

# DEMS BULLETIN



## DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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ALL FOR THE LOVE OF DUKE!

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1999/4

September - November

Editor : Sjef Hoefsmit  
 Assisted by: Roger Boyes  
 DEMS is a non-profit organization, depending on voluntary offered assistance in time and material. Sponsors are welcomed.

## Sad NEWS

### A short-time but great Ellingtonian died

Sad news of the passing of Harry Edison in the early hours of Tuesday, July 27. A wonderfully sensitive player in all contexts in which he performed, and specially remembered in the world of Ellingtonia for one of the best sessions of all time, which produced "Back to Back" and three tracks of "Side by Side".

For me "Stompy Jones" on "Side by Side" is one of the most exciting pieces of music I have ever heard, with Duke's

remarkable piano solo building up an almost unbearable tension which is spectacularly released by Edison launching himself into the ride out choruses. Impossible to follow, which is a bit sad because it's track 1 on the album!

Goodbye Sweets - and thanks.

Bill Bailey.

Both albums have been re-issued recently in 24-bit quality. See for numbers the last page of DEMS 99/3.

We recommend these albums highly. If you do not have them, this is your chance. The other 9 Billy Strayhorn tracks on "Side By Side" with Lawrence Brown, Roy Eldridge, Johnny Hodges, Ben Webster, Wendell Marshall and Jo Jones are also of an extremely high quality.

Pure Ellingtonian music.

Sjef Hoefsmit

## 18th Annual International Duke Ellington Conference



# ELLINGTON 2000



Wednesday, May 25th thru

Sunday, May 28th, 2000

at the Famous Roosevelt Hotel

# HOLLYWOOD



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## HOLLYWOOD in 2000!



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# LEEDS '97

**The British Connexion  
Ellington'97 Souvenir CD**  
See DEMS 97/2-14&15 and 99/3-15/2.

The "fresh" Storyville CD titled **The British Connection** is as fresh as a month-dead codfish. It is the **Ellington'97 Conference Souvenir CD** and anyone wishing to acquire a copy inexpensively can do so by sending \$US 10.- or € 10.- (or local currency equivalent) to Ellington'97, 11 Grosvenor Mount, Leeds LS6 2DX, United Kingdom.

All proceeds are ploughed straight back into the Ellington conferences. Roger Boyes

## DARMSTADT

30 September — 2 October 1999

**Darmstaedter Jazzforum:** "Duke Ellington und die Folgen" Symposium and concerts honoring the 100th birthday of Edward Kennedy "Duke" Ellington organized by the Jazz-Institut Darmstadt.

**Symposium** in lecture hall of the John-F.Kennedy-Haus

- 30 September, starting 2 pm.

- 1 October, starting 10 am.

- 2 October, starting 10 am.

Lecturers: Bill Dobbins, Bernd Hoffmann, Ekkehard Jost, Wolfram Knauer, Franz Krieger, Günter Lenz, Martin Pfeleiderer, Volker Spicker, Walter van de Leur, Peter Niklas Wilson

### Concerts

1 October (Friday), CentralStation Darmstadt, 8:30 pm:

Louis Sclavis Quartet: Louis Sclavis (clarinet, saxophone), Jean-Luc Cappozzo (trumpet), Bruno Chevillon (bass), François Merville (drums).

Martial Solal (Piano-Solo)

2 October, CentralStation Darmstadt, 8:30 pm:

WDR Big Band, directed by Bill Dobbins in a program of rarely played Ellington-Suites as well as original compositions by Bill Dobbins and others.

### 100 Years of Jazz — 100 Years of Ellington

Jazz is nearing its centennial. Centennial celebrations started in 1997 with the 100th birthday of soprano saxophonist Sidney Bechet. Louis Armstrong, Count Basie and other heroes of jazz will follow. None of these, though, will have an impact such as the centennial celebrations in honor of Edward Kennedy Ellington, born 29th April 1899 in Washington, D.C., who with his compositions and recordings left a unique mark on 20th century music.

Ellington celebrations have been manifold this year: Around his birthday, members of Ellington societies, researchers, collectors and connoisseurs from all over the world met in Washington, D.C. The Lincoln Center Jazz Orchestra and its musical director Wynton Marsalis performed many of the suites and other compositions by Ellington. Record companies searched their archives and came up with "complete recordings" editions, often including recordings never before issued. New Ellington biographies have unveiled hitherto unknown facts about the composer's life and musical development.

### 6th Darmstaedter Jazzforum. The Symposium

The 6th Darmstaedter Jazzforum adds to the celebration marathon with a symposium and a small concert series trying to hold their own in the international comparison. The Darmstaedter Jazzforum is organized each other year as a discussion forum for musicologists and musicians alike. Former subjects having been "Jazz and Composition" [1991]; "Jazz in Europe" [1993]; "Jazz in Germany" [1995]; "Jazz and Language, Language and Jazz" [1997], the 1999 symposium is for the first time dedicated to the honor of a single jazz personality. Subject will be the music of Duke Ellington, but as the title "Duke Ellington und die Folgen" ("Ellington and what happened after", "Ellington and his influences") suggests, the discussions will also touch upon Ellington's impact on the musical developments up to the present day.

The symposium will bring together experts examining all different aspects of the phenomenon Duke Ellington: as composer, arranger, bandleader, and pianist, as inspiration for his excellent soloists as well as for younger musicians. The papers will be held by noted scholars from the field of musicology and literary criticism, but also by musicians who will talk about the influence Ellington had on their musical development. Most papers and discussions will be in German, with no simultaneous translation available. All papers will later be published in the book series "Darmstaedter Beiträge zur Jazzforschung". Participation in the conference is free.

### 6th Darmstaedter Jazzforum. The Concerts

The evening concerts will show three different aspects of how to work with Ellington's music and influence. You will hear a big band playing within the sound ideal that Ellington used so effectively, a virtuoso soloist playing Ellington standards in his own interpretation, and a contemporary quartet relating more to Ellington's aesthetic than to obvious repertoire choices. More precisely:

The WDR Big Band directed by Bill Dobbins will perform a program of rarely heard Ellington suites as well as non-Ellington compositions by Dobbins himself and others showing the influence of the Duke at the same time as offering alternative views on big band composition.

French pianist Martial Solal will present very personal interpretations of Ellington pieces, will take virtuoso harmonic and rhythmic risks showing Ellington's musical language in Solal's own light.

The quartet of French clarinetist Louis Sclavis will probably play not a single piece by Ellington, yet Sclavis may be a perfect example of how the aesthetic ideal of the Duke influenced many younger musicians. Sclavis, who initiated an Ellington sextet project a couple of years ago, names the Duke as a major influence. His stylistic individuality can undoubtedly be seen within the tradition of Duke Ellington for whom the individual sound was always one of the most important traits in any musician.

### Jazz at Lincoln Center and The Juilliard School

We are sure that this announcement will be published extensively in the Newsletter of the Duke Ellington Society, NYC. That is why we will be brief:

There will be three lectures, all on a Monday, starting at 7 PM at Morse Hall, The Juilliard School, 155 West 65<sup>th</sup> Street. Admission is free.

**4 Oct 99:** "Piano In The Foreground." Ellington the Pianist, led by Dick Katz.

**15 Nov 99:** "The Dramatic and Cinematic Ellington." Scores for Stage and Screen, led by Sir Roland Hanna.

**6 Dec 99:** "In Triplicate." Ellington's Ballets, Suites and Sacred Concerts, led by Loren Schoenberg. DEMS\*\*

## ELLINGTON IN LISBON

Mark Tucker was very reluctant to write a review of the Lisbon symposium because he was the co-ordinator. We are happy that he finally accepted our invitation. DEMS\*\*

Mark writes:

On July 29-30, 1999, an international symposium, „Duke Ellington — The First Hundred Years,” was held in Lisbon.

Sponsored by the Gulbenkian Foundation, the symposium took place in conjunction with the annual „Jazz em Agosto” festival which this year featured such artists as Herbie Hancock, Joe Lovano, John Scofield, Tom Harrell, David Amram, and others. Artistic director for the festival was Robert Sadin; the Ellington symposium was co-ordinated by Mark Tucker.

Over two days, those attending the symposium heard individual speakers, panel discussions, and performances.

On Thursday, July 29, Mark Tucker led off with a talk on Ellington's reception in Europe in 1933 and 1939, focusing especially on the reaction of British and Swedish critics and audiences.

Ethnomusicologist Travis Jackson (University of Michigan) spoke on „Ellington and World Music,” followed by noted critic and author Brian Priestley who addressed the topic of performing Ellington, playing several rare recordings (such as B. B. King doing „Don't Get Around Much Any More” with a big band in the early 1960s). The afternoon session featured a panel, discussing the general subject of jazz in Europe, as well as Ellington's role as a global musical ambassador.

Thursday evening in the outdoor amphitheatre of the Gulbenkian Museum, Pedro Moreira led the Big Band of the Hot Club of Portugal in an all-Ellington/Strayhorn program.

The performances were polished and compelling and featured soloists were the American saxophonists Mark Turner and John Ellis.

Friday morning things got underway with film specialist Krin Gabbard (State University of New York-Stony Brook) examining Ellington's appearances in Hollywood films, focusing especially on Cabin in the Sky and Paris Blues.

Robert O'Meally (Columbia University) gave an entertaining presentation on Ellington's singers, interspersing commentary with a number of film clips showing vocalists from Adelaide Hall to Alice Babs.

And then the high point of the entire event, at least for this writer: Alice Babs herself — who had travelled to Lisbon from Spain with husband Nils — giving a moving account of her long association with Ellington, in a talk entitled, „Duke Ellington, My Maestro.”

The combination of Babs' heartfelt words and sharply detailed recollections, together with the glorious musical examples she played from her recorded work singing Ellington's music, made for an unforgettable experience.

The afternoon panel discussion took up questions of collaboration and authorship in Ellington's music, and wound up with reflections on Ellington's legacy for the present as well as future.

By the end of the symposium, various experts in the audience had also spoken up and made contributions, among them Göran Wallén, from the Swedish Duke Ellington Society; the Portuguese critics and writers José Duarte, António Curvelo, and Manuel Jorge Veloso; and bassist Ira Coleman, who had performed with Herbie Hancock two nights earlier. (A nice bit of serendipity: Coleman's mother had been maid of honor at Alice Babs' wedding!)

Friday night at the Hot Club of Portugal in downtown

Lisbon, Mark Tucker presented a program of Ellington's piano music, playing such numbers as „Black Beauty,” „Swampy River,” „Soda Fountain Rag,” and selections from the 1953 album Piano Reflections.

Brian Priestley sat in to play „Single Petal of a Rose” and „Dancers in Love.”

Then Alice Babs delighted the packed club by going to the piano and singing two wordless blues, accompanying herself at the piano. This supreme artist and warm human being is simply too marvellous for words!

So ended Lisbon's centennial symposium paying tribute to Ellington, bringing together all participants in the historic Hot Club of Portugal as they enjoyed a late-night set by saxophonist John Ellis and his quartet before going their separate ways. Mark Tucker\*\*

## VIDEO REPORTS

I recently acquired a fine videotape of early Duke. Believe it or not, after 40 years of collecting and 15 years of videotapes being available for us to enjoy, I still did not have all this material. The 1937 segment was absolutely new to me! And it is very handy to have all the “Soundies” together at last. Also, I'd not seen the President Nixon material before. Here is the content of the tape:

### Feather on Jazz - Duke Ellington Story (10 minutes)

1. Things Ain't What They Used To Be (6Mar50)
2. On A Turquoise Cloud (16Feb49)
3. She Wouldn't Be Moved (6Mar50)
4. Take The “A” Train (16Feb49)

### World At Large (4 minutes) (4Mar33)

Irving Mills introduces the bands of Barron Lee, Duke Ellington and Cab Calloway. Ellington plays *Sophisticated Lady* and *Creole Rhapsody*.

### Duke Ellington And His Orchestra (9 min.) (17 & 19Jun43)

1. Mood Indigo and Sophisticated Lady
2. It Don't Mean A Thing If It Ain't Got That Swing  
vcls by Ray Nance and Taft Jordan
3. Don't Get Around Much Anymore

### Record Making With Duke (5 minutes) (late Jun37)

1. Daybreak Express
2. Oh Babe, Maybe Someday

### Duke Ellington Soundies (12 minutes) (Nov/Dec41)

1. Flamingo
2. Hot Chocolate (Cotton Tail)
3. Got It Bad And That Ain't Good - vcl Ivie Anderson
4. Jam Session (C-Jam Blues)

### Duke Ellington At The White House (18 min.) (29Apr69)

Duke Ellington is honoured at the White House by Richard Nixon. Guests include Cab Calloway, Benny Goodman, Dizzy Gillespie, Earl Hines, Gerry Mulligan, Clark Terry, Joe Williams, Dave Brubeck, Willie “the Lion” Smith, Urbie Green, Paul Desmond, George Wein and Leonard Feather.

Total time is approximately one hour, made in Canada, DEV 22899, purchased from Charles P. Morrison, tel: 954-726-5420; fax: 954-722-0743. Irving Jacobs

I also saw this video advertised in the catalogue of Worlds Records, tel: 415-898-1609; fax 415-898-6348. The tape has order number: 25643, price \$ 25.-. Sjef Hoefsmit

What a pity that the fifth “Soundie”, “Bli-Blip,” is not included. A man who should be mentioned in relation to the White House celebration is Willis Conover, who organised the party. DEMS

# NEW FINDS

## Discovery at Berklee

This is how it happened:

Janna Tull Steed investigated the presentation to Duke of an honorary doctorate and the reception at Berklee College of Music on 22May71 for her new book. (See this Bulletin, page 29.)

Jeff Friedman, Professor of Jazz Composition at Berklee and one of Berklee's alumni supplied to her details of that occasion and he also came up with a recording of Duke's short piano-recital at the reception.

Jeff generously made a copy for DEMS, not only to describe it and to include it in Duke's discographies but also with permission of the College to be released on one of the private DEMS cassettes for the membership.

He did us another great favour by writing an article about this remarkable happening at Berklee in spite of his very busy schedule. DEMS\*\*

Jeff Friedman writes:

It is my great honor to announce to the membership of DEMS the recent discovery of a previously unknown Duke Ellington recording.

While the discovery of anything new by Duke Ellington would ordinarily be very important, this discovery is particularly exciting, as it includes the here-to-fore unknown composition, "Baby, You Can't Miss."

On May 22, 1971, at New England Life Hall in Boston, Massachusetts, Edward Kennedy Ellington became the very first recipient of an honorary doctorate degree from the world-renowned Berklee College of Music. In his introduction of the maestro, Berklee's founder and president Lawrence Berk proclaimed, "there is no aspect of modern American music and jazz that has not felt the impact of his unique style."

President Berk also credited Duke with having unknowingly laid the foundation for Berklee's music curriculum, saying that ".....the theoretical principles which form the basis of his style are a continuing part of the Berklee program of study." This is as true today as it was when President Berk said it over twenty-eight years ago.

In his acceptance speech, a very relaxed Ellington told his "classmates" that he was writing a book about how he came to be "here today," humbly saying "it's a rather simple book, because I'm not really a book writer." He continued, paraphrasing the parable that would eventually come to be known as "The Road," from the beginning of his biography, "*Music Is My Mistress*."

In summarizing the message of that story to the graduating class, the ever-optimistic Ellington sounded a familiar thread from his life, saying that one "should not be discouraged by one simple little failure or the loss of an opportunity. You can never tell, because it's usually at a point when you least expect it, that something really big happens." He goes on to say "It shows you that .....such a large percentage of it is luck, and particularly with me."

After the commencement exercises, there was a reception held in New England Life Hall's "Charter Room." There, the forty-nine members of the class of '71, their families, the College's administration and faculty, and invited guests, where treated to a "recital" by the world's hippest reception pianist, Duke Ellington!

According to Sjeff Hoefsmit's research, the recording of Duke's performance at the reception, including the composition "Baby You Can't Miss," is totally "fresh," having never been previously documented in any of the existing discographies or copyright records.

Berklee Professors Phil Wilson and Ted Pease, who were there that day, believe that Duke was "set up." As one of the first to arrive, Phil notes that there was a piano "conveniently" located in the center of the rather large room. Ted feels that Duke must have been persuaded to play by President Berk. However, long-time Ellington associate, and LYM list member Jane Vollmer, once told me that Duke was the kind of person that could never walk past a piano without touching it.

I'm also mindful that Duke was the master of making people feel fully embraced, while holding them at arms length. I feel as though the piano may have served as a kind of armor for Duke, against the close quarters of so many strangers — albeit loving strangers.

Regardless of how or why Duke came to be at the piano on that Saturday morning, the recording of Duke's performance at the reception makes one thing abundantly clear — Duke, and the audience, seemed to be having the time of their lives!

After a few bluesy warm up riffs, Duke launches into a relaxed "Satin Doll/A Train" medley. The first chorus of "A Train" begins as a jaunty jazz waltz, until Duke uses the original piano intro as an interlude, moving the final chorus into the more familiar 4/4. The audience can be heard swinging, singing, and clapping along in the background.

Consistent with Duke's penchant for leaving things unfinished, he ends the tune three notes early.

Duke then asks, "Is there anything anyone would like to hear?" To which someone replied, "Everything!" Duke says, "Oh gee — well that's fine, soon as I wake up!" The commencement was held in the morning.

After some more banter, a woman yells out, "Play your new tune 'You Can't Miss Baby'."

Duke says, "Play what?"

"Play your new tune 'You Can't Miss it Baby'," she says.

Duke replies, "Oh yes! I just wrote that new tune 'You Can't Miss Baby' — or 'Baby, You Can't Miss.' That's right, I got "baby" in the wrong place. 'Baby, You Can't Miss' — how'd that go?!"

"Baby, You Can't Miss" is a medium tempo, hard swinging tune, who's primary theme rhythmically matches the syllable content of its title. The tune, although totally new, lays so naturally that by the second chorus the crowd is singing along.

Ted Pease recalls that the performance seemed very extemporaneous, and feels that perhaps Duke was "winging it." Indeed, the recording seems to suggest that if the tune wasn't being spontaneously composed, it was at least a work in progress. When Duke hits the bridge in the second chorus, he asks no one in particular, "is that the same way I did it the first time — is that the same bridge?!" Duke ends "Baby" by singing along with the audience on the primary theme, after which everyone, including Duke, breaks down laughing in sheer delight.

After the rousing romp of "Baby, You Can't Miss," Duke, displaying of his impeccable sense of pacing, slows things down with a wonderfully rhapsodic version of "Sophisticated Lady." Here Duke sounds fully relaxed and warmed up, having come to terms with what Phil Wilson described as a "pretty pathetic excuse for a piano."

Not content to let the audience slink too deeply into the low lush mood of "Sophisticated Lady," Duke ends the tune

with a bit of sly wit, quoting the main theme of "Baby, You Can't Miss" to the delight of the crowd.

Back to taking requests, someone shouts out: "Honeysuckle Rose," to which Duke replies, "Honeysuckle Rose?!" I once heard Fats Waller play that. And anybody that heard Fats Waller play it once doesn't dare sit down to the piano and try it afterwards!" So naturally, not being inclined to following rules, Duke dares to give it a try. With its all out stride in the second chorus — Duke's left hand going full bore — it's quite an exciting version at that!

At the end of "Honeysuckle Rose," Duke announces, "And as you know, Fats Waller, too, he loved you madly," at which point he brings up his vocalist, Nell Brookshire, to sing "Love You Madly." Duke's piano accompaniment behind the vocal on this tune is by far the most adventurous playing of the set. The approach is very free rhythmically, and the tune's harmonic framework is expressed with quite a lot of dissonance.

Nell Brookshire was in attendance at the commencement as part of Duke's invited entourage. There were a number of other Ellingtonians in attendance as well, since the commencement exercises corresponded with a weeklong engagement by the orchestra at the famous Boston jazz club, Paul's Mall.

The nearly twenty-seven minute performance drew to a close with a very unusual performance of "Come Sunday," sung by vocalist Tony Watkins, in Hebrew!

While not nearly Duke's best work, and despite some shortcomings in the quality of the audio, the relaxed easy pace and abundant good humor evident in this performance makes the recording a delight to hear.

Phil Wilson has described Berklee's 1971 commencement as a watershed event for the College. Since the school's humble beginnings in 1945, gaining academic standing and credibility for a music institution whose primary focus was on jazz studies, had been a constant uphill battle. With the conferring of an honorary doctorate degree to Duke Ellington, arguably the greatest musician ever associated with the idiom, the hard working faculty, staff, and students of Berklee College felt a great sense of pride. This event represented a kind of arrival, in the sense that all of their efforts had been validated by no less than the best, the great Duke Ellington.

Current Berklee Guitar Department Chair Larry Baione, a member of the class of '71, said it best when he summarized the feeling surrounding the event as "ALL SMILES!"

Jeff Friedman\*\*

Jeff Friedman graduated at Berklee in 1979. He currently teaches a course at the College on Ellington. DEMS\*\*

### United Kingdom, 1971 - 1973

From one of our friends we have received a copy of a recording made on 30Nov73 in the Guildhall in Preston in Great Britain. See page 27 of this Bulletin.

From the 1<sup>st</sup> Concert at the Odeon Theatre in Hammersmith, London on 21Oct71 (7156), one of the two missing selections popped up: between *The Mooche* and *Happy Reunion* came *Kinda Dukish & Rockin' In Rhythm*.

The same happened with the session 7160, 1<sup>st</sup> Concert at the Birmingham Theatre on 24Oct71. Between *Cotton Tail* and *Satin Doll* came *La Plus Belle Africaine* and *Perdido*. See page 28 of this Bulletin.

Also the opening selection, *Perdido*, of the 2<sup>nd</sup> Concert (7161) popped up.

"Fresh" updated sheets of the complete sessions including the description of the "fresh" selections, will be made available for those who would like to have that. See page 26 of this Bulletin. Luciano Massagli and Giovanni Volonté

I was in Birmingham on 24Oct71! I always thought I'd heard the Russel Procope *La Plus Belle Africaine* at this concert!  
Roger Boyes

You are right. See page 28 of this Bulletin. DEMS

### Winnipeg 25May73

On May 2, 1999, a broadcast over the CBC Radio 2 Network of a one and a half-hour broadcast of the 25May73 concert in Winnipeg at the Centennial Concert Hall surprised us Canadians.

Seven of the selections were issued on the LP titled "Concerts in Canada", presented at the first Canadian International Ellington Conference in 1987 in Toronto. See 87/3-4. These seven selections are marked with an asterisk.

I made a Xerox of two reviews which appeared in our newspapers the day after the concert. It seems that a few selections are still missing, but we now have, at last, the greater part of this remarkable concert.

In the review in the Winnipeg Free Press, the reviewer complained that Duke should have played more "recent items". I thought playing TOGO BRAVA (complete), *La Plus Belle Africaine*, *Chinoiserie*, *In Triplicate*, *Lotus Blossom* in one concert was a fair bit of recent material!

Here is the programme as it was broadcast:

- \* The "C" Jam Blues
- Kinda Dukish & Rockin' In Rhythm
- \* Creole Love Call
- \* Caravan
- \* How High The Moon
- Take The "A" Train
- TOGO BRAVA - BRAVA TOGO
- Soul Soothing Beach
- Right On Togo
- Amour, Amour
- Naturellement
- \* La Plus Belle Africaine
- \* Perdido
- Satin Doll
- \* Chinoiserie
- Hello, Dolly!
- Medley:
- Don't Get Around Much Anymore
- Mood Indigo
- I'm Beginning To See The Light
- Sophisticated Lady
- In Triplicate
- Lotus Blossom
- Tiger Rag
- Satin Doll (and close)

A Canadian DEMS member

This is indeed a remarkable concert, as the announcer said, almost exactly one year before Duke died. Sure, the band cannot be compared with Duke's bands in earlier years but it can be compared very favourably with any other band. Duke's piano playing is as good as ever and in these later years much more in the foreground than before.

We have mailed your cassette to our DESOR friends in Milan (as you asked us to do) and we hope that they will produce a "fresh" sheet with descriptions for the update folder of the New DESOR.

DEMS

# DISCUSSIONS - ADDITIONS - CORRECTIONS

## ● Fitch Bandwagon Bc - A Slip Of The Lip See DEMS 99/1-8/3 & 9/3 and 99/3-20.

To understand Klaus Götting's question, you should wait until later to correct page 20 of 99/3, on which 4318c should read 4319c and 4319c should read 4318c. DEMS

I still have some doubts concerning the origins of this program, which on my tape begins with Fitch Commercial and ends with *A Slip Of The Lip* (nc).

If the New DESOR descriptions are correct — and unless my tape is a fake — I doubt that this *A Slip Of The Lip* really belongs to 4318/May43. There is no doubt that my *A Slip Of The Lip* from the Fitch Bandwagon broadcast is different from Jubilee # 69 (4319/May43). But my *Slip* from Fitch is also different from DESOR 4318c/May43 starting with %;1°%,31RN.

The *Slip* from Fitch, to my ears, is the 28Jul42 version 4217e. My tape only contains the beginning up to 1:27 and because of this I am unable to confirm the presence of a Hodges chorus at approximately 1:50. There is however a very characteristic passage at approximately 1:19, where the very last syllable of Nance's vocal, 2°16BAND&RN(vc.), is obscured by the band bringing this part to an end and introducing the following 16RN.

This specific detail can be found on both my Fitch bc and on the 28Jul42 performance (on Classics 867 a.o.) and only there, as far as I can check.

Can you please listen again to your Fitch tape?

Klaus Götting

Yes, Klaus. I have done this and I find that you are right. However, this is not the end of the story.

There are four tapes to be discussed here. I will number yours, tape # 3. My three tapes are # 2, # 3 and # 4. Neither of us has the original recording, which I conjecture and call tape # 1.

There are also four segments of the interview with Duke Ellington. I will call these A, B, C and D.

This is my theory: Copyist # 2, who copied tape # 2 from tape # 1, was apparently more interested in the narration than in the music. He copied from tape # 1 the whole Fitch commercial starting with the words: "and with the girls going hatless, they want the summer sunshine to help bring out the natural highlights in their hair".

A short version of *Perdido* follows this Fitch commercial on all four tapes, and this in turn is followed by interview segment B. *Hayfoot, Strawfoot* comes next, but only a few bars were copied onto tape # 2. They are immediately followed by the end of *Don't Get Around Much Anymore*. It seems that copyist # 2 pushed the button early in order to be in time to copy the next Ellington interview (segment C) in its entirety. This interview ended with an introduction to the next piece: *A Slip Of The Lip*. My guess is that copyist # 2 loses interest here, so he stops.

Copyist # 3, who is more interested in the music, is making a copy from tape # 2. He skips the greater part of the Fitch commercial, starting at the end of it where these words are: " — or buy a bottle of Fitch Shampoo, spelled f i t c h — Fitch Shampoo — at your drug counter". He continues to copy from tape # 2 as he finds it. The only difference between tape # 3 and # 2 in this section is the silence between the interrupted *Hayfoot, Strawfoot* and the beginning of the mutilated *Don't Get Around Much Anymore*. This silence is slightly shorter on tape # 3 than on tape # 2.

Knowing that after interview segment C the next number should be *A Slip Of The Lip*, he takes the RCA record and copies it onto tape # 3.

My tape # 4 starts with this introduction: "A Special Service Re-broadcast featuring the most popular dance orchestras in America for all the armed forces in the United Nations. Here comes the Bandwagon..."

Bear in mind that this is a re-broadcast. An earlier broadcast must have preceded it. It is this first broadcast, of which I do not have a recording, which I call tape # 1 (conjectured).

I do have something else though. Carl Hällström has recently sent me a document containing the spoken texts of the original broadcast. This is a typewritten script, prepared on 28May43 for the broadcast on Sunday 30May43 between 7:30 and 8:00 PM from Radio City, NYC over WEA and NBC Red Network.

Hand-written timings were added to the script, probably in rehearsal time or during the actual broadcast. The fact that Duke got mixed up over the text of segment C makes me believe that this was a genuine live broadcast, as Jerry Valburn claims. With the help of the time indications and the spoken texts it is possible to reconstruct the original broadcast.

It starts with the Fitch signature tune, followed by the announcer: "Here comes the Fitch Bandwagon!"

This vocal jingle follows: "Laugh a while, let a song be your style. Use Fitch Shampoo. Don't despair, use your head, save your hair. Use Fitch Shampoo".

Announcer: "Another Sunday evening rolls around, and the old Fitch Bandwagon rolls around with it, bringing you its cargo of the famous Fitch's Dandruff Remover Shampoo and Ideal Hair Tonic, the music of one of America's famous orchestras, and the new cargo of World News by Alex Dreier.... That's a big cargo to handle, but not too much for our old friend the Driver of the Bandwagon.... that Man who Knows His Bands .... Tobe Reed".

Tobe Reed: "Ah thank you Jack Costello, and hello everybody. Before we start the old Bandwagon rolling, we'd like to pause a moment and pay humble tribute to the occasion we celebrate on this May 30<sup>th</sup> .... Originally we thought only of the brave men who fought to preserve the Union when we celebrate Decoration Day ...." This goes on, interrupted by applause (mentioned in the script between parentheses).

Next I read on the script "Duke's theme", followed by segment A of the interview by Tobe Reed and Duke. This interview introduces *The Canteen Bounce*.

According to the script this selection is followed by the first Fitch commercial which we find at the beginning of tape # 2 and which was spoken by Jack Costello.

This is followed by a short version (5:50-6:20) of what is described as *Things* (hand-written) in the script, but which turns out to be *Perdido* in the broadcast, after which comes the complete segment B of the interview as on tape # 2 and tape # 3. This second segment leads into an introduction to *Hayfoot, Strawfoot*, which is in turn followed in the script by a spoken introduction by Tobe Reed to *Don't Get Around Much Anymore*.

This is followed by segment C of the interview, which is complete on both tapes # 2 and # 3.

It leads into an introduction to *A Slip Of The Lip*, which is followed by another Fitch commercial by Jack Costello. At the end of this commercial the time indication is 19:00.

At this point in the script *Things Ain't What They Used To Be* is announced and after it comes interview segment D. This segment leads into the introduction to *Ring Dem Bells*, which is the last Ellington selection. The broadcast ends with the Fitch signature tune. It is now 25:55. Tobe Reed says goodbye and introduces Alex Dreier for the News Spot, which starts at 26:30. The News is followed by another Fitch commercial and the closing remarks by the announcer: "The Bandwagon with the music of Duke Ellington and the World News with Alex Dreier, was brought to you by the F. W. Fitch Company..... The program originated in New York and Chicago.... Jack Costello speaking .... This is the National Broadcasting Company."

As I said, I do not have a tape of this broadcast, which I call conjectured tape # 1. But I do have another tape (tape # 4), which is announced as a re-broadcast. This tape starts straight after the introduction (see earlier in this article) with *Take The "A" Train*, followed by interview A and *The Canteen Bounce*. The Fitch commercial is skipped from this re-broadcast, which continues with the short version of *Perdido*, followed by the complete interview B (as on tapes # 2 and # 3). But now there comes a complete *Hayfoot*, *Strawfoot* followed by an introduction to the next selection by Tobe Reed: the complete *Don't Get Around Much Anymore*.

Interview C is again the same as on tapes # 2 and # 3, but the version of *A Slip Of The Lip* that follows is completely different from the RCA recording. It corresponds exactly with the description in DESOR for 4319c.

This selection is followed immediately, and with no further introduction, by *Just As Though You Were Here*, taken from the Fort Dix broadcast of 19Nov42 through The Blue Network.

The time gained as a result of the deletion of the Fitch commercials and the News Spot is now occupied by recordings of earlier broadcasts! It is indeed a re-broadcast!

After the substituted *Just As Though You Were Here*, comes (again without any introduction) *Things Ain't What They Used To Be* followed by interview D and the performance of *Ring Dem Bells*, all from the original broadcast, conjectured tape # 1.

The re-broadcast concludes with two other selections from the Fort Dix broadcast of 19Nov42, *Perdido* and *Goin' Up*.

My tape # 4 ends with the words: "The Bandwagon was brought to you, soldiers, sailors and marines in the Armed Forces of the United Nations, by the Special Service Division of the War Department of the United States of America."

Not once on tape # 4 do I hear the name Fitch.

Now it's time for a few conclusions:

Jerry Valburn was present at the live broadcast at Radio City on 30May43 but he cannot have heard *Just As Though You Were Here*, since that piece dates from the Fort Dix broadcast of 12Nov42.

*The Canteen Bounce* and *Hayfoot*, *Strawfoot* do not originate from the AFRS broadcast Jubilee # 69, but from the Fitch Bandwagon broadcast of 30May43.

I suddenly realised what this means. Only one of the selections in Jubilee broadcast # 69 has still to be identified. I have spent many hours in the past searching for the origin of *A Slip Of The Lip* from the Fitch broadcast, but I should have concentrated on the Jubilee broadcast version. I found this in a couple of hours. It comes from the 27Nov43 Coca Cola Spotlight Bands broadcast # 372 through The Blue Network, New DESOR 4361.

The reason that the version of *A Slip Of The Lip* in the

Jubilee broadcast differs from the one in the original Spotlight Bands broadcast as indicated in the descriptions of 4319c (Jubilee) and 4361c (Spotlight Bands) is because it was announced during Duke's 8 bars introduction with the words "The Spotlight goes to town.....". To fit it into the Jubilee broadcast this introduction had to be skipped. There is only one correct description of this recording and that is 4361c. The Jubilee # 69 show (DESOR 4318) should no longer be included as an original session in our discographies. Everything it contains is assembled from other sources.

*The Canteen Bounce* (now 4318a) and *Hayfoot*, *Strawfoot* (now 4318b) should be included in the 4319 session, in which room should also be made for the short version of *Perdido*.

The order of *Ring Dem Bells* (now 4319d) and *Things Ain't What They Used To Be* (now 4319e) should be reversed.

The claimed assembly date of the Jubilee # 69 broadcast in Rainier Lotz' JUBILEE discography (1985) is 11Mar44, which fits nicely with the inclusion of a selection from the 27Nov43 broadcast. The suggestion that the Jubilee # 69 show was recorded in early October 1942 at the El Capitan Theatre must be rejected. Date and location are wrong.

Many members of DEMS may have found it difficult to follow my argument all the way to this last conclusion, especially if they are mainly interested in LP and CD issues, and are not fanatic tape collectors. If so, I would like to express my appreciation for their patience, and I apologise for "keeping you up so long, so late" as Duke used to say. For myself as a fanatic collector, I am quite pleased with this bit of detective work. Sjef Hoefsmit

We sent a draft of this article to Carl Hällström who has been so kind to give us some additional information about the script for the Fitch Bandwagon broadcast. DEMS

Carl Hällström writes:

The HANDWRITTEN NOTE in the script was added during dress rehearsal or actual broadcast by a staff announcer who had the job of documenting the proceedings "for the record". He heard a short tune being played, thought it was "Things" and I just added that the tune was "Perdido", a short correction to his wrong assumption. The text within ( ) was never typewritten and was not planned to be performed during the broadcast. Perhaps Duke felt that a short "teaser" should be added after the long ad-talk!

AFRS and its forerunner, "the Special Service Division" always had the job of deleting any reference to the "trade marks" of any goods that happened to be announced on the original network broadcast they now were re-editing for transcriptions. In this case, close to 10 minutes had to be substituted, so why not look in the files for music by the Duke that would fit into the program?

That's how the discussion in the SSD-editing room must have developed, and that's why the 16" transcription ended up with some "fillers" by the Duke from other sources as well, totally unrelated to the Fitch program. Carl Hällström

### ● Musica Jazz MJCD 1124

See DEMS 99/3-16/1

The last track on this CD, *Mood To Be Wooed*, is followed by the conclusion of this broadcast of 4Jun44: *Things Ain't What They Used To Be*. The music is on the CD, the title is not on the cover or in the liner notes.

DEMS

① **The Jubilee Shows**

See DEMS 99/1-8/3 and this Bulletin page 6 and 7.

I also happen to own a "Photostatted copy" [should be "Xerox copy"] of Theodore Stuart DeLay, Jr.'s "historical study of the Armed Forces Radio Service to 1946" which he presented to the University of Southern California in May 1951. The JUBILEE "chapter" is found on pages 149-152, and here's a quote from the middle of page 151:

"Jubilee" was first produced 9 October 1942. Ethel Waters, Rex Ingram, Eddie "Rochester" Anderson, Duke Ellington and Orchestra, and the Hall Johnson Choir made up the first cast. The writing was done by Vanda and civilian Hollywood writers who donated their material.

The source of this information is given at the bottom of page 151 as AFRS, Program List, p. 1942-43 J 1.

I failed to locate any info in DeLay's book regarding what catalogue number(s) of JUBILEE this session had been given; neither could I find the name & location of the recording studio. However, in Lotz&Neuert's "Jubilee, an exploratory discography" from 1985, there's a note in connection with JUBILEE # 1, which reads: "This program may have been recorded at the El Capitan Theatre".

Carl Hällström

② **Woods and Solitude**

See DEMS 99/3-14 last paragraph.

I'd forgotten that I had *Woods* on a CD. The Stanley Dance notes mention that it was originally written as a backing for a famous Ellington song, (my ears tell me that the song must surely be *Solitude*), but that Duke liked it so much that he often presented it as an instrumental in 1973.

The thing is that, for once, the title doesn't seem to be an acronym.

The arrangement features the REEDS, or to put it another way, the WOODwinds! Earl Okin

Excellent deduction but Duke said "written during the theatrical period of jazz."

*Solitude* was copyrighted in 1934 and *I Got It Bad* in 1941 for JUMP FOR JOY.

Where does *Solitude* enter the theatrical period?

Again Duke did feature REEDS repeatedly in his arrangements. Are you basing your statement on title, instruments or melody? Jane Vollmer

I'm not sure what you're asking here, but the chords here seem so obviously to follow those of *Solitude*, I'm sure that that's it. As for the 'theatrical period' thing, I don't think Duke was being particularly accurate for the sake of academic researchers down the line, but, remember, he'd written a show called *Chocolate Kiddies* way back in the 20s, so *Solitude* would still fall within this period.

This particular arrangement seemed ONLY to feature the WOODwinds! Earl Okin

I just heard a classical guitar piece for the first time by a composer named Manuel Ponce (1882-1948). It is called *Estrellita* and it sounds a lot like Duke's *Solitude*. Is anyone else familiar with this piece? Any idea which came first and if one did indeed borrow from the other? It's a very nice piece; of course I dearly love *Solitude* also. I found *Estrellita* on EMI (US) CD 7243 5 56578 2 4; Manuel Barrueco "Cantos Danzas". Geff Ratcheson

③ **Louie Bellson's birthday**

July 6, 1999. Today marks Louie's 75<sup>th</sup> birthday which I felt was most appropriate to mention. Allen Brown

Louie Bellson's birthday is on 26Jul24.

William Fawcett Hill

Thanks for this info; I heard the announcement on KXJZ Jazz radio (usually a very fine station — in Sacramento, California) and they are normally quite accurate in their information. Thanks for the correction.

Allen Brown

As Louie's (in progress) biographer, I am qualified to state that Allen Brown is correct about Louie's birthdate. Louie celebrated his 75<sup>th</sup> birthday July 6, 1999 in Vienna on tour with his band. The other widely published and erroneous birthdate of 7/26 stems from a typographical error in Feather's original Encyclopedia of Jazz. Despite repeated requests from Louie and from me, Leonard steadfastly refused to correct the error in subsequent editions on the grounds that "I don't make mistakes!" Consequently, the wrong date has been picked up by many subsequent publications, jazz calendars et al.

Louie gets more greetings on the wrong date than he does on the correct one every year but as everyone who knows him might expect, he graciously accepts the good wishes. Patricia Willard

④ **The Famous 5-LP Set**

The survey in DEMS Bulletin 98/4-2-4 straightens things out as Giovanni Volonté and Luciano Massagli write. But as they indicate in their table that doesn't hold for all recordings in the set. I want make some remarks about the recording of *La Plus Belle Africaine*, one of the uncertain ones.

The comparison with the tape of the second concert in Stockholm on 7 Feb 1966 is a strong argument that the title was recorded during the first concert on that day. But that date is not in accordance with Stanley Dance's note in the booklet that accompanies the 5-LP set, viz. "... Besides Ellington, the individuals variously in the foreground are John Lamb (bass), Rufus Jones (drums),...." As far as I can see, John Lamb and Rufus Jones were together in the band in the period from 2 December 1966 to 29 March 1967. On the other hand Stanley Dance writes ".... In this early version ....", which may indicate that the recording was made not too long after the end of January 1966 when the band played the title for the first time.

Was Stanley Dance wrong in identifying the bass player and the drummer? This would surprise me, as according to the booklet he and Mercer Ellington selected the recordings for the 5-LP set. Rob van de Velde

Stanley Dance identified the bass player correctly, but he was wrong about the drummer. There is no doubt that this is Sam Woodyard. For those who have only commercially issued recordings the best to use for comparison are the Verve recordings at Antibes (26/29Jul66) where it was performed during each concert during the four days by John Lamb and Sam Woodyard. Listen to Rufus Jones who was recorded on 22Oct71, issued on the double LP "The London Concert" (United Artists 60032/33) or on the double CD "The English Concerts" (Sequel Jazz NED CD 183). Sjef Hoefsmit

- ① **The RCA 24 CD box**  
See DEMS 99/3-9/CD 3 (7Mar29)  
See also the RCA book page 36.

DEMS indicates that *The Dicty Glide* take -1 is issued on the French Integrale LP series Volume 3. That is correct. The LP had the number RCA 741.027. In the book it is claimed that take -1 is issued on RCA 430.616. That is wrong. On that LP only take -2 was issued. Georges Debroe

- ② **The RCA 24 CD box**  
See DEMS 98/4-8/2 and 99/3-14/CD 22/23

What we find on CD 22 and CD 23 is exactly the same as what we all have on our old RCA LP LM 2857: "The Duke at Tanglewood," 28Jul65.

It is a pity that Orrin Keepnews and his colleagues have not taken advantage of the opportunity to include the recorded statements by Duke introducing 7 of the 12 selections of this album. These statements were recorded for the benefit of the disc jockeys, who were thus able to broadcast material from the album while pretending to conduct an interview with Duke, who would appear to introduce the next number himself.

These 7 so-called "interviews" were issued together with the 7 selections on an RCA LP SP-33-394, which means that the material is available. The 7 selections for which Duke recorded spoken introductions are *Caravan*, *Mood Indigo*, *The Mooche*, *I Let A Song Go Out Of My Heart*, *I'm Beginning To See The Light*, *Do Nothin' Till You Hear From Me* and *Sophisticated Lady*. The total length of these "interviews" is approximately 20 minutes.

I consider this a serious flaw in this otherwise respectable release.

These "interviews" consisted of a great number of standard answers to standard questions. The questions are however not included in the recording. They came in script form with the LP. The DJ could ask the questions himself. He was encouraged (in the liner notes of the LP) to leave the mike "open" and to interpolate natural reactions of laughter, agreement and semi-interruptions as Duke talked.

The liner notes continue like this:

"This is not an attempt on our part to "fool" the public into thinking that Duke Ellington is actually there in the studio with you. Instead, we suggest that you promote the interviews as "pre-recorded specially for this program." This is exactly no more and no less than the fact of the matter. And if you receive any inquiries after the interview has been aired, we suggest you answer along the same line."

I anybody has a print of the questions, I would be most grateful to receive a photocopy. My SP-33-394 came without the script. Georges Debroe

The remarks by Ellington at the beginning of the first and at the end of the seventh so called "interview" connect these recordings specifically with the Tanglewood performance. The recording date for the "interviews" (assuming they were all recorded on the same day) cannot have been 28Jul65. The interview fragments before *I Let A Song Go Out Of My Heart* indicate that the answers must have been recorded between 16Sep65 and 26Dec65, the two performances of the first Sacred Concert which Ellington talked about. The date of 27Aug65 as claimed by the late André Mahus must also be wrong.

Ed Case used some of these pre-recorded answers for his "Duke Ellington Special" of 2Jun74. In a one hour re-broadcast of this 2Jun74 production, Ed Case confirmed that there was a script with questions that came along with the pre-recorded answers by Duke. DEMS

- ③ **The RCA 24 CD box**  
See DEMS 99/3-10/CD 5  
See also the RCA book page 38.

The RCA box was really a great experience. I enjoyed all of it — not the least the late material with some very fine playing. The real highlight, however, was of course, Steven Lasker's presentation of the early material — stupendous!

I can contribute only one small correction: On the 16Jan31 *Rockin' In Rhythm* (both takes) Lasker says that Tizol is omitted on just those two takes. Listening to the two takes reveals that Tizol is present. Indeed, he plays the descending recurring six-note phrase that is normally played by Carney. He also plays supporting phrases behind Bigard. Nils-Gunnar Anderby\*\*

- ④ **UP AND DOWN WITH DUKE**  
See DEMS 99/3-18 and this Bulletin page 18.

*Up And Down*. This truly is a sad situation and I totally agree with all your comments re Phil Schaap and his superb reissue work.

I also agree and do like the "alternate" ending by Clark Terry on the new CD in stereo. Bill Morton

I scanned the following from the August ICE Magazine. I thought it would be of interest. Geff Ratcheson

Duke Ellington fans are questioning Columbia/Legacy's reissue of *Such Sweet Thunder*, the Duke's 1957 tribute to Shakespeare. "Sony claims that these are the original master takes released in stereo for the first time," writes reader Michael Good of Los Altos, CA. "But track seven, 'Up and Down, Up and Down,' is clearly a different take.

Clark Terry's trumpeting is different.... It's most noticeable at the end, where he does not play the 'Lord, what fools these mortals be!' quote mentioned in the liner notes. When might Sony fix this?"

Producer Phil Schaap, who is overseeing Legacy's Ellington reissues, says that the version of "Up and Down" on the CD is the take found on the original stereo master reel of the LP, which was eventually issued in mono.

"If you're talking about Duke Ellington's legacy, that take is his take, his first choice," Schaap tells ICE. "However, it's not the known one."

Since Sony executives wanted to issue the complete album in stereo and on a single CD, Schaap planned to include the mono take of "Up and Down" — with Terry's signature ending — as one of 11 bonus tracks. He sequenced it at the end of the disc, but the whole project timed out at over 80 minutes, beyond one disc's capacity. "So it no longer became do-able," Schaap says, "unless Sony abandoned the [all-stereo] theme."

As a solution, Schaap attached the mono "Up and Down" to the CD reissue of Ellington's *A Drum Is a Woman* album, which was recorded during the same period and which was also supposed to come out in April, right beside *Such Sweet Thunder*. But Legacy ended up postponing *Drum*.

"[You can never] guarantee when any record will come out, so that was presumptuous on my part," Schaap admits. "If I had to do it over again, I should have gone for that ending; I should have gone into mono for those few seconds." David Okamoto

This explanation is slightly different from what I wrote in the last Bulletin. The most important facts however are confirmed. Sjef Hoefsmit

## ① The detection of another Ellingtonian

Tenor saxophonist Eddie Johnson is one of Chicago's last direct performance links to Duke Ellington. Johnson performed with Ellington in the mid-60s during a Chicago recording session (Mary Poppins album) at the old Universal Studios.

Eddie Johnson is still very active in the Chicago jazz scene, playing regularly at such clubs as Andy's on Hubbard Street and Alexander's on the South Side. Jeff Lindberg

I am very intrigued by your message that Eddie Johnson played in Duke's band during the recordings of the Mary Poppins album.

This is an unknown fact among discographers and we are anxious to correct our mistakes.

There were three days used for the album: 6, 8 and 9 September 1964 which seems strange because 6Sep was a Sunday.

Will you please ask Eddie if he participated on all three days and who he replaced? Sjef Hoefsmit

I will ask Eddie, but I'm almost sure he did not play all three days. I believe he played just one day for Paul Gonsalves, when Gonsalves was "indisposed." On that day Duke recorded only pieces that Gonsalves did not solo on. I also will ask Eddie if he remembers which pieces those were. Jeff Lindberg

I have studied the Mary Poppins album and have tried to establish if and in which selections Eddie Johnson could have replaced Paul Gonsalves.

My conclusion is that it must have been in only four selections, which would be a normal result for one day in the studio: *A Spoonful of Sugar*; *Let's Go Fly A Kite*; *Stay Awake* and *Step In Time*.

This is what I wrote in a message to the duke-lym group as a response to a message by Jane Vollmer:

"I agree with you that the statement of Jeff Lindberg that Eddie Johnson replaced Paul Gonsalves in the recording sessions of the Mary Poppins album has to be checked before it can be accepted.

It is highly unlikely that it would be for more than one of the three recording sessions (6, 8 and 9Sep64) because we hear Paul clearly playing in *Chim Chim Cheree*, *The Perfect Nanny* and in *Supercalifragilisticexpialidocious*. The sax-section also sounds complete (including Paul) in *Feed The Birds*, *I Love To Laugh*, *Jolly Holiday*, *Sister Suffragette* and *The Life I Lead*. That leaves only 4 selections with a question mark. It is a pity that we have no knowledge of the distribution of the 12 selections over the three recording sessions. If we had, it might be possible to establish on which date(s) (if any) Paul was or could have been replaced."

I understand that it will be almost impossible to find out about something that happened 35 years ago, but if you see Eddie Johnson, will you ask him his opinion about this? We would very much like to put his name in the discographies as an Ellingtonian even for only a few selections. But we have to be more certain. Sjef Hoefsmit

Eddie Johnson told me that he replaced an ill Gonsalves on one of the "Mary Poppins" recording sessions.

Apparently, Duke re-arranged the recording session order that day so as to avoid the pieces that Gonsalves soloed on.

Gonsalves definitely was on at least one and probably both of the other two sessions, when his solo material was recorded. Thus, both Eddie Johnson and Paul Gonsalves were recorded for that album, but Johnson's contribution is

very inconspicuous because he did not play any solos to speak of.

To confirm this, I suggest you go to the source. I will provide Eddie Johnson's phone number per your request.

Jeff Lindberg

You do not have to send me Eddie's phone number. I am sure that what he says is true.

I will contact Mark Tucker who is writing liner notes for the reissues of the Reprise albums. Maybe he can find the recording sheets with the split of the 12 selections over the three days. Sjef Hoefsmit

I spoke with Eddie Johnson today. As I suspected, he could not remember which day he replaced Gonsalves for the Mary Poppins sessions. When I mentioned the four tunes that you mentioned - *A Spoonful of Sugar*; *Let's Go Fly A Kite*; *Stay Awake*; and *Step In Time* - Eddie said, "Yes, those sound right." He said that he did not play on any more than four tunes.

However, he added that someone told him recently that Duke might have re-recorded those tunes later, when Gonsalves was there. So unless you have access to an accurate accounting of tunes recorded on those three recording dates, there is no way of telling if Eddie Johnson is in fact on any of the Mary Poppins LP. Also, could there possibly have been a fourth Mary Poppins session, somewhat later?

I'm sorry I do not have more factual information. But it does make for an interesting story.

Let me know if you find out any more info. I'm sure Eddie would like to know if he ended up on the LP!

Jeff Lindberg

Thank you very much for your message. The four selections I mentioned as candidates for being played by Eddie Johnson, have so little tenor sound, that I cannot imagine that Duke was going to re-record them, unless he wanted to hear more from Paul. But since we do not hear much of the tenor, I think we can easily accept that these four selections were played by Eddie Johnson.

Thank you very much for your help!!

I will try to have Eddie Johnson acknowledged as a true Ellingtonian. Sjef Hoefsmit.

Thanks for the response. There is the possibility, however, that Duke re-recorded those four selections for other reasons (other soloists, etc.).

I think Eddie deserves the credit either way, however.

Jeff Lindberg

Maybe Mark Tucker will find something in the Reprise sheets (if these have survived).

I do not see any reason for Duke to re-record these four tracks. All the soloists were present during all of the three sessions.

I agree that it is possible, but there comes a point when one has to make a choice. I vote for Eddie Johnson playing the four tracks as mentioned in our previous exchange of messages. I will advise my Italian friends to make a correction to their major discography.

Thanks for your great help.

Sjef Hoefsmit

## ② Stop, Look and Listen

See DEMS 99/3-17/3.

Re 9/10Jan34 RCA sessions. I agree, neither Toby or Hodges are present on 9Jan, but they are present as is Tizol on 10Jan34. Bill Morton

① **Isfahan**

Isfahan is a city (the ancient one) in my country (Iran). Apart from being a city, Isfahan also is one of the scales of Iranian music sometimes we call it "minor" because it's very similar to minor scales in western music.

Kamyar

Could you tell me the notes of the Isfahan scale?  
Start with C, OK?

Jeff Friedman

Two most important minor scales in Isfahan are: "Re minor" and "La minor."

I emphasize that Isfahan is very similar to minor scales in western music.

Kamyar

I'm also curious about Iranian music. So, then, is the "Isfahan" scale exactly the same as "minor":

A B C D E F G A (C D Eb F G Ab Bb C) ?

I suppose "re minor" would be the same as "dorian":

D E F G A B C D (C D Eb F G A Bb C)

I think it might be confusing for Americans because we don't identify notes by their solfège names ("do, re, mi," etc...). Does traditional Iranian music employ semitones like in music from India?

Ben

Glad to see some guys out there are curious about music of Iran.

Anyway, our "re minor" contains: (D E F G A Bb C# D) and "la minor": (A B C D E F G# A)

Yes, our music, like the music of Japan, India and a few more countries, contains not only the semitones but also demi-semitones.

Kamyar

In the West we call this scale Harmonic Minor. In traditional derivation the scale evolved from Natural Minor (Aeolian) to provide a leading tone (the seventh degree), thus creating a primary dominant cadence in minor tonalities (V/I).

The two scales you sent are, to our way of seeing it, the same scale in different keys.

The Harmonic minor (Isfahan) scale can be expressed numerically as 1,2,b3,4,5,b6,7. Natural minor is 1,2,b3,4,5,b6,b7. And finally, Melodic Minor, the third important scale in western minor tonality, is 1,2,b3,4,5,6,7.

This third scale was evolved specifically to avoid the augmented second found between the b6 and 7 degrees in Harmonic minor, which was considered hard to sing. Ironically, it is the augmented second in the harmonic minor scale that most western ears would relate to as having a middle eastern flavor.

Thanks for clearing up what the Isfahan scale is! I'll be sure to surprise my students next fall by calling it that instead of Harmonic minor.

Jeff Friedman

② **Strange origin of 78 rpm.**

I have acquired the 78 rpm Columbia DS 1545 with *Sump'n 'Bout Rhythm/Margie*. Valburn (The Directory of Duke Ellington Recordings, 1986) lists this number as one issued in Sweden. Despite the catalogue number, however, this pressing is "Made in England" though not an English Columbia number. Perhaps it was made in England for the Swedish market.

Frank Rutter

Asland (The Wax Works of Duke Ellington, 1954) also suggests this label indicates a Swedish release.

DEMS

③ **Who wrote Wild Onions?**

On an LP which I mailed to Theresa Anderson Fair, Cat Anderson's granddaughter, is a selection titled *For Jammers Only*. It is recorded by Cat Anderson and his All Stars on 20Mar64 at the Pathé Marconi Boulogne studios and was first released on an album titled "Chat with Cat" on French Columbia FPX 259. This selection is one we know under the title *Wild Onions*.

The first time that *Wild Onions* was played by the Ellington band was on 14Jan67 in Milan at a rehearsal. 5 takes were recorded. It was performed many times during the first 6 months of 1967 in Europe. The last recording was made in Los Angeles at the Hollywood Bowl on 1Jul67 and released on both the Pablo LP and the CD set titled *The Greatest Jazz Concert In The World*.

*For Jammers Only* is credited to Claude Bolling.

*Wild Onions* is credited to Cat Anderson.

Does anybody know who composed it? Sjef Hoefsmit

④ **Blue Belles Of Harlem**

We all know that Duke Ellington was commissioned by Arturo Toscanini to write *Harlem* for the NBC Symphony Orchestra and to write *Blue Belles Of Harlem* for Paul Whiteman. When I learned these facts long ago, I felt a kind of pride. But Andrew Homzy has now sent me a copy of the concert by the Paul Whiteman All American Orchestra on Christmas Day 1938 in Carnegie Hall, and I am a bit disappointed.

The occasion was the eighth experimental concert by Paul Whiteman's Orchestra. The first one had been given in 1924 to present *Rhapsody In Blue*.

Whiteman's object was rather patronising: "...to give the composers in lighter vein a chance to say something a little more ambitious than they could in the form of a song, a popular song, or a dance number."

The first part of the concert was titled "Those Bells." It was a kind of a suite. This is what the MC, Deems Taylor, told us about it:

"Briefly Mr Whiteman conceived the idea to have a number of composers write a short series of orchestral pieces to cover the general subject of *Bells*. He gave them out on a piece work basis and every composer got a topic which he developed without knowing what his confreres were doing."

The suite contained 6 pieces:

*The Farmer Leaves The Hay* (by Bert Shefter)

*The Blue Belles Of Harlem* (by DE)

*Cowbell Serenade* (by Walter Gross)

*Quonk* (by Fred Van Eps)

*Seventh Day* (by the piano-player, Roy Bargey)

*Bell Fugue* (by Morton Gould).

The second part of the concert was a piece written and played by Artie Shaw, titled *The Blues*.

Short portions of this concert have been broadcast.

It's fortunate that we have a few recordings of Ellington's contribution played by his own band. The tape Andrew has so graciously sent me has great historical but only minor musical value. The way Paul Whiteman's Orchestra performed these pieces, *Cowbell Serenade* came out the best. Only under heavy pressure would I include the Paul Whiteman performance of *Blue Belles Of Harlem* on a future DEMS cassette.

Sjef Hoefsmit

①

**The Early Years**

See DEMS 99/3-21/1

I would agree with all your answers.

For (a) I believe Fred Guy did not join the band until about April 1925, whereas the *Choo Choo* session took place in 1924, c. November. So the banjo would have been George Francis.

Correction — I have comments to make on (c), the clarinet on *Song Of The Cotton Field* date (3Feb27)! Rudy Jackson did not join until June 1927, as far as I am aware. His style of playing was invariable shrill and high-pitched, whereas the *Cotton Field* solo is in very low-register with a rich “woody” sound.

Some years ago several of us did some concentrated listening to various early Ducal recordings, and the question arose: if the *Cotton Field* solo was not by Jackson, could Prince Robinson have performed it? We listened to him playing with various groups, notably McKinney's Cotton Pickers, but could not find any matching low-register solos there. Eventually we found him playing with Clarence Williams, including a low-register solo in exactly the same style as that on *Cotton Field*! This was on *Shout, Sister, Shout* (Okeh, W404383, 1930) by Clarence Williams' Washboard Band. Robinson's work is better known on tenor, but he was an equally good clarinetist, to my mind. So my *Cotton Field* vote goes to Prince Robinson, and I will lay money on it .....

Our listening session also included the Gennett April 1926 session, usually listed with vocals by George “Fathead” Thomas on *You've Got Those “Wanna Go Back Again” Blues* and Jimmy Harrison on *If You Can't Hold The Man You Love*. Most listings I have seen include these two men as also playing tenor and trombone respectively in the band — which would make up a twelve-piece group! This size band would have been completely unrealistic in this early Ducal period, we felt — two trombones and four saxes??! But close listening confirmed that there was only one trombone and three saxes — standard for the period — which left Thomas and Harrison doing the vocals only, not playing.

Here we must interrupt your comments, Frank. It's better to give our reaction here, while the item is still warm, than to wait until the end of your article. See Comments on Timner's 4<sup>th</sup> edition, page 1 (which came as a supplement with Bulletin 98/2). This session is commented as follows: 30 Mar 1926. Steven Lasker: The date is confirmed in the Gennett files and the vocalist on both titles is Greer, according to Brooks Kerr who was repeatedly told so by Greer. Furthermore Thomas and Harrison are absent. The Gennett label 3291 shows: Duke Ellington & His Orchestra.

See also the New DESOR, session 2602, which indicates that Luciano Massagli and Giovanni Volonté have changed their minds and corrected the session #9 in the old DESOR in line with Steven Lasker's comments.

Now it's your turn to comment on the two Timner queries which were not answered by Hoefsmit. DEMS

Queries (e) and (f). I have a copy of a lengthy and fascinating listing called: “The Victor Alphabet” compiled by Ted Fagan and published in the New Amberola Graphic, Winter 1981 issue. It includes full details of Victor matrix prefixes (and much more in addition!). The important point is that the letter prefixes quoted in the Bulletin do not indicate the location of recording ....

According to Ted Flagan, whose details came from the Victor files, the facts are:

For prefix BE: B indicates a 10” recording, E is electrical.  
For prefix BRC: the entire prefix indicates a 10” 78 rpm electrical recording made by the Victor “Magic Eye” process (whatever that was! Possibly similar to the Brunswick system which used a photoelectric cell as part of the recording equipment?)

For prefix LBSHQ: L indicates 33 1/3 rpm LP recording, B is 10” again, and SHQ is Semi-High Quality!!

No mention anywhere of New York or Camden. Or even Memphis, Tennessee!

For prefix LBRC: L is LP recording, and BRC is presumably a “Magic Eye” job again, as above.

Hoping this will be of interest. Frank Dutton

This is certainly very interesting and we are very grateful for your detailed reaction and authoritative contribution.

See for RCA Victor prefixes also Comments on Timner page 10 under entry 24Mar34 (in Bulletin 98/4). DEMS

②

**When Ray Nance joined the band**

The story goes that Ray Nance's first evening with the band was at the famous Fargo concert of 7 Nov40. There has always been quite some doubt about this story, based on the high quality of Ray's performance during that evening. We received this very interesting message from Bill Morton.

DEMS

Enclosed you will find Xerox copies of two pages with autographs obtained by a long time friend who was present at the Winnipeg Auditorium on Nov 6<sup>th</sup> 1940, when the Ellington Orchestra played there the night before the famous Fargo concert. You will note that one of the autographs is that of Ray Nance.

All of the Ellington material that I have seen says that Ray joined the band on Nov 7<sup>th</sup> at Fargo. That meant of course that Wallace Jones and Rex were the only trumpets for the concerts in East Grand Forks on Nov 5<sup>th</sup> and Winnipeg the next night. (See Stratemann page 164 and Timner page 572.)

This makes it very likely that Ray was with the band when it left Chicago on Nov 3<sup>rd</sup> or 4<sup>th</sup>. Cootie as we all know left the band after Nov 2<sup>nd</sup>.

This finally answers the investigation begun by the late Art Pilkington who recruited me in 1985 at the Oldham conference to look into the matter. Art and I finally concluded that Ray must have been present during those dates but we had no proof.

Incredibly the existence of those autographs only came to light on May 12<sup>th</sup> of this year when this friend called me to enquire whether or not I had watched Wynton Marsalis' Program on PBS where the Lincoln Jazz Orchestra played a very successful concert of the Duke's music. My friend just happened to mention that he found these papers in an old scrapbook.

The sad part of this is that dear Art is not here to enjoy the solving of this minor mystery. Bill Morton

We have printed this “proof” on page 13 of this Bulletin. It is remarkable to see that Rex Stewart spelled his family name as “Stuart.” DEMS

Interesting, but perhaps not so remarkable. It's clear from his book ‘Boy Meets Horn’ that Rex's links to his family on his father's side, and even to his father, were tenuous to say the least. The important family was his mother's, the Johnsons. Roger Boyes

Ben Webster (TENOR)

Jimmie Blanton (BASS)

(CORNET) Rex Stewart / Harry Carney (BARITONE)

(VOCALIST) Herbie Jeffery

(TRUMPET) Ray Nance

Johnny Hodges (ALTO)

Benny Boyd (CLARINET)

DUKE ELLINGTON + HIS FAMOUS ORCHESTRA

Nov 6. 1940

Walter Pichler  
(DUKE PIANO ELLINGTON)

Scottie Devor

① **"Big" Sid Catlett**  
See DEMS 99/3-19/3.

Because we had no room for it in 99/3 we now print Loren Schoenberg's message to the duke-lym group of 18Jan99. It confirms the "discovery" by Bill Morton. Loren refers to DEMS # 26 with the broadcast of 13Oct45. DEMS

Do not forget the marvellous broadcast from late 45 (I am not home and cannot find the date) which features an hour of Catlett with the band, playing Sonny's drumset. It was issued as one volume of Jerry Valburn's set years ago. There is a great "Devil and the Deep Blue Sea" with Catlett and Rex Stewart, and to hear Catlett playing all those incredible arrangements is a revelation — it also reinforces Greer's primacy as the ultimate Ellington drummer, because so much of that music was conceived for his "pongs" as Duke put it. Loren Schoenberg

② **The New DESOR**

Recently I received the New DESOR per i signori Massagli e Volonté. What a beauty! I spent the evening just enjoying the sight of the books. Hans Åkesson

Friday I received The New DESOR. What a job our Italian friends have done. Jens Frese

The New DESOR is a truly miraculous work — a labor of love and a cornerstone for all future ducal discography, I am sure.

I have written Luciano and expressed my gratitude and admiration.

With this book and Eddie Lambert (not to mention Klaus' heavyweight volume) I am sure never to have to spend a dull moment for the rest of my life! Frits Schjøtt

③ **How heavy should DESOR be?**

I was already around, heavily involved with reissues of Ellington, when the initial volumes of the first edition of DESOR started to appear in the mid- and late 60s. I fondly recall getting a free "complimentary" copy of the first volume; a note had been pasted into the preface informing me that one "Liborio Pusateri of Milan" was the distributor and the price listed was a mere "One dollar, including postage".

I liked the idea that each booklet consisting of approx. 50 pages (DIN A5) had been planned with care — covering just one distinctive period of the Duke's career. Thus the first volume dealt with the years of 1925-1931 ("The Jungle era"), volume 2 had 1932-1938 ("The Swing era"), volume 3 offered 1939-1942 ("The Early War Years"), volume 4 was "The Pastel Period" of 1943-1944 and the next two volumes, 1945 and 1946, took care of "The Date With The Duke years" and so on. Additions & corrections to earlier volumes started to appear in the 4<sup>th</sup> volume and would be an irregular feature in later volumes as well.

The price of "one dollar" per volume was naturally adjusted as the years went by but the general idea of a series of small, handy and inexpensive booklets remained.

Now I am sad to note that the same team has published a new & revised edition of DESOR as a 1600 page book, in two volumes, which have to be bought as one set. This one-for-all idea would have been great if it was offered as a CD-ROM, I know that everyone familiar with this new and

wonderful invention will agree with me. But with a printed book it is different, here you are "stuck" and the pitfalls have already started to surface.

New takes from recording sessions continue to be discovered, complete entries dealing with broadcasts, transcriptions & concerts are added, re-written or even deleted. If the DESOR-team had stuck to their subtle original "one-booklet per period" concept when it was time for a complete new edition it would have been a simple operation to later on offer revised editions of certain volumes as research progressed. (Maybe a new, revised printing every 5<sup>th</sup> year?)

And I also wished that Dr. Stratemann had "played safe" and confined his wonderful book to "Ellington— Film By Film". Just think of how many of his "Interludes" that will have been revised within the next 30 years or so as the research of the activities of Duke Ellington is a never-ending hobby.

Carl Hällström\*\*

I will make one remark in defence of the New DESOR. If one is trying to identify a recording one can make his own description of it and compare that description with the descriptions in DESOR. This is much easier now with the New DESOR than earlier with the 16 separate volumes. All the "candidates" are now listed together in volume 2.

I have worked with the New DESOR every day since the Washington conference. I am extremely satisfied.

I will also make one remark in defence of Klaus Stratemann's major work. Only publications of this sort can help the Ellington community to constantly correct and improve the written Ellington history. I consider the next article as a welcome dividend of Klaus' work, for the benefit of all Ellington researchers. Sjef Hoefsmit\*\*

④ **Duke Ellington  
Day By Day And Film By Film**

Here are some comments & corrections to the "Interlude"-entries in Dr. Stratemann's book "Ellington: Day by Day":-

Page 134:

Sept. 12, 1936, Saturday Night Swing Club:  
*In addition to Ellington, Lee Wiley and Artie Shaw with his string ensemble guested this 8 p.m. radio program.*

This is an erroneous statement. Robert Inman's scrap book entry (reprinted in JERRY'S RHYTHM RAG # 5, page 32), shows that there's no Duke to be heard on this program. The guests were Al Duffy, Artie Shaw with his string ensemble and Lee Wiley.

Page 143:

March 13, 1937, Saturday Night Swing Club:  
*CBC Playhouse # 1, NYC, aired over WABC at 6:45 p.m.*

The correct time of the airing was 7:00-7:30 p.m. EST, Paul Douglas & Melvin Allen, announcers. Bob Inman notes in his scrapbook: "*Duke Ellington and his whole band [the band is listed, including Billy Taylor and Hayes Alvis] and Casper Reardon (swing harpist) were guests on this week's broadcast. Ellington (famed negroe [sic !] leader, composer, arranger, piano player) and his band just arrived in New York City two weeks ago from a long trip. This is the first time they have been in NYC for almost a year. They were at the Savoy Ballroom with Chick Webb last Sunday night and are opening at the Cotton Club, 46th at Broadway, this coming Wednesday replacing Cab Calloway. We (Hughie and I) never saw such a supercolossal broadcast. Many pressmen where there and more people witnessed this broadcast than any previous ones. Many pictures were taken. Got the autographs of Ellington, Greer, Bigard, Hodges, Carney, Nanton, Tizol, Williams, Wetsol and Anderson.*"

Page 144:

June 12, 1937, Saturday Night Swing Club.

The statement that Larry Clinton and Ina Ray Hutton were present are erroneous. My sources are the script of the broadcast (a gift from the show's producer Phil Cohan whom I briefly corresponded with some years ago) and the complete recordings of the broadcast, released on SOUNDCRAFT 1013 & 1014 (LPs) and JAZZ UNLIMITED 2056/57, a budget priced 2-CD set, transfers from the SOUNDCRAFT master tapes. (Do not look for the MEMPHIS ARCHIVES release -incomplete, bad sound, running off pitch !)

For additional corrections I made to these sessions, please turn to DEMS 93/3, page 6 and 93/4, page 6.

The new "Fleischman Yeast" program, mentioned in the middle of the same page (KS 144), did indeed hit the airwaves in the Spring of 1937 - with Louis Armstrong and his orchestra. "The best in Harlem entertainment" according to a note on Armstrong's NBC artist card !

Page 151:

January 16, 1938: WNEW "Swing Session" broadcast - an early morning program.

The correct title of the program is "Sunday Morning Swing Concert", a series which had got started in late 1937 (The Benny Goodman Quartet guested on Dec. 5th.) and was carried well into the Spring of 1938 (last entry I have located so far is Fats Waller on Apr. 10th). The concerts were held live at the Criterion Theatre, Times Square, NYC, and were broadcast over WNEW at 11:00-1 2:00 noon EST. Martin Block was the MC, Merle Pitt fronted a small "house band." Maybe the Duke appeared without his orchestra and joined the house band as pianist in a couple of tunes ?

Page 159:

July 16, 1939 gig at Shore Acres, Sioux City, Iowa and July 17 gig at Neptune Ballroom, Sioux City, Iowa (sic !).

William L. Severns of Deadwood, South Dakota, in a letter dated July 20, 1994; he also sent me a map of both states: "I can assure you that Sioux Falls, South Dakota and Sioux City, Iowa are not the same town. Sioux Falls [is] in the eastern part of the state [= South Dakota], they are approximately 80 miles apart".

Jack Towers, in a letter dated October 27, 1994: "The [July 77] performance was at the Neptune Ballroom at Neptune Park at Sioux Falls, South Dakota."

Page 278:

Duke's Teentimers' Club broadcast at Omaha on November 16, 1946:

If Dr. Stratemann had turned to page 116 in Richard Sear's "V-DISC - First Supplement", published in 1986 by Greenwood Press, he would have stumbled over a listing of various Teentimers' Club broadcast dates, quoted from the "NBC files", and found STAN KENTON listed for November 16, 1946. Carl Hällström\*\*

## About Carl Hällström:

I have never met Carl Hällström. Very recently he started to send me valuable information. I knew his name. He contributed many times to DEMS Bulletins in the past. Now I know why I didn't find his name on the list of DEMS members, handed over to me by Birgit Åslund in 1996. Carl was a close friend of Benny Aasland and didn't have to pay for his subscription of DEMS Bulletin. (Also my own name was not on that list). I am most happy that we made contact, not only for ourselves but even more so for DEMS. Sjef Hoefsmit\*\*

① **Early Ellington composition *Gold Digger*.**

*Gold Digger (La Pediguena)* (Donaldson - Ellington) on Gennett 6280, by Johnny Ringer & His Rosemont Ballroom Orchestra.

A cassette with a copy of this recording was sent to me by a duke-lym friend. He says: "The reverse side of this disc is *Varsity Drag* by Ringer, of slight musical interest and chipped, to boot. A friend of mine found this record for me in Yakima, Washington in 1975 for 2 cents. I have never seen another copy. I should add that in my opinion this tune is not one of Ellington's fine efforts....."

In his book on Early Ellington, Mark Tucker says Duke may have composed this piece as early as 1922. If this is so, one should compare it to pieces like *Choo-Choo* and *Jig Walk* and not to other 1927 pieces which were written with or under the profound influence of Bubber Miley.

When I was at the Library of Congress in mid October 1988 I found a stock arrangement - which is exactly the same as used on the recording.

Andrew Homzy

Thank you very much for your article, your cassette, your score and your Denton & Haskins edition, and most of all for your permission to print it in the Bulletin and to include the recording in a future Azure cassette. We hope to have room in the December Bulletin to include the music score.

We looked into Tucker's book and found on page 200:

"As Ellington's fame grew as a recording artist his stock rose as a composer. One direct result was the publication in 1927 of "Gold Digger," a jazz instrumental he had written some time earlier with Will Donaldson. An article in *Metronome* explained the reason for the delay:

The "Gold Digger," a hot tune (fox trot) by Will Donaldson and Duke Yellington [sic], is starting to show up and is heard often on the air from the many broadcast stations in the East. There is a funny incident connected with this tune; it was written over five years ago and offered to all the publishers since then, but due to its radical departure from the usual conventional hot tune type it was rejected by them all. Recently Denton and Haskins heard it and inquired who wrote and who was publishing it. They thought, perhaps, the other publishers might have made a mistake and it was only a matter of a few minutes to get the writers to sign up. Today it is one of the outstanding numbers in their hot tune catalog.

Most likely the piece was not five years old, since Ellington was still in Washington in 1922. But it may have dated from 1923 or 1924. By 1927 Ellington's hot jazz had become hot property. He no longer had to pound the pavement in search of publishers: they sought him out instead."

DEMS

② **Canadian Club Rye Whisky**

Canadian Club Rye whisky has attached a jazz CD to its current product. Free but of course, you have to buy the \$20 bottle of rye. I hate rye whisky but got the CD from a friend who likes it. It is called Jazz Club Classics COR 2 8551 (made by Madacy in Canada) and it has 2 Ellington tracks, *Sophisticated Lady* and *Ring Dem Bells*. There are 8 more tracks by other artists, Lena Horne, Louis, Woody Herman, Goodman, Basie, Dizzy and Ella.

It is the worst sounding CD I have ever heard. All the tracks have bad sound but *Sophisticated Lady* is excruciating. *Ring Dem Bells* is hardly any better. It is "live" and lasts 2:14. *Sophisticated Lady* may be live and runs 2:58.

I can only say that you need the whisky to be able to tolerate the awful sound, which gives you a pre-drink hangover.

Frank Rutter

# NEW RELEASES

A N D R E - R E L E A S E S

## 1 SONY Music reissues

I hope that all DEMS members have enjoyed a fine summer this centennial year! And what a year it has been! And it is not over yet.

In the August issue of *The Mississippi Rag*, I read that Sony Music has issued a brochure detailing the reissue of 36 CDs of Ellington material from the twenties to the sixties. I do not know if this really means that these are newly programmed issues or if the brochure contains previously released albums. Let us hope for the best.

Nils-Gunnar Anderby\*\*

## 2 REPRISE reissues (See also page 32!)

I wrote *Mosaic* yesterday asking about the Reprise Ellington Box. ("Is the Ellington Warner/Reprise box still happening?") They replied, "Yes, it will be available in early November."

Geff Ratcheson\*\*

## 3 "Serenade To Sweden"

This LP, recorded by Duke, Billy Strayhorn, Alice Babs and a small group of French musicians, has never been available in the US. That is why we had hoped that it would be included in the forthcoming Reprise re-releases by Mosaic Records. When we heard that this was not planned, Jerry Valburn asked us to write an official letter to Mosaic Records on behalf of the Duke Ellington Music Society and to express our feelings about this.

DEMS

This is the answer:

*Thanks for your letter the other day regarding our upcoming Duke box set.*

*When I last spoke to Jerry Valburn I was not aware that there was a second reason as to why "Serenade To Sweden" will not be issued. When Michael Cuscuna made the initial deal with Warner Brothers the number of discs could not exceed 5. The "... Sweden" tapes would put us well over the top. It's unfortunately an odd arrangement, but that's the information from Michael.*

Scott Wenzel

## 4 BGO Records CD 451 "The English Concert" 22oct and 24oct71

This CD contains exactly the same recordings as the double LP with the same name which was issued by United Artists under number UAD 60032/2.

There are two corrections made on the cover: *Goof* is retitled as *Melancholia* (although the old wrong title *Goof* is still there between parentheses) and Eddie Preston is now mentioned in the personnel list. It would be interesting to know where the picture was taken with Duke in his white suit in front of the band. On that picture it seems that there are only four trumpets.

The same album came out on the end of the second CD of the double CD Sequel Jazz NED CD 183 "The English Concerts." (DEMS 96/2-10/2). There was one difference which we didn't notice in 1996. Because of the limited room on the CD, one selection was deleted on Sequel Jazz: *I Got It Bad*. It was however announced in the liner-notes, which were copied from the double LP album.

*I Got It Bad* is now for the first time on CD.

BGO Records stands for Beat Goes On Records.

The address is PO Box 32, Bury St. Edmunds, Suffolk IP28 6X0 England. Tel. +44 (0) 1284 700711. DEMS

## 5 The Columbia/Legacy CDs

I've found, so far, three of the newly reissued Columbia sets: *Such Sweet Thunder*, *Black Brown & Beige* (with Mahalia Jackson) and *Duke Meets Count*.

I haven't listened to much except *Thunder*. BBB is on now.

The sound is unbelievable! Especially *Thunder* which was never issued in stereo before. I have the CD of the usual issue also, but this is a vast improvement. And there is much more: rehearsal sections, alternate cuts, etc. And several items recorded at the same sessions but only issued more or less randomly, since they didn't fit the concept of the *Thunder* package. One of them, titled *Cafe Au Lait*, is a lovely, lovely theme played with wonderful phrasing by that great sax section.

Each of the three CDs I bought contains 70+ minutes and very informative accompanying text and photos. This is very intelligent use of reissued material.

*Thunder* shows the band at one of Duke's many peaks.

What a man!

William Strother

I have devoted quite some time to checking the Columbia/Legacy CDs. I do not give each time the usual survey of everything that can be found on these CDs. These lists of selections are for the benefit of DEMS members to help them decide whether or not to buy the new release depending on their personal collections. I assume that no serious Ellington collector will resist the temptation to buy these wonderful, complete filled-up CDs with a massive amount of alternate takes, now released for the first time.

I congratulate my friend Phil Schaap on the terrific results of his work on this absolutely splendid series of CDs.

Sjef Hoefsmit

## 6 Columbia/Legacy C2K 64932 Duke Ellington At Newport 1956 Complete. 7&9Jul56

See also DEMS 98/3-21/3.

I was at the concert. I was sitting with my date about two-thirds of the way back, on the left side. (Ellington had opened the concert, but had about half the band on the stage — a few drifted in after the music started — and he ended that set quickly. I was not familiar with the band members' habit of not showing up on time, with the senior members vying with each other for who could be the last on stage. I just thought it was poor professionalism to turn up late for a concert before so many.)

As Paul's solo gathered steam, there was movement down in front; it turned out to be people starting to dance. Then there was like a wave sweeping up the crowd as everyone stood up (either to see or perhaps the spirits moved them — it was quite late).

The beat was hypnotic — I think that's what made the moment, even more than Paul's solo, which at the time I did not think was a creative milestone (repeated hearings bear this out as far as I am concerned).

I have always resented it when those who write about it use the word "riot" or — "near-riot" in describing what happened. There was nothing like a riot; everyone was in a wonderful mood, and while there was excitement, it certainly never veered off into misbehaviour. I was excited and buoyed by the sounds, but like everyone else I certainly did not riot or think of such a thing. We stayed where we were, except for those who started dancing in the aisles.

Ellington had a hard time getting the crowd to listen to him; everyone kept yelling for more. He finally ended things with a Hodges ballad solo, which was a good idea. There was

no riot, but the folks sure wanted more of that swinging sound and the Hodges solo calmed without depriving.

I thought it was a hell of an evening, but I didn't realize what a milestone it was for Duke and in a larger sense for jazz. I've been to better musical evenings, but none that got that kind of world-wide attention. Jack Heaney

This double CD has been the subject of quite a lot of discussion.

Some people say that we should not release material that was rejected by the creator himself. They find this indiscreet.

Other people say that as far as his art is concerned loyal customers have the right to hear also the artist's products, which were not considered good enough for the commercial market. They think that this is even more so for releases with a lot of alternate and aborted takes, which are obviously made for specialised collectors.

People may also feel that a public figure has no right to be protected against publications of all the details of his private life as long as the reports are historically correct.

Only a few people have no objections against speculations, even if these are published for the general public and not kept restricted to discussions among his loyal fans.

I belong to the second group. I have the strong feeling that people who have proved to appreciate Duke's music by collecting all his commercial products, should be allowed to expand their collections with material that was not released previously for one reason or another.

The only exception on this rule could be in my mind the release of the "Queen's Suite". The decision to leave other material unissued is in most cases based on commercial considerations and has hardly anything to do with artistic quality. Some good examples of high quality non-issued material are on this very same double CD. Listen to Duke's introduction to *Blues To Be There* and Clark Terry in *Newport Up*, both on the first CD.

A discussion of a total different nature has been held among the duke-lym group some time ago. It has not yet been out-spoken with connection to this specific double CD but Phil Schaap suggests it. This is the question of honesty. What about cutting and gluing the recordings? My private opinion is that one cannot forbid the artist to improve his own work. I am much more upset if no technical but commercial considerations by others cause mutilations in perfect finished products. I think of what happened with *Wild Man Moore* in the ELLINGTON-BASIE LPs. I am also unhappy with so-called live recordings including faked applause as in the original JAZZ PARTY album and in the "original" NEWPORT albums.

I cannot see a good reason to make up an untrue story for the liner notes. Not even a strong commercial reason since they are in most cases not consulted before the album is taken home. I have the same reservations about the liner notes by Phil Schaap for this double CD. Why exaggerating about the first Newport album? From that single LP, 52% came from the concert and 48% was recorded two days later. It can hardly help the sales figures. It can be found on page 19 of the booklet. I can accept fifty-fifty but not 60 studio against 40 live concert. The issued music of the concert on the original single LP "Ellington At Newport," covers 27% of the music of the complete concert and not 10% as claimed by Phil Schaap. "This awkward circumstance" has been adjusted by the release of two other albums, covering 31% of the concert. This brings the total of previously on LPs released music on 58%. The matter has also been addressed and acknowledged since 1956, see DEMS 88/2-3.

I understand the reason for the untrue claim on the yellow sticker of having 100 minutes of new music. This might help selling the product. However, the reality is that the "fresh" music on this CD occupies not more than 37:15".

I am not convinced that this "complete" concert is complete. Duke clearly said to Jimmy Grissom: "don't go away". I suspect that Jimmy did at least one more song, *Do Nothin' Till You Hear From Me* or *Blue Moon*. In addition, the spoken introduction to the second part of the concert is missing. Collectors have it on their tapes.

This does not mean that I am not satisfied. I only feel that exaggeration was not necessary. The double CD is impressive enough.

The stereo effect is different from normal stereo. As explained in the booklet, there were different people controlling the different recorders. They were not always in perfect balance. Especially with earphones, one finds that the most amplified signal goes sometimes from one ear to the other.

The detailed description of what happened with the tapes is excellent, complicated but clear.

*Blues To Be There* on the "original" release is now reproduced on the second CD on track 13. What you find there between 4:09 and 6:50 is taken from the concert. The rest is recorded in the studio. The reason is obvious. The cuts are made just before the applause after Russell Procope's solo and after the applause for Ray Nance. There was nothing wrong with these solos and this introduced twice applause in the studio recording.

What Klaus Götting found on his tape (see DEMS 98/3-21/3) is confirmed by this double CD. Only 16 bars, the first half of Johnny Hodges' first chorus of *I Got It Bad*, have been replaced by studio material, because Johnny had mouthpiece problems at bar #1 and bar #9. These 16 bars occupy on both recordings the space between 0:16 and 1:14. The original concert version is on the second CD track 2 and the edited earlier released version is on the same CD track 17.

This CD has answered some other questions: we know now the name of the bass-player during the first appearance, Al Lucas and we have no confirmation of the presence of Jimmy Maxwell, replacing Willie Cook in *Diminuendo And Crescendo In Blue*, as claimed in DEMS 97/1-5. Sjef Hoefsmit\*\*

**Columbia/Legacy (US) CK 65056**  
**This Is Jazz # 36**  
**"Duke Ellington Plays Standards"**

See also DEMS 98/4-15

Take The "A" Train (parts 1&2)	Jun57	Carrolltown
Tenderly	9Sep57	NYC
St. Louis Blues	3Apr58	NYC
Stormy Weather -A	14Feb40	NYC
I Can't Get Started	1Mar61	Hollywood
On The Sunny Side Of The Street	Jun57	Carrolltown
Autumn Leaves (alternate)	9Sep57	NYC
I Can't Believe That You're ..... -1	8Mar37	NYC
Mood Indigo	31May64	Chicago
Willow Weep For Me (alternate)	10Oct57	NYC
Sophisticated Lady	23Jan56	NYC
Body And Soul	2Apr58	NYC
Satin Doll	31May64	Chicago

This CD, with for the greater part Columbia studio material, has a total of 60 Minutes of fine music. Two selections are from the Carrolltown- and two from the Hollywood Ballroom- dance dates. All selections, including the alternate takes, have been previously issued on CD. There are many errors in the liner notes as far as dates and personnel are concerned. Sjef Hoefsmit

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**1 Columbia/Legacy CK 65566**  
**Black, Brown and Beige**  
**Featuring Mahalia Jackson**  
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*Blues In Orbit:*

according to the notes in the booklet of CK 65566, the version published on CL 1445 was from the session of 4Feb58 (and the description that belongs to this recording can be found in The New DESOR under number 5808c). On 12Feb we have two other versions: take -2 on CK 65566 and take -6 on Col 4-41689. Take -6 (which we erroneously considered to be from 4Feb and to be unissued) has the description that you find under number 5804b. Take -2, published for the first time on CK 65566 is different from take -6 in the 4<sup>o</sup> chorus, which should read as follows: 2BAND,2DE,2BAND,2DE,4BAND instead of 4DE,2BAND,2DE,4BAND. Luciano Massagli\*\*

The recordings on this CD were made during four different recording sessions.

On page 4 of the booklet, the presence of Clark Terry is discussed. It is said that discographies suggest that Clark Terry is absent on some dates. I have not been able to locate one discography with this wrong suggestion. The only time I see Clark Terry as missing is in the liner notes of the Columbia CD "Blues In Orbit", CK 44051, where it is said that he should be deleted from *Track 360* in the 5Feb58 session.

There is no question about his presence. His name is mentioned in the Recording Reports of all four sessions.

**4Feb58**

If it is true what Ole Nielsen wrote: "there are 7 complete takes of *Track 360* and 7 incomplete ones and one false start" (and that is true!), it is hard to believe that not only *Blues In Orbit* but also the first group of 3 parts of "Black, Brown and Beige" were recorded in only 3 hours as stated in the Recording Report of that day. It says: time called 2:30 PM; time dismissed 5:30 PM. On that report the matrix number 40627 is missing though. Is it possible that the band came back the same evening to record "Black, Brown and Beige" and that this report is missing? Down Beat of 26Dec58 claimed that Duke played that evening at Peacock Lane in Los Angeles.

We found this note on the Recording Report: "Tapes to be edited in NY and good takes to be selected there."

**5Feb58**

On this day, the material for Part 1 (*Work Song*) and Part 2 (*Come Sunday*) was recorded. "Tapes to be edited in NY and times & takes will be decided there."

**11Feb58**

In this session Part 4 (*Come Sunday*) and Part 6 (23<sup>rd</sup> *Psalm*) were recorded. "Time and takes to be decided in NY". On the Recording Report, we find also a recording of *Light* with matrix-number 40649. It looks like an error made by the administration.

This is the first of two sessions with Mahalia Jackson, the only session for which she was paid and/or received a 5% royalty.

**12Feb58**

According to the Recording Report, this session started with *Come Sunday*, a solo vocal - no accompaniment - by Mahalia Jackson with a hand-written remark: "no payment for this to M. Jackson, per I. Townsend, merely an experiment." This recording received matrix number 40651.

The next recording on the Report is 40652, *Come Sunday* with Ray Nance's violin solo.

This is followed by remake 40649, Part 3 and remake 40626 *Blues In Orbit*. On the Recording Report Duke's typewritten name as the composer is crossed out and replaced by the hand-written name of Billy Strayhorn.

A different take of *Blues In Orbit* is circulating among tape collectors and has been for long considered unissued. Earlier in this article, Luciano Massagli unveils that this version is take -6 and issued on a NP, Col 4-41689. On the flip-side was *Villes Ville Is The Place, Man*. If you own this NP, keep it safe. It is a collector's item.

Another surprise is the fact that also Mahalia Jackson's a cappella performance of *Come Sunday* is "fresh." In the Danish collection is a tape with rehearsals of the 23<sup>rd</sup> *Psalm* and *Come Sunday*. Only Duke and Mahalia can be heard in what is certainly not a soundproof studio but rather a private room with an open window. These rehearsals are described in the New DESOR 5806e, f and g. They are different from this newly issued version. Sjef Hoefsmit\*\*

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**2 Columbia/Legacy CK 65568**  
**Such Sweet Thunder**  
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See also page 9 in this Bulletin.

Also this CD has been the subject of quite a lot of discussion. The fact that track 7, *Up And Down, Up And Down* is different from what we have on our LPs has troubled some Ellington collectors quite a bit. See DEMS 99/3-18.

It is surprising to see how some people become very upset when they find almost 77 minutes of fine Ellington music in stereo on a CD, whereas the former French mono CD Columbia 469140 with only the original 12 selections gave us no more than 36 minutes of listening pleasure. The French CD has never been mentioned in DEMS, but it was announced in the TDES Newsletter of February 1993 (page 4).

As a fanatic collector, I prefer to have an alternate take (in stereo) than to upgrade the old version into stereo.

Some people believe that *Up And Down, Up And Down* is only different at the end, but this is not true. It is an entirely different take from beginning to end. The same is true for *The Telecasters*, but this has not troubled anybody because the differences are less obvious. See DEMS 99/3-18.

DEMS member Hans Åkesson wrote me that *Madness In Great Ones* is also different. He is right. Comparison shows that the first part up to 2:00 is identical. From that point on the "new" CD goes much faster and is unquestionable different.

I copied one CD onto tape to be able to adjust the speed and I found a few further differences:

*Lady Mac*: on the "new" CD is a little bit more silence before the closing bar.

*Sonnet For Sister Kate*: until 1:50 there is no difference although it is not possible to keep both sources in synch. After 1:50 the speed on the "new" CD is much higher. If this part is brought in synch, the pitch is clearly different.

From the first group of 12 tracks only track 9 (*The Star-Crossed Lovers*) shows an index 2 on my CD player at 2:32. This must be the start of the insert as mentioned on page 5. We do not find indices on tracks 3, 8 and 10 as promised on page 6 of the booklet.

Hans Åkesson's finding in *Madness In Great Ones* and my finding in *Sonnet For Sister Kate* are confirmed by the inserts as mentioned on page 5.

There are five recording sessions to be discussed, as listed in the booklet (pages 4 and 5):

**7Aug56**

This recording session is complete on the new CD.

*A-Flat Minor*. Only index 4 and 5 of track 20 are "fresh." See page 6 of the booklet. The other parts of track 20 are on LP Up To Date 2006. Track 16 was previously issued on the CBS LPs 88219 and 88653. Timner and DESOR give it take number -7. Phil Schaap gives it take number -6.

*Half The Fun*. Track 18 has take -3 which was previously issued on LP Up To Date 2006. There is again a discrepancy in the take-numbers. Timner, DESOR and Valburn (on the cover of Up To Date) give this recording take number -1. Track 11 has take -5, which was issued on the LP and the French CD "Such Sweet Thunder." There is a typo in the matrix-number. It should read CO 56566-5 (and not 56565).

*Suburban Beauty*. Take -4 on track 19 was on Up To Date LP 2006. Take -8 on track 15 was on the CBS LPs 88219 and 88653.

Does anybody hear Billy Strayhorn in this session? His name is on the recording report of the American Federation of Musicians as the piano-player. *Half The Fun* is credited to him. The title ("tentative") was *Lately*. *A Flat Minor* has the hand-written indication "tentative title."

**6Dec56**

This recording session is not complete on this CD. The session started with a few recordings for "A Drum Is A Woman." We hope to find these recordings on the forthcoming Columbia/Legacy CD with this title.

*Café Au Lait*. In Leeds on 24May97, Jerry Valburn presented the complete series of rehearsals, false starts and takes of this selection. Track 21 on the CD only contains what we already had on the LP Up To Date. Track 17 has take -6 which is previously issued on the two CBS LPs.

*Pretty Little Girl*. The title *Pretty Girl* is accepted as a genuine sub-title for *The Star-Crossed Lovers*. It is also confirmed on the Recording Report. I prefer to use the sub-title *Pretty Little Girl*. This title was also given to this Billy Strayhorn original on the LP Verve 2304.446 for a recording made on 8Sep55 by a Johnny Hodges group. *Pretty Girl* is a copyrighted title for a Rick Henderson composition. It was as such recorded by Ellington during the stockpile session of 5May71 and can be found in the Danish collection. Not only is *Pretty Girl* written on the tape box, it is identified by comparing it with a tape with some of his original compositions given to me by Rick Henderson. (Two other Rick Henderson compositions were recorded on 5May71)

The whole series of recordings of *The Star-Crossed Lovers* on 6Dec56 as we find it in track 22 is also on Up To Date with the exception of the take announcement for take -3 with index number 4.

This time Billy Strayhorn is not on the pay-roll.

**15Apr57**

This session is also incomplete on the new CD. There is still a take of *Madness In Great Ones* waiting to be issued. It is mentioned as 57714 take -8 on the Columbia Records Artist Job Sheet. The two different versions as described earlier in this article are up to 2:00 unquestionably identical and belong to the 3May session. We keep hoping for the release of the original first attempt to record this selection on 15Apr57.

An addition must be made to the discographies for the insert take -2 at the end of *Sonnet For Sister Kate*. As we explained earlier, up to 1:50 both versions are identical although they cannot be brought in synch. Maybe one of them is from a different mix. The speed of the new CD is after 1:50 so much higher than on the old one, that if the two are synchronised, the "old" one has a much lower pitch. We readily accept that the new CD has an insert at the end of *Sonnet For Sister Kate*.

**24Apr57**

This session is now complete, with the addition of an alternate take of *Up And Down, Up And Down*.

If the take numbers in the booklet and in our discographies are correct, we see that there are substantial differences between the two versions of this selection. What we have here on the new CD is take -1 and what we had on the earlier releases was take -12.

Is there any hope that we may one day hear what happened in between? The take number -12 is confirmed in the ledgers.

**3May57**

If *The Telecasters* on the new CD is take -4, then we have to look for another take number for the previously released version. The two versions are entirely different.

We suggest that the insert of *Madness In Great Ones* started at 2:00, because from that moment on there is a great difference between the two releases.

The exact moments for the editing-joints in *The Star-Crossed Lovers* in this session are very well indicated with the indices. The final 1:24 of tracks 13 and 9 are identical. If you can switch on your CD player from one index to the next, compare what comes on track 13 after index 3 at 2:47 and on track 9 after index 2 at 2:32. They are identical.

*Circle Of Fourth* also gives us trouble. What is the correct take number? Track 12 is the same as on the early releases. But that take is known from our discographies to be take -4 and not take -2. Our discographies rely on the Recording Reports of the American Federation of Musicians.

The suggestion is made on page 5 of the booklet that track 12 has take -2 and that track 14 has take -4 plus the coda of take -1. Again the index at 1:26 indicates the editing joint.

Sjef Hoefsmit

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 ● **Columbia/Legacy CK 65569**  
**Duke Ellington**  
**Anatomy Of A Murder**  
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As I mentioned earlier, I do not have to encourage you to buy this CD. Every serious Ellington collector should have a copy. There are many previously unissued takes to be enjoyed.

It seems that I have all the pieces of this jigsaw puzzle and that I could make a final and complete survey of what happened between 29May and 7Jun59. Doing so revealed that there are several statements in the booklet, on the recording reports and in the cue sheet (see DEMS 95/1-3) which seem to be wrong. Before I publish my findings, I want to discuss these recording sessions with my Italian friends. I want to prevent having a long continuing discussion in a number of future Bulletins. The matter is very complicated and if you have the patience to follow my reports in detail, I do not want to bother you with corrections on the same subject repeatedly.

I hope to have everything ready for the December Bulletin.

There are a few remarks that I can make now without the risk to complicate the issue.

*Beer Garden*, track 16, is not, as Phil Schaap tells us on page 24, an otherwise unknown work. Parts of it belong to a work in progress, the suite "Idiom '59." The first time Duke played this suite was only a few weeks later, on 27Jun59 during the first concert at Taniment. No recordings have been made or have survived. On 4Jul59, the suite was recorded at the Newport Jazz Festival and on 8Sep59, it was recorded in the studio. If you take the CD of that last session

(Columbia 468402) and you compare part 3 of the suite between 2:31 and 2:41 with *Beer Garden* between 0:26 and 0:28 you will hear that this is identical. *Beer Garden* 0:39-0:50 is almost the same as 6:11-6:18 of part 3 of the suite and 0:50-1:05 comes close to 6:23-6:30.

I seldom make a remark about the quality of the music. It seems to be a waste of time between Ellington fans to do so. We agree in is such an extend that what remains as differences of opinion seem to be negligible. An exception: I was flabbergasted by Ellington's version of *Anatomy Of A Murder*, in the style of Guy Lombardo (track 23). It amazes me how Ellington can outdo everybody, even if he has to go far beyond his own style.

I also remember a statement, made by Martin Williams at the conference of 1983 in Washington. He considered the music for this picture very unfit. It took his attention away from the screen. He had to see the picture several times before he understood the scenario.

This is a statement by David Ganzert (on Internet 1Jan98): "At the Smithsonian I listened to a tape of outtakes from "Anatomy Of A Murder." There were a couple of humorous things that happened! It also struck me as how open DE was to suggestions — even some orders — from the man in the booth! I anticipated DE being more "protective" of his music and band."

I remember how Reuben Jackson in Ottawa on 18May90 made us listen to a breakdown of the coda of the Main Title.

I will be back about this album in the next Bulletin.  
Sjef Hoefsmit\*\*

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**1 Columbia/Legacy CK 65571**  
**FIRST TIME! (6&7Jul61)**  
**Duke Ellington Meets Count Basie**  
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*B.D.B.* on the original American Columbia release was edited and because of this we made a mistake in the description. The right description is the following:

1°DE&CB;2°CB&DE;3°/4°BAND;5°LB;6°QJ;7°BAND;  
 8°/9°CB&DE;10°/11°BAND;12°DE&CB;13°/14°CB&DE.

The complete version was first issued on CBS Sony SOPM-161 and is now on CK 65571.

Blues in Hoss' Flat:

now we have on CK 65571 the original version:  
 int8BAND;1°BAND;2°SY;3°BAND&SY;4°FF;5°PG  
 6°BAND;7°LBk;8°BAND&LBk;9°(nc)10BAND.

On all the other issues this recording was edited: after the 8° chorus the 6° chorus was repeated as seemingly being the 9° chorus and what we described as 10°(nc)8BAND was nothing else than a part of the original 6° chorus.

Luciano Massagli

The liner notes (page 3) say that track 3, *Take The "A" Train* was shortened on the original Stereo issue CS 8515. That is not true. Track 3 on my LP CS 8515 (Stereo) is identical with track 3 of this new CD.

I have the impression that this was a typo and that it was track 5 and not track 3 which was shortened on the original Stereo issue and which now appears in full on this new CD. The complete version of *Wild Man Moore* was previously issued on a stereo Philips LP (847.016 BY). Before I mailed this Philips LP to my friend Jerry Valburn who wanted to have that issue, I listened to the replacement, the stereo CBS LP 62102, and I detected the difference as described in DEMS 84/3-12. There are twice 12 bars missing on the CBS release. The new Columbia Legacy CD has the complete *Wild Man Moore* as accidentally issued on Philips. What is now between 0:59 & 1:18 and between 3:25 & 3:44 was

missing on the CBS release. Later I bought the CBS CD 450509, but it turned out to be identical to the CBS LP.

I phoned Philips (long ago) and asked what could be the cause of this difference between their release and the one from CBS. They seemed to be extremely frightened that I might intend to cause them trouble. They told me that they had never had any relationship with this artist (Duke Ellington). The only thing I wanted them to do was to confirm that they did not work from fixed matrixes but from original tapes, and that, they did not (whether accidentally or on purpose ) delete from the original recording twice twelve bars.

One would expect that the other mutilated selection, *B.D.B.*, is also complete on the Philips LP 847.016 BY, but this LP is now presumably in the Library Of Congress. I did not make a copy of this selection. I did apparently not hear any difference with the replacing CBS LP 8515.

If anybody has this Philips LP in his collection, please make the comparison and send me the result or make a copy of *B.D.B.* and let me check it. It is rather easy to do that yourself if you follow the DESOR description earlier in this article.

Comparing the incomplete release with the new Columbia CD release reveals that twice 12 bars were missing. What is now between 0:52 & 1:12 and between 2:59 & 3:20 is missing on the "old" release.

In the Smithsonian collection is a 12" disc with on vinyl and sleeve: "Basie-Ellington" Job 60193; Co67609 TK6, Co67609 TK8; Co67610 TK2, Co67610, Insert TK 2.

Do we have another unissued take here or is there a typo made and are take -8 and take -9 of *Until I Met You* the same? Can anybody in Washington listen? Sjef Hoefsmit\*

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**2 Verve 539 785-2**  
**SOUL CALL**  
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This is a full (74:44) CD with fine music, recorded in Antibes in July 1966.

Tracks 1-5, and not tracks 1-6, as stated in the liner notes, were previously issued on the LP with the same title.

We give you the selections with the correct dates. Tracks 13 and 14 are claimed to be from 28Jul but this is wrong.

1. La Plus Belle Africaine	28	
2. West Indian Pancake	27	
3. Soul Call	28	
4. Skin Deep	27	
5. Jam With Sam	27	V
6. Sophisticated Lady	27	
7. Wings And Things	29	
8. The Opener	27	
9. Caravan	26	L S
10. Kinda Dukish & Rockin' In Rhythm	27	M
11. Such Sweet Thunder	28	
12. Madness In Great Ones	28	
13. Main Stem	27	
14. Take The "A" Train	27	M

It is evident that if you have the Verve 8 CD box (see DEMS 98/4-12) you should not buy this CD unless you want to have the music in 24-bit quality.

The claim in the liner notes that tracks 6-14 were issued for the first time in the 8 CD box is not entirely correct.

These four releases are older:

V = Verve (G) 516 338-2,	see DEMS 93/4-2
L = LRC CDC 9061	97/1-3
S = Sarpe Top Jazz SJ-1018	91/3-2
M = Moon Records MCD 074-2	96/2-11

I trust that no DEMS member will delete Duke Ellington (p) from track 1 as the liner notes suggests.

Comparing the SOUL CALL CD with the original portable recordings revealed that Duke's comment after *La Plus Belle Africaine* is not original. Nor was it taken from any of the other Antibes concerts. I suspect that it was recorded later to replace on the SOUL CALL album the less successful comment.

Sjef Hoefsmit

① **Soundies' SCD 4107, double CD**  
**"Duke Ellington and His Famous Orch."**  
**15Jan, 17Sep and 3Dec41**

This double CD contains the three sessions recorded in 1941 for Standard Radio Transcriptions, the Standard Program Library P132 (10 selections), P169 (9 selections) and P183 (10 selections). These recordings were made at RCA Studios but the copyright did not belong to RCA. This was painfully discovered by Alexandre Rado, who had to skip these selections from his Integrale RCA LP series. Those who were lucky enough to have found the first edition of RCA FXM1 7134 had the first session and those who found the first edition of RCA FXM1 7274 had the second session complete on LP. The complete third session was once available on Temple LP 550. However, this is ancient history. In the CD era, the most complete release until now has been the one on Vintage Jazz Classics VJC 1003-2 (see DEMS 90/3-5).

Because it is impossible to put more music on a CD than the 77':40" that filled the Vintage CD, three selections were skipped from VJC 1003-2, one from each program. They are, from the first session *Bounce*, from the second session *The Girl In My Dreams* and from the third session *You And I*. They are now on this new Soundies CD. All three sessions complete. A total of 29 selections.

*Bounce* was previously issued on CD Forlane UCD 19003 (DEMS 88/4-5) and on Vee Jay 30VD-7011 (DEMS 88/5-6 and 89/1-12). *The Girl In My Dreams* is also on this Vee Jay CD, but we believe that *You And I* is now issued on CD for the first time, thanks to this Soundies release.

Soundies CD 1 has 43:09 and CD 2 has 40:48. The following message came from Geff Ratcheson: "slightly better than the VJC single disc issue; adequate but not superb."

DEMS

② **24-CD Limited Edition Boxed Set**  
**The Duke Ellington Centennial Edition**  
**The Complete RCA Victor Recordings**

If you are waiting for the release of sub-boxes of this set, you will have to wait until this winter. Richard Ehrenzeller

I noticed a listing for "Early Ellington, Volume One" (four CDs) and "Volume Two" (three CDs) on (RCA) due out June 1<sup>st</sup>.

Alan Lankin

③ **Columbia/Legacy CK 65506**  
**"Blue Rose"**  
**Rosemary Clooney & DE and his Orch.**

The rumour goes that this CD has two bonus tracks. That is true compared to the Sony 32DP-618 CD but it is identical to the CBS 466444-2 CD. It has the same 13 tracks. See DEMS 90/4-5.

④ **Buddha Records (BMG) 7446599629 2**  
**Duke Ellington**  
**Duke's Joint**

Every Ellington devotee should have this CD. Fanatic tape collectors will find two hitherto unknown recordings and two recordings, which were never found before. The "normal" Ellington collector will find a 9-title session and a 4-title session, both previously unissued. Even the most casual music lover should enjoy these fabulous recordings from the forties.

I fully agree with the cover-text: "This priceless Ellington recording represents an excellent example of restoration and preservation."

A special compliment should go to Will Friedwald for the liner notes. I was especially happy with his very pointed statement: "... every assemblage The Maestro ever fronted was by default the greatest jazz ensemble of its day." This seems a nice argument for a discussion about Duke's so called weaker periods.

The CD starts with the 1oct45 session:

1. *Take The "A" Train*; 2. *Caravan*; 3. *Three Cent Stomp*;
4. *Yesterdays*; 5. *Things Ain't What They Used To Be*;
6. *Blues On The Double*; 7. *The Kissing Bug*;
8. *Riff Staccato*; 9. *Cotton Tail and close*.

Selections 5 and 7 were announced in the broadcast but they were not on the acetates in the Jerry Valburn's collection. See DEMS 90/4-7 and Ole Nielsen, page 58. It is strange that Timmer, who wants to include every title, even if there is no recording available, has dropped these two selections. Massagli and Volonté deliberately exclude these titles from the discography since they could not be listened to.

The next session (15oct45) on this CD has even greater surprises. 10. *I'll Buy That Dream*; 11. *Fickle Fling*;

12. *Autumn Serenade* and 13. *How Deep Is The Ocean*. 10 and 13 are totally "fresh." I have compared the recordings with the 6 "candidates" for track # 10 and the 5 for # 13. Track # 10 and track # 11 are satisfactorily connected. Also, the connection between # 12 and #13 seems genuine without any editing. Tracks # 11 and # 12 are not connected, but we have a tape on which they are. It is safe to say that these four selections were played and recorded in this sequence and one immediately after the other.

That is not the case for the last session on this CD, the one of 8Dec43. The correct sequence is 16. *I Wonder Why*;

14. *Goin' Up* and the session closed with 15. *Jump For Joy*. These three selections were previously issued on the LP Duke 1015. *I Wonder Why* and *Goin' Up* are also on the recent souvenir CD of Ellington '99. See DEMS 99/1-14.

Will Friedwald identified in his liner notes about *Three Cent Stomp* Ray Nance as Rex Stewart (page 4, 2<sup>nd</sup> column, line 1 and 3) and speaking of *Blues On The Double* identified Rex as Cat Anderson (page 5, 1<sup>st</sup> column, line 10).

In the personnel of the first session of 1oct45, Ray Nance is missing. In spite of what Klaus Stratemann wrote on page 263, that Ray left the band in the week of 12Sep45, he was still in the band on 1oct45. The best proof is track 8 of this CD. I can accept that Ray was no longer in the band during the 15oct session. I cannot hear him in tracks 10-13.

Tony Schmidt wrote me that Junior Raglin is on bass in the oct45 sessions and that Jimmy Hamilton is on clarinet in the 8Dec43. He is right. Chauncey Haughton left the band in Apr43 and Lloyd Trotman only stayed with the band for two weeks in Nov45.

Sjef Hoefsmit\*\*

**1 ASV Living Era CD AJA 5310**  
**"Duke Ellington**  
**Stomp, Look And Listen"**

Thanks to Alun Morgan, who gave a full detailed report in Jazz Journal, we do not have to buy this CD in order to be able to give you all the details. The total time is 73:58.

6Mar40	Jack The Bear	R	
	Ko-Ko -2?	R	
15Mar40	Concerto For Cootie	R	
28May40	Dusk -1?	R	
22Jul40	Harlem Air Shaft	R	
2Dec41	Chelsea Bridge	R	
21Jan42	Perdido -1?	R	
26Feb42	What Am I Here For?	R	
	Someone	R	
9Nov43	Main Stem -3?	W	
1Dec44	I Ain't Got Nothin' But The Blues	R	
30Jul45	Time's A-Wastin'	R	
10Jul46	A Gathering in A Clearing	R	
3Sep46	Esquire Swank	R	
25Nov46	Happy-Go-Lucky Local	M	
14Aug47	Hy'a Sue	Co	
10Nov47	Stomp, Look And Listen	Co	
	Air Conditioned Jungle -1?	Co	
22Dec47	On A Turquoise Cloud	Co	
30Dec47	The Clothed Woman	Co	
	New York City Blues	Co	
10Dec48	Dancers In Love	CU	
	Suddenly It Jumped	CU	

We do not give you this time a list of releases. There are too many.

R = RCA

W = World Transcriptions

M = Musicraft

Co = Columbia

CU = Cornell University

This is one of the many releases which contain selections recorded just more than 50 years ago in order to be free from paying copyrights.

It must be said that Alun Morgan was very happy with the perfect sound quality: "some of the early 1940s tracks sound better than the BMG CDs forming the Blanton-Webster band package." It would be interesting to have these tracks compared with the 24 CD box. DEMS

**2 Empress (UK) RAJCD 842**  
**Duke Ellington and his orchestra**  
**"Saratoga Swing"**

	Take The "A" Train -1	15Feb41
	Perdido -1	21Jan42
	Five O'Clock Whistle -1	5Sep40
	The Sidewalks Of New York -1	28Dec40
	At A Dixie Roadside Diner -1	22Jul40
	Sophisticated Lady -2	1oct40
	Harlem Air Shaft -1	22Jul40
	Me And You -1	15Mar40
	Concerto For Cootie -1	15Mar40
	My Greatest Mistake -1	24Jul40
	Johnny Come Lately -1	26Jun42
	Sepia Panorama -1	24Jul40
	Cotton Tail -1	4May40
	Never No Lament -1	4May40
	Blue Goose -1	28May40
	The "C" Jam Blues -1	21Jan42
	Pitter Panther Patter -2	1oct40
	Raincheck -1	2Dec41

Hayfoot, Strawfoot -1	28Jul42
Moon Mist -2	21Jan42
Morning Glory -1	6Mar40
Saratoga Swing -2	3May29

This CD of exclusively RCA-Victor material has a total of 68 minutes of music. The quality is rather poor and is not to be compared with the marvellous new 24 CD boxed set, which for a long time will set the standard.

Sjef Hoefsmit

**3 Verve (G/US) 314 559 248-2 (3 CD set)**  
**"Ella Fitzgerald Sings**  
**The Duke Ellington Song Book"**

The same 3 CD set is available under number 559248-2. It's a pity that CD # 3 is not available as a single CD, because only here do we find some new material.

From 2Sep57 we find 4 additional tracks of *All Heart*. Take -1, -3, -6, -8. The previously issued one is take -12.

The four movements of "Portrait Of Ella Fitzgerald" were introduced by a narration by Duke or by Billy (3oct57). Duke made 7 attempts to speak his introduction for the 1<sup>st</sup> movement and Billy made at least one trial attempt for the 4<sup>th</sup> movement. These "alternate" takes are also on this 3<sup>rd</sup> CD.

A correction sheet to the New DESOR entry will be prepared. DEMS

**4 Music & Arts, double CD 1051**  
**"Duke Ellington In Hamilton"**  
**at The Forum, 8Feb54.**

The Hamilton concert is now available on the Music & Arts label. CD number is 1051. Music and Arts Programs of America, Inc. P.O. Box 771, Berkeley, CA 94701. www.musicandarts.com

The contents and liner notes are identical to the original issue on Radiex RDX 1000, see DEMS 95/2-1 and 3.

In addition to the address and website information they have an E-mail address: musicart@sirius.com

Tony Schmidt\*\*

## Partly ELLINGTON

**5 Jazz Greats (E) 063**  
**REX STEWART**

This series is produced by Marshall Cavendish and each CD is accompanied by a nice magazine with beautiful pictures. Mastered by JRT Davies.

(Only DE tracks noted here)

*Trumpet In Spades/Rexatious/Sugar Hill Shim Sham/Tea And Trumpets/Braggin' In Brass/Fat Stuff Serenade/Morning Glory.* Jerry Valburn

**6 Jazz Greats (E) 064**  
**STOMPIN' AT THE SAVOY (Anthology)**

track 4 - *Truckin'*. Jerry Valburn

**7 Frog DGF 8 (UK) Hot Noted New York**  
**Volume 1:**

track 7 - Evelyn Preer accompanied by Duke Ellington & His Orchestra, *If You Can't Hold the Man You Love* - 37528-1, Victor test.

Rest of CD is non DE but very well processed, mostly Charlie Johnson and Savoy Bearcats. Frank Rutter

# ELLINGTONIA

## ① Lake Records LACD 115 Bob Hunt's Duke Ellington Orchestra What A Life!

What a CD!

Bob Hunt in the liner notes: "Many people have been trying to persuade me to record the band and I have steadfastly refused. My logic being that if you want to listen to Ellington's music, then best listen to the best — i.e. Ellington's own band."

I am happy that Bob Hunt finally changed his mind with this Centenary tribute to Ellington. Bob Hunt treats Duke's music with utmost respect. He used the charts, but allowed his musicians to do their own solo work. He did not what so many other bands do, play Ellington's theme only twice, at the beginning and the end of the recording and in between anything but Ellington. On the contrary. He did his own thing in 7 of the 22 tracks by playing compositions by himself and his sidemen. From the remaining 15 tracks, 10 contain beautiful re-created Ellington material.

*Solid Old Man* is a recreation of the recording of 5Apr39 in Paris by Rex Stewart, Barney Bigard, Billy Taylor and Django Reinhardt. The drummer, Sonny Greer, did not show up. This recreation is played with drummer Nick Ward. In case you go to your record collection to listen to the original version without a drummer, you will be surprised to hear a drummer. It was Barney Bigard.

The greatest surprise is in the other group of 5 tracks.

*What A Life!* is played from Duke's score. Duke has recorded this composition on 5Jun28, but nobody has ever heard it. The intro is the same as from *Harlemania* as is also the Barney Bigard solo, played by one of the reed-men, not credited in the liner notes. At the end of *What A Life!* I think to hear a quote from *Snake Hip Dance*. That is strange because *Harlemania* is from McHugh and Fields and recorded on 18Feb29. *Snake Hip Dance* is from Waller, Brooks and Razaf and recorded on 2Aug29.

*Memphis Wail*, recorded by Ellington on 17Oct28 has some harmonies of *Stardust*, written a year later.

*Yam Brown*, never recorded by Duke, is completely "fresh" in my ears, but also undoubtedly Ellington.

*The Empty Chair* is based on a 16 bar melody line by Duke, probably written with the intention to use it for a tribute to Tricky Sam Nanton.

*Minstrel Days/Rab's Rideout* comes from another unfinished manuscript, dated from around 1928/1929. It contains a sax chorus, used on 17Oct30 for the recording of the Gibbs, Grey & Wood original *Runnin' Wild*.

If you like the "early" Ellington, this is the CD for you. If you like the "later" Ellington better, it is still highly recommend. It could help you to appreciate more of the early years.

It is available by mail order from DESUK, 47 Yoxley Drive, Ilford, Essex IG2 6PX, UK.

UK members pay £ 10 + 50 p. for p&p.

Overseas members interested in obtaining a copy can pay either by cheque drawn on a sterling bank account or by cash: £ 10 + £ 1.50 for p&p or US\$ 15 = \$ 3 for p&p.

DEMS members are welcome if they want to order a CD. Sjef Hoefsmit\*\*

## ② Mosaic MD6-187 "The Complete H.R.S. Sessions"

The H.R.S. Carney session of 18Mar46 has been reprinted in the 6 CD boxed set "The Complete H.R.S. Sessions."

To the previously known tunes a new unissued take of *Shadow Sands* has been added. Of course the set includes many others items of Ellingtonian interest (sessions led by Rex Stewart and sessions with Ellingtonians as sidemen). Liner notes by Dan Morgenstern. Stefano Zenni

The recording session for the label Hot Record Society of 18Mar46 contained four selections: *Minor Mirage*, *Jamaica Rumble*, *Shadowy Sands* and *Candy Cane*. Now we know that we can find a fifth selection, the alternate *Shadowy Sands* in this interesting 6 CD box on disc # 3. Only the first and the last selection of this group of five have been previously reissued, on the LP *Allegro 1643*. In this "Harry Carney's Big Eight" session, we also find Lawrence Brown, Otto Hardwick and Billy Taylor.

If you look in Timmer, you may expect to find among these complete HRS sessions the following Ellingtonian sessions.

23Jul40: "Rex Stewart's Big Seven" with Lawrence Brown, Barney Bigard and Wellman Braud, 4 selections, all previously issued on Riverside LP RLP 144. They are indeed on disc # 2.

15Dec40: "Jack Teagarden's Big Eight" with Rex Stewart, Barney Bigard, Ben Webster and Billy Taylor, 4 selections, all previously reissued on Riverside LP RLP 141 are on disc # 2.

5Nov45: "Sandy Williams' Big Eight" with Johnny Hodges and Harry Carney, 4 selections, previously reissued on the LPs *Allegro 1643* (which is the same as Ultraphonic 8043 and Halo 50229) and Riverside RLP 145. Now on disc # 2.

10Jan46: "Jimmy Jones' Big Eight" with Lawrence Brown, Otto Hardwick, Harry Carney and Billy Taylor, 4 selections, 2 of which were strangely enough reissued on the LP "Rex Stewart and the Ellingtonians" Riverside RLP 144. All 4 were previously reissued on the LP *Allegro 1643*. Now on disc # 2.

Autumn 1946: Russell Procope's Big Six: with Harold Baker, 4 selections, previously reissued on the Riverside LP RLP 143. Now on disc # 4.

Wellman Braud is on all 18 selections of disc # 1. Billy Taylor is on 4 selections of disc # 2 and on 4 selections on disc # 4. Rex Stewart is on 5 selections on disc # 5 and on 4 selections on disc # 6.

There are 124 selections in total, 60 of which were recorded with the participation of one or more Ellingtonians.

A complete listing is available on Internet:

<[www.mosaicrecords.com](http://www.mosaicrecords.com)>

If you have no connection to the Internet and you want to have this listing, please let us know. DEMS can provide you with a list.

Interesting information about the Hot Record Society was provided by the duke-lym list on Internet by Jo Ann Sterling: <<Billed as "the oldest organization in the US devoted to the field of hot jazz", the Hot Record Society was formed in 1935 by a group of writers, musicians and record collectors (including John Hammond, Charles Edward Smith, George Frazier, Marshall Stearns and founder Steve Smith) to bring true hot jazz to those who wanted the music pure rather than deluded by the current swing craze.

The activities of the group included the publishing of "The Rag", one of the first magazines dedicated to the music, a record shop, which like the Commodore Music Shop catered to discerning hot buyers, and a reissue record label that made available a number of rare recordings by King Oliver, Louis, Bix and Earl Hines.....>>

DEMS

**1 Verve 314 547 266-2  
Joya Sherrill sings Duke Ellington**

I don't have the original LP, but I believe the CD reissue is identical to the old LP (20th Century Fox TFS 4170).

12Jan65. Chicago. Cootie Williams, Johnny Hodges, Paul Gonsalves, Ernie Harper, John Lamb, Sam Woodyard.

- |          |  |
|----------|--|
| CW JH    | 1. Mood Indigo                           |
| JH       | 2. Prelude To A Kiss                     |
| CW PG    | 4. Sophisticated Lady                    |
| CW       | 5. Kissing Bug                           |
|          | 6. In A Sentimental Mood                 |
| CW JH PG | 7. Duke's Place                          |
| CW JH PG | 10. Things Ain't What They Used To Be    |
| CW       | 11. Just Squeeze Me (But Don't Tease Me) |

20Jan65. New York. Ray Nance, Billy Strayhorn, Joe Benjamin, Shep Shepard.

- |       |                                   |
|-------|-----------------------------------|
| RN c  | 3. I'm Beginning To See The Light |
| RN c  | 8. I'm Just A Lucky So-And-So     |
| RN vn | 9. Day Dream                      |
| RN vn | 12. A Flower Is A Lovesome Thing  |

The above information is from the liner notes and not verified in any outside source.

I imagine most DEMS members have the LP. For me, all of this is "fresh." I must say, I think this is the best Joya I ever heard. Already it has become one of my favorite Ellington vocal albums. I hope someone reissues her 1960 album (Sugar and Spice) as well. Peter McHare\*\*

**2 Columbia CSK 42475  
Bennett Sings Ellington "Hot and Cool"**

I just had the pleasure of listening to an advance copy of Tony Bennett's next CD, which is a tribute to Duke Ellington. I think this is Tony's best album since *The Art Of Excellence*. Backing Tony on this album is, as usual, The Ralph Sharon Quartet, which includes the new addition of Gray Sargent on guitar. Clayton Cameron is on drums and Joel Smirnoff plays the violin. Wynton Marsalis and Al Grey also play on this album and I was especially impressed with Wynton's contribution. Wynton and Al Grey perform a duet on *Chelsea Bridge*, which is the only non-vocal cut on the album.

I have listed the tracks below for those interested. The CD will be released on Tuesday, Sept 28.

- 1 03:59 Do Nothin' Till You Hear From Me
- 2 04:33 Mood Indigo
- 3 04:49 I Got It Bad And That Ain't Good
- 4 04:36 Caravan
- 5 03:59 Chelsea Bridge
- 6 03:56 Azure
- 7 03:39 I'm Just A Lucky So And So
- 8 03:31 In A Sentimental Mood
- 9 03:16 Don't Get Around Much Anymore
- 10 04:43 Sophisticated Lady
- 11 06:53 In A Mellow Tone
- 12 03:56 Daydream
- 13 04:55 Prelude To A Kiss
- 14 04:02 It Don't Mean A Thing

There are also about 5 short excerpts of *Take The A Train* on this CD. Each feature a different instrumentalist and only one has Bennett singing. These excerpts are between some of the tracks and they fade in and out as segues. The first one is the longest and lasts about 30 seconds. I don't know why they chose to do this and my personal feeling is that it is distracting and the only negative aspect of the CD.

Steve Albin\*\*

**3 Fresh Sound Records (Sp) FSR CD77  
Cootie & Rex "The Big Challenge"**

This is a very welcome reissue of the LP *Jazztone J1268* with recordings from 30Apr and 6May57 by Cootie Williams, Rex Stewart, Coleman Hawkins, Bud Freeman, Lawrence Brown, J.C.Higginbotham, Hank Jones, Billy Bauer, Milt Hinton and Gus Johnson.

*I'm Beginning To See The Light; Do Nothing Till You Hear From Me; Alphonse And Gaston; I Got A Right To Sing The Blues; Walkin' My Baby Back Home, When Your Lover Has Gone and I Knew You When.* Geff Ratcheson\*\*

The last selection is also known under the title *Rex' Time*. This selection was earlier on CD, the Cootie Williams *Musica Jazz MJCD 1101*, see DEMS 97/2-20. Sjef Hoefsmit\*\*

**4 Soul Note 121319-2  
"The Symphonic Ellington - Night Creature"**

Soul Note has published a new CD, "The Symphonic Ellington - Night Creature". It is the live recording of a concert on February 17, 1999 at the Teatro Lirico in Milan. The *Musica Oggi* [Music Today] Association produced a concert with the Civica Jazz Band and the Ensemble of Verdi Symphony Orchestra, both from Milan and conducted by Enrico Intra. The pianist was Marco Fumo, an Italian specialist in ragtime and stride piano. Soul Note CDs are currently distributed world-wide. Stefano Zenni

These are the CD tracks:

- Night Creature
- Swampy River (Marco Fumo piano solo)
- New World A-Comin'
- The Three Black Kings (only two movements)
- Take the "A" Train

**5 GRP Records (US) 819  
Clark Terry, featuring Paul Gonsalves  
"Daylight Express"**

This recently released CD was mentioned earlier in DEMS 98/3-23 in an article about the correct spelling of the title *Phalanges*.

To be able to take part in the discussion, I looked around for this CD and I am very happy to have found it. The question is still not resolved. There are still two spellings of the same composition by Louie Bellson: *Phalanges* and *Felanges*. But who cares?

On this CD are the 9 selections from Clark Terry's "Out On A Limb," probably 26Jul57, Argo LP 620, plus the 9 from Paul Gonsalves' "Cookin'," from 6Aug57, Argo LP 626 with one additional unissued take bringing the total up to 19 tracks. Jepsen gives for the first LP Sep57, but that seems unlikely considering the LP numbers and the date of the 626 LP which is confirmed in Jepsen. I have some doubts about the correct dates because the band was in Chicago, where these recordings were made, in July from 10 until 21 and in August from 21 until September 1.

In both sessions one can hear Clark Terry; Willie Jones, piano; Jimmy Woode and Sam Woodyard. In the first session also Mike Simpson, flute and reeds and Remo Biondi, guitar. In the second session Paul Gonsalves is the prime soloist.

This is 65 minutes of perfect music and in perfect sound-quality from a small group of great Ellingtonians.

Sjef Hoefsmit

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**1** **BMG unknown number**  
**The "C" Jam All Stars**  
 -----

For those who are still trying to find a copy of the LP, a real collectors item, this must be a very welcome reissue by Bertelsmann.

On 15Nov58 in München, Clark Terry, Paul Gonsalves, Carlos Diernhammer (p), Jimmy Woode and Sam Woodyard recorded *Evad, Diminuendo And Crescendo In Blue, I Cover The Waterfront, It Don't Mean A Thing, Autobahn, Willow Weep For Me, Hildegard, Ocean Motion, Jivin' With Fritz*.

This message came from Richard Ehrenzeller, who told us that this reissue is planned for this fall. DEMS

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**2** **DACAP (D) DCCD 9420**  
**"A Little Bit Of Duke"**  
**The Danish Radio Big Band**  
 -----

This 3Nov1994 Copenhagen concert, released in 1995, has been waiting for some time to be mentioned in DEMS Bulletin. For those who are interested in contemporary Ellington recordings, this is a good catch.

Under the direction of Ole Kock Hansen the 20 members of this terrific band played the following selections: *Bojangles, Come Sunday, Cotton Tail, The Governor, Blue Rose, Rockin' In Rhythm, Blue Light, Black And Tan Fantasy/The Mooche and A Little Bit Of Duke*.

*The Governor* is the longest piece (almost 20 minutes). It is composed and arranged by Niels Jørgen Steen. It is a nice multicoloured kaleidoscope of Ellingtonian moods, without quotations.

*A Little Bit Of Duke* is composed and arranged by Ernie Wilkins.

*Blue Rose* (arranged by Vincent Nilsson) and *Blue Light* (arranged by Georg Riedel) are original orchestral creations based on Ellington themes. The other 5 selections are almost fully transcribed from the original recordings.

The guest soloist is the reeds player Jesper Thilo who played both tenor and clarinet. He is most famous for his tenor sound. His greatest influence on tenor is unmistakably Ben Webster. He is also brilliant on clarinet. He does not just play Carney's part in *Rockin' In Rhythm*, he opens the arrangement with a long solo.

*Blue Light* takes your breath away.

*Black And Tan Fantasy* and the *Mooche* are too much arranged for my taste. The selection *A Little Bit Of Duke* is what it says: a very little bit of Duke. Sjef Hoefsmit

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**3** **French Vogue (CD) 74321-11511-2**  
**also RCA/BMG 09026-68215-2**  
**Coleman Hawkins and**  
**Johnny Hodges In Paris**  
 -----

This 1995 (the booklet has a date of 1992) issue is possibly out of print in the USA but still available as a European issue.

15Apr50. Harold Baker, Quentin Jackson, Jimmy Hamilton, Johnny Hodges, Don Byas, Raymond Fol, Wendell Marshall, Sonny Greer recorded: *Jump That's All; Last Legs Blues*, 2 parts; *Nix It, Mix It and Time On My Hands*.

20Apr50. Same with Butch Ballard replacing Sonny Greer and without Byas: *Run About; Wishing And Waiting; Get That Geet; That's Grand and Skip It*.

20Jun50. Same as 20Apr, without Jimmy Hamilton: *Perdido, In The Shade Of The Old Apple Tree, Mood Indigo, Sweet Lorraine, Bean Bag Boogie and Hop, Skip And Jump*.

21Dec49. Nat Peck (tb), Hubert Fol (as). Coleman Hawkins, Jean Pierre Menegeon (p), Pierre Michelot (b), Kenny Clarke: *Sih-Sah; It's Only A Paper Moon; Bean's Talking Again and Bah-U-Bah*.

Same date without Peck and Fol: *I Surrender Dear and Sophisticated Lady*.

With a playing time of 71:20, this CD is worth seeking out. This is the only recorded performance by Hawk of *Sophisticated Lady* — the liner notes (in my copy) correctly observe — "do not miss the last eight bars!"

Further research indicates that this is not a correct statement...

The Coleman Hawkins discography, vol 2 (1945-57) by Jean-François Villetard, has the following entries for this tune:

Nov. 48 Just Jazz Concert #37

CH, Al Haig — Tommy Potter — J C Heard  
 recorded on Spotlite (E) SPJ 139...(J) 80041

18Sep49 JATP Concert

CH, Hank Jones — Ray Brown — Buddy Rich  
 recorded on Verve (US &F) 815 148 1 (also included in the recently issued 10 CD set of JATP on disc 9 track 19)  
 Bob VanLangen

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**4** **Verve 523 571-2 (CD)**  
**Vienna Art Orchestra**  
**The Original Charts**  
 -----

Contains compositions by Charles Mingus and by Duke Ellington.

From Charles Mingus: *The Shoes Of The Fisherman's Wife Are Some Jive Ass Slippers; The I Of Hurricane Sue; Don't Be Afraid and The Clown's Afraid Too?*

From Duke Ellington: *Red Shoes; Madness In Great Ones; Anita's Dance; Asphalt Jungle; Come Sunday and El Gato*.

What makes this CD interesting is the fact that the Ellington part is preceded by an *Interlude* played by the alto saxophonist Florian Brambock improvising on several of Duke's themes intermingled with five statements by Duke himself.

Do you think you can identify the source of these recorded statements? Georges Debroe

I don't think so. It would take me too much time and it is possible that even after comparing the recordings with all the interviews I have, I still couldn't give you an answer. The statements sound as though they are from one and the same interview. Duke made similar statements to these many times. Here are the five statements:

1. *Well sure. Well. Is it going to be as pleasurable as it has been up till now?*

2. *Now we do the same thing. Practically everything we wrote was supposed to be a picture of something you know, or represented a character or something and ...*

3. *I had just arrived in New York when I wrote this thing and a guy came up to me one day and says to me: "man we got to write a show tonight." I said: "what??" You know, I always hear people take two years to write a show. Somewhere we wrote the show that night.*

4. *...you are going any further now. When we're speaking of royalties I want you and all of your lovely audience to know that I have no monetary interests. I live in the realm of art.*

5. *All the kids in the band want you to know that we do love you madly.*

If anybody has any idea from which recording these statements are copied, please let us know. Sjef Hoefsmit

## The New DESOR corrections

Page 403, item DE6540a. *Snada* is a wrong title. The correct title is *Boo-Dah*. Also pages 771 and 1128 should be corrected.  
Sjef Hoefsmit

I feel responsible for this error, because I spread the wrong information. The daughter of Joya Sherrill, Richelle LeNoir Guilmenot, appeared on stage at the Arie Crown Theatre in Chicago during the performances of MY PEOPLE, doing the narration of *Purple People*. It was Joya and not her daughter who did the narration in the studio on 21Aug63.  
Sjef Hoefsmit

Page 304, Sep61, *Passion Flower*, DE6121b is taken from the commercial recording of 13Apr53, DE5316d, page 192.  
Sjef Hoefsmit

The New DESOR volumes are magnificent and beautiful, but we all know that they are not proof against the never-changing (though perhaps regrettable) fact: no discography will ever be, or remain, 100% complete and correct.

Concerning corrections to this great work, which hopefully will be distributed through DEMS, I have a suggestion.

This is to use loose sheets rewritten in full supplied with page numbers, which one could keep in a special cover. Extensions of information on for instance sheet 739/740 would create sheet 740a/740b and so on.

If, on the other hand, all the information on a sheet needs to be omitted, this is easily done by extended pagination. For instance: page 738 becomes page 738-740.

With this method, larger changes as well as detailed corrections (see Bulletin 99/3 p.7) could be easily and clearly set out.

We would also avoid the hodgepodge of information in the Bulletins, and, I guess, questions and discussions would diminish. DESOR has the potential to be THE Ellington discography, making others unnecessary. Hans Akesson

We promised on page 7 of Bulletin 99/3 to come up with a good proposal for helping our DEMS members and other DESOR users to keep the New DESOR updated.

We have discussed the matter extensively with Luciano Massagli and Giovanni Volonté and we have accepted Hans Akesson's suggestion of making available loose sheets, to be collected in a separate cover.

Only corrections, authorised by the authors of the New DESOR will be included on these sheets.

The sheets will be numbered consecutively. This makes it easy to find a specific sheet. We will publish in DEMS which sheets are available and what they contain. One may not wish to order every available sheet.

For corrections too large to be written into the books, one could write a reference in the book to the correction sheet, using its sheet number. One can also use the session numbers and keep the "fresh" sheets in any sequence one prefers.

Most sheets will contain newly discovered, so-called "fresh," sessions as an addition to section one of the New DESOR — Sessions — in volume 1.

It is essential that we do not change the numbers, now that these have been given to sessions and to selections. "Fresh" sessions will be numbered starting from number 9001 and the selections on them will consequently start from DE9001a.

Because it will be impossible to put the descriptions of "fresh" selections in their proper places in section two — Titles — in volume 2, we will keep the descriptions of these

"fresh" selections together and try to print them on the same sheet as the session. This resembles the way it was done in the old DESOR.

We have printed session 9001 on page 27 of this Bulletin to show you what we mean.

Other sheets will contain "old" sessions with "fresh" selections as a correction to section one.

"Fresh" selections to be added to an "old" session will be put in their proper place(s) in that existing session. They will receive the same session number, but the four digits of that number will be followed by two (or more) letters, the first of which will be "x".

We have printed session 7160 on page 28 of this Bulletin to illustrate this principle.

Some sheets may contain additions to section three — Discs — in volume 2.

A special kind of sheets will contain small corrections, previously published in DEMS Bulletin and short enough to be written into the original volumes. This is to help those who acquire the two volumes of the New DESOR at a later date; in this way they will not have to buy and consult all the old Bulletins.

Corrections for section four — Musicians — will also be found on these sheets.

We cannot and we will not avoid the hodgepodge of information in the Bulletins, but by collecting the small corrections together on single sheets, we hope to make it easier for our members not to overlook some of them.

To make the correction sheets totally independent from old DEMS Bulletins, this special kind of sheets will also list the other available correction sheets (Sessions and Discs). The sequence of items will be based on the page numbers in the New DESOR. This third kind of sheets will be available as soon as they contain enough information.

They will look like this:

227 DE5632f is on Co CL-951, not on Co JCL-951.  
625 24oct71 Birmingham first concert addition:  
Put between DE7160j and 7160k:  
DE7160xa *La Plus Belle Africaine*  
DE7160xb *Perdido*.

Updated session 7160 is available on page 2.  
701 30Nov73, Preston concert (9001a-z) on page 1.  
1428 Verve 559248-2, 3 CD set, "Ella Fitzgerald Sings The Duke Ellington Song Book," on page 3.  
1443 Louie Bellson is born on 16Jul24.

We hope that these "rules" will be satisfactory for keeping the New DESOR up to date. We will give the first list of available sheets in the next Bulletin (Dec). DEMS

See DEMS 99/3-15/3.

Sjef Hoefsmit claimed that the description of *Take The "A" Train* from 2Jun62 at Cramton Hall, Howard University is missing in the New DESOR. It is not missing, but it is wrong (see the next message by Luciano Massagli).

6225a is on page 1176 of the New DESOR. DEMS

I have found another incredible mistake at page 314: in *Take The "A" Train* (6225a) is only Ellington the pianist. We erroneously repeated what we wrote about this session in the old DESOR, and in doing so failed to amend this blunder.

I have until now only listened to two of the newly released Columbia CDs and I have found some mistakes in the descriptions that we give in the New DESOR.

Luciano Massagli

We have combined Luciano's corrections with the reviews by Sjef Hoefsmit in the column New Releases starting on page 16 of this Bulletin item 5. DEMS

DE - SEDUTE - 07/23/99 - 00:13

Scheda : 9001

DUKE ELLINGTON AND HIS ORCHESTRANovember 30, 1973GuildhallPreston, GBConcert

Same as 7349, but: PG(t.s.)out.

DE9001a	C-Jam Blues		unissued
DE9001b	Perdido		unissued
DE9001c	rKinda Dukish		unissued
DE9001d	4Rockin' In Rhythm		unissued
DE9001e	Creole Love Call		unissued
DE9001f	Satin Doll		unissued
DE9001g	Spacemen		unissued
DE9001h	rCaravan		unissued
DE9001i	4How High The Moon		unissued
DE9001j	Soul Soothing Beach		unissued
DE9001k	Chinoiserie		unissued
DE9001l	I Can't Get Started		unissued
DE9001m	New York, New York	vcAMo	unissued
DE9001n	I Got It Bad	vcAMo	unissued
DE9001o	Blem	vcAMo	unissued
DE9001p	Basin Street Blues	vcMJ	unissued
DE9001q	Hello, Dolly!	vcMJ	unissued
DE9001r	Medley:		
	a) Don't Get Around Much Anymore		unissued
	b) Mood Indigo		unissued
	c) I'm Beginning To See The Light		unissued
	d) It Don't Mean A Thing		unissued
	e) Sophisticated Lady		unissued
DE9001s	Things Ain't What They Used To Be		unissued
DE9001t	Somebody Cares	vcAMo, TW	unissued
DE9001u	Woods		unissued

DE(p.):JBe(b.);QW(d.).

DE9001v Pitter Panther Patter unissued

As before.

DE9001w	In Triplicate (In Duplicate)		unissued
DE9001x	Take The "A" Train		unissued
DE9001y	Metcuria The Lion		unissued

DE(p.):JBe(b.).

DE9001z Lotus Blossom unissued

NOTE - 9001a Same as 7343a, but PM instead of PG. 9001b Same as 7107f. 9001c Same as 6461ae. 9001d Same as 7332f. 9001e Same as 7111i. 9001f Same as 7333i, but: 4(nc)16BAND&DE;cod4DE. 9001g Same as 7343e. 9001h Same as 7345d. 9001i Same as 7219d. 9001j Same as 7333s, but: cod64HM(f.). 9001k Same as 7222j, but: int12DE;and: lib34HA. 9001l Same as 6847y. 9001m Same as 7333m. 9001n Same as 7239j. 9001o Same as 7243j. 9001p Same as 7332ab, but: int4BAND.4MJ. 9001q Same as 7243n, but: int4BAND&HM(pi.),8MJ. 9001r a) Same as 7317n. b) Same as 7221v. c) Same as 7345l. d) Same as 7349q, but: cod16BAND. e) int2DE,2BAND;1\*8DE,8BAND,3HC,3HC;cod2HC&DE,5HC,1BAND. 9001s 1\*4BAND;2°/5°BAND. 9001t Same as 7351m, but: 4°AMo&TW&PM. 9001u Same as 7357w, but: 1°DE. 9001v 1°/3°DE&JBe;cod6DE&JBe,4JBe. 9001w Same as 7357z. 9001x Same as 7238a. 9001y Same as 7359z. 9001z Same as 70471.

DE - SEDUTE - 07/28/99 - 23:20

Scheda : 7160

DUKE ELLINGTON AND HIS ORCHESTRAOctober 24, 1971Birmingham TheatreBirmingham, GB1st concert

Same as 7147.

DE7160a	C-Jam Blues		UA UXS-92
DE7160b	Kinda Dukish		unissued
DE7160c	Checkered Hat		unissued
DE7160d	Checkered Hat		unissued
DE7160e	The Hard Way		unissued
DE7160f	Take The "A" Train		unissued
DE7160g	Azure		unissued
DE7160h	Goof		unissued
DE7160i	In A Sentimental Mood		unissued
DE7160j	Cotton Tail		UA UXS-92
DE7160xa	La Plus Belle Africaine		unissued
DE7160xb	Perdido		unissued
DE7160k	Satin Doll		unissued
DE7160l	Things Ain't What They Used To Be		unissued
DE7160m	Chinoiserie		unissued
DE7160n	Come Off The Veldt		unissued
DE7160o	Medley:		
	a) I Let A Song Go Out Of My Heart		unissued
	b) Don't Get Around Much Anymore		unissued
	c) Mood Indigo		unissued
	d) I'm Beginning To See The Light		unissued
	e) Solitude	vcTW	unissued
	f) I Got It Bad	vcNB	UA UXS-92
	g) Everybody Wants To Know	vcNB, CW	unissued
	h) Sophisticated Lady		unissued
	i) One More Time For The People	vcNB, TW	unissued
	j) One More Time For The People	vcNB, TW	unissued

DE(p.):JBe(b.).

DE7160p Lotus Blossom unissued

NOTE - 7160xa 1° I&6DE&JBe; 2°/3° IRP(c1.); 4° IIBAND&RJ; 5°/7° IDE&JBe; 8°/11° IJBe; 12° IIBAND& RJ; 13° IDE-JBe; pas4BAND; 14° IIIHC; pas4BAND; 15°/16° IIIHC; pas64HC; 17° IDE&JBe; 18° IIBAND&RJ; 19° IDE-JBe; 20° I4DE-JBe; & 21° IDE-JBe. 7160xb Same as 7107f.

# NEW BOOKS

Alain Pailier's

## "PLAISIR D'ELLINGTON"

The Duke and his Sidemen 1940 - 42.

The writing is brisk, the language is rich in metaphor and further nourished by a deep knowledge and love of 'Black Beauty' (beauty spot included).

Alain Pailier selects the period when Duke Ellington reached the pinnacle of his achievement. From the high peaks of 'Koko' and 'Concerto For Cootie' he casts a well-informed eye across the Ellington oeuvre as a whole, showing on the one hand how the earlier work anticipates these masterpieces of the early 1940s and on the other how the later music is fed by their richness.

After setting Duke in context by way of overture, and then stressing the crucial importance of the arrival of Blanton, Webster and Strayhorn (plus a passing glance at the pianist himself) the author turns to Duke's sidemen.

There's an enthralling rehabilitation of Sonny Greer's reputation (at 30 pages the longest chapter in the book) which includes the useful reminder that, born three years before Dodds and Singleton, Sonny was the true father of jazz drumming. One thought him merely a flashy cabaret artist; it turns out he was really an avant-gardist.

The pages on Nanton and his use of mutes illuminate the workings of the Ellington tone palette with great precision. But then the plot is somewhat lost, chiefly in the discussions of Carney and Bigard. Too keen to defend himself for not being a musicologist, too keen to justify his hedonistic approach, Pailier becomes prolix, and the essential facts are lost in a pointless accumulation of comparatives and superlatives.

His knowledge of the music is such that he could have been more exact in what he had to say than in fact he is, reconciling the analytical approach with that of the purely-for-pleasure listener; he could have been the glorious populariser for his subject that Alain Gerber and Alain Tercinet are so successfully for theirs.

In a closing chapter which takes the form of a coda the author resorts to a cursory runthrough of the masterpieces of the period. This tends to prove the point, leaving one with the feeling that he hasn't really got to the bottom of his subject. Even though he's just presented magnificent chapters on Hodges, Williams, Stewart and Nance! Even though he appends a very concise and most useful discography!

These are minor reservations, to be seen in the context of the exacting standards set by the very real qualities of his remarkable work. In sum, heartily recommended.

Franck Bergerot

The above book-review was printed in the French monthly jazz-magazine "JAZZMAN" #43, Janvier 1999.

It is reproduced with kind permission from "JAZZMAN".  
The translation is by Roger Boyes. DEMS

The book is published by Actes Sud Edit. France 1998, 207 pages, approximately €20.- in France.

Alain Gerber and Alain Tercinet are well-known French jazz-writers, critics just as F. Bergerot. Klaus Götting

## "DUKE ELLINGTON"

DUKE ELLINGTON, by Janna Tull Steed, will be published in September by The Crossroad Publishing Company, 370 Lexington Avenue, New York. It will not be in the bookstores until about 7 October.

The Ellington book is the first volume of the Lives & Legacies Series of spiritual biographies. Others will be on Jean d' Arc, Victor Frankl, Frida Kahlo, Rumi.

The book is 202 pages, hardbound, and the price will be \$19.95. DEMS

Most of us know Janna Steed. She made a great impression with her presentation in Chicago on 10May98.

She takes part in the discussions on Internet and in Washington she proved to be a great dancer.

I was honoured and privileged to have had the opportunity to read the first four chapters of the manuscript. I can highly recommend this book. It describes the life of Ellington, which we all know by heart, but Janna gives us a fresh view on Duke's spiritual life. It is great. Sjef Hoefsmit

## Two nice essays

In the 1999 issue of IAJE Jazz Research Proceedings Yearbook there are two essays of Ellingtonian interest:

- Monteverdi and the Duke: A Musicological Comparison of Two Composers, by Cherilee Wadsworth Walker
- Compositional Characteristics of Later Ellington, by Richard Domek

I remember an excellent Domek's essay few years ago.

For Europe the best is to order at Norbert Ruecker, Postfach 14, D 61382 Schmitt, Germany. Phone 6082-688; fax 6082-2960.

On the book is the following address: IAJE Publications, P.O.Box 724, Manhattan, Kansas 66505, USA.

Stefano Zenni\*\*

## Typing-errors

See DEMS 99/3-13, **The Third Sacred Concert**, in front of the title Every Man Prays In His Own Language is an S. This should be replaced by the sign of the scissors, ✂  
Sjef Hoefsmit

See DEMS 99/3-20 second column under Fitch Bandwagon: *Ring Dem Bells* should also have an asterisk. Item 18 (\* *A Slip Of The Lip*) should have the New DESOR number 4319c.

Broadcast Jubilee # 69: Item 25 (*A Slip Of The Lip*) should have the New DESOR number 4318c. The explanation in the left column is correct. See also page 6 of this Bulletin.

I am awfully sorry.

Sjef Hoefsmit

See DEMS 99/3-21/2. 2Dec41. Duke's initials should read DE and not De. Sjef Hoefsmit

There are still some souvenir CDs available. See page 2 of this Bulletin if you are looking for the CD "The British Connexion." See DEMS 99/3-15/3 if you have missed the CD "The Duke In Washington." You pay a low price and you support the Ellington Conferences. DEMS

## NEW RELEASES ON COMPACT DISC

by Jerry Valburn

We continue here from my report in DEMS 99/3. All known, to me, of new CD releases and further, releases from Spain and Portugal as reported to me by DEMS member Jordi Navas Ferrer. From DEMS 99/3 I can now report on the MUSIC MASTERS CD 01612-65179-2. The *two samplers* are actually the double CD 01612-65160-2 *The History Of Jazz* containing one Ellington track (1) 7- Caravan.

ALPHA DELTA (POR) (The following items are CDs contained in a candy /or/ cough drop circular tin)

AD-L-02705 The Best Of Jazz : 12- *Perdidol*  
 AD-L-03217 Duke Ellington " *Cotton Tail/Blues For Blanton/C-Jam Blues/Oscalypso/Flamingo/*  
*Take The "A" Train/Bang Up Blues/Great Times/In A Blue Summer Garden/Johnny Come Lately/Perdidol/Tonk/Big City Blues*

AVID (E)

AMSC 676 The Classic Swing Collection (2 CD Set) : (1) 5- *Harlem Airshaft* 18- *Cotton Tail*  
 (2) 11- *Metronome All-Out*

BCD RECORDS (E)

BGOCD 451 Duke Ellington-The English Concert : *Togo Brava-Brava Togo Suite/C-Jam Blues/Happy Reunion/Addl/*  
*Lotus Blossom/Cotton Tail/The Checkered Hat/La Plus Belle Africaine/In A Mellotone/I Got It Bad/Melancholla/Soul Flute*

(THE) BEAR FAMILY (G)

BCD 15914 GK Rosemary Clooney-Memories Of You (7 CD Box) : (3) (Tracks 3-15) *Me And You/Grievin'/*  
*I'm Checkin' Out, Goom-Bye/Blue Rose/Sophisticated Lady/Mood Indigo/If You Were In My Place/I Let A Song Go Out Of My Heart/*  
*It Don't Mean A Thing/Just A-Sittin' And A-Rockin' I Got It Bad/Hey Baby*

BLUEBIRD (F) (the following item is a promotional CD disk)

74321-26389 2 Le Jazz de A à Z : 8- *In A Sentimental Mood*

BMG SPECIAL PRODUCTS (US)

44915-2 Swing Time, Volume Two : 4- *Rockin' In Rhythm*

BUDDHA RECORDS (US)

7446599629-2 Duke Ellington-Duke's Joint : *Take The "A" Train/Caravan/Three Cent Stomp/Yesterdays/*  
*Things Ain't What They Used To Be/Blues On The Double/Kissing Bug/Riff Staccato/Cotton Tail/I'll Buy That Dream/*  
*Fickle Fling/Autumn Serenade/How Deep Is The Ocean?/Goin' Up/Jump For Joy/I Wonder Why*  
 /446599632 2 Duke Ellington-Beyond Category (2 CD Set) :: (= SMITHSONIAN COLLECTION OF RECORDINGS RD 104 )

CAFÉ COOL MUSIC (F)

43932-2 Il Était Une Fois L'Année : 12- *Slippery Horn*

CAPITOL JAZZ (US)

20135-2 Ellington '55 : *Rockin' In Rhythm/Black And Tan Fantasy/Stompin' At The Savoy/*  
*In The Mood/One O'Clock Jump/Honeysuckle Rose/Happy-Go-Lucky Local/Flying Home/Body And Soul/It Don't Mean A Thing*  
 21223 2 Great Swing Classics In Hi-Fi : 2- *Harlem Air Shaft*

CLASSICS (F)

1051 The Chronological D.E. 1946-1947 : *Sultry Sunset/Happy-Go Lucky Local, Pts. 1-2/Beautiful Indians, Pt.1/*  
*Flippant Flurry/Golden Feather/Beautiful Indians, Pt.2/Overture To A Jam Session, Pts.1-2/Jam-A-Ditty/Tullip Or Turnip/*  
*It Shouldn't Happen To A Dream/Sophisticated Lady/On The Sunny Side Of The Street/I Can't Give You Anything But Love/*  
*It Don't Mean A Thing/Hy'a Sue/Lady Of The Lavender Mist/Women/Change My Ways/It's Monday Every Day/Golden Cress/*  
*Put Yourself In My Place, Baby*

COLUMBIA/LEGACY (US)

CK 65506 Rosemary Clooney & Duke Ellington-Blue Rose : (= CBS (EU/F) 466444 2 )

COLUMBIA RIVER ENTERTAINMENT (US)

CRG 212006 Duke Ellington-Cocktail Music (2 CD Set) : (1) *What Am I Here For?/Raincheck/*  
*In A Mellotone/Ko-Ko/Warm Valley/I Got It Bad/Perdido/Main Stem/Bojangles/Take The "A" Train/Harlem Air Shaft/*  
*Concerto For Cootie/Chelsea Bridge/Moon Mist (2) It Don't Mean A Thing/St. Louis Blues/Creole Love Call/Ducky Wucky/Lightnin'/*  
*Sophisticated Lady/Drop Me Off In Harlem/Bundle Of Blues/Harlem Speaks/Daybreak Express/Delta Serenade/Stompy Jones/*  
*Moonglow/In A Sentimental Mood*

DEFINITIVE RECORDS (SP)

DRCD 11123 Johnny Hodges-Hodge Podge : *Jeep's Blues/Rendezvous With Rhythm/Pyramid/Empty Ballroom Blues/*  
*Swingin' In The Dell/Jitterbug's Lullaby/The Jeep Is Jumpin'/Krum Elbow Blues/I'm In nother World/Hodge Podge/Dancing On The Stars/*  
*Wanderlust/Swingin' On The Campus/Doojiu Wooji/Savoy Strut/Rent Party Blues/Dance Of The Goon/Good Gal Blues/Finesse/*  
*Kitchen Mechanic's Day/My Heart Jumped Over The Moon/You Can Count On Me/Hometown Blues/The Rabbit's Jump/*  
*Moon Romance/Truly Wonderful/Dream Blues*

EMI (E)

7243 5229 48 2 3 Legends Of The 20th Century-Duke Ellington : *Satin Doll/Flamingo/Prelude To A Kiss/In A Sentimental Mood/*  
*Just A Settlin' & A-Rockin'/Black And Tan Fantasy/Things Ain't What They Used To Be/Rockin' In Rhythm/C-Jam Blues/Caravan/*  
*The Mooche/Mood Indigo/I Got It Bad/Fleurette Africaine/Solitude*

GIANTS OF JAZZ (IT)

CD 53335 Johnny Hodges-Day Dream : *Esquire Swank/Day Dream/Passion Flower/That's The Blues, Old Man/ Dream Blues/Finesse/Good Gal Blues/Wanderlust/Krum Elbow Blues/I'm In Another World/Hodge Podge/ Dancing On The Stars/Savoy Strut/Home Town Blues/Skunk Hollow Blues* (other tracks on this CD are not with Ellington)

JAZZ AND BLUES (SP) (Planeta Agostini) (CDs manufactured in Portugal)

6 Duke Ellington : *Take The "A" Train/Ko-Ko/Concerto For Cootie/ Cotton Tail/Sepia Panorama/In A Mellotone/Chelsea Bridge/Perdido/C-Jam Blues/Caravan/Mood Indigo/In A Sentimental Mood/ It Don't Mean A Thing/Sophisticated Lady/Solitude/The Mooche/In A Jam/The Jeep Is Jumpin'*

22 Johnny Hodges : *Swingin' On The Campus/My Heart Jumped Over The Moon/Hometown Blues/ The Rabbit's Jump/Moon Romance/Truly Wonderful/Dream Blues/I Know What You Do/Your Love Has Faded/ 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*

JAZZ CLUB CLASSICS (CA) (promo for Canadian Club whiskey produced & distributed by MADACY ENT. GROUP, INC.)

COR-2-8551 Jazz Club Classics-Original Artists : 4- *Sophisticated Lady* 10- *Ring Dem Bells*

JAZZ HERITAGE (US)

17300H Duke Ellington-Live At The Whitney Museum : (= IMPULSE (US) IMPD 173 )

515518M Duke Ellington-Seattle Concert : (= RCA (J) R25J-1051 )

KENWOOD (SP) (GYC RECORDS)

CD CK-2 Grandes del Jazz 2 : 3- *Black And Tan Fantasy*

MAESTROS DEL JAZZ (SP) (El Dorado S.L.)

CD 075 Maestros del Jazz : 5- *Perdido*

MOLACO JAZZ CLASSICS (US) (Molaco Jazz Records)

MJCD 1208 Paris Jazz Concerts-Masters Of Jazz Recorded by EUROPE I (Sampler) :  
7- *Take The "A" Train* 10- *Sophisticated Lady*

MOSAIC RECORDS (US)

7243 5 21052 2 9 Mosaic Sampler : 3- *Discontented Blues*

MUSIC AND ARTS (US)

CD 2051 Duke Ellington-The Forum Ontario,Canada, (2 CD Set) (= RADIEX (CA) RDX 1000 )

NUEVOS MEDIOS (SO) (following CDs are manufactured in Italy)

STEREO JT-004 Duke Ellington - Jazztime : (= PABLO LIVE (US) PACD 2308-247-2 )

STEREO JT-034 Johnny Hodges - Jazztime : (= JAZZTIME/FABRI EDITION (IT) JT 034 )

PASIÓN POR LA MÚSICA (SP)

93 El Jazz : 3- *Black And Tan Fantasy*

PAST PERFECT (E) (CDs are manufactured in Germany)

20-4240-PP Duke Ellington Portrait (10 CD Box) : (1) PP-4241-PP *Buffet Flat : Dinah's In A Jam/I'm Slappin' Seventh Avenue/Swingtime In Honolulu/You Gave Me The Gate/Rose Of The Rio Grande/Pyramid/ When My Sugar Walks Down The Street/Watermelon Man/A Gypsy Without A Song/The Stevedore's Serenade/ La De Doody Doo/A Blues Serenade/Love In Swingtime/Please Forgive Me/Lambeth Walk/Prelude To A Kiss/Hip Chic/ Buffet Flat/Prelude To A Kiss/There's Something About An Old Love* (2) 20-4242-PP *Cotton Club Stomp : The Jeep Is Jumpin'/Krum Elbow Blues/Twits And Twerps/Mighty Like The Blues/Jazz Potpourri/T.T. On Toast/ Battle Of Swing/Portrait Of The Lion/Something To Live For/Solid Old Man/Cotton Club Stomp/Doin' The Voom Voom/ Way Low/Serenade To Sweden/In A Mizz/I'm Checkin' Out, Goom-Bye/A Lonely Co-ed/You Can Count On Me/ Bouncing Buoyancy/The Sergeant Was Shy/Grievin' (3) 20-4243-PP *I Never Felt This Way Before : Little Posey/ I Never Felt This Way Before/Grievin'/Tootin' Through The Roof/Weely/Killin' Myself/Your Love Has Faded/Country Gal/ Solitude/Stormy Weather/Mood Indigo/Sophisticated Lady/You, You Darlin'/Jack The Bear/Ko-Ko/Morning Glory/ So Far, So Good/Conga Brava/Concerto For Cootie/Me And You* (4) 20-4244-PP *Dusk : Bojangles/Cotton Tail/ Never No Lament/Blue Goose/Dusk/Bojangles/Portrait Of Bert Williams/Blue Goose/Harlem Air Shaft/At A Dixie Roadside Diner/ All Too Soon//Rumpus In Richmond/My Greatest Mistake/Sepia Panorama/There Shall Be No Night/In A Mellotone/ Five O'Clock Whistle/Warm Valley/The Flaming Sword/Warm Valley* (5) 20-4245-PP *After All : Across The Track Blues/ Chlo-e/I Never Felt This Way Before/Sidewalks Of New York/Flamingo/The Girl In My Dreams/Take The "A" Train/Jumpin' Punkins/ John Hardy's Wife/Blue Serge/After All/Bakliff/Are You Sticking?/Just A-Settin' And A-Rockin'/Giddybug Gallop/Chocolate Shake/ I Got It Bad/Clementine/The Brown Skin Gal/Jump For Joy* (6) 20-4246-PP *Moon Over Cuba : Jump For Joy/Moon Over Cuba/ Five O'Clock Drag/Rocks In My Bed/Blip-Blip/Chelsea Bridge/Raincheck/What Good Would It Do?/I Don't Know What Kind Of Blues I Got/ Chelsea Bridge/Perdido/C-Jam Blues/Moon Mist/What Am I Here For?/I Don't Mind/Someone/My Little Brown Book/Main Stem/ Johnny Come Lately/Hayfoot, Strawfoot* (7) 20-4247-PP *I'm Beginning To See The Light : Sentimental Lady/A Slip Of The Lip/ Sherman Shuffle/Boy Meets Horn/Hop Skip Jump/Things Ain't What They Used To Be/Main Stem/Creole Love Call/Mood To Be Woood/ My Little Brown Book/I'm Checkin' Out, Goom-Bye/Tootin' Through The Roof/I Ain'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 And Belge : The Work Song Come Sunday**

PAST PERFECT (E) (continued)

(8) 20-4248-PP Frantic Fantasy : Black, Bown And Beige : *The Blues-Three Dances/Carnegie Blues/Blue Cellophane/Mood To Be Wooded/My Heart Sings/The Perfume Suite* : *Under The Balcony-Strange Feeling-Dancers In Love-Coloratura/Frantic Fantasy/It Don't Mean A Thing/Black, Brown And Beige* : *The Blues-West Indian Dance-Emancipation Celebration-Sugar Hill Penthouse/Kissing Bug/Everything But You/Riff Staccato/Prelude To A Kiss/Caravan/Black And Tan Fantasy* (9) 20-4249-PP Mood Indigo : *Mood Indigo/Harlem Air Shaft/Minor Goes Muggin'/In A Sentimental Mood/It Don't Mean A Thing/Sophisticated Lady/Tonight I Shall Sleep/I Let A Song Go Out Of My Heart/Solitude/Black Beauty/Every Hour On The Hour/Hollywood Hangover/Kissing Bug/In The Shade Of The Old Apple Tree/Frankie And Johnny, Pts. 1-2/Sugar Hill Penthouse/Diminuendo & Crescendo In Blue/New World A-Comin'* (10) 20-4250-PP Suddenly It Jumped : *Prelude To A Kiss/Ring Dem Bells/The Perfume Suite* : *Strange Feeling-Coloratura-Balcony Serenade/Time's A-Wastin'/The Perfume Suite* : *Dancers In Love/Carnegie Blues/Tell Ya What I'm Gonna Do/Come To Baby, Do/I'm Just A Lucky So-And-So/Long, Strong And Consecutive/The Wonder Of You/Esquire Swank/Rockabye River/Suddenly It Jumped/A Gathering In A Clearing/Transblucency/C-Jam Blues*

PLATINUM ENTERTAINMENT (US)

15095-1482-2 Swing Out To Victory ! Songs Of WW II (4 CD Box) (1) 8- *A Slip Of A Lip*

PRISM LEISURE CORPORATION (E)

PLATCD 479 Ultimate Swing : 2- *Perdido* 19- *Suddenly It Jumped*

RCA-VICTOR (F)

7432166808-2 La Légende Duke Ellington (Sampler) : *Take The "A" Train/The Mooche/Perdido/Black And Tan Fantasy/The Piano Player/Sophisticated Lady/Dancers In Love/Solitude/The Twich/Do Nothin' Till You Hear From Me/Pitter Panther Patter/Creole Love Call/Frankie And Johnny/Mood Indigo/Blue Pepper/I Got It Bad/Boo-dah/Day Dream/The Intimacy Of The Blues/Isfahan*

RCA-VICTOR (US)

09026-63222-2 Jazz Signatures : 4- *Mood Indigo* 11- *Cotton Tail*

SONY MUSIC HOUSE, INC. (J) (Mail-Order Service Division of Sony Music Entertainment)

3240 Golden Swing Era (9 CD Box) : (4) FBPC 3244 Take The "A" Train : *Take The "A" Train/Ko-Ko/Concerto For Cootie/Cotton Tail/Never No Lament/In A Mellotone/Warm Valley/Blue Serge/I Got It Bad/Chelsea Bridge/Perdido/C-Jam Blues* (7) FCCP 3247 It Don't Mean A Thing If It Ain't Got That Swing : *It Don't Mean A Thing/Solitude/Caravan/Prelude To A Kiss/Foolin' Myself/Jeep's Blues/Rendezvous With Rhythm* (other tracks on this CD are not D.E.)

SOUNDIES (US)

SCD 4107 Duke Ellington & His Famous Orchestra 1941-The Complete Standard Transcriptions : (1) *Frenesi/Until Tonight/West Indian Stomp/Love And I/John Hardy's Wife/Take The "A" Train/I Hear A Rhapsody/Bounce/It's Sad But True/Madame Will Drop Her Shawl/Clementine/Chelsea Bridge/Love Like This Can't Last/After All/The Girl In My Dreams* (2) *Jumpin' Punkins/Frankie And Johnny/Flamingo/Bakliff/Stomp Caprice/Bugle Breaks/You And I/Have You Changed?/Raincheck/Blue Serge/Moon Mist/I Don't Want To Set The World On Fire/Easy Street/Perdido*

TIME-LIFE MUSIC (US)

R 116-22 Jump Jive And Swing (2 CD Set) : (1) 14- *It Don't Mean A Thing*

R 124-38 Essential Jazz (2 CD Set) : (1) 1- *Take The "A" Train*

TRING INTERNATIONAL (IT) (this CD label was listed in error in the Capitol Transcription article as BOXART (IY))

TIN 037 Duke Ellington-Special Moon : *The Mooche/Ring Dem Bells/Frustration/Coloratura/Rose Of The Rio Grande/Love You Madly/Harlem Speaks/Primpln' At The Prom/Jam With Sam/One O'Clock Jump/Take The "A" Train/Crosstown/Perdido/Pretty Woman/Nine-Twenty Special/Moon Mist/Just Squeeze Me/MEDLEY : Prelude To A Kiss-I'm Just A Lucky So-And-So-I Let A Song Go Out Of My Heart-Do Nothin' Till You Hear From Me/Tootie For Cootie*

VERVE (US)

314 547 265-2 Verve Elite Edition Collector's Disc : 11- *Duke's Place* (Original issue on Azure cassette)

**DEMS is economising**

Since there are only a very few members using our fax number, we have decided to give up the special line and connect our fax machine to our telephone connection. This saves us quite a bit of money.

For you it means that starting 1oct99 you should direct your faxes to our telephone number: +32 3 315 75 83.

We are trying to get used to letting it ring three times before we can be sure that it is a genuine telephone call.

Our members are making more and more use of E-mail. This is by far the easiest and most economical way of communication.

DEMS

**The Duke Ellington Masters**

See DEMS 99/3-7

It would be appreciated if you would correct your notice of "The Ellington Masters" and simply say that the rights are not yet placed with the company/ies that will release these, so no news is expected during 1999 re specific releases. (We are just beginning to negotiate deals, so it will not be Storyville who releases these videos). STORYVILLE RECORDS, Karl Emil Knudsen

**The Mosaic - Reprise reissues** (see page 16/2 of this Bulletin)

Just before we went to the printer, we received this info from Geff Ratcheson. Do not expect more than plain reissues of the LPs and the DETS '84 souvenir EP!  
**CD1:** Will Big Bands Ever Come Back? & Recollections Of The Big Band Era.  
**CD2:** Afro Bossa with the Piano Summations and 6 tracks of the Violin Session.  
**CD3:** 5 tracks of the Violin Session, and The Symphonic Ellington.  
**CD4:** Ellington '65 and Ellington '66.  
**CD5:** Mary Poppins and Concert In The Virgin Islands.

DEMS

# "DUKE ELLINGTON WEEK"

July 17 - July 21, 1972 - UNIVERSITY OF WISCONSIN, MADISON, WISC.

## • MONDAY, July 17, 1972

Welcome to Ellington (a 21--minute tape recording exists)

Rehearsal (this involved the orchestra and chorus in "Freedom". A tape recording of 28 minutes running time is extant)

3:30 p.m. Clinic workshop for brass, reed and rhythm-percussion instruments with members of the Duke Ellington orchestra.

8:00 p.m. "Ellington Favourites". Concert at the Wisconsin Union Theatre, Madison, Wisc.

After the concert, Ellington called a band rehearsal of the "UWIS Suite", and as a consequence did not attend a reception being held in his honor.

## • TUESDAY, July 18, 1972

3:30 p.m. Clinic workshop for brass, reed and rhythm-percussion instruments with members of the Duke Ellington orchestra.

8:00 p.m. "Family Night". Concert at Camp Randall Stadium, Madison, Wisc., before an audience of over 6,000.

## • WEDNESDAY, July 19, 1972

8:00 p.m. "Sacred Concert" at the Wisconsin Union Theatre, Madison, Wisc.

## • THURSDAY, July 20, 1972

2:00 p.m. Master class conducted by Duke Ellington, at Mills Hall, UWIS.

In this class, which - like the next day's - had an audience of around 500, Ellington enlisted the support of Richard "Two Ton" Baker, a pianist, entertainer, and radio personality from Chicago, and of Brooks Kerr, a young pianist and protege from New York with an encyclopedic knowledge of Ellington's music and Ellingtonia in general.

The class was videotaped for same-day telecast at 9 p.m. over the university-operated Educational Channel 21, WHA, Madison, and WMVS, Milwaukee.

Fifty-five minutes of the video material culled from this and the next day's class were subsequently edited into a program titled "Duke Ellington And Friends", for later telecast. Copies are in collectors' hands.

In addition to much talk, there was the following music during this first class:

• Relaxin' (comp. Willie "The Lion" Smith)

• I'm All Out Of Breath (ditto)

• Carolina Shout (comp. James P. Johnson)

These tunes were played by Brooks Kerr (p), in demonstration of "*before my time piano*", in Ellington's words.

• Soda Fountain Rag (breakdown) Ellington (p)

• Soda Fountain Rag (complete) Brooks Kerr (p)

• I'm Afraid (Of Loving You Too Much) (pt.) Richard "Two Ton" Baker(p)

• I'm Afraid Baker(p); with recital of the lyrics by Ellington

• Dancers In Love Baker (p)

• The Anticipation Ellington(p)

3:30 p.m. Clinic workshop for brass, reed and rhythm-percussion instruments with members of the Duke Ellington orchestra.

8:15 p.m. "The Duke At Milwaukee". Concert at the Performing Arts Center, Milwaukee, Wisc.

## • FRIDAY, July 21, 1972

4:00 a.m. Taping of "An Inner-View With Duke Ellington", at WHA studios, Madison, Wisc., for same-day telecast over stations WHA, Madison, and WMVS, Milwaukee, Wisc.

2:00 p.m. Master class conducted by Duke Ellington, at Mills Hall, UWIS.

The class was again videotaped for same-day telecast at 9:00 p.m. over stations WHS, Madison, and WMVS Milwaukee, Wisc. The following music was performed:

• unid. "Russian" tune Ellington(p)

• A Blue Mural From Two Perspectives Ellington(p)

• Le Sucrier Velour Ellington(p)

• Happy Reunion Paul Gonsalves(ts) with Ellington (p)

During this second class, judged by the way Ellington closes, he appears to have played "Take The 'A' Train" as well, which was used briefly at the start and conclusion of the TV program, "Duke Ellington And Friends", mentioned above.

3:30 p.m. Clinic workshop for brass, reed and rhythm-percussion instruments with members of the Duke Ellington orchestra.

All of Ellington's men, with the exception of Cootie Williams and Harold Minerve, participated in the workshops. The clinic conducted by Paul Gonsalves was considered among the week's stand-out events.

8:00 p.m. "Night Of Suites". Concert at the Wisconsin Union Theatre, Madison, Wisc.

In addition to the "Goutelas Suite" and excerpts from "Togo Brava", this concert had the premiere performance of the "UWIS Suite", Ellington's "*thank you piece*", as he called it, inspired by "*so many nice people in Wisconsin*".

## ◆ PRE-RECORDINGS:

The Ellington numbers for "Symphony In Swing" were recorded on Universal's Stage # 10, on Wednesday, February 16, 1949, in a session beginning at 1:00 p.m. and completed around 5:00 p.m.

In 1993 Ellington researcher Charles J. Waters came across a set of studio reference recordings in the form of 12", 78 rpm, glass-based acetates, representing the complete set of Ellington's studio pre-recordings for "Symphony", unedited. They confirm the following theory expressed in the original 1992 edition of this book:

*It must be assumed that one selection not used in the final release print was recorded with Ray Nance as vocalist. The Universal "Talent Estimate" registers him at an extra \$55.00 per day of pre-recording and shooting, and his name appears among the vocalists on the Talent Requisition listing for the pre-recording session. Nance's number, if recorded, was not filmed, however.*

The reference discs contain, in addition to the music, announcements by the recording engineer. Each tune is introduced with the equivalent of a matrix and take number ("Frankie And Johnny" excepted) and these numbers let us reconstruct the correct recording sequence for this film (running times in brackets):

SM 568-2	Take The "A" Train	(1:03)	
SM 569-2	On A Turquoise Cloud	(3:22)	Kay Davis(vcl)
SM 570-3	You Oughta	(2:04) ①	Ray Nance(vcl)
SM 571-1	Suddenly It Jumped	(2:49)	
SM 572-1	Dancers In Love	(2:36)	
SM 573-?	Frankie And Johnny	(3:42) ②	

① Titled "You Outta" on the reference disc. **Unused out-take.**

② The only recording to be used in the film without editing cuts.

## ◆ PRODUCTION BUDGET

The film was budgeted at \$16,429, with a day each scheduled for recording and shooting.

Ellington received \$250 per day; vocalists and dancers were paid \$55 a day. Instrumentalists received \$53.20 for a four-hour recording day and \$22.50 for a day of shooting, with overtime paid extra.

## ◆ FILM SHOOTING

According to Universal's Daily Production Report for Friday, February 18, 1949, shooting for the entire Ellington band began at 8:45 a.m.. There was a "meal period" from 1:00 p.m. to 2:00 p.m.. With shooting of the instrumental numbers and the Kay Davis feature completed at 5:20 p.m., ten of Ellington's men were dismissed at that time. The remaining five men were required for shooting in connection with the Edwards Sisters dance number, which was completed at 7:00 p.m.. The Universal Phantom Stage – so named because the famous motion picture "The Phantom Of The Opera" had been shot there in 1943 – was cleared by 7:12 p.m..

According to the Daily Minutes of the production staff meeting of February 21, "29 setups were used in taking 23 scenes to complete this Duke Ellington short". For its on-camera scenes, the Ellington band was placed in a stage-like setting with bakelite flooring, referred to by Universal as "Int. Orchestra Stand" (see illustrations). Quite obviously, the Delta Rhythm Boys were not filmed on February 18 (see discussion below).

Other films in production at Universal at the time of "Symphony In Swing" were "Western Story", "Abbot And Costello Meet The Killers", and "Curtain Call At Cactus Creek".

## ◆ BACKGROUND

When Ellington came to Universal as a short subject contractee in 1949, the studio was producing musical shorts at a rate of about one a month. Its series of two-reel "Name Band Musicals" or "Featurttes" had been incepted in 1940, with Will Cowan the producer for the first six years and now handling direction as well. In a total output of 52 short subjects, the 1949-1950 program was to include 13 two-reel name band musicals.

Some of the "Name Band Musicals" concentrated on a single orchestra as principal the attraction, but the majority were musical vignettes composed of various unrelated acts. Quite frequently, certain artists would appear in a Universal feature film and short almost simultaneously, interpolated as specialties in both types of film. The indication is that such acts were on occasion filmed in several of their stage routines in succession, the resultant film to be stored away until a certain clip from such "stock footage" became useful for insertion into a specific film project. Out-takes from feature film production as well were, on occasion, used in the assembly of musical shorts.

In the case of "Symphony In Swing" there is every indication that the Delta Rhythm Boys number was of such extraneous origin. The group was neither recorded nor filmed by Universal in 1949. Their last film was made three years earlier, at a time when they were under employment by the company on a highly regular basis, the result of a long term contract in effect since 1943 (DB: 1.9.43p7).

George Cole  
James Pratt  
Robert Palmer  
John Tracy  
Hilten Schwarzschild  
Foster Thompson

Musical Short #13-E Prod. #7015

**DUKE ELLINGTON AND HIS ORCHESTRA**

**TALENT ESTIMATE**

<b>DUKE ELLINGTON</b>	2 days @ \$250.00 per day . . . . .	\$ 500.00
<b>14 MUSICIANS:</b>		
	11 Musicians:	
	1 day record. (4 hrs) @ \$ 25.00	
	1 day photo. @ \$ 22.50	
		\$337.50
	3 Musicians:	
	(Doubling-time and a half)	
	1 day record. (4 hrs) @ \$ 75.00	
	(Doubling - 25% extra)	
	1 day photo @ \$ 25.14	
		\$337.50
		1,372.35
	Additional payment for musicians for 3 hours	\$00.00
	Additional payment for musicians for fourth hour	144.67
<b>MAX RAFF</b>	(Contr.) \$23.50 plus \$22.50 for sidelines. . . . .	75.70
<b>KAY DAVIS</b>	(Vocalist) 2 days @ \$55.00 per day. . . . .	110.00
<b>RAY RANCE</b>	(Vocalist) 2 days @ \$55.00 per day. . . . .	110.00
<b>EDWARDS SISTERS</b>	(Dancers) 2 days @ \$110.00 per day . . . . .	\$20.00
<b>COMMISSION TO WILLIAM MORRIS AGENCY (ARCHIE LOVELAND)</b>	. . . . .	100.00
		\$3,154.75
		1,000.00
		\$4,154.75
	<b>MUSIC CLEARANCES</b>	
	(To be decided on during recording day)	
	.....\$1,000	

UNIVERSAL-INTERNATIONAL

**SHOOTING CALL**

MUSICAL SHORT H-13  
PICTURE **DUKE ELLINGTON & ORCHESTRA** no. 7015 DIRECTOR **W. CONVIN**

SHOOTING CALL 8:00 AM DATE FEB. 18, 1949

SET AND SCENE NO. INT. ORCHESTRA STAND PHANTOM STAGE

CONDITIONS: R. OR S. COVER SET:

CAST AND BITS	CHARACTER AND WARDROBE	COVER SET:		ON SET
		IN HAIRDRESSING	IN MAKEUP	
DUKE ELLINGTON				7:50
DUKE ELLINGTON ORCHESTRA				7:30
RAY RANCE (VOCALIST)		8:00	8:30	7:30
KAY DAVIS (VOCALIST)		11:00	11:30	9:00
EDWARD SISTERS				1:00P
ATMOSPHERE		THROUGH GATE		READY ON SET
1 STANDIN FOR DUKE ELLINGTON		7:15		

*1st shot 8:45*

## ◆ PRE-RECORDINGS & OUT-TAKE

The musical selections for "Salute To Duke" were recorded on Universal's Stage # 10 on Monday, March 6, 1950, in a 3¼-hr. session commencing at 8:00 a.m. (actual recording began at 8:40) and concluded at 12:25. Since the original publication of this book, a set of studio reference recordings for "Salute" has surfaced in the form of 12", 78 rpm, glass-based acetates, representing part of the pre-recordings. Unfortunately, not all discs came with the studio engineer's announcement intact. Thus, just four of the seven pre-recordings can be assigned matrix numbers, and the correct, complete pre-recording sequence remains unknown:

M-S-3-3	<i>A History Of Jazz In Three Minutes</i>	(3:44)	
M-V-5-1	<i>You Of All People</i>	(2:03)	Al Hibbler(vcl)
M-V-6-1	<i>Hello, Little Boy</i>	(2:40)	Chubby Kemp(vcl)
M-V-7-3	<i>Violet Blue</i>	(2:50)	Kay Davis(vcl)

Note: Al Hibbler was filmed as well as recorded with "You Of All People" (see below), but the number was not used in the final release print, thus represents a genuine out-take.

## ◆ FILM SHOOTING

According to Universal's Daily Production Report, the Ellington band and vocalists were filmed to playback in 30 setups on the "Process Stage" at Universal City, on March 8, 1950, beginning at 8:45 a.m., with a 25-minute delay caused by Ellington's late arrival. Shooting order in the morning was as follows:

- "Things Ain't What They Used To Be"
- "Take The 'A' Train"
- "She Wouldn't Be Moved"
- "History Of Jazz" (some shots)

After a 12:45 to 1:45 p.m. lunch break, the company waited 20 minutes for the return of Ray Nance, who was then filmed in close-up in:

- "History Of Jazz".
- Next, Ellington was directly recorded and filmed in close-up doing his introductions, before being filmed at the piano in all selections.
- Chubby Kemp went before the cameras in "Hello, Little Boy" at 3:50 p.m., and was dismissed at 4:15.
- "Violet Blue" was filmed next, and Kay Davis was dismissed at 5:15 p.m.
- Ellington and the entire band were then filmed with Al Hibbler for "You Of All People", at 5:15 p.m., to be dismissed at 5:55 p.m.

## ◆ PRODUCTION BUDGET

Total cost of "Salute To Duke Ellington", for one day of recording and another of shooting, was budgeted at \$16,472. Musicians' and singers' fees were identical to those for the 1949 Universal short (\$53.20 and \$55 per day, respectively), whereas Ellington's was doubled to \$500 per day.

Duke Ellington short #J-3 #7057	
TALENT ESTIMATE	
<b>DUKE ELLINGTON</b>	2 days @ \$500 per day .....1,000.00
<b>17 MUSICIANS</b>	12 Musicians:
	1 day record (4hrs) @ \$53.20
	1 day photo @ <del>22.50</del>
	\$908.40
	5 Musicians:
	(Doubling)
	1 day record (4hrs) @ \$79.80
	1 day photo <del>22.50</del>
	\$539.65 .....1,448.05
<b>MAX RAFF</b>	(Contr.) \$53.20 plus \$22.50 sidelines.....75.70
<b>KAY DAVIS</b>	(Voc) 2 days @ \$55.00 per day.....110.00
<b>AL HIBBLER</b>	(Voc) 2 days @ \$55.00 per day.....110.00
<b>CHUBBY KEMP</b>	(Voc) 2 days @ \$55.00 per day.....110.00
<b>COMMISSION TO GENERAL ARTISTS CORP. 10% OVERALL-APPROX: 250.00</b>	
	\$ 3,103.75
<b>CLEARANCES</b>	1,000.00
Approximately \$ 1,000.00	\$4,103.75

◆ **OUT-TAKES:**

Of all the footage shot for "Cabin", only one fragmentary out-take has subsequently become publicly known and seen, and its music released on LP (see appropriate chapter). The out-take was included in a short film in M-G-M's series of "Pete Smith Specialties":

◆ **STUDIO VISIT**

Presented by M-G-M  
(A Pete Smith Specialty)  
Film editor: J.J. Durant, Jr.  
Prod. & narrator: Pete Smith

© Loew's Inc. 7 May 46  
SS; 881 ft.  
B & W

The film deals with three subjects, among them "*Lena Horne singing in a bubble bath*" (MFB; Vol. 13):

**MUSIC:**

2:30 Ain't It The Truth

Lena Horne(vcl) w. the M-G-M orchestra

◆ **PRE-RECORDINGS** (Original M-G-M data courtesy of Patricia Willard)

Assuming that pre-recordings took place as originally scheduled by the M-G-M Music Department, the following – partial – layout can be assembled from the department's recording division files. Choice of words and spellings are as in those files. No definite date is available on the pre-recordings made by Louis Armstrong.  
Running times indicate release of a selection on CD RHIONA R 272245  
Bracketed numbers refer to "Annotations" following this listing.  
The location for all listed pre-recordings was M-G-M Soundstage No. 1.

Friday, Sept. 4, 1942

Ethel Waters w. studio orchestra of 35 men  
3:02 *Happiness Is A Thing Called Joe* (sic) <sup>(i)</sup>  
1:25 *Happiness Is A Thing Called Joe* (alt. take)

Tuesday, Sept. 8, 1942

Lena Horne & Eddie Anderson w. studio orchestra of 27 men  
1:49 *Consequences* <sup>(ii)</sup>  
*Ain't It The Truth* <sup>(iii)</sup>

Wednesday, Sept. 16, 1942

Lena Horne w. studio orchestra of 26 men  
2:30 *Ain't It The Truth* (new) <sup>(iv)</sup>

Monday, Sept. 28, 1942

Ethel Waters & Lena Horne w. studio orchestra of 28 men  
1:23 *Honey In The Honeycomb* Ethel Waters (vcl)  
1:53 *Honey In The Honeycomb* Lena Horne (vcl)

Monday, Sept. 28, 1942

Duke Ellington Band: 4 trumpet, 3 trombone, 5 sax, 1 guitar, 1 bass, 1 drum: 15 men (no piano listed by M-G-M, but present, of course)  
1:26 *Things Ain't What They Used To Be* <sup>(v)</sup>  
3:38 *Ellington composition* <sup>(vi)</sup> Solos: DE, Brown, Nance (vln), Webster

Tuesday, Sept. 29, 1942 (after film # 1274) (appr. 4 p.m.)

Duke Ellington Band, w. added strings: 8 violin, 2 viola, 2 cello: 27 men  
Special vocal: Buck & Bubbles, 30 mixed colored voices (sic) (i.e. a thirty-voice choir of female and male black singers)  
0:59 *Introduction to "Shine"* (comp.: Buck & Bubbles) <sup>(vii)</sup>  
1:59 *Shine*

Wednesday, Sept. 30, 1942 (12 Noon)

Ethel Waters, Rochester(sic), 30 mixed chorus, studio orchestra of 34 men  
4:28 *Cabin In The Sky*  
3:45 *Little Black Sheep* <sup>(viii)</sup>

Wednesday, Oct. 21, 1942 (1 p.m.)

Ethel Waters, Eddie Rochester(sic), Bill Bailey, studio orchestra of 26 men  
4:20 *Taking A Chance On Love*

The Louis Armstrong pre-recording, for years available on LP in edited form, is available unedited on CD. It is not documented in the M-G-M files available to this author (see section on record releases)

Prob. Wednesday, Sept. 2, 1942:

Louis Armstrong(tp & vcl) w. the M-G-M studio orchestra  
5:23 *Ain't It The Truth*

**ANNOTATIONS:**

- (I) This pre-recording is used twice: During the "Deathbed Sequence" as well as the "Garden Sequence".
- (II) This number's regular title is "Dat Ole Debbil Consequence".
- (III) This take was not used in the film, and neither was (IV). Part of (III) may well be the brief fragment at the beginning of the "Hotel Hades Idea Department Sequence".
- (IV) This is the recording to the out-take subsequently used in "STUDIO VISIT".
- (V) Composer credits simply read *Ellington*, which, in this case, means Mercer Ellington, and Duke Ellington in the case of (VII).
- (VI) This number came to be titled "Goin' Up", of course.
- (VII) "30 Mixed colored voices" indicates the Hall Johnson Choir.  
The "Introduction to Shine" is normally, but not quite correctly, listed as part of the overall performance.
- (VIII) The regular title is "Li'l Black Sheep".  
"Happy Birthday" was probably recorded on this date as well.

According to M-G-M music department files, the background compositions of Roger Edens and George Bassman were recorded by varying units of the 50-piece studio orchestra on November 16 and 17, 1942. Some of these are released on CD RHINO R 272245.

On November 18, a studio unit of regular big band instrumentation (4 tp; 3 tb; 1 cl (Barney Bigard); 5 sax; p; g; b; dm) recorded additional background selections composed by Vernon Duke and Phil Moore:  
1:21 *Sweet Petunia*; 1:38 *Down At Jim Henry*; 3:41 *Love Me Tomorrow*

 **RECORD RELEASES**

V-DISC: VD 172A: *Dat Ole Debbil Consequence*

**LPS:**

JAZZ SOCIETY AA 593:

3:28 *Ain't It The Truth* (out-take, edited)

Louis Armstrong (tp&vcl) w. studio orch.

This track is also on the following LPs:

PALM CLUB (Fr)PC-19; SAGA (E)6931; FAMILY (It) DP 640; ARISTON (It) AR 038; WINDMILL (E) WMD 215.

**OUT TAKE RECORDS OTF-3:**

2:30 *Ain't It The Truth*

Lena Horne(vcl) w. M-G-M studio orchestra (soundtrack from out-take used in "Studio Visit")

**HOLLYWOOD SOUNDSTAGE H.S. 5003:**

Contains the soundtrack selections asterisked in the MUSIC rundown, plus the above Lena Horne out-take.

**JJA RECORDS 1976-3 ("Harold Arlen In Hollywood 1934-1954"):**

2:30 *Ain't It The Truth*

1:46 *Li'l Black Sheep*

2:55 *Happiness Is A Thing Called Joe*

1:48 *Dat Ole Debbil Consequence*

1:17 *Happiness Is A Thing Called Joe*

Lena Horne (vcl) (as OTF-3)

Ethel Waters & Hall Johnson Choir

Ethel Waters(vcl)

Eddie Anderson & Lena Horne (vcl)

Ethel Waters(vcl)

**M-G-M MG-1-5301 ("That's Entertainment" Part 2):**

Contains an excerpt from:

4:18 *Taking A Chance On Love*

Ethel Waters(vcl), taken from the soundtrack of M-G-M's film compilation.

**CD:** RHINO R 272245: Contains the complete preserved set of pre-recordings, including orchestral background tracks not listed in the respective chapter, plus a rehearsal recording of 'Taking A Chance On Love', sung by Ethel Waters with Roger Edens at the piano.