

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

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ALL FOR THE LOVE OF DUKE!

1999/3

June - August

Editor : Sjef Hoefsmit

Assisted by: Roger Boyes

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Address: Voort 18b, 2328 Meerle, Belgium - Telephone: +32 3 315 75 83 - Fax: +32 3 315 45 56 - E-mail: dems@skynet.be

Conferences and celebrations

AMHERST

Back home from a short stay in the US at Amherst from 4 until 6Mar99, I want to give a short report of what happened.

This three-day symposium was tremendously successful. Andy Jaffe and Ellen Keel did a terrific job.

The first morning was devoted to four lectures by Mark Tucker (*Ad Lib On Nippon*), Andrew Homzy (*Blue Belles Of Harlem*), Herb Pomeroy (*Amad*) and David Berger (*Afro Bossa* and *Koko*). In the afternoon these four professors rehearsed their pieces with the Amherst Jazz Orchestra to give an almost full house concert the same evening.

On Friday Gunther Schuller arrived in the afternoon to do a final rehearsal of "Night Creature".

The evening concert started with selections taken from Duke's Sacred Concerts, performed by the University of Massachusetts Vocal Jazz Ensemble, directed by Professor Horace Boyer, followed by "Night Creature," by the Amherst College Orchestra, conducted by Gunther Schuller. The large concert hall of Amherst College was completely full in spite of a threatening snowstorm.

On Saturday there were 6 lectures by Nichole Rustin (Ellington and Mingus), John Hasse (Johnny Hodges), Bill Lowe (Ellington as Cultural Producer), Ann Kuebler (Relationships uncovered in the Ellington Collection), Stanley Crouch (The '40-'42 Myth) and Bill Russo (Authenticity in Ellington), followed by a panel discussion.

It was a marvellous experience to be surrounded by so many great experts who take their profession so seriously, and who are so passionately involved in what they do. Several of these people never saw Duke live. Their dedication reflects the fact that Duke is becoming a classic composer.

My short stay involved quite a lot of travelling, but it was more than worthwhile. Sjef Hoefsmit

LOS ANGELES

On Duke Day, the area by the Dunbar Hotel on Central Avenue was dedicated as Duke Ellington Square and a fitting ceremony was carried out under the aegis of L.A.'s Cultural Affairs Committee. They also provided four free Ellington Concerts in different venues in the city with Buddy Collette as Conductor. Earlier they sponsored a free but elegant Black Symphonic Composers which featured Ellington's Three Black Kings as played by the Culver City/Marina Del Rey/ Westchester Symphony under the direction of Frank Fetta.

Kenny Burrell organized and hosted a remarkable Duke Centennial at UCLA where he is Professor of Music. For the benefit of those who are making lists of the Centennial Programs held throughout the world be sure and add this one to your list.

Royce Hall was packed both evenings (April 29 and 30), the programs were widely acclaimed, and the All Star Band was the greatest. How could they go wrong with musicians like Gerald Wiggins, Oscar Brashear, George Bohanon, Herman Riley and Jeff Hamilton? This great group played several sets with Guest Conductors James Newton, Bill Berry, Louie Bellson, John Clayton and Gerald Wilson.

One of the many delightful surprises was the appearance of our good friend Herb Jeffries and he broke it up with a better-than-ever Flamingo.

Also, there were great performances by Ernie Andrews and Barbara Morrison and the very entertaining dancer Chester Whitmore.

The second evening performance was slanted toward the Symphonic Ellington.

The UCLA Youth Symphony was very professional and had, at times, magnificent sonorities and a marvellous clarinetist. Besides the obligatory New World A-Comin' was the soon to be obligatory Three Black Kings.

The programs ran long but one other feature wildly applauded was the segment by Lalo Schifrin conducting his score of his recorded Ellington melange.

In a variety of formats Herbie Hancock, Billy Childs, Ray Brown, Brock Peters, Milt Jackson, O.C. Smith and Jimmy Smith performed along with the ubiquitous Kenny Burrell - plus a segment of salsa-flavored Ellington served up by our own Bobby Rodriguez. O.C. Smith sang a magnificent Come Sunday.

The program on the campus of UCLA had panels and guest speakers in Schoenberg Hall on Friday, April 30 and Saturday, May 1.

Besides the distinguished faculty of the Schools of Music at UCLA there were the usual panel of high-powered experts, e.g. Gunther Schuller, Mark Tucker, Luther Henderson II.

Also the Charles Graham maquette of the Central Park statue was anonymously donated and dedicated — plus jazz and liberal refreshments.

A highlight of Saturday afternoon was the wonderful job done by students of the Duke Ellington High School and their Principal Cecil McLinn.

There was also a free concert of Bill Berry's L.A. Jazz Band (the best Ellingtonian Band in the land) sponsored by the Playboy Hollywood Bowl promoters on Sunday afternoon (May 2nd).

Finally the DES SC held their annual Free For Members Birthday Party and the music was provided by the Ira Schulman quartet (Marty Robbins - piano, Mel Lee - drums and Louie Spears bass). Sitting in was Larry Orenstein and his trumpet. Monica Peterson sang two ducal compositions and then Dini Clarke accompanied A-New-Star is born, Vicki Copeland. The session came to a fantastic climax when Nellie Lutcher and Lee Young sat in!

William Fawcett Hill

LOS ANGELES 2000

The 18th Annual International Duke Ellington Conference is planned for the weekend of Wednesday the 24th until Sunday the 28th of May 2000 at the famous Roosevelt Hotel in the heart of Hollywood at 7000 Hollywood Boulevard.

Program

(Tentative)

Panel Discussion by Sidemen in the Orchestra for "Assault on A Queen"

Analyses of Music from "Anatomy of A Murder"

A Retrospective of Ellington Movies

Engagements at the Hollywood Bowl, Greek Theatre, Casa Manana, etc.

Evening Programs

Three Evenings of Great Live Entertainment

Bill Berry LA Band, Tom Talbert Band, John Clayton, Gerald Wilson Band, Louie Bellson Band
Vocalists Herb Jeffries, Ernie Andrews, Barbara McNair & others

Contact the Duke Ellington Society Southern California Chapter, P.O.Box 2652, Culver City, CA 90231 or Phone or fax: 1-323-290-1291 or E-mail: moanerhill@telis.org

Washington '99

ELLINGTON '99 — by Lois Moody

On Thursday, 29 April 1999, the centennial of Edward Kennedy 'Duke' Ellington's birth in Washington, DC, the 'A' Train (or was it the Happy-Go-Lucky Local?) pulled away promptly at 9 am, setting in motion the celebratory passage through Ellington '99, the annual conference of the international Duke Ellington Study Group. By the time the journey ended on 2 May with a gala banquet and dance, everyone aboard appreciated just how special the experience had been. The theme of "Edward, You Are Blessed" had been vividly illustrated and a sense of sharing in the blessing extended to everyone present.

In preparation for this unique event, the host team had put together an atmosphere-setting activity schedule for Wednesday — a bus tour of Ellington's Washington, exhibits and a special performance at the Library of Congress and an evening reception at the Washington Marriott Hotel, conference headquarters, where delegates could mingle with old and new friends and enjoy the music of "The New Washingtonians", a student ensemble from the prestigious Duke Ellington School of the Arts. We would hear more from these talented performers, and from other district student groups participating in the Duke Ellington Youth Project, as the week progressed.

With attention and spirits duly centered, delegates from 14 countries were ready for the journey's opening stage, "Washington Wobble". This Thursday morning program brought Duke into perspective as a product of his hometown environment and relationships, both as a person and as a multi-faceted musical artist.

Musician, writer and Ellington scholar **Mark Tucker**, whose presentations at previous conferences have always been highlights was in peak form as leadoff speaker, addressing the topic of "Retrospection: Ellington, Washington and the Music of Memory." Tucker has explored some of these issues in his book [Duke Ellington: The Early Years](#).

Through examples performed at the piano, Tucker traced the influences of Washington life on Ellington's compositions and stated his belief that conscious use of memories in composition is more important than technique. This conscious use of memories can be found in such pieces as [Never Stop Remembering Bill](#), [Reminiscing In Tempo](#) and [Washington Wobble](#). Similarly, historical awareness and progression come into play in [Black, Brown and Beige](#), [A Drum Is A Woman](#), [The Controversial Suite](#), [New World A-Comin'](#) and [In the Beginning God](#). A sense of nostalgia colors [Reflections In D](#), [Black and Tan Fantasy](#), [The Mooche](#) and [Far East Suite](#). Music heard in his parents' separate churches, at social gatherings and in more worldly establishments during his youth would also find a deliberate place in Ellington's writing — traces of opera, barbershop harmonies, ragtime. With the passing of time, his compositions increasingly communicated racial consciousness and the African-American experience — faith,

THE WHITE HOUSE

WASHINGTON

April 28, 1999

Warm greetings to everyone gathered in our nation's capital for "Ellington '99," hosted by the Washington, D.C., Duke Ellington Society. I am delighted to join Duke Ellington's countless fans across America and around the world in marking the 100th anniversary of his birth.

Edward Kennedy Ellington was one of the musical giants of the 20th century. In thousands of compositions, ranging from romantic ballads and jazz tunes to tonal portraits and sacred music, he captured the American experience in sound and made it his own. A genius in his own right, he recognized genius in others and attracted some of the finest musicians of our time to join his orchestra. Drawing on their individual strengths and crafting compositions that allowed each of them to shine, he created compelling and unforgettable music for more than 50 years.

It is fitting that this year's conference should take place in Washington, D.C., Duke Ellington's hometown and the cradle of his extraordinary career. I thank the Duke Ellington Society and the organizers and participants of Ellington '99 for your commitment to preserving Duke Ellington's great artistic legacy for the enjoyment of generations to come.

Best wishes to all for a successful conference and a memorable centennial celebration.

Bill Clinton

love of family, tolerance, respect, compassion. From the early '60s until his death, he would concentrate on these principles but throughout his career one can find strong evidence of similar feelings of security, consolation and sense of identity — Hymn Of Sorrow from the 1930s film Symphony In Black and the 1950s production My People, with its bittersweet, mature vision of an era long past.

Washington became, in Tucker's words, "a site of memory", recalling both the past and the break with a particular location. It was a statement worth keeping in mind as a reference point during the remainder of the conference. Above all, Tucker stressed that Ellington's music encourages us to remember our own past, to make it a part of our present and future and to face life with hope and positive attitudes, a state of mind ideally expressed in a gem of collaboration between Ellington and Billy Strayhorn — Something To Live For.

The morning's finale, "Memories of Shared Blessedness", was a panel discussion chaired by **Patricia Willard**, who for several years was associated with Ellington as editor, researcher and public relations advisor. Joining her were former Ellington vocalists **June Norton** and **Yvonne Duke** (now singing professionally as Eve Smith), jazz broadcasting pioneer **Joseph 'Tex' Gathings**, longtime Ellington friend and founding president of the Washington TDES chapter, **Maurice Lawrence**, and early family friend **Annetta Rhea Smith**, whose brother Jerry Rhea was an Ellington confidant and manager of Duke's first band.

Unfortunately, the potential for this segment was only lightly tapped, largely due to the limited allocation of time to accommodate the number of panelists and the way in which available time was used. Nevertheless, it was clear that all the panelists still had warm memories of their association with Ellington and felt that the maestro's influence had personally guided their lives and careers. The anecdotal nature of the discussion created a lively image of Duke as a very special friend, mentor and artist.

Since this is a year of worldwide Ellington celebrations, with Washington outdoing itself to honor the hometown hero, conference organizers very wisely integrated some of the best activities sponsored by other organizations into our own conference schedule. The rest of Thursday brought two such affiliated programs, both involving the Smithsonian Institution. During the afternoon, delegates were taken by bus to the National Museum of American History for a guided tour of the Ellington collection in the Archives Centre. There was also ample time to browse through other exhibits devoted to aspects of Ellington's work.

Capping the day was an evening performance by the Smithsonian Jazz Masterworks Orchestra in the towering National Cathedral. This was a concert of Ellington's sacred music, drawn from the three major recorded sacred concerts and conducted by **David Baker**. The cavernous cathedral's acoustics are not kind to performances of this nature, so much of Baker's commentary was lost, as were finer nuances and balances in the music. Putting these painful distractions aside, delegates were still able to immerse themselves in a glorious selection of Ellington and Strayhorn pieces from this important stage in Ellington's creative life. Vocal

soloists included **DeVonne Gardner**, **Queen Esther Marrow** and **Kevin Mahogany**, while the **Morgan State University Choir** handled choral assignments. Perhaps one of the most inspiring moments of all came when gifted young tap dancer **Noble Potts** interpreted David Danced Before the Lord. It was a stunning performance.

The upbeat mood continued on Friday with welcome news of a long-awaited book finally making its appearance. After 12 frustrating years, the Ellington community can finally celebrate publication of the late Eddie Lambert's career-crowning work, Duke Ellington: A Listener's Guide. **Sjef Hoefsmit** reviewed the genesis of this detailed work and acknowledged the dedication shown by **Elaine Norsworthy** in seeing it through the publication jungle. **Peter MacHare**, a prominent broadcaster and member of the Washington TDES chapter, then made some perceptive observations on what Lambert's book offers that is missing from other discography-oriented volumes. The music itself holds the spotlight, rather than the minutiae of recording sessions and record labels.

This brief presentation was a fitting introduction to the morning's theme of "Ellington the Composer, Arranger and Pianist." Yet another mammoth and long-awaited work, the newest edition of DESOR, the Duke Ellington Story on Record, was described for us by its co-authors, **Luciano Massagli** and **Giovanni Volonté**. A special conference edition of the DEMS Bulletin displays sample entries from this two-volume set and offers useful comment on the scope of the updated work, so there is no need to summarize its expanded features here. But it is certainly important to recognize the thoroughness and dedication of the co-authors. Working together since 1964 in Italy, Massagli and Volonté have performed an invaluable service to discographers and collectors worldwide with their ongoing research. This latest edition of DESOR contains information up to January 1999 and includes over 500 new entries from those shown in previous editions.

Because of illness, **Austin Lawrence** was forced to cancel his lecture on "Duke Ellington At the Cotton Club" but riding in to the rescue was **Peter MacHare** with a provocative and engaging session on "Duke Ellington and the Classics", adapted from a recent presentation to the Washington TDES chapter. Through selected recordings and thoughtful commentary, MacHare drew attention to Ellington's contribution to and place in the broad history of modern music, in the process demonstrating that the lines between classical and jazz idioms and approaches are not always clear, and that seemingly disparate approaches to composition and performance have much in common — reworked or "stolen" material, incorporation of ideas from fellow musicians, syncopation, improvisation being just some of the shared traits. In very articulate fashion, MacHare made a case for Ellington's volume, variety and quality of composition placing him on a level with acknowledged stars in the classical pantheon.

MacHare also examined parallels in the history of jazz and modern classical music, using as examples the Gregorian chants recorded by the contemporary vocal group

Anonymous Four and bluesman Son House's recording of John the Revelator. The twin purposes of praising God and celebrating love in all its sensual extremes have been pursued throughout the history of music.

With reference to the work of Ellington and several other performers from classical, jazz, blues and pop arenas, MacHare gently steered us away from preconceived notions of what a specific musical genre should be, suggesting instead that Ellington's work be accepted for what it is — a remarkable body of free-ranging compositions and approaches. MacHare's combination of provocative analysis and gentle humor turned this presentation into one of the best-received sessions of the conference.

In closing the morning, **Steven Lasker** shared some "New Discoveries of a Very Old Vintage", items unearthed during his ongoing search for unknown or long-lost Ellington material. Among his discoveries were out-takes from the movie Check and Double Check; April 1932 versions of Sleepytime Down South and Double Check Stomp, performed during a theatre engagement in Hartford, Connecticut that resulted in Ellington's earliest known radio broadcast; a 1934 film studio recording of Ebony Rhapsody from Murder At the Vanities. This was Ellington's take on Liszt's Hungarian Rhapsody; excerpts from a February 1941 Mutual Network radio broadcast featuring the Blanton-Webster edition of the orchestra then appearing at the Casa Manana club in Culver City, California. Along with such staples as Chelsea Bridge and Take the 'A' Train were the less prominent Love Like This Can't Last and Mist On the Moon, which would be quite differently voiced in its later incarnation as Moon Mist.

As always, avid collectors would have loved to give some of these rarities a home in their own record libraries.

The focus shifted to "Ellington the Person" during the afternoon, leading off with **Claire Gordon**, founder of the Bay Area (California) TDES chapter, recalling her years as an Ellington enthusiast and employee in "Me 'n Duke". Her animated account of first hearing Ellington's orchestra while she was still a young student and eventually being hired to take care of fan mail in his New York office offered a close-up look of the man in a workday context.

Gordon's office responsibilities would eventually become more substantial, including public relations, and her friendship with Duke would continue after she left his organization to concentrate on family demands. Her recollections reflected the complexity of Ellington's personality and his unique ways of interacting with people around him.

Quite a different personal view of Ellington was developed by **Rev. Mark S. Harvey**, a jazz musician and teacher of jazz studies at the Massachusetts Institute of Technology, in his talk on "New World A-Comin': The Sacred Concerts and Duke Ellington's Religious Vision." Drawing on personal memories dating from 1965 — the year of the first sacred concert — Harvey shared his thoughts on Ellington's religious perspectives and attitude toward life. Essential to understanding the Ellington who would devote much of his later effort to works of spiritual significance is awareness of his deep-grounded religious faith. Shaped both

by parental influences and the culture of his time, Ellington consistently demonstrated his commitment to moral and social principles. Harvey emphasized Ellington's keen interest in social justice, his love of God and fellow man and his celebration of life through music. This was the Ellington who would call himself a "messenger boy for God."

Delegates were free to pursue several options for evening music or relaxation, since no conference-sponsored event was planned, but it would be unfortunate to miss this opportunity to comment on the exceptional program in place in the Washington area to involve youth from elementary to high school age in their musical heritage, particularly in the legacy of Duke Ellington. Spearheaded by **Dr. Luvenia George**, a local educator and Washington TDES member, the Duke Ellington Youth Project operates in a growing number of area schools and encourages students not only to learn about Ellington's music and cultural significance but to express their responses to his work through creative efforts of their own — poetry, painting, sculpture, dance and both choral and instrumental performance.

Delegates who chose to attend an evening concert of the annual Duke Ellington Youth Festival at the Smithsonian were rewarded with spirited and often exceptional performances of both classic Ellingtonia and less frequently performed pieces. It was encouraging to witness the Ellington legacy taking root in a new generation.

As a bonus, attendees were able to add their applause when awards were presented to three individuals for their major contribution to music education programs for Washington-area youth. Among them were **June Norton**, former Ellington vocalist, and **Dr. Theodore Hudson**, Vice-President of the Washington TDES and a key member of the conference coordinating committee.

To begin our final conference day, the emphasis was on "Ellington the Collaborator and Leader." Extending the theme from Thursday afternoon's closing lecture, **Annie Kuebler**, who works on the Ellington collection at the Smithsonian, addressed "The Spiritual Works of Duke Ellington and Mary Lou Williams: Singing His Praises or Seeking Redemption." In her multi-media presentation, Kuebler explored some of the parallels in the musical and spiritual progress of these two pianist-composers. By the early 40s, Williams — then in her early '30s — was beginning to compose material echoing her search for deeper meaning in life, works such as the Zodiac Suite and a very modern, meditative Ghost of Love. A spiritual turning point reached during an extended stay in Paris during the 50s led to her return to the United States, withdrawal from music, conversion to Roman Catholicism and dedication to charitable projects. When she eventually returned to music, she would produce such pieces as Anima Christi and Medi (Offertory Meditation). Like Ellington, she was still composing during her final illness early in 1981.

Ellington's concentration on spiritual concerns would come later in his life, his mid-'60s, although evidence of spiritual values and interests can be found in many earlier works. To capture Ellington in the prime of his creation of music of spiritual significance, Kuebler presented a sacred

concert excerpt featuring Freedom, with Ellington articulating the four freedoms central to the life of his irreplaceable collaborator Billy Strayhorn. Ellington went on to offer a "tonal reflection" of the conflicting choices an individual faces at life's final intersection.

Quite apart from music with overt religious content, both Williams and Ellington composed and performed music revealing their spiritual awareness on a broader plane. Kuebler's choices to illustrate this highly personal quality in their work were Williams' slow tempo reading of It Ain't Necessarily So — a moment of serenity and faith — and Ellington's ELOS, a meditative 3/4 time piece suggesting the solitary process of late-night composing and absorption in personal thoughts. This well-researched paper stands as another conference highlight.

Making his debut as a conference speaker was **Peter Townsend**, a writer and Senior Lecturer in the School of Music and Humanities, University of Huddersfield in England. His presentation, "Ellington '42: A Year In the Life," examined Ellington's work in a chronological context. This year would have telling impact on the Ellington orchestra and all other jazz ensembles. It was the first full year of US involvement in the Second World War, which brought drastic economic changes — decreased supplies of shellac for records and gasoline for driving and touring, curtailment of non-essential bus and train travel, emergency blackouts along the west coast affecting performance venues. Also to be faced were the emergence of new jazz styles that turned attention away from the big bands and a disastrous recording ban imposed by American Federation of Musicians president James Petrillo.

For much of that year, the Ellington itinerary would focus on the midwest, both Canadian and American sides of the Great Lakes and the New England states. But there was also an extended spring stay in Los Angeles, with a chance for studio work, a more settled lifestyle, time for composing and radio network pickups from the Trianon Ballroom. There were also darker overtones to the year — the departures of Ivie Anderson and such key sidemen as Barney Bigard and Cootie Williams. The loss of Jimmie Blanton, forced by illness to leave the band late in 1941, was also still being felt. By year's end, the orchestra had worked on the movie Reveille With Beverly and new compositions in the book included C-Jam Blues, What Am I Here For and Main Stem. Ellington had additionally begun work on Black, Brown and Beige.

The year was financially successful and the band achieved high rankings in popular polls, although several critics claimed that there had been artistic decline. What Ellington and his orchestra achieved during this difficult year was only possible with high creative powers, strong spiritual grounding, physical stamina and the ability to concentrate under adverse circumstances. What critics perceived as limiting conditions were viewed by Ellington as integral parts of the pursuit of creativity and development. Townsend's approach was yet another way of gaining insights on Ellington and his musical productivity.

Given the theme of the closing afternoon, "Ellington in Historical and Cultural Context," it is not surprising that subject matter would either deal directly with problem issues

or trigger controversial reactions. In the latter category would fall "The Masonic Side of Duke Ellington," explored by Belgian musician and jazz activist **Sim Simons**. There is no disputing the important role played by masonic lodges in fostering pride and a sense of identity in the African-American community in the '30s, the period during which Ellington would join. How could one quarrel with such principles as freedom, discretion, wisdom, the pursuit of beauty and the non-dogmatic brotherhood of humanity?

Simons was persuasive in his historical outline of the development of freemasonry and its possible impact on such events as the French and American revolutions through the influence exercised by key individuals who were masons. Less convincing were Simons' efforts to demonstrate how Ellington's music reflected his adherence to masonic principles and made use of masonic symbols and rituals. One could find in many religious and social systems and organizations a commitment to the ideals central to masonic teaching and one could also find similar numerical and figurative symbols at play and interpret them in many ways.

This was confusing territory for most delegates and there were few, if any, signs that they could bridge the gap between Simons' interpretive theories and what they personally heard in Ellington's music.

Taking on the next challenge was **Jeff Lindberg**, a Chicago-based educator, band leader, researcher and transcriber, notably of Ellington and Strayhorn material. In dealing with "Transcription Crisis: Will We Allow Corporate Publishers to Suppress Ellington/Strayhorn's Creativity In the 21st Century?", Lindberg did a superb job of rendering a complicated set of problems accessible to an audience largely unfamiliar with the language, mechanics and difficulties of the transcription process. He provided examples of how different transcribers, starting with the same recorded version of a piece, could arrive at different conclusions on harmonies and voicings. When preparing to issue an edited transcription, which transcriber's version would you use? Which recorded performance of a specific piece should serve as the basis of a transcription? Lindberg believes that varied sources should be considered. This process, a 20th century phenomenon, is by nature difficult and subjective, so no matter the degree of skill or experience brought to the task, it remains impossible to replicate a specific performance, and likewise impossible to publish the definitive transcription of a particular piece.

Bringing issues of copyright into the equation, Lindberg indicated that some publishers might attempt to control the issuing of transcribed editions by copyrighting a transcription as the transcription. It is therefore essential that a legal definition of transcription from recordings be developed.

Bringing this 17th annual conference to a close was the ever-energetic **Phil Schaap**, a broadcaster, music educator and researcher from New York, and a frequent conference lecturer. His topic was "Duke Ellington's World Music: Jazz an International Art Form."

Schaap's focus was on Ellington's remarkable insight in expanding the jazz horizon worldwide — not just as popular entertainment but as an art form. Ellington would accomplish his goals in part through showcasing his music

on foreign tours, the first of which took place in 1933. His objectives also led Ellington to tell the African-American experience through music but without restricting himself to considering its role in jazz. Ellington would also use musical sources from other countries and cultures. Evidence of his deliberate efforts to reach out for new inspiration and expression can be found in such suites as the Far East, Latin-American and Togo Brava. He also realized quite early in his career that recognition of his music and acceptance of his views might not happen for another generation.

With presentations completed, it was time for a last round of socializing and discussion with friends at a farewell banquet. The evening then ended on a well-deserved high note with a program of Ellingtonia played by the Great American Music Ensemble, conducted by **Doug Richards**. Prominent in the trombone section was **Art Baron**, an Ellington orchestra member during the maestro's latter period. As a bonus, **Yvonne Duke** sat in for Love You Madly, her best known feature with Ellington.

So ended a memorable meeting of the Ellington conference community. Organizers deserve hearty thanks and congratulations for their warm welcome, efficient arrangements and a program of presentations and events that clearly demonstrated how blessed Ellington had been in every aspect of his life. As Dr. Luvenia George noted at the Friday evening Duke Ellington Youth Festival concert, "Ellington's music still teaches inspires and elevates us." Conference delegates could all consider themselves well blessed to have participated in this centennial celebration and to have learned something new, inspiring and positive from Ellington's creative output.

Lois Moody

Thank you Lois Moody for writing this perfect review of the conference. We are very grateful for your contribution and your constant support.

DEMS

The New DESOR corrections

See DEMS 99/2-11, a typo:

Porter Kilbert cannot have played with Duke in late March 1962 if he died in 1960. Tony Schmidt

You are right. 1962 should read 1952. DEMS

On page 227 a typo: DE5632f is issued on Co CL-951, not Co JCL-951 Sjef Hoefsmit

I just read the New DESOR and found the following small errors:

Rolf Ericson, the trumpeter had as a nickname "Roffe". Not as it is suggested on page 1459 where "Rolf" is the nickname and his genuine name is Roffe. He also had a second surname and I will be back about that.

Willie Cook (page 1453) is born in 1924 and not in 1923. The error comes from Feather's book, but Feather was wrong. I have talked to Willie about it many years ago.

Donegan Dorothy died May 19, 1998. See page 1456. Göran Wallén

We are working with Luciano Massagli and Giovanni Volonté on an idea to make corrections and additions available to DEMS members. We think that the small corrections as those suggested by Tony, Sjef and Göran do not need to be published separately.

We are thinking of the larger additions or corrections, which cannot easily be written in the book but could much better be kept on separate sheets. We hope to come with a good proposal in the next bulletin. DEMS

VIDEO REPORTS

Amsterdam, 2Nov58.

This letter from Jaap Lildeke to the editor of the Dutch Newspaper "de Volkskrant", was published on 7May99.

The original Tele recording of the Ellington concert in 1958 has not been erased as claimed in your paper of 30 April in your column Art and Culture. Shortly after the telecast of the "highlights" in 1985, Michiel de Ruyter received from the AVRO the complete recording, 68 minutes long. Michiel was so generous to give me a copy. Since the musical heritage of De Ruyter is now in the possession of the Dutch Jazz Archive in Amsterdam, the AVRO, although it is a VHS-copy, could again dispose over the complete recording. Could it be possible that it will be used for another telecast, this time including the real highlights?

See also DEMS 92/2-6; 92/4-3 and 93/3-2.

The Duke Ellington Masters

See DEMS 99/1-6.

The Duke Ellington Masters have sent us a number of leaflets indicating that apart from the well-known video recordings of the early Ellington period we may hope to see in the future also a number of TV performances recorded by Denmark's Radio & TV. They are:

The first (58:30) and second (55:00) sets in black and white from the Falkoner Centret in Copenhagen on 31Jan65.

The trio (33:00) and the octet (25:00) recordings for the telecast TV Byen, recorded on 23Jan67 in black and white.

The first part (54:00) or the complete concert (123:00) from 2Nov69 in Tivolis Koncertsal, Copenhagen in colour.

The first concert (69:00) and the second concert (73:00) at the same venue on 7Nov71 in colour.

The Duke Ellington Music Masters is offering these tapes to a company willing to make them commercially available for us. We sincerely hope they will soon find someone. DEMS

Sad NEWS

Reverend Canon John S. Yaryan

Reverend Canon John S. Yaryan died on April 19th and was pre-deceased by his wife in January of this year.

Reverend Yaryan was a Member of DES-SC and has been residing for several years in Santa Rosa.

He is famous, of course, for the pivotal role he played in making the First Sacred Concert of Ellington possible.

He was at Grace Cathedral in San Francisco at the time when it was consecrated. It was he who suggested Ellington for the dedicatory service and he shepherded what became known as the First Sacred Concert (16th September 1965).

Reverend Canon Yaryan is survived by his daughter Ruby Yaryan. She also is a Member of DES SC and would love to hear reminiscences about her Father.

We will forward any correspondence to her.

William Fawcett Hill, Pres. DES SC

Many of us had the privilege to meet John Yaryan at the Ellington Conference in Ottawa where he made a great impression when he took part in a panel discussion on 20May90 about the Sacred Concerts.

Hill Hill's address is 5304 1/2Village Green, L.A., CA 90016-5105.

DEMS

NEW BOOKS

Stuart Nicholson

"A Portrait of Duke Ellington — REMINISCING IN TEMPO"

In a message I had from my publisher, Align Shipton, he writes about a new book about to be published in the UK by Stuart Nicholson called "A Portrait of Duke Ellington." Material in it has been taken — without credits or permission — from "Boy Meets Horn" and "Marshal Royal, Jazz Survivor" (both of which I edited) and also Jazz Masters of the 30's which I edited and co-wrote.

It is customary in the UK as in the US to get permission (which often comes with a charge) and to credit the source. Claire Gordon

I believe the copyright law kicks in after a certain count of consecutive, directly-quoted words, or after a more lengthy passage whose idea comes from someplace else.

Claire Gordon seems to be referring to the former; if it's more than a couple hundred words, she may have a copyright infringement case. Ed Bride

Here is a comment from Stuart Nicholson, who is a well-respected researcher and author of several books on jazz. I had sent him a copy of the initial post because I figured he would want to know about it. Michael Fitzgerald

My goodness; I fully credit the source, publication, date published, where and page number. This was done most assiduously.

What I took where just brief snippets, 'Fair use' I think covers this. If Miss Gordon is unhappy with this, I would be most distraught, just as I was when someone took all my research for Ella Fitzgerald for their own book without crediting me. I didn't pursue it, perhaps I should have done.

That's why I was most careful to credit these publications. I certainly hope Miss Gordon does not take exception, in all just a few brief passages to add colour were used. I hope she will feel able to live with this, if not I would be delighted to discuss a permission, albeit at this late stage, and would assure her that what was used does reflect well on her publications.

I am always delighted when people quote my books, as I am a great believer in publicity, and something in one book might prompt a purchase of another if properly credited, which I most certainly have done. Stuart Nicholson

Mike,

Please do post my note. I really worked so hard on putting together something that I hoped would be of value on Duke. I hoped it would be a valuable reference tool, a book that might complement 'Music Is My Mistress' and, most important, prompt interest in younger readers used to the soundbyte (ie something that they can relate to and win fans for Duke's music in the same way I became a jazz fan after reading 'Hear Me Talkin' To Ya' as a young kid) yet also provide a good read for Ellington fans.

The money was so poor, but I was so motivated, it would be a shame if people got the wrong impression. Stuart

Well done, Mike. Your action was absolutely the right thing to do, and hopefully Ms Gordon and Mr Nicholson will be able to resolve any difficulties that remain. David Palmquist

There has been a lot of fuss over here because Stuart has simply compiled extracts from the writings of other people without paying them or without prior permission. The acknowledgements aren't up to much, either. He's used some of my things but doesn't credit them to me, simply to Jazz Journal International for whom I wrote them.

Being a big hearted chap I took it in my stride. In fact he phoned me on Thursday and we had a very amiable conversation, mostly on another subject! Steve Voce

Credit should have been provided, and permission granted, to use other's quotes. However, I enjoyed the book's running dialog. There were a few jarring juxtapositions and questionable quotes, but on the whole, the book seems thoughtfully put together. The quotes are a mix of musicians, authors, critics, family members, etc. William Kenz

Stuart Nicholson's emailed me. He said he'd used only "snippets" I gave the email information to my publisher. They talked and my publisher pointed out that 700 words is more than snippets. Nicholson paid whatever is the customary amount for such use. I recently received my royalty statement with the added amount.

I have a copy of the book and am enjoying it. Nicholson did a lot of research and it has details in it that are new to me. Claire Gordon

I've been working my way through Stuart Nicholson's new Reminiscing in Tempo (North-eastern University Press).

A few copies (by an English publisher) were at the DC conference.

It's excellent! Nicholson tells Ellington's story through oral history, which I find very effective because it can bring in multiple first-person accounts of the same subject. Also, the quotations are fully cited in the back so that you can track down any quotes you find particularly interesting.

I recommend it highly. Carl Woideck

A few words about the new book "Reminiscing in Tempo" by Stuart Nicholson. It's 537 pages of excellent material. Nicholson has come up with a unique way to do a biography — he uses quotations from various interviews with Duke and many of the members of the band as well as many other people who knew Ellington.

The book is done in chronological order and covers Duke's lifetime. About 75 pages of the book cover the sources for all the quotes and there is a 40 page discography.

All and all a very easy and pleasant read. Published by Northern University Press, Boston with a suggested retail of US\$ 29.95. Tony Schmidt

I just finished reading Stuart Nicholson's book. It contains an amazing amount of quotes from many different people.

The quotes are linked together by intelligent comments from the hand of Stuart himself showing how well he has studied his subject.

He did not stumble over the wrong explanation about the Time Life cover story in 1956 and he locates rightfully Duke's last public performance in Sturgis. On the other hand, he did not correctly identify the bass-player on the picture opposite of page 139. It is Jimmie Blanton and not Junior Raglin.

The book is full of dates, names and locations. I have not interrupted the joy of reading this book for checking the details.

Most of the quotes are well chosen. Those from the Carter Harman Interview are rather revealing. The book would not have suffered much if some of these quotes were left out.

The quotes from the files of the FBI are hilarious.

One quote from Duke's private notes (page 327) made me think of a recent publication in an American magazine.

These are Duke's words: "*We've always had critics who would deliberately pick on us because we always had a pretty good and high batting average ... in other words it was considered expedient to pan Duke mainly to attract attention to themselves who would normally go unnoticed.*"

I trust that Stuart Nicholson does not care that I used a quote from his book.

I join Carl Woideck and others in highly recommending this book. Sjef Hoefsmid

In England the book is published under the Sidgwick and Jackson imprint by Macmillan Publishers Ltd. The standard price is £ 20.-. DESUK members in England can order the book for £ 18.- from Book Services By Post, Harbour Court, Loch Road, Port St Mary, Isle Of Man IM9 5EB. Tel 01624-675137. All major credit cards accepted. DEMS

NEW RELEASES

AND RE-RELEASES

24-CD (US) Limited Edition Boxed Set
The Duke Ellington Centennial Edition
Catalogue number 09026 63386 2 (24)
The Complete RCA Victor Recordings
The Early Recordings 1927-1934, 7 CDs

Normally I give you my comments at the end. This time I do it at the beginning. Here is the first set of 7 CDs.

The sound quality is astonishing. If you are a purist as far as sound is concerned or a completist as far as alternate takes are concerned, we advise you to save your money until you can afford the price of approximately \$ 300.-.

F = the French Integrale LP series
 produced by the late Alexandre Rado.
 Cl = the CD series Classics "The Chronological DE and HO."
 M = the Master Of Jazz CD series also until recently
 produced by Alexandre Rado, now by Claude Carrière.
 52 = the Bluebird CD 6852-2-RB *Early Ellington*.
 99 = the Bluebird CD 2499-2-RB *Jungle Nights In Harlem*.
 U8 = UP To Date LP 2008
 JA = Jazz Archives LP 21
 Na = Natasha Imports CD NI-4016

1 24-CD Limited Edition Boxed Set, CD 1
The Early Recordings 1927-1934, CD 1

10Jan27	If You Can't Hold The Man You Love -1	F1	M2	
6oct27	Washington Wabble -1	F1	Cl	M2
	Washington Wabble -2	F1		M2
26oct27	Black And Tan Fantasy -4	F1	Cl	M2 52
	Washington Wabble -5	F1	Cl	M2 52
	Creole Love Call -1	F1	Cl	M2 52
	The Blues I Love To Sing -1	F1	Cl	M2
	The Blues I Love To Sing -2	F1		M2 52
19Dec27	* X Harlem River Quiver -1	F1	Cl	M3
	Harlem River Quiver -2	F1		M3
	Harlem River Quiver -3	F1		M3 99
	East St.Louis Toodle-O -2	F1	Cl	M3 52
	Blue Bubbles -1	F1	Cl	M3
	Blue Bubbles -2	F1		M3
26Mar28	Black Beauty -2	F1	Cl	M4 52
	Jubilee Stomp -2	F1	Cl	M4
	(Got) Everything But You -2	F2	Cl	M4
30oct28	Santa Claus, Bring My Man Back -1	F2	Cl	M5
	I Done Caught You Blues -2	F2	Cl	M5
	The Mooche -2	F2	Cl	M5 52

* Steven Lasker told me that the first second of Harlem River Quiver take -1 is missing. Sjef Hoefsmit

2 24-CD Limited Edition Boxed Set, CD 2
The Early Recordings 1927-1934, CD 2

30oct28	I Can't Give You Anything But Love -1		Cl	M5	99
	No, Papa, No -1	F2	Cl	M5	
	No, Papa, No -2	F2	Cl	M5	
10Nov28	I Can't Give You Anything But Love -4	F2		M5	

15Nov28	* Bandanna Babies -1	F2	Cl	M5	99
	Diga Diga Do -2	F2	Cl	M5	
	I Must Have That Man -1	F2	Cl	M5	99
20Dec28	St.Louis Blues -1			M5	
	St.Louis Blues -2	F2	Cl	M5	
	St.Louis Blues -3			fresh	
16Jan29	Flaming Youth -1			M6	
	Flaming Youth -2	F2	Cl	M6	52
	Saturday Night Function -2	F2	Cl	M6	52
	High Life -1	F2	Cl	M6	
	Doin' The Voom Voom -1			fresh	
	Doin' The Voom Voom -2	F2	Cl	M6	
18Feb29	Japanese Dream -2	F3	Cl	M6	
	Harlemania -1	F3	Cl	M6	99

* Bandanna Babies should be take -2 Willie Timner

3 24-CD Limited Edition Boxed Set, CD 3
The Early Recordings 1927-1934, CD 3

7Mar29	The Dicty Glide -1	F3		M6	
	The Dicty Glide -2	F3	Cl	M6	
	Hot Feet -2	F3	Cl	M6	99
	Sloppy Joe -1	F3	Cl	M6	
	Sloppy Joe -2	F3		M6	
	Stevedore Stomp -2	F3	Cl	M6	
12Apr29	A Night At The Cotton Club, Part 1 -1	F3	Cl	M7	99
	A Night At The Cotton Club, Part 2 -1	F3	Cl	M7	99
3May29	Cotton Club Stomp -2	F3	Cl	M7	52
	Misty Mornin' -2	F3	Cl	M7	
	Arabian Lover -2	F3	Cl	M7	99
	Saratoga Swing -2	F3	Cl	M7	
16Sep29	Mississippi -2	F4	Cl	M8	
	The Duke Steps Out -2	F4	Cl	M8	99
	Haunted Nights -2	F4	Cl	M8	99
	Swanee Shuffle -2	F4	Cl	M8	
14Nov29	Breakfast Dance -1	F4	Cl	M8	
	Jazz Lips -2	F4	Cl	M8	99
	March Of The Hoodlums -1	F4	Cl	M8	

4 24-CD Limited Edition Boxed Set, CD 4
The Early Recordings 1927-1934, CD 4

11Apr30	Double Check Stomp -2	F4	Cl	M10	
	My Gal Is Good For Nothing But Love-2	F4	Cl	M10	
	I Was Made To Love You -1	F4	Cl	M10	
4Jun30	Sweet Dreams Of Love -1	F4	Cl	M10	
	Sweet Dreams Of Love -2			M10	99
	Jungle Nights In Harlem -2	F4	Cl	M10	99
	Sweet Jazz O'Mine -1	F4	Cl	M10	99
	Sweet Jazz O'Mine -2	F4		M10	
	Shout'em Aunt Tillie -2	F4	Cl	M10	52
20Aug30	Ring Dem Bells -2	F5			
	Ring Dem Bells -3	F5	Cl		52
	Old Man Blues -1			U8	
	Old Man Blues -2	F5	Cl	U8	
	Old Man Blues -3			U8	
	Three Little Words -1			fresh	
26Aug30	Three Little Words -5	F5	Cl		
	Ring Dem Bells -6	F5	Cl		
	Old Man Blues -4			JA	
	Old Man Blues -6	F5	Cl		52
2oct30	Hittin' The Bottle -1	F5			
	Hittin' The Bottle -2	F5	Cl		
	That Lindy Hop -3	F5	Cl		

5 24-CD Limited Edition Boxed Set, CD 5
The Early Recordings 1927-1934, CD 5

2oct30	You're Lucky To Me -2	F5	Cl	
	Memories Of You -1	F5	Cl	
21Nov30				
	Nine Little Miles From Ten-Ten-Tennessee -1	F5	Cl	
	Nine Little Miles From Ten-Ten-Tennessee -2	F5		
	I'm So In Love With You -1		fresh	
	I'm So In Love With You -2	F5	Cl	
26Nov30	What Good Am I Without You? -1	F6	Cl	
	Blue Again -1	F6	Cl	
	When A Black Man's Blue -2	F6	Cl	
10Dec30	Mood Indigo -4	F6	Cl	52
	What Good Am I Without You? -4	F6	Cl	
	When A Black Man's Blue -4	F6	Cl	
16Jan31	The River And Me -2	F6	Cl	
	Keep A Song In Your Soul -1	F6	Cl	
	Sam And Delilah -1	F6	Cl	
	Rockin' In Rhythm -1	F6		52
	Rockin' In Rhythm -2	F6	Cl	
11Jun31	Creole Rhapsody, Part 1 -2	F6	Cl	52
	Creole Rhapsody, Part 2 -3	F6	Cl	52
	Creole Rhapsody, Part 2 -2		fresh	

6 24-CD Limited Edition Boxed Set, CD 6
The Early Recordings 1927-1934, CD 6

16Jun31	Limehouse Blues -1	F6	Cl	
	Echoes Of The Jungle -1	F6	Cl	52
17Jun31	It's Glory -1	F7	Cl	
	The Mystery Song -1	F7	Cl	
	The Mystery Song -2	F7		99
3Feb32	Medley -3	F7		
	Medley (1-1&2-2, stereo)			Na
9Feb32	Medley (6-2&7-1, stereo)			Na
	Dinah -1	F7	Cl	
	Bugle Call Rag -1	F7	Cl	
21Sep32	Maori -1	F8		
26Sep33	Rude Interlude -1	F8	Cl	
	Rude Interlude -2	F8		
	Dallas Doings -1	F8		
	Dallas Doings -2	F8	Cl	

7 24-CD Limited Edition Boxed Set, CD 7
The Early Recordings 1927-1934, CD 7

4Dec33	Dear Old Southland -1	F8	Cl	
	Dear Old Southland -2	F8		
	Daybreak Express -1	F8	Cl	52
	Daybreak Express -2	F8		
9Jan34	Delta Serenade -1	F8		
	Delta Serenade -2	F8	Cl	52
	Stompy Jones -2	F8	Cl	52
10Jan34	Solitude -1	F8	Cl	52
	Blue Feeling -1	F8	Cl	
12Apr34	Ebony Rhapsody -2	F9	Cl	
	Cocktails For Two -1	F9		
	* Cocktails For Two -2	F9	Cl	
	Live And Love Tonight -2	F9	Cl	
17Apr34	I Met My Waterloo -2	F9	Cl	
9May34	Troubled Waters -1		fresh	
	Troubled Waters -2	F9	Cl	
	My Old Flame -2	F9	Cl	

* Steven Lasker's claim that Cocktails For Two take -2 is never issued on 78 rpm is wrong. I have it on 78 rpm. Take -1 was completely new for me. Michael Shoshani

24-CD (US) Limited Edition Boxed Set
The Duke Ellington Centennial Edition
Catalogue number 09026 63386 2 (24)
The Complete RCA Victor Recordings
The Early Forties 1940-1942, 6 CDs

F = the French Integrale LP series

(produced by the late Alexandre Rado).

59 = Bluebird 3 CD box 5659, *The Blanton-Webster Band*.

17 = RCA LP LPV 517 *Jumpin' Punksins*.

Mt = Meritt LP 1

78 = Bluebird CD 2178, *Solos, Duets and Trios*.

64 = RCA LP LPM 1364, *In A Mellowtone*.

86 = Bluebird CD ND 86751, *The Great Ellington Units*.

U9 = Up To Date LP 2009

90 = RCA-BMG 0783-66790, *Ben Webster, Cotton Tail*.

41 = RCA LP LPV 541 *Johnny Come Lately*.

8 24-CD Limited Edition Boxed Set, CD 8
The Early Forties 1940-1942, CD 1

6Mar40	You, You Darlin' -2	F9	59	
	Jack The Bear -1A	F9	59	
	Ko-Ko -1	F9		
	Ko-Ko -2	F9	59	
	Morning Glory -1	F9	59	
	So Far, So Good -1	F9	59	
15Mar40	Conga Brava -1	F10	59	17
	Concerto For Cootie -1	F10	59	
	Me And You -1	F10	59	17
4May40	* Bojangles -1			Mt
	Cotton Tail -1	F10	59	
	Never No Lament -1	F10	59	
	Blue Goose -1			Mt
28May40	Dusk -1	F10	59	
	Dusk -2	F10		17
	Bojangles -1	F10	59	
	A Portrait Of Bert Williams -1	F10	59	
	Blue Goose -1	F10	59	17
22Jul40	Harlem Air-Shaft -1	F10	59	
	At A Dixie Roadside Diner -1	F10	59	
	All Too Soon -1	F10	59	
	Rumpus In Richmond -1	F10	59	
24Jul40	My Greatest Mistake -1	F11	59	

*On the disc sleeve is indicated (with two asterisks) that this take has never been issued on an authorised CD release.

Bojangles take -1 from 4May40 is on "The Indispensable Duke Ellington" Vol 5/6, RCA 07863 66674-2.

Michael Shoshani

9 24-CD Limited Edition Boxed Set, CD 9
The Early Forties 1940-1942, CD 2

24Jul40	Sepia Panorama -1	F11	59*	
	Sepia Panorama -2	F11	59*	
5Sep40	There Shall Be No Night -1	F11	59	
	In A Mellowtone -1	F11	59	
	Five O'Clock Whistle -1	F11	59	17
	Warm Valley -1	F11		
1oct40	Pitter Panther Patter -1	F11		78
	Pitter Panther Patter -2	F11		78
	Body And Soul -1			78
	Body And Soul -2	F11		78
	Body And Soul -3	F11		78
	Sophisticated Lady -1	F11		78
	Sophisticated Lady -2	F11		78
	Mr J.B.Blues -1	F11		78
	Mr J.B.Blues -2	F11		78

17Oct40	The Flaming Sword -1	F12	
	The Flaming Sword -2	F12	59
	The Flaming Sword -3	F12	64
	Warm Valley -2	F12	
	Warm Valley -3	F12	59
28Oct40	Across The Track Blues -1	F12	59
	Across The Track Blues -2	F12	
	Chloe -1	F12	59

* There are two different 3 CD sets in circulation. Both American from 1986. One has take -1 and the other has take -2. See DEMS 96/2-4; 98/3-17/1; 98/4-5/6. DEMS

10 24-CD Limited Edition Boxed Set, CD 10
The Early Forties 1940-1942, CD 3

28Oct40	I Never Felt This Way Before-1	F12	59
	I Never Felt This Way Before-2	F12	
2Nov40	Day Dream-1A	F12	86
	Good Queen Bess-1	F12	
	Good Queen Bess-2	F12	86
	That's The Blues Old Man-1A	F12	86
	Junior Hop-1		U9
	Junior Hop-2	F12	86
	Without A Song-1	F13	86
	Without A Song-2	F13	
	My Sunday Gal-1	F13	86
	Mobile Bay-1	F13	86
	Mobile Bay-2	F13	
	Linger Awhile-1	F13	
	Linger Awhile-2	F13	86
11Nov40	Charlie The Chulo-2	F13	U9
	Charlie The Chulo	F13	
	Charlie The Chulo-1	F13	86
	Lament For Javanette	F13	
	Lament For Javanette-1A	F13	86
	A Lull At Dawn	F13	
	A Lull At Down	F13	
	A Lull At Down-1A	F13	86
	* (3:12) Ready Eddy-1	F13	86

* The last track (#24) is the same as track #3 of the next CD. It is a bit slower. This error is not discovered by me (Sjef Hoefsmit) but by Steven Lasker himself!

11 24-CD Limited Edition Boxed Set, CD 11
The Early Forties 1940-1942, CD 4

11Nov40	(breakdown, 2:32) Ready Eddy	F13	
	(false start, 0:17) Ready Eddy	F13	
	* (3:06) Ready Eddy-1	F13	86
28Dec40	The Sidewalks Of New York-1	F14	59 17
	Flamingo-1	F14	59
	The Girl In My Dreams-1	F14	59
	The Girl In My Dreams-2	F14	
15Feb41	Take The "A" Train-1	F15	59 64
	Jumpin' Punkins-1	F15	59 17
	Jumpin' Punkins-2	F15	
	John Hardy's Wife-1	F15	59 17
	Blue Serge-1	F15	59 64
	After All-1	F15	59 17
14May41	Dear Old Southland-1	F15 ¹	78
	Dear Old Southland-2	F15	
	Solitude-1	F15	78
	Solitude-2	F15	78
5Jun41	Bakiff-1	F15	59
	Are You Sticking?-1	F15	59 17
	Are You Sticking?-2	F15	
	Just A-Sittin' And A-Rockin' -1	F16	59 64
	The Giddybug Gallop-1	F16	59 17

26Jun41	Chocolate Shake-1	F16	59 17
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Track #3 is the same as the last track (#24) on CD 10. It is a bit faster. Take -2 of Ready Eddy, which is the chronological first take, is not on the 24 CD box, but can be found on the French LP FXM1 7133 side 2, track 15 (2:47).

Again the French LP liner notes gave the chronologically correct take numbers, which were different from the ones given after the selections for release were made.

12 24-CD Limited Edition Boxed Set, CD 12
The Early Forties 1940-1942, CD 5

26Jun41	I Got It Bad-1	F16	59 64
	I Got It Bad-2	F16 ¹	
2Jul41	Clementine-1	F16	59 17
	The Brownskin Gal-1	F16	59
	Jump For Joy-1	F16	59
	Jump For Joy-2	F16	17
	Moon Over Cuba-1	F16	59
3Jul41	Some Saturday-1	F16	86
	Subtle Slough-1	F16	86
	Menelik - The Lion Of Judah-1	F16	86
	Menelik - The Lion Of Judah-2		fresh
	Poor Bubber-1	F16	86
	Squaty Roo-1	F17 ¹	86
	Passion Flower-1	F17 ¹	86
	Things Ain't What They Used To Be-1	F17 ¹	86
	Goin' Out The Back Way-1	F17 ¹	86
26Sep41	Five O'Clock Drag-1	F17 ²	59 17
	Rocks In My Bed-1	F17 ²	59 64
	Bli-Blip-1	F17 ²	59 17
	Chelsea Bridge-1	F17 ²	
29Sep41	Brown Suede-1	F17 ²	86
	Noir Bleu-1	F17 ²	
	"C" Blues-1	F17 ²	86
	June-1	F17 ²	

13 24-CD Limited Edition Boxed Set, CD 13
The Early Forties 1940-1942, CD 6

2Dec41	Raincheck-1	F17 ²	59
	What Good Would It Do?-1	F17 ²	59
	I Don't Know What Kind Of Blues I Got-1	F17 ²	59 64
	I Don't Know What Kind Of Blues I Got-2		fresh
	Chelsea Bridge-2	F17 ²	59
21Jan42	Perdido-1	F17 ²	59 64
	Perdido-2		90
	The "C" Jam Blues-1	F17 ²	59 41
	Moon Mist-1	F18	
	Moon Mist-2A		59 41
26Feb42	What Am I Here For?-1	F18	59 64
	I Don't Mind-1		fresh
	I Don't Mind-2	F18	59 41
	Someone-1	F18	59 41
26Jun42	My Little Brown Book-1	F18	59
	Main Stem-1	F18	59 64
	Johnny Come Lately-1	F18	59 41
28Jul42	Hayfoot, Strawfoot-1	F18	59* 41
	Hayfoot, Strawfoot-2		59*
	Sentimental Lady-1	F18	
	Sentimental Lady-2	F18	59
	A Slip Of The Lip-1	F18	59 41
	Sherman Shuffle-1A	F18	59 41

* There are two different 3 CD sets in circulation. The European has take -1 and the American has take -2. See DEMS 96/2-4; 97/2-25; 98/3-17/1; 98/4-5/6. DEMS

**24-CD (US) Limited Edition Boxed Set
The Duke Ellington Centennial Edition
Catalogue number 09026 63386 2 (24)
The Complete RCA Victor Recordings
The Complete Mid- Forties, 3 CDs**

F = the French Integrale LP series

(produced by the late Alexandre Rado).

66 = Bluebird 3 CD box 6641, *Black, Brown & Beige*.

41 = RCA LP LPV 541 *Johnny Come Lately*.

78 = Bluebird CD 2178, *Solos, Duets and Trios*.

44 = RCA LP LPV 544 *Esquire's All-American Hot Jazz*.

**14 24-CD Limited Edition Boxed Set, CD 1 4
The Complete Mid- Forties, CD 1**

1Dec44

- I Ain't Got Nothin' But The Blues -1 F19 66 41
- I'm Beginning To See The Light -1 Vi 20-1618(78rpm)
- I'm Beginning To See The Light -2 F19 66
- Don't You Know I Care? -1 F19
- Don't You Know I Care? -2 F19 66
- I Didn't Know About You -4 F19 66

11/12Dec44

- Work Song -1 F19 66
- Come Sunday -2 F19 66
- The Blues -3 F19 66
- Three Dances -1 F19 66

4Jan45

- Carnegie Blues -3 F19 66
- Blue Cellophane -1 F19 66
- The Mood To Be Wooded -2 F19 66
- My Heart Sings -5 F19 66

26Apr45

- Kissing Bug -1 F20 66

1May45

- Everything But You -1 F20 66
- Riff Staccato -1 F20 66

10May45

- Prelude To A Kiss -1 F20 66

11May45

- Caravan -1 F20 66
- Black And Tan Fantasy -1 F20 66
- Mood Indigo -1 F20 66

14May45

- In A Sentimental Mood -1 F20 66

**15 24-CD Limited Edition Boxed Set, CD 1 5
The Complete Mid- Forties, CD 2**

- 14May45 It Don't Mean A Thing -1 F20 66
- Sophisticated Lady -1 F20 66
- Tonight I Shall Sleep -1 F20 66
- The Minor Goes Muggin' -1 F22

15May45

- I Let A Song Go Out Of My Heart -1 F20 66
- I Let A Song Go Out Of My Heart -2 F20
- Solitude -1 F20 66

16May45

- Frankie And Johnny -1 F21 78
- Jumpin' Room Only -1 F21 78
- Black Beauty -1 F21 66
- Every Hour On The Hour -1 F21 66

24May45*

- Balcony Serenade -1 F21 66
- Strange Feeling -1 F21 66

30May45*

- Dancers In Love -1 F21 66

30May45*

- Coloratura -2 F21 66

24May45*

- Coloratura -1 F21
- Things Ain't What They Used To Be -1 F21 66

8Oct45

- Tell Ya What I'm Gonna Do -1 F21 66
- Come To Baby, Do! -1 F21 66

26Nov45

- ** I'm Just A Lucky So-And-So -1 F22 66

- Long, Strong And Consecutive -1 F22 66
- The Wonder Of You -1 F22 66

10Jan46

- Tonk -1 F22 78
- Drawing Room Blues -1 F22 78

* *Perfume Suite: The respective recording sheets give 24/30 July as recording dates.*

** *Isn't the master # for "I'm Just A Lucky So-And-So" D5VB-949-1 (booklet has 948-1).* Willie Timmer

**16 24-CD Limited Edition Boxed Set, CD 1 6
The Complete Mid- Forties, CD 3**

9Jul46

- Rockabye River -1 F22 66
- Suddenly It Jumped -1 F22 66
- Transblucency -1 F22 66
- Just Squeeze Me -1 F22 66

10Jul46

- Gathering In A Clearing -1 F23 66
- You Don't Love Me No More -1 F23 66
- Pretty Woman -1 F23 66
- Hey Baby -1 F23 66

26Aug46

- Indiana -1 F23 66
- Blue Is The Night -1 F23 66
- * Lover Man -1 Vi LEJ-4 (10"LP)
- * Lover Man -2 F23 66
- * Just You, Just Me -1 F23 66
- Beale Street Blues -1 F23 66

3Sep46

- Memphis Blues -1 F23 66
- St. Louis Blues -1 F23 66
- My Honey's Lovin' Arms -1 F23 66
- A Ghost Of A Chance -1 F23 66
- Swamp Fire -1 F23 66
- Royal Garden Blues -1 F23 66
- Esquire Swank -1 66
- Midriff -1 66

* *In the liner notes, take -1 of Lover Man and Just You, Just Me are claimed to have been issued on PM 42047. That is not so. Take -2 of Lover Man and Just You, Just Me are on PM 42415. Take -1 of Lover Man is originally issued on the 10" LP Vi LEJ-4. See also DEMS 85/3-2 and 93/3-4.* Sjef Hoefsmit

**17 24-CD Limited Edition Boxed Set, CD 1 7
The Complete Mid- Forties, CD 4**

10Jan46

- Long, Long Journey F22 44
- The One That Got Away -1 F22
- Gone With The Wind -1 44

15Jan46

- Metronome All Out -2 F22

The remaining part of CD 17 is occupied by a part of the Seattle Concert of 25Mar52. Only those selections are on CD 17, from which RCA has the copy-rights. There is however more and in stereo. We consider to copy the missing selections on a future DEMS cassette. DEMS

- Caravan CD 17 track 9
- The Mooche
- Medley -- -- 12
- Harlem -- -- 10
- Take The "A" Train
- The Tattooed Bride
- Sophisticated Lady -- -- 7
- Frustration
- Sultry Serenade -- -- 6
- How High The Moon
- Perdido -- -- 8
- I Got It Bad
- The Hawk Talks -- -- 11
- Blue Skies
- Skin Deep -- -- 5
- Jam With Sam -- -- 13

I have compared CD 17 with the CD Bluebird 07863 66531 and I have not detected any audible difference. Sjef Hoefsmit

18 24-CD Limited Edition Boxed Set,
19 The Three Sacred Concerts (1965/68/73)
20 CD 18, 19 and 20

The First Sacred Concert

26Dec1965, 20:30 at 5th Avenue Presbyterian Church, NYC

Come Sunday		
Tell Me It's The Truth		
Tell Me It's The Truth	CD 18 track 2	
In The Beginning God		
Christmas Surprise	fresh	12
New World A-Comin'	fresh	11
Will You Be There?		
99% Won't Do	fresh	9
Ain't But The One		
Come Sunday		
The Lord's Prayer		
David Danced Before The Lord		
The Preacher's Song		
In The Beginning God		

26Dec1965, 24:00 at 5th Avenue Presbyterian Church, NYC

Come Sunday	--	5
Christmas Surprise	fresh	13
Tell Me It's The Truth		
In The Beginning God	--	1
New World A-Comin'	--	7
Will You Be There?	--	6
99% Won't Do		
Ain't But The One	--	6
My Mother, My Father	fresh	10
Come Sunday	--	3
The Lord's Prayer	--	4
David Danced Before The Lord	--	8
The Preacher's Song		
In The Beginning God		

Tracks 1/8 are previously issued; 9/13 are fresh.

The Second Sacred Concert

22Jan68, Fine Studio, Great Northern Hotel, NYC

Almighty God	CD 19 track 5	
Heaven	--	3
It's Freedom	--	7
T.G.T.T.	--	10
Praise God And Dance	CD 20 track 2	

probably 5Feb68, unknown location, overdub choral parts by A.M.E. Mother Zion Church Choir over track 5, 7 and 2.

19&20Feb68, Fine Studio, Great Northern Hotel, NYC

Praise God	CD 19 track 1	
Supreme Being	--	2
Something 'Bout Believing	--	4
Don't Get Down On Your Knees	--	11
Father Forgive	CD 20 track 1	
Meditation	CD 19 track 8	
The Shepherd	--	6
Traffic Jam	--	9

The Third Sacred Concert

24Oct73, Westminster Abbey, London

Introduction by Sir Colin Crowe	CD 20 track 3	
Introduction by Duke Ellington	--	4
The Lord's Prayer	--	5
My Love X	--	5
Hallelujah	--	9
Is God A Three-Letter Word For Love?		
* Part 1 X	--	6
Part 2	--	7
The Brotherhood	--	8
S Every Man Prays In His Own Language X	--	10
Tell Me It's The Truth		
Somebody S Cares		
The Majesty Of God X	--	12
Ain't Nobody Nowhere	--	11
Nothin' Without God		
Praise God And Dance		
The Preacher's Song		
In The Beginning God		

X means not complete.

*It is claimed in the annotation for track 6, that we can hear Russell Procope play his alto saxophone. The author of the liner notes must have listened to the complete recording, because it is just among others the solo by Russell Procope which has been deleted from this selection.

21 24-CD Limited Edition Boxed Set, CD 21
The Last Recordings - The Far East Suite

19Dec66	Tourist Point Of View	take -5	is on track 10
	Tourist Point Of View	-7	-- 1
	Amad	-3	-- 8
	Amad	-5	-- 13

20Dec66	Agra	-3	-- 7
	Bluebird Of Delhi	-?	

* Ad Lib On Nippon			
Part 1	from -2	--	9
Igoo	from -2	--	9
Part 3	from -2	--	9
Tokyo	from -2	--	9
Tokyo	from -4	--	9
Isfahan	-1	--	3
Isfahan	-2	--	12

21Dec66	Depk	-11	
	Depk	-13	
	Depk	-15	
	Depk	-17	-- 4
	Mount Harissa	-5	-- 5
	Bluebird Of Delhi	-8	-- 11
	Bluebird Of Delhi	-12	-- 2
	Blue Pepper	-2	-- 6

* See for the theory about Ad Lib On Nippon being edited from two non-complete takes (takes -2 and -4) this bulletin, page 17, item 2.

22 24-CD Limited Edition Boxed Set,
23 The Last Recordings
24 CD 22, 23 and 24

The Popular Duke Ellington - CD 22

9May66, RCA recording session, 2:00-5:00 pm			
Take The "A" Train	take -3	is on track 1	
The Mooche	-5	--	9
I Got It Bad	-1	--	2
Do Nothin' Till You Hear From Me	-?	fresh	14
Caravan	-3	--	12

10May66, RCA recording session, 2:00-4:00 pm			
Black And Tan Fantasy	-4	--	5
Sophisticated Lady	-7	--	10
The Twitch	-5	--	6
Creole Love Call	-3	--	11

11May66, RCA recording session, 2:30-6:00 pm			
Wings And Things	-2	fresh	13
Do Nothin' Till You Hear From Me	-9	--	8
Perdido	-8	--	3
Mood Indigo	-3	--	4
* Solitude	-3	--	7

* Solitude has in the annotations the same matrix-number as Sophisticated Lady. Sophisticated Lady is correct. Solitude's number should read TPA3-3866.

The Jazz Plano - CD 22

20Jun65, Jazz Piano Workshop, Civic Arena, Pittsburgh			
Take The "A" Train		is on track 17	
* Sweet Loraine			
House Of Lords		--	15
The Second Portrait Of The Lion		--	16

*We do not agree with the statement in the annotations that Sweet Loraine was played only by Earl Hines and Billy Taylor. We consider it to be a genuine Ellington recording. Duke started on the left piano, Billy took over. See DEMS 80/4-2, Eddie Lambert page 256 and the New DESOR 6539b.

The Duke at Tanglewood - CD 22/23

28Jul65, with Boston Pops Orch. at Music Barn Tanglewood

Caravan	CD 22 track 18
Mood Indigo	--- 19
Making That Scene	--- 20
The Mooche	CD 23 track 1
I Let A Song Go Out Of My Heart	--- 2
I'm Beginning To See The Light	--- 3
Do Nothin' Till You Hear From Me	--- 4
Sophisticated Lady	--- 5
* Timon Of Athens March	--- 6
Solitude	--- 7
I Got It Bad	--- 8
Satin Doll	--- 9
Single Petal Of A Rose	fresh 10

* Ellington did not take part in the performance of Timon Of Athens March. It could have been skipped. DEMS

. . . . and his mother called him Bill - CD 23/24

28Aug67	Boo-Dah take -1	
	Boo-Dah -2	CD 23 track 12
	U.M.M.G. -1	
	U.M.M.G. -2	
	Band Call	
	U.M.M.G. -3	
	U.M.M.G. -4	--- 14
	U.M.M.G. -5	
	U.M.M.G. -6	
	U.M.M.G. -7	
	Blood Count -1	
	Blood Count -3	
	* Blood Count -4	--- 13
	Smada -1	
	Smada -2	
fresh	Smada -3	CD 24 track 4
	Smada -4	--- 5
30Aug67		
	Rock Skippin' At The Blue Note -1	
	Rock Skippin' At The Blue Note -2	
	Rock Skippin' At The Blue Note -3	
	Rock Skippin' At The Blue Note -4	
**	Rock Skippin' At The Blue Note -5	CD 23 track 21
fresh	Raincheck -4	--- 19
	Raincheck -6	--- 18
	Midriff -1	
	Midriff -2	CD 24 track 6
	My Little Brown Book -2	--- 7
	*** Lotus Blossom -?	--- 3
1Sep67		
	Snibor -7	CD 23 track 11
	After All -6	--- 16
	All Day Long -4	CD 24 track 1
	Lotus Blossom -1	--- 2
15Nov67	**** Day Dream	CD 23 track 20
	The Intimacy Of The Blues	--- 17
	Charpoy	--- 15
fresh	Ocht O'Clock Rock	CD 24 track 8

* Blood Count is not from 1Sep67.

** Rock Skippin' At The Blue Note is the same as on the first released LP. That means that the piano intro is taken from take -4 and the rest from take -5. All the other issues except this one on the 24 CD box use the complete take -5.

*** The piano solo Lotus Blossom is not from 1Sep67 but it is the last recording made on the 30Aug session as Patricia Willard points out on page 115 of the book.

**** The coda of Day Dream is taken from an insert.

This is the same as on the first released LP and on the CD RCA PD89565 but different on the CD Bluebird 6287-2.

Eastbourne Performance - CD 24

X means not complete; 39, 58 and 59 are serial numbers of Danish broadcasts; A9 stands for Azure cassette CA-9.

1Dec73, 1st concert at the Congress Theatre in Eastbourne

The "C" Jam Blues		
Perdido	58	
* The Piano Player		is on track 9
Kinda Dukish & Rockin' In Rhythm		
Creole Love Call		
Satin Doll		
Spacemen		
Don't You Know I Care?	--- 11	
How High The Moon	58	
I'm Beginning To See The Light	58	
I Didn't Know About You	58	
Blem	58	
Chinoiserie		
I Can't Get Started	--- 12	
Basin Street Blues	--- 16	
Hello, Dolly !		
Medley		
Things Ain't What They Used To Be		
* X Soso	--- 18	
I Got It Bad		
It Don't Mean A Thing		
In Triplicate		
Meditation	--- 19	
Tiger Rag		
Metcuria The Lion	58	--- 20
Pitter Panther Patter	58	

1Dec73, 2nd concert at the Congress Theatre in Eastbourne

The "C" Jam Blues	X39	59
* The Piano Player		59
Kinda Dukish & Rockin' In Rhythm		
Creole Love Call		--- 10
Satin Doll		59
Spacemen		
Don't You Know I Care?	A9	
Caravan		
How High The Moon		--- 15
New York, New York		--- 13
I Didn't Know About You	X39	
Blem	39	
Chinoiserie	39	
I Can't Get Started	39	
Basin Street Blues	39	
Hello, Dolly !	39X	
Medley		
Things Ain't What They Used To Be		
* Soso		59
My Mother, My Father		
It Don't Mean A Thing		
I Got It Bad		
Every Day I Have The Blues		59
Take The "A" Train		59
In Triplicate		
Pitter Panther Patter		--- 14
Tiger Rag		--- 17

* Patricia Willard has convinced me that "Woods" and "Soso" are different. See page 116 of the RCA book.

The genuine "Woods" seems to be a very pretty foxtrot for the saxophone section with Chuck Connors playing lead on bass trombone and an occasional solo by Paul Gonsalves, according to Vince Prudente, Art Baron, Harold Ashby and Barrie Lee Hall. We believe that track 15 of the MusicMasters CD 5041-2-C is correct in giving the title "Woods" to the piece that we know as "The Piano Player." Duke called this recording in the studio "Wood" and the description of Stanley Dance in the liner notes of the MusicMasters CD supports my theory. See also DEMS 91/2-7 and 91/4-1.

Sjef Hoefsmit

1 The new Caprice Records CD, 25oct73
 See DEMS 99/1-13/3

We have listened to the 62 minutes of fine music on this beautiful CD. It is amazing how vital Duke sounds the day after he had such a hard time at the Third Sacred Concert in Westminster Abbey. Alice Babs gives a great description of the atmosphere around and during that Malmö concert in her liner-notes.

Duke's band was no longer at its best in 1973, but it was still very well worth listening to.

On behalf of our members, we have inquired how they may obtain this CD. The main distributor gave us the addresses of his associates in other countries. If an address is not given for your country, please write to the main distributor CDA in Sweden:

CDA/Compact Distribution AB, Box 4225, S-102 65, Stockholm, Sweden. Phone (46) 8-442 11{20}, fax {33}, e-mail <cda@cda.se>

If you live in one of the following countries, you may prefer to contact the local distributor. The correct number of this CD is: CAP 21599, and the full number next to the bar code is: 7 391782 215991.

In Finland: Digelius Music OY, Laivurinrinne 2, SF-00120 Helsinki. Phone 358-9 62{2 4804}, fax {8 950}, e-mail <pap@ligelius.com>

In Denmark: Danacord Records, Nørregade 22, DK-1165 København. Phone 45-33 15 17 {6}, fax {4}, e-mail <daco@danacord.dk>

In Austria: Extraplatte Musikprod-Verl. GMBH, Postfach 2, AT-1094 Wien. Phone 43-1 31{01084}, fax {90324}, e-mail <info@extraplatte.at>

In Germany: Fenn Music Service GMBH, Holtenkinker Strasse 62, D-21029 Hamburg. Phone 49-4104 96001{1}, fax {3}, e-mail <fenn-music@t-online.de>

In the Benelux: Baltic NV, Rederijkerstraat 82, B-2610 Wilrijk/Antwerpen. Phone 32-3-82 {8 4084}, fax {9 1068}.

In Italy: International Record Distr., 4, Via San G.B. de la Salle, It-20132, Milano. Phone 39-02-259 {1700}, fax {2064}.

In Spain: Foment Discographic Musical S.L., Mallorca 214, ES-08008 Barcelona. Phone 34-3-451 {8091}, fax {9414}.

England: Cadillac Distribution, 61-71 Collier Street, London N1 9DF. Phone 44-171-278739{1}, fax {4}.

Switzerland: Plainis Phare, CH-1267 Vich. Phone 41-22 364 3{2 90}, fax {5 84}.

USA and Canada: Allegro Corporation Import, 14124 N.E. Airport Way, Portland, OR, 97230-1059. Phone 1-503-257 {8450}, fax {9061}.

Japan: Tokyo M-Plus Co., LTD., Miyoshi Bldg., 4-14-10 Sengoku Bunkya-Ku, Tokyo 112. Phone 81-3-5976 599{1}, fax {6}. DEMS

2 The '97 Conference Souvenir CD
"The British Connexion"
Jazz Unlimited JUCD 2069

See also DEMS 97/2-14

If you have missed the 1997 Leeds Conference Souvenir CD, you can still order a copy from Storyville Records, Dortheavej 39, 2400 København NV, Denmark. Phone: +45 3119 {8259}, fax {0110}, e-mail <Storyvil@post8.tele.dk>

The price is 122.- Danish Crowns for Europe including tax, packaging and mailing expenses. Only payment in cash or Eurochèque can be accepted. We have inquired for the price outside Europe, but not yet received an answer.

For the contents of this CD, please consult bulletin 97/2-14. The CD is identical, the liner-notes are updated.

If you are a new member and need a copy of page 14 of that bulletin, please let us know. DEMS

3 The '99 Conference Souvenir CD
"The Duke In Washington"

See also DEMS 99/1-14

8Dec43, Langley Field AFB, Hampton

Duke Ellington's Introduction
 I Wonder Why 5
 Goin' Up 5

8Jul44, Naval Training Centre, Bainbridge

Announcer and Ellington intro
 G.I.Jive fresh
 Amor 7
 Frankie And Johnny 7

20Apr46, Treasury Show, Howard Theater

The Blues 4
 Sono 4

20Apr55, The Armory

Harlem 2
 Perdido 2
 All The Things You Are 2
 Happy-Go-Lucky Local 2

2Jun62, Cramton Hall, Howard University

* Take The "A" Train fresh
 **

Single Petal Of A Rose fresh

29Apr69, 70th Birthday Party, White House

Pat fresh

5 = LP Duke 1015; 7 = LP Rarities 70;
 4 = LP DETS 34; 2 = LP Jazz Guild 1002.

* In the old *Desor*, this recording of *Take The "A" Train* was claimed to have been played by *Billy Strayhorn* and *Duke*. In the New *DESOR* the description is missing. I believe it was only *Duke* at the piano. What do you think?
 ** In the preliminary announcement of this CD *Satin Doll* was included. It is not on the CD. Sjef Hoefsmit

This CD has been offered in Washington at the conference. For those who were not at the Conference or have forgotten to buy a copy, there are three solutions:

You can go to the committee directly, pay cash US\$ 12.00 and take a CD with you.

If you live in the United States, you can write a check for US\$ 15.00, made out to "Ellington '99."

Send it directly to Ellington '99, P.O.Box 42504, Washington, D.C. 20015-9998.

This P.O.Box will be available at least the next six month.

The third possibility: DEMS can pay for you the CD, the packaging and the mailing. We will withdraw from your DEMS account € 15.00 if you live in Canada and € 16.50 if you live elsewhere. (€ stands for Euro. DEMS' bookkeeping is in Euros).

We will collect your requests, print the mailing-labels, send these at least once a month to Washington and Jack Towers will take care of the rest. Do not worry if your DEMS account is not sufficient. You will be invited to settle your account at the end of the year. DEMS

1 **Musica Jazz MJCD 1124**
"The Duke live at the Hurricane 1944"

<u>6May</u>	Perdido	fresh	
	Do Nothin' Till You Hear From Me	fresh	
	My Gal Sal	fresh	
	Now I Know	fresh	
<u>7May</u>	Jumpin' Punks	fresh	
	Poinciana	fresh	
	I Don't Mean A Thing	fresh	
<u>24May</u>	Clementine	fresh	
	Someone	fresh	
<u>27May</u>	G.I.Jive		4 7
	Three Cent Stomp		7
	Johnny Come Lately	fresh	
	Blue Skies	fresh	
	Sentimental Lady		7
<u>31May</u>	Midriff	fresh	
<u>2Jun</u>	Main Stem	fresh	
	My Little Brown Book	fresh	
<u>4Jun</u>	Too Much In Love		4
	The Mood To Be Wooded	fresh	

4 = LP Caracol 435; 7 = LP Rarities 70.

The previously issued selections are absolutely fresh on CD. The sound is acceptable for the concerned period. The total time is 61'30". The CD is sold with the issue 4/99 (April) of the Italian revue "Musica Jazz". Claude Perrotet

The April edition of Musica Jazz contains 24 pages, dedicated to Ellington. Well illustrated articles are written by Stefano Zenni, Bruno Schiozzi, Angelo Leonardo, Giuseppe Piacentino, Claudio Sessa, Luga Bragalini, Luigi Onori and Vittorio Castelli. Sjef Hoefsmit

The price of this CD is 18.500 Lires.

You can send a "not transferable" check to:

Rusconi Editore Spa — viale Sarca 235 — 20126 Milano.

Or else you can pay the amount on international current account no. 641209 registered under Rusconi Editore's name. You can send an International Money Order to the same address. You can also pay by VISA. DEMS

ELLINGTONIA

2 **Verve Double CD 314 521 661-2**
"The Jazz Scene"

I recently purchased the double-CD Verve album (314 521 661-2) called "the jazz scene" which is a very nice folio with an important booklet included. This set is a re-issue of the original "The Jazz Scene" LPs and offers 26 additional Verve tracks.....and among them we find..... **Billy Strayhorn recordings.**

The titles ("suggested by David Hajdu" says the booklet) are: *Halfway To Dawn*, *Tailspin* and *Halfway to Dawn* and they run for 4:19, 3:50 and 4:44 respectively, just a few seconds more than what I found on my tape (4:08, 3:43 and 4:31). The sound on the CD is much clearer, but there is less surface noise on my tape.

The date and location are given as "probably late summer or fall 1947 at Radio Recorders, Hollywood".

These tracks are not completely unknown but perhaps their existence should be mentioned in DEMS.

The above CD-set contains more **ELLINGTONIA** — again largely ignored — under the heading "The Duke Ellington Sides": a group obviously led by **Harry Carney** and including Billy Strayhorn, Fred Guy, Sonny Greer, Oscar Pettiford and strings. The titles are *SONO* with matrix nr 5001-4, an alternate *SONO* (5001-2) and *FRUSTRATION* (prob. 5002). If the matrix numbers are correct, these titles must have been recorded at Radio Recorders Hollywood during the first half of **October 1946** (5003, *INTROSPECTION* by R. Burns is said to have been recorded on 15oct46.)

I have never heard of these sides before. I cannot find them listed anywhere but there probably is a link to what Timmer 3rd edition shows as Harry Carney All Stars NYC 1949: *SONO* (one take) and *FRUSTRATION* (6 takes) with very different matrix numbers. Do you have more information on the above? Klaus Götting

The first issue of the "album" "The Jazz Scene" was a set of six 78 rpm records, which is said in the CD liner notes to have been issued nearly a half-century ago. (See "Lush Life", page 110)

The correct date for the recording of Billy's piano solos is difficult to establish. The band was in the Hollywood area between 22Jul and 7oct47. Although Billy participated in many of the recording sessions during that period, he was not necessarily where the band was every day. The date suggested in David Hajdu's biography as being the first encounter of Billy with Norman Granz is in fall 1948 at a party at Marie Bryant's house, which suggests that 1947 cannot be correct.

Hajdu is very careful in his notes: the recordings were attributed to Billy but his authorship has not been verified to Hajdu's satisfaction. Sjef Hoefsmit

As for *SONO* and *FRUSTRATION* we reprint here an article by Steven Lasker in the TDES Newsletter of April 1990 (page 2). DEMS

In 1947, Norman Granz came up with the idea of getting, he would later write, "the artists best illustrating today's jazz scene to record the essence of themselves musically, and their real inner characters, photographically. To that end, we requested each artist to do one side, that they felt to be the distillate of what they represented to themselves. The artist had no restrictions whatsoever placed upon him. He could use any composition (his own, or someone else's), any arrangement, any instrumentation he chose. Especially, he could take as long as he wished in recording." An invitation was extended to Harry Carney, who explained the concept to Duke Ellington, who in Granz's words "became similarly enthused. It seemed that Duke had always wanted to use strings and this was the logical time to do it. Carney got Billy Strayhorn, Duke's alter ego, to play piano on the date, and the rest of the rhythm section (Freddy Guy, guitar; Oscar Pettiford, string bass; Sonny Greer, drums) also came from the Ellington band. The strings (three violins, one viola and one cello) were recruited from studio musicians on the West Coast.... It was revealing, incidentally, at the recording date, to see the respect with which the string section treated Ellington. They later told me that for most of them it was the first time that they had recorded with a jazz unit, and how they particularly enjoyed working with the Duke and Carney."

The session was done at Radio Recorders in Hollywood at some date between 22 July and 7 October 1947, most likely in September. (Timner mistakenly lists this as a 1949 NYC session.) It produced two titles, "Sono" and "Frustration", which are both credited as Ellington compositions. Granz couldn't make up his mind as to which performance was better, so both were originally released by Mercury Records in 1949 (label credit to DUKE ELLINGTON, Soloist: HARRY CARNEY though Timner credits the Harry Carney All-Stars) as part of a lavish six-pocket album of 12" 78s collectively titled The Jazz Scene, limited to 5,000 copies and containing no less than thirty-one 12" by 13" portraits of the principal artists of the then-contemporary jazz scene as photographed (mostly) by Gjon Mili. A page each was devoted to photographs of Duke (at the piano, surrounded by admirers), Strayhorn and Carney. These recordings are remarkable in three aspects: for Carney's magnificent playing, for its being (unless I am mistaken) Duke's very first attempt at writing for strings (though Strayhorn could very well have assisted with the arrangement), and as an example of how advanced the recording technology was at the end of the pre-tape era.

Steven Lasker

Both selections have been issued on Clef Jazz Scene, MGC 674, Verve MGV 8060, ARS G419 and later on Raretone 5011-FC. In spite of the fact that there are two different matrix numbers in circulation (2077/2078 and 5001-4/5002), there is no doubt that we are dealing with the same recordings.

DEMS

① French BMG/RCA (CD) 74321-47793-2
Paul Gonsalves — Johnny Hodges
Ellingtonia Moods & Blues

A message from the duke-lym group:

I just received from my European source Jazz jerry in the UK this new CD which, I hope, may be of interest to this Board.....If it has been posted before, just bear with me.

Ray Nance, Booty Wood, Johnny Hodges, Paul Gonsalves, Jimmy Jones, Al Hall and Oliver Jackson; recorded NYC 29Feb60.

The reason for my posting is that when I wanted to check the contents against my Jepsen, I was surprised to read "RCA-Victor unissued."

Surely this has been issued at some point by someone right?
 Bob VanLangen

The 29Feb60 recordings were not issued shortly after the recording session, but much later. I believe around 1971 on a LP with the same title, in the French RCA series Black and White as volume 36. The LP number was 731071.

It was claimed to be previously unissued which was true at that time. Does your CD have the same 7 tracks?

It's Something That You Ought To Know; Chocataw; The Line-up; Way, Way Back; Daydreams; I'm Beginning To See The Light; D. A. Blues.

Daydreams is credited to C. A. Young, but it is of course *Day Dream* by Billy Strayhorn.

The liner notes state that Paul was the leader of the group and that the session was instigated by Stanley Dance.

Sjef Hoefsmit

The CD and the LP are identical.

Bjarne Busk

DISCUSSIONS ADDITIONS CORRECTIONS

② Ad Lib On Nippon, alternate take?

On the 'special mix' of Far East Suite that came out a few years ago, the clarinet cadenza (the first one, after the piano interlude) on 'Ad Lib On Nippon' is different from the original, and the first reissue. The rest of Hamilton's solo is the same. But there is no complete alternate take on the 'special mix' set.

Damon Short

You are right. On the CD 66551-2 (Special Mix, 1995) the first 8 bars of Jimmy Hamilton's introduction to part 4 of "Ad Lib On Nippon" (called *Tokyo*) are different from the RCA LP LPM-3782 (1967). I have compared this fragment with the first CD re-release, RCA CD Bluebird ND 87640. It is the same as the LP. The different fragment runs on this earlier CD from 7:37 until 7:55. Total length 11:30.

I have also compared this fragment with CD 21 in the 24 CD box. This little fragment is the same as on the Special Mix CD (as could be expected) and it runs on both CDs from 7:36 until 7:57. Total length of "Ad Lib On Nippon" 11:34.

We know that there are two takes, that is to say one take (#2, probably complete) of 11:00 and one take (#4, probably an insert) of 4:05. They are both in the collection of the Smithsonian Institution.

I suspect that in both cases the end of take #2 was replaced by (the insert) take # 4, but that the cutting was done on a different place.

Sjef Hoefsmit

③ Stop, Look and Listen

I have listened to the remarkable RCA boxed set.

Perhaps you could shed some light on something. In the exhaustive discography the entry for Jan.9, 1934 (Delta Serenade & Stomp by Jones).

Steve Lasker omits Toby and Hodges in the personnel listing. To my ears, he is right. Is it possible they were absent on the 9th session? They are both present on the 10th. He also shows Tizol present on the 10th. Is this correct?

Tony Schmidt

You are right. I have listened with my earphones to both sessions. I could not hear Toby or Johnny at the 9th and I certainly heard three trombones at the beginning of *Blue Feeling* and a complete reed section shortly thereafter.

Sjef Hoefsmit

If this is true, we should correct both Timner 4th edition (pages 20/21) and the New DESOR (page 23). DEMS members listen yourselves and make up your minds! We are very interested to hear the results.

DEMS

④ READER'S DIGEST

"Reader's Digest" is currently recycling, on low price CDs, a number of the various albums from its old catalog. These are being marketed in retail stores, and DEMS members should be watching whether the September 1969 Ellington recordings might be collected on one of the "Digest" CDs. No luck so far!

Irving Jacobs

The Columbia (Re-) Releases

There was no time to prepare and there is no room in this bulletin for a review of the new Columbia CDs. We hope to be able to give you all the details in the next bulletin.

There is however quite a discussion going on about these CDs. One of these discussion has to do with the chosen take for *Up And Down, Up And Down* in the "Such Sweet Thunder" CD. This is a message that was E-mailed to the members of the duke-lym group on Internet:

Hi Folks.

Several members of our group have expressed their disappointment about the Sony release of "Such Sweet Thunder" and more in particular about the less favourable ending of *Up And Down, Up And Down*.

I have spoken with Phil Schaap. Phil is extremely sorry for what happened and he does not want to blame Sony for this mistake. He takes full responsibility and he is very upset about it.

What happened?

There is too much "Such Sweet Thunder" material for one CD. Phil prepared three masters. One with more than 77:10 material and two different masters, just below this limit for a normal CD. He tried to persuade Sony to make a special CD with more than 77:10 music. That is technically possible. Sony refused and took one of the two other masters.

As soon as Phil found out that the wrong version of *Up And Down, Up And Down* was on that chosen master, he tried to stop the whole preparation but Sony didn't want to loose time and didn't think it was that bad anyway.

Together with the release of "Such Sweet Thunder", the release of "A Drum Is A Woman" was planned. For "A Drum Is A Woman" is so much material, that one CD is not enough. It will be issued on a double CD but on a double CD, there will be some space free. Phil anticipated that he could put the remaining material of "Such Sweet Thunder" on that open space of "A Drum Is A Woman".

The release of "A Drum Is A Woman" is delayed. That makes the "Such Sweet Thunder" matter even worse, because otherwise both versions of *Up And Down, Up And Down* would have been available almost in the same time.

What will happen?

The soon to be expected release of the double CD "A Drum Is A Woman" will contain all the material of the "Such Sweet Thunder" sessions that was not on the CD in question. There are plans to make a second production run of the "Such Sweet Thunder" CD but this time with the highly praised version of *Up And Down, Up And Down*.

People who only want to invest money in "Such Sweet Thunder" and who are not interested in an alternate, less successful take, should wait for that new to be released "Such Sweet Thunder" CD. Those who also have an interest in buying the double CD "A Drum Is A Woman", will have to wait a bit before they can listen to the remaining parts of the "Such Sweet Thunder" sessions including the eagerly awaited recording of *Up And Down, Up And Down*.

Phil Schaap is my friend. He is one of the most knowledgeable and dedicated people I have met in the Duke Ellington community. He has a terrific reputation for the high quality of his work as far as he is involved in the production of CDs containing old and new material.

I told him about the fact that several members of our group are very unhappy with this mistake. He does not read our messages on the duke-lym list. He asked me to tell you all that he is very sorry for what happened.

I told him not to worry. That every reasonable member of our group will understand that mistakes can be made and that we are very grateful for all the pioneering work he has done for us and praise him for putting as much material on a CD as possible!
Sjef Hoefsmit

I gather there was gossip at Washington about the mystery of *Up And Down, Up And Down* on the new Columbia reissue. A possible explanation is that the version we now have is not a whole alternate take — in which case it would have shown up separately on a tape reel, and would have been recognisable as such to reissue producer Phil Schaap — but an edited, partial alternate.

Much of the performance, including parts of the Terry solo, is identical to the original but Richard Eherenzeller in the TDES Inc. Newsletter is definitely wrong in saying that all of it is "like the issued track except for the ending".

It seems to me that, perhaps due to worries about stereo clarity, only a few of Clark's phrases have been replaced here and there, and the nature of the dialogue between the soloist and Strayhorn's backing would have made it relatively easy to edit between one take and another. By the way, the first time Terry plays "Lord, what fools these mortals be" is in the first seven notes of his solo.
Brian Priestley

I was very interested to hear the new takes on the 20-bit Columbia issue of "Such Sweet Thunder". Collectors must be grateful whenever new Ellington material is issued.

It may be that the other take of *Up and Down* has a better ending than the one on the new issue. But collectors will already have that version on the French CD COL 469140 2.

The general purpose of the new issue was to present the 'stereo' version of "Such Sweet Thunder" which it did wonderfully well.
Frank Rutter

I have just listened to the Such Sweet Thunder CD. What a sound! And 76 minutes of music! I didn't know that this was possible.

I am very happy with the alternate take of *Up And Down, Up And Down*. I am not saying that it is better than the well known earlier one. It is certainly not better but it is still very good and different from beginning to end and that makes it so attractive for me as a fanatic collector.

By the way, has nobody listened to *The Telecasters*? It is also a completely different take. But since Harry Carney is not so much an improviser (as Clark Terry is) it is not so obvious. Thanks to the fact that there are no scores for the rhythm section it is easy to spot the differences. Most evident is the piano during Jimmy Woode's solo in the intro and the cymbals from 1:02 until 1:05. Between 2:12 and 2:20 Harry Carney takes much more time to finish his pass, before he starts with the 4th chorus.

Synchronous comparison also learns that there must have been some editing in the early LP version which had to be re-done in this stereo version. The very end of *Lady Mac* comes a bit later than on the mono version. There is a little bit more silence just prior to the ending. I suspect that the ending was recorded separately.

It would have been easier to copy the whole LP and it would not have caused such a heavy discussion, but the result is now much more interesting.
Sjef Hoefsmit

We hope that Phil Schaap will find the time to write to us about what happened. We will try to cover the Columbia CDs extensively in the next bulletin.

We wish Phil and his father, our dear friend Walter, who suffered from a stroke, the very best.
DEMS

① Duke and Orson Welles

In Swedish "Estrad" magazine December 1950 Duke writes about a political incident — he was wrongly accused to be a communist — which happened during his European tour that year. What is more interesting is that Duke also says while in Milan Orson Welles called him asking for five tunes for a Paris show to have its premiere within two weeks. Orson sent the lyrics and Duke wrote the five tunes, and recorded them on acetate for Orson.

During his Stockholm stay (June 3-4) Orson called again and asked Duke to write 28 short pieces for the same show. Orson sent the English actor Hilton Edwards to Stockholm with the whole manuscript. Hilton, Billy Strayhorn and Duke started to work on a piano in a private dining room at the Stockholm Grand Hotel.

What happened to this music, and to the acetate?

Jan Bruér

Does anyone know whether Hilton Edwards is still alive or have any idea of his current whereabouts? Also was this his real name?

Elaine Norsworthy

Hilton Edwards has been dead for many years now, I don't know quite how long. He was English but along with Irish actor Michael McLiammoir he founded the Gate theatre in Dublin, some time in the Thirties I believe. It was there that, as amusingly recounted by McLiammoir in his diaries, a very young (18 years old?) Orson Welles presented himself and told Edwards and McLiammoir that he intended to be the greatest actor in the world and had chosen them to be his mentors. He spent an important apprenticeship with the pair and formed a lifetime friendship with them.

While filming Othello in Italy, Africa and other places, he summoned them to be part of the cast and it was presumably at that time he commissioned Duke to write the music mentioned in Jan Bruér's message.

Bill Egan

The show you are looking for is described in Lush Life page 111 and following pages.

Sjef Hoefsmit

Three key participants in "The Blessed and the Damned" were alive, well, and lucid a few years ago, when I spoke them last.

1. Samuel Matlovsky (aka Matlowsky) was musical director of the production and lived in Bardford, Mass.

2. Earth Kitt, who performed in the show, lives in Connecticut.

3. Janet Wolfe was personal assistant to Welles at the time, and she recently lived in New York. However, the last I heard she was in quite poor health and out of circulation.

David Hajdu

② President's Birthday Ball

See Comments on Timner page 12, left column (came with bulletin 98/4).

28May39 or 5Aug39, *Pussy Willow*, Desor 210.0a.

Obviously, this cannot have been President Roosevelt's birthday, but could it have been another anniversary celebration related to President Roosevelt? Such as an anniversary of his election or some other political event?

On my tape, one can hear, just before *Pussy Willow*, the last very few piano notes from the preceding title and then a voice saying something that I understand as "thank you Charlie Barnet". The presence of Charlie Barnet would point to the end of May39; the Hippodrome, New York concert on 29May39 for instance had both Duke and Charlie Barnet (Stratemann, page 159).

Klaus Götting.

③ "Big" Sid Catlett on DETS #26

Last week I received Eddie Lambert's book. It is everything I expected and more. It is well bound and beautifully set out. The book has the delightful capacity to get you to listen again to those records, which have been sitting on the shelf for some time past. I was listening to the DETS series when his book arrived, and sure enough, I found an item, which may need some clarification.

On pages 124, 125 and 128 Eddie discusses the fact that "Big" Sidney Catlett appears in place of Sonny Greer on DETS # 26, recorded 13Oct45. However, it is to be noted that Timner 4th edition on page 82 and page 575 says that Greer was back in the orchestra by that date and Catlett was out.

Stratemann on page 264 agrees with Timner that Catlett had left on October 10th. So does Nielsen (page 60).

Yet when I listen to the LP, I am inclined to agree with Eddie that there is a difference in the drumming from preceding DETS LPs on which Greer is definitely present also that, from my knowledge of Catlett's big band drumming with Benny Goodman for example, it does indeed sound like "Big Sid".

I have not been able to find any discussion about this matter.

Bill Morton

You are right. Thank you so very much for this correction to the existing discographies. I even doubt if the New DESOR has found this error in the earlier edition.

I have compared 6 selections from DETS # 26 with recordings made between 9Jun45 and 22Sep45 on which it is certain that the drummer was Sonny Greer. There is no doubt. These are two distinctly different drummers. I am not an expert on Sid Catlett, but I am convinced that Sonny Greer was not the drummer on 13Oct45.

I have also checked my poor quality recordings of 10 and 11Oct45. I have the strong impression that in these broadcasts too I hear Sid Catlett on drums. The old Desor also identifies Sid as the drummer on the broadcast of 10Oct45.

Sjef Hoefsmit

Surprisingly the New DESOR has only the 8oct session with Sid Catlett, but no longer the 10oct session. The 13oct session is still with Greer. The 11oct session was not yet discovered in the old Desor. In the New DESOR it has also Greer on drums.

DEMS

④ Betty Roché obituary

See DEMS 99/1-2

The Times is mistaken about Betty's birth name.

I conducted an oral history interview with her just before I left the Smithsonian, and she told me that she was born Mary Elizabeth Roach but that Duke changed her surname to the more exotically pronounced Roche.

Patricia Willard

⑤ Where was the first Sacred Concert?

Just a small point regarding the Sacred Concert of Sept 16, 1965: the location was Grace Cathedral San Francisco, not Los Angeles, as mistakenly stated on the Status CD issue. Wonderful CD though.

Frank Rutter

⑥ Correction

See DEMS 99/1-15/6.

The third session on this double CD is from 5Apr58. 2Apr58 is wrong.

Willie Timmer

The Jubilee Shows

See DEMS 99/1-8/3.

In the first paragraph, Jerry Valburn talks of Jubilee Shows, which suggests that there were at least two shows early in October 1942.

One Jubilee Show (# 1) with the participation of Ellington is now generally accepted as being recorded on 9oct42 and not as previously suggested by Steven Lasker and accepted by Klaus Stratemann (page 237) and by Timmer (4th edition, page 48), on 6/7/8oct42.

See DEMS 98/1-17/1.

Duke played 3 selections for that show:

Theme Jubilee; Hayfoot, Strawfoot and Goin' Up.

The following Jubilee Show claimed to be made in Oct42 at the El Capitan Theatre is Show # 69.

For this show, three selections were taken from World Transcriptions: *Sentimental Lady, Hop, Skip And Jump* from 8Nov and *I Don't Want Anybody At All* from 9Nov43.

It is now generally accepted that the opening and closing *One O'Clock Jump* is not played by Ellington although several experts claim that it is him. That leaves us with three selections: *The Canteen Bounce; Hayfoot, Strawfoot* (different from show # 1) and *A Slip Of The Lip*.

The Canteen Bounce and *Hayfoot, Strawfoot* are identical with my tape of the 30May43 Fitch Bandwagon re-broadcast. *A Slip Of The Lip* is different.

See also DEMS 99/1-9/3, where the date of these recordings is established to be at the end of May 1943.

See now Jerry Valburn's contribution in DEMS 99/1-8/3, third paragraph.

From the Fitch Bandwagon broadcast the selection *Just As Though You Were Here* is identical with the 19Nov42 NBC Blue broadcast from Fort Dix (which is the same as the AFRS # 212 and the Coca Cola # 51 "Spotlight Bands" broadcasts).

The vocal is by Jimmy Britton and the broadcast is issued on Duke 1011 LP and Duke 1015 LP.

If Jerry was present during the recording of *Just As Though You Were Here* on 30May43, the date of 19Nov42 must also be false.

Is it possible that *Just As Though You Were Here*, was recorded not on 30May43 but earlier, on 19Nov42, together with two other selections not in Jerry's listing but included on my tape with the re-broadcast of the Fitch Bandwagon: a longer version of *Perdido* and the closing *Goin' Up*? These two selections have also been compared with the 19Nov42 selections and found to be identical.

I have read this explanation several times, and I must say that it is hard to understand. Because of this difficulty, here are the four broadcasts in question, listed in the sequence, which is most likely to be correct. Each selection has a number. If two selections are identical, they have the same number. The selections mentioned by Jerry Valburn have an asterisk. The last numbers on a line are references to the New DESOR. Sjef Hoefsmit

Broadcast Jubilee # 1 (Oct42)

Theme Jubilee	1	4229a
Hayfoot Strawfoot	2	4229b
3 selections without Ellington		
Goin' Up	3	4229c
3 selections without Ellington		
Theme Jubilee	1	

Fort Dix broadcast. Coca Cola "Spotlight Bands" #51 (claimed to be from 19Nov42)

Coca Cola Theme	4	4231a
Perdido	5	4231b
Just As Though You Were Here	6	4231c
Coke Commercial		
Hayfoot, Strawfoot	7	4231d
Don't Get Around Much Anymore	8	4231e
Coke Commercial		
Goin' Up	9	4231f
Things Ain't What They Used To Be	10	4231g
Take The "A" Train	11	4231h
Coke Commercial		
Coca Cola Theme (and close)	12	4231i

Fitch Bandwagon broadcast (May43)

Take The "A" Train (shortened)	13	4319a
Intro with Duke Ellington		
The Canteen Bounce	14	4318a
Fitch Commercial		
* Perdido (shortened)	15	please help
* Interview with Duke		
* Hayfoot, Strawfoot	16	4318b
* Don't Get Around Much Anymore	17	4319b
* Interview with Duke		
* A Slip Of The Lip	18	4318c
* Just As Though You Were Here	6	
* Things Ain't What They Used To Be	19	4319e
Interview with Duke		
Ring Dem Bells	20	4319d
Perdido	5	
Goin' Up	9	

Broadcast Jubilee # 69 (assembly date 11Mar44)

One O'Clock Jump	21	
The Canteen Bounce	14	
2 selections without Ellington		
Hayfoot, Strawfoot	16	
Sentimental Lady	22	4359r
Hop Skip And Jump	23	4359v
1 selection without Ellington		
I Don't Want Anybody At All	24	4360n
A Slip Of The Lip	25	4319c
One O'Clock Jump	21	

① The Early Years

6 questions by Willie Timner, 4 answers by Sjef:

Following a few thoughts that came up after I have started reading Lambert's "Duke Ellington" and rereading Tucker's "The Early Years":

a. According to both Tucker (109, 110 and 142) and Lambert, George Francis, not Fred Guy, participated in the Blu-Disc sessions of November 1924. (*Choo Choo; Rainy Nights; Deacon Jazz; Oh How I Love My Darling.*) To me all banjos sound pretty much alike. Can you confirm? In your Comments both you and Lasker seem to be comfortable with my listing of Guy.

My files have George Francis. As far as I'm concerned I must have overlooked the difference between your listing of personnel and mine. My choice is not based on conviction but on the arguments for George Francis which seem to me just a bit stronger than those for Fred Guy. Like you I am not able to hear the difference.

b. Tucker suggests that Edgar Sampson plays the violin in the Victor session of 10 January 1927. (*If You Can't Hold The One You Love.*) I have Prince Robinson and Otto Hardwick on sax and an unidentified violin. Could it be that Otto Hardwick doubled on violin?

I don't believe so. One can hear two reeds and one violin all at the same time. See Lasker's note in our Comments on page 1. Edgar Sampson is not definite, but merely suggested (Tucker 213 and note 3 on 305). I have 'unknown' in my files. I can live with that if the true identity cannot be established.

c. Tucker (216) suggests that Rudy Jackson plays the clarinet on *Song Of The Cotton Fields* (3 February 1927) — I have ?PR OH and one unidentified reedman.

I have Rudy Jackson, Otto Hardwick and Edgar Sampson. The clarinet solo in Song Of The Cotton Field doesn't sound like Prince Robinson. I believe that it is Rudy Jackson.

d. Tucker (202) suggests that Harry Carney participated in the 29 December 1926 Vocalion date as a guest artist, not yet a regular band member (*Immigration Blues; The Creeper.*)

I can't tell. I have Otto Hardwick, probably Prince Robinson and one unknown. That unknown may have been Harry Carney before he joined the band.

e. There is something else I would like to point out: RCA 741.068 gives for the recording session on 16 June 1931 the prefix BE-, which is wrong since the recordings were made in Camden. The correct prefix should therefore be BRC-.

f. I am inching myself through the mountain of material again and I have found another oddity: The Ellington Medleys on RCA 741.085

a. *Mood Indigo - Hot And Bothered - Creole Love Call* have the prefix LBSHQ- (as per RCA 741.085). According to the recording sheet the recordings were made at the 24th Street Studio 1, NYC.

b. *East St. Louis Toodle Oo - Lots O'Fingers - Black And Tan Fantasy* have the prefix LBRC- (as per RCA 741.085). According to the recording sheet also these recordings were made at the 24th Street Studio 1, NYC. LBRC indicates that the records were made in Camden! Should these sleeve notes be wrong again?

I have nothing to verify the prefixes. They are again not mentioned on the recording sheets. I think Lasker would like to have a go at that. Willie Timner & Sjef Hoefsmit

② Comments on the RCA 24 CD box

See also this bulletin page 9.

21Nov30. Mood Indigo BE-64811-1; Isn't Vi 20-1532 B a remake of 64811-1 (stamped 64811-1R or 64811-1AR)?

26Nov30. The recording sheet indicates Studio # 2 (not # 1).

9Feb32. How come these New York recordings have the Camden prefixes LBRC and BRC respectively?

17Oct40. Footnote on log sheet reads correctly: "...could be improved upon" (not "on").

2Dec41. "De on first and third titles, BS on first and fourth titles". DE and BS on the first title? I doubt it. I can hear DE only on the third title — both takes of *I Don't Know What Kind Of Blues I Got*.

11/12Dec44. The recording sheets have masters D4VC-562/3 on 11Dec and D4VC-560/1 on 12 Dec. Are the dates on the recording sheets wrong?

26Nov45. I presume that RP only guested for this session? He replaced OH permanently in Apr46.

10/11Jan46. Although DE was only directing, it would have been nice to include also *Snafu*.

The master number for *Long, Long Journey* is PD6VC-5020-2, in case you are looking for it.

25Mar52. Seattle concert: The final number of the medley is *I Let A Song Go Out Of My Heart/ Don't Get Around Much Anymore*. Willie Timner

21Nov30. Only one answer on behalf of the late Ove Wilson who wrote me long ago: Vic 3226 and Vi 20-1532 are take -4. Sjef Hoefsmit

③ Yet another Ellingtonian Identified

The enclosed cutting comes from the Mosaic 6 CD Set, "The Complete Blue Note Hank Mobley Fifties Sessions" on MD 6-181.

By his late teens, Mobley was working as a professional musician. He was hired by Paul Gayten and worked the rhythm and blues circuit with him between 1949 and '51, having been recommended by Clifford Brown (who had not heard Mobley play at the time but was aware of his growing reputation). "Hank was beautiful, he played alto, tenor and baritone and did a lot of writing," Gayten recalled. "He took care of business and I could leave things up to him."

The Gayten band also included baritone saxophonist Cecil Payne and future Ellingtonians Clark Terry, Aaron Bell and Sam Woodyard. Working with the last three no doubt eased the way for Mobley's two-week stint as Jimmy Hamilton's replacement in the Ellington Orchestra during 1953. ("I didn't play clarinet, but I played some of the clarinet parts on tenor", he later recalled). While the band recorded, the material did not feature Mobley as a soloist.

The article was written by a Bob Blumenthal, with this footnote: All quotations not otherwise attributed in the above essay are taken from the program booklet assembled by Kimberley Ewing and Don Sickler for MY GROOVE, YOUR MOVE, the celebration of Hank Mobley's music that took place at Carnegie Hall's Recital Hall in New York City on October 29, 1990. John Litweiler's interview with Hank Mobley appeared in the March 29, 1973 issue of Down Beat.

I have never come across any mention of Mobley with Duke before. Gerard Moriarty

Neither have we.

Only Clark Terry can have eased the way for Mobley's two-week stint. Sam Woodyard and Aaron Bell came into Duke's band much later.

DEMS

① **Mood Indigo, 18/19dec50:**

The presence and participation of Billy Strayhorn at this "Masterpieces" recording session (old Desor 469) still seems not to be generally admitted.

Desor, Nielsen, Timmer only list Duke at the piano, and in "A LISTENERS'S GUIDE" Eddie Lambert wrote: "Billy Strayhorn, deputy pianist.....not heard on the LP".

The corrections to Timmer remain silent on the subject. Only the original liner notes of the LP mention Billy as performer and soloist on *Mood Indigo*, *Sophisticated Lady* and *Solitude*.

To my ears however there is no doubt, and I feel that careful listening confirms his presence and significant participation. Listen for instance to *Mood Indigo* and probably you can almost "see" the Duke leaving the piano stool after Johnny Hodges' solo in order to conduct the orchestra (and then be back at the piano after Tyree Glenn's solo in chorus 13°). It seems very clear that the beautiful piano playing in chorus 7° and the following passages and interjections are by Billy, not Duke. Klaus Götting

I think you are right. I simply lack the expertise to be sure. I have listened to the recording and I have the impression that I hear Duke during the Tyree Glenn solo, which would mean that he returned a bit earlier than you say.

I think I do hear Billy in chorus 4° of *Sophisticated Lady* though.

I am curious to see what the New DESOR will say in its description of the piece.

By the way, on page 18 of the Comments on Timmer, I have noted as entry 18 Dec 1950: Add Billy Strayhorn.

Sjef Hoefsmit

In the New DESOR, the session has only one date, the 18th and the number 5017.

According to the description of the piece 5017b, *Mood Indigo*, Billy was playing from the start until the beginning or the end of Tyree Glenn's solo, when Duke took over. In chorus 7°, you hear indeed Billy Strayhorn.

The description of piece 5017c gives us Duke at the start of *Sophisticated Lady* and Billy taking over during chorus 2° (Harold Baker) or chorus 3° (Yvonne Lanauze).

In the description of *Solitude* (5017d), Billy Strayhorn is not mentioned. DEMS

② **V Disc "The Perfume Suite"**

See DEMS 99/1-8/3 second paragraph.

See also DEMS 98/4-14 note 8 referring to the 2nd CD.

I do not consider it an excellent job to delete the second chorus and the coda of the original Treasury Show recording of *Strange Feeling*. It is simply a matter of cutting the recording short. I find more to admire technically in the deletion of a small part of Duke's announcement where he mentioned Al Hibbler. This had also to be taken out of the original recording since Al Hibbler's solo was going to be deleted on V Disc 516.

The length of the complete announcement which preceded the whole suite in the broadcast of 7Jul45 and had to open side A of the V Disc is probably the reason that they had to take out a part of the music in order to make part 1 and part 2 fit on side A of the disc. For parts 3 and 4 was enough room on side B. Sjef Hoefsmit

③ **Do Nothin' Till You Hear From Me, Sep43.**

See Comments on Timmer page 14, left column entries 5 and 7Sep43 (page 14 came with bulletin 98/4).

Apparently the *Do Nothin' Till You Hear From Me* following *Johnny Come Lately* and preceding *Graceful Awkwardness* on this Hurricane broadcast of 7Sep43, Desor 272, WaxWorks entry 43-154, has not survived.

Your comments speculate: "either not played or not recorded". According to my tape, *Do Nothin' Till You Hear From Me* possibly was not recorded, but it certainly was played as one can hear the very first few notes on piano of the tune.

Inevitably, this again raises the question "to include or not to include in discos?" I know the discussion is closed (DEMS 98/4-7) but regarding the above-mentioned occasion, I think that Timmer is right in saying: "as long as there is no proof that the take does not exist it should be included as unissued". Be aware that not including a take or a performance (like the *Do Nothin' Till You Hear From Me* above) which we have good reason to think must have been played, but which until now has not materialised in our collections, means that any discography becomes obsolete very rapidly; as soon as its printing is completed. A hitherto unreleased title may one day show up and it is better that discographies should not ignore its possible survival. Klaus Götting

It is every discographer's lot to see his work become obsolete as early as during the printing process. During the printing of the New DESOR two complete fresh sessions popped up, I am happy to say. See DEMS 99/4.

Sjef Hoefsmit

④ **Private Recording Session In Aug66**

I recently asked DESUK a question that has had me puzzled for a number of years. As yet I have had no response but hopefully you may be able to answer my query.

It concerns a photograph on page 55 of *MIMM*. It shows Juan Tizol joining the trombone section on a private recording session in 1966 (August) in Los Angeles.

I have checked Nielsen but I could not find this session and according to him, Tizol left the band in July 1961.

Duke was in L.A. in August 1966 as mentioned in *Stratemann's Day By Day*. The remainder of the personnel is right for 1966. If would be obliged if you could answer this query for me. Wayne Clutton

You have done all your homework. Duke arrived in Los Angeles on Sunday 21Aug66, a few days in advance of his concert at the Hollywood Bowl because of an air strike.

I believe that this concert took place on Thursday 25Aug. It has been recorded. The first half Duke played with the Hollywood Symphony together with John Lamb and Sam Woodyard. The second half was played with the full band, but Juan Tizol was not present. This concert is filed as from 23Aug by most discographers.

In an interview of 24Aug Duke states that he made "in the meantime" (in between his arrival and the concert) some recordings. The picture must have been taken between the 22nd and the 25th of August 1966, but from that particular recording session no recordings have ever been found. There is nothing in either the Danish Arkiv or the Smithsonian Collection. Remember that we have only a small part of what Duke actually recorded. Sjef Hoefsmit

NEW RELEASES ON COMPACT DISC

by Jerry Valburn

ANTHOLOGY (IT) (Phonocomp, SPA) (Recording Arts)

BOX 8 Duke Ellington-60 Selections On 3 CDs (3 CD Box) : (1) *Black And Tan Fantasy/Creole Love Call/ East St.Louis Toodle-oo/The Mooche/Saturday Night Function/Cotton Club Stomp/Saratoga Swing/Jungle Nights In Harlem/ Mood Indigo/Rockin' In Rhythm/Echoes Of The Jungle/Delta Serenade/Merry-Go-Round/In A Sentimental Mood/Country Gal/ Harlem Speaks/Clarinet Lament/Echoes Of Harlem/Caravan* (2) *Sophisticated Lady/Prelude To A Kiss/Diminuendo In Blue/ Crescendo In Blue/Ko-Ko/Do Nothin' Till You Hear From Me/Harlem Air Shaft/All Too Soon/Sepia Panorama/Across The Track Blues/ Chloe/Take The "A" Train/Just A-Settin' & A-Rockin'/I Got It Bad/Things Ain't What They Used To Be/Perdido/C-Jam Blues/ The Hawk Talks/Soul Call/Open House* (3) *Slippery Horn/I Let A Song Go Out Of My Heart/I'm Beginning To See The Light/ Mood To Be Wooed/Oh, Babe! Maybe Someday/Downtown Uproar/Demi-Tasse/Azure/Carnival In Caroline/Dinah's In A Jam/ Gal From Joe's/Riding On A Blue Note/Harmony In Harlem/Birmingham Breakdown/Lost In Meditation/Alabama Home/ I'm Slapping 7th Avenue/West Indian Pancake/El Gato/Jam With Sam*

ASV LIVING ERA (E)

CD AJA 5309 I'm In The Mood For Swing : 1- *It Don't Mean A Thing*
CD AJA 5310 Duke Ellington In The Forties-Stomp Look And Listen : *Jack The Bear/Ko-Ko/Concerto For Cootie/Dusk/ Harlem Air Shaft/Chelsea Bridge/Perdido/What Am I Here For?/Someone/Main Stem/I Ain't Got Nothin' But The Blues/Time's A-Wastin'/ A Gathering In A Clearing/Midriff/Happy-Go-Lucky Local/Hy'a Sue/Stomp Look And Listen/Air Conditioned Jungle/On A Turquoise Cloud/ The Clothed Woman/New York City Blues/Dancers In Love/Suddenly It Jumped*

BB RECORDS (H)

9506 Lindy Hop Jamboree, Pt. 3 : 3- *Let's Get Together*
9608 Lindy Hop Jamboree, Pt. 4 : 9- *Rockin' In Rhythm* 11- *Accordion Joe*
9710 Lindy Hop Jamboree, Pt. 5 : 21- *Good Queen Bess*

BCI MUSIC (US) (Brentwood Communications, Inc.)

BCD 308 Pennies From Heaven : 9- *C-Jam Blues* 10- *Nine-Twenty Special*
BCD 311 Body And Soul : 5- *The Wonder Of You* 10- *As Long As I Live*
BCD 312 Martinique : 11- *Boy Meets Horn*

BELLA MUSICA (G)

BM 14.4031 Duke Ellington (2 CD Box) : (1) *Perdido/C-Jam Blues/Blue Skies/Magenta Haze/Time's A-Wastin'/ I'm Beginning To See The Light/Jump For Joy/Main Stem/What Am I Here For?/Johnny Come Lately/Do Nothin' Till You Hear From Me/ Snibor/Park At 106th/In A Sentimental Mood/Caravan/Creole Love Call/Great Times/Brown Betty* (2) *Bensonality/Sophisticated Lady/ Mood Indigo/Take The "A" Train/In A Mellotone/East St. Louis Toodle-oo/Ko-Ko/Cotton Tail/The Mooche/Satin Doll/ Just A-Settin' And A-Rockin'/Prelude To Kiss/Harlem Air Shaft/Blues In Orbit/The Hawk Talks/Jeep's Blues/Smada*

BLUEBIRD (F)

74321 24765 2 Le Jazz de A à Z : 1- *Take The "A" Train*
74321 34365 2 Le Jazz de A à Z, Volume 2 : 13- *In A Sentimental Mood*

BLUE NOTE (CA)

e2 72434 94888 2 3 The Finest In Jazz Vocalists-Blue Box 2 (4 CD Box) : (1) 7- *It Don't Mean A Thing*

BLUE NOTE (E/H)

7243 4 94035 0 5 Azure Ellington-Blue Note Plays The Duke : 1- *Rockin' In Rhythm* 10- *Duke's Place*
72434 853227 2 3 Bands On The Run-All Time Big Band Classics (Sampler) 2- *C-Jam Blues*

BLUE NOTE (E/US)

7243 4 97155 2 3 Blue Big Bands : 2- *El Gato*

BLUE NOTE (H) (EMI Music, Holland BV.)

BOSP-CD-167 "Jam" A Fine Selection Of The Ultimate In Creativity : 5- *Caravan*

BLUE NOTE (US)

7243 4 95981 2 6 Visions In Jazz (2 CD Set) : (1) 18- *Perdido* 6- *Black Butterfly* 14- *Passion Flower*
(2) 18- *The Beautiful American*

BMG ENTERTAINMENT (US)

RCDJ-63458-2 Highlights From The Duke Ellington Centennial Edition (3 CD Box) :
(1) 1927-1940 *Black And Tan Fantasy/The Mooche/Doin' The Voom Voom (-1)/A Nite At The Cotton Club, Pt.1 : Cotton Club Stomp- Misty Mornin'/Jungle Nights In Harlem/Ring Dem Bells/That Lindy Hop/Rockin' In Rhythm/Creole Rhapsody, Pts. 1-2/Echoes Of The Jungle/ 1932 MEDLEY # 1 (Stereo)/Daybreak Express/My Old Flame/Jack The Bear/Cotton Tail/Never No Lament* (2) 1940-1946 *Sepia Panorama/ Sophisticated Kady/Day Dream/A Lull At Dawn/Take The "A" Train/Bakiff/I Got It Bad/Menelik-The Lion Of Judah/Passion Flower/ Rocks In My Bed/Chelsea Bridge/Perdido (-2)/I'm Beginning To See The Light/Work Song/Caravan/The Minor Goes Muggin'/Tonk/ Just Sqyeeze Me/Midriff* (3) 1946-1973 *Long Long Journey/Caravan/Come Sunday/New World A-Comin' (2nd Concert)/A Christmas Surprise/ The Biggest And Busiest Intersection/The Brotherhood/Ain't Nobody Nowhere Nothin' Without God/Isfahan/Blue Pepper/Take The "A" Train/ 2nd Portrait Of The Lion/Sophisticated Lady/Blood Count/Raincheck/Basin Street Blues/Metcuria The Lion*

BMG SPECIAL PRODUCTS (US) (the following item is produced for Stella D'oro Bakery Products)

DPCI 12263 Down At The Jazz Café : 6- *Take The "A" Train*

CAMDEN (AU) (BMG Entertainment International UK & Ireland, LTD)

74321 52374-2 This Is Louis - Louis Armstrong : 5- *Long Long Journey* 12- *Snafu*

CAMDEN (EEC) (BMG Entertainment International UK & Ireland, LTD)

74321 48731-2 Duke Ellington - "Mellow" : *Do Nothin' Till You Hear From Me/Mood Indigo/Chelsea Bridge/Morning Glory/Sophisticated Lady/Blue Serge/Black And Tan Fantasy/Perdido/Take The "A" Train/In A Mellowtone/Moon Mist/I Got It Bad/Solitude/Creole Love Call/Prelude To A Kiss/Midriff/Across The Track Blues/Sentimental Lady/Esquire Swank/In A Sentimental Mood/Dusk*

CAPITOL (US) (the following box set is a re-packaging of the MOSAIC box issued with a CAPITOL logo on the box)

MD5-160 The Complete Capitol Recordings of Duke Ellington (5 CD Box) : (= MOSAIC (US) MD5-160)

CAPITOL JAZZ (F/US)

7243 4 98294 2 8 Swingin' At Capitol : 13- *Flying Home*

CARLTON HOME ENTERTAINMENT (E)

VMK 1012 American Big Bands (3 CD Box) : (1) 18- *Perdido* (2) 2- *Drop Me Off At Harlem*
(3) 2- *Take The "A" Train* (4) 12- *East St. Louis Toodle-oo*

CENTURY VEGA RECORDS (US)

CVR DE 18027-2 Duke Ellington-Jazz Archives : *The Mooche/Someone/I Can't Believe That You're In Love With Me/Indiana/Fickle Feeling/One O'Clock Jump/Tip Toe Topic/Tea For Two/A Gathering In A Clearing/Suddenly It Jumped*

CHRONICLES/HAMMER-LACE RECORDS (US) (Polygram Records, Inc.)

314 565 223-2 Smooth Ride : 5- *Satin Doll*

CLASSICS (F)

1015 Chronological Duke Ellington & His Orchestra, 1948 : *Indiana/Blue Is The Night/Lover Man/Just You, Just Me/Beale Street Blues/My Honey's Lovin' Arms/Memphis Blues/Ghost Of A Chance/St. Louis Blues/Swamp Fire/Royal Garden Blues/Esquire Swank/Midriff/Diminuendo In Blue/Magenta Haze/Golden Cress/Sultry Sunset/The Deep South Suite, Pts. 1-4*

CMC HOME ENTERTAINMENT (E)

10087 The Jazz Collection (3 CD Box) : (1) (10088) 2- *Cotton Tail* 15- *Take The "A" Train*
(2) (10089) 6- *Do Nothin' Till You Hear From Me* (plays *Crosstown*) (3) (10090) 2- *Sophisticated Lady* 9- *Caravan* (plays *The Mooche*)

CNR MUSIC (F)

092098 The Great Orchestra I : 3- *In The Shade Of The Old Apple Tree*

092099 The Great Orchestra II : *The Tattooed Bride, Pts 1-2/Esquire Swank/Frankie & Johnny, Pts. 1-2/C-Jam Blues/Black, Brown And Beige, Pts 1-2*

COLLECTOR'S CHOICE MUSIC (US)

UN-NUMB V-Discs - Woody Herman (2 CD Set) : (1) 7- *C-Jam Blues*

COLUMBIA (EU/F) (Sony Music Entertainment, Inc.)

472194 2 Big Band Instrumentals/18 Most Requested Sings : (= COLUMBIA/LEGACY (US) CK 48977)

484394 2 This Is Jazz (10 CD Box) : (5) Duke Ellington : *East St. Louis Toodle-oo/In A Sentimental Mood/Stompy Jones/Prelude To A Kiss/C-Jam Blues/Sentimental Lady/Take The "A" Train/Satin Doll/In A Mellowtone/Satin Doll/Mood Indigo/Diminuendo And Crescendo In Blue*

485335 2 Les Stars Du Jazz, Volume One : 3- *Blues To Be There*

485336 2 Les Stars Du Jazz, Volume Two : 3- *All Of Me* 10- *Newport Up*

487807 2 Jazz Divas : 3- *Blue Rose*

489972 2 "Hot" : 4- *Asphalt Jungle Twist* 8- *Malletoba Spank* 12- *Battle Royal*

489640 2 Jazz Legends/Sony Jazz Collection : 8- *Mood Indigo*

491239 2 Big Bands : 1- *East St. Louis Toodle-oo* 2- *In A Sentimental Mood*

COLUMBIA (IT) (Sony Music Entertainment, Inc.)

478198 2 Swingin' Christmas : 5- *Jingle Bells*

COLUMBIA/LEGACY (US) (*This item is a sampler and is not for sale)

CK 57711 (Art Deco Series) *Lovely Ladies Of Stage And Screen* : 2- *I Must Have That Man*

CSK 7708* This Is Jazz (Sampler) : 8- *Mood Indigo*

COLUMBIA RIVER ENTERTAINMENT (US)

VMK 1099 Jazz Hits (3 CD Box) : (1) (CRG-1575) 9- *Perdido*

(2) (CRG 1576) 4- *Drop Me Off In Harlem* (3) (CRG-1577) 2- *Take The "A" Train* 7- *East St. Louis Toodle-oo*

WMK-1121 Men Of Jazz (3 CD Box) : (3) 1- *Flamingo* 2- *I Ain't Got Nothin' But The Blues* 3- *Riff Staccato*

COMPACT CLASSICS (E) (Object Enterprises, LTD)

PPF 108 The Giants Of Jazz-Volume 2 : 19- *Harlem Speaks*

DEFINITIVE RECORDS (SP)

DRCD 11109 Stormy Weather-Cabln In The Sky/Great Black Soundtracks : 21- *Things Ain't What They Used To Be*

DRCD 11124 Johnny Hodges-Who Struck John ? : *Skunk Hollow Blues/I Know What You Do/Your Love Has Faded/*

Tired Socks/Day Dream/Good Queen Bess/That's The Blues, Old Man/Junior Hop/Squaty Roo/Passion Flower/

Things Ain't What They Used To Be/Goin' Out The Back Way (other tracks in this CD are not with Ellington)

DIRECT SOURCE (CA)

BB 7522 Duke Ellington-Big Band Sounds : *Take The "A" Train/Mood Indigo/Perdido/Caravan/Honeysuckle Rose/*

How High The Moon/Sophisticated Lady/Tea For Two/Just Squeeze Me/Moon Mist

(IL) DISCO del MESE (IT) (Edizioni La Repubblica)

DmD-07 Canzoni In Jazz : 8- *It Don't Mean A Thing*

DOCUMENT (AS)

DOCD-5516 Female Blues Singers 1922-1935, Vol. 12 : 19- *If You Can't Hold The Man You Love*

DRIVE ARCHIVE (US)

DE2-42108

Sweet Swing (4 CD Box) : (1) (42109) 5- *Take The "A" Train* 6- *I Cover The Waterfront*
(2) 42110 9- *Little Posey* (4) (42112) 1- *Pussy Willow***ECLIPSE MUSIC (US)**64797-2 In The Big Band Mood-In The Mood : 4- *Take The "A" Train*
64798-2 In The Big Band Mood-Sophisticated Lady : 6- *Sophisticated Lady*
64800-2 In The Big Band Mood-Aln't Misbehavin' : 5- *How High The Moon*
64801-2 In The Big Band Mood-Frankie And Johnny : 3- *Frankie And Johnny*
64877-2 Duke Ellington : *Sophisticated Lady/The Mooche/Honeysuckle Rose/Take The "A" Train/**Mood Indigo/Crosstown/Caravan/Do Nothin' Till You Hear From Me/Frankie And Johnny/One O'Clock Jump***EMI (F) (CD manufactured in Italy)**830874 2 Duke Ellington (2 CD Set) : (1) *The Mooche/Black Beauty/Black And Tan Fantasy/The Blues With A Feelin'/*
Misty Morning/The Beautiful American/Cottontail/I Don't Mean A Thing/Don't Get Around Much Anymore/I Got It Bad/Tenderly/
Things Ain't What They Used To Be/Perdido/Satin Doll (2) *Take The "A" Train/C-Jam Blues/El Gato/Sophisticated Lady/*
*In A Mellotone/Mood Indigo/In A Sentimental Mood/Prelude To A Kiss/B-Sharp Blues/Money Jungle/Fleurette Africaine/Caravan/Solitude***EMI MUSIC (E)**BOSP-CD-167 'Jam' A Fine Selection Of The Ultimate In Creativity : 5- *Caravan***EMI MUSIC (F)**7243 4 96240 2 Jazz À Paris : 11- *Battle Royal***EMI MUSIC SPECIAL PRODUCTS (US) (the following Item is produced for the stores of "Bed, Bath & Beyond")**7243 4 97421 2 3 *Jumpin' Jive* : 12- *It Don't Mean A Thing***FINE TUNE (US)**11053-2 Duke Ellington : *Black And Tan Fantasy/Creole Love Call/East St. Louis Toodle-oo/The Mooche/*
Cotton Club Stomp/Jungle Nights In Harlem/Mood Indigo/Rocklin' In Rhythm/In A Sentimental Mood/Sophisticated Lady/
*Do Nothin' Till You Hear From Me/Take The "A" Train/I Got It Bad/Things Ain't What They Used To Be (plays Wings And Things)***FLASHBACK (US) (Rhino Entertainment Company)**R2 75465 The Crooners In The Beginning : 6- *Just Squeeze Me*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/The Jeep Is Jumpin'*R2 75500 Duke Ellington-Perdido : *Perdido/Hey, Baby/Tlp Toe Topic/One O'Clock Jump/Come Rain Or Come Shine/*
*Suddenly It Jumped/Fickle Fling/Pretty Woman/Nine-Twenty Special/Rockabye River*R2 75554 The War Years - Perdido : 1- *Perdido*R2 75555 Green Eyes And Other Hits : 10- *One O'Clock Jump***FRÉMEAUX ET ASSOCIES (F)**FA 152 George Gershwin-A Century Of Glory (2 CD Set) : (1) 17- *Sam And Delliah***GALAXY MUSIC, LTD. (E)**388587-2 Best Of Jazz : 4- *Caravan*388023-2 Best Of Jazz, Vol. 2 : 3- *Sophisticated Lady* 11- *Perdido***GALLIMARD (F)**JP 9805 Jazz And Polar : 3- *Cotton Tall***GOING FOR A SONG (E)**GFS 165 The Ultimate Big Band : 10- *Indiana* 14- *Aln't Misbehavin'* 15- *Take The "A" Train***GOLD SOUND (EEC) (Promo Sound AG)**DCD-774 The Original Sounds Of Harlem (2 CD Set) : (1) 1- *Cotton Club Stomp* 5- *Ring Dem Bells*
11- *Echoes Of Harlem* 15- *Harlem Speaks* (2) 1- *Harlem Air Shaft* 9- *Jungle Nights In Harlem*DCD-775 The Original Sound Of New York (2 CD Set) : : (1) 7- *Caravan***HALLMARK (E)**307252 Big Band Ballads : 16- *Moon Mist***HINDSIGHT (US)**HCD 268 Duke Ellington In Concert : *Take The "A" Train/Red Carpet/Newport Up/Perdido/Matumba/*
*Diminuendo In Blue and Crescendo In Blue*HCD 504 Big Band Jazz-The Jubilee Sessions (3 CD Box) : (3) 20- *Introduction by Ernie "Bubbles" Whitman*
21- *Canteen Bounce* 22- *Hayfoot, Strawfoot* 23- *A Slip Of The Lip* 24- *One O'Clock Jump (Closing Theme)*HCD 901 High Flyin' Jazz : 9- *Newport Up***HIPPO (US) (A Universal Company)**HPD3-4036 Louis Armstrong-An American Icon (3 CD Set) : (3) 12- *Solitude* 13- *I Got It Bad*
14- *Mood Indigo* 15- *Azalea***HISTORY (G)**20.1900-HI Big Band Box (40 CD Box) (20.1901-HI) Duke Ellington : (1) *Jump For Joy/Chelsea Bridge/*
Johnny Come Lately/Moon Mist/Main Stem/What Am I Here For?/Perdido/C-Jam Blues/I'm Beginning To See The Light/
Time's A-Wastin'/In A Sentimental Mood/Caravan/Black And Tan Fantasy/It Don't Mean A Thing/Sultry Sunset/Blue Skies/
On A Turquoise Cloud/Park At 106th/Do Nothin' Till You Hear From Me (2) *I Aln't Got Nothin' But The Blues/*
I'm Beginning To See The Light/Don't You Know I Care?/I Didn't Know About You/Black, Brown & Beige, Pts 1-4/
Carnegie Blues/Blue Cellophane/Mood To Be Wooed/My Heart Slings/Mood Indigo/The Perfume Suite, Pts. 1-4
(other tracks are not DE) (20.1921-HI) Lionel Hampton/Duke Ellington : *Frantic Fantasy/It Don't Mean A Thing/*
Black, Brown & Beige, Pts. 1-2/Kissing Bug/Everything But You/Riff Staccato/Prelude To A Kiss/Caravan/
Black And Tan Fantasy/Mood Indigo/Harlem Air Shaft/The Minor Goes Muggin'/It Don't Mean A Thing/Sophisticated Lady/
Tonight I Shall Sleep/I Let A Song Go Out Of My Heart/Solitude

HISTORY (G) (continued)

20.1921-HI The Big Band Box (10 CD Box) : (20.1922-HI) Cab Calloway/Duke Ellington : (2)
*Slippery Horn/Sophisticated Lady/Harlem Speaks/Live And Love Tonight/Merry-Go-Round/In A Sentimental Mood/
 Echoes Of Harlem/Clarinet Lament/Caravan/Dimnuendo In Blue/Crescendo In Blue/I Let A Song Go Out Of My Heart/
 Prelude To A Kiss/Country Gal/Solitude/Conga Brava/Concerto For Cootie/Never No Lament/Cotton Tail/
 Portrait Of Bert Williams/Warm Valley/I Got It Bad/Take The "A" Train*

IN AND OUT RECORDS (G) (The following item is a 5 CD set in a book format)

CD 78012-2 Jazz, The Essential Collection, Volume Two (5 CD Book) : (2) Duke Ellington :
*East St. Louis Toodle-oo/Creole Love Call/Black And Tan Fantasy/The Mooche/Hot And Bothered/Mood Indigo/
 Echoes Of The Jungle/The Mystery Song/Clarinet Lament/The New East St. Louis Toodle-oo/Battle Of Swing/
 Old King Dooji/Portrait Of The Lion/Jack The Bear/Ko-Ko/Concerto For Cootie/Dusk/Harlem Air Shaft/
 Sepia Panorama/Across The Track Blues/Blue Serge/Chelsea Bridge/The Beautiful Indians, Pts. 1-2*

IMPULSE (AU)

AIMPD 162 Duke Ellington Meets Coleman Hawkins (24 BIT) : (= IMPULSE (US) IMPD 162)
 AIMPD 166 Duke Ellington And John Coltrane (24 BIT) :: (= IMPULSE (US) IMPD 166)
 AIMPD 173 Live At The Whitney Museum : (= IMPULSE (US) IMPD 173)

IMPULSE (US) (Universal Music Special Markets, Inc.)

MSD 37247 Unrehearsed Jazz Perfection (for Starbucks Coffee) : 2- *Limbo Jazz*

IMPULSE/DECCA (US)

GRD-8899 WBGO 20th Anniversary Sampler : 6- *The Jeep Is Jumpin'*

INDIGO RECORDS LTD (E)

IGO CD 2089 All The Duke's Men-The Greatest Ellington Small Group Recordings : *Caravan/Stompy Jones/
 Downtown Uproar/Blue Reverie/Jazz A La Carte/The Back Room Romp/Tea And Trumpets/Echoes Of Harlem/
 Jeep's Blues/Pyramid/Empty Ballroom Blues/Jitterbug's Lullaby/Chasin' Chippies/The Jeep Is Jumpin'/
 Krum Elbow Blues/Wanderlust (other tracks on this CD are not with Ellington)*

JAZZ ARCHIVES/EPM MUSIQUE (F)

159312 (VOL 135) Duke Ellington In The Thirties, Vol. 1 (1930-1934) : *Double Check Stomp/Shout 'Em Aunt Tillie/
 Old Man Blues/Ring Dem Bells/Mood Indigo/Rockin' In Rhythm/Creole Rhapsody, Pts. 1-2/Echoes Of The Jungle/It's Glory/
 It Don't Mean A Thing/Lazy Rhapsody/Blue Harlem/Fast And Furious/Ducky Wucky/Delta Serenade/Slippery Horn/
 Drop Me Off In Harlem/Sophisticated Lady/Harlem Speaks/Rude Interlude/Daybreak Express/Ebony Rhapsody*

JAZZ CLASSIX (G) (ZYX Music)

JC 98001 Duke Ellington : Jump For Joy : (= JAZZ LIFE (H) 2673 282)

JAZZ GREATS (E) (Marshall Cavendish Productions)

063 Rex Stewart : *Trumpet In Spades/Rexatious/Sugar Hill Shim Sham/Tea And Trumpets/
 Braggin' In Brass/"Fat Stuff" Serenade/Morning Glory (other tracks on this CD are not Ellington items)*
 064 Stompin' At The Savoy (Anthology) : 4- *Truckin'*
 076 Jazz Arrangers : 12- *Hayfoot, Strawfoot* 14- *Trumpet No End*

JAZZ HOUR (EEC)

JHR 73 500 A Jazz Hour Special-Variou Artists (Sampler) : 7- *A Portrait Of Bert Williams*
 SMP 850002 A Jazz Hour Special-Variou Artists (Sampler) : (= JAZZ HOUR JHR 73 500)

JAZZIZ ON DISC (US) (A production of Jazz Is magazine)

UN-NUMB April 1999 Duke Ellington : *It Don't Mean A Thing/Take The "A" Train/Isfahan/Take The Coltrane/Harlem Air Shaft/
 East St. Louis Toodle-oo/Solitude/Purple Gazelle/Cotton Tail/Lotus Blossom/The Beautiful American/Daybreak Express/Money Jungle/
 La Plus Belle Africaine/Cotton Tail/Final Speech-Satin Doll*

JAZZ MEMORIES (B)

4007/4008 Swing High, Swing Low (2 CD Set) :: (1) 13- *All Of Me* (2) 10- *I Got It Bad*

JAZZ PORTRAITS (IT)

CD 14561 Ivie Anderson with D.Ellington & His Orch. :: *Me And You/Solitude/Chocolate Shake/Stormy Weather/
 It Don't Mean A Thing/Mood Indigo/At A Dixie Roadside Diner/I Got It Bad/Five O'Clock Whistle/My Old Flame/Isn't Love The Strangest Thing?/
 Rocks In My Bed/Truckin'/I Don't Mind/Ebony Rhapsody/So Far, So Good/Troubled Waters/Hayfoot, Strawfoot*

JAZZ UNLIMITED (D)

JUCD 2069 Duke Ellington-The British Connexion : (= ELLINGTON 97 (E) UN-NUMBERED)

JAZZ UP (D)

JUCD 2056/57 The Saturday Night Swing Club, Volume 1-2 (2 CD Set) : (1) 3- *Frolic Sam*

LASERLIGHT DIGITAL (G) (Delta Music GMBH)

24 653 Jazz Collection-The Story Of Jazz Piano (2 CD Box) (1) 7- *Take The "A" Train*
 24 659 Jazz Collection-The Legends Of Swing (2 CD Box) (2)
 10- *Blue Skies* 11- *Jam-A-Ditty* 12- *Lullaby Of Birdland* 13- *Summertime* 14- *Solitude* 15- *V.I.P's Boogie*
 24 674 Dance Floor Swing (2 CD Box) : (1) 16- *It Shouldn't Happen To A Dream* (2) 3- *Perdido* 15- *Glory*

LASERLIGHT DIGITAL (G/US)

17 143 Essential Jazz Ballads : 4- *I Got It Bad*
 17 175 The Art Of Jazz Saxophone, Vol. 3 :
 3- *I Got It Bad* 4- *Things Ain't What They Used To Be* (plays *Things Ain't What They Used To Be & Wings And Things*)

LEGACY ENTERTAINMENT, INC. (US)

ATP 016 The Big Band Sound : 3- *Crosstown*
 ATP 017 The Big Band Sound, Volume Two : 9- *The Mooche*
 ATP 060 The Roots Of Swing-Big Band Leaders : 8- *Do Nothin' Till You Hear From Me*

LOST GOLD RECORDS (US)

LGR 7598 Bing Crosby Kraft Shows : 4- Conversation With Duke Ellington 5- Frankie And Johnny

McCANN DIRECT (F)

CDE 221A Présente Duke Ellington Playing The Blues 1927-1939 : Black And Tan Fantasy/Yellow Dog Blues/
The Mooche/No, Papa, No/Blues With A Feeling/Paducah/Harlem Flat Blues/Sloppy Joe/Saratoga Swing/Beggar's Blues/
Saturday Night Function/Jazz Lips/Lazy Duke/Sweet Chariot/Bundle Of Blues/Blue Feeling/Diminuendo In Blue/Crescendo In Blue/
Battle Of Swing/Blue Light/Country Gal

MAC (E) (Castle Communications)

MAC CD 356 Sax On Silk : 2- All Too Soon 3- Day Dream 19- Prelude To A Kiss

MASTERS OF JAZZ/MEDIA SEVEN (F)

MJCD 145 Duke Ellington Volume 10 April-June 1930 : The Mooche (-2, -3)/Ragamuffin Romeo/
East St. Louis Toodle-oo (-1, -2)/Double Check Stomp/My Gal Is Good For Nothing But Love/
Sweet Dreams Of Love (-1, -2)/Jungle Nights In Harlem/Sweet Jazz O' Mine (-1, -2)/

Shout 'Em Aunt Tillie/Sweet Mama (-1, -2)/Hot And Bothered/Double Check Stomp/Black And Tan Fantasy

MJCD 1300 Duke Ellington Anniversary (13 CD Box) : MJCD 1301 Ballads :

All Too Soon/I Got It Bad/Solitude/Mood Indigo/Dusk/After All/Moon Mist/Finesse/Serenade To Sweden/Black Butterfly/
Lost In Meditation/Blue Light/Please Forgive Me/Prelude To A Kiss/Mighty Like The Blues/I Never Felt This Way Before/
You Never Know The Things You Miss/In A Sentimental Mood/A Flower Is A Lovesome Thing/Violet Blue MJCD 1302 :

The Blues : Things Ain't What They Used To Be/Across The Track Blues/C-Jam Blues/Blues/Main Stem/Blues/
Yellow Dog Blues/Blues With A Feeling/Saratoga Swing/Beggar's Blues/Indigo Echoes/Jeep's Blues/Mobile Blues/
Subtle Lament/Beale Street Blues/Memphis Blues/Royal Garden Blues MJCD 1303 Composer : Ko-Ko/

Concerto For Cootie/Sepla Panorama/Tootin' Through The Roof/Battle Of Swing/I Let A Song Go Out Of My Heart/
Creole Rhapsody, Pts. 1-2/Slippery Horn/Daybreak Express/Saddest Tale/Showboat Shuffle/Braggin' In Brass/
Diminuendo In Blue-Transblucency-Crescendo In Blue/Happy-Go-Lucky Local MJCD 1304 Dance : Caravan/Conga Brava/

Moonlight Fiesta/Snake Hip Dance/Breakfast Dance/Maori/Admiration/That Lindy Hop/Truckin'/The Scrontch/
Swingtime In Honolulu/I'm Slappin' Seventh Avenue/Hip Chic/Lambeth Walk/Empty Ballroom Blues/The Flaming Sword/
Bakiff/Moon Over Cuba/Three Dances (Black, Brown & Beige)/Dance N° 5 (The Liberian Suite) MJCD 1305 Friends :

Hot And Bothered/Accordion Joe/Three Little Words/St. Louis Blues/Diga Diga Doo/I Can't Give You Anything But Love/
My Old Flame/Big City Blues/I Cover The Waterfront/Tonight I Shall Sleep/I Can't Believe That You're In Love With Me/
Metronome All Out/Long Long Journey/Honeysuckle Role/I Fell And Broke My Heart/Jazz Cocktail/Blue Skies/
Hollywood Hangover/My Honey's Lovin' Arms/C-Jam Blues MJCD 1306 Jungle : Prologue To The Black And Tan Fantasy/
The New Black And Tan Fantasy/The Mooche/Saturday Night Function/Mississippi Moan/Jungle Jamboree/Haunted Nights/
Jungle Nights In Harlem/Shout 'Em Aunt Tillie/Jungle Blues/Echoes Of The Jungle/Baby When You Ain't There/
Dear Old Southland/The New East St. Louis Toodle-oo/Delta Mood/Doo! Doo!/Way Low/A Gathering In A Clearing/
Dance N° 5 (The Liberian Suite)/Air Conditioned Jungle MJCD 1307 Ladies : Sophisticated Lady/Dinah Lou/
The Lady Who Wouldn't Be Kissed/The Gal From Joe's/Dinah's In A Jam/Lady In Blue/Country Gal/Warm Valley/
Chloe/John Hardy's Wife/Clementine/The Brown Skin Gal/Sentimental Lady/Blue Belles Of Harlem/Lilly Belle/
Lady Of The Lavender Mist/Women/Brown Betty/The Tattooed Bride MJCD 1308 New York : Harlem Air Shaft/
The Sidewalks Of New York/Yptown Downbeat/Harlem Rivero/Quiv'Ur/Harlemania/Harlem Flat Blues/Wall Street Wall/
Blue Harlem/Drop Me Off At Harlem/Harlem Speaks/A Sad Night In Harlem/Scattin' At The Kit Kat/
Sugar Hill Shim Sham/Harmony In Harlem/The Boys From Harlem/Cotton Club Stomp/Carnegie Blues/Park At 106th/
New York City Blues/Manhattan Murals MJCD 1309 Pianists : Black Beauty/Swampy River/Fast And Furious/
Mood Indigo-Solitude/Sophisticated Lady-In A Sentimental Mood/Love In My Heart/Informal Blues/Mr. J.B. Blues/
Dear Old Southland/Solitude/Frankie And Johnny/Jumpin' Room Only/Dancers In Love/Minor Goes Muggin'/Tonk/
Drawing Room Blues/Nobody Was Lookin'/New York City Blues/The Clothed Woman/New World A-Comin'

MJCD 1310 Portraits : Black Beauty/A Gypsy Without A Song/Old King Doo!/Little Posey/Weely/Jack The Bear/
Bojangles/A Portrait Of Bert Williams/Menelik-The Lion Of Judah/Poor Bubber/Fancy Dan/Jenny/Unbooted Character/
Hearsay Or Orson Welles/The Beautiful Indians, Pts.1-2/Golden Feather/Golden Cress/Frankie And Johnny

MJCD 1311 Soloists : Dance N° 4 (The Liberian Suite)/Doin' The Voom Voom/Black And Tan Fantasy/Frustration/
Clarinet Lament/Mood To Be Wooed/Echoes Of Harlem/Rose Of The Rio Grande/The Suburbanite/Tip Toe Topic/
Sultry Serenade/Blue Skies MJCD 1312 Swing : Cotton Tail/It Don't Mean A Thing/Jubilee Stomp/Double Check Stomp/
Ring Dem Bells/Lightnin'/Jive Stomp/Stompy Jones/In A Jam/Exposition Swing/Chatterbox/Buffer Flat/Slap Happy/
Jazz Poypourri/Riding On A Blue Note/Squaty Roo/Blip-Blip/Rockin' In Rhythm/Stomp Look Listen/
I Can't Believe That You're In Love With Me MJCD 1313 Vocal : Blues I Love To Sing/Sloppy Joe/She's Gone/
Troubled Waters/I Got To Be A Rugcutter/I'm Checkin' Out, Goom-Bye/Something To Live For/Jump For Joy/
Rocks In My Bed/Just Squeeze Me/Go Away Blues/Everything But You/It Don't Mean A Thing/I Don't Mind/
Solitude/St. Louis Blues/Once Upon A Dream/Do Nothin' Till You Hear From Me/On A Turquoise Cloud/
I've Got To Be A Rugcutter (D.E. demo recording)

MJCD 1308 New York : Harlem Air Shaft/
The Sidewalks Of New York/Yptown Downbeat/Harlem Rivero/Quiv'Ur/Harlemania/Harlem Flat Blues/Wall Street Wall/
Blue Harlem/Drop Me Off At Harlem/Harlem Speaks/A Sad Night In Harlem/Scattin' At The Kit Kat/
Sugar Hill Shim Sham/Harmony In Harlem/The Boys From Harlem/Cotton Club Stomp/Carnegie Blues/Park At 106th/
New York City Blues/Manhattan Murals MJCD 1309 Pianists : Black Beauty/Swampy River/Fast And Furious/
Mood Indigo-Solitude/Sophisticated Lady-In A Sentimental Mood/Love In My Heart/Informal Blues/Mr. J.B. Blues/
Dear Old Southland/Solitude/Frankie And Johnny/Jumpin' Room Only/Dancers In Love/Minor Goes Muggin'/Tonk/
Drawing Room Blues/Nobody Was Lookin'/New York City Blues/The Clothed Woman/New World A-Comin'

MJCD 1310 Portraits : Black Beauty/A Gypsy Without A Song/Old King Doo!/Little Posey/Weely/Jack The Bear/
Bojangles/A Portrait Of Bert Williams/Menelik-The Lion Of Judah/Poor Bubber/Fancy Dan/Jenny/Unbooted Character/
Hearsay Or Orson Welles/The Beautiful Indians, Pts.1-2/Golden Feather/Golden Cress/Frankie And Johnny

MJCD 1311 Soloists : Dance N° 4 (The Liberian Suite)/Doin' The Voom Voom/Black And Tan Fantasy/Frustration/
Clarinet Lament/Mood To Be Wooed/Echoes Of Harlem/Rose Of The Rio Grande/The Suburbanite/Tip Toe Topic/
Sultry Serenade/Blue Skies MJCD 1312 Swing : Cotton Tail/It Don't Mean A Thing/Jubilee Stomp/Double Check Stomp/
Ring Dem Bells/Lightnin'/Jive Stomp/Stompy Jones/In A Jam/Exposition Swing/Chatterbox/Buffer Flat/Slap Happy/
Jazz Poypourri/Riding On A Blue Note/Squaty Roo/Blip-Blip/Rockin' In Rhythm/Stomp Look Listen/
I Can't Believe That You're In Love With Me MJCD 1313 Vocal : Blues I Love To Sing/Sloppy Joe/She's Gone/
Troubled Waters/I Got To Be A Rugcutter/I'm Checkin' Out, Goom-Bye/Something To Live For/Jump For Joy/
Rocks In My Bed/Just Squeeze Me/Go Away Blues/Everything But You/It Don't Mean A Thing/I Don't Mind/
Solitude/St. Louis Blues/Once Upon A Dream/Do Nothin' Till You Hear From Me/On A Turquoise Cloud/
I've Got To Be A Rugcutter (D.E. demo recording)

MJCD 1312 Swing : Cotton Tail/It Don't Mean A Thing/Jubilee Stomp/Double Check Stomp/
Ring Dem Bells/Lightnin'/Jive Stomp/Stompy Jones/In A Jam/Exposition Swing/Chatterbox/Buffer Flat/Slap Happy/
Jazz Poypourri/Riding On A Blue Note/Squaty Roo/Blip-Blip/Rockin' In Rhythm/Stomp Look Listen/
I Can't Believe That You're In Love With Me MJCD 1313 Vocal : Blues I Love To Sing/Sloppy Joe/She's Gone/
Troubled Waters/I Got To Be A Rugcutter/I'm Checkin' Out, Goom-Bye/Something To Live For/Jump For Joy/
Rocks In My Bed/Just Squeeze Me/Go Away Blues/Everything But You/It Don't Mean A Thing/I Don't Mind/
Solitude/St. Louis Blues/Once Upon A Dream/Do Nothin' Till You Hear From Me/On A Turquoise Cloud/
I've Got To Be A Rugcutter (D.E. demo recording)

MJCD 1313 Vocal : Blues I Love To Sing/Sloppy Joe/She's Gone/
Troubled Waters/I Got To Be A Rugcutter/I'm Checkin' Out, Goom-Bye/Something To Live For/Jump For Joy/
Rocks In My Bed/Just Squeeze Me/Go Away Blues/Everything But You/It Don't Mean A Thing/I Don't Mind/
Solitude/St. Louis Blues/Once Upon A Dream/Do Nothin' Till You Hear From Me/On A Turquoise Cloud/
I've Got To Be A Rugcutter (D.E. demo recording)

MCA (H)
MCD 83037

(MCA Music Entertainment BV)
A Fine Collection Of Jazz (4 CD Box) :
(2) 11- *Limbo Jazz*

(1) 13- *In A Sentimental Mood*
(3) 7- *Solitude*
3- *Mood Indigo*

MCD 87024

Made Of Jazz :

MCA 09813/21782/32178 John Coltrane Ballads/Love Supreme/DE & JC (3 CD Box) : (#3 = MCA-IMPULSE (US) MCAD 39103)

MUSIC AND ARTS (US)

1017 American Pop And Audio History From Minstrel To Mojo On Record 1893-1946 (9 CD Set) :
(4) 4- *Black Beauty* (7) 21- *Diminuendo In Blue*

MUSIC MASTERS (US)

01612-65179-2 Duke Ellington-The Centenary Edition (8 CD Set) Deluxe Carrying Case :
(CONTAINS MUSIC MASTERS 01612-65064-65110-65122-65144-68664 + 2 SAMPLERS)
01612-65180-2 Duke Ellington-The Centenary Edition (6 CD Set) Suitcase Edition :
(CONTAINS MUSIC MASTERS 01612-65064-65110-65122-65114-68664)

MUSICA JAZZ (IT)

MJCD 1124 Duke Ellington Live At The Hurricane 1944 : (6May44) *Perdido/Do Nothin' Till You Hear From Me/My Gal Sal/ Now I Know* (7May44) *Jumpin' Punkins/Poliniana/It Don't Mean A Thing* (24May44) *Clementine/Someone* (27May44) *G.I. Jive/ Three Cent Stomp/Johny Come Lately/Blue Skies/Sentimental Lady* (31May44) *Midriff* (2Jun44) *Main Stem/My Little Brown Book* (4Jun44)
Too Much In Love/Mood To Be Wooded

MUSIDISC (G)

400222 "Jazz" : 13- *Solitude*
NOSTALGIA (IT) (A&R Productions)
NST C 020 Swing Song : 7- *It Don't Mean A Thing*
NST C 025 Duke Ellington-Prelude To A Kiss : *Take The "A" Train/I'm Beginning To See The Light/ In A Sentimental Mood/Sophisticated Lady/Perdido/Prelude To A Kiss/Sentimental Lady/I Got It Bad/Solitude/ I Let A Song Go Out Of My Heart/Drawing Room Blues/It Don't Mean A Thing/Lover Man/Ko-Ko/Concerto For Cootie/ Never No Lament/In A Mellotone/Jack The Bear*
NST C 028 Jazz Around Midnight : 4- *Long Long Journey* 14- *I Got It Bad*
NST C 027 Big Band Swing : 5- *Midriff*
NST C 028 Jazz Around Midnight : 14- *I Got It Bad*

OJC RECORDS (G)

OJC 20 469 Latin American Suite (20 bit) : (= FANTASY (US) OJCCD-469-2)
(ONE)1-2/01 MUSIC (US) (Iwis License Corporation)

1001-2 Original Jazz Legends, Volume 1-Torrid Trumpets (5 CD Box) (24 BIT) :
(4) 1- *Flirtibird* 2- *Jump For Joy*
1002-2 Original Jazz Legends, Volume 2-Everybody Loves Duke Ellington (5 CD Box) (24 BIT)
(2) 1- *I Let A Song Go Out Of My Heart* 2- *Jump For Joy* (3) 1- *I'm Gonna Go Fishin'* (4) 1- *The Feeling Of Jazz* 2- *Jump For Joy*
2002-2 (Hip Jazz-Bop!) Batteries Not Included (3 CD Box) (24 BIT) :
(3) This Is Your Brain On Hip Jazz-Bop! : 5- *Black And Tan Fantasy*
2003-2 ((Hip Jazz-Bop!) Over A Million Songs (3 CD Box) (24 BIT) :
(1) Over A Million Songs : 1- *Take The "A" Train* (2) *Wealth Is Overrated* : 4- *Taffy Twist*

PABLO (J)

VICJ-5143 The Ellington Suites (20 Bit) : (= PABLO (US) PACD 2310-762-2)
VICJ 60095 Ellington- Berlin 1965 - Paris 1967 : (= PABLO (US) PACD 5304-2)

PHONASTIC (SD)

CD 7676 Pennies From Heaven-1948 : 14- *Take Love Easy*

PILZ GOLD (G)

75308 Kings Of Swing-The Hits Of The 40's : 11- *Mood Indigo*

PRICELESS JAZZ (US)

GRD 9944 Tenor Sax Ballads : 2- *Solitude* 8- *Mood Indigo*

PROPER RECORDS (F) (Media 7)

EMCD 18 Essential Masters Of Jazz-Duke Ellington : *Black And Tan Fantasy/Creole Love Call/The Mooche/ Hot And Bothered/Creole Rhapsody, Pts. 1-2/Daybreak Express/Saddest Tale/Diminuendo In Blue/Crescendo In Blue/ Battle Of Swing/Blue Light/Portrait Of The Lion/Ko-Ko/Concerto For Cootie/Cotton Tail/Harlem Air Shaft/Take The "A" Train/ Black, Brown And Beige : The Work Song-Come Sunday/Happy-Go-Lucky Local, Pts 1-2/The Clothed Woman*

RCA (F)

74321 15523-2 (Jazz Tribune N° 60) The Indispensable DE & The Snail Groups (2CD Set) : (= RCA (F) 68471-2)

RCA (J)

BVCJ-7416 Duke Ellington-Seattle Concert : (= RCA (J) R25J-1051)

RCA-VICTOR (F)

74321 00628-2 I Latin Jazz : 12- *Caravan*
74321 43715-2 100 Ans De Jazz (2 CD Set) : (2) 8- *Take The "A" Train*

RCA-VICTOR (J)

BVCY 38009/32 Duke Ellington Centennial Edition (24 CD Box) : (= RCA-VICTOR (US) 09026 63386 2)

RCA-VICTOR (US) (and EEC*)

07863-66746-2

Swingin' Uptown-The Big Band Era 1923-1952 (2 CD Set) : (1) 1- Saturday Night Function
(2) 12- Sepia Panorama

09026-63294-2

Fascinating Rhythm-The Broadway Gershwin 1919-1933: 17- Sam And Dolliah
4- The Flaming Sword 17- The Chocolate Shake

09026-63342-2

Wicked Swing : 6- I Got It Bad

09026-63364-2

Lover's Swing :

09026-63365-2

Swing Vocalists Greatest Hits : 6- I'm Just A Lucky So-And So 17- St. Louis Blues

09026-63445-2

More Fabulous Swing : 2- Riff Staccato 17- Things Ain't What They Used To Be (Time's A-Wastin')

09026-63446-2

More Fabulous Big Band : 9- Blue Cellophane 15- I'm Beginning To See The Light
21- Suddenly It Jumped 22- Swamp Fire

09026-63459-2*

The Best Of The Complete RCA-Victor Recordings (1927-1973) (Sampler) : Black And Tan Fantasy/
East St. Louis Toodle-oo/Rockin' In Rhythm/MEDLEY : Mood Indigo-Hot And Bothered-Creole Love Call (stereo version)/My Old Flame/
Jack The Bear//Day Dream/Take The "A" Train/I Got It Bad/Perdido/Work Song/The Minor Goes Muggin'/Just Squeeze Me/
Long Long Journey/Come Sunday/Isfahan/Sopisticated Lady/Raincheck

READER'S DIGEST MUSIC (US)

UN-NUMB

Uptown Saturday Night (3 CD Set) :

(1) 2- Take The "A" Train (3) 15- St. Louis Blues

REPRISE (US)

947243-2

Francis A and Edward K - F.Sinatra/D.Ellington (20 bit) (= REPRISE (US) 1024-2)

RETRO MUSIC (IT)

R2CD 40-32

The A-Z Encyclopedia Of Jazz (2 CD Box) :

(1) 12- Take The "A" Train

RETRO MUSIC (CA) (St. Clair Entertainment Group)

JIV 47112

The Roots Of Swing N' Jive-Minnie The Moocher :

9- How High The Moon

JIV 47122

The Roots Of Swing N' Jive-Jungle Swing :

8- Primpin' At The Prom

JIV 47132

The Roots Of Swing N' Jive-Jersey Bounce :

1- 9:20 Special 10- It Don't Mean A Thing

JIV 47142

The Roots Of Swing N' Jive-Swingin' The Blues :

8- Perdido

JIV 47152

The Roots Of Swing N' Jive-Jumpin' At The Woodside :

8- One O'Clock Jump

JIV 47162

The Roots Of Swing N' Jive-Jumpin' Jive :

5- Take The "A" Train

SLAM (E)

SLAM 0042

Absolute Jazz :

1- Fickle Feeling 10- Indiana 15- Tip Toe Topic

SME RECORDS (J) (Sony Music Entertainment, Inc.)

SRCS 9511

Masterpieces By Ellington (20 Bit) :

(= COLUMBIA (EU/F) 469407 2)

SONY CLASSICAL (F) (Sony Music Entertainment, Inc.)

SM2K 60661

George Gershwin 100 Ans L'edition Anniversaire (2 CD Set) : (2) 14- Summertime

SONY MUSIC ENTERTAINMENT (B) (Sony Music Special Products)

LSP 984801 2

Best Of Jazz : 8- Take The "A" Train 9- Perdido 10- C-Jam Blues

SONY MUSIC ENTERTAINMENT (E) (Sony Music Special Products)

LSP 965592 2

The Jazz Album (Ford Motor Company) :

6- Take The "A" Train

SONY MUSIC MEDIA (F) (Sony Music Entertainment, Inc.)

SM 467124 2

Romantic Jazz, Volume 3 :

(= COLUMBIA (E) 467124 2)

SOUNDS INTERNATIONAL (E)

S 1025

(1) The Sounds Of Jazz (2) Jazz Masters (2 CD Set) :

(2) 10- Harlem Speaks 11- Crosstown 14- Everything Goes

SWING ERA (B)

SER 2522

In The Mood (5 CD Box) : (1) 4- Take The "A" Train (2) 7- Someone (3) 5- 9:20 Special
(4) 12- How High The Moon (4) 14- Perdido

TIMELESS (H)

crc 1-054

Keep A Song In Your Soul-Music by Alex Hill N° 2 : 11- Keep A Song In Your Soul

TOPAZ (E)

TPZ 1071

(Pavillion Records)

Oscar Pettiford-Bass Hits :

19- Frankie & Johnny, Pt.1 20- Frankie & Johnny, Pt.2 21- Suddenly It Jumped 22- Swamp Fire

VADE RETRO/DURECO (F) (the following items are books, each containing a CD)

UN-NUMB

Latin Jazz :

1- Caravan

UN-NUMB

Duke Ellington : East St.Louis Toodle-oo/Black And Tan Fantasy/Creole Love Call/The Mooche/
Mood Indigo/Solltue/Saddest Tale/Clarinet Lament/Boy Meets Horn/Concerto For Cootie/Ko-Ko/Warm Valley/Take The "A" Train/
Transblucency/Chelsea Bridge/Happy-Go-Lucky Local/Passion Flower/Jam With Sam

(plays Things Ain't What You Used To Be & Jam With Sam)

NOTE: The Japanese Pablo VICJ-5143 "The Ellington Suites" has the full length "Loco Madi" (9:07)
All other releases have a shortened version (5:55). See DEMS 96/2-2 and 97/1-5.

VERVE (G/US)

(= VERVE (G) 821 578-2)

- 314 521 405-2 Side By Side (24 bit) :
- 314 539 785-2 Soul Call (24 bit) : *La Plus Belle Africaine/West Indian Pancake/Soul Call/Skin Deep/Sophisticated Lady/Wings And Things/The Opener/Kinda Dukish-Rockin' In Rhythm/Such Sweet Thunder/Madness In Great Ones/Main Stem/Take The "A" Train*
- 314 559 248-2 Ella Fitzgerald Sings The Duke Ellington Song Book (3 CD Box) (24 bit) : (1) *Rockin' In Rhythm/Drop Me Off In Harlem/Day Dream/Caravan/Take The "A" Train/I Ain't Got Nothin' But The Blues/Clementine/I Didn't Know About You/I'm Beginning To See The Light/Lost In Meditation/Perdido* (other tracks on this CD are not DE Items) (2) *I'm Just A Lucky So-And-So/All Too Soon/Everything But You/I Got It Bad/Blip-Blip* (other tracks on this CD are not DE Items) (3) *Chelsea Bridge/Portrait Of Ella Fitzgerald : Royal Ancestry-All Heart-Beyond Category-Total Jazz/The E & D Blues/Chelsea Bridge (rehearsal)/All Heart (including rehearsals & alternate takes) (Narration Tracks on Total Jazz by DE & BS include alternate takes)*

VERVE (J)

- POJC-2735 Soul Call (24 bit) : (= VERVE (G/US) 314 539 285-2)
- POJC-2736 Side By Side (24 bit) : (= VERVE (G/US) 314 521 405-2)
- POJC-2737 Back To Back (24 bit) : (= VERVE (G/US) 314 521 404-2)

VOGUE (F)

- 74321 649122 The Vogue Years : 5- *Soul Call*

ZYX (G)

- ZYX 80036-2 The Best Of Duke Ellington – 1899–1999 (2 CD Set):
- (1) *C-Jam Blues/Take The "A" Train/Happy-Go-Lucky Local/Midriff/Rockin' In Rhythm/Asphalt Jungle/Kinda Dukish/Blem/Wanderlust/Satin SDoll/Things Ain't What They Used To Be/Caravan/Johnny Hodges Medley : Warm Valley/Drag (2) Cotton Tail/Prelude To A Kiss/Just Squeeze Me/Do Nothin' Yill You Hear From Me/Sophisticated Lady/The Shepherd (-2)/Sam Woodyare's Blues/In A Blue Summer Garden/Perdido/Johnny Come Lately/Kentucky Avenue, A.C./Noon Morning/All Too Soon*

To all:

I visited Wally Schaap again yesterday. He is much improved over last week. He has recovered motion in his left arm and leg and can now get around with a walker.

He would like to hear from his friends by letters or postcards but not by phone.

Walter Schaap
Sivercrest Extended Care Facility
144-45 87 Street
Jamaica NY 11435

Morris Hodara