

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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2000/1
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Assisted by: Roger Boyes
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ALL FOR THE LOVE OF DUKE!

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Some Reflections at the start of 2000

Although I number myself among those who believe that the 21st century starts next year, the fact that I have made it into 2000 makes me think about the future — the future, that is, of DEMS. Many DEMS members have expressed their concern about my health, believing that something is wrong because I am reluctant to accept too much money on account from the membership. In fact I am merely trying to be realistic by safeguarding my wife and children from the obligation to transfer small amounts of money to a great number of DEMS members around the world. It would be a tiresome chore for my family to do that.

My greatest wish at present is to meet someone (or a small group) who would be willing and able to take over the publication of DEMS Bulletin now in order to ensure its continuation.

In 1979, nobody (and certainly not Benny Aasland) expected that DEMS Bulletin would ever reach its 22nd year of publication. Many questions and corrections were anticipated after Benny published the first of his series of large size (A4) WaxWorks discographies in 1979. The creation of the Bulletin to handle all these expected questions and their answers was a brilliant idea, and the resulting communication between a great number of Ellington collectors around the world was of enormously help in promoting new activities, most notably the annual Duke Ellington Conferences.

Now, as in 1979, DEMS Bulletin aims to be an instrument in publishing questions, answers and other comments concerning the latest discographies like ELLINGTONIA and The New DESOR.

A second major task for DEMS is to publish details of newly released and re-released recordings. These are mainly of interest to elderly DEMS members when something "fresh" comes onto the market. If LP albums are re-released on CD and nothing is new, these members are not particularly interested. It is sufficient to say: this CD is the same as that LP

Personally, I used not to believe that Ellington would become a classic composer. I was completely taken by his music, as I still am. But I lacked the confidence in my own good taste to anticipate that he would intrigue future generations. A pessimist by nature, I thought that for others he would be no more than another popular bandleader of the swing era.

To my great surprise (and immense satisfaction) it turned out I was wrong. DEMS membership is still growing, and among the new members are many friends who have found their way to Ellington long after his death.

Thus there is a heavy demand for re-issues of albums like the recent 5 CD box of Reprise recordings (see DEMS 99/4-32). For older collectors it is enough to learn that there is nothing new here, but for many younger DEMS friends all these albums are new. For myself, I have not bought a set. Many years ago I replaced all my 78 rpm's with LPs. I have neither the money, nor the room, nor enough years ahead of me to replace my entire

collection again with CDs. Accordingly I publish in this Bulletin a complete survey of titles and recording dates of the 5 CD set, for the benefit of younger DEMS members. It was not difficult for me to do this without having the box and the liner notes to consult. (See page 15/1)

In many cases, however, it is impossible. There is (again to my complete satisfaction) a constant stream of re-releases of Ellington material onto the market. It is not realistic to buy every one of these CDs, simply in order to identify and publish the contents in DEMS Bulletin. In the case of many of these re-releases, it is clear that they offer nothing that is new for me. But without listening to the tracks, accurate identification is impossible.

It is here where I must ask you, the members, to help me. If you have bought a release which you have not found mentioned in DEMS Bulletin, please send me a message. If you have identified the tracks, please give me your results. I will publish your findings with your name in the Bulletin.

If you cannot identify some of the tracks, send me a message too, with your incomplete results. It may be that I will be able to give you the complete and correct data in the next Bulletin. If I cannot, I will ask you to send me a copy on cassette, together with a photocopy of the liner notes. I shall be happy to replace your cassette with a DEMS Azure cassette of your choice.

If you see a CD you are unsure about, but which you think you maybe should buy it for announcement in DEMS Bulletin, wait and ask me first. It is possible that I can give you the details, and in doing so help you to avoid buying something which you already have. It is also possible that I will ask you to buy it, for the benefit of our DEMS members who are still building on their collections. This is in order to try to prevent more than one DEMS member from risking a purchase which they may later regret. So please ask me first.

I am reluctant to publish reviews of Ellington's own recordings. I assume that DEMS members do not need to be told about the quality of Ellington's great works, also that they are happy as I am to listen to his lesser work.

The position is different as far as recordings of Ellingtonia by others are concerned. Many DEMS members are very interested in Ellington's music played by others (see DEMS 97/2-23). I have tried to increase the number of reviews of releases of this kind in the Bulletin. In such cases a genuine review of the quality of the music played is most welcome. If you come across a nice CD of Ellingtonia, do feel free to send me your review for publication in the Bulletin. Don't forget to include all available discographical details: label numbers, dates, locations and personnel.

It seems that DEMS Bulletin will fulfil a need for as long as Ellington material is released onto the market. I hope that this situation will continue for many years.

Sjef Hoefsmit

ELLINGTON 2001/2002

This is an announcement from the Committees of DESUK and the projected UK Ellington Conference, 2001/2.

As some Ellington friends are aware, David Fleming a key member of the DESUK committee is presently indisposed and has had to severely curtail his work for the Society. In addition to being editor of the DESUK journal *Blue Light*, David is the Society's Vice Chair and acting general secretary.

His illness has meant that other members of the committee, who like him, were also beginning work for a UK Ellington conference in either 2001 or 2002, have had to give priority to ensuring that the Ellington Society in Britain continues to flourish.

We have therefore had to reluctantly rule out any possibility of staging a UK conference in 2001. We are however, investigating whether it is possible to reorganise our commitments in time to stage one in 2002 in a city and venue which has yet to be decided. A further announcement will be made as soon as possible.

This message came from Elaine Norsworthy and appeared on the duke-lym list on Internet. DEMS**

An open letter to DEMS members from Belgium and Holland

Over the many years that the Ellington conferences were held in USA, Canada and Europe, we have crossed the English Channel twice for gatherings in both Copenhagen and Stockholm. With the group of DEMS members in both Belgium and the Netherlands, the conference for 2001 could become a reality in Antwerp.

Antwerp would be an ideal central meeting place for both the Belgium and Holland members to chose — and a most attractive place for visitors from all parts of the world to attend.

If you share my feelings, please write to DEMS and express your wishes. It would be great to meet in Antwerp in 2001. Jerry Valburn**

What DEMS can do and will do is sending the letters to the person(s) who volunteer to start the organisation of such an event. Hoefsmit can not afford to put time in the preparation of an Ellington conference. DEMS**

The Irving Jacobs Collection

My approximately 2500 LP albums must be disposed of before the end of this year. Unfortunately, I would not benefit from donating the collection to a college or university, as Jerry Valburn did. In my case, I must sell the collection. I would much appreciate your mentioning my situation in the DEMS Bulletin, which would circulate in sufficient time to reach the subscribers before the Ellington 2000 conference. My basic interest is to contact someone who would be willing to acquire the entire collection at a reasonable price. (I am prepared to ship the entire collection to anywhere in the world!) It is obvious that I am eliminating those individuals who wish to browse through my collection in order to select whatever rarities they require. I would certainly be agreeable to selling the collection at a price that enabled the purchaser to subsequently dispose of many items as a profit. A "wholesale" offer would be most acceptable, by someone willing to acquire all of the LPs. On the other hand, if no one is interested, I am turning the collection over to a local mail-order dealer, who will accept the collection on "consignment".

Irv Jacobs, 3542 Nile street, San Diego, CA 92104-3817.

Sad NEWS

Tony Crombie dies

We read in *Jazz Journal* of December 99 the obituary for Tony Crombie, written by Pater Vacher.

A few years ago, this name would not have rang a bell, but since we have met Tony in Leeds during the 1997 Conference, we feel as if we have lost a dear friend.

The panel discussion, chaired by Peter Newbrook on 24May97, has become a historical event. It must have been the last time that the Jack Fallon trio performed as a group. Only Jack is still alive. We lost Malcolm Mitchell on 9Mar98 and now we lost Tony Crombie, who died in London on 18oct99.

Those who have been present in Leeds and have enjoyed the most pleasurable panel discussion and the spontaneous performance of *Satin Doll* and *Don't Get Around Much Anymore* will never forget Tony Crombie behind the drums. He certainly was a true Ellingtonian. The only reason that he is not mentioned in our discographies is the fact that there were no recordings made during the British 1948 tour with the other "variety artists" like Duke, Ray Nance and Kay Davis. I feel privileged to have had the opportunity to give him and his mates a hell of an applause. Sjef Hoefsmit**

Gus Johnson dies

Gus Johnson, the drummer who drove some of the biggest names in swing, died Sunday (Feb. 6) of undisclosed causes in Westminster, Colo. He was 86.

Johnson's drumming became part of the influential Kansas City, Mo., sound in 1938, when he joined up with Jay McShann's ensemble, which also included saxophonist Charlie Parker. Johnson was a member of such influential swing orchestras as those of Count Basie, Duke Ellington, and Woody Herman, and kept the beat for such top-flight vocalists as Billie Holiday, Ella Fitzgerald, and Lena Horne, as well as saxophonists from Coleman Hawkins and Lester Young to Gerry Mulligan and John Coltrane.

Gus Johnson, Jr. was born Nov. 15, 1913 in Tyler, Texas, where he distinguished himself as a child prodigy, learning piano, bass, and drums. His professional career started in Houston at age 9. After graduating high school, Johnson started working in Kansas City and touring the Midwest in various ensembles, including the Four Rhythm Aces, Lloyd Hunter, and Ernest Redd. His tenure with the McShann band was interrupted by military service during World War II.

After a return engagement with McShann, plus stints with Eddie Vinson, Earl Hines, and Cootie Williams, Johnson played with the Count Basie orchestra in the early 1950s, before he was sidelined with appendicitis. During the late '50s and '60s, Johnson backed a variety of jazz greats, including Johnny Hodges, Mose Allison, and Buck Clayton. In 1969, Johnson joined Dixieland revivalists the World's Greatest Jazz Band and remained there until 1974.

Johnson moved to Colorado in his later years, where he sometimes performed with Peanuts Hucko and Ralph Sutton, and was a regular at Dick Gibson's celebrated annual Colorado jazz parties. Johnson's performances were curtailed in the 1990s as he battled Alzheimer's disease.

Drew Wheeler**

In the New DESOR we read that Gus Johnson played in the Duke Ellington band during the sessions of 7Jan and 10Feb59, the sessions from 24Jan until 22Feb66 and those from 28Nov until 1Dec66. DEMS**

Reminiscences by Steve Voce

Reading the Joe Igo-Gordon Ewing-Art Pilkington Duke Ellington Itinerary in the Winter 1999 DEMS bulletin, enabled me to pin point the date of and to look up a piece I wrote concerning Ellington's visit to Liverpool on January 20, 1963. It was published in *Jazz Journal* in March of that year. The 'Sinclair' referred to was the magazine's editor, the late Sinclair Traill. What follows is part of the piece.

Pretty and The Wolf

Stanley Dance picked up the phone in Rowayton, Connecticut. The call was from London: 'This is Little Eddie. Just to let you know we arrived all right.'

Sinclair Traill picked up the phone and said hullo. 'This is Little Eddie the Piano Player,' said the caller. 'How's the Pretty Section?' Little Eddie is better known as Duke, and the pretty Section is his name for Mrs. Traill.

I picked up the phone in Crosby, Liverpool. It was a wrong number.

Harry Who?

There seems to have been some doubt in some of the foreign magazines just lately about how to spell the name of the greatest jazz baritone player. Just for the record it goes like this: Harry Carney, Harry Carney, Harry Carney, Harry Carney.

Considering that they seem to live normally in a state of almost mindless fatigue, it is amazing that the Ellington band members manage to be so composed and sociable most of the time. Perhaps the most imperturbable of them all is Harry Carney. He has an elephantine memory that is almost supernatural. Standing outside the Empire in a Jacques Tati beret and overcoat, which made one wonder where he had left his motor bike, he recalled his first visit to Liverpool. 'In 1933 we stayed down that street. I think it was the second turning on the left, and their name was Jackson. I wonder if they still live there?'

Later he was talking to Jimmy Hamilton. 'I was thinking of phoning home today, but after that hotel bill last night, I can't afford it. Five quid just for bed and breakfast.'

'You know why that is,' said Hamilton. 'They watch you come in through the door and they say "This here is Harry Carney. He can PAY! Jack up everything."'

Jimmy took me upstairs to meet Cootie. 'Harry 'll be on the phone now. Wherever we are he always calls home. If he was in Hell he'd be asking for a telephone.'

Close up Cootie looks like a granite Red Indian, and his conversation, consisting mainly of 'Yeah?' and 'No?' filled out the analogy. I left him cleaning his already gleaming horn, squeezed between the Rabbit and the Cat and went to join Sinclair in the Duke's room, which had been converted into a sanatorium – Duke had the most impressive cold that I had ever been close up to. The room was littered with Kleenex tissues and Duke was selecting his underwear for the concert from a caseful held out by his dresser.

'Can you get me some fresh, unstrained grapefruit juice?' he asked Sinclair and me. 'A jugful?'

This presented rather a problem since the grapefruit trees in Liverpool have not even flowered yet, never mind borne fruit. However we managed to get a jugful of some kind of grapefruit juice (I suspect it was the bottled kind with Worcester sauce added) and took it back to the dressing room like two of the three wise men.

(Note added in 1999: the grapefruit juice resulted from a walk across Liverpool to the Adelphi Hotel. This was a Sunday and the city virtually shut down in those days of austerity. I think I went on my own and had great difficulty in persuading the hotel people to lend me the jug. All pubs and any source of alcohol closed by 10 p.m. every night.)

Duke sipped it. 'I think they strained it by mistake,' Sinclair offered.

'They grow the grapefruit a bit sweet around here, too,' said Duke, sniffing the jug suspiciously.

The dressing room belonged during the week to Morecambe of Morecambe and Wise, who was appearing at the theatre in pantomime. Mr. Morecambe had left a pleasant note inviting Duke to help himself to a drink and to make use of the television set in the room. Duke switched on the television while the half bottle of gin on the table went round the room. The time was 7.30 p.m. and I realised with no little discomfort what was about to happen.

An unctuous and servile voice came out of the speaker: '...welcome you ladies and gentlemen once again to the Black and White Minstrel Show!'

And there they were, capering about in their patchwork suits and gollywog make-up. This, I said to myself, is going to be one of those famous moments of truth.

Duke and Strayhorn watched in baleful silence. Strayhorn took off his glasses, examined them, and put them back on. Suddenly the Minstrels went into 'Caravan', and George Chisholm came on.

'Well produced show,' said Duke, and turned back to the problem of his underwear.

A mother and daughter, whose interest in jazz must have been tenuous, suddenly appeared in the room. Apparently Duke had met them somewhere and promised them tickets for the show. All the seats were sold, so I gave them my tickets.

There followed a stormy tussle between Sinclair and the stage foreman, a belligerent and disenchanting person whom I learned to avoid years ago. His attitude was almost as cold as the stage of the theatre.

'If you had wanted to borrow ten bucks and I had never met you before, these guys would show you right into my dressing room,' said Duke, 'but if you were someone important who had just come in to see the show before signing a contract or something, they'd practically come to blows keeping you out.'

No Weather For Brass Monkeys

On stage the Ellingtonians were shivering behind the curtain. Johnny Hodges examined his alto and began calling for anti-freeze. We sat down on two stools just off-stage from the piano.

Duke didn't appear backstage until the band crackled into 'A Train'. He walked briskly to the mike, did the 'we love you madly' bit, and walked briskly off-stage to our side.

'Jesus!' he said. 'When they built this place they forgot to put the roof on.' He called out for spotlights to be placed to shine on the piano stool. Would someone mind going out there and breaking the ice between the piano keys?

The concert progressed more or less normally except that they left out 'Kinda Dukish' and 'Pretty and the Wolf' but added 'Mainstem'. The next day the Liverpool Daily Post said that 'Kinda Dukish' was one of the concert highlights. During the last tour the Liverpool Echo claimed that the trumpet solos of Johnny Hodges were very moving.

Kinda Dukie

The big drawback about listening from the wings was that the normal bite of the sax section was a bit muffled. But this was more than compensated for the ability to hear the continuous battery of asides that goes on between the members of the band.

After Hodges had laid down three of his bland masterworks, he was in the process of sitting down again when Ellington called him out for another bow. While smirking politely at the audience Rabbit was muttering all the time to his boss. 'Lay off it, Dukie. Every time I bend down I can feel the ice cracking off the back of my pants.'

At the interval 'Dukie' hustled off to his room to change into ankle length underpants. The trumpet and trombone sections, which hadn't missed the goings on in the wings, gathered around Sinclair's chair, removed his flask, and emptied it. Sinclair stood in the middle in his overcoat, looking for all the world like some football coach with his team at half time. I almost expected him to produce a plate of sliced lemons from somewhere.

The teams changed ends and crashed into the second half with a heat that had obviously come from Sinclair's flask, now lying forlornly abandoned behind the piano stool.

'Little Eddie', who kept bounding into the wings to give us a rundown on the state of the weather on-stage, had still not warmed up and was having constant trouble with his cold. The piano was by now full of abandoned Kleenex tissues.

'Tell Stray to have my ugly pills ready when we come off,' he said as the last number approached.

'Man,' said Jimmy Hamilton as they came off-stage, 'Will I be glad to get out of this freezing theatre and into that freezing coach where I can at least die in an undignified posture of my own choosing.' (The band was making the 200-mile trip back to London overnight).

Try A Little Ugliness

In the Duke's room the Wardrobe Section were busily packing his clothes. Duke and Billy Strayhorn were discussing how best to reciprocate Mr Morecambe's gesture with the gin. The half-bottle was by now as empty as Sinclair's flask. With a little pressure Duke extracted the fact that Billy had a full bottle of gin in his bag.

'This fellow has been very gracious to us,' said Duke. 'We should try to be even more gracious in return. I think you should leave the full bottle.'

'Why not just refill the half from my bottle?' suggested Billy. 'There's going to come a moment of crisis on that train' (Stray and Duke were going back to London with Sinclair on the train) at about three o'clock in the morning when I'm going to need that gin.'

'No,' insisted Duke. 'We must be more gracious than he. The gracious thing to do is to leave the full bottle.' (Duke doesn't drink these days).

'Edward, you're being gracious as all hell with MY gin.' Stray jammed his hands in the pockets of his collarless

George Melly-type corduroy suit and looked disconsolate. Harry Carney, who was going back on the coach and stood no chance with the gin either way, roared with laughter.

With Duke absorbed in his dressing, Billy cautiously refilled the half bottle and slipped his own bottle back into his bag.

At the Adelphi Hotel, Dougie Tobutt, the tour promoter's road manager, as usual completely unruffled by his Herculean task of keeping the band intact on the road, was already well stuck into a meal. It was by now almost eleven o'clock, and with customary British Railways grace (the hotel belonged to BR) the headwaiter refused to serve us. 'I have to have my staff in by seven in the morning, and I'm not keeping them back now for you.' In a second-class hotel they would have probably had the bouncer throw us out.

Duke walked past as though he didn't know that the headwaiter was there (he probably didn't) and sat down at a table. Eventually a waiter arrived and Duke ordered soup, bacon and eggs 'with the eggs cooked easy', toast and 'as many kinds of jam as you've got.'

'Give me my Ugly pill,' he said to Strayhorn, abandoning yet another tissue. Strayhorn produced two pills, one a murky white large enough to choke a big horse, the other (the Ugly pill) smaller and bright emerald green.

Duke explained when I asked him that he had to take them to get any kind of relief from his cold, which was a really remarkable one. 'They put me in an ugly mood, and I get rude, very rude, to people I have no right to be rude to. I get very nasty, and really I shouldn't. I get very ugly.'

'Come now Edward, you're not the monster you would have everyone believe you are,' said Billy.

'I'M not a monster,' retorted Duke. 'YOU're the monster. You're a monster among monsters.'

'I guess I must be a monster,' Billy agreed, 'because the king monster says I am.'

Edward poked into the two plates of jam in front of him – one blackcurrant and one strawberry. He stopped a passing waitress: 'What other kinds of jam have you got? And bring me more milk and grapefruit juice.' She looked at him as though he was mad, but came back with raspberry jam, milk and grapefruit juice.

Billy surveyed the remains of Duke's snack. 'The inside of your stomach will be like Chicago on St. Valentine's Day. Your germs will be tightening their hold.'

'It couldn't be much tighter. These germs have got inside my lovely, lovely body and they reckon on staying there forever. They must like my piano playing.'

Sinclair told the joke about the brontosaurus, Duke collected a huge supply of paper napkins, and I drove them to Lime Street Stations. 'You should be wearing a coat,' Duke said to me at the station.

I left them in the frozen station to face what transpired to be a night in a train without heat – too cold to stay in their sleepers, in fact.

Three days later I had one of the most aggressive colds I have yet encountered. I took consolation in the thought that it had probably originally belonged to Little Eddie.

I think I could do with some of those Ugly pills.

Steve Voce

NEW FINDS

A Day At The Races

On April 25 Turner Classic Movie Music/Rhino Movie Music releases *Hollywood Swing & Jazz: Hot Numbers From Classic M-G-M, Warner Bros. and RKO Films*.

This two-CD collection of "le jazz hot" from classic movies features 51 tracks, 29 previously unavailable.

Among the artists featured on these two discs are Louis Armstrong, Artie Shaw, The Mills Brothers, Benny Goodman, Mel Tormé, Harry James, Hoagy Carmichael, Lena Horne, Billy Eckstine, Nat "King" Cole, The André Previn Trio, Carmen McRae, Gerry Mulligan, Art Pepper, Pearl Bailey, Stan Getz, and Count Basie.

One of the real treasures on the collection is a previously unheard Duke Ellington cut from the 1937 Marx Brothers classic "A Day At The Races". Ellington indicated at the time that he and his band had done a number for the film, but only vocalist Ivie Anderson singing *All God's Chillun' Got Rhythm* appeared on screen.

Feltenstein discovered that Ellington was hired to provide music, but since the sequence takes place in a barnyard, both

Ellington and Metro concurred it wouldn't make sense for the band to be shown in the scene. For the finished eight-and-a-half-minute number, the Ellington orchestra supplied only one piece of music: the accompaniment behind Anderson's vocal. In the sequence as originally recorded, Ellington also provided a second segment, a dance-music interlude, which is restored here for the first time.

Other rarities here include the three Count Basie cuts from *Maid in Paris*. No soundtrack for the movie has ever been released before, which is a shame because it features Basie with a small group, an uncommon set-up for him.

The tracks are only heard briefly in the movie—not in their entirety—and are presented complete here for the first time ever.

The double CD lists for \$31.98 and is available direct from the Rhino Web site at www.rhino.com. Stan Dunn**

Three Cent Stomp and Lover Man

Other NEW FINDS are *Three Cent Stomp* (10Nov47), on page 16/1 and *Lover Man* (17Jan45) on page 19/4.

VIDEO REPORTS

TV-BYEN

The New DESOR Vol.1 page 457.

Session 6709, 23Jan67.

This two-part TV-Byen programme (32+24 min) recorded in Copenhagen has finally been shown recently on the French TV-channel MEZZO. It is a very nice programme of excellent quality in black and white. (See DEMS 99/3-7)

On screen the sequence is exactly as shown in the original Desor entries 1073/1096, Timmer and Nielsen and listening to Duke's comments makes this progression look quite authentic.

In the New DESOR we now find a different sequence, placing *Meditation* before *The Second Portrait Of The Lion* and placing *Passion Flower* and *Happy Reunion* before the larger group's segment.

What can have been the reasons for these changes made to the programme's sequence?

Nielsen mentioned two additional titles: *Solitude* and *Limbo Jazz*. Can it be that they have been performed but not used and/or lost in the meantime? Klaus Götting**

Erik Wiedeman wrote an article in "Musik & Forskning" # 13 (Copenhagen 1988). Among all the other recordings which were made of Duke in Denmark we find the 23Jan67 session with the selections in the same sequence as in the original Desor. *Solitude* and *Limbo Jazz* are placed between *Jeep Is Jumpin'* and *Sophisticated Lady* as belonging to the octet selections.

We asked Erik to translate a few lines for us and he was so kind to give us a full explanation. DEMS**

In "Musik & Forskning" # 13, I wrote: "*Solitude* and *Limbo Jazz* were scheduled, but were dropped before the telecast; timings are from the royalty-listings. *Solitude*, a Lawrence Brown solo, is possibly a quartet piece; the two

pieces have not been found and are probably lost. 1073a-g were telecast on the day of recording; 1096a-i were telecast on March 7, 1967."

That *Solitude* and *Limbo Jazz* were actually recorded/taped appears from the fact that they are listed with their timings on the royalty listings, which also apparently provide the order of recordings. I have photo copies of these listings, which I used for my article in "Musik & Forskning".

For my handout at the Duke Ellington Conference in Washington on 29Apr89, I listed the pieces in a systematical order of size of ensembles. This was also used in my "Duke in Denmark: A Discographical Excursus" in Annual Review of Jazz Studies 5 1991, from which it probably went into the New DESOR. I now find that a chronological listing, as in "Musik & Forskning", is a preferable solution.

Erik Wiedemann**

The Wild Party

We have a cable TV network here (TCM) which specializes in classic movies. They presented for our enjoyment the restored sound film by the late Clara Bow entitled "The Wild Party."

It was filmed in 1929, and was the very first sound film produced by Paramount Studios. The "party" sequence consists of a group of young ladies dancing the Charleston dance, and the Paramount studio orchestra (heard but not seen) provides a very lively treatment of JIG WALK by Duke Ellington and Jo Trent. Since this was Paramount's first sound film, I would guess that this was the very first performance of a Duke Ellington tune in a feature length film. The Clara Bow film is quite charming, if you enjoy viewing early "talkies." The JIG WALK sequence is all too brief, but interesting to hear performed by a full orchestra.

CHECK AND DOUBLE CHECK from RKO Studios is about one year later than THE WILD PARTY. Irv Jacobs.

DISCUSSIONS - ADDITIONS - CORRECTIONS

Shakespeare - Ellington - Strayhorn

See Dems 98/3-8.

I have found the source of the sheet-music that puzzled Walter van de Leur, *My Love Is As A Fever*. It appeared in a book: CLEO LAINE sings WORDSONGS, the poetry of William Shakespeare, Eliot, Milligan, Donne, Thackeray, Campion, Auden, Hardy, Betjeman, Cummings, Owen, French & Brooke set to music by John Dankworth, Young, Ellington, Hymas & Williams. Album co-ordination Mark Francis; Album setting & design Polly Productions; printed in England by Panda Press (Anglia) LTD.

In this book were actually two Ellington scores: on page 42 *Take All My Loves* and on page 44 *My Love Is As A Fever*.

The score for *My Love Is As A Fever* is the same as was published in DEMS 98/3 on pages 9, 10 and 11.

The existence of *Take All My Loves* is already mentioned by Roger Boyes, who also indicated that this Shakespeare sonnet (number 40) was coupled with *Sonnet To Hank Cinq* and performed by Cleo Laine.

I include Xeroxes of some of the pages of the book. As you can see in the discography on page 3 there must be an album titled "Wordsongs" RCA RL25176(2). But from this album I can not give you further details. Andrew Homzy

We are very grateful for the Xeroxes from Andrew Homzy. We have printed the score of *Take All My Loves* on pages 7 and 8. DEMS

In DEMS 96/2-4 I mentioned the existence of a CD titled "Solitude," by Cleo Laine with the Duke Ellington Orchestra conducted by Johnny Dankworth, recorded in 1994. On page 12 of the same bulletin DEMS included this news in the column for ELLINGTONIA, but did not give details about the selections.

Track 5 of this CD contains the performance of *Take All My Loves*. Apart from Cleo Laine, the soloists are Art Baron and Barrie Lee Hall. Johnny Dankworth is the clarinettist who "sings" the melody together with Cleo's vocals. Josef Mahdal

We quote from a review by Peter Clayton of the Cleo Laine songbook:

"The Ellington inventions, *Take all my loves* and *My love is as a fever*, are a too-often-overlooked example of Duke's casual genius.

That he should bother to write, instrumentally, tunes which fitted the 14-line form of the sonnets, is remarkable enough. That they make such marvellous songs, in their contrasting ways, without ever thrusting their contrivance upon you, is even more satisfying. *Take all my loves* began as *Sonnet To Hank Cinq*, an instrumental steeplechase for trombonist Britt Woodman, while the sinuous dolorous *My love is as a fever* was *Sonnet for Caesar*, both from Ellington's 'Such Sweet Thunder' suite."

We have also gone through our files of 1996 and found the Xeroxes made for us by Josef Mahdal. We print them here, because they give us all the details one can ask for. Thank you Josef! DEMS

- [1] Don't Get Around Much Anymore^b 3:13
(Duke Ellington—Bob Russell)
soloists: Art Baron, trombone; Barry Lee Hall, trumpet
- [2] Sophisticated Lady^{b1} 5:52
(Duke Ellington—Mitchell Parish—Irving Mills)
soloist: Shelley C. Paul, tenor sax
- [3] I'm Beginning to See the Light^{b2} 3:05
(Harry James—Duke Ellington—Johnny Hodges—Don George)
soloist: Shelley C. Paul, tenor sax
- [4] All Too Soon^b 4:19
(Duke Ellington—Carl Sigman)
soloists: Barry Lee Hall, trumpet; Shelley C. Paul, tenor sax
- [5] Take All My Loves (Sonnet to Hank Cinq)^a 3:12
(Duke Ellington—Billy Strayhorn—William Shakespeare—John Dankworth)
(from "Such Sweet Thunder")
soloists: Art Baron, trombone; Barry Lee Hall, trumpet;
John Dankworth, clarinet
- [6] I Got It Bad (and that ain't good)^a 6:14
(Duke Ellington—Paul Francis Webster)
soloist: John Dankworth, alto sax
- [7] Love Call^b 5:25
(vocal version of Duke Ellington's Creole Love Call)
(Duke Ellington—Lorraine Feather)
- [8] Don't You Know I Care (or don't you care to know?)^a 4:09
(Duke Ellington—Moe David)
soloists: Thomas "T.J." James, piano; John Dankworth, alto sax

- [9] Solitude^{c3} 4:21
(Irving Mills—Eddie DeLange—Duke Ellington)
soloist: Duke Ellington, piano;
(solo originally recorded May 14, 1941)
 - [10] Reflections^a 5:04
(Duke Ellington—Milton & Marjorie Raskin)
soloists: John Dankworth, alto sax; Barry Lee Hall, trumpet
 - [11] We're Rockin' in Rhythm^{b2} 3:18
(vocal version of Duke Ellington's Rockin' in Rhythm)
(Duke Ellington—Harry Carney—Irving Mills—Lorraine Feather)
soloist: John Dankworth, clarinet
 - [12] Come Sunday^a (Duke Ellington) 3:35
(from "Black Brown & Beige")
soloist: John Dankworth, alto sax
 - [13] September Rain^{a1} 3:45
(vocal version of Billy Strayhorn's Chelsea Bridge)
(Billy Strayhorn—Lorraine Feather)
 - [14] Cleo's "A" Train 6:38
(incorporating Take The "A" Train)^c
(Billy Strayhorn—John Dankworth—Cleo Laine)
soloists: John Longo, trumpet; Gregory Royal, trombone
- Cleo Laine, vocals
John Dankworth, conductor, clarinet, alto sax
The Duke Ellington Orchestra led by Mercer Ellington
Producer: Steve Vining
Art Direction: J.J. Stelmach • Cover photo: Caroline Greyschock/Chuck Stewart
Photo of Duke Ellington and John Dankworth: Tony Searle

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TAKE ALL MY LOVES

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

♩ = 180

Piano introduction in 4/4 time, key of B-flat major. The right hand has whole rests, and the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Take all my loves, my love, yea, take them all; What hast thou then more
I do for - give thy robb - 'ry, gen - tle thief Al - though thou steal thee

Vocal line with lyrics. Piano accompaniment in 4/4 time, key of B-flat major, starting with a mezzo-forte (mf) dynamic.

than thou hadst_ be - fore? No love, my love, that thou mayst true_ love call;
all my pov - er - ty; And yet love knows it it a great - er grief

Vocal line with lyrics. Piano accompaniment in 4/4 time, key of B-flat major.

To Coda ◊

All mine was thine be - fore thou hadst this more.
To bear love's wrong than hates known in - jur - y.

Vocal line with lyrics. Piano accompaniment in 4/4 time, key of B-flat major, ending with a coda.

Then if for my love thou my love re - cei-vest, I can - not blame
 But yet be blamed, if thou thy - self de - cei-vest, By wil - ful taste

1 2 *D.%. al Coda*
 thee, for my love thou us - est;
 of what thy self re - fus - est.

⊕ CODA *Tempo rubato*
 Lasc-i - vious grace, in whom all ill well shows, Kill me with spites; yet we must not be

A tempo
 foes. *gva*
tr

① The Duke Ellington Song Book

See DEMS Bulletin 99/5-19

I bought the 3-CD set Ella and Duke (Verve) and notice that the personnel listings differ from those I have and DESOR as well. Also some take numbers are different (Example: *Take The "A" Train* is -6 and not -5.) I believe that the liner notes and the discographical data have been completely reviewed for the reissue and that we should rely on them. I have no recording sheets for these Verve sessions to verify anything. Willie Timmer

I also bought this set.

Patricia Willard mentions on page 15 of her eminent liner notes Britt Woodman's statement that Frank Foster replaced Paul Gonsalves on one or more of the sessions between 24 and 27Jun57. Frank Foster remembered that he did not play to Duke's satisfaction the solo on the bridge of *Day Dream*, written for Paul Gonsalves. Duke then gave the solo to Johnny Hodges. I suggest that we accept Frank Foster on the first day, 24Jun57 as stated in the personnel listing in the booklet. I think we should also accept that Paul was back the next day, 25Jun57, as stated in the listing. Doing so makes me have doubts about Frank Foster coming back again the third day. Did Paul fall ill again? Maybe we should only make a note, saying that it is possible that Frank Foster replaced Paul Gonsalves on 26Jun57, but that we have no confirmation.

There is no doubt that Paul was present on 27Jun57. He can be heard in *All Too Soon*, *Chelsea Bridge* and in *Perdido*. This is again in accordance with the listing. That means that you should correct the personnel listings on 24 and on 27Jun57 in your ELLINGTONIA, 4th edition. (See also my remark on page 26 of my "Comments on Timmer," which came with Bulletin 99/1.) I suggest that DESOR makes the correction on 24Jun57.

It is a pity that we have no recording reports of these sessions, with the exception of the one for 2Sep57 on page 42 of the booklet. If we'd had them we could also have checked the take numbers. Now we have conflicting take numbers, as you mentioned, for *Take The "A" Train* (in Timmer and DESOR take-5, in liner notes take -6). There is also a discrepancy in the take numbers for *Lost In Meditation* (in Timmer and DESOR take -4, in liner notes take -3).

There are further differences between the liner notes and our discographies.

25Jun57. The liner notes say Ray Nance or Harold Baker for *Drop Me Off In Harlem*. DESOR has identified Ray Nance in this piece.

DESOR gives Billy Strayhorn at the piano for *I Got It Bad* on page 238, but Duke Ellington in the description on page 912. The liner notes credit Ellington. I opt for Strayhorn.

The liner notes give Mercer Ellington on claves in *Lost In Meditation*. "Claves" is a Spanish word that stands for a pair of sticks used in Latin American music. DESOR gives explicitly Sam Woodyard as the only percussionist on page 1000. The liner notes mention that Clark Terry played cowbells which explains some of the unusual sounds.

26Jun57. The liner notes give once again Ray Nance or Harold Baker in the trumpet section. Ray is identified by DESOR in *Rockin' In Rhythm* and *Clementine* and Harold is identified in *I'm Beginning To See The Light*. For myself, I am only convinced about Ray in *Clementine*.

DESOR believes that Duke Ellington played the piano in *Clementine*. The liner notes say Billy Strayhorn. I opt for Ellington.

27Jun57. The liner notes again fail to choose between Harold Baker and Ray Nance. DESOR believes both are to be

heard on this session. Harold Baker on *Caravan* and *Perdido*. Ray Nance on *All Too Soon* and *E And D Blues*. I am not convinced that we hear Ray on *All Too Soon*.

It is possible that "Ray Nance or Harold Baker" means that they were both present, but that they did not play together. Discographers normally put both names in the personnel listing unless they know exactly who played and who did not in each number. I do not think that the liner notes give cause to correct the discographies as far as "Ray or Harold" is concerned. Especially not for *Chelsea Bridge*. It is obvious from the recorded rehearsals that they both took part in this recording.

There is an unimportant error in the liner notes on page 9. It is not tracks 4 and 11 of disc 3 which were previously issued on the Complete Ella Fitzgerald Songbook. It was track 9, track 10, index 2 and 3, and track 11.

I am a bit disappointed about the packaging of the 3 CDs. It is a problem to get them out of their pockets. Maybe I will put them in the 3 CD box which came with the earlier 3 CD release in 1988, the sound quality of which I also found very disappointing. John Sanders' valve trombone in *Lost In Meditation* was rather poor, and it still is.

Sjef Hoefsmit

② GOLD DIGGER

See DEMS 99/4-15/1 and 99/5-10

Here are the complete details about *Gold Digger*, recorded by Johnny Ringer's Rosemont Orchestra:

Matrix GEX 878-A - Gennett 6280, recorded 16 September 1927 in NYC

Sammy Castin, tp.; Gus Fetterer and Billy King, saxes; Harry Radford, p.; Pete Epelitto, bnj.; unknown, tu; Johnny Ringer, dr.

I have another recording with this title:

Billy Jones And Orchestra, vocal Edison 51220, recorded July 1923. Luis Contijoch

The Gennett 78 rpm by Johnny Ringer's Rosemont Orchestra was recorded in New York City, 16Sep27. This information comes from Brian Rust's "Jazz Records" publication. John Hornsby

Here are the recording details for the Johnny Ringer session in 1927, which produced *Gold Digger*. These were provided through the kind assistance of researcher colleague Bert Whyatt.

Johnny Ringer & His Rosemont Ballroom Orchestra, New York, 26Sep27
Personnel unavailable, except for Arthur Fields (vocal on 875, 876 and 877).

Who's That Knocking At My Door

GEX875

GEX875A Gennett 6264A, Champion 15362A

875 test

Moonlit Waters GEX876

GEX876A Gennett 6264B

GEX876B

The Varsity Drag (from "Good News")

GEX877

GEX877A Gennett 6280B, Champion 15363B, Superior 309B

GEX 877B

Gold Digger GEX878

GEX878A Gennett 6280A, Champion 15366B, Superior 310A

The Champion and Superior issues would have been released under other artist names, but these are not known.

Payment for the titles with vocals was \$ 87.50 each, but for the non-vocal *Gold Digger*, it was only \$ 62.50.

I would guess that the first Gennett coupling was probably released in about Nov27, with the *Gold Digger* coupling appearing in December. Frank Dutton

① Willie Timner is right!

On page 25 of my comments on Timner's fourth edition (in a supplement of DEMS Bulletin 99/1) about the entry on Timner's page 162, I expressed my doubts about the three Apr1957 sessions. Jerry Valburn, a very dear friend of mine, has sent me copies of the second and third sessions (both in Timner claimed to be from Birdland) and I can now tell you that these entries are definitely genuine.

They are both MBS broadcasts in the series "Bandstand USA," and according to the announcer these Bandstand USA broadcasts were broadcast live once a week, "we will be back next week," on Saturday evening, "next Saturday night."

Duke stayed at Birdland from 20 April until and including 1 May 1957. There were only two Saturdays during that stay, 20 and 27 April. The last of the three broadcasts on Timner's page 162 must be the last in the series with Duke participating. From the announcement of the musicians who would perform "next Saturday night" Duke's name is missing. This makes us believe that the date of that broadcast was 27Apr57 and that the middle one on page 162 is from 20Apr57.

Another indication for this date is the mention of the recording of *Cop-Out*, "coming out this week," in the 20Apr bc and the recording of *Rock City Rock*, "will be released tomorrow," in the 27Apr bc. (*Rock City Rock* was on the flip side of *Cop-Out* on NP Co 4-40903.) It seems odd for the last statement to be uttered on a Saturday. It was not yet Sunday morning, because Willis Conover, the guest in the studio, said: "I will take a cab at 10 o'clock" to go to Birdland and enjoy the rest of the show.

We have no confirmation of the first of the three broadcasts. For those who have no Timner (4th edition) we give details of the two sessions: We use the DESOR sign for incomplete: %.

Sjef Hoefsmit
Birdland, 20Apr57, MBS broadcast Bandstand USA,
guest Leonard Feather.

Take The "A" Train
Cop-Out
I Got It Bad
% Rock City Rock
Rock City Rock (encore)
Sophisticated Lady
Caravan %

Birdland, 27Apr57, MBS broadcast Bandstand USA,
guest Willis Conover.

Take The "A" Train
Rock City Rock
Sophisticated Lady
% Perdido
Mood Indigo
Solitude
Jam With Sam %

② Timme Rosenkrantz

In the last DEMS Bulletin, someone asked about Timme Rosenkrantz. (99/5-5/1)

I knew him well in the early 1940's. He was tall, fair and a jolly man, a big eater and drinker. He was living then in Harlem with an African American woman named Inez Cavanaugh. She had been a newspaper writer, and was a would-be singer. She managed to go to Europe with some small combo and that's where she and Timme met. Timme was working at Commodore Records shop (where I also worked for some 6 months) in 1942. Later (around early 1943) Timme and Inez moved to the Greenwich Village area.

I was a visitor at both houses for dinner and parties. I do not recall a piano in either house and am wondering about

the Errol Garner record that was supposed to be made there. Maybe they rented one. Inez didn't work and they were quite poor, probably did not have money to buy a piano.

After the war, they went to Europe and opened a club called Chez Inez (Paris?) where she sang and was the cook. I think Timme made records.

I never saw him again.

I did not know when Timme died until I read the last Bulletin. But Inez turned up in Los Angeles in 1973, very confused and clearly grief stricken from losing her long-time partner. From the article I see that he had died about 3 years earlier. She stayed at my home for about a month. She read her Bible all day (she had not been religious before) and said some very crazy things. Later I heard she went to Jonestown and perished there with the others who all committed suicide.

That's about all I can help filling in. Claire Gordon

③ Duke's European tour in 1963

See DEMS 99/5-9

Stuttgart, 13Dec99. I met my friend yesterday. The Vienna Concert from 10Feb63 was in the Konzerthaus.

Helmut Kirch**

Milano 31Dec99. Ellington played in Milano two concerts: the first one on the evening of 20Feb and the second on the evening of 21Feb. The concert of 21 was recorded by N. Granz (audio) and by R.A.I. (video).

Luciano Massagli**

13 Selections of the 21Feb concert are issued on Musica Jazz MJCD 1091 (see DEMS 92/2-4) and 3 of these selections are released on Pablo CD 2308-247 (DE In The Uncommon Market, see DEMS 87/1-2; 87/4-4; 88/4-6 and 94/3-3). A correction should be made in Klaus Stratemann's Day By Day And Film By Film on page 680. The R.A.I. tele-recording was not on 20Feb, but on 21Feb63. DEMS**

④ Recollections of the Big Band Era

A few days ago, rambling through my collection, I came across an item whose existence may be of some interest to DEMS members.

In 1971, while I was working for an Italian record company who had among others a license contract with the WEA Group, we received a test pressing of a forthcoming Duke Ellington LP. At that time I wrote on the white label "Will Big Bands Ever Back? - vol.2". I cannot remember if that was written somewhere else (label copy?) or if I made it up by comparing it with the obviously related Reprise album.

Anyhow matrix numbers were:

ST-A-712273 A

ST-A-712274 A

Contents were the same as the later issue "Recollections of the Big Band Era", Atlantic SD 1665. The only difference was the fact that the test did not include *Chiribiribin*. Apart of this, all titles were there in the same sequence.

At that time nothing happened after the mailing of the test and the definitive compilation was released three years later in 1974.

It is worth noting that both matrix numbers of the 1974 issue were changed into:

ST-A-743233 B

ST-A-743234 B

Both former matrix numbers were still visible but they were cancelled by superimposition of various signs. As the first two digits seem to relate to the year of mastering, it probably means that *Chiribiribin* was added to side B back in 1971 between the making of my test pressing and the decision to suspend the album's release. Vittorio Castelli**

① TEENTIMERS CLUB

Let us see what the NBC files say about the Teentimers broadcasts:

Saturdays, 11:00 - 11:30 AM EST.

Client: Teentimers, Inc.

Product(s): Dresses and Cosmetics.

Origin: NBC, New York.

Program description:

Teentimer's Club has its setting in an imaginary "club for the teenage boys and girls" with entertainment for their special benefit and to please their tastes.

The Master of Ceremonies is Johnny Desmond, former singing star with Glenn Miller's Overseas Orchestra. Jane Harvey, who formerly starred with Benny Goodman's orchestra, is featured vocalist. Each program presents a "name band" selected from the top bands of the nation, to supply the music for the show. A teenage comedy skit will be included with each week's program.

Scriptwriter is Gerald Holland; Tom Hudson announces.

Here are the two programmes in which Duke Ellington participated:

16Mar46.

John Conte subbing for Johnny Desmond, who is ill. Herb Sheldon subs today for regular announcer Tom Hudson. The files do not give "Philadelphia" as location. You may recall that WEAf is NBC's New York station.

Files note that "Teentimer Girl Scout Chorus", composed of Girl Scouts hailing from New York High Schools, is heard on the program.

This is TEENTIMER network show # 17. It was abridged by AFRS into a 15 minutes program and received the AFRS # 4. Here are the selections:

My Blue Heaven - Blue Skies - In The Eyes Of My Irish Colleen - I'm Just A Lucky So And So.

12oct46

From NYC, NY. This is TEENTIMER network show # 47. AFRS made a 15 minutes abridgement and gave it number # 25. It is probably broadcast through AFRS on 16Nov46. Stan Kenton made a TEENTIMERS broadcast on 16Nov46; Duke might have done a broadcast from Omaha on this date but if so it wasn't part of the TEENTIMERS-series. Here are the selections:

Somebody Loves Me - Blue Skies - Just Squeeze Me - September Song.
Carl Hallström

② When Ray Nance joined the band

See DEMS 99/5-6/2.

I noticed that Volonté and Massagli have decided not to alter their discography by adding Ray Nance's name to the Winnipeg Auditorium concert of 6Nov40. I have tremendous respect for these men and their work; I am the owner of the 16-volume first edition. However just before I received the 99/5 Bulletin, I heard from another source who was at the 6Nov concert. He provided me with a portion of a letter that he had written to Andrew Homzy on 29Aug92.

From the correspondence that I have received from him, I am satisfied that he is not a member of DEMS nor did he know Art Pilkington. He has however made presentations to the Toronto Duke Ellington Society, mainly on the performance of "Such Sweet Thunder" at the Stratford Festival of 5Sep57. The portion of the notes:

"The horrible news about Cootie's defection spread to us (three 16 year olds) at Winnipeg Auditorium on 6Nov40 — — — the prospect appalled us. But the band did arrive, including a scrawny little trumpeter who sat between Wallace Jones and Rex Stewart. — — — as Duke played an intro to each selection, all the musicians would flip through the music and find proper sheets. All that is except Ray Nance (we learned his name from the tiny autograph below Duke's) who would look imploringly at Rex — — — Rex would tell him the name/number and Ray would start his search through the suitcase. Usually the number ended before Ray found it. Occasionally he'd be able to join in on the coda — — — after intermission, Duke — — — stunned us — — — by calling on Ray to play a violin solo (on *Honeysuckle Rose*) and a vocal (*Wham*)."

I do not think a great deal matters about this. There were no recordings made at the concert and Ray was recorded at Fargo playing these numbers (VJC 1019/1020 - 2 tracks 20 and 21).

We should also keep in mind that Andrew's notes were done before 1990. They had to be based on the reports from local newspapers (Free Press and Tribune). These were reports that I had turned over to Art Pilkington either in 1985 or 1986. However, we have heard from two men who, I do not believe, know each other; the latest gentleman having moved from Winnipeg before 1943.

I include a copy of a sheet of autographs sent by this "New Finder". He advises that the autographs of Billy Strayhorn, Harry Carney and Jimmy Hamilton were not obtained in Winnipeg, but were added when the band played at the Kingston Armouries in Kingston, Ontario, on 17Nov43. Note that Rex signs his last name as "Stuart" here also.

Bill Morton**

The sheet is copied on page 27.

You have convinced me.

Sjef Hoefsmit**

③ Rex Stuart and Herbie Jeffrey

See DEMS 99/4-13 and 00/1-27

Interesting to see the autograph of "Rex Stuart", but puzzling that no mention was made in the Bulletin of "Herbie Jeffrey". When did he change the spelling of his surname, and which is the correct one? Frank Dutton**

I am a member of the <FlamingosRoost@onelist.com> list, which is dedicated to Herb. (To become a member, send to <FlamingosRoost-subscribe@onelist.com> an E-mail with only this text in the body of the message: "subscribe"). I will ask. I know that Herb signs his mail nowadays with Herb Jeffries, but I cannot answer your questions myself.

Sjef Hoefsmit**

According to my Dad, Herb Jeffrey was used during the time for the westerns. When he joined Duke Ellington and recorded *Flamingo*, someone at Victor records told the label printer his name was "Herb Jeffries" and spelled it wrong. Dad figured he might as well adopt the spelling, as it was too late to change the label on 1 million records!

Hope this answers your question.

Herb's daughter,

Trish**

Throughout his long and illustrious career, my Dad has had a few acceptable variations to his name, most especially in his earlier years. However, as long as I've known him..... and that would be 52 years..... "Herb Jeffries" has been his name.

#1 Daughter, Ferne**

① Music America Loves Best (MALB)

The New DESOR Vol.1 pages 86 and 88;
The New DESOR Vol.2 page 1007.

According to the New DESOR *Main Stem* has been performed twice during two different broadcasts in 1944: 4428b/3Jun44, MALB # 1 (followed by *C-Jam Blues*) and 4437b/17Dec44, MALB # 68 or # 77.

I suspect that there has only been ONE performance of this title, but used twice as part of two different MALB broadcasts. Here are my reasons:

a) The New DESOR Vol.2 only offers a description of *Main Stem* 4437b, but remains silent concerning *Main Stem* 4428b and *C-Jam Blues* 4428c. This probably means that our Italian friends have not been able to listen to these items and, of course, could not detect a repetition.

b) I have two different tapes including the very same combination of *Main Stem* and *C-Jam Blues*. The structure seems to be that of the New DESOR (*Main Stem*) 4437b, where I hear *Main Stem* up to chorus 8° included and *C-Jam Blues* during the remaining choruses 9°, 10° and 11°.

The first one of my tapes has unknown origin/date, low quality and runs a little fast. It starts with a 0:35 spoken intro presenting *Main Stem / C-Jam Blues* (3:00) and ends with a 3:19 version of *Do Nothin' Till You Hear From Me* sung by Gertrude Niesen and introduced by the same speaker "A".

The second tape said to be from 17Dec44 is of better quality, but sounds much more like a "montage". It starts with the Medley (4:24 = 4437a) which is presented by a different voice (speaker "B"). No introduction is made to the following *Main Stem / C-Jam Blues* (3:15), which is the same recording, although slower, as above. Finally the tape ends with some 0:41 non-Ellington music as background and again a different speaker ("C") taking out this "AFRS" Bc (or is it simply a standard AFRS ending?).

Considering the above, I suspect that the same performance of *Main Stem / C-Jam Blues* 4428b and c (with the structure described as 4437b) was used for two different broadcasts on 3Jun44 and 17Dec44.

Thus the two recordings/broadcasts-sessions (if there really have been two) may have been as follows:

- 03Jun44: *Mood To Be Woood* 4428a, *Main Stem* 4428b, *C-Jam Blues* 4428c and *Do Nothin' Till You Hear From Me* 4437c with vocal Gertrude Niesen (and not Marion Hutton as mistakenly claimed by Klaus Stratemann).

- 17Dec44: Medley 4437a and *Somebody Loves Me* 4437d. 4437b does not exist; 4428b and c were inserted into the broadcast instead.

Is this pure speculation?

Klaus Götting**

No, I believe you are right. I would even speculate a bit further and suggest that there must have been only one recording session with the Jay Blackton Orchestra from which three different broadcasts were assembled. They are all documented in Jerry Valburn's Directory of Duke Ellington's Recordings, published in May86 on page 2-7.

From the first one (MALB # 1, 3Jun44, DESOR 4428, WaxWorks 44-32) we have never heard the first selection, *Mood To Be Woood* (neither has DESOR).

The second one (MALB # 68, 17Dec44, DESOR 4437, WaxWorks 44-43) is complete and circulating among tape collectors.

From the third one (MALB # 77) no broadcast date is known, not in DESOR, not in WaxWorks. We have never heard the first selection, *Dancers In Love*. We are convinced that the Medley is again the same as 4437a.

Maybe we have heard these two missing selections before. Only if we can listen to them, we can try to find the source. We also have no idea about the recording date of this Blackton session which we consider more important than the respective broadcast dates.

Who knows. Maybe your question may inspire someone to share his knowledge of these broadcasts with us.

Sjef Hoefsmit**

② Duke's discography on CD-ROM?

See DEMS 99/4-14/3 and 99/5-4/3.

In the last bulletin you bring up the idea of discographies and other information on CD-ROM. Wouldn't it make more sense to do these on a web site so that many people could work on them at once. (They would need a knowledgeable person as administrator). I am assuming that no one does these things for money and that they would like to reach as many people as possible. There are good on-line discographies for Miles Davis and Charles Mingus, which could serve as models, though I realise that EKE was much more prolific.

Joe Medjuck**

Although not including all the un-issued recordings, there is a very fine web site with a terrific administrator:

<http://www.geocities.com/BourbonStreet/Square/2660/>

After it opens, you should choose A Duke Ellington Panorama and after that opens, choose "sessions". You will find much more on this web site!

The administrator is Peter MacHare, board member of the Washingtonian Duke Ellington Society and DEMS member!
DEMS**

③ I'm Beginning To See The Light

There is a question which Gunther Schuller asked me long ago: Why did Duke sell his superior arrangement of *I'm Beginning To See The Light* to Harry James who was very successful with his record and why did Duke keep the lesser arrangement for himself?

Sjef Hoefsmit

Don George had some interesting information on this in his book SWEET MAN.

Jane Vollmer

I have found the information about *I'm Beginning To See The Light* on page 56 of Don George's book. He mentioned for the Harry James recording Johnny Thompson as the arranger (who deservedly received the Downbeat Award for best arrangement of the year).

This answers Gunther Schuller's question. I will tell him.

Sjef Hoefsmit

I worked with Harry's band in 1960-61 and if my memory is correct, the arrangement was by Dave Matthews.

Bud Billings

I have often heard — though can't document — that it was a conscious decision to give the song *I'm Beginning To See The Light* to James and include his name on the composition so it would generate more revenue for the composers.

Annie Kuebler

I know that Gunther feels that Duke and James swapped arrangements, but I think a close listening will prove this assertion to be false.

Loren Schoenberg

④ "Big" Sid Catlett in October 1945

See DEMS 99/3-19/3.

You are possibly right about Sid Catlett being in the band on 10, 11 and 13oct45, but we are not absolutely sure.

Giovanni Volonté and Luciano Massagli

① AFRS Jubilee shows on CD

A small US company has issued many AFRS JUBILEE PROGRAMS on cassettes and CDs.

Their web site : www.crabapplesound.com

Their email : otr@crabapplesound.com

Among the CDs/Cassettes you can find the 3 (complete with announcements) DUKE Jubilee shows (show #1, show #69 and show #117).

Please note : the catalogue number of these issues (Cassettes or CDs):

JUBILEE RMU-3228	AFRS Jubilee 1
JUBILEE RMU-3235	AFRS Jubilee 69
JUBILEE RMU-3238	AFRS Jubilee 117

There are 2 Jubilee programmes on each CD/Cassette. Jubilee 1 is coupled with Jubilee 2 (Les Hite). Jubilee 69 is coupled with Jubilee 65 (Cab Calloway) and Jubilee 117 is coupled with Jubilee 106 (Earl Hines).

For more details on the other Jubilee programmes (2, 65 and 106) see "Jubilee, an exploratory discography" by Lotz and Neuert, 1985. Christian Danglerterre**

Because there has always been some confusion about these Jubilee shows, I give here a survey of the complete shows again as far as music is concerned (there were in Jubilee # 1 also some comedy routines).

9oct42, El Capitan Theatre, Hollywood, DESOR 4229, Jubilee # 1, MC Rex Ingram.

Duke Ellington: *Jubilee Theme; Hayfoot Strawfoot.*

Hall Johnson Choir: *A City Called Heaven.*

Ethel Waters: *St. Louis Blues.*

Eddie "Rochester" Anderson: *I Wanna Shout.*

Duke Ellington: *Goin' Up.*

Hall Johnson Choir: *Josuah Fit The Battle Of Jericho.*

Ethel Waters: *Blues In The Night; Stormy Weather.*

Duke Ellington: *Jubilee Theme.*

Note: Duke only played three selections. The second *Jubilee Theme* was taken from the same recording as the first one.

Various dates in 1943, various locations, Jubilee # 69, MC Ernie "Bubbles" Whitman.

Duke Ellington?: *One O'Clock Jump.* 1

Duke Ellington: *The Canteen Bounce.* 2

The Art Tatum Trio: *Exactly Like You.* 3

Louis Jordan and his Tympani Five: *Infantry Blues.*

Duke Ellington: *Hayfoot, Strawfoot.* 2

Duke Ellington: *Sentimental Lady; Hop, Skip And Jump.* 4

The Art Tatum Trio: *Sweet Lorraine.* 3

Duke Ellington: *I Don't Want Anybody At All.* 5

Duke Ellington: *A Slip Of The Lip.* 6

Duke Ellington?: *One O'Clock Jump.* 1

Notes: 1. The opening theme is very short. The closing theme is longer. Both are used as background music for comments. They may have been taken from the same recording.

"Both recordings of *One O'Clock Jump* are definitely played by Duke Ellington and not by Count Basie" (wrote Ray Knight on 3Feb88). Rainer Lotz also gives both themes as played by Duke Ellington.

Giovanni Volontè wrote on 28Jun90, that two Italian experts, Giovanni Follara and Vittorio Castelli, state that *One O'Clock Jump* is neither played by Duke, nor by Basie.

2. Taken from the recording of 30May43in NYC for the Fitch Bandwagon broadcast. See DESOR 4319 on correction-sheet 1011.

3. The Art Tatum trio had Tiny Grimes on guitar and Slam Stewart on bass.

4. Taken from World Transcriptions, NYC, 8Nov43. See DESOR 4359.

5. Taken from World Transcriptions, NYC, 9Nov43. See DESOR 4360.

6. Taken from "Coca Cola Spotlight Bands" broadcast, recorded in Buffalo on 27Nov43. See DESOR 4360.

The selections under notes 2 and 6 are issued on a Hindsight 3 CD set HBCD 504 "Big Band Jazz. The Jubilee sessions" on CD 3 as track 21, 22 and 23. They have a very good sound. Christian Danglerterre**

Jubilee # 117, MC Ernie "Bubbles" Whitman.

The recordings were made on the Mondays 1, 8 and 15Jan45 in Hollywood. The programme was assembled on 18Jan45. See DESOR 4506. The broadcast was on 26May45. It was an exclusive Ellington programme: *Take The "A" Train; Suddenly It Jumped; I'm Beginning To See The Light; It Don't Mean A Thing; I Didn't Know About You; I Get A Kick Out Of You; Midriff; Blue Skies; Take The "A" Train* and close.

Guest was Lena Horn who did the vocals on *I Didn't Know About You* and *I Get A Kick Out Of You.* Sjef Hoefsmit**

② Where was Duke on 13 and 14Nov69?

I send you an article, published in the Bulletin of the Hot Club de France of October 1969. It gives a complete listing of all the concerts of Duke's European tour.

If you compare this list with Klaus Stratemann's book, page 601, you will find one difference.

Klaus gives in his tentative schedule Bologna on 13Nov and Mestre & Venice on 14Nov, whereas the listing on the Xerox copy I have sent you indicates Venise on 13Nov and Bologne on 14Nov.

I visited the concert on 15Nov69 in Geneva and I spoke with the road manager. He explained the fact that the musicians were very tired by telling me that they came from Bologna, where they played the day before.

That leaves me with a question: where was Duke on 13 and 14Nov69? Yvan Fournier**

We believe that Klaus Stratemann is right. Klaus worked closely together with Gordon Ewing and Art Pilkington, the keepers of Joe Igo's Duke Ellington Itinerary (DEI). This itinerary also comprises the sources of information.

The Bologna concert of 13Nov is confirmed by the "Musica Jazz" Magazine of Oct69, page 20. This is still taken from a tentative schedule. The day of 14Nov however is documented in Variety of 26Nov69. This means 12 days after the concert. Duke played two concerts that day. One in Mestre at Teatro Corso and one in Venezia at Teatro La Fenice. The Bulletin of the Hot Club de France of Oct69 is also mentioned in the DEI as reference for the concerts in Nancy and Bordeaux. That means that Joe Igo must have had the same document as the one you were so kind to send me. I am sure that he decided to take the date from the Variety Magazine for the Venetian concert because it reported after the occasion.

Benny Aasland, who received from Duke's office all the itineraries of forthcoming tours after he met Duke in 1958, taught me to look for reports after the day of the concert to be sure. It seems that there were often changes made in the schedule.

Still a bit more confirmation of Klaus' dates would be welcome. I hope that one of our members can give us his testimony. Who saw him on 13 and/or 14Nov69?

Sjef Hoefsmit**

① A Good question

Some names of correspondents in the Bulletin are followed by **. What does that mean? Klaus Götting**

I have chosen this unusual sign in order to locate the names and the articles to which they belong. Since this sign is not used elsewhere, a computer can find these locations immediately.

As soon as my co-editor, Roger Boyes, has sent me corrections on these articles, the asterisks can easily be removed. The asterisks prevent me from sending for inspection the same text to Roger twice.

We are working on a faster (E-mail) communication and that will reduce the number of asterisks in the Bulletin.

I could easily remove the signs before I bring the Bulletin to the printer. I decided against it because it indicates where Roger's responsibility for correct English ends and because I was curious to see if I would receive complaints before someone would ask about the meaning of those asterisks. You won! Sjef Hoefsmit**

② A Good Request

The handling of all the corrections/additions to the New DESOR is certainly very difficult to organise and not easy to explain to DEMS-members. I think I got it, but you certainly will have to explain again what are the contents of these correction-sheets: 10 •• = sessions, 20 •• = titles and so on. I would suggest a large-typed, separate and "once-for-all" page (a kind of front-page to our correction-sheets collection) in a coming Bulletin. Klaus Götting**

You may find in your Bulletin a column titled "The New DESOR corrections". (This Bulletin page 24, 2nd column.)

This column is available for everybody to make suggestions for corrections in the New DESOR. You can make such a correction immediately in your New DESOR volumes. You can also wait until the suggestion is accepted by the authors and the discussions have ended.

Accepted corrections will be published in DEMS Bulletin in a column titled "DESOR small corrections" with a 5000 number. (In this Bulletin on page 26.)

As soon as a correction-sheet with small corrections is full, it will be made available and it can be ordered by giving us the number in the 5000 region. This is especially interesting for new- and non- DEMS members. Apart of the 5000 series sheets with **Small corrections**, there are correction-sheets with corrections, too large to be included in the **Small corrections**-sheets.

1000 series sheets will contain new and corrected **Sessions**.
2000 sheets will have corrections and additions for **Titles**.
3000 sheets are for corrections and addition in the **Discs** section (section #3) in the New DESOR.
4000 is free for additions and corrections in the **Musicians** section (#4) if necessary. They will usually be small enough for the **Small corrections**.

The numbers of the correction-sheets are only for making it easy to refer to and to order the sheets.

The first column on page 24 of this Bulletin gives you the numbers of the correction-sheets, which can be obtained from DEMS with a short indication of their contents.

The correction-sheets will not be available before they are filled up sufficiently. We want to give you as many corrections as possible for your money. The sheets 1017, 3006 and 5002 are not yet full. DEMS**

③ Timner's ELLINGTONIA

I guess that you will not continue with the corrections to my book. Willie Timner**

No, I have in mind to go on. I wait a bit until the first avalanches of corrections to the New DESOR are over. Sjef Hoefsmit**

④ Satin Doll

What's the story on who composed *Satin Doll*? Most recordings of it that I own list only Ellington, but I am often told that it was really Strayhorn. One recording I own, lists Ellington-Strayhorn-Mercer as the composer. Did Johnny Mercer write words?

What is the most accurate way to credit the composers of *Satin Doll* (no matter what the copyright really says)?

Peter MacHare

To my knowledge (I haven't seen a score, however), Ellington was the composer and arranger, Strayhorn and Johnny Mercer wrote the lyrics.

Incidentally, Earl Hines claimed that Duke stole the tune from him. I haven't seen any documentation to support his claim. David Berger

⑤ Estrellita

See DEMS 99/4-8/2.

Estrellita (English title *Little Star*) was first published as long ago as 1914, so any similarity with *Solitude* is probably coincidental, since Duke is not known to have been a tune-stealer as a rule.

The song had a very popular revival in the 1920s and was still being heard and recorded in the 1940s (eg. Harry James on Columbia, 19Mar42). Frank Dutton**

⑥ The Genius Of Duke LP

See DEMS 97/4-8 and 98/1-19/3.

MY "Genius of Duke" LP is a two-sided standard 12" LP, not two separate single-sided pressings. There is music on both sides, each covering a 15-minute broadcast. I don't know if it is a "demo" LP. The sides are labelled "Show No.1" and "Show No.2", so I think it must be the first LP in the regular series. Frank Dutton**

Based on the listing supplied by Jerry Valburn and published in DESUK's BLUE LIGHT Volume 4, No.4 and based on the titles you found on your LP (3 titles on each side, see your contribution in BLUE LIGHT Volume 2, No.2) the conclusion must be that you have the first and second show from the demo set which contained four shows.

Jerry Valburn has show No.1 and Show No.2 on two separate single-sided LPs and Show No.3 and Show No.4 on one double sided LP. You have the Shows No.1 and No.2 on one double sided LP. I believe that is the only difference.

The regular Shows, numbered with No.1 and No.2 have other selections than those you mentioned. Sjef Hoefsmit**

⑦ The Early Years

See DEMS 99/4-12.

In my discussion of the Victor matrix prefixes I mentioned the Victor "Magic Eye" process, which was probably similar to the Brunswick system which used a photoelectric cell as part of the recording equipment.

This Brunswick photoelectric recording system was known as the "Light-Ray" system. Frank Dutton**

NEW RELEASES

AND RE-RELEASES

Mosaic MD5-193 (5 CD box)

Duke Ellington

The Reprise Studio Recordings

1

See DEMS 99/4-32 last item.

CD1 (78:12)

Re-issue of "Will Big Bands Ever Come Back ?"
& "Recollections Of The Big Band Era"

29Nov62: Christopher Columbus; Let's Get Together;
Good-Bye; Chant Of The Weed;
I'm Gettin' Sentimental Over You; One O'Clock Jump

11Dec62: Tuxedo Junction; Ciribiribin;

It's A Lonesome Old Town

13Dec62: Minnie The Moocher; Sentimental Journey

14Dec62: When It's Sleepy Time Down South;

For Dancers Only

20Dec62: Rhapsody In Blue; Contrasts; Sleep, Sleep, Sleep

29Dec62: Don't Get Around Much Anymore; Auld Lang Syne

3Jan63: The Midnight Sun Will Never Set;

At The Woodchopper's Ball; Artistry In Rhythm

4Jan63: Smoke Rings; The Waltz You Saved For Me;

Cherokee

CD2 (70:31)

Re-issue of "Afro Bossa" & "The Piano Summations"
& first part of "ViolinSession"

5Jan63: Afro-Bossa; Purple Gazelle; Absinthe; Moonbow;
Sempre Amore

20Dec62: Silk Lace

5Jan63: Tigress; Angu

29Nov62: Volupté

4Jan63: Bonga

20Dec62: Pyramid

13Dec62: Eighth Veil

8Jan63: First and Second Piano Summation

22Feb63: Tricky's Lick; Blues In C; Limbo Jazz;

Pretty Little One; String Along With Strings;

The Feeling Of Jazz

CD3 (61:53)

Re-issue of the second part of "ViolinSession"
& "The Symphonic Ellington"

22Feb63: Take The A Train; In A Sentimental Mood;

Don't Get Around Much Anymore; Day Dream;

Cotton Tail

8Feb63: Night Creature 1st Movement (Blind Bug);

Night Creature 2nd Movement (Stalking Monster)

31Jan63: Night Creature 3rd Movement (Dazzling Creature)

14Feb63: Non-Violent Integration

21Feb63: La Scala, She Too Pretty To Be True

31Jan63: Harlem

CD4 (69:05)

Re-issue of "Ellington '65" & "Ellington '66"

27Apr64: Hello, Dolly!

15Apr64: Call Me Irresponsible

16Apr64: Fly Me To The Moon; So Little Time

27Apr64: Danke Schoen

16Apr64: More

15Apr64: The Second Time Around; Never On Sunday

27Apr64: I Left My Heart In San Francisco

15Apr64: Blowin' In The Wind

16Apr64: Stranger On The Shore

21Jan65: Red Roses For A Blue Lady

19May64: Charade; People

19Jan65: All My Loving

21Jan65: A Beautiful Friendship; I Want To Hold Your Hand

19Jan65: Days Of Wine And Roses

19May64: I Can't Stop Loving You; The Good Life

19Jan65: Satin Doll; Moon River

21Jan65: Ellington '66

CD5 (74:07)

Re-issue of "Mary Poppins"
& "Concert In The Virgin Islands"

6, 8 & 9Sep64: 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;

Supercalifragilisticexpialidocious

14Apr65: Island Virgin; Virgin Jungle;

Fiddler On The Diddle

17Mar65: Jungle Kitty; Things Ain't What They Used To Be

14Apr65: Big Fat Alice's Blues

4Mar65: Chelsea Bridge; The Opener

14Apr65: Mysterious Chick; Barefoot Stomper

4Mar65: Tootie For Cootie (Fade Up).

2 The 24 CD RCA Centennial box

For those who haven't been lucky enough to obtain the RCA Victor Centennial box, RCA will start releasing subsets, starting with "Black, Brown and Beige" in April and "The Blanton-Webster Band" to follow. Alan Lankin**

Last night (9Feb00) Steven Lasker told me the complete RCA set of 24 CDs is almost sold out - he thought there were only 100 copies left out of the 10,000 pressed and that RCA's distribution department was asking stores who had unsold copies to return them so they could use them to fill orders in other parts of the country (world). Andrew Homzy**

The Duke Ellington Centennial Edition--the Complete RCA Victor Recordings ('27/'73) won the Grammy for best historical album. This means another Grammy for Steven Lasker, a frequent participant at our international conferences and an active member of the Southern California Chapter of the Duke Ellington Society. Tony Bennett's Ellington tribute album was a winner (see DEMS 99/4-24/2) as was Don Sebesky's tribute, "Joyful Noise" (2 awards). Bill Saxonis**

3 Message from SONY (Columbia)

I E-mailed this message to Sony:

*In April of 1999, RCA released a 24 CD box set which covered all of Duke Ellington's recordings for RCA ('27/'73). a. Does Sony intend to do something similar this year, and release a box set of all of Duke Ellington's recordings for Columbia and its affiliated labels? I already know about Sony's "Essential Duke" set ('27/'62), but that's not everything. (See page 16 of this Bulletin) b. What's the status of Sony's reissue of Duke's "A Drum Is A Woman?" Will this reissue be in stereo, with a good, clean sound? I have the import issue of this CD, and it's in mono and has poor sound quality. Thomas Young***

This is Sony's answer:

a. No, not at the moment.

b. We are working on an upgrade of "A Drum Is A Woman," but it's not on our release schedule as of yet. It will be similar in sound quality to the 5 expanded editions we released last year (Meets Count Basie; Black Brown & Beige; Complete Newport; Such Sweet Thunder; Anatomy of a Murder), which is to say, excellent.

Thanks for your support of Legacy Recordings.

Sony C3K 65841**The Duke The Essential 1927-1961
Tracks chosen by Henri Renaud****Disc 1: 1927-1940 (74:21)**

1. Hot And Bothered	12Jun30	150585-1
2. East St.Louis Toodle-Oo	22Mar27	W143705-3
3. Black And Tan Fantasy	3Nov27	W81776-B
4. Black Beauty	1oct28	W401172-B
5. Ring Dem Bells	30oct30	W404519-A
6. The Mooche	1oct28	W401175-A
7. It Don't Mean A Thing	2Feb32	B11204-A
8. Slippery Horn	17Feb33	B13078-A
9. Saddest Tale	12Sep34	B15911-A
10. Showboat Shuffle	30Apr35	B17407-1
11. In A Sentimental Mood	30Apr35	B17406-1
12. In A Jam	29Jul36	B19626-1
13. Caravan	19Dec36	L0373-1
14. The Gal From Joe's	2Feb38	M753-1
15. Braggin' In Brass	3Mar38	M773-2
16. I Let A Song Go Out Of My Heart	3Mar38	M772-1
17. Battle Of Swing	19Dec38	M949-2
18. Prelude To A Kiss	9Aug38	M884-2
19. Slap Happy	22Dec38	M961-2
20. Old King Dooji	22Dec38	M959-1
21. Portrait Of The Lion	21Mar39	WM1006-1
22. Country Gal	16oct39	WM1108-A
23. Little Posey	14oct39	WM1091-A
24. Tootin' Thru The Roof	14oct39	WM1094-A
25. Sophisticated Lady	14Feb40	WM1138-A

Disc 2: 1947-1952 (75:13)

1. H'ya Sue	14Aug47	HCO2531-1
2. Lady Of The Lavender Mist	14Aug47	HCO2532-1
3. Antidiseestablishmentarianisimist	30Sep47	HCO2658-1
4. Golden Cress	1Sep47	HCO2597-1
5. Sultry Serenade	6oct47	HCO2677-2
6. Maybe I Should Change My Ways	6oct47	HCO2665-2
7. Stomp, Look And Listen	10Nov47	CO38371-
<i>alternate, previously issued on LP Up To Date 2003</i>		
8. On A Turquoise Cloud	22Dec47	CO38592-1
9. Three Cent Stomp	10Nov47	CO38373-
<i>alternate, unissued, intended to be issued on LP Up To Date 2003</i>		
10. Don't Get Around Much Anymore	20Nov47	CO38398-1
11. Progressive Gavotte	11Nov47	CO38374-
<i>alternate, previously issued on LP Up To Date 2003</i>		
12. I Can't Believe That You're In Love	14Nov47	CO38387-1
13. I Like The Sunrise	24Dec47	XCO40789-
<i>alternate, previously issued on LP Up To Date 2005</i>		
14. Snibor	1Sep49	CO41690-1
15. Creole Love Call	1Sep49	CO41688-1
16. The Tattooed Bride	18Dec50	CO44749-1
17. Brown Betty	24May51	CO45831-1
18. Primpin' For The Prom	22Dec52	CC05397-1
19. Monologue	10May51	CO45818-1
20. Take The "A" Train	30Jun52	CO47485
mx CO47485 became later mx CO48343		

The last 16 bars of the 1st chorus and the first 16 bars of the 2nd chorus are deleted.

One wonders why the alternate takes of Creole Love Call and Snibor have not been issued on this set.

Disc 3 1956-1961 (75:23)

1. Jeep's Blues	7Jul56	Newport
2. Solitude	14oct57	CO59960-3
3. Blue Rose	23Jan56	Rosemary Clooney
4. Star-Crossed Lovers	3May57	CO57015-4
5. Mood Indigo	9Sep57	
<i>same as earlier on Co CK-4444</i>		
6. Dancers In Love	9Dec57	CO59488-2
7. Come Sunday	11Feb58	RHCO40635-10
8. Satin Doll	31Mar58	CO60749-1
9. Flirtibird	1Jun59	RHCO46261-5
10. Perdido	8Sep59	CO63512

*on all previous releases the coda is faded out.
Here Duke shouts after the coda: "Clark Terry!"*

11. C-Jam Blues	2Dec59	CO64444
12. Things Ain't What They Used To Be	8Sep59	CO63510
<i>only on this release, Duke's piano intro is preceded by a shout.</i>		
13. Happy-Go-Lucky Local	30Jun60	RHCO46715-2
14. Something To Live For	14Jul60	RHCO46716
15. Creole Blues	14Jul60	RHCO46725
16. Dance Of The Floreadores	3Jun60	RHCO46674-20
17. Lotus Blossom	2Mar61	no matrix number
18. A Midnight In Paris	21Jun62	CO75568
19. Asphalt Jungle Theme (Part 2)	30Jul61	CO67855
20. Battle Royal	6Jul61	CO67612-7
21. The Duke Loves Us Madly	<i>this is a fragment of an interview, where Duke says "and tell all your lovely listeners that we do love them madly."</i>	
Sjef Hoefsmit**		

Music & Arts CD 1051**Duke Ellington in Hamilton
at the Forum on 8Feb54**

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

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

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

Tony Schmidt**

4 Independent CDs**Duke in Paris
RTE 710580/81/82/83**

The concerts in Paris on 29oct58 and 29/30Jan65 are re-issued on 4 CDs by RTE "Europe-1".

— the second Alhambra concert from 29oct58 (New DESOR 5843) has been re-released in Januari as two independent CDs, numbered RTE 710582 and 710583. Nothing is missing or added compared to the previously released RTE 710707 (see DEMS 96/1-8)

— parts from three concerts performed at the Paris "Theatre des Champs Elysées" on 29 and 30Jan65 can be found on the two new RTE CDs numbered 710580 and 710581.

All of this has been issued previously on RTE 2CD set 710 433/434 (see DEMS 94/1-4)

The quality is superb and the price is very attractive.

Klaus Götting**

Masters Of Jazz MJCD 1300
"Duke Ellington Anniversary"
13 CD Box

This 13 CD box is mentioned in the supplement to DEMS Bulletin 99/3 in Jerry Valburn's "New Releases On Compact Disc." Bruce Talbot has taken the time to give us all the recording dates (in American notation) of every selection and this is why we publish it again. Bruce writes:

I would like to draw your attention to a new boxed set from Masters of Jazz - 'Duke Ellington - Anniversary'.

Produced by Noël Hervé and compiled and annotated by Claude Carrière it comprises 13 CDs, each containing between 60 and 75 minutes of music. The collection groups the music into separate CDs entitled 'Ballads' 'Blues' 'Composer' 'Dance' 'Friends' 'Jungle' 'Ladies' 'New York' 'Pianist' 'Portraits' 'Soloists' 'Swing' 'Vocal' and the selections have been, as far as I'm concerned, imaginatively chosen and sequenced by Claude and Noël, in such a way as to give a subtly different and very enjoyable listening experience, thanks in no small way to unfamiliar juxtapositions.

It's also the only set on the market that could genuinely be called 'Best of', thanks to the presence of tracks from most of the record labels that Duke recorded for during the period.

The music spans c. 1927 to c. 1949 and includes some air-check material as well as commercial discs. The sound is excellent, the packaging attractive and user-friendly with personnel, and short but useful notes from Carrière.

MJCD 1301, Ballads: All Too Soon 7.22.40; I Got It Bad 6.26.41; Solitude 2.14.40; Mood Indigo 2.14.40; Dusk 5.28.40; After All 2.15.41; Moon Mist 7.28.42; Finesse 3.21.39; Serenade To Sweden 6.6.39; Black Butterfly 2.15.40; Lost In Meditation 2.2.38; Blue Light 12.22.38; Please Forgive Me 8.4.38; Prelude To A Kiss 8.9.38; Mighty Like The Blues 9.2.38; I Never Felt This Way Before 10.14.39; You Never Know The Things You Miss 1.3.45; In A Sentimental Mood 5.14.45; A Flower Is A Lovesome Thing 7.17.46; Violet Blue 6.9.47

MJCD 1302, Blues: Things Ain't 11.9.43; Across The Track Blues 10.28.40; C-Jam Blues 1.21.42; Blues 10.14.39; Main Stem 6.26.42; Blues 11.22.39; Yellow Dog Blues 6.5.28; BluesWith A Feeling 11.20.28; Saratoga Swing 5.3.29; Beggar's Blues 5.28.29; Sweet Chariot 10.30.30; Bundle Of Blues 5.16.33; Blue Feeling 6.10.34; Indigo Echoes 3.15.35; Jeep's Blues 3.28.38; Mobile Blues 12.21.38; Subtle Lament 3.20.39; Beale Street Blues 8.26.46; Memphis Blues 9.3.46; Royal Garden Blues 6.9.47

MJCD 1303, Composer: Ko-Ko 3.6.40; Concerto For Cootie 3.15.40; Sepia Panorama 11.7.40; Tootin' Thru The Roof 10.14.39; Battle of Swing 12.19.38; I Let A Song 3.3.38; Creole Rhapsody 6.11.31; Slippery Horn 5.18.32; Daybreak Express 12.4.33; Saddest Tale 9.12.34; Showboat Shuffle 4.30.35; Braggin' In Brass 3.3.38; D&C In Blue 8.3.46; Blue Serge 2.15.41; In A Mellotone 9.5.40; BB&B (Work Song & Come Sunday) 12.44; Happy Go Lucky Local 11.25.46

MJCD 1304, Dance: Caravan 5.11.45; Conga Brava 3.15.40; Moonlight Fiesta 3.5.35; Snake Hip Dance 8.2.29; Breakfast Dance 11.14.29; Maori 2.21.30; Admiration 2.21.30; That Lindy Hop 10.2.30; Truckin' 8.19.35; The Skrontch 5.25.38; Swingtime In Honolulu 4.11.38; Slappin' Seventh Ave. 4.11.38; Hip Chic 8.9.38; Lambeth Walk 8.9.38; Empty Ballroom Blues 6.22.38; Flaming Sword 10.17.40; Bakiff 9.17.41; Moon Over Cuba 7.2.41; BB&B (Three Dances) 12.12.44; Liberian Suite Dance No. 3 12.24.47

MJCD 1305, Friends: Hot & Bothered 10.1.28; Accordion Joe 4.22.30; Three Little Words 8.26.30; Diga Diga Doo 12.22.32; I Can't Give You 12.22.32; My Old Flame 4.23.34; Blues with Billie Holiday late 34; I Cover The Waterfront 1.17.45; Tonight I Shall Sleep 5.14.45; I Can't Believe That You're with Anita O'Day 1.17.45; Metronome All Out 1.15.46; Long Long Journey 1.10.45; Honeysuckle Rose with Django Reinhardt 11.10.46; I Fell And Broke My Heart 9.29.47; Jazz Cocktail 9.21.32; Blue Skies 11.8.43; Hollywood Hangover 8.7.45; My Honey's Loving Arms 9.3.46; C-Jam Blues with Woody Herman Orch 1.16.46

MJCD 1306, Jungle: Prologue To B& T F 1.13.38; New B& T F 1.13.38; The Mooche 10.1.28; Saturday Night Function 1.16.29; Mississippi Moan 4.4.29; Jungle Jamboree 8.2.29; Haunted Nights 9.16.29; Jungle Nights In Harlem 6.4.30; Shout 'Em Aunt Tillie 6.4.30; Jungle Blues 1.29.30; Echoes Of The Jungle 1.16.31; Baby When You Ain't There 2.4.32; Dear Old Southland 12.4.33; New East St. L T 3.5.37; Delta Mood 12.21.38; Dooji Wooji 2.27.39; Way Low 11.24.45; A Gathering In A Clearing 7.10.46; Liberian Suite Dance No. 5 12.24.47; Air Conditioned Jungle 11.10.47

MJCD 1307, Ladies: Sophisticated Lady 2.14.40; Dinah Lou 1.20.36; The Lady Who Couldn't Be Kissed 4.22.37; The Gal From Joe's 2.2.38; Dinah's In A Jam 4.11.38; Lady In Blue 3.20.39; Country Gal 10.16.39; Warm Valley 10.17.40; Chloe 10.28.40; John Hardy's Wife 2.15.40; Clementine 7.2.41; Brown Skinned Gal 7.2.41; Sentimental Lady 7.28.42; Blue Belles Of Harlem 7.7.45; Lily Belle 10.6.45; Lady Of The Lavender Mist 8.14.47; Women (They'll Get You) 8.14.47; Brown Betty 12.10.48; The Tattooed Bride 12.10.48

MJCD 1308, New York: Harlem Airshaft 7.22.40; Sidewalks Of NY 12.28.40; Uptown Downbeat 7.29.36; Harlem River Quiver 12.19.27; Harlemania 2.18.29; Harlem Flat Blues 3.1.29; Wall Street Wail 12.10.29; Blue Harlem 5.16.32; Drop Me Off In Harlem 2.17.33; Harlem Speaks 7.13.33; It Was A Sad Night In 7.17.36; Scattin' At The Kit Kat 3.5.37; Sugar Hill Shim Sham 7.7.37; Harmony In Harlem 9.20.37; The Boys From Harlem 12.21.38; Cotton Club Stomp 6.6.39; Carnegie Blues 9.8.45; Park At 106th 7.10.47; New York City Blues 12.30.47; Manhattan Murals 11.13.48

MJCD 1309, Pianists: Black Beauty 10.1.28; Swampy River 1.1.28; Fast & Furious 5.17.32; Mood Indigo/Solitude; Sophist. Lady/Sentimental Mood all 12.21.36; Love In My Heart 7.7.37; Informal Blues 3.8.39; Mr. J B Blues 10.1.40; Dear Old Southland 5.14.41; Solitude 5.14.41; Frankie & Johnny 5.16.45; Jumpin' Room Only 5.16.45; Dancers In Love 7.30.45; The Minor Goes Muggin'; 5.14.45; Tonk 1.10.46; Drawing Room Blues 1.10.46; There Was Nobody Looking 11.10.46; New York City Blues 12.27.47; Clothed Woman 12.27.47; New World A Comin' 6.16.45

MJCD 1310, Portraits: Black Beauty 3.26.28; Gypsy Without A Song 6.20.38; Old King Dooji 12.22.28; Portrait Of The Lion 3.21.39; Little Posey 10.14.39; Weely 10.14.39; Jack The Bear 3.6.40; Bojangles 5.28.40; A Portrait Of Bert Williams 5.28.40; Menelik 7.3.41; Poor Bubber 7.3.41; Fancy Dan 9.22.45; Jennie 3.28.46; Unbooted Character 7.16.46; Hearsay 11.10.46; The Beautiful Indians Parts 1 & 2 11.25.46; Golden Feather 12.5.46; Golden Cress 8.14.47; Frankie & Johnny 5.26.45

MJCD 1311, Soloists: Liberian Suite Dance No. 4 12.24.47; Doin' The Voom Voom 1.16.29; B & T F 5.11.45; Frustration 8.7.45; Clarinet Lament 2.27.36; Mood To Be Wooed 1.17.45; Echoes Of Harlem 2.27.36; Rose Of The Rio Grande 6.7.38; Morning Glory 3.6.40; Ain't Misbehavin' 11.9.43; Passion Flower 8.7.45; Pitter Panther Patter 10.1.40; Stardust 11.7.40; Take The "A" Train 2.15.41; Flippant Flurry 11.25.46; Rugged Romeo 3.28.46; The Suburbanite 7.16.46; Tip Toe Topic 3.28.46; Sultry Serenade 10.6.47; Blue Skies 11.25.46

MJCD 1312, Swing: Cottontail 5.4.40; It Don't Mean A Thing 2.2.32; Jubilee Stomp 3.26.28; Double Check Stomp 4.11.30; Ring Dem Bells 8.20.30; Lightnin' 9.21.32; Jive Stomp 9.15.33; Stompy Jones 1.9.34; In A Jam 7.29.36; Exposition Swing 7.29.36; Chatter Box 9.20.37; Buffet Flat 8.9.38; Slap Happy 12.22.38; Jazz Pot Pourri 7.26.39; Ridin' On A Blue Note 8.17.40; Squaty Roo 7.3.41; Bli Blip 9.26.41; Rockin' in Rhythm 11.8.43; Stomp, Look & Listen 11.10.47; I Can't Believe That You're In Love With Me 11.10.47

MJCD 1313, Vocal: The Blues I Love to Sing 10.26.27; Sloppy Joe 3.7.29; She's Gone 2.28.39; Troubled Waters 5.9.34; I've Got To Be A RC 3.5.37; I'm Checkin' Out GB 6.12.39; Something To Live For 3.21.39; Jump For Joy 7.2.41; Rocks In My Bed 9.26.41; Just Squeeze Me 7.9.45; Go Away Blues 11.9.43; Everything But You 5.1.45; It Don't Mean A Thing 5.14.45; I Don't Mind 5.12.45; Solitude 7.15.45; St Louis Blues 9.3.46; Once Upon A Dream 11.20.47; Do Nothin' 11.18.47; On A Turquoise Cloud 12.30.47; I've Got To Be A Rug Cutter March 37 (Ellington vocal)

The set is imported by DNA (Distribution North America) (the contact is Rick Lawlor) and apparently it can also be got by mail order on 1 800 888 8574 and is available on the web from CD NOW. It sells in France for about FF550. I recommend it highly. Bruce Talbot

Partly ELLINGTON

**Ben Webster,
The Swing Era 1931-1946
Best Of Jazz (F) 4052**

In the series "The Swing Era" on the label Best Of Jazz, another volume has been released. This time it's Ben Webster.

There are almost 70 minutes of fine music. A review of this release by Vic Bellerby is in Jazz Journal 51/10 (with some minor typos) and (without discographical details) in DESUK's Blue Light 5/3.

Camden, N.J., 27Mar31

Blanche Calloway And Her Joy Boys: Edgar Battle, Joe Keyes, Clarence Smith (tp); Alton Moore (tb); Booker Pitman, Leroy Hardy, Ben Webster (reeds); Clyde Hart (p); Andy Jackson (bj/g); Joe Durham (tu); Cozy Cole (dm). Note: Some experts believe that we hear Lawrence "Slim" Freeman and not Ben Webster on this recording.

Just A Crazy Song -2

Camden, N.J., 13Dec32

Bennie Moten's Kansas City Orchestra: Hot Lips Page, Joe Keyes, Dee Stewart (tp); Dan Minor (tb); Eddie Durham (tb/g); Eddie Barefield, Jack Washington, Ben Webster (reeds); Count Basie (p); Leroy Berry (g); Walter Page (b); Willie McWashington (dm).

Toby

NYC, 13Dec34

Benny Carter And His Orchestra: Otis Johnson, Irving Randolph, Russell Smith (tp); Keg Johnson, Benny Morton (tb); Benny Carter, Russell Procope, Ben Smith, Ben Webster (reeds); Teddy Wilson (p); Clarence Holiday (g); Elmer James (b); Walter Johnson (dm).

Dream Lullaby

NYC, 11Sep39

Lionel Hampston And His Orchestra: Dizzy Gillespie (tp); Benny Carter, Ben Webster, Coleman Hawkins, Chu Berry (reeds); Clyde Hart (p); Charlie Christian (g); Milt Hinton (b); Cozy Cole (dm); Lionel Hampston (vib).

Early Session Hop

Hollywood, 4May40

DE And His Famous Orchestra: Cootie Williams, Rex Stewart, Wallace Jones; Joe Nanton, Lawrence Brown, Juan Tizol; Barney Bigard, Johnny Hodges, Otto Hardwick, Ben Webster, Harry Carney; DE; Fred Guy; Jimmie Blanton; Sonny Greer.

Cotton Tail

NYC, 24Jul40

DE And His Famous Orchestra, same as 4May40. Otto Hardwick is not omitted as claimed in the perfect liner-notes.

Sepia Panorama -1

Fargo, North Dakota, 7Nov40

DE And His Orchestra, same as 4May40 with Ray Nance replacing Cootie Williams.

Stardust

Hollywood, 5Jun41

DE And His Famous Orchestra, same as 7Nov40.

Just A-Sittin' And A-Rockin'

Hollywood, 3Jul41

Rex Stewart And His Orchestra: Rex Stewart; Lawrence Brown; Ben Webster, Harry Carney; DE; Jimmie Blanton; Sonny Greer.

Some Saturday

Hollywood, 26Sep41

DE And His Famous Orchestra, same as 7Nov40.

Five O'Clock Drag

Hollywood, 2Dec41DE And His Famous Orchestra, same as 7Nov40
with Junior Raglin replacing Jimmie Blanton.*Raincheck*

with Billy Strayhorn on piano

I Don't Know What Kind Of Blues I Got

with Herb Jeffries vocal

Chelsea Bridge

with Billy Strayhorn on piano

Chicago, 21Jan42

DE And His Famous Orchestra, same as 2Dec41.

*The "C" Jam Blues*NYC, 26Feb42

DE And His Famous Orchestra, same as 2Dec41.

*What Am I Here For?*Hollywood, 4Apr42Slim Gaillard And His Flat Foot Floogie Boys: Ben Webster;
Jimmy Rowles (p); Slim Gaillard (g); Slam Stewart (b);
Leo Watson (dm).*Ra-Da-Da-Da*Hollywood, 26Jun42

DE And His Famous Orchestra, same as 2Dec41.

*Main Stem*NYC, Sep43 or 8Feb44Ben Webster Quartet: Ben Webster; Clyde Hart (p);
Charlie Drayton (b); Denzil Best (dm).*Woke Up Clipped -1*NYC, 4Mar44James P. Johnson's Blue Note Jazzmen: Sidney De Paris (tp);
Vic Dickenson (tb); Ben Webster; James P. Johnson (p);
Jimmy Shirley (g); John Simmons (b); Sidney Catlett (dm).*Victory Stride -3*NYC, 17Apr44Ben Webster Quartet: Ben Webster; Johnny Guarneri (p);
Oscar Pettiford (b); David Booth (dm).*Kat's Fur*NYC, 6Mar46Tony Scott And His Down Beat Club Septet:
Dizzy Gillespie (tp); Trummy Young (tb); Tony Scott,
Ben Webster (reeds); Jimmy Jones (p); Gene Ramey (b);
Eddie Nicholson (dm); Sarah Vaughan (voc).*All Too Soon*NYC, 23Aug46Benny Carter And His Chocolate Dandies: Buck Clayton (tp);
Al Grey (tb); Benny Carter, Ben Webster (reeds);
Sonny White (p); John Simmons (b); Sidney Catlett (dm).*Sweet Georgia Brown (-?)***① Flashback (US) Rhino Entertainment
Company R2 75465
THE CROONERS — IN THE BEGINNING:**6 - *Just Squeeze Me.*

Jerry Valburn

**② RCA-Victor (US) 09026-63294-2
FASCINATING RHYTHM — THE
BROADWAY GERSHWIN 1919-1933**17 - *Sam And Delilah.*

Jerry Valburn

**③ RCA-Victor (US) 09026-63342-2;
WICKED SWING**4 - *The Flaming Sword;*17 - *Chocolate Shake.*

Jerry Valburn

**④ Masters Of Jazz MJCD 141
Billy Holiday (1944-1945)
Volume 14**

This CD has on track 17 and track 18 two selections from the 17Jan45 Esquire All-American Jazz Concert at the Philharmonic Auditorium in Los Angeles: *Lover Man* and *I Cover The Waterfront*.

The first one, *Lover Man*, has never been issued. It has Duke at the piano.

The second one, *I Cover The Waterfront*, was previously issued on LP FDC 1009; the first CD of the 3 CD Lady Day box Jazz Up 3035; Maestro Del Jazz CD 1031-1 and the Spectrum CDs U 4023 and 4058 which are identical with the Warwick CDs U 2019 and 2064. It has Billy Strayhorn at the piano. Georges Debroe**

**⑤ Jasmine 2560
I Got It Good & That Ain't Bad —
Ivle Anderson With The Duke & Beyond**

I recently picked up this CD. It is a European label. It includes 14 tracks with Duke and 10 tracks from 1944-1946.

The later are credited to Ivie Anderson with Ceele Burke's orchestra: *Mexico Joe* and *Play Me The Blues*.

Ivie Anderson and Her All Stars: *I Got It Bad; On The Sunny Side Of The Street; I Thought You Ought To Know* and *The Voot Is Here To Stay*.

Ivie Anderson accompanied by Phil Moore's orchestra: *He's Tall, Dark And Handsome; Empty Bed Blues; Twice Too Many* and *Big Butter And Egg Man*.

The back cover says the label is from Czechoslovakia; the inside cover says the UK and a coupon inside has a Florida, USA address. Geff Ratcheson**

This CD is available on the Internet CDNow store. It is released on 8Feb00 on the UK label Jasmine. Just go to www.cdnw.com and do a search under the title of the album or "Ivie Anderson." Ann Sterling**

**⑥ Hep CD 1067
Duke and Ivle — Raisin' The Rent**

This superb new CD has 21 tracks by Duke with Ivie from between Feb32 and Mar37, and (the last) three tracks by Ivie with The Gotham Stompers on 25Mar37.

The sound quality is superb, with re-mastering by John R. T. Davies. Steve Voce**

Here are the selections:
2Feb32: *It Don't Mean A Thing*. 21Dec32: *Delta Bound* (-1 or -2). 15Feb33: *I've Got The World On A String*. 9May33: *Happy As The Day Is Long; Raisin' The Rent; Get Yourself A New Broom*. 15Aug33: *I'm Satisfied*. 12Apr34: *Ebony Rhapsody*. 9May34: *Troubled Waters* (-1 or -2); *My Old Flame*. 9Jan35: *Let's Have A Jubilee*. 19Aug35: *Cotton; Truckin'*. 20Jan36: *Dinah Lou* (-1 or -3). 27Feb36: *Isn't Love The Strangest Thing?* 28Feb36: *Love Is Like A Cigarette;* *Kissin' My Baby Goodnight; Oh Babe! Maybe Someday*. 17Jul36: *Shoe Shine Boy; It Was A Sad Night In Harlem*. 5Mar37: *I've Got To Be A Rug Cutter* (-1 or -2). 25Mar37: *My Honey's Loving Arms;* *Did Anyone Ever Tell You?* (-1 or -2); *Where Are You?*

ELLINGTONIA

Verve Elite Edition CD 314 599 930-2
Slide Trombone
Lawrence Brown

The Verve Elite Edition is available only until this first pressing is sold out. This CD is a reissue of Norman Granz' CLEF LP MGC 682 with the same title. It was also released on Verve MG V-8067. The recordings were made in 1955. The CD contains two bonus tracks (tracks 11 and 12), which brings the total playing time on 56 minutes. The CD was released in July 1999.

Here are the selections in chronological sequence, preceded by their track numbers on the CD:

Recorded at Fine Sound Studio in NYC on 26Jan55:

1. *Rose Of The Rio Grande*; 2. *Caravan*;
3. *Down The Street*, *'Round The Corner Blues* and
4. *Where Or When* were played by Lawrence Brown, Sam "The Man" Taylor, Leroy Lovett (also vocal on track 3), Lloyd Trotman and Louie Bellson. The arrangements are from Lawrence Brown.

Recorded at the same location on 14Sep55:

11. *Time After Time*; 12. *For All We Know*;
6. *Ill Wind* and 7. *You Took Advantage Of Me* were played by Ernie Royal, Phil Sunkel, Lawrence Brown, Arthur "Babe" Clarke, Al Cohn, Danny Bank, Hank Jones, Wendell Marshall and Jo Jones. The arrangements are from the conductor, Ralph Burns.

The same group on the same place recorded on 17Sep55:

10. *Autumn In New York*; 8. *Blues For Duke*;
9. *Just As Though You Were Here* and
5. *Just One Of Those Things*.

The next very fine review is written by an expert, DEMS member Flemming Sjølund Jensen, a very well known Danish trombone player and member of Ib Glindemann's big band.

See also our note under item 4 on page 22. DEMS**

Mark Tucker has written some of the best liner notes I have come across for a very long time. They are excellent, informative and show a deep insight into the subject.

However, I cannot help giving a few comments myself being a long time Lawrence Brown devotee. The CD presents Brown in all his glory. He displays his unique tone on all tracks especially on the ballads where his phrasing and emotional approach places him at the top of sweet trombone playing only perhaps equalled by Tommy Dorsey when he had a field day. The range, not only of his handling of his instrument, technically speaking, but of his attack is truly remarkable. One moment he caresses the melody with soft and tender phrasing and the next moment he is changing the mood by little shifts of the rhythm and a roaring, ripping sound comes out of his horn, swinging like mad.

Mark Tucker mentions his solos on *Blues For Duke*, which is a fine example of Brown's ability to build up and keep the tension all the way. This track is take 6 and it must certainly have been Brown's best effort as they kept it as the master in spite of some small flaws at the end of the number, an almost missed triplet note and on the final chord some intonation problems in the horns.

Ralph Burns arranged the music for the larger band. His scores are okay and they underline Brown's playing but

somehow I cannot help thinking what would have happened if Billy Strayhorn had been the arranger. With his intimate knowledge of Brown's style, he might have framed Lawrence Brown to an even greater advantage.

Lawrence Brown was one of the best blues players on the trombone; he was totally at home in this idiom.

My favourite track on the album is *Down The Street, Round The Corner Blues* where he plays some both elegant and gut-bucket trombone. His blues trombone can be heard on his recordings with Johnny Hodges & his little band 1951 - 55 and the later recordings he did with Hodges in 1956 - 69. His solo on *Used To Be Duke* with Hodges from 1954 is a prime example both of his blues playing and his build up of tension with that enormous swinging drive of his. It is on Verve CD 849 394-2

Other highly recommended blues solos are to be found on: Joe Turner's "Boss Of The Blues" on Atlantic CD 8812-2 AND Jimmy Rushing's "Listen To The Blues". Most of the tracks from the original Vanguard LP can be found on: Jimmy Rushing, "Every Day", Vanguard CD79607-2 and one track on: Jimmy Rushing, "Oh Love", Vanguard CD 79606-2.

Only one other trombone player is up there with Lawrence Brown when it comes to playing the blues and that is another inimitable artist: Jack Teagarden. Although both musicians have their own distinctive sound, there are many similarities in their individual musical evolution. When they both emerged on records, their styles of playing were already more or less established. In Brown's case, he has admitted to an early influence from Louis Armstrong, which is much in evidence on many of his recordings with Duke Ellington, e.g. his solo on *Ain't Misbehavin'* from 1933. There is no noticeable change in Big T's way of playing since his debut on records apart from the fact that it got better and better. Both trombone players were virtuosi's in their own right. One more side to Lawrence's musical palette of expression is his playing with the plunger. He reluctantly undertook that task when asked by Duke Ellington soon after his return to the Ellington band in 1960. Brown acquitted himself with usual professionalism drawing on the many years he had been next to Tricky Sam Nanton in the Ellington band. Brown claimed that his plunger playing affected his lead work and the sweet solos and he had a point, but on the many recordings he made with the plunger mute and with his open horn playing there is no trace of faltering chops.

I cannot help to add a final gem from the many recordings in which Lawrence Brown participated: Jazz Spectacular, "Frankie Laine and Buck Clayton & His Orchestra", recorded in 1955. Re-issued on CD with one bonus track on Columbia/Legacy CK 65507. Lawrence Brown is only featured on one track, *Roses Of Picardy*, which also boasts of the presence of the trombone duo of J.J. Johnson and Kai Winding. Suddenly out of the blue Brown enters with a swooping, hard swinging, immaculately executed solo that out swings every one. This is Lawrence Brown at his best. Flemming Sjølund**

Claude Bolling

Not long ago a good friend, though not himself an Ellington enthusiast, asked me if Ellington's music was still performed.

The answer is yes. Listen to these recent (1999) releases of Claude Bolling's big band. Actually Claude Bolling recorded Ellington music as early as 1948 and made with his big band in the fifties two special Ellington albums, but last year three remarkable CDs were released on the Milan label and distributed by BMG Music:

1 Milan 73138 35893-2
A Tone Parallel to Harlem
Claude Bolling Big Band

One becomes a fanatic Ellington collector because it is such a thrill to listen to alternate takes. The lesser-known alternate slips into the groove which the very familiar original has made in one's soul, and the differences make it sound "fresh."

I had the same experience when I listened to the first track of this CD, *Harlem*. It sounds as if we are listening to one of the many alternate recordings by the Ellington orchestra. The tempo changes are slightly different and very satisfying. The clarinet solo and the trombone parts are impeccable.

This grand opening selection is followed by a fine arrangement of *Ring Dem Bells*; a swinging and slightly arranged *Things Ain't What They Used To Be*; an Adelaide Hall version of *Creole Love Call*; a impressive piano solo, *Drop Me Off In Harlem*; a Charlestonsque vocal version of *It Don't Mean A Thing*; another vocal performance, this time *Just Squeeze Me*; and another dazzling piano solo by Claude Bolling, *Caravan*. These 8 tracks were all recorded in Paris on 24May and 2Jul99.

Track 9, a swinging *Harlem Air Shaft* was recorded in May90 and track 10, *Moon Mist*, with Stephan Grappelli doing Ray Nance's violin part, dates from 3Dec91.

Tracks 11 and 12 are Claude Bolling originals, recorded 12oct76. The first, titled *Jungle Traps*, shows the quality of Claude Bolling's big band 25 years ago. The second, called *Duke On My Mind*, is a marvellous tribute to Duke. It starts with a long duet, played with great virtuosity by Claude Bolling and Max Hediguer on bass. It is a real original and does not contain childish quotes from Duke's work.

The next track (13) is again a recent recording, 2Jul99, of an Ellington classic: *Lot O'Fingers*. Some people say that Claude Bolling plays the piano in Ellington's style. I do not agree. He has very clearly his own personal style, not only influenced by stride pianists but also a little bit by Dixieland. What amazes me is the fact that he also like Duke plays the piano as Gunther Schuller tried to explain: "deep in the keys." His piano sound is pure Ellingtonian.

This fine CD ends with two concert performances, recorded 17oct91, *Magenta Haze*, with a very fine alto solo by Claude Tissendier and *Diminuendo And Crescendo In Blue*, with the obligatory *Blow By Blow* interval. I cannot criticise this 8 minutes performance, but since I do not very much like this piece, it was for me the least interesting selection. I have enjoyed immensely the other 66 minutes of this beautiful CD.

Strongly recommended.

Sjef Hoefsmit

2 Milan 74321 67938-2
Black Brown And Belge
A Drum Is A Woman
Claude Bolling Big Band

Also in 1999 Milan released this double CD with 1989 and 1996 recordings.

On 3 and 4 Jan89 Claude Bolling recorded in Paris a full length (46 minutes) performance of Duke's 1943 masterpiece. More than is the case with many of his other longer works, this one was written for Duke's soloists, and it is inevitable that one makes comparisons between the original version and this re-creation.

The musician who, it seems, is most difficult to replace is Harry Carney. The Juan Tizol parts on the other

hand are probably even better than in the original. Joe Nanton, Johnny Hodges, Ray Nance (on violin) and Rex Stewart are all very well represented. Rex's part in *BLACK* really swings. Junior Raglin's solo is played a bit too fast. *BLACK* follows completely the original score. Claude Bolling makes the introduction to the alto part of *Come Sunday* slightly longer than in the original recording.

BROWN is rather more different from the original. It starts with a short introduction on guitar. Ben Webster's part is very well performed. The vocal version of *The Blues* is less dramatic than we know it. It swings a bit too much.

The liner notes are in error, in that the last part of *BROWN*, here titled *War*, is in fact the start of what we know as *BEIGE*. Duke's interlude, called *Bitches' Ball*, sounds fine. After Lawrence Brown's part in *Jazz Waltz* we hear a completely new tenor improvisation. Harry Carney's clarinet solos in *Symphonette* are very nicely performed. The end of *BEIGE* is completely replaced by another arrangement. Is it possible that these closing passages were unavailable?

The second CD of this very tastefully produced double CD set contains the complete performance of *A DRUM IS A WOMAN*. It follows exactly the sequence we all know from the Columbia LP CL 951 and the later released Columbia CD 471320 2. It is however 8 minutes longer (56 against the Columbia's 48) mainly due to supplementary improvised choruses. The most remarkable aspect of this recording is the fact that it is recorded during live performances at the "Théâtre National de Chaillot" in Paris. Duke's own album on the other hand was assembled from a great number of short, edited, dubbed and repeated recordings. This in complete contrast is taken from two live performances! Claude Bolling did 14 performances from 22Mar until 6Apr96. Those from 4 and 5Apr were used for his CD.

It must have been a unique experience to see it performed on stage. We wonder if a video recording was made. This audio recording makes it possible for us to hear at least this impeccable performance. Both, instrumentally and vocally, it is great! Sjef Hoefsmit

3 Azzurra Music TMP 026
"Duke Is Alive"
Big Band Ritmo Sinfonica Città di Verona

This CD contains a new arrangement of the Ellington and Strayhorn's suite "Such Sweet Thunder", plus a jam session on *C-Jam Blues* and a suite by composer Paolo Pachera called "Juliet", a concerto for marimba, vibraphone and big band.

The arrangements are by Riccardo Brazzale; Marco Pasetto conducts the band. Brazzale published few years ago a fine arrangement of "Timon of Athens".

The music often follows the Ellington recording note by note (the solos too), but also often departs from it: there are changes in orchestration, changes in structures (mainly in intros or transitional sections), original solos etc.

A fine work, respectful and creative.

Only a minor flaw: the sound of the live recording is good but not excellent: the bass is in the foreground and the band is a bit in the background.

Infos: Azzurra Music s.r.l., Via dell'Industria 9
 37012, Bussolengo (VR) - Italy

Tel.: +39-0457156989 and Fax: +39-0457156990

Website: <http://www.azzurramusic.it> Stefano Zenni**

1 **Such Sweet Thunder SST 1001**
The Harlem Nutcracker
David Berger and the Sultans of Swing

On 4 and 5Jan and 8Sep99, David Berger recorded the music for the show "The Harlem Nutcracker" at the Clinton Studios in NYC.

On trumpet: Bob Millikan, Brian Pareschi, Marcus Belgrave and Steven Bernstein.

On trombone: Britt Woodman, Art Baron and Wayne Goodman.

On reeds: Jerome Richardson, Jerry Dodgion, Bill Easley, Mark Hynes and Jay Brandford.

Piano: Isaac ben Ayala. Bass: Dennis Irwin.

Drums: Jimmy Madison. Vocal: Aria Hendricks.

Choir: Maeretha Stewart, Renay Peters, Diva Gray, Hilda Harris, Carline Ray, Althea Rogers, Kenny Williams and Joseph De Vaughn.

Duke and Billy recorded 31 minutes of music for "The Nutcracker Suite." This was not enough for an evening-length ballet, to be choreographed by Donald Byrd. David Berger decided to write another hour and a half of music in the style of Duke and Billy, based on themes of Tchaikovsky.

Apparently, the CD with only 56 minutes of music was not large enough to contain all the music. There are 9 selections, composed by Berger, enough for 37:47 and 5 selections by Duke and Billy, good for 18.10. It would be interesting to hear the rest of Berger's work and the missing 4 selections by Ellington and Strayhorn played by this wonderful orchestra.

David's compositions fit extremely well in the Ellington-Strayhorn idiom. This is not a great surprise. David is an expert. He transcribed more than 300 Ellington/Strayhorn compositions with great success.

We quote from Howard Reich's review in the Chicago Tribune of 28Nov99: *Though Byrd's choreography for "The Harlem Nutcracker" has received mixed reviews, the Berger score has won nearly universal acclaim. The Los Angeles Times called it a "masterly new expansion of the supremely witty and elegant half-hour Nutcracker Suite," while the New York Daily News noted that, "Not only are (Berger's) charts eerily similar in style to the ones cooked up by his distinguished predecessors but he has also put together a luxuriously good pit band to play them."*

The CD can be ordered by going to David Berger's web page: sultansofswing.com or by phone 732-335-1030. Credit cards are accepted. Highly recommended! Sjef Hoefsmit**

2 **TDK Records, TDCN-5065**
Duke Ellington — Mood Indigo
Pioneer Studio, Tokyo, 2oct76

This is a Mercer Ellington Orchestra:

Willie Singleton, James Bolden, Barrie Lee Hall, Robert Randridge (t); Malcolm Taylor, Raymond Harris, Chuck Connors (tb); Harold Minerve, Vincent York, David Young, Percy Marion, Robert Eldridge (reeds); Edward Ellington (g); Lloyd Mayers (p); Carine Ray (b); Rocky White (dr); Anita Moore (v):

Take The "A" Train, I Let A Song Go Out Of My Heart/Don't Get Around Much Anymore, In A Sentimental Mood, Satin Doll, Solitude, Things Ain't What They Used To Be, I Got It Bad, It Don't Mean A Thing, Mood Indigo.

Göran Wallén's review in the DESS Newsletter was not very favourable. He didn't feel that this was an Ellington Orchestra. DEMS

3 **Bang & Olufsen**
The Duets
Cat. Nr.: B&O CD 1

Bang & Olufsen have produced for promotional purposes a beautiful CD. Mulgrew Miller on piano and Niels-Henning Ørsted Pedersen on bass recorded in Copenhagen in a single session 10 Ellington originals and two of their own compositions. Bang & Olufsen have used these recordings for an exquisite production. The sound quality is fabulous, as we would expect.

"The pieces performed here are based on Ellington's legendary duets with Jimmy Blanton which brought piano and bass together in such a new and exciting way."

C Jam Blues; Sophisticated Lady; Pitter Patter Panther; I Got It Bad; What Am I Here For; Mood Indigo; Blues In The PM's (by Mulgrew Miller); Come Sunday; Just Squeeze Me; Solitude; Caravan and O.D.Blues (by N.-H.Ørsted Pedersen).

The problem is that this CD is not commercially available. Initially we decided not to publish anything about it. It is cruel for those who cannot find a copy. On the other hand, it is such a marvellous recording that we decided eventually that DEMS members should know about it. We asked B&O permission to publicise it in this way and this was the answer:

I have discussed this question with our Marketing department, who agrees that this can be done. However, you should stress that the dealers are not allowed to sell these CD's and may not all be willing to just give it away to a person who comes to ask for it. But this is actually the only way for your members to try to get hold of it.

I wish you and your family - and members - a Merry Christmas and a Happy and Prosperous New Year.

Yours sincerely,

Bang & Olufsen

4 **Impulse CD 547 960-2**
Tell It The Way It Is!
Paul Gonsalves

This CD is a reissue of two Impulse LPs by PG: A(S)55, "Tell It The Way It Is" and A(S)41 "Cleopatra Feeling Jazzy". It contains one bonus-track - "a much sought-after 45-rpm single and possibly the rarest Impulse record ever", Impulse 217 on track 14. Both original Impulse LPs were earlier reissued on HMV and Jasmine LPs.

Here are the selections in chronological sequence, preceded by their track numbers on the CD:

Recorded in NYC on 21May63: 14. *Second Chance*; 8. *Antony And Cleopatra*; 7. *Caesar And Cleopatra*; 9. *Bluz For Liz* and 10. *Cleo's Blues* were played by Paul Gonsalves, Dick Hyman on organ, Hank Jones, Kenny Burrell, George Duvivier and Roy Haynes.

Same date but without Hyman: 11. *Action In Alexandria*; 12. *Cleo's Asp* and 13. *Cleo's Lament*.

Recorded in NYC on 4Sep63: 1. *Tell It The Way It Is*; 2. *Things Ain't What They Used To Be*; 3. *Duke's Place*; 4. *Impulsive* and 5. *Rapscallion In Rab's Canyon* were played by Ray Nance, Rolf Ericson, Johnny Hodges, Paul Gonsalves, Walter Bishop Jr, Ernie Shepard and Osie Johnson. Same date but only Paul and the rhythm section: 6. *Body And Soul*.

There was recently quite some interest on the duke-lym list for Paul Gonsalves. Bjarne Busk published a survey of his private collection of Paul Gonsalves recordings. He gave permission to print it in this Bulletin, see page 23. DEMS**

Artist-1	Rec-date	Title	Label	Type	Comments
Various	26 - 44	Jazz And Hot Dance In India Voi. Four	Harlequin HQ 2013 (UK 1984)	30 cm LP	Lequime's Grand Hotel Orch., C. Smith & His Symphonians, T. Weatherford w. PG (as), R. Solomon, Orchestra and small groups. W.a.o. PG, Clark Terry.
Basile, Count	46 - 50	Count Basile - Volume 1-3	RCA FXM3 7053 (France)	30 cm LP	DE orch 48, H. Baker orch w. Jackson, Marshall, Ballard, JH orch w. Cat. Brown, Procope, PG, SW.
Hodges, Johnny	46 - 64	Ellingtonial	Onyx 218 (USA 1974)	30 cm LP	With a.o. PG.
Basile, Count	47	Count Basile (1947) Vol. 1	RCA-Victor 731111	2x30 cm LP	Jordan, LB, AS, OP, HB, HC, SG, CA, Tizol, Smith, PG, Marshall, Bellson, Jha, Jackson, Woodman.
Various	47 - 51	Hodges All-Stars, Ellington All-Stars, Strayhorn All-Stars	Prestige 68-340 (= P 24103) Session LP-108	30 cm LP	With a.o. PG.
Basile, Count	480911	Count Basile - Anita O'Day	Alto AL-702	30 cm LP	With a.o. PG. See OJ 1973/6/19
Basile, Count	480918/25	Johnny Hodges & All The Duke's Men	Tip 834.010	30 cm LP	Elderson, Strayhorn, Ben Webster, PG, Jimmy Hamilton, Harry Carney, Cat Anderson, Russell Procope.
Hodges, Johnny	50's	Johnny Hodges - Jazz Spectrum Vol. 10	Metro 2358 011 (W-Germany)	30 cm LP	Nelson Williams, AS, BW, SG, HB, BS, CT, JW, PG, LB, RN, CA, BW, Procope, Hamilton, Carney.
Hodges, Johnny	51 - 57	Clark Terry	EmArcy 195J-10107 (Japan 1988)	30 cm LP	Clark Terry Septet w.a.o. Wendell Marshall, Oscar Pettiford, PG Sextet, Clark Terry w. Art Blakey.
Terry, Clark	54 - 55	Jazz School, The	Wing MGW-80002 (USA)	30 cm LP	NYC, Art Mardigan Sextet, PG Sextet w.a.o. Clark Terry, Joe Gordon Quintet.
Various	54	Big Band Sound - Johnny Hodges & The Ellington Men	Verve 2317 077 (UK)	30 cm LP	HB, CT, RN, CA, WC, BW, Sanders, Procope, PG, Jackson, Hamilton, Carney, BS, Woods, Woodyard.
Hodges, Johnny	56 - 57	Big Band Sound - Johnny Hodges & The Ellington Men	Verve 2304 431 (France)	30 cm LP	HB, CT, RN, CA, WC, BW, Sanders, Procope, PG, Jackson, Hamilton, Carney, BS, Woods, Woodyard.
Hodges, Johnny	560111/12	Big Sound, The - Johnny Hodges And The Ellington Men	Verve 2304 232 (France)	30 cm LP	HB, CT, RN, CA, WC, BW, Sanders, Procope, PG, Jackson, Hamilton, Carney, BS, Woods, Woodyard.
Hodges, Johnny	57	"Sittin' in" Dizzy Gillespie, Stan Getz, Hawkins & PG	World Record T 577 (UK)	30 cm LP	Also with Wendell Marshall.
PG and others	570630	"Sittin' in" Dizzy Gillespie, Stan Getz, Hawkins & PG	World Record T 577 (UK)	30 cm LP	Also with Wendell Marshall.
Terry, Clark	570729/0908	In A Mellow Tone - The Ellington All Stars	Riverside 673 028 (UK)	30 cm LP	8 titles BS, Jackson, Johnny Hodges, PG, Britt Woodman, Tyree Glenn, Jimmy Woods, Sam Woodyard.
Terry, Clark	570729/0908	Duke With A Difference	Argo LP 626 (Japan)	30 cm LP	Also with Clark Terry, Jimmy Woods, Sam Woodyard.
PG	570806	Cookin'	Riverside RLP 1108 (OJC-229)	30 cm LP	Also with Clark Terry, Jimmy Woods, Sam Woodyard.
Woode, Jimmy	570802	Colorful Strings Of Jimmy Woode, The	Argo LP 690 (Japan)	30 cm LP	Also with Clark Terry, Jimmy Woods, Sam Woodyard.
Diernhammer, Carlos	58	Fascinating Rhythm, excerpts with The C Jam All Stars	Baccarda 78325 ZT (Germany)	30 cm LP	PG, Clark Terry.
Charles, Ray	58	Genius Of Ray Charles, The	Atlantic 1312	30 cm LP	Paris, QJ, RP, JW, SW, BC, PG. - Org. iss.: Black & Tan F. (Col FP 1116) & A "Chair" with Cat (Col FPX 259).
Anderson, Cat	581030/640320	Cat Anderson & The Ellington All Stars	Swing 8412	30 cm LP	Emmett Berry Sextet w.a.o. PG, Buddy Tate Quartet.
PG a.o.	581115	C Jam All Stars	Bertelemann 61134	30 cm LP	With a.o. Aaron Bell, Ray Nance.
Berry, Emmett - Tate, Buddy	59	Beauty And The Blues, The	Columbia 33 SX 1246	30 cm LP	Emmett Berry, PG, Buster Bailey, BW, HB, JH, PG, Buddy Tate, Snub Mosely, HA, AB.
Ashby, Harold & PG	59 - 61	Two From Duke	Columbia SX 6328	30 cm LP	Pannonica, Blues for the Champ of Champs, Satin Doll, Lonely One, Serenade To A Bus Seat, Clark Bera
Various	59 - 65	Mainstream Of The Blues	One Up (EMI) DU 2203 (UK)	30 cm LP	Johnny Hodges, Booty Wood, Ray Nance, Jimmy Jones.
Terry, Clark	5910	Clark Terry And His Orchestra	Decca 153.924	30 cm LP	Reissue of RCA LP. W.a.o. Johnny Hodges, Booty Wood, Ray Nance, Jimmy Jones.
Various	600229	Mainstream Jazz - Mainstream Sextet & Andy Gibson AHO	RCA Victor 74321 21832 2 (Germany 94)	CD	Andy Gibson Orch. w.a.o. PG. Mainstream Sextet w.a.o. Jimmy Forrest, Harold Baker.
PG	600229	Ellingtonia Moods & Blues	Jazz - RCA Victor - 743214 77832 (Fr. '97)	CD	Johnny Hodges, Booty Wood, Ray Nance, Jimmy Jones.
PG	600229	Ellingtonia Moods & Blues	Jazz - RCA Victor - 743214 77832 (Fr. '97)	CD	Johnny Hodges, Booty Wood, Ray Nance, Jimmy Jones.
Hamilton, Jimmy	6007	In A Sentimental Mood	World T 189 (UK)	30 cm LP	Reissue of RCA LP. W.a.o. Johnny Hodges, Booty Wood, Ray Nance, Jimmy Jones.
Hamilton, Jimmy	6007	Swing Low Sweet Clarinet	Everest SDBR-1100, FSR 510 (Spain '86)	30 cm LP	Same as Everest FSR 510. PG, Booty Wood, Britt Woodman, Sam Woodyard, Aaron Bell.
Lewis, John	600908	Wonderful World Of Jazz, The	Atlantic 90979-2	CD	With PG - Body And Soul.
Camey, Harry	600916/17	Rock Me Gently	Metronome MLP 15068 (Denmark)	30 cm LP	Willie Cook, Ed Mullens, Nance, Booty Wood, PG, Aaron Bell, Sam Woodyard, Arr. by Kenny Graham.
Wood, Booty	601213	Hang In There	Metronome MLP 15074	30 cm LP	Harold Baker, Johnny Hodges as Cue Porter, PG, Aaron Bell, Dickie Wells, Vic Dickenson.
Wood, Booty	601213	Body	Jazzland JLP 936 S (USA)	30 cm LP	Harold Baker, Johnny Hodges as Cue Porter, PG, Aaron Bell, Dickie Wells, Vic Dickenson.
PG	601220	Gettin' Together!	Columbia 33 SX 1379	30 cm LP	Quintet with Nat Adderley, Wynton Kelly, Sam Jones, Jimmy Cobb.
Ashby, Harold & PG	610105	Tenor Stuff	HEP 2009 (UK 1980)	30 cm LP	With a.o. Aaron Bell, Ray Nance, PG also plays the guitar.
Pierce, Nat	610323/24	Balied Of Jazz Street, The	Mercury 9291 055 (Holland)	30 cm LP	NYC, Nat Pierce orch. w.a.o. PG, Clark Terry.
Hodges, Johnny	611211/12	Johnny Hodges With Billy Strayhorn And The Orchestra	Dector Jazz 027 DDD 5002 (France 1985)	30 cm LP	DE Bill Berry, Mullens, Ellington Septet '86 w. JH, PG, RN, HC, Chick Corea, Aaron Bell, Louis Bellson.
DE - Ellington, Mercer	62 - 66	New Mood Indigo	ABC - Impulse ASH 8285-2 (USA 1974)	2x30 cm LP	Hines, LBe, Shepp, Mingus, DE, Coltrane, Tyner, JHLB, PG, Hawkins, BWP, RW, Russell, Hampton, RN, JHa.
Various	62 - 73	Ellingtonia, Volume Two - The Impulse Years - Boom-Jackie-Boom-Chick - PG Quartet	Vogue LAE 587	30 cm LP	Rec. in Switzerland.
PG	62/63	Cleopatra Feelin' Jazzzy	Impulse AS-41 (USA)	30 cm LP	Quintet/Sextet w.a.o. Kenny Burrell, Roy Haynes.
PG	630521	Tell It The Way It Is!	Impulse 547 980-2	CD	Reissue of 2 LPs by PG: "Tell It The Way It Is" and "Cleopatra Feeling Jazzzy."
PG	630521/0904	Tell It The Way It Is!	Jazz Connoisseur JC 109	30 cm LP	Rec in Stockholm From Swedish bc: "Ellington solister i studion."
PG	630610	Rare PG Sextet in Europe 1983	Impulse IMP 12102 (USA 1997)	CD	Reissue of LPs: "Salt And Pepper" and Sonny Stitt LP "Now!" (Impulse AS-43).
PG & Stitt, Sonny	630610/0905	Salt And Pepper - Sonny Stitt And PG	Impulse AS-55 (USA)	30 cm LP	Also with Ray Nance, Rof Ericson, Johnny Hodges, Ernie Shepard.
PG	630904	Tell It The Way It Is!	Jazz Legacy JL 83	30 cm LP	Orchestra w.a.o. PG.
PG & Stitt, Sonny	630905	Salt And Pepper - Sonny Stitt / PG	Impulse AS-55 (USA)	30 cm LP	PG, Clark Terry, Rick Henderson, Phil Woods.
Legrand, Michel	631204/06	Michel Legrand Big Band Plays Richard Rodgers	Jasmine JAS 28 (Impulse AS 52)	30 cm LP	PG, LB, RN, CA, RE, HJo, BC, BWo, RP, JHa, JH, HC, Jimmy Jones, Ernie Shepard, Grady Tate.
Herman, Woody	631226/27	New World Of Woody Herman, The	Philips B 77977 L (UK)	30 cm LP	Ray Nance, John Lamb, Ronnie Scott. Rec. in London.
Hodges, Johnny	640206	Everybody Knows Johnny Hodges	Jazz Legacy JL 83	30 cm LP	JH, Cat Anderson, Jimmy Jones, Russell Procope, Ray Nance, Buster Cooper, PG, Harold Ashby.
PG	65	Change Of Setting	Impulse A-61 (F)	30 cm LP	Sian Tracey. Rec. in England.
PG	65	Inspired Abandon	World Record Club T 63 (UK 65)	30 cm LP	Cootie Williams, JH, PG, John Lamb, Sam Woodyard, Ray Nance, Billy Strayhorn, Joe Benjamin.
PG	65	Just Friends	Jasmine JAS 66 (UK 1985)	30 cm LP	Buster Cooper, Chuck Connors, PG, Sam Woodyard. Rec. in Paris, France.
PG	650112/20	Joy Asherill Sings Duke	Columbia SX 6003 (UK 1985)	30 cm LP	RN, BC, PG, Jimmy Jones, CA, LB, JHa, Bill Berry (vib), AB, Rufus Jones, HC, JBe, Roy Eldridge.
PG & Davis, Eddie Lockjaw	650129/30	Jazz Till Midnight - PG Quartet & Eddie L. Davis Quartet	20th Century Fox TFS 4170 (USA 1965)	30 cm LP	Reissue of PG Quintet "Cookin'" (on Argo), and Clark Terry Sextet "Out On A Limb."
PG	67	Triple Play	Philips B 77 731 L	CD	Sextet w. Roland Hanna.
PG	670109/10	Daylight Express - Clark Terry Featuring PG	Storyville STDCD 4123 (1989)	30 cm LP	Rec. in Argentina. With Enrique Villegas(p). Also with Willie Cook.
PG	670728/0808	Love Calais - Eddie Lockjaw Davis With PG	RCA NL 85903 (W-Germany 1987)	30 cm LP	Rec. in London. With English musicians a.o. Kenny Wheeler (tp).
PG & Davis, Eddie Lockjaw	670802/03	The Buenos Aires Session	Chees 0007 - GRD 819 (USA 1988)	30 cm LP	Chuck Connors, Norris Turney, Cat Anderson, Prince Woodyard or Wild Bill Davis, Joe Benjamin.
PG	69	Humming Bird	RCA PL 43192 (France)	30 cm LP	Chuck Connors, Norris Turney, Rec. in Paris, France.
PG	69 - 70	PG In Paris	Blue Star 80.703 (France 1970)	30 cm LP	Quintet w. Al Hall and Jo Jones.
PG	70	PG And His All Stars	Riviera X CED 521:137 (France)	30 cm LP	With 2 bonus tracks compared to the LP.
PG & Hines, Earl	70 - 72	It Don't Mean A Thing If It Ain't Got That Swing - Hines/PG	RCA 521.149 (UK 1971)	30 cm LP	Also with Norris Turney.
PG & Nance, Ray	700823/0903	Just A-Sittin' And A-Rockin'	Black Lion BLP 30153 (UK 1974)	CD	2 titles not on Norris Turney.
PG & Nance, Ray	700903	Just A-Sittin' And A-Rockin'	Black Lion BLCD 760148 (UK 1980)	CD	Also with Norris Turney.
PG & Eldridge, Roy	730824	Mexican Bandit Meets Pittsburgh Pirate - PG / Eldridge	Black Lion BLP 30138 (UK 1973)	CD	Quintet.
PG & Quinichette, Paul	740204/0528	PG - Paul Quinichette	Fantasy F-9648 (USA 1988)	30 cm LP	Also with Taff Jordan, Matthew Gee, G. "Dave" Pochonnet orch.

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
5804/08	.....	<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 - 5919/20/9003	.....	<i>Haupté</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 - 5613/14.....	Columbia C2K-64932	99/4-16/6
5804/08.....	Columbia CK-65566	99/4-18/1
5625/5721.....	Columbia CK-65568	99/4-18-2
5918/20/9003	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 4415/30.....	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
5724/39.....	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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The New DESOR corrections

This column contains suggestions and discussions by DEMS members. You are free to make corrections in your DESOR books immediately. We advise you however to wait until the corrections are confirmed by the authors of the New DESOR and published on one of the correction-sheets in the 5000 series. (See DEMS 99/5-23&24&25 and 00/1-26).

DEMS**

Page 16. Session 3102 - 14Jan31.

Benny Payne obviously participated in this session as pianist, but certainly not as vocalist on 3102a, *Rockin' Chair*, described on page 1091.

The singer we hear has a different voice compared to Benny Payne's recordings made on 27oct and 10Dec30.

The voice is also different from that of other singers associated with Duke during that period: Robertson, Bullock, Marvin, Mills

Who is the vocalist on 3102a?

Jean Portier**

You have a point. I have listened closely and I vote for Robertson.

Sjef Hoefsmit**

Page 85.

Session 4422, 25May44, WaxWorks 44-27 and session 4424, 27May44, WaxWorks 44-28 seem to be identical. Are there really two different, almost identical, broadcasts in existence? Isn't it very unlikely that Duke played the very same titles for two different broadcasts within a two-days-span only?

4424 (296 in the original Desor) is the well-known session and most collectors have a complete tape, with just a few bars intro of the closing *Do Nothin' Till You Hear From Me*.

4422 is a "new-comer"; Nielsen, Timmer and the original Desor ignore this programme. The New DESOR description in Volume 2 is slightly different from 4424, mainly during "intros" and the final *Do Nothin' Till You Hear From Me*, said to be nearly complete here.

My Little Brown Book from V-Disc 252-B is now part of session 4422 = 25May44. It was earlier associated with V-Disc 252-A, *Mood To Be Wooed*, 4423a from 26May44 (see original Desor 297a and b, WaxWorks 44-27a, Nielsen, Timmer and DEMS 94/1-7).

Does 4422 really exist?

Jean Portier**

Yes it does.

A few additional remarks. Timmer 4th edition and the New DESOR both have the two sessions. They are both right.

Richard Sears gave in his book "The V-Discs" for *My Little Brown Book* and for *Mood To Be Wooed* the date of 26May44. He is wrong as far as *My Little Brown Book* is concerned. It is 25May44. The announcer in the broadcast gave the day as Thursday. The 26th of May was a Friday.

The programme of 27May was probably not entirely the same as the one of 25May. According to the Timmer Rosenkranz collection three titles are missing in the 27May broadcast. See his acetate 34-5-A. Since there are no copies of this acetate available to listen to, these titles are not included in the New DESOR.

Sjef Hoefsmit**

Pages 134, 143 and 146. Sessions 4622, 4701 and 4709.

Lover Man and *A Ghost Of A Chance* from 16Jul46, *Golden Feather* from 7Jan47 and *Azalea and Orchids For Madame* from 10Jun47 are issued on the sample LP Jazz Supreme JS-102 on side 2, tracks 3 to 7. Jazz Supreme once again filled the holes left this time by the LONDON LPs.

Christian Danglerterre**

Page 181. Session 5207 - Mar52.

I Love My Lovin' Lover, 5207a must show "vcBR" on page 181, while the description on page 923 correctly lists Betty Roché's singing. Jean Portier / Klaus Götting**

Page 182. Session 5210 - 30Jun52.

There are two different versions of *I Love My Lovin' Lover*: 5210a and 5210b and they are different indeed. They can easily be identified by listening to Betty Roché in chorus 5° singing "I Love You" respectively four times on LP Up To Date 2004 and eleven times on LP Col CG 33961. Hoefsmit stated this 15 years ago in DEMS 85/3-6.

The UTD (4-times) version can also be found on CD CBS 462988 and on LP CBS 66607. The New DESOR is wrong on this particular point.

The Col (11-times) version is also on LP CBS 88219 and you may listen again to your various LPs, CDs and tapes in order to know which take is where.

Considering Betty Roché's singing, the description (on page 923) should be slightly different for the two takes:

The 4-times version, 5210a(?) should look like this: int2DE,2CT;1°/4°BR;5°4BR,2BR&CA,6CA;cod2BAND.

The 11-times version, 5210b(?) should look like this: int2DE,2CT;1°/4°BR;5°4BR,8BR&CA;cod2BAND.

Jean Portier / Klaus Götting**

Page 182. Session 5212 - 25Jul52 see also page 1121.

The vocalist on *She* 5212j is Ozzie Bailey and not Jimmy Grissom. Timmer and Nielsen have the same wrong info. Jimmy Grissom is on all other takes. Jean Portier**

I have listened to my tape. I cannot believe it.

Sjef Hoefsmit**

Page 283. Session 5937 - 2Dec59.

Brown Penny, 5937b is NOT on Up To Date 2008 as shown on the LP's sleeve. What we hear is *Three J's Blues*, 5937a. Delete UTD 2008 from one and add to the other. Also make correction on page 1427. Nielsen has the same error. See also DEMS 85/1-3. Jean Portier**

Page 306. I suggest to call DE6128f *T.N.E.W. theme* and DE6128g *Aaron Bell's New Twist*.

Immediately after the recording on 21Nov61, Duke made two attempts to say a few words to be recorded for a promotion of the 8Dec broadcast. Sjef Hoefsmit

Page 307. (first) NOTE - should read: The broadcast title is "Music Spectacular", on the air 8Dec. Hoefsmit

Page 340. Sessions 6337&6338 - 28Feb&01Mar63.

Surprisingly no mention is made of *Strange Visitor*. We have this title with Alice Babs vocal on Reprise LP 5024 and it is listed by Nielsen as being the very last piece recorded on 01Mar63, after *Something To Live For*. Nielsen must be right and several attempts to record this title exist on tape. Listening reveals that:

- this indeed seem to be the end of the session as Duke asks: "tired?", "want to go home?", obviously addressing Alice Babs.
- Billy Strayhorn is on piano. We can hear him apologise for his errors "I was wrong" and "I was ahead of myself". Session 6338 should be completed consequently.

Jean Portier / Klaus Götting**

I have listened to my tapes again. I agree with you and I also vote for inclusion of this recording in the New DESOR. The story goes that Alice played the piano herself. This is a quote from the report by Brian Priestley about the

Portuguese Duke Ellington Conference at the end of Jul99. (See DEMS 99/4-3.) The review is published in "Blue Light" Volume 6, number 3, page 4.

"After being invited myself to do a number as a sort of bait to Alice Babs, she was prevailed upon to sing the wordless *Strange Visitor*, playing her own piano as she did on the version recorded for Ellington in 1963 (Serenade To Sweden)".

But even if we agree upon Billy being the piano player, Giovanni Volonté and Luciano Massagli might decide against inclusion of this selection in the New DESOR. Also the selections played by Sathima Benjamin and Billy Strayhorn on 24Feb63 are not included. I guess because not enough Ellingtonians were involved. Sjef Hoefsmit**

Page 717. Theme *A Slip Of The Lip*.

Session 4319, 30May43, Fitch Bandwagon: This item has been discussed exhaustively and more particularly in Bulletin 99/4-6. There is however still something important to be added, because the New DESOR description is not correct. During chorus 2° we clearly hear TWO trumpets: RN and HB. Consequently the description of 4319c must be read as follows: int4BAND;1°RN(vc.);2°16BAND&RN(vc.), 4RN,4HB,2RN,2HB,2RN,2HB;cod6RN,2RN(vc.).

On page 717 the "false" description 4319c (ending with16RN;cod6RN,2RN(vc.) is used as a reference for other recordings. Checking reveals that all (4329i, 4338c, 4341c, 4352g, 4354c, 4361c and 4427h) indeed have only RN on tp, but to my ears the intros are not always the same.

Please listen again to the *Slip Of The Lip's* on page 717.

Jean Portier**

Page 748. Theme *Bensonality*.

Bensonality, 5127i has no intro on piano and bass, but it starts directly with the band's chorus 1°; at least on CBS LP 66607, CBS CD 4629882 and Giants of Jazz CD 53066.

We can hardly have had Jimmy Woode on bass in Dec51; the bassist was Wendell Marshall. Jean Portier**

You are right in both respects. However, the description is alright. The introduction by Duke and Wendell Marshall was on the commercial releases deleted from the original recording. It is sad but this happened more often.

Sjef Hoefsmit**

Page 796. Theme *Chicago*.

The description of 3309e (13Jul33) is certainly correct, but we must add the description of the second version of this theme: 3309f, which obviously has the same structure.

On the other hand we must delete 2903b (18Feb29) from this page 796, because this is not *Chicago* but *Harlemania*, as correctly stated on page 8 of Vol.1 and page 893 of Vol.2.

Jean Portier**

Page 809. 5629b has twice 6°BAND. I think pas8SW;6°BAND should be replaced by: pas8SW,6BAND as in the description of 5629c and d. Sjef Hoefsmit

Page 1005.

Typo: 5631g should start with int and not with Int. Sjef

Page 1450. In the Virgin Encyclopædia of Jazz the date that Thelma Carpenter died is given as 7Jun97. Hoefsmit

Page 1484. Personnel June Norton.

Add June Norton's participation on session 5008 (18Jul50) as follows: *Creole Love Call* 5008h + 5008j and *On A Turquoise Cloud* 5008k. Jean Portier**

Page 1487. Ross Laird's "Moanin'Low" very comprehensive discography of female vocalists has the following entries:

"ALBERTA PRIME: Mis-spelling for Alberta PRYME"

Bill Egan

I don't recollect ever seeing PRYME. Is Bill Egan making a point? I am not disputing Mr Laird's spelling, though I'd like to know the basis for it. Roger Boyes

DESOR small corrections 5002

This is the continuation of correction-sheet 5002, see DEMS 99/5-25.

As soon as correction-sheet 5002 is full (on both sides), it will be made available for new- and non- DEMS members.

Volume 1 (Corrections March 2000)

- XXIV - Add: J.Bi..... J.Bird
 105 - DE4546j. Add: DETS 14.
 115 - Session 4571. Include two "fresh" titles. (99/4-21/4) Correction-sheet 1017.
 118 - Delete DE4579b and 4579c. (99/4-21/4)
 118 - Make a note for the "fresh" session 9006 before session 4580. (99/4-21-4) Correction-sheet 1017.
 193 - DE5318y and DE5318aa are issued on J.Bi 61746-80298-2. (99/5-18/1)
 203 - DE5407l and DE5407o are issued on J.Bi 61746-80298-2. (99/5-18/1)
 226 - DE5630z: put CSP JCL-951 between brackets. DE5630ag: put CSP JCL-951 between brackets.
 227 - DE5632b: put CSP JCL-951 between brackets. DE5632f: put CSP JCL-951 between brackets; delete: (C0 CL-951). DE5632ab: put CSP JCL-951 between brackets. DE5632ai: put CSP JCL-951 between brackets. DE5632ak: put CSP JCL-951 between brackets.
 228 - DE5633a: put CSP JCL-951 between brackets; delete: (C0 CL-951). DE5634b: put CSP JCL-951 between brackets.
 273 - DE5918b, add C0 4-41421. This correction should also be made in DEMS 99/5-15.
 294 - Add at the beginning of the page: DE6028f Medley:
 409 - DE6557l is issued on Ve 314547265-2. Correction-sheet 3006.
 410 - Make a note for the "fresh" session 9007 between sessions 6559 and 6560. (99/4-9/2) Correction-sheet 1017.
 490 - DE6794c is played by JJn instead of DE. (99/5-22)
 672 - DE7253f, delete *See See Rider*; add: *Mr. J.B.Blues*. (99/5-22)

Volume 2 (Corrections March 2000)

- XXXV - Add: *For Jammers Only...Wild Onions*. (99/5-5/2)
 726 - *Alfie*, 6933c. Add: same as 6934e.
 737 - *Autumn Serenade*. Delete 4579c or change the number into 9006c. Correction-sheet 1017.
 809 - *Congo Square*, 5634b: 8 bars instead of 10 bars.
 812 - *Cotton Tail*, 4571g. Delete: 4°16BAND,8HC,5DE,%; add: 4°16BAND,8HC,8DE,5°16BAND,%.
 867 - *Fickle Fling*. Delete 4579b or change the number into 9006b. Correction-sheet 1017.
 1035 - *Moon Maiden*, 6934c. Add: int4DE;1°BAND; 2°34WBD,2BAND&WBD;pas2BAND&WBD; 3°(nc)10WBD,2BAND&WBD;cod6WBD.

- 1038 - *Mr. J.B.Blues*. Add 7253f
 1°/2°DE&RBn;3°/5°DE;6°/8°RBn;9°/10°DE&RBn.
 1119 - *See See Rider*: delete this title. (99/5-22)
 1275 - *Wild Onions*. Delete: D.Ellington; add: C.Bolling. Add: Other title - *For Jammers Only*. (99/5-5/2)
 1314 - Add: Buddha Records 74465-99629-2. (99/4-21/4) Correction-sheet 3006.
 1324 - CBS 88185. A08 - *Diga Diga Doo* (3703f); B01 - *Blue Reverie*.
 1325 - CBS 88220. B02 - *Lost In Meditation*; B06 - *Echoes Of Harlem*.
 1331 - Columbia CL-1445. B05 - *Blues In Orbit* (5804b). (99/4-18/1) Correction-sheet 1007.
 1334 - Columbia CL-951. A02, 2nd line. Delete: 5633a; add: 5633b.
 1335 - Columbia CL-951. NOTE. Delete: 5633a only the coda; add: 5633b.
 1370 - Add: J.Bird 61746-80298-2. (99/5-18/1) Correction-sheet 3006.
 1390 - Pablo 2310-721. A05, delete: *See See Rider*; add: *Mr. J.B.Blues*. NOTE. Add: track A05 as *See See Rider*. (99/5-22)
 1395 - Privateer PRV-102. Add, after *The Laborers*: (3415a).
 1408 - Add: RCA Victor SP-33394. (99/4-9/2) Correction-sheet 3006.
 1411 - Rosetta Records RR-1302. *Take The "A" Train*. Delete: A01; add: B06.
 1428 - Add: Verve 314547265-2. Correction-sheet 3006.

① Ellington, jazz musician of the century

JazzTimes Magazine sent ballots to 300 (some famous, some lesser known) jazz musicians, asking them to choose THE jazz musician of the 20th century. 122 returned their ballots and..., Duke came out on top. Close followers were Louis Armstrong and Miles Davis, with Charlie Parker and John Coltrane following at a rather great distance.

Maybe it is not worth bothering about, but it is always nice to see one's prejudices confirmed. Louis Tavecchio**

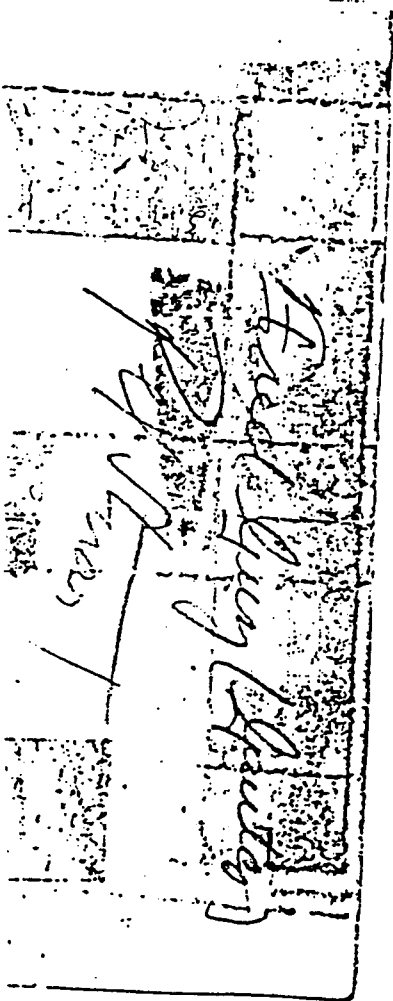
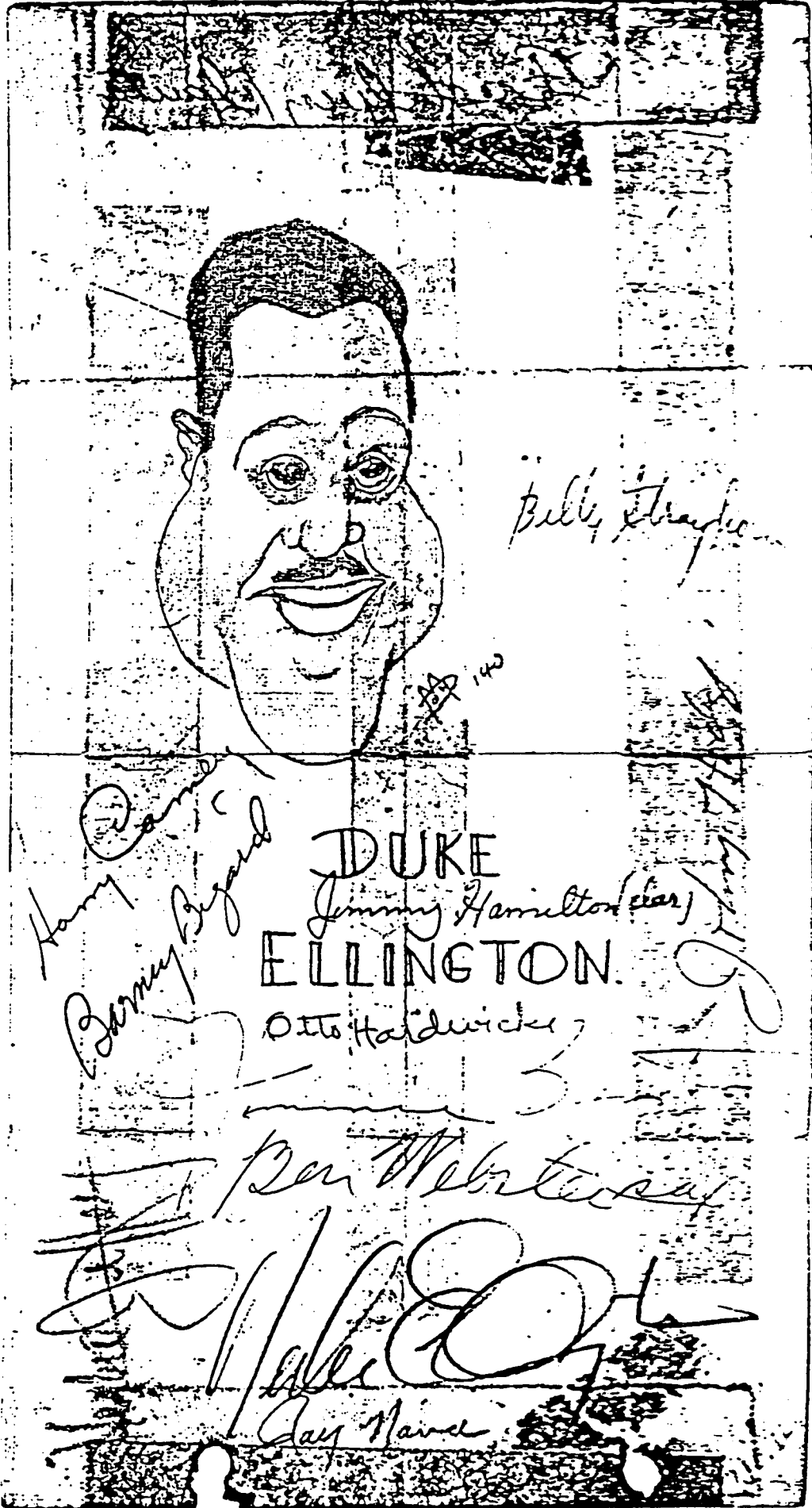
Why all this rush to name the musician of the century? There is another 12 months to go before the century ends.

Bill Bailey**

② The Irving Jacobs Collection

My approximately 2500 LP albums must be disposed of before the end of this year. Unfortunately, I would not benefit from donating the collection to a college or university, as Jerry Valburn did. In my case, I must sell the collection. I would much appreciate your mentioning my situation in the DEMS Bulletin, which would circulate in sufficient time to reach the subscribers before the Ellington 2000 conference. My basic interest is to contact someone who would be willing to acquire the entire collection at a reasonable price. (I am prepared to ship the entire collection to anywhere in the world!) It is obvious that I am eliminating those individuals who wish to browse through my collection in order to select whatever rarities they require. I would certainly be agreeable to selling the collection at a price that enabled the purchaser to subsequently dispose of many items as a profit. A "wholesale" offer would be most acceptable, by someone willing to acquire all of the LPs. On the other hand, if no one is interested, I am turning the collection over to a local mail-order dealer, who will accept the collection on "consignment".

Irv Jacobs, 3542 Nile street, San Diego, CA 92104-3817.



NEW RELEASES ON COMPACT DISC

by Jerry Valburn

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DVD 1031 L.Armstrong-D.Ellington/The Complete Sessions : (= CAP/ROUL JAZZ (US) CDP7-393844-2)

CLASSICS (F)1086 Chronological D.E. 1947 : *Put Yourself In My Place, Baby/Cowboy Rhumba/The Wildest Gal In Town/**I Fell And Broke My Heart/Antidiseestablishmentarianism/Don't Be So Mean To Baby/It's Mad, Mad, Mad !/**You Gotta Crawl Before You Walk/Change My Ways/Klitty/Brown Penny/Change My Ways/Boogie Bop Blues/Sultry Serenade/**Stomp Look And Listen/Air Conditioned Jungle/Three Cent Stomp/Progressive Gavotte/He Makes Me Believe He's Mine/**Take Love Easy/I Can't Believe That You're In Love With Me/How High The Moon/Singin' In The Rain*COLUMBIA (F)475822 2 *Jazz A Tous Les Etages-2. Jazz Non-Stop:* 1- *Take The "A" Train*496120 2 *Cool-The Vocal Album :* 5- *Sophisticated Lady*496666 2 *Les Hits Jazz De Siecle (2 CD Box) :* (1) 13- *Satin Doll*COLUMBIA/LEGACY (US)CK 65997 *Jingle Bell Swing :* 1- *Jingle Bells* 4- *Sugar Rum Cherry*COLUMBIA RIVER (US)CRG 212003 *Swing Time-Cocktail Hour (2 CD Set)* (1) 6- *Take The "A" Train*COSMOPOLITAN (E) (Bellevue (UK) LTD)Q/40169-2 *Jazz Delicious Hot The Essential Collection (4 CD Box) :*(1) (40172-2) 2- *Everything Goes* 15- *Tip Toe Topic* (2) (40173-2) 3- *Harlem Speaks* 15- *Crosstown*(3) (40174-2) 12- *Indiana* 20- *Sultry Sunset* (4) (40175-2) 8- *Take The "A" Train* 15- *Perdido*D 40171-2 *Roasting Hot (2 CD Set) :* (1) (42099-2) 2- *Everything Goes* 15- *Tip Toe Topic*(2) (40300 2) 3- *Harlem Speaks* 15- *Crosstown*(EL) DELIRIO (SP)ED 029-2 Duke Ellington-Ellington And His Vocallsts: *It's Gonna Be A Cold Cold Winter/**How Come You Do Me Like You Do?/I'm Gonna Put You Right In Jail/If You Can't Hold The Man You Love/Creole Love Call/**The Mooche/It Don't Mean A Thing/St. Louis Blues/I Can't Give You Anything But Love/Diga Diga Do/Sad Night In Harlem/**Solitude/Mood Indigo/Flamingo/The Blues (B.B.& B.)/It Don't Mean A Thing/I Ain't Got Nothin' But The Blues/**I'm Beginning To See The Light/St. Louis Blues/Don't Get Around Much Anymore/Take Love Easy/On A Turquoise Cloud/**On The Sunny Slude Of The Street/Sophisticated Lady*EUROPE 1/RTE (F) (We have not received as yet, Part 1. Look for itin next DEMS issue)710583 Duke Ellington-Alhambra 29 Octobre 1958 Part 2 : *El Gato/Stompy Jones/Hi-Fi-FO-Fums/MEDLEY :**Don't Get Around Much Anymore-Do Nothin' Till You Hear From Me-In A Sentimental Mood-Mood Indigo-**I'm Beginning To See The Light-Sophisticated Lady-Caravan-I Got It Bad-Just Squeeze Me-It Doin't Mean A Thing-**Satin Doll-Solitude-I Let A Song Go Out Of My Heart/Diminuendo And Crescendo In Blue*DELTA (US)46 032 *Pure Swing-Jlvin' Jam :* 7- *Lullaby Of Birdland*46 033 *Pure Swing-Hold Your Hat :* 10- *Satin Doll*DISKY (H)CB 859722 *Best Of Swing (3 CD Box) :* (1) 5- *Take The "A" Train* 14- *Never No Lament*(2) 10- *Just A-Settin' And A-Rockin'* (3) 6- *Harlem Air Shaft* 17- *I'm Beginning To See The Light*SI 248632 Duke Ellington & His Famous Orchestra-*Take The "A" Train : Solitude/Sophisticated Lady**In A Sentimental Mood/Merry-Go-Round/It Don't Mean A Thing/Caravan/Azure/I Let A Song Go Out Of My Heart/**Stormy Weather/I'm Beginning To See The Light/Black, Brown & Beige/In A Mellotone/Take The "A" Train/**Black And Tan Fantasy/Cotton Club Stomp/Mood Indigo/Bojangles/East St. Louis Toodle-oo/**In The Shade Of The Old Apple Tree*DOUBLE PLAY (US)4039 *Four Legendary Swing Bands :* 16- *East St. Louis Toodle-oo* 17- *Take The "A" Train*18- *Black And Tan Fantasy* 19- *Mood Indigo* 20- *Perdido*

EARLY BIRD (US) (KEM Enterprises, Inc.) (*not shown on the CD or card insert)

EBCS 1011 Duke Ellington - Rockin' In Rhythm : C-Jam Blues/Take The "A" Train/MEDLEY : I Got It Bad- Things Ain't What They Used To Be-Wings And Things*/West Indian Pancake/MEDLEY II : Black And Tan Fantasy-Creole Love Call-The Mooche/Soul Call/EI Gato (plays EI Viti)/Open House/The Hawk Talks/Rockin' In Rhythm/Jam With Sam/Ad Lib On Nippon/Chelsea Bridge/Olds* (this CD is identical to FOUR STAR (US) FS-40063)

EMI (SP)

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FINE TUNE (US)

1107-2 The Gold Collection-Encyclopedia of Jazz :

8- Take The "A" Trsain

GOING FOR A SONG (E)

GFSO 4021 Hold That Jazz Collection (4 CD Box) :

(1) 14- It Don't Mean A Thing (2) 6- Kissing Bug (3) 17- Harlem Air Shaft

HISTORY (G)

20.3030-HI The Great Vocalists Of Jazz And Entertainment (40 CD Box) :

(5) (20.3035-HI-1) Louis Armstrong: 5- Long Long Journey (9) (20.3039-HI-1) The Mills Brothers: 4- Diga Diga Doo (19) (20.3039-HI-2) Ivie Anderson : Let's Have A Jubilee/I've Got The World On A String/My Old Flame/Troubled Waters/ It Don't Mean A Thing/Cotton/Truckin'/Isn't Love The Strangest Thing?/Oh, Babel Maybe Someday/Shoe Shine Boy/ Sad Night In Harlem/I've Got To Be A Rug Cutter/There's A Lull In My Life/All God's Chillun Got Rhythm/Alabany Home/ I'm Checkin' Out, Goom-Bye/Killin' Myself/Me And You/Chocolate Shake/I Got It Bad/Rocks In My Bed/Hayfoot, Strawfoot/ Jump For Joy (20.3050-HI-1) Billie Holiday : 4- Blues (Big City Blues) (Saddest Tale)

20.1960-HI From Swing To Be-Bop (40 CD Box) : (1) (20-1964-HI-1) Cadillac Slim-Ben Webster :

Cotton Tail/All Too Soon/Conga Brava/Bojangles/My Greatest Mistake/Chloe/Blue Serge/Just A-Settin' And A-Rockin'/ Five O'Clock Drag/Chelsea Bridge/Rain Check/Perdidol/What Am I Here For?/Main Stem/Sepia Panorama

(2) (20-1964-HI-2) 15- Mobile Bay 16- Linger Awhile 17- Some Saturday

JASMINE (E)

2569 Ivie Anderson-I Got It Bad And That Ain't Good : Truckin'/All God's Chillun Got Rhythm/

Rose Of The Rio Grande/When My Sugar Walks Down The Street/I'm Checkin' Out, Goom-Bye/Solitude/ Stormy Weather/Mood Indigo/Me And You/At A Dixie Roadside Diner/Five O'Clock Whistle/Jump For Joy/

Rocks In My Bed/Hayfoot, Strawfoot

(Other tracks on this CD are not with D.E.)

JAZZ BAND (E)

SDCD 2261-2 Swingdance, Volume 2 :

9- Perdido

SDCD 2262-2 Swingdance, Volume 3 :

7- Harlem Air Shaft

JAZZ PORTRAITS (IT)

CD 14584 The Mills Brothers :

6- Diga Diga Do

JAZZ SELECTION (G) (Delta Music GmbH)

40 012 Jazz Selection-100 Years Of Jazz (10 CD Set) :

(2) New Orleans-Chicago-New York (17 228) 20- East St. Louis Toodle-oo (4) Kansas City (17 230) 13- Mood Indigo

(5) From Swing Into Be-Bop : (17 231) 12- Pitter Panther Patter

JAZZTORY (POR)

JTD 10247 Duke Ellington & His Orchestra-Mood Indigo : Jack The Bear/Ko-Ko/Cotton Tail/

Take The "A" Train/Solitude/I Got It Bad/Perdido/Main Stem/Sentimental Lady/Rockin' In Rhythm/

Do Nothin' Till You Hear From Me/Summertime/Creole Love Call/I'm Beginning To See The Light/

Prelude To A Kiss/Caravan/Black And Tan Fantasy/Mood Indigo/It Don't Mean A Thing/Sophisticated Lady

MOBILE FIDELITY (US)

UDCD 757 Blues In Orbit (Direct Stream Digital) (Ultradisc II) : Three J's Blues/Smada/

Pie Eye's Blues/Sweet And Pungent/C-Jam Blues/In A Mellow Tone/Blues In Blueprint/

The Swingers Get The Blues Too/The Swinger's Jump/Blues In Orbit/Villes Ville Is The Place, Man

NO LABEL (E)

3PSD003A Jazz Selection, Volume 1 : 10- The Mooche 15- Crosstown 19- Black And Tan Fantasy

3PSD003B Jazz Selection, Volume 2 : 8- Caravan 20- Sophisticated Lady

PABLO (US)

PACD 2310-966-2 Oscar Peterson Plays Duke Ellington : 10- Take The "A" Train

PLANET JAZZ (F)

74321 65368 2 Ben Webster : 4- Cotton Tail 5- All Too Soon 6- Linger Awhile

74321 68648 2 Greatest Hits ! : 9- It Don't Mean A Thing

74321 68649 2 Big Bands : 4- Take The "A." Train

74321 68653 2 Jazz Saxophone : 5- Things Ain't What They Used To Be

74321 68654 2 Jazz Trumpet : 12- Concerto For Cootie 13- Subtle Slough

74321 68656 2 Female Jazz Vocollsts : 8- I Got It Bad

PHONODOR (AS)

N° 005 Duke Ellington-Aufnahmen 1928-1945 (24 bit) : Yellow Dog Blues/Tishomingo Blues/Louisiana/

The Mooche/Tiger Rag, Pts. 1-2/The Dicty Glide/Harmony In Harlem/Blue Tune/Rent Party Blues/Doin' The Voom Voom/

PROPER RECORDS (E)

PROPERBOX 2 The Engine Room (4 CD Box)

(3) 15- *Jumpin' Punkins***RCA-VICTOR (US)**

9026-63682-2 Falling In Love With Duke Ellington : *In A Sentimental Mood/I Didn't Know About You/ Every Hour On The Hour/Lotus Blossom/Ghost Of A Chance/Pretty Woman/Lover Man/Solitude/The Wonder Of You/ Mood Indigo/My Heart Slings/I Got It Bad/Tell Ya What I'm Gonna Do/Creole Love Call/ I Let A Song Go Out Of My Heart/You Don't Love Me No More*

9026-63623-2 Falling In Love With Louis Armstrong :

9- *Long Long Journey***READER'S DIGEST (AS)**

W90001 WW3/1-5 The Golden Age Of Swing (5 CD Box) :

(1) 7- *It Don't Mean A Thing* 15- *Take The "A" Train* (2) 23- *C-Jam Blues* (3) 3- *Blue Again*
 (4) 2- *Mood Indigo* (5) 14- *Don't Get Around Much Anymore*

SONY MUSIC MEDIA (H)

49476-2 The All Time Greatest Jazz Standards (3 CD Set) :

(1) 17- *Take The "A" Train* (2) 7- *Sophisticated Lady* 20- *Jumpin' At The Woodside* (3) 18- *In A Sentimental Mood***SONY MUSIC SPECIAL PRODUCTS (US)**

A 017817 Christmas With The Big Bands:

1- *Jingle Bells***VERVE (SP)**

559 627-2 Side By Side-Duke Ellington & Johnny Hodges :

(= VERVE (G/US) 314 521 405-2)

WARNER BROTHERS (E)

WB 859492 Original Swing :

10- *Just A-Settin' And A-Rockin'*

2000 LOS ANGELES 2000 LOS ANGELES 2000 LOS ANGELES 2000 LOS ANGELES 2000 LOS ANGELES 2000 LOS ANGELES 2000

ELLINGTON 2000

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TO

SUNDAY MORNING - MAY 28TH

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Post Marked March 20th

\$175.00 US Funds

Later Registration

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