

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

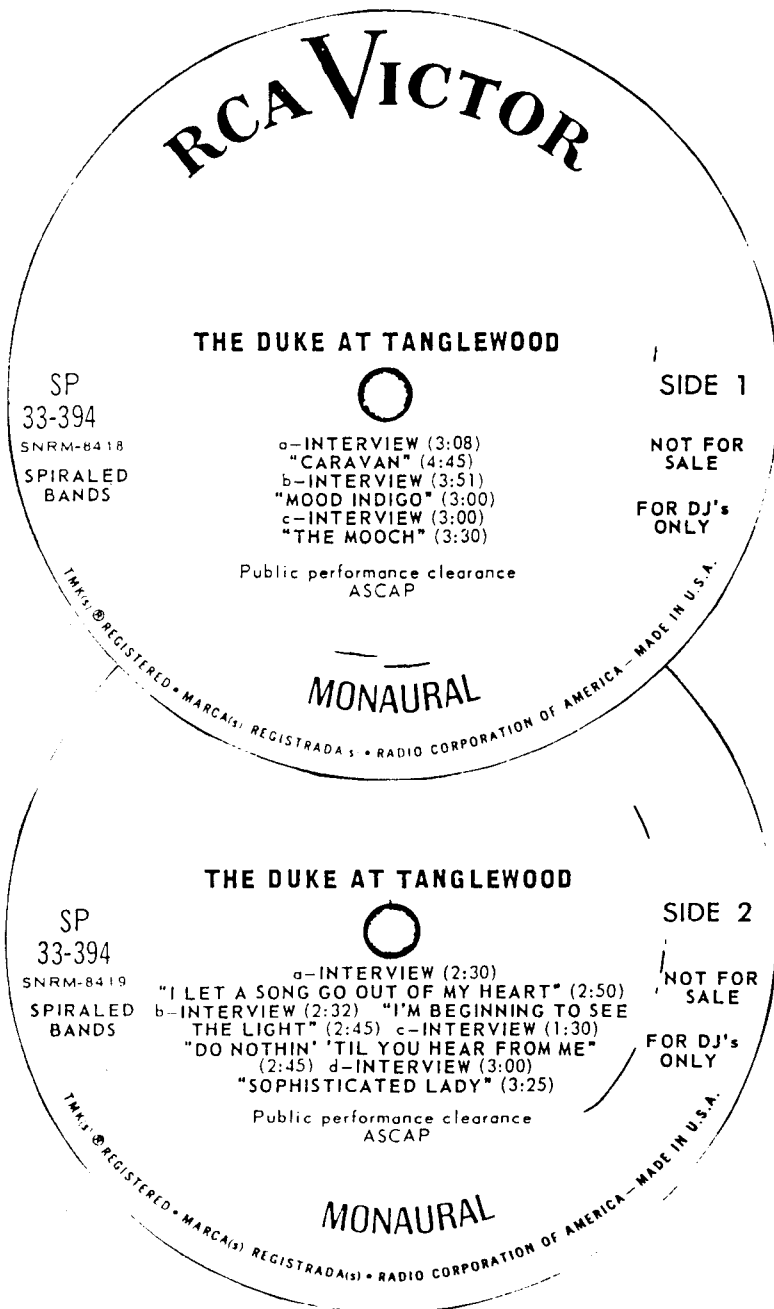
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ALL FOR THE LOVE OF DUKE!

1999/5
Dec 1999 - Feb 2000

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

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At the end of Duke's centenary

we offer you again a heavy DEMS Bulletin. Be not alarmed. There will be enough time left to celebrate Christmas and the New Year. We have included in this Bulletin the illustrations we could not squeeze into the last one and that will save you time.

You find in the left column photocopies of both labels of the LP as described in DEMS 99/4-9/2.

Georges Debroe was so kind to send us these copies.

Another article in the last Bulletin could also not be illustrated. See 99/4-15/1. *Gold Digger*. You will find a Xerox of the cover of the Denton & Haskins publication together with the score on the pages 10 until 14.

Thank you Andrew Homzy!

DEMS**

NEW FIND

Rotterdam 18Nov73

Through the courtesy of one of the new Dutch DEMS members, I received a cassette with the recording of Duke Ellington's last concert in my native town on 18Nov73.

It was in the same time his last concert in the Netherlands and his last one on the European continent.

In spite of the low quality, this portable recording is very dear to me, because I missed that concert. I was so much occupied by my work that I got mixed up with the dates. I bought my ticket long before the concert but when I arrived at "De Doelen", I was one week late. My mother sent me an (unfavourable) review from one of the local newspapers. However, that did not help me get over it.

Now, after 26 years, this concert can be documented. These were the selections: *C-Jam Blues; Perdido; Take The "A" Train; Creole Love Call; Spacemen; In A Sentimental Mood; Caravan; How High The Moon; In Duplicate; New York, New York; I Got It Bad; Blem; Chinoiserie; Metcuria The Lion; Satin Doll* (with guest Raymond Fol at the piano); *Basin Street Blues; Hello, Dolly!; Medley: Don't Get Around Much Anymore, Mood Indigo, I'm Beginning To See The Light, Sophisticated Lady; Love You Madly; Do Nothin' Till You Hear From Me; One More Time For The People; Things Ain't What They Used To Be; Soso; Somebody Cares.*

Sjef Hoefsmit**

We wish all our DEMS members a Merry Christmas and a very happy New Year.
PLEASE READ THE IMPORTANT MESSAGE ON PAGE 29 OF THIS BULLETIN !

NEW BOOKS

Duke Ellington - A Spiritual Biography

Janna Tull Steed
Crossroad Publishing, New York
192 pages \$19.95

The title of this new book sets out its scope accurately. It is a biographical study angled towards the spiritual dimension in Duke's life and work. With 25 pages of pictures, 25 more of closing references and acknowledgements, and a further 9 pages of self-contained interpolated 'boxed' articles (an irritatingly disruptive feature which the book shares with John Hasse's), the continuous narrative adds up to around 130 pages of text - so it's a biographical sketch really of this 'most mysterious man', as the late Max Jones so memorably characterised Ellington. Thus it is a slight and by no means exhaustive book, and one which is not particularly aimed at the serious enthusiast, for whom little of its content is likely to be new. It is one of a series devoted to the lives and achievements of eminent people, showing how their accomplishments were rooted in their faith.

There are nevertheless several reasons why the serious enthusiast will want this book. Naturally Janna Steed is particularly interested in the Sacred Concerts of the 1960s and 1970s. We tend to think of these as three separate works, on the basis of the commercial recordings which were issued at the time and subsequently. The author shows how they were rather an evolving and dynamic activity, as she charts their development through Duke's last years, showing how the emphasis shifts from the initial 'God's messenger' approach in which Duke outlined his faith to his audience, towards the final stage, where he no longer talks to his audience, but speaks directly to his God. She discusses them in the context of the social background of their time, including the civil rights movement, the assassination of political and civil rights leaders, and other aspects of the USA's troubled awakening from the American Dream. She also places this music in the changing religious context of the day, when old certainties and established attitudes were being undermined as surely as they were in the social and political spheres. Though never liturgical music (the title *Sacred Concert* was chosen with care) it was written for performance in churches, and for me it started to make sense when I heard it in Durham Cathedral performed by Stan Tracey's wonderful big band, in an adaptation which is tailored to the liturgy. It's not music I choose to listen to in my living room. But it was astonishing to hear the lines composed for Harry Carney soaring amid the mighty pillars of that great northern fortress of faith.

An ordained minister of religion herself Janna Steed is at her best when discussing this music. But her book covers all the ground well; it is not a distorted biography, for all its brevity. The author traces the growth of the sacred music out of *Black, Brown and Beige* via the 1963 Chicago montage *My People*. The long gestation of *Black, Brown and Beige* takes the story back to the tableaux of Ellington's childhood in Washington which Mark Tucker described in his book on Ellington's early years; and thus to the loving family situation and the rich

cultural context in which Duke grew up in Washington during the early twentieth century. His faith was rooted in love, and his love was rooted in his family life from those earliest days. The author shows this, and in doing so demonstrates Duke's astonishing achievement in sustaining and fostering these roots over a lifetime spent on the road. But he had to; he would have failed sooner or later, if he'd allowed them to wither. Through the music he expressed his talents, shared his gifts with his audiences and eventually, whether directly or indirectly, worked as God's messenger. Without the faith and the love (and the ladies - Steed does not duck the selfish and manipulative sides to Duke's character) the humanity would have been missing from the music. He would never have convinced as a Las Vegas blue-rinse big-band leader. Making good use of reliable sources, the author draws these threads together into a balanced and satisfying account of Duke's life which offers a new slant on the well-known story. There are some refreshingly new pictures too, though their reproduction is not of the best.

DEMS members will notice a number of minor errors of fact, and it's a shame these were not corrected before publication; presumably the book was issued in a hurry to catch the centenary year. Ivie and Herb did not stay in California when the band went east after *Jump For Joy* closed (p.82); Mercer didn't join the trumpet section in the 1940s (p.83); Paul's 'wailing interval' had been incorporated into *Diminuendo and Crescendo In Blue* before Newport 1956 (p.101); and *UMMG* has nothing to do with Billy's final illness, its history goes at least to the middle 1950s (p.121). Also, the end of European colonialism in Africa was still ten years in the future when Duke wrote the *Liberian Suite* (p.88). Neither did it involve Liberia when it came, since that country had never been colonised by Europeans in the first place. I continue to accept the usual story that Duke's suite celebrates the centenary of Liberia's founding in 1847.

I said that the story of Duke's life is well-known, and so, on the surface, it is. But we all know he had the ability and the inclination to conceal as well as to reveal, and often to do both at the same time. Ellington has been well served by his discographers, and we now have the fruits of Eddie Lambert's critical survey of the music. Klaus Stratemann and others have assembled the chronological details, helped by such tireless workers on the Itinerary as Art Pilkington and Gordon Ewing. A lot of useful material has been collected into Mark Tucker's *Duke Ellington Reader*, and Mark has also written definitively on Ellington's early years. The next great challenge in Ellington studies will be the scholarly biography which will draw on all these and other sources to show just how music was his mistress. Janna Steed's book will be helpful to whoever takes on the task, since it shows how the spiritual dimension was there from the start; the church music cannot be dismissed as Duke's attempt late in the day to buy into the great gig with the almighty. She succeeds in showing the importance for all his work of Ellington's faith rooted in love. Thus she has brought this often overlooked aspect of this most mysterious man to our notice through this brief, elegant and well-balanced survey in which the blemishes are minor ones which are far outweighed by the virtues. Her book reminds me that, when Duke wisely pared down that first 1943 Carnegie Hall concert for its rerun a few days later in Boston, he chose as his opener *What Am I Here For?*

Roger Boyes

Duke's Life in Pictures

What a truly remarkable centennial this is – not only in terms of issued music but also regarding new books. Recently I received from my New York source on Ducal matters a new book: **Duke Ellington** by Scott Yanow. This one is not in the league of Lambert's wonderful Listener's Guide and the amazing state-of-the-art new DESOR discography by Massagli and Volonté. It complements these two and I strongly recommend that you buy this book on Duke's life and music.

But we have book(s) on Duke's life and music! There are two reasons for my recommendation. I would characterise this as a picture book since pictures take up 2/3 of its contents. The quality of the pictures, all monochrome black-white or brown-white, is excellent! Some of the pictures are new to me and many of those which also appear in books amassed on my shelf during 42 years of collecting and enjoying Duke's music, seem to have received a "facelift". While looking at pictures in other Ellington books, including some published in recent years, you will find some that lack contrast. They seem to be "one grey soup". Others have too much contrast, in glaring black or white. The numerous grey levels between black and white, which make up "colour" in a monochrome picture, are gone in both cases. None of this here! I believe that modern digital image processing via a PC has been used in some cases in order to achieve the "facelift". This is quite legitimate. However, the same PC software may be used to remove or add objects in a picture and this would not be legitimate. I do not see any reason to believe this has been done in Yanow's book.

An amusing mistake appears in the caption to a picture covering most of pages 26 and 27. Duke is playing the piano and is surrounded by the members of his orchestra. The author mistakenly identifies a somewhat bored-looking Freddy Jenkins on the far left as Johnny Hodges "who wears his typical look of boredom". The 25 years old Hodges actually stands to the right next to Duke and seems to be observing the piano playing with great interest! As we all know, Hodges' facial characteristics were very distinctive and did not change much with time. Members with deeper and wider knowledge of Ellingtonia may recognise other mistakes. Sjef points out that the trombone player on page 31 is not Tricky Sam Nanton, but Booty Wood. True, the pictured trombonist looks older than the 42 years allotted to Tricky Sam. Duke and Louis Armstrong are seen together in a picture on page 87. We are led to understand from the caption that the picture is from the Ed Sullivan Show in 1961. Sjef gives the location and date for the pictured happy occasion as Paris, December 1960. The atmosphere resembles that of *Paris Blues*!

The text, sprinkled between the pictures and with double line spacing, tells the story in a very concentrated manner. There is not much new here and, besides, we have the books by Dance, Hasse, Stratemann and Tucker. The second reason why I recommend buying the book is based on my view of the purpose of DEMS. I am a new member and as such it may be natural that I ask myself the question "what is DEMS for"? Please bear with me. My suggested answers are: First, DEMS should, and does so brilliantly indeed, contribute to the members' knowledge and appreciation of Duke's music. Second, DEMS, or rather its members, should do their best to introduce others to the world of

Ellington. I see the members as "Ducal ambassadors". The book under review is a very good tool for the "ambassadors"! All the other books mentioned above are good for the second and third steps. But as an introduction to Ellington, I consider Yanow's text and pictures, when combined with tonal pictures from the stereo set, as ideal.

Scott Yanow, senior editor of the *All Music Guide to Jazz*, and regular contributor to magazines like *Jazziz*, *Cadence*, *Coda*, and *Mississippi Rag*, points out in the Introduction that, while the accomplishments of most major artists were in one, maybe two, areas of music, Ellington excelled in at least four different roles. "If he had stuck to just one of these fields, and for only two decades instead of five, he would still be remembered today as a major artist." The author then goes on to reflect on some of the reasons behind Duke's success. This subject is also touched upon in the Foreword by Dr. Billy Taylor. He is not the bass-player who wisely left Duke's band when Jimmy Blanton joined. He is the jazz pianist, composer, author and educator (Jazzmobile with Duke in 1970) who played at Duke's funeral. DESOR (6539b) has him playing Sweet Lorraine with Duke and Earl Hines.

It is common that some typing errors escape the proof-readers, but I find it inexcusable that the "y" is left out of Strayhorn in the headline graphics for Chapter 4.

The book has Bibliography, Recommended Listening, and Filmography listings. These lists, which will lead the beginner further into Duke's world, are not and do not need to be complete. However, I am surprised that the best "guiding hand", that of Eddie Lambert, has been left out of the Bibliography! Yes, Lambert's book was published only this year. But anybody with a serious interest in Ellingtonia knew about the book and that Scarecrow had promised it in both 1997 and 1998. Do not let my sour notes dissuade you from having this book on your coffee table. You, your spouse and your friends will enjoy it!

The book (ISBN 1-56799-855-0) contains 120 pages of a 29cm x 29cm format and is priced at a reasonable US\$ 27.50. The publishers, Friedman/Fairfax, may be reached by telephone 212-685-6610 and fax 212-685-1307.

The book can also be conveniently purchased via your PC from <www.barnesandnoble.com> or from <www.borders.com> for only \$ 19.25. **Bjorn Andresen**

"JAZZ 2000"

One of my dear DEMS friends has sent me as a present a memorandum-book for next year with many pictures of Ellington, Armstrong and others, taken during the shooting of *Paris Blues*. He found it in a department store, but if you want one and cannot find it you could try to get a copy from the publisher:

te Neues Verlag, Am Selder 37, 47906 Kempen, Germany. Tel. (02152) 916-0, Fax (02152) 916-111, E-mail <verlag@teneues.de> or from te Neues Publishing Comp., 16 W.22nd Str. NYC, NY10010. Tel. (800) 352-0305, Fax (212) 627-9511, E-mail <tnp@teneues-usa.com>

The price is (printed on the back) € 10.20.

The ISBN number 3-8238-3684-6.

The copyright holders are Sam and Larry Shaw. Sam Shaw was the producer of *Paris Blues*. He is on one of the pictures with Ellington. **Sjef Hoefsmit**

DISCUSSIONS - ADDITIONS - CORRECTIONS

① The British Connexion

This letter deals with the "Ellington '97" CD (*) presented at Leeds, see DEMS 97/2, 14-15:

Personnel listings, apparently prepared by Alun Morgan who was the writer of the booklet note, are shown on page 14 and then discussed on page 15, resulting in a correct listing of tunes & dates. The only exception is the date of the June 1940 broadcast, once more erroneously listed as "June 12".

When JAZZ UNLIMITED re-released the same CD two years later (see DEMS 99/3-15/2), the booklet again had notes by Alun Morgan, "revised March 1999" (sic!). At the end of his notes, Alun writes: "Finally [,] research continues on the precise dating of the broadcasts which produced the 1938, 1939 and 1940 material on this compact disc. The discographical information included here has been provided in all good faith but may be subject to minor revisions [the underlining is mine] in the final analysis." The only things that have been changed in the titles & personnel listings compared to the "Leeds CD" are the timings. (**)

I can't really understand why Alun didn't "buy" the revised listings of the America Dances broadcasts I presented in 90/3, page 8. (***) My source was the BBC archives, double-checked against Dan Ingman's notes, which he took down while listening to the original short-wave transmissions in his London flat. (He even lists the trademarks of the radio sets he used!)

Dan Ingman's notes (actually reviews) of the Duke broadcasts were published in a prominent British trade magazine some 60 years ago and should have been consulted by Alun before he wrote his notes.

- "Ellington's grand broadcast reassures his record-starved admirers", *The Melody Maker*, May 7, 1938, page 7.

- "Recent radio reported by "Detector" - Duke, [Kai] Evans and Ambrose", *The Melody Maker*, October 15, 1938, page 5.

- "Ellington broadcast shows that Duke is still tops", *The Melody Maker*, March 25, 1939, page 4.

- "Duke on the air", *The Melody Maker*, May 3, 1941, which deals with the first re-broadcast from London (April 26, 1941) of the June 10 1940 broadcast. (****)

The broadcast was recorded onto safety acetates by CBS in New York and a set of 78 rpm acetates was later shipped to the BBC which used it as source for all their subsequent re-broadcasts which naturally were done from their London studios. (The same set of acetates is the "daddy" to all the commercial releases of the broadcast.) Carl Hällström

(*) This CD can still be purchased inexpensively by sending \$US10 or Euro10 (or local currency equivalent) to Ellington '97, 11 Grosvenor Mount, Leeds LS6 2DX, UK. Amendments in line with DEMS research are included. All proceeds are ploughed back into the Ellington conferences.

(**) This is not correct. Since the Leeds CD came out, the correct date and personnel for the last selection (*Take The "A" Train*) has been established and accepted by Alun Morgan for the Jazz Unlimited CD. This date was more than 10 years wrong instead of 2 days.

(***) The reason for this error is probably the fact that Alun has not read your contributions in DEMS Bulletin. He is not a member. He expressed his doubts with the words "may be subject to minor revisions."

(****) We wrote in 97/2-15 that we were curious to see what the New DESOR would accept as the date of this broadcast. It is 10Jun40. DEMS

② New Years Eve 63 years ago.

Bob Inman, a 16 year old boy back in 1937, made a scrapbook of a great number of radio broadcasts. Some of them he listened to over the air and he was present at the performance of others like many of the Saturday Night Swing Club sessions. His reports have been of great help in establishing the facts about these broadcasts. See DEMS 93/2-5; 93/3-6; 93/4-6 and 99/4-15.

On 1Jan37 at 2:45 a.m. NY local time, he heard Duke Ellington from the Sebastian's Cotton Club in Culver City over MBS-WOR playing the following selections: *East St. Louis Toodle-oo - Big Chief De Sota - I'm Satisfied* (vocal Ivie Anderson) - *Oh Babe, Maybe Someday* (Anderson) - *Organ Grinders Swing* and *Ring Dem Bells*.

As far as we know, no recording of this session has been made or has survived.

Bob's scrapbook pages with the Duke are now offered for sale. They cover early 1936 to April 1938. If anybody is interested, please contact DEMS. Your name and address will be passed on to me. Carl Hällström

③ Discography on CD ROM?

How should future "discographical" books dealing with the Duke, be compiled? Surely, we must take advantage of the latest developments of technology and move into the computer era. The days when the "revised editions" of Timmer appeared as expensive printed books every 10th year should be faint memories of the past. A book, which attempts to list every surviving recording of an artist (commercial record sessions, broadcasts, concerts, soundtracks, etc.) is very vulnerable when it appears as a printed, "permanent" book — one correction and/or addition and the book is "incomplete — out of date."

I came across an offer from the "ever-active" Walter Bruynincks that looks very interesting. It is listed on page 7 of the March 1999 supplement to "Jazz Literature" issued by Norbert Ruecker's mail order bookshop. (Norbert's website is <www.jazzrecords.com/jazzbooks>.)

"80 Years of recorded jazz. On CD-ROM for PCs with Windows. The data on the CD-ROM is not protected, so you can load all or parts on it to the harddisc of your computer to enter additions and corrections."

Could this be the way all future listings of "The Recorded Music of Duke Ellington and His Sidemen" should be presented? Someone with greater knowledge of CD-ROM than I possess should look into the matter and report in a future issue of DEMS Bulletin.

Benny Aasland's original edition of "The Wax Works of Duke Ellington" which was printed as a DIN-A6 book by Bror Norrström's "Foliotryck" in 1954 is of course the classic Ellington discog. It has the same legendary status as Charles Delaunay's "New Hot Discography", but there's one big difference — There have been numerous reprints of Charles' book, but Benny's is long out of print.

How about approaching DaCapo Press of New York, suggesting a facsimile edition of Benny's book? In order to make it a more easy-to-use reference book, the format should be blown up to DIN-A5, bound in hardcover, Benny's original front-design should be retained and there should be one important addition to this "reprint edition" — a lengthy introduction by Jerry Valburn, Benny's long-time friend & research partner. Carl Hällström

① Interview by Baron Timme Rosenkrantz

I have a 6:50 interview with Duke said to have been conducted by music critic Timme Rosenkrantz early in 1963. Duke's answers indeed suggest a telecast interview early in '63 in Denmark: "he has responsibilities with Reprise Records and probably may have the opportunity to make a record with Frank Sinatra". (In fact this record was made several years later.)

The interview also talks about the Dorchester/Grosvenor hotels in London (30 years previously), Duke's writing in accordance with his musicians' limitations (7 notes) and the interviewer compares Duke with Greta Garbo....

An excerpt of the "7 notes" passage can be found on the TV-documentary "A Duke Named Ellington" (after *Lotus Blossom* and some orchestra shots on my tape) but the interviewer is neither seen nor heard.

The Reprise/Sinatra reference is mentioned in Nicholson's recent book on page 338 as being from the above film, but I cannot find it on my (edited?) copy.

I imagine that this very characteristic interviewer's voice is indeed that of T. Rosenkrantz, but I am very surprised to see that both interview and interviewer are largely unknown to the DE community.

Although T. Rosenkrantz' name repeatedly appears in DEMS Bulletin and is mentioned in Mercer's "DE In Person", it is totally ignored by ALL other writers and discographers with the sole exception of Nielsen's discography, in which this interview is listed as early in '63.

I am quite sure that DEMS knows about the existence of this interview and I feel that it should be listed in DESOR.*

Can you confirm this, and briefly tell us about Timme Rosenkrantz? Klaus Götting

Another writer who did mention Timme in his book is Duke in *MIMM*. DEMS

Who was Timme Rosenkrantz?

Thank you for asking.

Yes, Timme Rosenkrantz is very well known to me. There is a short biography in volume 2 of my work (dissertation) on "Jazz i Danmark - i tyverne, trediverne og fyrterne" (which I probably don't have to translate for you)** (Copenhagen, 1982). As this biography is in Danish, I am giving you a short summary in English: Niels Otto Timme Rosenkrantz, son of the author Palle Rosenkrantz, born July 6, 1911 in Copenhagen, died August 11, 1969 in New York. Visited New York for the first time in 1934 and later lived there for many long periods, including 1939-45. Edited *Jazzrevy* (monthly Danish magazine) 1935-36. Author of *Swing Photo Album* (Copenhagen, 1939), *Jazz Profiles* (Copenhagen, 1945), both photo collections with captions, and *Dus med jazzen* (Copenhagen, 1964), autobiographical sketches.

In addition to all this, and besides working as a freelance jazz journalist for newspapers, magazines and broadcasting, he was active as a humorist and wrote many short stories (not particularly on jazz topics) for Danish and American magazines. He more or less discovered Erroll Garner and made several recordings with Garner in his apartment in New York at the end of 1944 (later published on Blue Note and other labels). In Denmark, he had a hand in releasing several series of 78-records (many from his private New York dates) on the Danish labels New York, Embassy and Baronet (the latter name referring to the fact that he was a baron). He was a friend of many of the famous swing era musicians, Duke Ellington for one, but did not have much interest in jazz from before 1930 or after 1945.

I hope that this sketch will do. Erik Wiedemann

It certainly does. Thank you very much Erik for answering so extensively. We all have heard his name, but hardly anybody knows more about Timme than that he has made a great number of private recordings on acetate, which became one of the major treasure houses of Ellington recordings in the forties. Sjef Hoefsmit

P.S.*: Finding an interview takes much more time than finding a recorded piece of music. As soon as I can I will continue my search.

P.S.**: I looked it up anyway. I believe it means: Jazz in Denmark, in the twenties, thirties and forties.

② Who wrote Wild Onions?

See DEMS 99/4-11/3.

For Jammers Only a.k.a. *Wild Onions* is also recorded by Johnny Hodges and his group in the morning session of 10Jan67. It is released in the album "Triple Play," and credited to Claude Bolling in the liner notes by John Clement. Richard Ehrenzeller

DEMS received this letter from Claude Bolling:

Dear Sjef Hoefsmit,

I wrote "For Jammers Only" for my combo (copyright 1954 at S.A.C.E.M. French Authors Society).

When William "Cat" Anderson invited me to play at his "All Stars Session" at Pathé Marconi on March 20, 1964, he requested from me some music material to complete his recording program. That's why I brought him 3 numbers

- a transcription of "A Gatherin' in a Clearin'"
- an arrangement of "Muskrat Ramble"
- an original composition "For Jammers Only"

I was delighted to find myself listening to my number a few years later in a Paris concert by the Duke Ellington Orchestra featuring the great Cat Anderson, but I was also disappointed (indeed upset) to hear it announced by Duke Ellington under the title "Wild Onions".

Later in 1974, I recorded it with my own band in an album titled "Jazz Party".

Years have passed, and I am now delighted to have had my small composition being recorded by these great musicians, even under the title "Wild Onions".

This is to explain that I am the real composer of both "Wild Onions" and "For Jammers Only".

Sincerely,

Claude Bolling

There were 7 selections recorded on 20Mar64. They are re-issued together with 9 other selections by Ellingtonians on an EMI CD 251275-2 in the series Jazz Time.

The Claude Bolling LP "Jazz Party" was released by RCA under the number CY 3006. DEMS

③ The Reprise 5 CD set (See DEMS 99/4-32)

I've just come from the 'EveryCD' website, they're offering the Reprise set for \$66.84! Tony Faulkner

Amazon.com is offering the Reprise set for \$62.98 - the cheapest I've seen anywhere! Marc Ellis

④ Al Lucas and Oscar Pettiford

Inspired by a discussion on the duke-lym list about the whereabouts of the bass player Wilson Ernest "Serious" Myers, I found a note by Benny Aasland in DEMS 83/4-2, claiming that the bass player in *Air Conditioned Jungle* in the 20Jan46 Chicago Civic Opera House was Al Lucas.

I compared it with the version, definitely by Lucas, from the Carnegie Hall concert of 4Jan46 and with the version, definitely by Oscar Pettiford, from the 18May46 Treasury broadcast. I believe that Benny was right. Sjef Hoefsmit**

① Unknown Session (14Jul60)

23Apr99. Timner (4th edition) states that Paul Gonsalves took part in this session, whereas Nielsen and the information on the CD itself list a septet consisting of Duke, Bell, Woodyard, Nance, Brown, Hodges, and Carney. I suppose we're dealing with a septet, as I cannot imagine Gonsalves being present without taking any solo.

Louis Tavecchio

23Apr. Annie Kuebler, do you, or anyone else, happen to know who was the arranger for this superb session?

Louis Tavecchio

23Apr. The LP was reissued as Black Beauty/Duke Ellington on A&A I Love Jazz series.

Listing: Duke, Bell, Woodyard, Nance, Brown, Hodges, and Carney; no Gonsalves. Fabulous sound, fabulous music.

Keith Richardson

24Apr. Paul was out.

Sjef Hoefsmit

4May. Yes, Paul Gonsalves IS on it!! You can hear clearly in many places that there are four background horns behind the solos, and there is one track (I forget which) where you hear Gonsalves taking the theme in the upper register - it's clearly neither Hodges nor Carney!

Michael Kilpatrick

4May. I knew my ears didn't deceive me! After Sjef Hoefsmit's reaction to my earlier posting to Annie Kuebler in which he stated that Paul Gonsalves was out, I have been listening to several tracks time and again. I could not imagine that the "tenor sound" I thought to hear was produced by Hodges or Carney (or by some kind of blend of their horns).

In his book "Duke's 'Bones. Ellington's Great Trombonists", Kurt Dietrich discusses Unknown Session, making the following observation: "On some of the arrangements there is another (unknown) horn player, playing parts but not soloing" (p. 159, note No. 9).

I read this a few days ago. Add to this your above assertion and my own belief and I think we have a strong case (for Gonsalves).

Any other opinions on this matter? Could it be Hamilton?

Louis Tavecchio

9May. Your ears do not deceive you; it is indeed Paul Gonsalves on tenor during these sessions. Maybe he was the "unknown" factor. In the extant scores a tenor is present which alone doesn't mean anything but I think with the additional observations we can assume it is Gonsalves.

I find it very interesting that tenor/Paul is scored to play in unison or in accompaniment with another instrument throughout. The tenor is identified as "Paul" on several scores by both Ellington and Strayhorn.

As far as Gonsalves not soloing, I see the album as a celebration of Lawrence Brown's return to the fold and his reuniting with Johnny Hodges.

The arrangements were as follows: *Everything But You*, *Black Beauty*, *All Too Soon*, *Creole Blues*, & *Don't You Know I Care* were Ellington arrangements and *Something To Live For*, *Mood Indigo*, *A Flower Is A Lovesome Thing* and (as memory serves) *Tonight I Shall Sleep* were Strayhorn's. I'm not sure about *Dual Highway* or *Mighty Like...or Blues*.

Annie Kuebler

15May. I found in the ledgers of the American Federation of Musicians a document that proves that Paul Gonsalves was paid for taking part in the 14Jul60 session. See next page. In order to be referred to in the discographies one should be heard in the recording. Can you please indicate where you hear him on the CD, track and time?

Sjef Hoefsmit

27May. I must admit that we made a mistake and that Dietrich, Kilpatrick and Tavecchio are right: yes, Gonsalves, as from the AFM and the Columbia rec. sheet of this session, is actually present. You can clearly hear in many arrangements the sound of a tenor sax (ex. *Mighty Like The Blues*, *Tonight I Shall Sleep* and other titles).

Luciano Massagli

10Jun. I agree. Paul can be heard in *Tonight I Shall Sleep* and also elsewhere. This is enough evidence. I was wrong. I'm sorry.

Sjef Hoefsmit

17Jun. I listened several hours together with the tenor player Ad Oud to the "Unknown Session" CD. These are the spots where we heard Paul:

Everything But You, from 2.10 and between 2.25 and 2.58.

Black Beauty, from 1.12 and between 1.29 and 1.42.

Mood Indigo, between 2.32 and 3.20.

Don't You Know I Care? between 1.20 and 2.51.

A Flower Is A Lovesome Thing, from 1.22 until

Harry Carney's solo.

Mighty Like The Blues, from the start until the short solo by Harry Carney, later from 0.37 until solo by Duke.

Dual Highway, from 0.32 until 1.02 and from 2.02 until

2.48.

Louis Tavecchio

② When Ray Nance joined the band

See DEMS 99/4-12/2.

We have decided not to make a correction to page 1482 of the New DESOR about the date Ray joined the band. We have our doubts, based on the liner notes by Andrew Homzy for the 2 CD set of Fargo. This is what Andrew wrote:

There seems little evidence that Nance was with the Ellington orchestra prior to the Fargo date. The Winnipeg review mentions only Wallace Jones and Rex Stewart. A photography, also on the front page, features, of all the musicians, only those two trumpeters. That the article refers to Duke's "fifteen negro musicians" — three trumpets, three trombones, five saxophones and four rhythm — may be a calculation provided by the advance publicity kit. The reviewer seems to have stayed the whole evening. Surely if Nance was featured — as he was at Fargo — such talent would have been noticed. Both Duke's statement and the fact that no reviewer mentioned him, make it clear that Cootie was not there. Had Cootie been present, recent compositions built around the famed trumpeter's abilities would surely have been programmed — and mentioned in the reviews — that evening. Thus unless substantial evidence proves otherwise, we must assume that Duke had but two trumpets in Winnipeg and that Nance joined the orchestra in Fargo.

We have also decided to wait before making a correction to the personnel of the "Mary Poppins" sessions of September 1964 as far as the presence of Eddie Johnson is concerned. See DEMS 99/4-10/1. We want to see first the liner notes by Mark Tucker for the Reprise/Mosaic 5 CD box. Maybe these will contain more information.

Giovanni Volonté and Luciano Massagli

③ What A Life!

See DEMS 99/4-23/1.

The terrific clarinet solo in the title tune of this Bob Hunt CD is played by Tony Jack. David Fleming



Phonograph Recording Contract Blank AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

(Employer's name)

Local Union No. 47

23057

THIS CONTRACT for the personal services of musicians, made this 14th day of July, 1960, between the undersigned employer (hereinafter called the "employer") and Eight (8) musicians (hereinafter called "employees").

WITNESSETH, That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of DUKE ELLINGTON as follows:

Name and Address of Place of Engagement: Radio Records - 7000 Santa Monica Blvd., Hollywood 28, Calif.

Date(s) and Hours of Employment: 7/14/60 3:00 - 6:30 P.M. and 8:00 - 11:00 P.M. (39:09 minutes of music)

Type of Engagement: Recording for phonograph records only
WAGE AGREED UPON \$: Scale Plus pension contributions as specified on reverse side hereof.

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.
To be paid: Within 10 days (Specify when payments are to be made)

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

Employer's name and authorized signature <u>COLUMBIA RECORDS</u> <i>[Signature]</i>	Leader's name and signature <u>DUKE ELLINGTON</u> <i>[Signature]</i>	Local No. <u>802</u>
Street address <u>6121 Sunset Blvd.</u>	Street address <u>1619 Broadway</u>	
City <u>Hollywood 28, Calif.</u>	City <u>New York City, New York</u>	State

(1) Label name: COLUMBIA Session no. H-136358

Master no.	No. of minutes	TITLES OF TUNES	Master no.	No. of minutes	TITLES OF TUNES
46703	3:28	EVERYTHING BUT YOU	46720	4:14	MOOD INDIGO
46704	3:17	BLACK BEAUTY	46725	2:36	CREOLE Rhapsody
46712	3:11	ALL YOU'VE GON	46726	2:56	DON'T YOU KNOW I CARE
46715	2:40	SOMETHING TO LIVE FOR	46727	3:10	A FLOWER IS A LONGER SOMETHING

(2) Employee's name (Last, First, Initial)	(3) Home address (Give street, city and state)	(4) Local Union no.	(5) Social Security number	(6) Scale wages	(7) Pension contribution
ELLINGTON, Duke & Piano	1519 Broadway New York City, New York	802	111-07-0402	\$274.68	\$15.10
BELL, Aaron Bass	444 So. Columbia Ave. Mt. Vernon, New York	"	447-16-2021	137.34	7.56
WOODYARD, Sam Drums	940 Parker St. Boston, Mass.	"	143-16-3716	"	"
BROWN, Lawrence Trombone	100 Hirdiman Rd. Teaneck, New Jersey	"	573-05-8728	"	"
NANCE, Raymond Trumpet	5609 - 62nd St. Ave. Maspeth L.I., New York	"	322-18-5569	"	"
GONSALVES, Paul Sax	117-27 Francis Lewis Blvd. Cambria Heights L.I., N.Y.	"	039-10-2040	"	"
HODGES, Johnny "	555 Edgemcomb Ave. New York City, New York	"	111-07-0409	"	"
CARNEY, Harry "	450 W. 147th St. New York 31, New York	"	111-07-0408	"	"
ELLINGTON, DUKE	ARR - club member 6121 Sunset Blvd. (28)			1240.00	
ADDITIONAL SELECTIONS					
46728 3:15	MIGHTY LIKE THE BLUES				
46727 2:40	TONIGHT I SHALL SLEEP				
46730 2:49	DUAL HIGHWAY				
46731 4:55	BLUES				

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Date pay't rec'd _____ Amt. paid _____ Date posted _____ By _____
Form B-4 Rev. 4-59

Total Pension Contributions (Sum of Column (7)) \$ 68.02
Make check payable in this amount to "AFM & EPW Fund"

① **Pretty Girl, Little Girl, Little One**

See 99/4-19, 6Dec56.

To contribute to the confusion: *Pretty Little One*, a composition by Billy Strayhorn for the Violin Session of 22Feb63 is the same as *Boo Loose*, part 2 of "Suite For The Duo" or "North By Southwest Suite."

Also Billy did some recycling.

Joe Farrier**

② **Again, another Ellingtonian detected?**

Inspired by a discussion on the duke-lym list about the bass player Wilson Myers, Al Patterson sent this message to the group:

When Duke was in Toronto around Christmas 1945

I was at three of the four dates and Oscar Pettiford was the only bassist at that time with the band.

I am sure there were five trumpets. I remember seeing them at a rehearsal in the basement of Massey Hall when I arrived for work there that night.

Duke even "bummed" a cigarette from one of our group who was smoking as he (Duke) walked around directing the band's warm-up of BB&B?

An interesting reaction came from Harry Nerlich:

I may have the year wrong but I think Al Paterson is right and that the fifth trumpet was Sidney De Paris who may just have been hanging out with his brother Wilbur over the holiday season. I know I heard both De Paris brothers at Massey Hall sometime in the forties with Duke.

Maybe this is the same year they played a morning concert at Simpson's Arcadian Court for the Collegiate Club when Duke had five trumpets featured on Trumpet No End.

We looked in Ken Vail's "Duke's Diary"

(see DEMS 99/2-2 and 99/2-13).

Thursday 27Dec45: DE&HO play a concert at the Massey Hall in Toronto.

Friday 28Dec45: DE signs records at Simpson's Arcadian Court in Toronto. The evening concert at the Palace Theatre in St Catharine's is cancelled.

Saturday 29Dec45: DE&HO play the morning concert at Simpson's Arcadian Court in Toronto.

In the afternoon they play a matinee concert at Massey Hall and in the evening they play a dance at the Queensway Ballroom. Part of the performance at the Queensway Ballroom is broadcast.

Al Paterson must have attended a rehearsal on Friday evening and the concerts on Thursday, Saturday morning and Saturday afternoon. A part of the broadcast of the evening dance date was recorded. (DESOR 4599) I have listened to the poor recording and I gave special attention to the closing selection, *Trumpet No End*. It is impossible (for me) to say whether there were four or five trumpets. I think that there are good reasons however to consider Sidney De Paris a genuine Ellingtonian and to include him in our discographies. He lived from 30May05 until 13Sep67.

Sjef Hoefsmit**

③ **The famous 5-LP set.**

A funny question: Why is the M.F.O. 5-LP set characterised as "famous"? I see this in the Bulletin and also in the notes to Azure Cassette # 10. Bjorn Andresen

I call the M.F.O. 5-LP set "famous" because it has been an almost constant subject for questions and discussions in DEMS Bulletin since its release. It is one of the few issues for which it is not necessary to give any further details in order to identify it. Everybody knows what you mean if you speak of the 5-LP set.

Sjef Hoefsmit

④ **Lord What Fools These Mortals Be!**

See DEMS 99/4-18/2.

Like Sjef, I am not troubled by the fact that the *Up And Down* on the new CBS issue of *Such Sweet Thunder* is an alternative take which lacks Clark's famous declamation of Puck's comment on human folly. I'm much more interested in the fact that it was *already* being used within the Ellington orchestra in 1943, and with exactly the same meaning as Puck's. It is to be heard on the World Broadcasting transcriptions session of 8 November, where it is played at the end of two of the 'breakdown' takes of *Blue Skies*. On Take -3 the breakdown occurs just as Taft Jordan is embarking on his solo; the music stops, then Puck's comment is heard, as something of an afterthought. Take -4 breaks down even earlier, and Puck's line follows immediately the closing clatter of Sonny Greer's drums; it sounds testier this time, with a thought of exasperation. On both occasions we hear *What fools these mortals be!* (no *Lord*). The New DESOR references are DE4359h, DE4359i.

I'd like to know who plays it. The trumpet solo which is cut short on Take -3 and never reached on Take -4 is Taft's, but I wonder if the player is Rex Stewart? It's clear from the opening chapters of his autobiography *Boy Meets Horn* that Rex enjoyed a good grounding in literature as a boy. As a lad of wide interests who prized education for its own sake, and whose mother's poetry had been published, he is likely to have known *A Midsummer Night's Dream*.

Secondly, I wonder if there were other occasions when Puck's comment was played, whether after a breakdown (where it is a very apt one) or otherwise at the end of a piece?

Finally, how was it passed down from 1943 to 1957, and who had the idea to use it to round off the Puck movement of *Such Sweet Thunder*? Here too it is entirely apt. The fact that Clark doesn't play it on the take we hear on the new CD, but does on the later one with which we are familiar, suggests an afterthought, a spur-of-the-moment decision taken between two versions. Was it Clark's own idea, or Duke's, or Billy's? Possibly someone else thought of it whose Ellington orchestra memory stretched back to 1943. Or is it just coincidence?

Roger Boyes

About the Puck's comment after the breakdown take of *Blue Skies*, I agree completely with Roger Boyes: it is Rex.

Luciano Massagli

⑤ **Main Stem from 19Feb66**

I am listening to Azure Cassette # 10. *Main Stem* from February 1966, which opens with a piano solo. I enjoy this particular performance very much.

In the notes to the tape, Aasland and you say that the origin of the concert is unknown.

The New DESOR has only one performance from 1966 which opens with an Ellington solo - 6627a from 19Feb66 in Manchester.

So, have you concluded that this is the earlier unknown location? Or is the performance from 1960?

I do not believe that. I think I hear Cat Anderson and not Ray Nance.

Bjorn Andresen

You are right. What you find on Azure CA-10 is from Manchester 19Feb66. Nice detective work! Thank you very much.

Sjef Hoefsmit

● Duke's European tour early in 1963

There is confusion concerning some dates of the Duke Ellington tour early in 1963.

Stratemann gives 10Feb Berlin and 15Feb Düsseldorf.

DESOR gives only 15Feb Berlin.

Timner gives only 10Feb Berlin.

A friend of mine told me that he was at an Ellington concert in Vienna on Sunday 10Feb63. Can you confirm this date and is it possible to give the exact itinerary of this tour?

Helmut Kirch

Your friend is right. If he can supply us with the name of the theatre, we can add it to the following list which is taken from the Joe Igo — Gordon Ewing — Art Pilkington DEI (Duke Ellington Itinerary).

DEMS

Duke arrived in London on 11Jan. Cat Anderson, Roy Burrowes, Buster Cooper and possibly other band members visited Ronnie Scott's Club the same evening.

12Jan London	Finsbury Park Astoria
13Jan London	Odeon Theatre Hammersmith
14Jan Birmingham	Odeon Theatre New Street
15Jan Sheffield	City Hall
16/17Jan unknown	
18Jan Bristol	Colston Hall
19Jan Manchester	Free Trade Hall
20Jan Liverpool	Empire Theatre
21/22Jan London	Granada Chelsea Studios
23Jan Leicester	De Monfort Hall
24Jan open	
25Jan Croydon	Fairfield Hall
26Jan London	Walthamstow Granada Telecast
27Jan London	Odeon Theatre Hammersmith
28/29Jan Paris	unknown
30/31Jan Paris	Salle Wagram
1/2Feb Paris	Olympia Theatre
3Feb Lund	Akademiska Foreninger
4Feb Göteborg	Konserthuset
5Feb Helsinki	unknown
6Feb Stockholm	Konserthuset
7Feb Stockholm	Cirkus
8Feb Sundyberg-Solna	Reprise recordings
8Feb Copenhagen	Falkoner Teatret
9Feb Kalmar	Sporhallen
10Feb Vienna	unknown
11Feb Munich	AFN broadcast
12Feb Stuttgart	Liederhalle
13Feb Munich	unknown
14Feb Hamburg	Reprise recordings
15Feb Berlin	Deutschlandhalle
16Feb Den Haag	Dierentuin
16Feb Amsterdam	Concertgebouw
17Feb Düsseldorf	Rheinhalle
18Feb unknown	
19Feb Zürich	Kongresshaus
20Feb unknown	
21Feb Milan	Reprise recordings
21Feb Milan	Conservatorio Giuseppe Verdi
22Feb Paris	Reprise recordings
23Feb Paris	Olympia Theatre
24/25Feb Paris	Reprise recordings
26/27Feb unknown	
28Feb Paris	Reprise recordings
1/2Mar Paris	Reprise recordings
3/4Mar unknown	
5/11Mar Paris	unknown
12/13Mar unknown	
14Mar Paris	unknown
15Mar return to NYC	

LOS ANGELES

Here is some news about Ellington 2000, the next conference of the international Duke Ellington study group, which will be held in Hollywood, California from Wednesday evening, May 24 through Sunday morning, May 28, 2000.

The conference will be hosted by the Los Angeles Chapter of the Duke Ellington Society and promises to be an exciting and informed occasion.

The co-chairpersons of the conference organizing committee are Bill Hill and Steven Lasker. Those of you who attended the 1991 conference in Los Angeles, for which these two were also responsible, will remember that it included lots of musical highlights, including a re-staging of *Jump for Joy*.

Bill Hill's presence on the committee suggests that we can look forward to some great music in 2000 as well; I think he must know every musician in Southern California. The '91 conference had performances by Louie Bellson, Bill Berry, Buster Cooper, Rolf Ericson, Vince Prudente, Herb Jeffries, Barbara McNair and others appearing with truly all-star big bands.

In the intervening nine years since the last conference Steven Lasker has become famous for restoring and re-mastering hundreds of classic jazz performances for GRP — Decca, Commodore, RCA and other labels. Although he has worked with the recordings of Fletcher Henderson, Lester Young and Billy Holiday (for which he won a Grammy award), his most important work is arguably the Ellington sets which most of us know: *The Complete Brunswick and Vocalion Recordings 1926-1932* (Decca) and all of the recordings through 1942 in the recent — and mammoth — *Complete RCA Victor Recordings*. In both cases he also contributed liner notes and produced or co-produced the albums. His presence on the organizing committee suggests we will hear some lively discussion in the daytime sessions about preserving and presenting Duke's recorded legacy.

The venue for Ellington 2000 is the famous old Hollywood Roosevelt Hotel, where the committee has obtained some extremely good rates: \$109.00 per night (US funds) for a deluxe single or double room; \$119.00 for a triple or "cabana jr. suite"; and \$129.00 for quadruple occupancy. For reservations, one should contact the hotel directly at:

Hollywood Roosevelt Hotel
7000 Hollywood Blvd.
Hollywood, CA 90028
Tel. (213) 466-7000
Fax (213) 462-8056

The committee has striven to design a deluxe conference at a less than deluxe price for attendees. Consequently the conference fee for Ellington 2000 is a very reasonable \$175.00 in US funds for whose registration is post marked by March 20, 2000. After that date, the fee becomes \$195.00. On Sunday, May 28, the last day of the conference, there will be a bus tour, including lunch, of Duke's LA. The price for the tour is a separate \$30.00.

The registration fee should be sent to:
The Duke Ellington Society
P.O. Box 2652
Culver City, CA 90231

I will post additional information about Ellington 2000, as it becomes available.
Lee Farley

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DENTON & HASKINS Hot Tunes

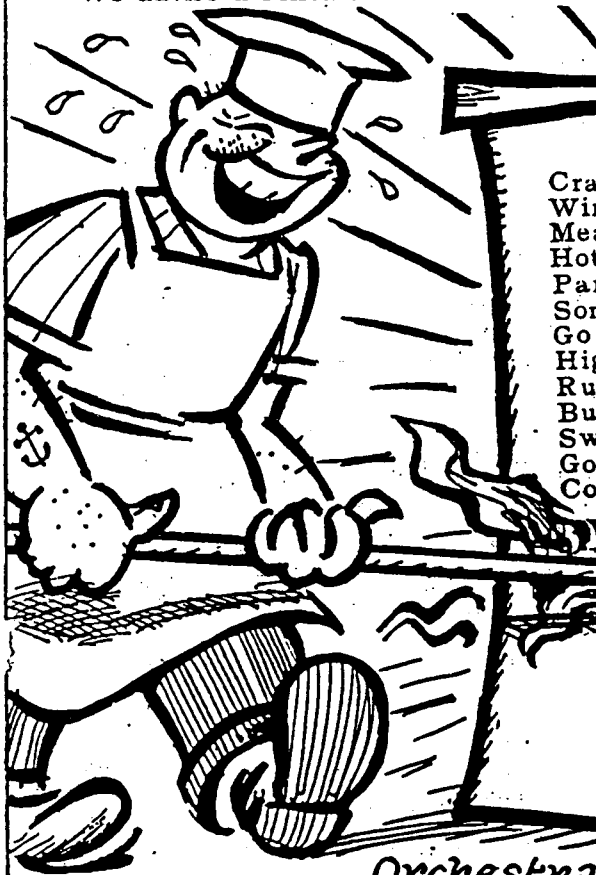
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GOLD DIGGER

STOMP or FOX TROT

By Will Donaldson
& Duke Ellington

We advise a rehearsal on this tune



A HOT COLLECTION

- Crazy Quilt _____ *Fox Trot*
- Windy City Blues _____ *Fox Trot*
- Measly Blues _____ *Fox Trot*
- Hot Eskimo _____ *Fox Trot*
- Pardon The Glove _____ *Fast Fox Trot*
- Somebody Stole My Gal _____ *Fox Trot*
- Go Joe Go _____ *Blues Stomp*
- High Hat Harry _____ *Hot Fox Trot*
- Rubber Heels _____ *A Bouncing Rhythm*
- Buffalo Rhythm _____ *Trot*
- Swamp Blues _____ *Fox Trot*
- Gold Digger _____ *Stomp or Fox Trot*
- Common Street Blues _____ *Slow Fox Trot*

Arranged by

"OUR GANG"

Orchestra - 50¢ each

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Arranged by "Our Gang"

By Walter Donaldson and Duke Ellington

GOLD DIGGER

STOMP OR FOX TROT

Not Too Slow

The musical score is arranged for Violins and Bass. It begins with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked "Not Too Slow".

The score is divided into two systems:

- System 1 (Measures 1-7):** The Violin part starts with a treble clef and a key signature of two flats. The Bass part starts with a bass clef and a key signature of two flats. A dynamic marking of *pp* (pianissimo) is indicated. A first ending bracket labeled "1" spans measures 1 through 7.
- System 2 (Measures 7-16):** This system begins with a section labeled "A" in a box. The Violin part continues with a treble clef and a key signature of two flats. The Bass part continues with a bass clef and a key signature of two flats. A dynamic marking of *p* (piano) is indicated. A second ending bracket labeled "2" spans measures 7 through 16. The instruction "As found in the chart!" is written below the Violin staff in this section.

The score concludes with a final measure (measure 16) in both parts, ending with a double bar line.

B

25

34

43

52

The musical score is presented in four systems, each consisting of a piano (right) and bass (left) staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamics markings include *f* (forte) and *p* (piano). A section marker 'B' is located at the beginning of the first system. Measure numbers 25, 34, 43, and 52 are indicated at the start of each system.

The musical score is presented in two systems. The first system covers measures 61 to 70, and the second system covers measures 79 to 88. Each system consists of two staves for piano accompaniment (treble and bass clefs) and a vocal line (treble clef). Chord symbols 'C' and 'D' are placed above the piano staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. Measure numbers 61, 70, 79, and 88 are clearly marked at the beginning of their respective systems. The piano parts feature complex rhythmic patterns and chordal textures, while the vocal line provides a melodic counterpoint.

Musical score for 'Gold Digger' showing measures 97-115. The score is in 2/4 time and features a piano accompaniment with a melody in the right hand and bass line in the left hand. Measure 97 includes a triplet in the right hand. Measure 106 has a boxed 'E' above the staff. Measure 115 includes first and second endings.

See DEMS 99/4-15/1 for an article by Andrew Homzy about *Gold Digger*.
See also Mark Tucker's "The Early Years" page 200.

NEW RELEASES AND RE-RELEASES

Columbia/Legacy CK 65569
Duke Ellington
Anatomy Of A Murder

See DEMS 99/4-19.

Luciano and I think that *Beer Garden* is not the second theme of the third movement of "Idiom '59," as claimed by Hoefsmit. The arrangement was only partially used.

The Guy Lombardo kind of music on track 23 is not an arrangement of *Anatomy Of A Murder* as Hoefsmit suggested, nor as Phil Schaap suggested related to *Happy Anatomy*. It is a different unidentified composition.

Giovanni Volonté

The "Anatomy Of A Murder" CD is by far the most complicated of all the recently released Legacy CDs. The booklet is a great help, but it is not easy to follow. I have prepared a complete rundown of the sessions chronologically.

6 = Columbia/Legacy CD CK 65569

The superscript numbers are the track-numbers. In cases where there are in addition indices, the index-number follows the slash and the track-number precedes it.

9 = CBS LP S-63939 and Ryko Disc CD RCD 10039

The superscript numbers represent the track-numbers

N = Not issued, but mentioned in the Recording Report

S = Soundtrack

The superscript numbers refer to the Cue Sheet

7 = Columbia 7"LP S7-30421 and Columbia tape CQ-302

4 = Columbia NP 4-41421

3 = CBS LP 88653

H = recording made in Ottawa on 18May90 of Reuben Jackson's presentation.

5 = Laserlight CD 15753

29May59

<i>Haupé (Polly)</i>	[movie stings]	6 ¹⁹
<i>Haupé (Merrily Rolling Along)</i>		6 ^{15/2}
<i>Sunswept Sunday</i>	[rehearsal]	6 ^{15/4}
<i>Sunswept Sunday</i>	[rehearsal]	6 ^{15/5}
<i>Sunswept Sunday</i>	[rehearsal]	6 ^{15/7}
<i>Beer Garden</i>		6 ¹⁶

This first session (29May59) is completely "fresh" for us all. Gerald Wilson was not present at this rehearsal-session. This note is in the Ledgers of Columbia Records for 29May59: "all masters not good." We are fortunate that copies have survived. There is also a tape in the Smithsonian collection with *Polly*, *Happy Anatomy*, *Merrily Rolling Along*, *Sunday*, *Beer Garden* and *Flirty Bird*.

Nothing from this session was ever used for the soundtrack or on previously issued albums.

According to the Ledgers of Columbia Records, Billy Strayhorn played the piano. Duke was "leader." The same remark is made on the sheets of the following sessions of 1Jun and 2Jun59.



1Jun59

<i>Happy Anatomy</i>	RHCO46258-13	6 ¹⁷		
<i>Flirtibird</i>	61-5	6 ²	9 ²	
<i>Flirtibird Down</i>	62-?			N
<i>Almost Cried</i>	63-2	6 ⁸	9 ⁸	S ^{13&14}
<i>Anatomy Of A Murder</i>	67-9	6 ¹⁴		7

The last selection, first titled *Pie Eye's Blues*, was rejected, "Title change, *Anatomy of a Murder*, not good."

2Jun59

<i>Haupé (Polly)</i>	65-6	6 ¹⁸		
<i>Haupé (Polly, part 1)</i>	65-8	6 ¹²	9 ¹²	
<i>Low Key Lightly (Polly, part 2)</i>	68-?	6 ^{5/2}	9 ^{5 end}	
<i>Anatomy Of A Murder</i>	67-14	6 ²⁴		4 3

According to the Ledgers of Columbia Records:

- The matrix number for *Polly*, Sax Solo is 46265 and the matrix number for *Polly* (Violin Solo) is 46268.
- A certain Harold Jones replaced Harold Baker.
- "All sides were from the actual soundtrack except the four noted as being studio sides, recorded by Ellington's band on 2Jun59." The four sides are the LP tracks 2, 5, 8 and 12. Each of them has this note: "Ellington's Band Studio recording used in S.Track."

This is what I found:

Flirtibird, track 2 on the album, is from 1Jun. The soundtrack has take -20 from the recordings specially made for the soundtrack between 2 and 7Jun.

Low Key Lightly is track 5 on the album. The end is indeed from 2Jun, but the intro is recorded between 2 and 7 Jun as take -79 and only this intro is used for the soundtrack.

Almost Cried, track 8 on the album, is from 1Jun and is indeed used for the soundtrack.

Haupé, track 12 on the album, is from 2Jun but it was not used for the soundtrack. It is however possible that the unissued alternate which is used for the soundtrack was also recorded on 2Jun. In the corrected New DESOR, it is included in the 2-7Jun session as DE5920xd.



ANATOMY OF A MURDER

AN OTTO PREMINGER FILM

NEW DISCOVERIES

NEW FINDS and DATE SPECIFICATIONS FOR the "ANATOMY of a MURDER":

TV soundtrack scholar Jonathan D. Burlingame was kind enough to forward the Daily Music Report and Cue sheets for the "Asphalt Jungle" TV series, (...) (see elsewhere this bulletin). He was also kind enough to obtain for me, from ASCAP, the cue sheet to "Anatomy of a Murder." (I wish I had had it a couple of years ago - Klaus could have used it!) The titles are a bit different from how they appear on the soundtrack LP.

(The Cue Sheet #18,596 - dated July 10, 1959):

1 Main Title and Opening (4:32)	BKG INST ENT
2 Piano Impressions #1 (2:10)	
3 Telephone (1:19)	VIS INST ENT
4 Telephone (continued)	BKG INST ENT
5 Good Morning Maida (1:15)	BKG INST ENT
6 Laura and Huff (:50)	BKG INST ENT
7 Phonograf Jazz (:49)	BKG INST ENT
8 Gun Racks (2:05)	BKG INST ENT
9 Who's Mary (1:25)	BKG INST ENT
10 Who's Mary (continued)	BKG INST ENT
11 Pie Eyes Blues (1:10)	BKG INST ENT
12 More Blues (2:01)	BKG INST ENT
13 Lonely Laura (2:20)	BKG INST ENT
14 Lonely Laura (continued)	BKG INST ENT
15 Sunday (:09)	BKG INST ENT
16 Slow - Canada (:30)	BKG INST ENT
17 Car Crash (:34)	BKG INST ENT
18 Happy Anatomy (:58)	BKG INST ENT
19 Mary (3:45)	BKG INST ENT
20 Mary (continued)	BKG INST ENT
21 Piano Impressions #2 (2:37)	BKG INST ENT
22 Londonderry Air (Arr DE) (:14)	BKG INST ENT
23 End Title (2:14)	BKG INST ENT

I compared the soundtrack album, and the various cue seem to correlate as follows:

- 1 Main Title and Anatomy of a Murder (piano tag is truncated on Lp)
- 2 piece not on Lp
- 3 piece not on Lp
- 4 Flirtbird
- 5 Way Early Subtone
- 6 Flirtbird
- 7 Dixieland piece not on Lp
- 8 Hero to Zero
- 9/10 Low Key Lightly
- 11 Happy Anatomy (P.I. Five version on Lp's side 2)
- 12 Happy Anatomy (P.I. Five version not on Lp)
- 13/14 Almost Cried
- 15 Sunswept Sunday
- 16 wa-wa brass cue not on Lp
- 17 cue not on Lp?
- 18 Happy Anatomy (Big band version on LP's side 1)
- 19/20 Haupé
- 21 piano version of Flirtbird, not on Lp
- 22 Londonderry Air, not on Lp
- 23 Upper and outest

(Note: Two tracks on the Lp don't appear on the soundtrack - Midnight Indigo and Grace Wallse.)

I'm doing my best to get the recording files out of Columbia Pictures, but it's taking forever. (One of these days, maybe.) Lasker

COLUMBIA recordings made at Radio Recorders, Los Angeles: 29 May 59 2:30pm-5:30pm (marked as "All masters not good") and on a separate sheet "Masters all bad from this session - scrapped): RHCO 46258 Happy Anatomy

1 June 59 3pm-7pm:

RHCO 46258 Happy Anatomy
RHCO 46261 Flirtbird (2:14)
RHCO 46262 Flirtbird Down
RHCO 46263 Almost Cry
RHCO 46267 Anatomy of a Murder ("see REMAKE rec. 6/2/59 ...")

(from here on follows sheets stating "Recorded directly from the Sound Track of Otto Preminger's ANATOMY OF A MURDER). (Two sessions: 10-4 and 2-599. This ought to be "rerecordings" from the s/l):

Job No. H - 4787:

MAIN TITLE and ANATOMY OF A MURDER (3:54) feat. RN & JHtn
FLIRTIBIRD (2:11) feat. JH ("Ellington Band studio recording used in S/Track)

WAY EARLY SUBTONE (3:58)

HERO TO ZERO (2:13) feat. HC & PG

HAUPE (2:19) Feat. JH ("Ellington's Band recording used in sound track)

UPPER AND OUTEST (16:12) feat. CA

(*Note: All sides were from the actual soundtrack except four noted as being studio sides recorded by Ellington's Band on June 2, 1959.')

MIDNIGHT INDIGO ((0).42)

ALMOST CRIED (2.25) feat. Shorty Baker ("Ellington's Band recording used in sound track)

SUNSWAPT SUNDAY (1.50) feat. JHtn

GRACE WALSE (".2(0?))

HAPPY ANATOMY (2.35) feat. The P. I. Five

2 June 59 2pm-5:30pm:

Job No. H-4788:

RHCO 46265 POLLY (Sax Solo)

RHCO 46268 POLLY (Violin Solo)

RHCO 46267 remake ANATOMY OF A MURDER (2:36)

(*Note: Times and Takes to be decided in NY") Aasland/Lasker

The Columbia original LP issue, CL 1360/CS 8166, has no titles mentioned on the sleeve, but they are listed on the labels:

Side 1:

1. MAIN TITLE and ANATOMY OF A MURDER
2. FLIRTIBIRD (featuring Johnny Hodges)
3. WAY EARLY SUBTONE (featuring Russell Procope)
4. HERO TO ZERO (featuring Harry Carney and Paul Gonzalves)
5. LOW KEY LIGHTLY (featuring Ray Nance)
6. HAPPY ANATOMY (featuring Clark Terry and Paul Gonzalves)

Side 2:

1. MIDNIGHT INDIGO
2. ALMOST CRIED (featuring Shorty Baker)
3. SUNSWAPT SUNDAY (featuring Jimmy Hamilton)
4. GRACE VALSE
5. HAPPY ANATOMY (featuring The P. I. Five)
6. HAUPE (featuring Johnny Hodges)
7. UPPER AND OUTEST (featuring Cat Anderson)

From the unsigned liner notes on the back cover: " (...) In composing the music for *Anatomy of a Murder*, he has drawn upon a full range of his talents to underline the tension and drama of the story, using jazz as an integral part of the whole emotional climate. Where calmer elements in the screenplay come to be fore, the music is smooth and rich, in the mellowest Ellington manner, and when the tension builds, he has used nervous accents to reinforce the feeling. (...)".

There are 7" releases with contents as follows:

Columbia original 45rpm issue 4-41421:

RHCO 46261 FLIRTIBIRD (2:14) *

RHCO 46267 ANATOMY OF A MURDER (2:36) **

Columbia origin 33rpm issue s/l-30421:

RHCO 46261 FLIRTIBIRD (2:14) *

RHCO 46267 ANATOMY OF A MURDER **

... and there is an EP release as on Philippe (Eur) 429675BE:

HAPPY ANATOMY 1

FLIRTY BIRD

HAPPY ANATOMY 2

UPPER AND OUTEST

The following was included on a Columbia commercial tape CQ-302: ANATOMY OF A MURDER ***

*) according to my contemporary notes these versions are identical.

**) according to my contemporary notes the versions are NOT identical

***) according to my contemporary notes the version is = s7-30421

Aasland

Early June (between 2 and 7)

<i>Anatomy Of A Murder</i> [rehearsal]	6 ^{25/1}			
<i>Anatomy Of A Murder</i> [breakdown]		H		
<i>Anatomy Of A Murder</i>	-7	6 ^{1/2&25/14}	9 ¹ end X	S ¹
<i>Way Early Subtone</i>	-17	6 ^{3/1}	9 ³ begin	S ⁶
<i>Flirtibird</i>	-20	6 ^{25/8}		S ^{3&4}
<i>Almost Cried</i>	-34	6 ²²		
<i>Happy Anatomy</i>	-37	6 ²⁰		S ⁷
<i>Hero To Zero</i>	-40	6 ^{4/2}	9 ⁴ end	S ⁸
<i>Hero To Zero</i>	-46	6 ^{4/1}		S ^{8+S17a}
<i>Haupté (Car crash)</i>				S ^{17b}
<i>Way Early Subtone</i>	-50	6 ^{3/2&3&4(=2)}	9 ³ end	S ^{5+S16}
<i>Sunswept Sunday</i>	-54	6 ^{9/1(=2)}	9 ⁹	S ¹⁵
<i>Main Title</i>	-61	6 ^{1/1}	9 ¹ begin	S ¹
<i>Upper And Outest</i>	-68	6 ¹³	9 ¹³	S ²³
<i>Unidentified "R"</i>	-77	6 ²³		
<i>Low Key Lightly</i> [piano intro]	-79	6 ^{5/1}	9 ⁵ begin	S ⁹
<i>Happy Anatomy</i>	-82	6 ⁶	9 ⁶	S ¹⁸
<i>Grace Valse</i>	-84	6 ¹⁰	9 ¹⁰	
<i>Haupté</i>				S ^{19&20}
<i>Midnight Indigo</i>	-87	6 ⁷	9 ⁷	
<i>Fanfare</i> for film's end		6 ^{25/17}		
<i>Happy Anatomy</i>	-97	6 ¹¹	9 ¹¹	S ¹¹
<i>Happy Anatomy</i>			5	
<i>Happy Anatomy</i>	-97	6 ¹¹	9 ¹¹	S ¹¹
<i>Pie Eye's Blues</i>	-103	6 ²¹		S ¹²
<i>Happy Anatomy</i>				S ^{2a}
<i>Happy Anatomy</i>				S ^{2b}
<i>Flirtibird</i>				S ²¹
<i>Danny Boy</i>				S ²²
<i>Duke talking</i>		6 ^{25/4-7,9-13,15}		

The 2nd selection (on H) is a breakdown of the coda of *Anatomy Of A Murder*. It is a rehearsal for the piano/bass part of track 25 index 14.

The 2nd and 4th choruses of track 3 on the album, *Way Early Subtone*, are identical. This track has been made longer through editing.

Selections without a take number may have been recorded during one of the earlier sessions.

One can try to list the recordings for the picture ANATOMY OF A MURDER in several ways. We have tried to do it chronologically. The New DESOR is doing it in the sequence of the selections on the issued albums. Another approach would be to follow the sequence of the soundtrack.

Steven Lasker supplied the Cue Sheet # 18,596, dated 10Jul59 (see DEMS 95/1-3 and the copy of that page in this Bulletin on page 16). This was of great help in reconstructing the soundtrack.

Klaus Stratemann (page 403) gives us two different lengths for this picture. The preview version lasts 160 mins and the present day version (TV as well as cinema) lasts 110 mins. My video (recorded from a BBC telecast) has a length of 154 mins. This is probably the original (preview) version.

The dog's name, Muff, is not a typo. We believe that Huff is wrong. We hear Muff.

There are a few unexplained differences in the time lengths of the musical segments. The most important of these are the one for segment 15 and the one for segment 18. If you want to go to a particular sequence on your videotape, you may try my VCR counter positions. If you want to find the same sequence on the Legacy CD, you go to the track and where this is applicable the index number, and you will find the soundtrack music between the CD indications. There are many instances where the CD has more music. These are indicated by the scissors sign. I have also indicated the track numbers of the LP release (and the Ryko CD). If there is more music on the LP than on the soundtrack, I have used parentheses. Finally I have included the reference numbers as they will be published in the correction-sheets of the New DESOR. They may be useful for some of you.

As you can see, Phil Schaap was *almost* right (page 24 of the booklet) when he stated his belief that the film score contains nothing from the first three dates. The only exception to this is segment 13, recorded on 1Jun59.

Sjef Hoefsmit

	SOUNDTRACK	time	VCR counter	Legacy CD	CD counter	LP track	DESOR
1	Main Title and Opening	(4:34)	0:00:19	1 ^{1&2} &25 ¹⁴		1	5920a
2a	Piano Impressions #1	(0:20)	0:06:14	not issued			5920m
2b	(continued)	(1:26)		not issued			5920n
3	Telephone	(1:18)	0:08:26	25 ⁹ X	2:52-4:10		5920xa
4	Telephone (continued)						
5	Good Morning Maida	(1:14)	0:10:14	3 ³ X	1:30-2:44	(3)	5920b
6	Laura and Muff	(0:50)	0:12:23	3 ¹	0:00-0:50	(3)	5920b
7	Phonograf Jazz	(0:49)	0:22:59	X20X	0:41-1:30		5920xg
8	Gun Racks	(2:05)	0:41:06	4 ^{1&2} X	0:00-2:05	4	5920c
9	Who's Mary	(1:20)	0:44:55	5 ¹	0:00-1:20	(5)	5920xb
10	Who's Mary (continued)						
	Choking sounds	(0:04)	0:49:47	X25 ¹⁶ X			
11	Pie Eyes Blues	(1:20)	0:50:08	11	0:00-1:20	11	5920j
12	More Blues	(1:55)	0:51:28	21X	0:00-1:55		5920l
13	Lonely Laura	(2:22)	0:53:30	8	0:00-2:22	8	5918d
14	Lonely Laura (continued)						
15	Sunday	(0:54)	1:01:23	9 ¹⁽⁼²⁾	0:00-0:54	(9)	5920g
16	Slow - Canada	(0:22)	1:12:43	X3 ³	2:45-3:08	(3)	5920b
17a	Car Crash (start)	(0:09)	1:42:05	X4 ¹ X	0:16-0:25	(4)	5920c
17b	Car Crash (end)	(0:24)	1:42:14	not issued			5920d
18	Happy Anatomy	(0:17)	1:44:30	X6	2:07-2:24	(6)	5920e
19	Mary	(3:54)	1:45:00	not issued			5920xd
20	Mary (continued)						
21	Piano Impressions #2	(2:39)	2:27:30	not issued			5920o
22	Londonderry Air	(0:15)	2:30:09	not issued			5920p
23	End Title	(2:10)	2:31:05	13X	0:00-2:10	13	5920i
	Total time/length		2:34:01				

1 J-Bird Records (US) 6 1746 80298-2
Duke Ellington
Volume 1 — Live

The 11 selections on this CD are claimed never before to have been released. This is true for 6 of them if you exclude "black label" releases. If you accept such releases, there are only 4. What a pity. There could easily have been 11 or more.

Special thanks went to Mike Mancini (Mercer's manager) for his help in releasing these CDs. I think Mike should have told Paul Ellington, Mercer's son, that his father issued 5 of the 11 selections on the Laserlight 5 CD box "Happy Birthday, Duke!" and that it would have been much appreciated by the Ellington community if he had released more than 4 (or 6) "fresh" recordings. Apparently he did have access to the original recordings, and many superb performances from these two concerts are still waiting to be issued.

Paul should also have sought help in the identification of the titles. I would have been happy to give it.

Because of the 4 completely "fresh" selections, this CD is still a "must" for fanatic collectors. But it could have been so much more interesting.

All the selections were recorded in Portland at McElroy's Ballroom on two dates: 30Apr53 and 29Apr54.

The details follow.

LL gives you the Laserlight "Happy Birthday, Duke!" volume number. UN is unissued. DE means the New DESOR entry. Inaccurate titles as given in the liner notes by Tony Camillo & Gene Serina are followed after an = sign by the correct titles in italics.

1. *Satin Doll*; LL 4; DE5407n.
2. *Jumpin' Jack = Stompin' At The Savoy*; UN; DE5407l. The wrong composer credits (Ried Eveys) indicate that this is not a sub-title, but a wrong identification.
3. *Don't Get Around Much Anymore = I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore*; LL 2; DE5318s+t.
4. *Just Squeeze Me*; LL 2; DE5318u. (But Don't Tease Me should read *But Please Don't Tease Me.*)
5. *Perdido*; LL 2; DE5318w.
6. *Without A Song*; LL 2; DE5318x.
7. *Do Nothin' Till You Hear From Me*; UN; DE5318y.
8. *Come Home = Come On Home*; LP Stardust 203; DE5318z.
9. *Vagabonds*; UN; DE5318aa.
10. *That's The Memory Of You = Liza*; LP Jazz Guild 1004; DE5407j.
11. *All The Things You Are*; UN; DE5407o.

Sjef Hoefsmit

2 J-Bird Records (US) 6 1746 80299-2
Duke Ellington
Volume 2 — Private Collection

Richard Ehrenzeller wrote about both J-Bird CDs: "These are about the worst recordings in terms of production values I have ever seen from a legitimate record company."

At least Volume 1 of these two CDs had 4 previously unissued selections. Volume 2 on the other hand is a complete mish-mash of material, all of it already issued on CD. Richard wrote and I agree: "There is nothing to recommend its purchase."

Although there are 12 starting points on the CD and 12 titles in the liner notes, there are only 11 selections on the CD.

All come from the Chicago Concert of 10Nov46 and all have already been issued on Jazz Heritage and MusicMasters CDs. (See DEMS 94/2-4; 98/3-14 and the New DESOR 4647.)

The total amount of errors is a world record and it is a shame that Paul Ellington's name is connected with this release. In the liner notes we read: "These recordings with Duke and his Orchestra represent some of Duke's favorite selections, now made available for the first time on Compact Disc."

Here are the 11 selections; at first as listed and then as corrected by me. I have not sprinkled them with "sic!" in the many places where I could have. DEMS is responsible for none of the typing inaccuracies.

1. *Golden Feather*.
2. *Sultry Sunset, The Deep South Sweet = Air Conditioned Jungle* (not complete but without interruption running into)
3. *Magnolias Just Drippin' (interlude) - (0:41) = (the end of) Air Conditioned Jungle*.
4. *There Was Nobody Looking = Unbooted Character*.
5. *Happy-Go Lucky Local = Hearsay*.
6. *Things Ain't What They Seem To Be = There Was Nobody Looking*.
7. *Hiawatha = Happy-Go-Lucky Local*.
8. *Red Ride Red = Things Ain't What They Used To Be*.
9. *A Blues Riff = Hiawatha*.
10. *Blue Skys = Blue Skies*.
11. *Unknown Recording with Blues Guitarist = Ride Red Ride with Django Reinhardt*.
12. *Unknown Recording with Blues Guitarist = Honeysuckle Rose with Django Reinhardt*. Sjef Hoefsmit

3 Laserlight 24906 (2 CD box)
100 Years Duke
Birthday sessions 30Apr53/29Apr54

I did not buy this box because in my opinion all the titles are released in the Laserlight 5 CD Box "Happy Birthday Duke." The given date is only partially right. I think that the titles on the first CD and the first two titles on the second are from the 30Apr53 dance date: *Take The "A" Train; Lullaby Of Birdland; Time On My Hands; Creole Love Call; Happy-Go-Lucky Local; Sultry Serenade; Hy'a Sue; Sophisticated Lady; Caravan; Perdido; C-Jam Blues; Tenderly; All The Things You Are* and *Mood Indigo*.

The remaining titles on the second CD must be from the 29Apr54 dance date: *Coffee And Kisses; Johnny Come Lately; Change My Ways; Satin Doll; Blue Jean Beguine; Tulip Or Turnip; Honeysuckle Rose; Theme For Trambean; Bunny Hop Mambo; Isle Of Capri; Primping For The Prom; Band Call* and *Take The "A" Train*.

Can you confirm this or is there anything new and not released in the past?
 Helmut Kirch

You took a wise decision not to buy this double CD if you have already the 5 CD Laserlight Box. I have not compared the CDs, because I also did not buy this double CD, but I am convinced that you are right. Nothing new!

If you want to find a few "fresh" selections from these two dance dates, you could consider buying the J-Bird Records CD (US) 6 1746 80298-2, described as item 1 on this page.
 Sjef Hoefsmit

① **Verve 559248-2 (3 CD set)**
Ella Fitzgerald sings
The Duke Ellington Songbook

See also DEMS 97/4-14 and 99/4-22/3. If you bought the 16 CD set "Ella Fitzgerald — The Complete Songbooks" in order to lay your hands on the 5 unreleased rehearsal takes of *Chelsea Bridge*, you certainly must feel sorry now for not having waited a little longer. All 8 rehearsals are now available on this 3 CD set. It also gives you 4 "fresh" rehearsal takes of *All Heart* and at the end of CD #3 you will find 8 rehearsal takes of the *Narration to "Portrait Of Ella Fitzgerald"*.

For *All Heart* the recording date is 2Sep57 and for the *Narrations* the date is 3Oct57. For the rest the recording dates are from 24 until and including 27Jun57.

Here are the titles. The "fresh" takes are underlined. *Rockin' In Rhythm*; *Drop Me Off In Harlem*; *Day Dream*; *Caravan*; *Take The "A" Train*; *I Ain't Got Nothin' But The Blues*; *Clementine*; *I Didn't Know About You*; *I'm Beginning To See The Light*; *Lost In Meditation*; *Perdido*; *I'm Just A Lucky So And So*; *All Too Soon*; *Everything But You*; *I Got It Bad*; *Bli-Blip*; *Chelsea Bridge*; *Narration To "Portrait Of Ella Fitzgerald" 1st Movement*; *Royal Ancestry*; *Narration 2nd Movement*; *All Heart*; *Narration 3rd Movement*; *Beyond Category*; *Narration 4th Movement*; *Total Jazz*; *E And D Blues*; 3 "fresh" takes of *Chelsea Bridge*; 5 takes of *Chelsea Bridge*, previously only issued on the 16 CD set; 4 "fresh" takes of *All Heart*; 7 rehearsals of the *Narration to the 1st Movement* (by Duke); 1 rehearsal of the *Narration to the 4th Movement* (by Billy).

DEMS

② **Capitol Jazz 7243 5 20135 2 4**
Ellington "55"

I waited for years for a reissue of 'Ellington 55', which could be described as a theme album. It has recently reappeared on CD with two extra tracks, which are completely out of the original context and style. Not only is this practice mildly irritating, but if the extra stuff is part of another album then it also probably reduces the likelihood of the other album ever being reissued in full.

Bill Bailey

This is on the reissue CD:

<i>Rockin' In Rhythm</i>	17Jan54
<i>Black And Tan Fantasy</i>	29Dec53
<i>Stompin' At The Savoy</i>	28Dec53
<i>In The Mood</i>	1Jan54
<i>One O'Clock Jump</i>	2Jan54
<i>Honeysuckle Rose</i>	21Dec53
<i>Happy-Go-Lucky Local</i>	17Jan54
<i>Flying Home</i>	21Dec53

extra tracks:

<i>Body And Soul</i>	18May55
<i>It Don't Mean A Thing</i>	17Jun54

Thank you very much for your detailed information.

I sympathise with your irritation, but your second argument is not valid in this case. Both extra tracks have only been available on the very rare LP *Up To Date* (2006) which was a compilation of unissued material from 1929 until 1956. *It Don't Mean A Thing* also appeared on the rather obscure LP *Pickwick* (3390) but in an edited format (5:19) whereas *Up To Date* and this CD reissue give you the full length of 10:17.

You mentioned in your message the fact that all tracks have been reissued previously (in full) on the *Mosaic* 5 CD set. (See 95/2-8; 95/3-3; 95/3-7 and 97/1-2). Sjef Hoefsmit**

③ **Time-Life Books BV (Netherlands)**
GOLD'N JAZZ TL 934/02/01
Duke Ellington

Time-Life are releasing in France a series of magazines, each in combination with a CD dedicated to one important jazz musician.

The first CD contains 14 Ellington tracks with almost exclusively Fantasy and Pablo material:

26Jan68	<i>Take The "A" Train</i> ;
15Mar67	<i>The Intimacy Of The Blues</i> ;
5Dec72	<i>Pitter Panther Patter</i> ;
5Nov68	<i>Oclupaca</i> ;
6 or 7Feb63	<i>Afro-Bossa</i> ;
9Mar64	<i>Caravan</i> ;
8Jan73	<i>Cotton Tail</i> ;
27Jul66	<i>The Shepherd</i> (1 st concept);
23May69	<i>Edward The First</i> ;
Nov50	<i>Tonk</i> ;
26Jan68	<i>Boola Boola</i> ;
3Feb65	<i>Chelsea Bridge</i> ;
1May62	<i>Happy-Go-Lucky Local</i> ;
15Jun70	<i>All Too Soon</i> .

More than 56 minutes of fine but well-know music.

For information one may contact Time-Life, Otto Heldringstraat 5, 1066 AZ, Amsterdam.

Klaus Götting

④ **Fine Tune 1103-2**
Duke Ellington
The Gold Collection

I recently picked up a CD entitled "The Gold Collection". At least some of it seems to be live - I am not familiar with many of the performances. Any idea on the source(s) for this? I am guessing it is late 50's.

Geff Ratcheson

Thanks for the copy of this CD. This material has been issued previously on CD. Most of it on several of the Déja Vu labels and some selections may have been copied from *Giants of Jazz*. You are right about the live performance. Some of the selections are taken from the *Newport Jazz Festival* of 3Jul66. All the rest is recorded in the studios. I give you the correct titles in italics.

Sjef Hoefsmit**

1. *Black And Tan Fantasy* = *Black And Tan Fantasy* and *Creole Love Call* from 3Jul66.
2. *Creole Love Call* = *The Mooche*, first chorus plus 8 bars by Russell Procope from 3Jul66.
3. *East St. Louis Toodle-oo* -2 is from 19Dec27.
4. *The Mooche* = the remaining part of *The Mooche* from 3Jul66.
5. *Cotton Club Stomp* -2 is from 3May29.
6. *Jungle Nights In Harlem* -2 is from 4Jun30.
7. *Mood Indigo* -4 is from 10Dec30.
8. *Rockin' In Rhythm* is from 3Jul66.
9. *In A Sentimental Mood* -1 is from 30Apr35.
10. *Sophisticated Lady* -2 is from 15Feb33.
11. *Do Nothin' Till You Hear From Me* = *Concerto For Cootie* -1 from 15Mar40.
12. *Take The "A" Train* is from 3Jul66.
13. *I Got It Bad* -1 is from 26Jun41.
14. *Things Ain't What They Used To Be* = *Wings And Things* from 3Jul66.

ELLINGTONIA

① **Asian Improv Records AIR 0053**
Far East Suite
Anthony Brown's Asian American Orch.

Anthony Brown has sent us a copy of this CD. The recordings were made with his 12-piece orchestra on 31Mar and 1Apr99 at Bay View Studios in Richmond, CA.

The Asian American Orchestra has given many performances of the Far East Suite during Duke's centennial year with great success.

I have listened to the CD several times. It is gorgeous music. What pleases me most is the fact that no attempts have been made to improve upon Duke and Billy's music. Even the breathtaking coda of *Amad* is left intact (Dave Martell is the trombonist). That does not mean that Anthony Brown has not taken the opportunity to do his "own" thing, but he used his original musical ideas to make a beautiful frame around the original scores.

The musicians have done a terrific job. I am most impressed by the performances of Jim Norton on clarinet in *Bluebird of Delhi* and *Ad Lib on Nippon*. At the end of the latter, he quotes from the former.

Anthony Brown has given a very comprehensive description of this CD, which is not included in the liner-notes. It should have been. You may want to read it when you listen to the CD. Here it is. Sjef Hoefsmit

Our treatment of the *FAR EAST SUITE* retains the notes and "itinerary" of the Ellington-Strayhorn original, however we have changed the sonic landscapes and have incorporated some of the indigenous flavors, colors, textures and patterns one encounters traveling the new Silk Road. This is evident from the first notes of *Tourist Point of View* intoned on a Persian flute (ney, an end-blown flute), immediately signalling a more distant time and space, conceivably one experienced by Ellington and company on their travels in Asia Minor. *Tourist Point of View* and *The Bluebird of Delhi* also feature Qi Chao Liu improvising excerpts from the extensive catalogues of bird calls found in traditional Chinese and Japanese flute repertoire.

Isfahan represents the Asian American Orchestra's unique brand of collective approaches to arranging and improvising. The middle section begins with Hafez Modirzadeh changing the pace by setting up one of his hometown grooves on the daf, a Persian frame drum. The mood shift is buoyed along by the ney hauntingly intoning the pitches of the Persian Isfahan mode in the distance. The horn backgrounds behind the alto solo are ingeniously improvised, n'est ce pas?

Depk as described by Ellington, was inspired by a dance he saw performed by six couples who kicked on the sixth beat. We shifted the six phrasing to other parts of the melody to forecast the syncopated cross rhythms in the middle section. The prelude to *Mount Harissa* provides an extremely contrasting introduction employing mouth organs (shengs), bassoon and muted trumpets in an arrangement inspired by Gagaku or Japanese court music. Following the piano trio section, the solo spotlight is shared by Modirzadeh and John Worley while the Orchestra plays Ellington's original background arrangements based on the chord changes of Strayhorn's "Take the A Train."

We took Ellington at his word when he subtitled *Blue Pepper* as *Far East of the Blues*. This collective arrangement reflects the imagined meeting of Ornette Coleman and the musicians of Joujouka, Morocco with the Sun Ra Arkestra, as introduced by Charles Mingus.

It begins with Mark Izu playing his bass strings with a chopstick, accompanied by Jon Jang's liberal improprieties inside the piano with a borrowed drumstick. Qi enters on suona (reed trumpet), which heralds the *hornus cacophonous*. The two tenors introduce the theme, originally played to a boogaloo funk beat by Ellington's band. And of course, one would not be playing Ellington if one did not play some blues...

Billy Strayhorn wrote *Agra* in reflection of his experience at the Taj Mahal in India. The saxophones were recast as a clarinet trio, to blend with the drone sustained on the sheng and to preserve a traditional voicing codified by the inventor of the jazz orchestra, Fletcher Henderson. *Agra* was first conducted and the drumset was overdubbed in one take.

The original cadential drum roll of *Agra* is transposed to an oscillating roll on the pedal tom to accompany the kama (Persian double reed instrument) introduction to *Amad*. Ellington recounted how a military coup was occurring while on tour in Baghdad with planes bombing the capital. His response to queries about his experiences there was, "Man it was swinging!" Again, we took "il Maestro" at his word and extended the piece to include solos for the trumpet and the drumset in addition to Lawrence Brown's original "call to prayer" trombone feature.

Ad Lib on Nippon begins with a side trip to China's mainland as reflected in an improvised introduction featuring Qi's bamboo flute and Jang's signature hammer dulcimer (yang qin) pianistic style. Jimmy Hamilton's original virtuosic clarinet obligatos are deftly interpolated by Jim Norton, who brings the suite to a safe homecoming after a midnight's swinging romp through Tokyo's Ginza district, as picturesquely extemporized by the rest of the band.

Ellington's pioneering of the process of collaborative composition is perhaps his most profound contribution. Music composition, a traditionally singular endeavor in western practices, became the democratic ideal in practice with Ellington's Orchestra. Ellington and Strayhorn fully intended to write pieces which were evocative of their eastern experiences, yet were idiomatically familiar enough to the orchestra members to be welcomed challenges for personalized expressions. Recognition by critics of the *Far East Suite* as a masterpiece is all the more poignant because it was their last extended collaboration to be recorded during Strayhorn's lifetime. By the session dates just before Christmas in 1966, Strayhorn knew he was dying of the cancer that would end his life the next May. Of the nine sections of the suite, he contributed only two originals — *Bluebird of Delhi* and *Agra*, since *Isfahan* had been composed before their eastern tours.

Above all, I wish to praise Edward Kennedy Duke Ellington for all the love he shared through his wondrous music, bringing millions of people together across all boundaries separating persons, places, things or times. Anthony Brown, Ph.D.

This highly recommended CD is available on-line at www.asianimprov.com or by E-mail Antnybrown@aol.com or by telephone/fax, number 1-877-243-3774, at an introductory price of \$12.- plus shipping. You can also write to Dr. Anthony Brown, 1253 Haskell Street, Berkeley, CA 94702, USA. DEMS

② **Lena Horne sings Ellington**

USA Today (10/29/99) reports that 82 year old Lena Horne has recorded 3 songs for an All-Star Ellington tribute conducted by Sir Simon Rattle.

The EMI album will feature the City of Birmingham Symphony Orchestra along with all-star musicians including Joe Lovano, Joshua Redman, Regina Carter, Tommy Flanagan, Clark Terry and Ms. Horne.

The album is expected to be released in the Spring.

Bill Saxonis

① Verve 314 547 266-2 Joya Sherrill Sings Duke

This is indeed a Joya-ful reissue.

I first heard Joya Sherrill sing *I Let a Song Go Out of My Heart* when I was a senior in high school in 1972. I must have been about the same age as was Joya when she recorded the song in 1945. I have remained a Joya Sherrill fan these many years. I very much enjoy the youthful exuberance and superb styling on her 1940s recordings for Duke. By contrast, Duke's later works with Joya, "A Drum Is A Woman" in 1956 and "My People" in 1963, consisted of weaker material and failed to capture the magic of the earlier recordings. It was, therefore, with some trepidation that I purchased this CD reissue of the 1965 LP. I was ready to be disappointed, but I must say I was very impressed. This album is the best Joya Sherrill I have heard and has already taken its place among my favorite Ellington vocal albums. Now, let's hope that someone will reissue Joya's other albums "Sugar And Spice" and "Sammy Jumps With Joya" (the latter with Sammy Davis, Jr), so that we can hear more.

Joya selected the material for this album herself. It is a nice mix of standards and rarities. The personnel consists mostly of Ellingtonians with a couple of guests from outside the fold. Ernie Harper has been a mainstay of the Chicago piano bar scene for many years. Shep Shepard is a conservatory trained drummer, who was born in Honduras and grew up in Philadelphia. The rest of the musicians need no introduction. The album was recorded in two sessions in January of 1965. Mercer Ellington is the producer, but Joya Sherrill disclosed in a fax to me that Duke was in the control room for the Chicago session. Duke isn't credited on the album because of contractual considerations.

The first session was on January 12, 1965 in Chicago. The personnel is Joya Sherrill, v; Cootie Williams, t; Johnny Hodges, as; Paul Gonsalves, ts; Ernie Harper, p; John Lamb, b; Sam Woodyard, d. The rhythm section plays on all tracks while the horns appear on each track as indicated below.

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

The second session was on January 20, 1965 in New York. The personnel is Joya Sherrill, v; Ray Nance, c, vn; Billy Strayhorn, p; Joe Benjamin, b; Shep Shepard, d. Ray splits his duties between cornet and violin evenly, as indicated below.

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

This album is amazingly consistent, so much so that each of the twelve tracks is a highlight. Joya shines on every song, singing soulfully and imaginatively. I like *Kissing Bug*, which Joya wrote with Billy Strayhorn and Rex Stewart, better than the 1945 RCA original. Strayhorn's *A Flower Is a Lovesome Thing* is also a special treat, here given an almost eerie treatment by the group featuring Ray Nance on violin and a vocal by Joya with a high degree of difficulty.

There's not much to complain about here. Joya doesn't do *I Let a Song Go Out of My Heart*. The total time on the CD is only 34:22, but there isn't any unreleased material from these sessions to add as bonus tracks. The horns play mostly obligatos rather than solos, but everyone plays so well on this album you won't feel short-changed. There has been so much released this year to celebrate Ellington's centennial. Don't let this treasure slip by without giving it a listen.

Peter MacHare

Peter's article appeared earlier in "Ellingtonia", the November Newsletter of the Duke Ellington Society in Washington, D.C. We are grateful for the permission to publish it in our Bulletin.

DEMS

② Impulse double CD 315 547 963 Impulsively Ellington A Tribute To Duke Ellington

CD 1

- | | | |
|--------------------------|------------|-------------------------------|
| 1. Benny Carter (8) | 15Nov61 | <i>Cotton Tail</i> |
| 2. Milt Jackson (4) | 14/15Dec61 | <i>Paris Blues</i> |
| 3. Freddie Hubbard (6) | 2Jul62 | <i>Caravan</i> |
| 4. Freddie Hubbard (12+) | 8Mar63 | <i>Chocolate Shake</i> |
| 5. McCoy Tyner (3) | 4Mar63 | <i>Satin Doll</i> |
| 6. Paul Gonsalves (5) | 21May63 | <i>Action In Alexandria</i> |
| 7. Shirley Scott (band) | 24Aug63 | <i>Blue Piano</i> |
| 8. Paul Gonsalves (6) | 4Sep63 | <i>Duke's Place</i> |
| 9. Charles Mingus (6) | 20Sep63 | <i>Mood Indigo</i> |
| 10. Johnny Hodges (15) | 6Feb64 | <i>Main Stem</i> |
| 11. Johnny Hodges (15) | 6Feb64 | <i>I Let/Don't Get Around</i> |
| 12. Clark Terry (6) | 13Mar64 | <i>Rockin' In Rhythm</i> |
| 13. Gábor Szabó (3) | 4Aug66 | <i>Caravan</i> |

CD 2

- | | | |
|--------------------------|----------|--------------------------------|
| 1. Earl Hines (10) | 10Jan66 | <i>Cotton Tail</i> |
| 2. Manny Albam (17) | 25Jan62 | <i>Paris Blues</i> |
| 3. Clark Terry (5) | 13Mar64 | <i>Do Nothin' Till You</i> |
| 4. Ben Webster (4) | 11Mar64 | <i>In A Mellotone</i> |
| 5. Lionel Hampton (6) | oct64 | <i>Ring Dem Bells</i> |
| 6. McCoy Tyner (3) | 7/8Dec64 | <i>Mr Gentle & Mr Cool</i> |
| 7. Yusef Lateef (4) | 24Feb65 | <i>Warm Fire</i> |
| 8. Elvin Jones (4) | 23Feb65 | <i>Fantazm</i> |
| 9. Lawrence Brown (7) | 8Mar65 | <i>Mood Indigo</i> |
| 10. Pee Wee Russell (4) | Apr63 | <i>Prelude To A Kiss</i> |
| 11. Ben Webster (4) | 11Mar64 | <i>Single Petal Of A Rose</i> |
| 12. Louie Bellson (8) | 17Jul63 | <i>Cotton Tail</i> |
| 13. Earl Hines (8) | 11Jan66 | <i>Black And Tan Fantasy</i> |
| 14. Oliver Nelson (band) | 13Apr66 | <i>Island Virgin</i> |
| 15. Archie Shepp (5) | 19Feb66 | <i>In A Sentimental Mood</i> |

All selections have been issued previously on LP (and some on CD).
Harry Nerlich

③ STOMP OFF and STARLING releases

There has been a veritable explosion of "tribute" CDs to the Duke, especially during the latter half of this year. I have made an earnest attempt to collect as many as possible of these "tributes" by various artists, which range in quality from excellent to questionable. I will report two CDs, which I have found to be particularly enjoyable: Louis Mazetier's PARIS WASHBOARD "Caravan" on the STOMP OFF label, and Brad Terry PLAYS ELLINGTON on the STARLING label.

The Mazetier quartet does an outstanding job with the Ellington repertoire, and Brad Terry has a really lovely tone on his clarinet. Moreover, he has great respect for Duke's melodies. The STOMP OFF is readily available, while the STARLING is of Polish origin: "Polskie Radio Krakow."

Irving Jacobs

The New DESOR corrections

You will find on pages 23, 24 and 25 a print of correction-sheets 5001 and 5002. You may wonder why you find corrections to the New DESOR on two different places in the same Bulletin. There is a vital difference. This column is free for everybody who suggest to make a correction. The numbered correction-sheets contain the corrections, brought forward or accepted by the authors of the New DESOR. It can happen that you first find a suggestion in the Bulletin and later the accepted correction on a correction-sheet. In that case we will give you a reference to the previous discussion in the Bulletin. We try to cover each correction so extensively that you can update your books without buying correction-sheets. For the same reason Luciano Massagli and Giovanni Volonté want to publish the authorised corrections in DEMS Bulletin. See more about correction-sheets on page 25. DEMS**

On page 14, I suggest to delete DE3010e and g. Since I heard a short bit of the genuine *Three Little Words*, presented by Steven Lasker at the Ellington '99 conference in Washington I think he is right. The two versions with the vocal group "The Rhythm Boys" are not played by Ellington. Sjef Hoefsmit**

On page 55, 15Feb41. On my Bluebird 5659-2-RB "The Blanton-Webster Band", *Jumpin' Punkins* is take -1 and not take -2. Is this another difference between the various editions of this 3 CD set? Sjef Hoefsmit**

Jumpin' Punkins: Facts: 78 rpm is take -2; LPV-517 is take -1. Bluebird 5659 (American edition) is different from LPV-517. Consequently, the takes on Victor 24 CD box, in our opinion, are inverted. Anyhow, further research is requested. Giovanni Volonté**

There must be at least three different versions of this Bluebird release. In DEMS 96/2-4, Luciano Massagli wrote that the American edition has take -2 of *Hayfoot Strawfoot*. Now I hear that the American edition has take -2 of *Jumpin' Punkins*. This would mean that I have not a European nor an American edition, because I have take -2 of *Hayfoot Strawfoot* (28Jul42) on CD 3 and take -1 of *Jumpin' Punkins* (15Feb41) on CD 2. I also have take -1 of *Sepia Panorama* (24Jul40) on CD 1.

My box has a golden sticker "The Newly Remastered Edition" and the CDs have the following numbers on the mirror-side:

CD 1: 56592RB-1S and 4/88 1DA6;

CD 2: 56592RB-2S and 6/88 2DA3;

CD 3: RB35659 and 3/88 1A54.

The three selections are each on another of the three CDs. This results in the possibility of 8 different combinations!

The sequence both on the French LP set and the 24 CD set is OK: *Jumpin' Punkins* first -1, followed by -2.

I suggest to make a correction to page 1314, saying that also *Sepia Panorama* and *Jumpin' Punkins* can be different in this Bluebird 3 CD set. Maybe that we can find the CD numbers belonging to specific takes with the help of active DEMS members. Are your mirror-side numbers different?

See DEMS 96/2-4; 97/2-25; 98/3-17/1 and 98/4-5/6.

Sjef Hoefsmit**

On page 61, *I Don't Mind*, 26Feb42. The previously issued take is take -2. Take -1 is recently issued for the first time in the RCA 24 CD box.

On page 490, 6794, *I Like The Sunrise* was played on piano by Jimmy Jones. See Stuart Nicholson, page 379.

On page 232, *Bluer* (DE5704a) from 17Jan57. The theme of the piece is the same as *Hey Buddy Bolden*, first chorus only. Vittorio Castelli**

I agree. I think we should make a note on page 766. Sjef Hoefsmit**

On page 1119, *See See Rider* (DE7253f) from 5Dec72, the Pablo session with Duke and Ray Brown. What the New DESOR calls intro and coda, are really two blues choruses each, thus making the structure of the piece ten choruses instead of six. The first two and the last two are actually the theme of the piece, the others being improvised solos.

The *See See Rider* melody is never fully played. It is only quoted briefly in chorus 8° (out of 10). On the other hand, the real theme of the piece (choruses 1°, 2°, 9° and 10°) is exactly the same as chorus 4° of *Mr. J.B. Blues* from 1oct40 (DE4029h and i). See page 1038 for the descriptions.

Comparing *Mr. J.B. Blues* takes -1 and -2, one also finds that, apart of the introduction, the only melody they have in common is chorus 4°. Consequently this chorus must be considered the *Mr. J.B. Blues* theme, strange as it is, as it happens to be in the middle of the performance!

Moreover *See See Rider* should disappear from the titles index because the right title of the piece is *Mr. J.B. Blues*.

Incidentally, it fits like a glove to the Pablo album title "This One's For Blanton"! Vittorio Castelli**

Splendid research work! You are absolutely right. Chorus 4° from both takes of *Mr. J.B. Blues* are identical with the four choruses you mentioned in what I too believe to be mistakenly titled as *See See Rider* 32 years later.

As you indicated, also the introduction of both takes of *Mr. J.B. Blues* are identical. In both takes chorus 8° is based on what I would call theme 1 from *Mr. J.B. Blues*. I would say that theme 1 has 12 bars and that the intro consist of two incomplete choruses of the first 8 bars of theme 1. I fully agree to accept the 12 bars of chorus 4° in both takes as being theme 2 and I support your claim by saying that *See See Rider* as played in 1972 is not based on Ma Rainey's composition but on Ellington's second theme of *Mr. J.B. Blues*. I do not believe that we should change the title of *See See Rider*, but we certainly should change the credit. Sjef Hoefsmit**

You are right: *Mr. J.B. Blues* chorus 8° is based on the same lick in both takes. I really do not know if what I hear is enough to call it a theme. It is also true that the 16 bars intro is based on the same idea, but I do not agree on considering the intro as two 12 bar choruses cut short, because I cannot hear anything like blues changes. In fact, the two 8 bars sections of the intro are based on just one chord!

As far as credits are concerned, I believe that the title *See See Rider* is a plain mistake and that when the title was chosen, the Ma Rainey opus was really intended. I can picture the scene. The 1972 session is very informal and tunes are decided on the spot, just before recording. Nobody cares to name neither the blues nor the suite's third movement. In 1975, Pablo decides to release the album. They cannot miss some very well known tunes, but they are not familiar with pieces like *Pleadin'* and *Mr. J.B. Blues* and in fact they fail to recognise them. The former title falls easily in the "third movement" concept and they remain with an untitled blues. Somebody catches the Ma Rainey's *See See Rider* quote (just a few notes) and decides to name the piece so.

Why should we keep that title, now we know the real source? Vittorio Castelli**

DESOR small corrections 5001**Volume 1** (Corrections December 1999)

- XXV - Pathé instead of Path,
 XXVI - Varèse instead of VarŠse
- 2 - Session 2701. Add: 44th Street Studio;
 New York City, NY instead of Camden, NJ.
- 3 - Session 2708. Add: 44th Street Studio;
 New York City, NY instead of Camden, NJ.
- 5 - Session 2805. Add: 44th Street Studio.
- 6 - Session 2812. Add: 44th Street Studio.
- 6 - Session 2813. Add: 44th Street Studio.
- 7 - Session 2814. Add: 44th Street Studio.
- 8 - DE2819c is issued on RCA 09026 63386 (99/3-9)
 Correction-sheet 3002.
- 8 - Session 2902. Add: 44th Street Studio.
- 8 - DE2902e is issued on RCA 09026 63386 (99/3-9)
 Correction-sheet 3002.
- 13 - Session 3006. Studio instead of Lab.
- 13 - DE3008b. Delete Bb 2499-2RB.
- 14 - DE3011f is issued on RCA 09026 63386 (99/3-9)
 Correction-sheet 3002.
- 16 - DE3019c. 1st edition on Vi 22586.
- 16 - DE3019d is issued on RCA 09026 63386 (99/3-10)
 Correction-sheet 3002.
- 17 - DE3105c is take -2, issued on RCA 09026 63386
 (99/3-10) Correction-sheet 3002.
- 17 - Session 3106. Matrix numbers: change BVE into BRC.
- 17 - DE3107b. Vi 22800 instead of Vi 22791.
- 18 - Make a note for the "fresh" session 9004 before session
 3206. This complete "fresh" broadcast from 11Apr32
 was presented by Steven Lasker on 30Apr99 in
 Washington. (99/3-5) Correction-sheet 1002.
- 19 - DE3209b. Rectify Moon in Mood; add: CBS 88035.
- 23 - Session 3312. Merchandise Mart instead of Chicago
 Studio.
- 23 - Session 3313. Merchandise Mart instead of Chicago
 Studio.
- 23 - Session 3401. Merchandise Mart instead of Chicago
 Studio.
- 23 - Session 3401. Same as 3313, but: JH(a.s.,s.s.),
 OH(a.s.,cl.,bs.s.) out. (99/3-17/3 and 99/4-10/2)
- 23 - Session 3402. Merchandise Mart instead of Chicago
 Studio.
- 23 - Session 3402: Same as 3313, but: JT(tb.) added.
 (99/3-17/3 and 99/4-10/2)
- 25 - DE3413a is issued on RCA 09026 63386 (99/3-10)
 Correction-sheet 3002.
- 36 - DE3819c. Rectify Sg in Sw.
- 49 - DE4015b. Add: NI 4016.
- 56 - A more complete version of the 20Feb41 session was
 presented in Washington by Steven Lasker on 30Apr99.
 (99/3-5) Correction-sheet 1004.
- 58 - Add DE4117xa. It is BS061344-2, issued on RCA
 09026 63386 (99/3-11/12) Correction-sheets 1004 and
 3003.
- 60 - DE4125d is issued on RCA 09026 63386 (99/3-11)
 Correction-sheet 3003.
- 70 - Session 4318. Delete.
- 70 - Session 4319. Add after DE4319: 4319xa *The Canteen
 Bounce* (former 4318a), DE4319xb *Perdido* and 4319xc
Hayfoot, Strawfoot (former 4318b). Add after DE4319e:
 4319xd, Interview by Reed (former 4320a). (99/4-6&7)
 Correction-sheet 1011.
- 70 - Session 4320. Delete.
- 79 - Session 4363. Hampton, VA instead of Norfolk, VA.
- 79 - DE4363b and c are issued on the Souvenir CD
 Washington '99. (99/1-14) Correction-sheet 3005.
- 83 - DE4415b, c, d and e are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 83 - DE4416a, b and c are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 85 - DE4421c and d are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 85 - DE4424b, c, e, f and g are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 85 - DE4425c is issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 86 - DE4427c and d are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 86 - DE4430a, c and d are issued on Musica Jazz
 MJ MJCD-1124. (99/4-7) Correction-sheet 3005.
- 87 - DE4432a, b and d are issued on the Souvenir CD
 Washington '99. (99/3-15) Correction-sheet 3005.
- 93 - DE4511a. Add: DETS 01.
- 103 - DE4542g. Add: Fm FA-1009.
- 130 - DE4611g and i are issued on the Souvenir CD
 Washington '99. (99/3-15) Correction-sheet 3005.
- 139 - DE4638a. Rectify Vi in RCA and delete the
 subsequent RCA LPV-553.
- 145 - Session 4706. NOTE: the correct broadcast title is
 "Saturday Night Swing Show".
- 161 - DE4908c. Add: (MP Ell-90).
- 165 - DE5004a. Add: unissued
- 200 - DE5340a, DE5340b, DE5340c. Delete: UtD 2007.
- 201 - DE5403b. Delete UtD 2007.
- 209 - DE5505c, d, e and l are issued on the Souvenir CD
 Washington '99. (99/1-14) Correction-sheet 3005.
- 219 - Session 5613. AL(b.) instead of UN(b.).
 Add in NOTE: *I Got It Bad* was edited in the studio
 session 5614 to replace some Hodges' bad notes.
- 224 - All the selections in 5625 are issued on Columbia Co
 CK-65568. There is one "fresh" take of *A-Flat Minor*,
 5625ax, between 5625b and 5625c. (99/4-18/2)
 Correction-sheet 1005.
- 227 - DE5632f. (Co Cl-951) instead of (Co JCL-951).
- 229 - DE5638l. Add: CBS 88653.
- 229 - 5638l and all the releases on UtD are now on
 Co CK-65568. (99/4-19) Correction-sheet 3001.
- 236 - Session 5718. Add 5718xa as first selection *Up And
 Down, Up And Down* matrix CO57721-1. This take is
 issued on Co CK-65568. Also 5718b and c are on this
 CD. (99/4-19) Correction-sheets 1005 and 3001.
- 237 - Session 5721. There are several "fresh" alternates in
 this session on the Columbia Legacy CD Co CK-
 65568. (99/4-18/2) Correction-sheets 1005 and 3001.
- 241 - Session 5733 should be updated. (99/4-22/3)
 Correction-sheets 1006 and 3005.
- 242 - Session 5739 should be updated. (99/4-22/3)
 Correction-sheets 1006 and 3005.
- 247 - DE5804b is take -1 and released on Co CL-1445 and
 Co CK-44051. There are 16 alternate takes
 (DE5804xa/xp) of *Track 360* and a first attempt to
 record the parts 1, 2 and 3 of "Black, Brown and Beige"
 (DE5804xq, xr and xs) to be included in this 5804
 session. (99/4-18/1) Correction-sheet 1007.
- 247 - DE5805a is take -5 and DE5805b is take -7. Both are
 also issued on Co CK-65566. Correction-sheets 1012
 and 3001.
- 247 - Session 5807 should look: DE5807xa, *Come Sunday*
 take -4; DE5807a is take -10; DE5807xb, *23rd Psalm*
 take -1; DE5807b is take -8. These four takes are
 issued on Co Ck-65566. DE5807c remains unissued.
 (99/4-18/1) Correction-sheets 1007 and 3001.

- 247 - Session 5808 should start with: DE5808xa, *Come Sunday*, RHCO40651-1; DE5808xb, *Come Sunday*, RHCO40652-3 and it should end with DE5808xc, *Blues In Orbit*, RHCO40626-6, issued on Co4-41689. With the exception of DE5808xc, all the selections have been issued on Co Ck-65566. (99/4-18/1) Correction-sheets 1007 and 3001.
- 251 - DE5819u. Add: (CBS 88653).
- 273 Make a note for the "fresh" session 9003 before session 5918. (99/5-15) Correction-sheets 3001&1002 or 1008.
- 273 - Sessions 5918, 5819 and 5920 should be updated. (99/5-15&17) Correction-sheets 1008, 1009 and 3001.
- 275 - DE5922m. Add: MP Ell-86.
- 277 - DE5926n. Add: RI 828637-2.
- 290 - Session 6022. Add PG to the personnel. (99/5-6/1)
- 301 - There are 8 alternate takes, issued on the Columbia Legacy CD CK-65571, to be added to session 6113. (99/4-20/1) Correction-sheets 1010 and 3001.
- 304 - Delete DE6121b. (99/4-26)
- 314 - DE6225a and c are issued on the Souvenir CD Washington '99. (99/3-15) Correction-sheet 3005. In *Take The "A" Train*, only Ellington is the pianist. Delete BS(p.). (99/4-26)
- 338 - DE6332ab. Delete: At SD-1688.
- 338 - Session 6333. The correct date is 24Feb63.
- 352 - Session 6363. Change in the NOTE the name Richelle Le Noir Guilmenot into Joya Sherrill. (99/4-26)
- 382 - Session 6455. Delete: ER 1008 (3 times).
- 383 - Session 6455. Delete: ER 1008 (3 times).
- 403 - DE6540a. Change the title *Smada* into *Boo-Dah*. (99/4-26)
- 404 - Session 6544. Add after DE6544k: DE6544xa *Single Petal Of A Rose*, issued on RCA 09026 63386. (99/3-14/1) Correction-sheet 1011.
- 411 - DE6564e, f and h are also issued on RCA 09026 63386. (99/3-13)
- 412 - DE6565b and i are issued on RCA 09026 63386. (99/3-13)
- 430 - DE6643d is issued on RCA 09026 63386. (99/3-13)
- 430 - DE6645a is issued on RCA 09026 63386. (99/3-13)
- 450 - Session 6688. Add in NOTE: *Tokyo*, the first 4 bars of intro on RCA LPM-3782 and on Bb 07863-66551-2 are different. (99/3-17/2)
- 450 - DE6689a is take -17. (99/3-13)
- 485 - DE6781ar is issued on RCA 09026 63386. (99/3-14)
- 486 - DE6782s. Delete: unissued; add: (RCA LPM-3906), (RCA NL-89166). (99/3-14)
- 486 - DE6782u is issued on RCA 09026 63386. (99/3-14)
- 489 - DE6791e is issued on RCA 09026 63386. (99/3-14)
- 526 - DE6914b is issued on the Souvenir CD Washington '99. (99/3-15) Correction-sheet 3005.
- 533 - DE6924h, Medley(f). Add: vc TW.
- 561 - DE7010j, Medley(h). Add: vc TW.
- 610 - Make a note for the "fresh" session 9002 before or after session 7129. (99/4-4) Correction-sheet 1002.
- 623 - Session 7156. Include between DE7156e and f: DE7156xa *Kinda Dukish* and DE7156xb *Rockin' In Rhythm*. (99/4-5) Correction-sheet 1014.
- 626 - Session 7160. Include between DE7160 j and k: DE7160xa *La Plus Belle Africaine* and DE7160xb *Perdido*. (99/4-5) Correction-sheet 1015.
- 626 - Session 7161. Include before DE7161a: DE7161xa *Perdido*. (99/4-5) Correction-sheet 1016.
- 633 - DE7170o, Medley(e). Add: vc CW.
- 686 - Session 7328 is more complete now and the sequence is corrected. (99/4-5/2) Correction-sheet 1012.
- 695 - Session 7345. Many selections are issued on Caprice Records CAP 1234. There are also "fresh" selections on this CD. (99/1-13/3) Correction-sheets 1013&3004.
- 701 - Make a note for the "fresh" session 9005 before session 7356. (99/5-1) Correction-sheet 1003.
- 701 - Make a note for the "fresh" session 9001 before session 7357. (99/4-5&27) Correction-sheet 1001.

Volume 2 (Corrections December 1999)

- XXXV - "Haup," in the second column should read Haupé.
- XXXVI - "Haup," in the second column should read Haupé.
- XXXVII - "Haup," in the second column should read Haupé.
- XXXVIII - "Haup," in the second column should read Haupé.
- XXXVIII - Soso is not a subtitle of Woods. (99/3-14)
- 717 - *A Slip Of The Lip*. Delete 4318c. (99/4-6&7)
- 726 - There are 4 descriptions of "fresh" takes of *All Heart*. You might be able to write them on the bottom of the page: 5733xa Same as 5733f, but: int2DE. 5733xb, 5733xc and 5733xd are all: Same as 5733f. If you want to have the correction printed out, you should order correction-sheet 2001.
- 739 - A "fresh" title should be included on this page: *Baby, You Can't Miss*. It is composed by Ellington, the structure is AABA32 and the description of the only recording is: 9002d 1°DE;2°24DE,8DE(p.&vc.). (99/4-4) Correction-sheet 2001.
- 745 - *B.D.B.* Correct the chorus numbers as follows: 3°/4°BAND;5°LB;6°QJ;7°BAND;8°/9°CB&DE; 10/11°BAND;12°DE&CB;13°/14°CB&DE. (99/4-20/1) Correction-sheet 2001.
- 747 - A "fresh" title should be included on this page: *Beer Garden*. It is composed by Ellington. The structure is I 8;II AABB32 and the description of the only recording: 9003e int4DE,4BAND;1°IDE;2°IBAND&DE;3°IBAND; 4°II6BAND,2DE,6BAND,2DE,16BAND;cod4JW&JJ. (99/5-15) Correction-sheet 2001.
- 767 - *Blues In Hoss' Flat*. Delete: 9°BAND;10°(nc)BAND. Add: 9°(nc)10BAND. (99/4-20/1)
- 767 - *Blues In Orbit*. Change number 5808c into 5804b. Change the description of chorus 4°as follows: 4°2BAND&DE,2DE,2BAND,2DE,4BAND. Change number 5804b into 5808xc. Change in that description choruses 3° and 4° as follows: 3°2BAND,3BAND&DE,2BAND,1BAND&DE,4BAND;4°2BAND,2DE,2BAND,2DE,4BAND. The description of 5808c should read: Same as 5808xc, but 3°3BAND,5BAND&DE,4BAND; (99/4-18/1) Maybe you better ask for correction-sheet 2001.
- 769 - *Blues To Be There*, 5614b. Ray Nance solo (studio version): pas2RP(cl.),4DE;7°/8°RN;pas6RN.
- 771 - *Boo-Dah*. Add: 6540a 1°/2°DE;3°2DE,2BWb,2DE,2CT, 2DE,2BWb,2DE,2CT,10DE,2BWb,2DE,2CT; 4°BS&BWb-CT;5°(nc)16BS&BWb-CT. (99/4-26)
- 836 - *Do Nothin' Till You Hear From Me*, 6643d. Add: Same as 6344h, but: int8DE.
- 865 - *Fanfare For The Film's End* should be included on this page. The composer and the structure are not specified. Description of only recording: 5920xf co6BAND,2JJ. (99/5-17) Correction-sheet 2001.
- 893 - *Haupé*. There are too many corrections and additions for inclusion on this sheet. Correction-sheet 2002.
- 894 - *Hayfoot Strawfoot*: change 4318b into 4319xc.
- 909 - *I Don't Know What Kind Of Blues I Got*, 4125d. Add: Same as 4125c.
- 910 - *I Don't Mind*, 4202c. Add: Same as 4202b.

DESOR small corrections 5002

- 936 - *I'm So In Love With You*. 3018b should read 3019e and 3019e should read 3018b. Add after 3019d: Same as 3019e, but 3°16CW,8BAND,6CW,2BAND. Correction-sheet 2001.
- 947 - Interview: rectify 4320a into 4319xd and add: By Reed.
- 966 - *Jeep's Blues*, 5614d. Add: Same as 5613n.
- 1020 - *Menelik*. Add: 4117xa Same as 4117c.
- 1044 - *Narration To "Portrait Of Ella Fitzgerald"*. There are 8 descriptions of "fresh" takes to be included. (99/4-22/3) Correction-sheet 2002.
- 1053 - *Ocht O'Clock Rock*, 6791e. Add: 1°II%,4JH;2°ICA; 3°IIJH;4°I16BAND&JH,16BAND&CA; cod5BAND&CA. (99/3-14)
- 1066 - *Passion Flower*. Delete 6121b. (99/4-26)
- 1074 - *Pie Eye's Blues*, 5920l. Delete: 8°(nc)5JHa(t.s.)&RN; Add: 8°JHa(t.s.)&RN;9°(nc)5JHa(t.s.)&RN.
- 1124 - *Single Petal Of A Rose*. Add: 6544xa Same as 6110h.
- 1128 - *Smada*. Delete 6540a. (99/4-26)
- 1149 - Make a note in the middle of the page: *Soso* see for descriptions page 1278 with the wrong title *Woods*.
- 1176 - *Take The "A" Train*, 6225a. The correct description is: 1°2°DE;3°(nc)30DE;pas4DE;4°DE;5°8DE,24AB; 6°16DE,16AB;7°AB;cod2AB. (99/4-26)
- 1204 - *The Canteen Bounce*: rectify 4318a into 4319xa.
- 1249 - *Track 360*. There are description of 16 "fresh" takes on correction-sheet 2002.
- 1251 - *Troubled Waters*, 3413a. Add: Same as 3413b.
- 1257 - Include a "fresh" *Unidentified "R"* as follows: 5920xe 1°BAND;2°16CT,6CT&BAND,6CT,4BAND. Correction-sheet 2002.
- 1257 - *Up And Down, Up And Down*. Add 5718xa Same as 5718a. (99/4-19)
- 1275 - *Wild Man Moore*. Add at the end of the NOTE: and Co CK-65571. (99/4-20/1)
- 1277 - *Wings And Things*, 6645a. Add 1°8BAND&PG,4BAND; 2°BAND&JH;3°JH;4°/5°BAND&JH;cod2BAND&JH.
- 1278 - *Woods*. Other title - *Soso* should read: correct title - *Soso*. If you wish you could go to all the recordings from 7136e up to 7404ad and correct the title from *Woods* into *Soso*. (99/3-14)
- 1303 - Correct in J-69 the following numbers: 4318a should read 4319xa; 4318b should read 4319xc; 4318c should read 4361c and the title *A Slip Of The Lip* should not be underlined. (99/4-6) Correction-sheet 3004.
- 1310 - Atlantic SD-1688. Track A03: 6332ad instead of 6332ab.
- 1318 - Add Caprice Records CAP-21599. (99/1-13/3) Correction-sheet 3004.
- 1329 - Add Columbia C2K-64932. (99/4-16/6)
Add Columbia CK-65566. (99/4-18/1)
Add Columbia CK-65568. (99/4-18/2)
Add Columbia CK-65569. (99/5-15&17)
Add Columbia CK-65571. (99/4-20/1)
These Columbia CDs are on correction-sheet 3001.
- 1331 - Columbia CL-1360. Add in NOTE:
Track A01: ends at the 8th bar of the 10° chorus.
- 1332 - Columbia CL-1715. Add in NOTE:
Track B03: 4° and 11° chorus omitted.
- 1337 - Columbia KG-33402. Add in NOTE: Track D05:
after the 8° chorus, the 6° chorus was repeated twice:
once complete and once the first 8 bars only.
The 9° (nc) chorus was omitted.
- 1387 - Add Musica Jazz MJCD-1124. (99/4-7)
Correction-sheet 3005.
- 1404 - Add RCA Victor 09026-63386-2 (CD 24 discs). (99/3-9-14) Correction-sheets 3002,3003 and 3004.
- 1409 - Red Baron AK-52760. Track 004: change *Smada* into *Boo-Dah* and add: NOTE - Track 004 as *Smada*.
- 1419 - Add Storyville (Denmark) DE-100WA. (99/3-15) Correction-sheet 3005.
- 1427 - *Up To Date 2007*. Track A04: 5334c instead of 5340a; track A05: 5334d instead of 5340b; track A06: 5334a instead of 5340c; track A07: 5334b instead of 5403b. (99/5-23) Correction-sheet 3005.
- 1429 - Add Verve 559248-2. (99/4-22/3) Correction-sheet 3005.
- 1443 - Bellson, Louie. Change July 26 into July 6. (99/4-8/3)
- 1453 - Cook, Willie. Change 1923 into 1924 (99/3-7)
- 1456 - Donegan, Dorothy. Apr 6, 1924 - May 19, 1998. (99/3-7)
- 1456 - Edison, Harry "Sweets". Oct 10, 1915 - Jul 27, 1999. (99/4-1)
- 1459 - Ericson, "Rolf" Roffe should read Ericson, Rolf "Roffe". (99/3-7)
- 1475 - Kilbert, Porter. Change 1962 into 1952. (99/3-7)
- 1477 - Lucas, "Al" Albert B. Add: July 7, 1956. (99/4-16/6)
- 1490 - Roché, Betty. Add: (Roach). (99/3-19/4)
Jan 9, 1920 - Feb 16, 1999. (99/1-2)

New DESOR correction-sheets

Sheets are now available. The price is €0.15 for each page. Sheets will be mailed in combination with the Bulletins as long as it is cheaper than separate mailing. Occasional supplementary mailing expenses will be withdrawn from your DEMS deposit.

The sheets are numbered. Correction- and addition-sheets for section one - sessions - will be numbered from 1000 up. It may happen that the same session appears on more than one correction-sheet (for example session 9003).

Correction- and addition-sheets for section two - titles - will be numbered from 2000 up. It would be to complicated to offer you a fresh sheet for this section for every "fresh" recording. That is why descriptions of the structures will sometimes be found on the 1000 sheet under the session.

Special "fresh" sheets for section two will be available in three cases.

If the title does not yet exist in the title section;
if there are too many additions or corrections;
if an existing description has to be corrected.

Sheets for section three - discs - start at number 3000 and for section four - musicians - at 4000. All these sheets will be printed on one side only. You may want to cut a sheet in pieces and glue these in your books.

Sheets numbered from 5000 up will be printed on both sides. They contain all the authorised corrections and additions, collected after some time. The entries will be presented in the sequence of, and carry the numbers of the appropriate pages of the New DESOR. If separate correction-addition-sheets are available, you will be reminded on the 5000 sheets. If not, we suggest that you write the small corrections in your books by hand.

The numbering of the sheets does not mean that you have to put the sheets in that order in your files. It is up to you to decide how to use your sheets. However, giving us the numbers is the only possible way to order sheets from DEMS.

The sheets mentioned on the next page are now available:

New DESOR correction-sheets

Sessions

1001 - 9001	Preston.....	30Nov73	99/4-5
1002 - 9002	Berklee	22May71	99/4-4
9003	L.A.....	29May59	99/5-15
9004	Hartford, CT.....	11Apr32	99/3-5
1003 - 9005	Rotterdam	18Nov73	99/5-1
1004 - 4107	Culver City.....	20Feb41	99/3-5
4117	L.A.....	3Jul41	99/3-11/12
1005 - 5625	NYC.....	7Aug56	99/4-18/2
5718	NYC.....	24Apr57	99/4-18/2
5721	NYC.....	3May57	99/4-18/2
1006 - 5733	NYC.....	2Sep57	99/4-22/3
5739	NYC.....	3oct57	99/4-22/3
1007 - 5804	L.A.....	4Feb58	99/4-18/1
5807	L.A.....	11Feb58	99/4-18/1
5808	L.A.....	12Feb58	99/4-18/1
1008 - 9003	L.A.....	29May59	99/5-15
5918	L.A.....	1Jun59	99/5-15
5919	L.A.....	2Jun59	99/5-15
1009 - 5920	L.A.....	Early Jun59	99/5-17
1010 - 6113	NYC.....	6Jul61	99/4-20/1
1011 - 4319	NYC.....	30May43	99/4-6
6544	Tanglewood.....	28Jul65	99/3-14/1
1012 - 5805	L.A.....	5Feb58	99/4-18/1
7328	Winnipeg.....	25May73	99/4-5/2
1013 - 7345	Malmö	25oct73	99/1-13/3
1014 7156	London, 1 st concert.....	21oct71	99/4-5
1015 7160	Birmingham, 1 st conc. .	24oct71	99/4-5
1016 7161	Birmingham, 2 nd conc..	24oct71	99/4-5

Titles

2001 - 5733	.....	<i>All Heart</i>	99/4-22/3
9002	.....	<i>Baby, You Can't Miss</i>	99/4-4
6113	.....	<i>B.D.B.</i>	99/4-20/1
9003	.....	<i>Beer Garden</i>	99/5-15
5804/5808	.....	<i>Blues In Orbit</i>	99/4-18/1
5920	.....	<i>Fanfare For The Film's End</i>	99/5-17
3019	.....	<i>I'm So In Love With You</i>	99/3-10/5
2002 - 5919/5920/9003	.....	<i>Hauapé</i>	99/5-15&17
5739	.....	<i>Narration to Portrait of E.F.</i>	99/4-22/3
5804	.....	<i>Track 360</i>	99/4-18/1
5920	.....	<i>Unidentified "R"</i>	99/5-17

Discs

3001 - 5613/5614.....	Columbia C2K-64932	99/4-16/6
5804/5808.....	Columbia CK-65566	99/4-18/1
5625/5721.....	Columbia CK-65568	99/4-18-2
5918/5920/9003.	Columbia CK-65569	99/5-15&17
6113	Columbia CK-65571	99/4-20/1
3002 CD1/CD9	RCA 09026-63386-2	99/3-9&10
3003 CD10/CD17.....	RCA 09026-63386-2	99/3-11&12
3004 CD18/CD24.....	RCA 09026-63386-2	99/3-13&14
4319/4361.....	AFRS Jubilee-69	99/4-6
7345 ...	Caprice Records CAP-21599	99/1-13/3
3005 4415/4430.....	Musica Jazz MJCD-1124	99/4-7
4363/6914.....	Storyville DE-100WA	99/3-15
5340/5403.....	(LP) Up To Date 2007	99/5-23
5724/5739.....	Verve 559248-2	99/4-22/3

Small corrections

5001	Two pages with small corrections, assembled December 1999, from page XXV until and including page 910. See 99/5-23&24.
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CA-26 is out

At the End of the 20th Century

Jeff Friedman, Professor of Jazz Composition at Berklee College of Music, gave DEMS the recording of the commencement exercises and the reception at New England Life Hall on 22May71 where Duke Ellington was the honorary doctorate recipient.

He arranged for the College to allow us to include Duke's piano recital on this cassette. It contains a brand new title: *Baby, You Can't Miss*. See Bulletin 99/4-4.

Andrew Homzy, Associate Professor of Music at Concordia University in Montréal has sent DEMS a copy of a recording of *Gold Digger*, a 1922 composition by Ellington. He allowed us to put it on this cassette. See Bulletin 99/4-15/1 and 99/5-10 until 14.

The famous Seattle concert of 25Mar52 was only partially issued on RCA LPs and CDs. We are told that there is no chance that the remaining part will be commercially available. Here it is. May we remind you that this period in Duke's career is considered his weakest?

Another concert that was not issued in its entirety is the 10Mar67 Paris concert. Only the end (6 selections) are issued on Pablo. Here is the beginning of the recorded concert (5 selections). The remaining 6 selections must wait for another DEMS cassette.

There are only 3 minutes left on the tape, enough for *Neo-Creole*, take -19, recorded 25Apr69 for the picture "Change of Mind," with Duke on electric piano.

At the end of an extremely Dukish year, actually at the end of an extremely Dukish century, we wish you much listening pleasure in the next one.

Sjef Hoefsmit

Side A 22May71 at New England Life Hall
Duke's recital at the reception:

Satin Doll
Take The "A" Train
Baby, You Can't Miss
Sophisticated Lady
Honeysuckle Rose
Love You Madly
Come Sunday

1927? Gennett recording by Johnny Ringer and his
Rosemont Ballroom Orchestra

Gold Digger
25Mar52 at Seattle Auditorium
The Mooche
Take The "A" Train
The Tattooed Bride
Frustration

Side B 25Mar52 at Seattle Auditorium

How High The Moon
I Got It Bad

Blue Skies

10Mar67 at Théâtre Des Champs Elysées, Paris

Chromatic Love Affair

Salomé

Eggo

Wild Onions

Harlem

25Apr69 at National Studio in NYC

Neo-Creole

DEMS members can order Azure Cassettes CA-26 for € 8.50, including mailing expenses. Not more than 3 copies each.

Typing - errors

DEMS 99/1-1. Roy Burrowes died on Wednesday 2 December 1998. (Not on 12 December).

NEW RELEASES ON COMPACT DISC

by Jerry Valburn

ALPHA DELTA (POR)AD-L-03535 Super Music MAs : 3- *Perdido*AUDIO FILE (US)DBR 904 The Big Band Remotes (2 CD Set) (Theme) *East St. Louis Toodle-oo-Jazz Potpourri*AVENUE JAZZ (US) (Rhino Records, Inc.)

R2 75828 Complete Porgy And Bess (2 CD Set) : (= BETHLEHEM (US) BR-5014/EXLP)

R2 75916 Duke Ellington Presents : (= BETHLEHEM (US) 20-30202)

CAPITOL JAZZ (F)7243 521 223 2 3 Great Swing Classics In H-Fi : 2- *Harlem Air Shaft*CDS (E)

RPCD 626 Duke Ellington Centenary Celebration 1999-Volume 3 Great Bands In The 1940's :

*Jack The Bear/Ko-Ko-Concerto For Cootie/Cotton Tail/Never No Lament/Harlem Air Shaft/Rumpus In Richmond/**In A Mellotone/Warm Valley/Take The "A" Train/Chelsa Bridge/Main Stem/Johnny Come Lately/Black, Brown And Beige :**Work Song-Come Sunday-West Indian Dance-Emancipation Celebration-The Blues-Sugar Hill Penthouse/**Swamp Fire/Royal Garden Blues/Esquire Swank/Trumpet No End/Stomp Look And Listen*CHARLY (G) (Charly Schallplatten GmbH)CDGR 290 The Real Kings Of Swing : 13- *Take The "A" Train* 16- *Main Stem*COLUMBIA (AS) (Sony Music Entertainment)484481 2 Romantic Jazz, Volume 2 : 5- *Night And Day* 12- *Sophisticated Lady*COLUMBIA (E) (Sony Music Entertainment)494270 2 A Portrait Of Duke Ellington : *C-Jam Blues/Satin Doll/Main Stem/Prelude To A Kiss/**Take The "A" Train/I Got It Bad/In A Mellotone/Solitude/Kinda Dukish-Rockin' In Rhythm/Sophisticated Lady/**Perdido/UMMG/All Too Soon/Mood Indigo/The Mooche/Don't Get Around Much Anymore/Things Ain't What They Used To Be*COLUMBIA (G) (Sony Music Entertainment)

483949 2 The Finest Jazz (3 CD Box) :

(1) 8- *Take The "A" Train* (2) 7- *It Don't Mean A Thing* (3) 14- *Jumpin' At The Woodside*COLUMBIA/EPIC/LEGACY (US) (Sony Music 100 Years-Soundtrack For A Century)J2K 65788 Pop Music: The Early Years 1890-1950 (2 CD Box) : (2) 1- *Diga Diga Doo*J2K 65807 Jazz-The Definitive Performances (2 CD Box) (1) 13- *It Don't Mean A Thing*(2) 4- *Searching (Pleading For Love)*CONCORD (US)CCD2-4870-2 Rosemary Clooney-Songs From The Girl Singer (2 CD Set) : (1) 11- *Blue Rose*CONNOISSEUR COLLECTION (E)VSOP CD 267 Totally Jazz Piano, Volume One : 11- *Drawing Room Blues*VSOP CD 268 Totally Jazz Saxophone, Volume One : 8- *I Got It Bad* 9- *Praise God*VSOP CD 270 Totally Big Band Jazz : 5- *Cotton Tail*VSOP CD 272 Totally Jazz Piano, Volume Two : 9- *I Can't Get Started*VSOP CD 273 Totally Jazz Saxophone, Volume Two : 12- *Diminuendo & Crescendo In Blue*VSOP CD 274 Totally Jazz Trumpet : 5- *Satin Doll*DISKY (H) (Disky Communications Europe B.V.) (Licensed EMI International Records, LTD)DC 859812 Jazz Piano For Lovers : 10- *Prelude To A Kiss*DC 859862 A Declaration Of Love With Jazz : 2- *Stardust*DOUBLE GOLD (B)DBG 53078 *Jumpin' Jive And Swing Favorites* (2 CD Set) : 1-2- *Take The "A" Train* (2) 9- *Cotton Tail*EDEL AMERICA RECORDS, INC. (US)0058152ERE *Midnight Cool-The Jazz Classics Collection* (2 CD Set) : (1) 10- *Take The "A" Train* (2) 14- *Solitude*EMI MUSIC (F)7243 497346 2 3 *Original Best Of Jazz* (4 CD Box) :(1) 3- *Stardust* 14- *Chile Bowl* (2) 18- *Janet* (3) 7- *Stormy Weather* (4) 14- *Satin Doll*GIANTS OF JAZZ (IT)

CD 53307 Ben Webster-The Frog (only DE titles noted here)

*Cotton Tail/All Too Soon/Linger Awhile/Until Tonight (Mauve)/Mobile Bay (-1)/Just A-Settin' & A-Rockin'/Five O'Clock Drag*GOLDIES (POR)GLD 25363 *Swingtime For Dancers Only* ((3 CD Box) : (1) 3- *Take The "A" Train* (2) 10- *Nine-Twenty Special*(3) 10- *How High The Moon*HALLMARK (E)306182 *Original Hollywood Hits* : 17- *Take The "A" Train*J-BIRD (US) (on the two items below please see a complete review in this issue)

61746-80298-2 Duke Ellington, Volume One Live 1953-1954 :

61746-80299-2 Duke Ellington, Volume 2 - Private Collection 1953-1954

JAZZ HERITAGE (US)

515444X Louis Armstrong & Duke Ellington-Complete Roulette Sessions : (= CAPITOL-ROULETTE JAZZ CDP7 93844-2)
 515388K Back To Back (= VERVE (G) 823 637-2)
 515837M Duke Ellington & John Coltrane : (= MCA-IMPULSE (US) MCAD 39103)
 515634K In A Mellotone : (= RCA (US) 51364)

JAZZ HOUR (B)

JHR 73 597 The Lamplighters Jazz Sessions 1- *Mood Indigo*

JAZZ WORLD (POR)

JWD 102.208 Jazz Moods 3 : 5- *Jump For Joy*
 JWD 102.209 Jazz Moods 4 : 6- *Sophisticated Lady*
 JWD 102.315 Jazz Ballads (2 CD Set) : (1) 6- *Sophisticated Lady*

LASERLIGHT (G)

17 208 Duke Ellington-Creole Love Call : *Lullaby Of Birdland/Liza/Creole Love Call/Hy-Ah Sue/Sophisticated Lady/Caravan/Perdido/C-Jam Blues/Coffee And Kisses/Johnny Come Lately/Honeysuckle Rose/Theme For Trambean/V.I.P.'s Boogie-Jam With Sam*

LASERLIGHT (G/US)

55 599 Big Band Masters - Buddy Rich - Count Basie - Duke Ellington :
 (= LASERLIGHT DIGITAL (G/US) 17 095 + 17 096 + 17 097 DE *Things Ain't What They Used To Be*

MASTERTONE (E) (Master Music) (Mastertone Multimedia)

0076 Jazz Legends (3 CD Box) :
 (1) (0077) 13- *Perdido* (2) (0078) 9- *Creole Love Call* (3) (0079) 7- *East St. Louis Toodle-oo*
 0929 Big Band Favourites (3 CD Box) :

(1) (0930) 13- *I Let A Song Go Out Of My Heart* (2) (0931) 8- *It Don't Mean A Thing* (3) (0932) 9- *I Got It Bad*

MOSAIC RECORDS (US)

MD5-193 Duke Ellington-The Reprise Studio Recordings (5 CD Box) : (1) *Christopher Columbus/Let's Get Together/Goodbye/Chant Of The Weed/I'm Getting Sentimental Over You/One O'Clock Jump/Tuxedo Junction/Ciribiribin/It's A Lonesome Old Town/Minnie The Moocher/Sentimental Journey/When It's Sleepy Time Down South/For Dancers Only/Rhapsody In Blue/Contrasts/Sleep/Don't Get Around Much Anymore/Auld Lang Syne/The Midnight Sun Will Never Set/Woodchopper's Ball/Artistry In Rhythm/Smoke Rings/The Waltz You Saved For Me/Cherokee* (2) *Afro-Bossa/Purple Gazelle/Absinthe/Moonbow/Sempre Amore/Caline (Silk Lace)/Tigriss/Angu/Volupte/Bonga/Pyramid/Eighth Veil/Resume # 1/Resume # 2/Tricky's Licks/Blues In C/Limbo Jazz/Pretty Little One/String Along With Strings/The Feeling Of Jazz* (3) *Take The "A" Train/In A Sentimental Mood/Don't Get Around Much Anymore/Day Dream/Cotton Tail/Night Creature* : (1) *Blind Bug* (2) *Stalking Monster* (3) *Dazzling Creature/Non-Violent Integration/La Scala, She Too Pretty To Be Blue/Harlem* (4) *Hello Dolly!/Call Me Irresponsible/Fly Me To The Moon/Danke Schoen/More/The Second Time Around/Never On Sunday/I Left My Heart In San Francisco/Blowin' In The Wind/Stranger On The Shore/Red Roses For A Blue Lady/Charade/People/All My Lovin'/A Beautiful Friendship/I Want To Hold Your Hand/Days Of Wine And Roses/I Can't Stop Loving You/The Good Life/Satin Doll/Moon River/Ellington'66* (5) *A Spoonful Of Sugar/Chim Chim Cheree/Feed The Birds/Let's Go Fly A Kite/Stay Awake/I Love To Laugh/Jolly Holiday/Sister Suffragette/The Perfect Nanny/Step In Time/The Life I Lead/Supercalifragilisticexpalidocious/Island Virgin/Virgin Jungle/Fiddler On The Diddle/Jungle Kitty/Things Ain't What They Used To Be/Big Fat Alice's Blues/Chelsea Bridge/The Opener/Mysterious Chick/Barefoot Stomper/Fade Up*

ONE-TWO O1 MUSIC, INC. (US)

2105-2 Hip Jazz-Bop ! - I Need A Guide : 9- *Jump For Joy*
 2106-2 Hip Jazz-Bop ! - This Is Your Brain : 5- *Black And Tan Fantasy*
 2107-2 Hip Jazz-Bop ! - Over A Million Served : 1- *Take The "A" Train*

The Three Items above are available in a 3 CD Box set (2003-2)

PRESTIGE (US)

PRCD-24227-2 The Jazz Giants Play Duke Ellington - Caravan : 6- *Everything But You* 10- *Just A-Settin' And A-Rockin'*

RCA-VICTOR (F) (BMG Classics)

74321 65283 2 Swing Dance : 9- *In A Mellotone* 13- *Just A-Settin' And A-Rockin'*
 74321 65284 2 Latin Swing : 5- *Conga Brava* 11- *Moon Over Cuba*
 74321 69171 2 Duke's Joint : (= BUDDHA (US) 74465-00629-2)

RCA-VICTOR (US)

09026 63546-2 Music From The Sound Track *New York A Documentary Fil* Directed By Ric Burns
 20- *Take The "A" Train*

:RHINO (US)

R2 75872 Central Avenue Sounds-Jazz In Los Angeles (1921-1956) (4 CD Box) :
 (1) 19- *JUMP FOR JOY MEDLEY : Brown Skin Gal-I Got It Bad-Rocks In My Bed*

SONY MUSIC (G) (Sony Music Entertainment)

46690 2 Jazz Schmuse, Volume 1 : 6- *Mood Indigo*
 487124 2 Jazz Schmuse, Volume 3 : 6- *Sophisticated Lady*

SONY MUSIC SPECIAL PRODUCTS (US) (on the first item below only the DE tracks are noted)

A 13295 Jazz Festival At Newport : *Take The "A" Train/Sophisticated Lady/I Got It Bad/Skin Deep/In A Mellow Tone*
 A 34981 Jazz Masters : 4- *Jumpin' At The Woodside* 5- *It Don't Mean A Thing*

TKO (E) (United Audio One)

CECD 012 Duke Ellington-The Jeep Is Jumpin' (= TKO (US) TKCD 019)

VARESE/SARABAND (US)302066051 The Duke Ellington Legacy : *Take The "A" Train/Just Squeeze Me/Prelude To A Kiss/C-Jam Blues/Jump For Joy/Paris Blues/MEDLEY : I Let A Song Go Out Of My Heart-Don't Get Around Much Anymore/Satin Doll/Mood Indigo/The Mooche/Perdido/Just A-Settin' And A-Rockin'/In A Sentimental Mood/I Got It Bad/Cotton Tail/Sophisticated Lady/Caravan/Ocht O'Clock Rock*VERSAILLES (F) (Sony Music Entertainment)VER 478230 2 Saxo 2 : 15- *Body And Soul*VERVE (US)314 547 800 (American Masters) Ella Fitzgerald-Something To Live For (2 CD Set) : (2) 14- *Duke's Place*V-2 RECORDS (US) (manufactured & distributed by BMG Entertainment)63881-27036-2/27037-2 Alvin Ailey - *Revelations/Alvin Ailey - A Musical Retrospective (2 CD Set) :*
(2) 4- *Night Creature, 1st Movement*WAGRAM (F) (Wagram Music)

3052242 Mega Jazz (4 CD Box) :

(1) 7- *In A Mellotone* (2) 3- *Ko-Ko* (3) 12- *Jack The Bear* (4) 11- *Take The "A" Train*(THE) WONDERFUL MUSIC OF (POR)WMO 90357 Jumpin' Jive : 1- *Take The "A" Train*

Your donations for DEMS in 2000

As I explained last year (DEMS 98/4-21), I only want you to pay your DEMS donation for the first half of next year, 2000. I give you credit for the second half. The purpose of this arrangement is to free myself and/or my family from having to arrange for the paying back of money to DEMS members in the event of something happening which would make it impossible for me to continue publishing DEMS Bulletins. The worst scenario for you as a member would be to have paid for two issues destined never to drop on your doormat. For me the worst scenario would be to have circulated two issues to the membership for which I would never be paid.

For this arrangement to work well it is important that all DEMS members whose accounts have a surplus over and above what is necessary can ask for money back whenever they wish. Simply give instructions as to how you wish to receive the money and I will arrange for the transfer to be made to you. Do not send your request for reimbursement to the member in your country who collects DEMS donations each year; your request should be sent directly to DEMS. The money collector in your own country does not keep any record of your account. I alone have this information, so I alone can take care of such refunds.

If on the other hand you prefer not to ask for your money back, it will continue to be used in the future as in the past, for sending you Bulletins (and cassettes if you order these). But if something should happen to me in the meantime and while your account is in surplus, please do not expect to have money returned. It is very important for me that I do not leave my family with the burden of reimbursing a large number of small amounts of foreign currency to people all around the world.

Many of you owe me the donation for the second half of 1999 and you may find at the bottom of this page a request to transfer money for a full year (second half of 1999 and first half of 2000).

The donation for the year 2000 is € 16.50.

This covers four issues of the bulletin. Do not expect a fifth edition like the special Centennial edition in April 1999. Do also not expect the Bulletins to remain as heavy as they were this past year. I tried to keep you as well informed as I could about the many events during Duke's Centennial year, regardless of the supplementary expenses. I expect to need fewer pages in 2000.

To facilitate the bookkeeping in the case of those countries whose currency is not pegged to the euro, I have set, as last year, a fixed exchange rate for the whole of the year 2000. I have deemed € 16.50 (EUR) to be equivalent to US\$ 17.00 (USD), Can \$ 25.00 (CAD), £ 10.50 British pounds (GBP), 144 Swedish Crowns (SEK), 124 Danish Crowns (DKK) and 26.50 Swiss Francs (CHF).

My request for a donation will be expressed either in euros or in one of these six currencies. A fellow DEMS member within your own country will continue to collect your donation.

Please remember that you are being asked for a donation and not for a subscription. DEMS accepts a small number of free subscriptions, and if you cannot afford the donation I ask you for, please let me know. In the last analysis, the only absolute condition for being a member is that you are interested enough to read the Bulletin. DEMS is not a money-making concern. Any financial surpluses are spent in the support of Ducal activities.

At the bottom of this page you will find your Balance Report, expressed in euros, and if this is appropriate, a request to send us a donation which will be sufficient to cover the next two Bulletins (as explained above). Instructions for making your payment to DEMS are printed on the back of the page.

I do not give you a complete survey of how your donation was spent over the last year. If you want one, please let me know. I will prepare it for you as soon as possible.

Your payment should be made *before* 1 April. This is essential since I do not want to put our money-collecting member in your country to more trouble than necessary. So it is most important that she/he receives your money by 1 April. Once your payment has been received you will have credit during the whole year 2000, not only for the Bulletins but also for buying DEMS cassettes. Next December you will be asked to settle your account once again. If you propose to order many cassettes, I trust you will send extra money in advance. You should send extra payments to the money collecting member in your own country at the same time as you send her/him your donation. Do this in one single payment, before 1 April, please!

Please remember that you have the address of the money collector in your own country *only* for the purpose of dealing with your donation and the money transfer as such. Bear in mind that all other questions should be addressed directly to DEMS in Belgium.

Dear Bjorn Andresen,

Your DEMS deposit is € 10.29 positive. If your deposit becomes negative we will give you credit until the end of the year 2000.

Sjef Hoefsmit

Paying instructions for donations to the Duke Ellington Music Society in the first quarter of 2000.

- USA.** You can send your American dollars (USD) in the form of a check or money order, payable to Charles H. Waters, Jr., 8809 Echo Valley Drive, Houston, Texas 77055-6675. Telephone home: (713) 467-7641; telephone office: (713) 216-8507; teletype office: (713) 216-5476; Internet: chwaters@swbell.net
The check or money order should NOT be made payable to DEMS, but should be clearly noted (in the space customarily available at the lower left on printed checks) as being for "DEMS."
Do not forget to mention your name!
- Canada.** You can send your Canadian dollars (CAD) in the form of a check, payable to DEMS and send it to Lois K. Moody, 1702-500 Laurier Ave. W., Ottawa, Ontario K1R 5E1. Telephone: (613) 237-3014.
Do not forget to mention your name!
- United Kingdom.** You can send British Pounds (GBP) by giving instructions to your bank to transfer the money to Trustee Savings Bank, Account name: P.J. and D. Caswell, Account number: 23204968, Sort Code: 77-19-01.
Bank address: 12 Mosley Street, Manchester, M2 3AQ
Peter Caswell's address: Lea Hurst, Hurst Mill Lane, Glazebury, Warrington, WA3 5N,
telephone: 01 942 671938.
Do not forget to mention: for DEMS and do not forget to mention your name!
- Sweden.** You can transfer your Swedish Crowns (SEK) to the Swedish Postgironumber: 433 27 36-0.
The name and address is: Göran Wallén, Skogstorspsvägen 39, 191 39 Sollentuna, telephone: 08 96 52 34.
Do not forget to mention: for DEMS and do not forget to mention your name!
- Denmark.** You can transfer your Danish Crowns (DKK) to Frits Schjøtt, Thorsgade 56, DK-5000 Odense C.
Postal (giro) account 9093915.
If you want to call Frits, this is his number: 65 910 989.
If you pay in a bank or on the mail office it might cost you 6-7 kroner, but if you use your own postal account, the fee is only 3 kroner for each transaction. Do not forget to mention: for DEMS and do not forget to mention your name!
- Belgium.** You can transfer Euro's to J.Hoefsmit's Postal account in Belgium: 000-1704030-31.
You can also use the Generale Bank, Kerkstraat 1, 2328 Meerle. DEMS-bank-account: 230-0319084-71.
Do not forget to mention your name!
- Germany.** You can transfer Euro's to the bank account of Manfred Redelberger
at the Bayerische Vereinsbank Saarbrücken, Bankleitzahl 590 200 90, Konto Nr 8707189.
Manfred's address is Lilienthalstrasse 18, 66117 Saarbrücken. His home telephone-number: 0681 51598.
Do not forget to mention: for DEMS and do not forget to mention your name!
- France.** You can transfer Euro's to Klaus Götting, 105, rue Caulaincourt, 75018 Paris, telephone: 01 42 59 72 63.
You can do that by sending a French cheque to Klaus or to transfer the money to his bank account at the Credit Commercial de France, account nr: 0050 0640330. Do not forget to mention: for DEMS and do not forget to mention your name!
- Italy.** You can contact Dott. Giovanni Volonté, who volunteered to collect the donations from our Italian DEMS members.
His address is Via Carducci 32, 20123 Milano, telephone: 805.26.68.
Giovanni would like to receive the money either in cash or in the form of a chèque payable to himself.
We have no objections against receiving your donation in the form of Italian Lires.
We will credit your account in Euro's based on the fixed currency rate of 1Jan99.
Do not forget to mention: for DEMS and do not forget to mention your name!
- Nederland.** Je kunt je Euro's overmaken naar de Rabo-bank, op nummer 15.09.40.033 of naar de Giro rekening bij de Postbank, op nummer 58.55.656, in beide gevallen ten name van J.Hoefsmit, Meerle, België.
Do not forget to mention your name!
- Any other country.** Put some money in an envelope and send it to J.Hoefsmit, Voort 18b, 2328 Meerle, Belgium.
If you do not want to take the risk, transfer Belgian Franks or Euro's to the Generale Bank, Kerkstraat 1, 2328 Meerle.
DEMS-bank-account: 230-0319084-71.
If you do not transfer more than 24.79 Euro's or 1000 Belgian Franks it will be free of charge in Belgium.
If you transfer Belgian Franks or Euro's from your Postal account to J.Hoefsmit's Postal account in Belgium: 000-1704030-31, it will cost you 61 Belgian Franks or 1.51 Euro's in Belgium.
You can also buy an American Express traveller chèque in American dollars and mail it to us. Cashing your American Express traveller chèque in Belgium will cost you 1 %.
Do not send us other chèques! The costs are outrageous. Do not forget to mention your name!