstage 5003 is not complete. On Rhino CD R2 72245 it is. See DEMS 97/1-11.	51	28 May1943	Jerry Valburn played this tape for us in Toronto '87. He gave as date 28Apr43. Delete Otto Hardwick. Add Scotty Scott (a.s.).
48	29 Sep 1942	I wouldn't call the first selection <i>Background music</i> . It is the introduction to <i>Shine</i> .	51	first session early Jun 1943	The correct date is 19Jul43.
48	first 6/7/8 Oct 1942	The <i>Jubilee Theme</i> was also performed by the DE band.	51	second session early Jun 1943	Delete Rex Stewart, Oett Mallard and Scotty Scott. Add Taft Jordan, Jimmy Hamilton (cl.,t.s.) and Nat Jones (a.s.,cl.). Because I still hear Lawrence Brown (in <i>Way Low</i> and in <i>Don't Get Around Much Anymore</i>), I file this session at the end of May.
48	second 6/7/8 Oct 1942	These three selections, also used for a "Jubilee" broadcast (#69), were recorded at the end of May 1943. Taft Jordan is the soloist in <i>Canteen Bounce</i> and Rex Stewart cannot be heard in <i>Hayfoot Strawfoot</i> in spite of the fact that he played a solo in the 1May43 session. Both selections must have been recorded after Rex left at the end of May. The personnel of the band is here the same as in the session at the end of May, issued on Duke 1015 and filed in Timner as the second early June session on page 51.	51	third session early Jun 1943	Listening to this tape made me decide to file this session in May 1943. Don't forget to correct the personnel. That's the same as from 20Apr43 after the correction.
48/49	19 Nov 1942	<i>Don't Get Around Much Anymore</i> and <i>Goin' Up</i> were first issued on Black Jack 3004.	52	17 Jun 1943	The correct date is 18Jun43.
49	23 Jan 1943	<i>The Star Spangled Banner</i> is not issued. <i>Bojangles</i> was first released on Stardust SD-124 under the wrong title <i>Portrait # 2, A Portrait Of Florence Mills</i> . The real <i>Black Beauty</i> (last selection prior to B,B&B) is not issued.	53	17 + 19 Jun 1943	The session started with the same <i>Fanfare</i> . as always used for the Medley. The last selection is issued on CD Col CK 48654.
			53	23 Jun 1943	The session cannot be confirmed. I suspect that the single selection is the same as from 7Jun43. Those who have both sessions should compare these two.

53	27 Jun 1943	Lawrence Brown left for the West Coast at the end of May to await his anticipated Army call. His substitute for about six weeks was Sandy Williams. Klaus Stratemann page 242. Delete Lawrence Brown. Add Sandy Williams.	56	first session of Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.). Giovanni Volonté: The correct title is <i>Until It Happened To You</i> . It is composed by Wallace Jones.
53	30 Jun 1943	I cannot confirm this session.	56	second session of Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.).
53	6 Jul 1943	File this session between 14 and 19 Jul (19 Jul is the former first early Jun session on page 51).	56	third session of Sep 1943	Listening to this tape made me decide to file it in April 1943. Don't forget to correct the personnel. That's the same as from 4Apr43.
53	8 Jul 1943	Delete Lawrence Brown. Add Sandy Williams.	56	23 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.). 'At's In There was performed by Betty Roché. See also my Comments on Timmer 3 rd edition. Giovanni Volonté: the correct title is <i>Design For Jivin'</i> .
53	8 Jul 1943	Delete Lawrence Brown. Add Sandy Williams and Juan Tizol.	57	8 Nov 1943	I recommend to use the subtitle <i>Hop, Skip And Jump</i> exclusively for <i>Rockabye River</i> . Even if the connection between <i>Hop, Skip And Jump</i> and <i>Krum Elbow Blues</i> is not caused by some mistake, the use of <i>Hop, Skip And Jump</i> as subtitle for <i>Rockabye River</i> is so numerous that I think we should overlook the relationship with <i>Krum Elbow Blues</i> in order to minimise confusion.
54	14 Jul 1943	Delete Lawrence Brown. Add Sandy Williams and Juan Tizol.	57	27 Nov 1943	Add Harold Baker. Art Pilkington: The venue was the assembly hall of Memorial Auditorium according to TIC, Volume 1, #9, December '43 – January '44, the monthly newsletter of the Trico Products Corporation. More than 2,000 workers attended the Spotlight Band broadcast and 3-hour dance.
54	21 Aug 1943	Valve trombonist Juan Tizol took a leave on August 17, to go to the West Coast. Until his return at the end of September, his place was held by Bernard Archer. Klaus Stratemann page 253. Delete Juan Tizol. Add Bernard Archer (tb.).	58	1 Dec 1943	Add Harold Baker.
54	24 Aug 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	58	8 Dec 1943	Add Harold Baker.
54	26 Aug 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	58	11 Dec 1943	Juan Tizol was absent due to illness.
54	28 Aug 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	58	1 Apr 1944	The second selection is rightfully announced as <i>Concerto For Cootie</i> . It is the only correct title. It is very much different from <i>Do Nothin' Till You Hear From Me</i> which is only a derivative from the first theme of <i>Concerto For Cootie</i> . The second theme (16 bars open horn) of <i>Concerto For Cootie</i> is not used for <i>Do Nothin' Till You Hear From Me</i> .
55	29 Aug 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	59	7 Apr 1944	Juan Tizol left the band on 21Apr44. Delete Claude Jones and add Juan Tizol. <i>Do Nothin' Till You Hear From Me</i> should read <i>Concerto For Cootie</i> .
55	Aug/Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	59	8 Apr 1944	Delete Claude Jones and add Juan Tizol.
55	1 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	59	13 Apr 1944	Delete Claude Jones and add Juan Tizol. I cannot confirm if the title <i>Do Nothin' Till You Hear From Me</i> is correct. I believe it isn't.
55	3 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.).	59	16 Apr 1944	Duke only played in <i>Solitude, Don't Get Around Much Anymore</i> and <i>Sophisticated Lady</i> . See my comments on Timmer 3 rd edition.
55	4 Sep 1943	Delete this session. See DEMS 98/3-20/1.	60	5 May 1944	<i>Concerto For Cootie</i> was wrongly announced as <i>Do Nothin' Till You Hear From Me</i> .
55	5 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.). <i>Do Nothing Till You Hear From Me</i> is either not played or not recorded. It is only mentioned in the broadcast. It was announced to be sung by Al Hibbler, who also did the vocal in <i>Tonight I Shall Sleep</i> .			
55	7 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.). <i>Do Nothing Till You Hear From Me</i> is either not played or not recorded. It is only mentioned in the broadcast. It was announced to be sung by Al Hibbler. We have the impression that the one who made these recordings which later came in the collection of Timme Rosenkranz did not like this specific number and wished to use his expensive recording material for more desirable selections.			
56	10 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.).			
56	11 Sep 1943	Delete Juan Tizol. Add Bernard Archer (tb.). <i>On The Sands Of Time</i> is issued on Temple 544. See DEMS 98/2-20.			

60	21 May 1944	I cannot confirm the first selection, <i>Take The "A" Train</i> . It has never been found and can safely be deleted.
61	24 May 1944	I cannot confirm the third selection, <i>Hop, Skip and Jump</i> . I have this session as it was described in the 3 rd edition (also on page 61).
61	27 May 1944	I cannot confirm the first selection, <i>Take The "A" Train</i> . Although one could expect the programme to have started with this selection, it has never been found and can safely be deleted. In the Timme Rosenkranz collection this session starts with the never found <i>Amor</i> .
61	29 May 1944	I cannot confirm this interview.
62	3 Jun 1944	<i>Tea For Two</i> belongs to the session of 13 Apr 1944. It should be placed just before <i>Day Dream</i> . <i>Three Cent Stomp</i> belongs also to the session of 13 Apr 1944. It should be placed just after <i>Day Dream</i> .
62	10 and 23 Oct 1944	I cannot confirm these interviews.
63	1 Oct 1944	This session has never been found. It can safely be deleted.
63	29 Nov 1944	Add Rex Stewart.
63	1 Dec 1944	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition.
63	11 Dec 1944	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition.
63	12 Dec 1944	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition.
64	31 Dec 1944	The acetate of the Biltmore Hotel has never showed up. This session can safely be deleted.
64	2 Jan 1945	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition. N-2998-3 has also been released originally on WT.
64	3 Jan 1945	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition.
65	4 Jan 1945	Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition.
65	17 Jan 1945	Delete Hillard Brown. Add Sonny Greer. The label "Sb" is not mentioned in the Key To Labels. Giovanni Volonté: we have a slightly different sequence. Put <i>Frantic Fantasy</i> , followed by <i>Lover Man</i> between <i>Coloratura</i> and <i>It Don't Mean A Thing</i> .
66	Jan 1945	The material for AFRS "Jubilee" # 117 was assembled on 18Jan45 from recordings made on three consecutive Mondays: 1Jan, 8Jan and 15Jan. That makes the location as Los Angeles and the drummer as Hillard Brown doubtful.
66	24 Feb 1945	This session belongs in "The Ellingtonians" department.
66	3 Mar 1945	Add Shelton Hemphill. Add Claude Jones. This was correct in the 3 rd edition.
66	25 Mar 1945	Add Claude Jones. This was correct in the 3 rd edition. Add Shelton Hemphill. Add Otto Hardwick. Delete Hillard Brown. Add Sonny Greer. This was correct in the 3 rd edition. I cannot confirm the last group of three selections.
70	12 May 1945	Bob Haggart replaced Junior Raglin.
70	14 May 1945	Junior Raglin is back. Bob Haggart out.
73	29 Jun 1945	I cannot confirm the date. I have this on 7Jul45.
74	14 Jul 1945	Delete Al Lucas. This was right in Timmer 3 rd edition. My ears tell me that Duke played in <i>Kissing Bug</i> and that Billy Strayhorn only played in <i>Tonight I Shall Sleep</i> and in the second part of <i>Metronome All-Out</i> during Duke's bond promotion.
75	Jul 1945	Add Al Lucas and position this session after 24Jul45.
75	21 Jul 1945	Delete Al Lucas.
77	18 Aug 1945	Delete Al Lucas.
77	20 Aug 1945	Giovanni Volonté: <i>Honeysuckle Rose</i> is without DE.
78	25 Aug 1945	Delete Al Lucas. My ears tell me that <i>I Don't Mind</i> and <i>The More I See You</i> are played by Ellington. <i>After All</i> was played by Billy Strayhorn.
78	1 Sep 1945	Delete Rex Stewart and Al Lucas.
78	8 Sep 1945	Delete Al Lucas.
79	15 Sep 1945	Delete Jimmy Hamilton and Al Lucas.
79	16 Sep 1945	Delete the first selection, <i>Take The "A" Train</i> . It has never been found.
79	17 Sep 1945	Add JS, who did <i>Everything But You</i> and AH, who did <i>I Got It Bad</i> . <i>Pitter Panther Patter</i> was played (as to be expected) by DE, JR and SG.
79	20 Sep 1945	Add JS, who did <i>My Heart Sings</i> and AH, who did <i>Tonight I Shall Sleep</i> .
80	21 Sep 1945	Klaus Stratemann (page 263): "The week of September 12, Ray Nance left the band." This seems to be wrong, because until 24 September (<i>In A Mellotone</i>) we hear Ray in each recorded programme. We believe that Ray left after 1 October.

- 80 continued 21 Sep 1945
In this session ("One Night Stand" # 763) Ray is not heard, neither in *Stomp, Look And Listen* nor in *Diminuendo And Crescendo In Blue*. We suggest to position this session after the date of 1 October and delete Ray Nance from the personnel. It is probably from 21 October. That would put the numbers of the "One Night Stand" programmes back in order. ONS 754 with Tommy Dorsey was from 30 September.
- 80 22 Sep 1945
Billy Strayhorn played in *There's No You*.
- 80 23 Sep 1945
The second *Take The "A" Train* can be deleted. It has never been found.
- 80 24 Sep 1945
Add JS, who did *Everything But You* and AH with KD, who did together *I Ain't Got Nothin' But The Blues*. Delete Taft Jordan.
- 80 Sep 1945
In this session ("One Night Stand" # 764) Taft Jordan played Ray Nance's solo in *Take The "A" Train*. We suggest to position this session after the date of 1 October and delete Ray Nance from the personnel. It is probably from 24 October. That would put the numbers of the "One Night Stand" programmes back in order. ONS 763 is now on 21 October.
Delete the first selection, *Take The "A" Train*. This opening theme is taken by the AFRS from the original recording in the middle of the programme. They have used the first part until the 12th bar in the 2nd chorus.
Giovanni Volonté: *Emancipation Celebration* and *Let The Zoomers Drool* are issued on Joyce 1071.
- 81 28 Sep 1945
Delete *Fickle Fling* and *Autumn Serenade* from this session. Both titles are connected with *Stomp, Look And Listen* in the next session on page 81.
- 81 29 Sep 1945
Delete *Out Of This World* from the programme and delete KD from the personnel. This selection is from 13 October 1945.
Delete *The Suburbanite*. This selection is from 24 August 1946.
Add to this listing after *Stomp, Look And Listen* the titles *Fickle Fling* and *Autumn Serenade*.
In *Stomp, Look And Listen* Ray Nance is not heard. We suggest to locate this title in Fall 1945 after 13 Oct. Delete RN from the personnel.
Add to the personnel JS who did the last selection (*Autumn Serenade*).
- 81 1 Oct 1945
Ray Nance did the vocal in *Riff Stacato*. (He was still in the band).
- 81 4 Oct 1945
Taft Jordan did the vocal in *It Don't Mean A Thing*.
- 82 11 Oct 1945
I'll Buy That Dream on Fanfare 35-135 is from Nov 1945 (in Timner on page 87). There was no vocal in this number on 11 Oct. Also the last selection was without vocal.
- 82 13 Oct 1945
My ears tell me that Duke is playing the piano in *Autumn Serenade*.
- 83 15 Oct 1945
I cannot confirm the existence of an acetate.
- 84 22 and 25 Oct 1945
I cannot confirm the existence of acetates, unless these two sessions are identical with "One Night Stand" programmes #763 and #764, in my files on 21 Oct and 24 Oct. See Timner page 80, 21 Sep and Sep and my comments, just made.
- 84 27 Oct 1945
Delete Lloyd Trotman. Add Junior Raglin.
My ears tell me that Duke played in *I'll Buy That Dream* and in *Do Nothin' Till You Hear From Me*.
Billy played in *The Wonder Of You*.
- 84 28 Oct 1945
Delete Lloyd Trotman. Add Junior Raglin.
- 85 29 Oct 1945
Delete Lloyd Trotman. Add Junior Raglin.
Delete *Every Hour On The Hour*.
It has never been found.
- 85 1 Nov 1945
I cannot confirm the existence of an acetate, unless this session is identical with Timner's session of Oct on page 83. I have this session on Oct/Nov.
- 85 3 Nov 1945
Delete Lloyd Trotman. Add Junior Raglin. His presence is confirmed by the announcer in his comments after *Emancipation Celebration*.
My ears tell me that Duke played in *Every Hour On The Hour*.
- 85 5 Nov 1945
I cannot confirm the existence of an acetate. There was an NBC broadcast but an acetate never showed up.
- 86 11 and 12 Nov 1945
I cannot confirm these sessions. There were broadcasts on each day though.
- 86 17 Nov 1945
Wilbur De Paris replaced Joe Nanton.
- 86 18 Nov 1945
Wilbur De Paris replaced Joe Nanton.
Giovanni Volonté: *Emancipation Celebration* and *Let The Zoomers Drool* are the same as from your session of Sep 1945 on page 80, the session we advised to put on 24 Oct 1945.
- 87 Nov 1945
I'll Buy That Dream is not issued on Fantasy but on Fanfare 35-135.
- 87 24 Nov 1945
Duke played in *Kissing Bug*.
- 87 25 Nov 1945
Duke played piano solo in *Take The "A" Train* and *Dancers In Love*.
The Dave Blackburn Orchestra played the Medley. The Choir sang in *Solitude, Mood Indigo* and *It Don't Mean A Thing*.
Tommy Dorsey was the MC.
- 87 26 Nov 1945
Billy Strayhorn played in *The Wonder Of You*.
- 87 28 Nov 1945
There was no vocal part in *I'm Just A Lucky So-And-So*.
- 88 first late Nov 1945
This session is identical with the session in Timner on page 83 (Oct 1945). It was the "Magic Carpet" programme # 172. I have it filed October/November. 1945.
The Personnel of the October session is correct.

88	second late Nov 1945	96	17 Aug 1946
This session was the "Magic Carpet" programme # 195. I have it also filed at the end of November.		Ellington played in <i>Day Dream</i> , <i>Cynthia's In Love</i> and the closing <i>Take The "A" Train</i> .	
88	29 Dec 1945	From the second "set," I can say that <i>Metronome All Out</i> , <i>9:20 Special</i> and <i>Day Dream</i> are from another session: <u>16Aug46, Magic Carpet # 457.</u>	
Art Pilkington: Venue is Queensway Ballroom, not Club.		96	18 Aug 1946
89	10 Jan 1946	Delete Taft Jordan.	
The way Timmer specifies the name of the label in front of the matrix-number indicates that he believes that both takes of <i>Long Long Journey</i> are issued. That is not true. Only take -2 was issued.		97	26 Aug 1946
See also comments on Timmer 3 rd edition.		I believe to hear Billy Strayhorn in <i>Lover Man</i> .	
89	16 Jan 1946	97	27 Aug 1946
Add to the personnel for <i>The "C" Jam Blues</i> Flip Phillips.		I cannot confirm the exact date of this broadcast. In my files it is in August, between the 8 th and 25 th , Duke's stay at the Meadowbrook Gardens.	
89	20 Jan 1946	My tape ends with <i>Passion Flower</i> , which is a repeat of the second selection.	
<i>Take The "A" Train</i> is issued on JHtg.		97	31 Aug 1946
There is nothing wrong with <i>Rhapsoditty</i> or <i>Melloditty</i> . It is not from another event. It's <i>Jam-A-Ditty</i> that puzzles me. Whether or not they are from the afternoon or from the evening concert can be discussed. There is no discussion possible however about the following facts:		Ellington played in <i>Moon Mist</i> and in the following <i>Take The "A" Train</i> .	
<i>Jam-A-Ditty</i> on JHtg and DET are identical.		98	3 Sep 1946
<i>Pitter Panther Patter</i> on JHtg and DET are identical.		<i>A Ghost Of A Chance</i> was done by Marion Cox, not by Kay Davis.	
<i>The Suburbanite</i> on JHtg and DET are identical.		99	23 Oct 1946
See also DEMS 98/3-14 and my comments on 3 rd edition.		Delete Cat Anderson.	
90	13 Apr 1946	99	10 Nov 1946
Add Ray Nance.		John Steiner: Delete Francis Williams. I was there (recording the concert). See the comments on 3 rd edition.	
90	20 Apr 1946	100	5 Dec 1946
Russell Procope replaced Otto Hardwick. <i>Sono</i> was played by Ellington.		Delete Cat Anderson.	
91	27 Apr 1946	100	11 Dec 1946
Delete Cat Anderson.		Delete Cat Anderson.	
Russell Procope replaced Otto Hardwick.		100	18 Dec 1946
<i>I Can't Believe You're In Love With Me</i> was played by Billy Strayhorn. <i>Jennie</i> was played by Ellington.		Delete Cat Anderson.	
91	4 May 1946	101	2 Feb 1947
Russell Procope replaced Otto Hardwick.		Delete Cat Anderson. Add Eddie Barefield.	
<i>Someone</i> and <i>I'm Just A Lucky So-And-So</i> were played by Ellington.		Typo: <i>Near Miss</i> should read <i>Near Mess</i> .	
92	18 May 1946	102	10 May 1947
Russell Procope replaced Otto Hardwick.		Timmer is right. Ellington left for the Paramount Theatre before <i>Moon Mist</i> . But he is wrong: Duke did not come back to play <i>I've Found A New Baby</i> and/or <i>Take The "A" Train</i> .	
<i>Laughing On The Outside</i> was played by Billy Strayhorn.		103	9 Jul 1947
92	25 May 1946	<i>St. Louis Blues</i> is also issued on J&J.	
Russell Procope replaced Otto Hardwick.		103	11 Jul 1947
<i>Summertime</i> was played by Ellington.		<i>A Flower Is A Lovesome Things</i> is played by Billy Strayhorn.	
92	1 Jun 1946	103	25 Jul 1947
Russell Procope replaced Otto Hardwick.		Giovanni Volonté: delete the second <i>Moon Mist</i> and the second <i>Harlem Air Shaft</i> . They are identical with the earlier recordings in the same programme.	
93	8 Jun 1946	104	14 Aug 1947
Russell Procope replaced Otto Hardwick.		The sequence is wrong. HCO2532-1 on Co came as first and UTD as last take (and is take -2)	
<i>Lover Man</i> was played by Ellington.		104	23/24 Aug 1947
93	6 Jul 1946	Ellington was in Portland on both dates. The concert can have taken place on either one of both dates. The recording however seems to me to be a fake, which doesn't yet appear on my black list. It is "fresh" in the 4 th edition. I'm sorry to hear that Timmer cannot send me a copy of his tape. "It had deteriorated completely" and was thrown out his collection. We will never be able to identify this "fake." We are convinced that it is not a genuine recording.	
Reunald Jones was not yet replaced by Harold Baker. Apart in the background music for the bond promotions, Ellington played in all selections.			
94	9 Jul 1946		
Everyone of the four selections has only a take -1. Not a single take -2 has ever been found.			
95	3 Aug 1946		
I doubt if it was Billy Strayhorn playing in <i>Lover Man</i> . It is obvious however that he did in <i>Hollywood Hangover</i> .			

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|---|-----------------------|---|---------------|
| 106 | 1 Oct 1947 | 115 | 1 Sep 1949 |
| I cannot confirm that <i>Change My Ways</i> HCO2665-1 is issued. | | Again an addition: Take -1 of <i>The World Is Waiting For The Sunrise</i> was preceded by two alternate un-numbered takes. <i>Joog Joog</i> was preceded by one alternate un-numbered take. There are however only two takes of <i>B Sharp Boston</i> . | |
| 106 | 6 Oct 1947 | The release on UTD is identical with CO42554-2. | |
| Delete Harold Baker. | | 116 | late Jan 1950 |
| 106 | 7 Oct 1947 | Add Charlie Rouse. | |
| The correct date, 5 October, is confirmed in the broadcast: it was "closing night."
See Klaus Stratemann, page 288. | | 116 | 6 Mar 1950 |
| 106 | 10 Nov 1947 | The sequence of the selections is correct for the shooting of the pictures, but not necessarily for the recording of the music. That sequence is unknown. Why not respect the sequence of the final product? | |
| I do not hear Ellington at the piano. I think he was replaced by Billy Strayhorn for the whole session. | | 116 | 10 Jun 1950 |
| 107 | 11 Nov 1947 | Just before <i>Mood Indigo</i> , Duke thanked Chubby Kemp. This makes us believe that the sequence is not correct. | |
| I do not hear Ellington at the piano. I think he was replaced by Billy Strayhorn for the whole session.
<i>Progressive Gavotte</i> on UTD has no take number.
The issued take of <i>He Makes Me Believe</i> is take -2. | | The location must be wrong. The Ernst-Merck-Halle was built later in the fifties. See DEMS 97/3-18. | |
| 107 | 14 Nov 1947 | 117 | 18 Jul 1950 |
| It's the second un-numbered take of CO38386 which is issued on UTD. | | Add Ernie Royal. | |
| 107 | 20 Nov 1947 | The vocal on <i>Everybody's Doin' It</i> is by Timmie Rogers, also Bunny Briggs and Honi Coles participated in this number. | |
| I do not hear Ellington at the piano. I think he was replaced by Billy Strayhorn for the whole session.
It's the second un-numbered take of CO38399 which is issued on UTD. | | <i>I'm Beginning To See The Light</i> is from a "Benay Venuta Show," a telecast, probably recorded in the fall of 1951. | |
| 107 | 22 Dec 1947 | Place the last group of three selections at the beginning of the 19Nov50 session and replace them with one title: <i>Stomp, Look And Listen</i> (a few bars). | |
| Add Junior Raglin also for the first selection. | | 117 | 20 Sep 1950 |
| 108 | 26 Dec 1947 | We have still not been able to find any confirmation of this two title session. See my comments on the 3 rd edition. Timmer has since the 3 rd edition Max Roach replaced with Sonny Greer. | |
| In the Johnny Hodges' Medley: replace <i>Squaty Roo</i> with <i>The Jeep Is Jumpin'</i> . | | 117 | 21 Sep 1950 |
| 109 | 27 Dec 1947 | Edward Duke didn't become famous enough to be included in the New Grove or in Chilton. I must admit that I have never heard of him. For the time being I maintain my believe that only Ellington or Strayhorn played the piano in this session. | |
| In the Johnny Hodges' Medley: replace <i>Squaty Roo</i> with <i>The Jeep Is Jumpin'</i> . I cannot confirm the existence of <i>Take The "A" Train</i> (after the "Liberian Suite"). | | 118 | 3 Oct 1950 |
| 109 | 29 Dec 1947 | I cannot check the personnel of the first group of four selections, I am however sure that in the second group Wendell Marshall played the bass and not the drums. | |
| Buddy Rich replaced Sonny Greer for all selections. | | 118 | 19 Nov 1950 |
| 109 | 30 Dec 1947 | This session starts with the last group of three selections from the 18Jul50 session on page 117. | |
| UTD issued the second (not the third) take of CO38670.
UTD issued the first (not the second) take of CO38671.
Tyree Glenn only played in <i>Let's Go Blues</i> . | | From the two titles already on page 118 the first one, <i>It Don't Mean A Thing</i> was without Ellington. | |
| 110 | 6 Nov 1948 | I cannot confirm Georgie Price as the tap-dancer. I have Bobby Davis. | |
| Ben Webster was not yet back, he rejoined on 11Nov.
See Klaus Stratemann, page 293. Hal Singer was in the reed section. See DEMS 98/2-19/3. | | 118 | 20 Nov 1950 |
| 111 | 10 Dec 1948 | I cannot confirm the presence of Mercer Ellington on French horn (as claimed by the CBS CD liner-notes).
Sonny Greer was the drummer. | |
| The sequence seems odd. | | 119 | 18 Dec 1950 |
| 113 | second Feb 1949 | Add Billy Strayhorn. | |
| The last group of three choruses of <i>How You Sound</i> is on the Souvenir LP: SR. The first group of four choruses is taken from the 6Feb49 session on page 112. | | 119 | 21 Jan 1951 |
| 113 | third Feb 1949 | The sequence of the selections is not correct. The original source was the VoA for all selections. Mentioning this source exclusively for the Medley is not consistent. The Medley is also on Rare Records. | |
| I wonder on which Festival album <i>Stomp, Look And Listen</i> appeared. | | | |
| 114/115 | 31 Aug and 2 Sep 1949 | | |
| I have the same selections but distributed differently over both broadcasts. I have 6 selections in the second broadcast and that seems to be better than 4. The broadcast took 25 minutes. | | | |
| 115 | 1 Sep 1949 | | |
| An addition this time: Take -1 of <i>You Off All People</i> was preceded by an alternate un-numbered take and a breakdown. | | | |