

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY

FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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LOS ANGELES

ELLINGTON '2000 — By Roger Boyes

The eighteenth international conference of the Duke Ellington Study Group took place in the Roosevelt Hotel, 7000 Hollywood Boulevard, Los Angeles, from Wednesday to Sunday, 24-28 May 2000. The Duke Ellington Society of Southern California were our hosts, and congratulations are due to Steven Lasker and Bill Hill, co-Chairmen, to Charles Stewart and the DESSC board members who supported them, and to all who worked hard to help make the event a success.

Hollywood Boulevard is a raffish street with plenty of tourist traps, although it's by no means entirely made over to the exploitation of overseas visitors. I gather it was much seedier some years ago than it is now, although one should still exercise caution while walking along it during the night, John Lamb was careful to point out to me when we popped out to the all-night liquor store. There's certainly no shortage of curious and colourful people about.

The Roosevelt's associations are with movies rather than with music — it hosted the first Oscars ceremony in 1929. It's a hotel with lots of character though, and there's an indirect link with *Charpoy* — my room overlooked the buildings and playing fields of Hollywood High School, where Lana Turner was a student.

After the usual evening get-together on Wednesday, the daytime programme began on Thursday morning with a welcome from the conference hosts, and then an opening keynote address from **Kenny Burrell**, the distinguished guitarist and jazz educator who is a frequent contributor to Ellington conferences.

Kenny struck something of a sombre note, observing that we're all getting older, and urging on us the need for active effort to attract the younger recruits who will come after us.

This report isn't the place for pondering the future of either conferences or the wider activities of the Ellington Study Groups around the world. These issues were nevertheless in the thoughts of many during Ellington 2000, and Kenny was absolutely right to raise them at the very outset of the daytime programme.

Kenny was followed by **Roger Boyes**, who took as his cue Mark Tucker's Ellington'99 comments about the songs of childhood recall which Duke's father would sing with friends. He compared the 1945 recording of the 1905 Von Alstyne song, *In The Shade Of The Old Apple Tree*, with the original 1933 studio recording of his score, then followed it with two other Ducal versions of old songs from his childhood, *Sweet Adeline* and *Juanita*. These are two of four such songs appended to THE GIRLS, the 1961 suite which Ellington had prepared for that year's Monterey Jazz Festival.

Next we heard from **Peter Anthony Andrews**, the Executive Director of the National Jazz Museum in Harlem. His presentation was the first many of us heard about this ambitious and exciting-sounding project. Peter explained its origins and described its initial financing from a Fund for the Revitalisation of Harlem. The money was secured for a feasibility study, but that idea was swiftly axed, on the grounds that so worthy a project was both eminently feasible and highly desirable; also, the necessary ingredients for an effective museum in the early twenty-first century are well enough known for such a study to be an exercise in redundancy. Instead the money has gone directly towards the design and building of the museum itself. That's the style!

This report will be continued on page 21.

Sad NEWS

17 March 2000. I am sorry to have to report the passing of **Syd Blackwood**, president of the Toronto Chapter TDES.

Syd died early this morning as a result of kidney failure following chemotherapy treatment for multiple myeloma.

He was well-known to Ellington fans across North America for his attendance at conferences, and for his untiring efforts on behalf of the Toronto chapter.

He is survived by his wife Patricia, and 3 children from a former marriage.

He will be greatly missed by all who worked with him at the Toronto Ellington conferences (1987 & 1996).

Harry Nerlich**

I can't begin to describe my sorrow on hearing this news.

Syd came a little early to last year's conference and stopped by the Archives. I can turn around and picture him in the reference room listening to Three Black Kings — and diggin' it. All the reference archivists on duty that day instantly warmed to him after witnessing the sheer pleasure he derived from hearing Ellington music that was new to him. His kindnesses to me in the relatively few years I have attended Ellington conferences are too numerous to list.

Annie Kuebler**

We lost a good friend, DEMS member Sydney Blackwood. Syd was born in Toronto on 7 August 1928.

For the past four years, he has been the president of the Toronto Chapter of the Duke Ellington Society. He was very active in the organising committee for Ellington '96.

When he came to the last conference in Washington in a wheelchair, I did not realise that this would be our last meeting. Syd was a very amiable man and everyone who knew him will miss him.

I offer my sincere condolences to Patricia Poole, his wife, who always accompanied him at the Ellington conferences, where she made many friends herself.

Sjef Hoefsmit

I read the obituary of **Dennette Harrod** in the May newsletter of the Duke Ellington Society in Washington.

Dennette died on 23 March 2000. Because of his extensive knowledge, Dennette was a key interviewee in the documentary "Duke Ellington's Washington", which was recently televised in the United States.

He was a highly respected member of the Washington Society, but he will also be gratefully remembered by those who met him as an active presenter and participant of the first Ellington Conference in 1983.

Sjef Hoefsmit**

20 April 2000. I just heard today of the death of **Louis Appelbaum**. Louis is the man credited with bringing Duke's band to the Stratford Festival. The eventual result of this was the suite "Such Sweet Thunder".

Appelbaum also helped to found and served on many arts organizations here in Canada.

I had the pleasure of hearing Lou's recollections of Duke during his presentation to Chapter 40 last year.

Louis Appelbaum was 82. Merlin Williams**

Louis Appelbaum did a presentation on 16 May 87 at the Ellington conference in Toronto together with Ron Collier.

I was lucky to be there. I treasure the video recording I made of this presentation. Lou was undoubtedly one of the many friends who told Duke to "go straight ahead, around the park, make a U turn, turn right. You can't miss it".

Sjef Hoefsmit**

1 May 2000. Tonight I received a call from a friend who told me that **Barry Ulanov**, the first Ellington biographer, had died. Besides being an early writer about jazz and Ellington's first biographer, he was an amazing scholar and teacher (professor emeritus at Barnard College and also lecturer at Union Seminary) with the broadest range of interests.

Janna Tull Steed**

Like one can never forget the first time one fell in love, I will always treasure my Barry Ulanov. I may have been one of the firsts in Europe who saw the book. My dear father who disliked Duke's music bought me (for \$ 3.-) this book at Doubleday BookShops, 9 Rockefeller Plaza. He wrote on the first page: "New York, 28 Mei 1946." Sjef Hoefsmit**

John Steiner passed away in Milwaukee on Saturday in the early evening of June 3rd. I was there most of Sunday.

John's wife Nina is holding up pretty well. She will not stay in Milwaukee for long but go to live with her son Bill in Kentucky as soon as we move John's collection to the University of Chicago and she sells the house.

John had been in declining physical health for several years but his wonderful mind and sense of humor were intact to the end.

His death is a great loss to the jazz community of Chicago and to the Ellington Community world-wide.

As per John's wishes there was no funeral service or visitation; his body was donated to the University of Wisconsin College of Medicine.

Richard Wang**

I met John Steiner for the first time in 1984 at the second Conference in Chicago. Since our first meeting I have had the privilege to be invited in his basement several times where I admired his tremendous collection and enjoyed his hospitality together with some of his friends from the Chicago area.

The Ellington Community should be eternally grateful for the terrific recordings John made of Ellington's concerts in the Civic Opera House. Sitting on the balcony, he used an angling-rod to bring his microphone in the best position.

John supported the Duke Ellington Music Society financially but I will remember him most of all as an extremely gentle person and a very dear friend.

Sjef Hoefsmit**

Mixed NEWS

In the March edition of the Newsletter of the Duke Ellington Society of Sweden, we read:

"During the last October tour with the Ellingtonians in Europe, **Britt Woodman** became ill. Back in New York, the doctor told Britt that he had problems with his lungs, and he will probably never be able to play the trombone again. He will move to Los Angeles (his native town) in April to stay with his brother's family".

We are very sorry to hear this. On the other hand, we are most fortunate to have a great number of Britt's exquisite trombone solos on record. We can enjoy his art whenever we want. We wish him a very long and very relaxed retirement and we hope to see him many times at our Ellington conferences so that the Ellington community can show him its deep respect and gratitude.

DEMS

Morris Hodara reported in TDES Newsletter of May that Britt has been honoured at the 28th Annual Brass Conference on 1 Apr 00, with an all-star evening hosted by Art Baron.

Lynne Mueller, vice president of TDES, represented the Ellington community.

Sjef Hoefsmit**

DISCUSSIONS - ADDITIONS - CORRECTIONS

① Music America Loves Best (MALB) See DEMS 00/1-12/1.

I was not in a position to reply to the discussion on these broadcasts until my return from Florida to Massachusetts (where I have an extensive reel to reel tape library).

The following is what I have found and I apologize to all for my misleading report in my 1986 book on Duke Ellington's recordings.

I will be happy to make cassette tape copies of these three programs for both Sjef Hoefsmit and Klaus Götting in June of this year. Further, I hope to be able to look at microfilm of the *New York Times*, Sunday papers from both June and December 1944 to confirm the show's guests for these broadcasts. In the meantime, here are my findings after I auditioned the tapes:

MUSIC AMERICA LOVES BEST AFRS PROGRAM N° 1
MC: Louis Calhern (Ellington portions as follows)

Side One MEDLEY: (with unidentified studio orchestra and chorus) Calhern's introduction; *Sophisticated Lady*, *Solitude*, *Caravan*, *Mood Indigo*, *It Don't Mean A Thing*

Side Two *Main Stem*, *C-Jam Blues*

MUSIC AMERICA LOVES BEST AFRS PROGRAM N° 68
MC: Tommy Dorsey with Lou Bring Orchestra and chorus and singer Johnny Desmond:

Side One Tommy Dorsey introduces Ellington and they converse. This is followed by Duke Ellington playing *Solitude*

Side Two Tommy Dorsey and Duke Ellington converse. This is followed by both Dorsey and Ellington playing *The Minor Goes Muggin'*

MUSIC AMERICA LOVES BEST AFRS PROGRAM N° 77
MC: Tommy Dorsey with Lou Bring Orchestra and Chorus and singer Johnny Desmond:

Side One Tommy Dorsey intro to Duke Ellington who is playing piano chords on *Take The "A" Train*. This is followed by Ellington performing *Dancers In Love*

Side Two Ellington piano chords on *It Don't Mean A Thing*. This is followed by Ellington piano medley:

Sophisticated Lady, *Solitude*, *Caravan*, *Mood Indigo*, *It Don't Mean A Thing*

My ears tell me that the above MEDLEY is different from the one found on MALB N° 1.

Finally: The selection of Gertrude Niesen singing *Do Nothin' Till You Hear From Me* is found on AFRS YANK SWING SESSION N° 110, Side Two, Track Three
Jerry Valburn**

This is a great step forward in the search for unravelling the MALB puzzle.

It now seems that we have three different MALB broadcasts and not one recording session as Hoefsmit suggested in the last Bulletin:

MALB # 1, 17Dec44, New DESOR 4437

MALB # 68, 23Sep45, New DESOR 4566 and

MALB # 77, 25Nov45, New DESOR 4594.

Session 4428 in the New DESOR can probably be deleted.

After we have received the results of further investigations and the decision of our Italian friends as far as New DESOR corrections is concerned, we will publish a complete survey in one of the future Bulletins. DEMS**

② The Great Paris Concert (double CD)

I have a question about the dates for the Great Paris Concert. In the DEMS Bulletin 98/2 page 13 item 3 the dates for four titles are clearly given (*Do Nothin' Till You Hear From Me*, *Things Ain't What They Used To Be*, *Don't Get Around Much Anymore* and *Satin Doll*).

Does this mean that all the other titles are from the single concert 1Feb63? I don't have the older DEMS Bulletins referenced and can't figure it out using just Timmer. Peter MacHare**

All the 1963 recordings originate from the Olympia Theatre in Paris. There was one concert on 1Feb. All selections from 23Feb are taken from the second concert on that day. The two selections on disc 2, track 4 and 13 are recorded in the studio. The applause is dubbed in. DEMS**

Disc 1

The following selections were previously issued on the double LP, Atlantic 60.044 "The Great Paris Concert".

- | | | |
|-------|---|---------|
| 1-2. | <i>Kinda Dukish & Rockin' In Rhythm</i> | 1Feb63 |
| 3. | <i>On The Sunny Side Of The Street</i> | 23Feb63 |
| 4. | <i>The Star-Crossed Lovers</i> | 1Feb63 |
| 5. | <i>All Of Me</i> | 1Feb63 |
| 6. | <i>Asphalt Jungle Theme</i> | 1Feb63 |
| 7. | <i>New Concerto For Cootie</i> | 1Feb63 |
| 8. | <i>Tootie For Cootie</i> | 1Feb63 |
| 9-12. | <i>Suite Thursday</i> | 1Feb63 |
| 13. | <i>Perdido</i> (not complete) | 1Feb63 |
| 14. | <i>The Eighth Veil</i> | 1Feb63 |
| 15. | <i>Rose Of The Rio Grande</i> | 23Feb63 |
| 16. | <i>Cop-Out</i> | 1Feb63 |
| 17. | <i>Afro Bossa</i> | 1Feb63 |

Disc 2

- | | | |
|----|-----------------------------|---------|
| 1. | <i>Jam With Sam</i> | 1Feb63 |
| 2. | <i>Happy-Go-Lucky Local</i> | 23Feb63 |
| 3. | <i>Harlem</i> | 23Feb63 |

The following "bonus tracks" are taken from the LP Reprise 6234 "Duke Ellington's Greatest Hits".

- | | | |
|-----|--|---------|
| 4. | <i>Don't Get Around Much Anymore</i> | 29Dec62 |
| 5. | <i>Do Nothin' Till You Hear From Me</i> | 23Feb63 |
| 6. | <i>Black And Tan Fantasy</i> | 23Feb63 |
| 7. | <i>Creole Love Call</i> | 23Feb63 |
| 8. | <i>The Mooche</i> | 23Feb63 |
| 9. | <i>Things Ain't What They Used To Be</i> | 23Feb63 |
| 10. | <i>Pyramid</i> | 1Feb63 |
| 11. | <i>The Blues</i> | 23Feb63 |
| 12. | <i>Echoes Of Harlem</i> | 23Feb63 |
| 13. | <i>Satin Doll</i> | 19Jan65 |

③ Paris Blues

Does anyone know who plays the guitar on Duke's 1961 "Paris Blues" soundtrack? My understanding is that Sonny Greer plays the drums on the title track, *Paris Blues*.
Thomas Young**

Michel Duvigne played the music for the actor Serge Reggiani. In the jam session sequence, the guitar was played by Eugene Vees. (Source Klaus Stratemann, p. 429 & 430).
Sjef Hoefsmit**

I met Jimmy Gorley when I was conducting music from "Paris Blues" at Lincoln Center 7 years ago. He told me he played guitar on he soundtrack. David Berger**

① A Correction Corrected

Thank you for DEMS Bulletin 00/1 and all the other Bulletins that you so kindly send my way.

In this Bulletin my attention was, for natural reasons, caught by "page 340 in the New DESOR corrections" concerning my composition *Strange Visitor*. (See page 25 in the Bulletin.)

Only now do I realize that I never told you about the circumstances connected with the recording of the album "Serenade To Sweden" in Paris in 1963.

Duke, Billy and I did the pre-work in Duke's suite, where there was a piano and the three of us went through what entered our minds. I was asked to make suggestions out of my repertoire and one of these happened to be *Strange Visitor*, a song that I composed possibly already in the early fifties and got published through World Music Company in Brussels under the name of *Baby, Baby, Baby* or *Étrange Visiteur*.

Orchestral versions were recorded for gramophone by the orchestra of Ray Ventura and by at least one more of the better-known entertainment orchestras of the mid fifties. (Ray Martin??)

Well, when later in the studio all three of us had played the song, Duke decided that I should accompany myself on the piano to my own singing and regardless of what might later on be "agreed upon", this was the way it was done on the album. Also the cover story confirms that. Trust me.

I would not be surprised if in the future, DESOR may require some clarification also regarding my rendition of *The Lord's Prayer* in the Westminster Abbey performance of the Third Sacred Concert. Duke asked me to sing a Swedish version of the "Prayer", evidently thinking that such a version existed. To MY knowledge there is no such version and so, what I did was an a-cappella improvisation on the spot. This rendition is not mentioned in the program or on the cover and should not be confused with *The Lord's Prayer*, following Duke Ellington's Introduction to the Concert.

The manner in which my rendition came about made it difficult if not impossible to arrange for proper protection for myself as rights owner.

Parts of the Third Sacred Concert were repeated three weeks later in the Church of Santa Maria del Mar in Barcelona, Spain. Also on this occasion I made an a-cappella improvisation of *The Lord's Prayer*, composed on the spot and consequently entirely different from what I made in Westminster Abbey. Alice Babs

Thank you Alice for your reaction. Believe me, there is not the slightest doubt left in my mind that it is you who played the piano on the issued version of *Strange Visitor*.

I must apologise. I should have known better. I have checked your letters and I have found one from 22Jan87 in which you wrote to me: "On the first takes of my song both Duke and Billy Strayhorn accompanied on the piano but finally they insisted on me doing also the accompanying job."

I think that both your statements, from 1987 and from now, should cause Giovanni and Luciano to re-consider their decision. They should include the 7 unissued and the single issued take in Duke's discography. My guess is that Duke played the first take, you did the final one as we know now for sure and Billy did all the others. I hope you will accept our earlier doubts as a compliment to your fine piano playing.

In both Third Sacred Concerts in 1973, the authors of the New DESOR have treated a sequence of different pieces as one title: *Every Man Prays In His Own Language*. This is in accordance with the way it was handled on the Westminster Abbey release. In the Westminster version they distinguished 5 different themes (total time 11:10) and in Barcelona only 4. In both cases your Swedish version of *The Lord's Prayer* was theme III. You are acknowledged as vocalist for this number, although not as composer of a part of it. I suggest that you should be mentioned next to Ellington as composer. Sjef Hoefsmit

② TEENTIMERS CLUB

See DEMS 00/1-11/1.

Originally the broadcasts were aired from New York, but by the spring of 1946 the programme had become a "travelling commercial" (see Stratemann page 265).

We too have some doubts about the 16Nov46 transcription but, lacking more certain information, we prefer to preserve the date as given by Stratemann.

Giovanni Volonté**

③ Rex and Herb

In case it's of interest, I have 2 Rex Stewart autographs: an HMV EA 3144 (Australian) signed Rex Stewart and a Duke Ellington caricature signed by all the band in Vancouver in either 1940 or 1941 in which it looks like Stuart.

However I don't believe Rex used two different names. I think it more likely that the apparent "Stuart" is just a very hurried signature in which the "e" and "w" run together. Looking at the signed 78 I can see how that might occur.

The band autographs do include "Herb Jeffrey" but we know from his daughter that he did use that name, though someone could have asked him. I can send you copies if you like though the signatures are similar to the ones you have already printed. Frank Rutter**

④ Herb aka Umberto Alexander Valentino

21Mar2000 — Dear Sjef,

You sly fox! You knew Herb's real name, didn't you?

I had the chance to talk with Herb for several minutes and in the course of our conversation he stated that he is Sicilian and Irish and has passed for black all his life.

He also talked a little about the book he is writing to be entitled "Skin Deep".

"Umberto" sends his fondest regards and best wishes.

Thanks for giving me the right question to ask.

Looking forward to seeing you in May at the conference in Hollywood. Warmest regards, Tony and Tina Schmidt**

⑤ Where was Duke on 13 and 14Nov69?

See DEMS 00/1-13/2.

I can confirm that the date of the concerts in Bologna (Palazzo Dello Sport) was 13 November (5:15 pm and 9:30 pm). I was there. After the concert Duke and the band went to the station and by train they came to Mestre for the two concerts of 14 November (Mestre and Venice). In the afternoon of 15 November they arrived by train in Lausanne to play one concert there and another in Geneva later the same day. Luciano Massagli

① **The Blanton-Webster-Band 3 CD set**

See DEMS 99/5-22 left column.

About the different takes of *Sepia Panorama*, *Jumpin' Punkins* and *Hayfoot Strawfoot*, the research on our mirror-side numbers of "The Blanton-Webster Band" 3 CD set gives the following data:

	CD1	CD2	CD3
Vittorio Sonopress G7417	Sonopress G7418	Sonopress G7418	Sonopress G7419
	21131812-1A	21131812-2A	21131812-3A
	<i>Sepia Pan.</i> -1	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -1
Sjef	56592 RB-1S 4/88 1 DA 6	56592 RB-2S 6/88 2DA 3	RB 35659 3/88 1A 54
	<i>Sepia Pan.</i> -1	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -2
Giovanni	56592 RB-1S 2/88 1 DA 1	RB 25659 2/88 2A 52	RB 35659 3/88 1A 54
	<i>Sepia Pan.</i> -1	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -2
Klaus	56592 RB-1S 10/89 1 DB 5	56592 RB-2S 11/88 2DB 1	56592 RB-3S 11/88 10DA 2
	<i>Sepia Pan.</i> -1	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -2
Luciano	56592 RB-1S 4/88 1 DA 3	56592 RB-2S 4/88 2DA 1	RB 35659 3/88 1A 54
	<i>Sepia Pan.</i> -1	<i>Jumpin' Pun.</i> -2	<i>Hayfoot Str.</i> -2
Michael	56592 RB-1S 2/97 3 DA 6	56592 RB-2S 2/97 7 DA 4	56592 RB-3S 11/96 11DD 1
	<i>Sepia Pan.</i> -2	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -2
Bill	RB1 5659 LAL71	RB-2 5659 2AL 71	RB-3 5659 LA 2 71
	<i>Sepia Pan.</i> -2	<i>Jumpin' Pun.</i> -1	<i>Hayfoot Str.</i> -2

Astonishing! Four out of eight possible combinations!
Thanks to Vittorio Castelli, Giovanni Volonté,

Klaus Götting, Luciano Massagli, Michael Shoshani and
Bill Morton! DEMS**

My set has the label number 74321 13181-2 and is made
in Germany. Vittorio Castelli**

Our sets have the label number 5659-2-RB and are all
made in the USA.

Sjef Hoefsmit, Giovanni Volonté, Klaus Götting and
Luciano Massagli. **

(16Feb00) The first set of numbers (which I guess are
matrix numbers) are in different fonts on each disc. I don't
know if that indicates a different mastering facility.

The fonts for the second set (which I assume to be the
date the CD was mastered, and possibly the facility) are
identical on each disc.

(9Mar00) Both *Sepia Panorama* and *Hayfoot Strawfoot*
on my "Blanton-Webster" set are take -2.

Both takes are easily distinguishable from each other.
Sepia Panorama take -2 is missing a bass solo at the end;
also, the structure of the two soli at the song's introduction
is radically different.

Hayfoot, Strawfoot has just a bass note on take -1, but
take -2 has the addition of Ellington on the piano echoing
the bass note and adding a very heavy rhythm note not
present on take -1.

(15Mar00) After doing my bit of scholarly research,
I discarded the B-W set since it is redundant. This decision
was, admittedly, aided by the fact that the B-W set has
abysmal sound, whereas the 24 CD set is as close to
perfection as I think humans can get. I no longer have the
label number. Michael Shoshani**

We find in Jerry Valburn's "Duke Ellington on Compact
Disc," published in 1993 the following label-numbers for
this 3 CD set:

Bluebird (EU) (CDs manufactured in Austria) ND 85659;
Bluebird (G) 74321 13181 2;
Bluebird (J) BVCJ 7009/11;
Bluebird (US) 5659-2-RB;
RCA (J) B18D-47008/10;
RCA (J) R30J-1003/5.

DEMS**

② **GOLD DIGGER** (continued)
See DEMS 00/1-9/2.

Although *Gold Digger* was only composed by Ellington and
recorded by others, we believe that the discographical
details of this recording may be interesting for our members.
If you think that this subject is too much non-Ellington to be
published in our Bulletin, please skip this article. DEMS**

In the Ringer personnel, both saxes also play clarinet
(see Brian Rust's "Jazz Records"). Gus Fetterer was certainly
a clarinetist. He appeared as late as September 1939 in a
Wingy Mannone recording session, where he played the
clarinet.

I have located the pseudonym of the Champion releases
by Ringer — it is "Wally Spencer's Georgians".
The Superior pseudonym remains unknown.

The Billy Jones recording of *Gold Digger* on Edison
51220, made in July 1923 (mentioned by Luis Contijoch) is
an entirely different composition. Its full title is
The Gold Digger. It was composed by James F. Hanley for
the Broadway show "George White's Scandals of 1923".

Now about the correct date of the Ringer recording.
Brian Rust's "Jazz Records" lists a firm 16Sep27
recording date, but Bert Whyatt reports that an equally firm
date of 26Sep27 appears in the Gennett recording ledgers.

Complications follow!

It is generally agreed among researchers that a Gennett
ledger date probably indicates the date on which a particular
master was "received from New York" — or from wherever it
was cut — at Richmond, Indiana, the location of the
company's headquarters and main factory. There are frequent
instances of titles, known from their master numbers to have
been cut at the same recording session, bearing differing
ledger dates. Therefore, these dates cannot represent recording
dates.

Heavy fragile items in their protective outer containers
(the original wax master? More likely, metal "mother" parts
already processed in New York) would have to be sent as rail
freight to Richmond for further processing and pressing, and
not by the more rapid postal mail services. They would
therefore take a number of days to make the long journey,
with frequent handling and transfer delays.

An alternative theory is that the ledger dates may
represent the dates on which the masters were auditioned at
Richmond, following their arrival from New York. This
would require further time for processing and pressing test
"audition" shellac copies for the committee's use in arriving
at their decisions concerning release.

It is also believed that Brian Rust may have made a
general arbitrary decision to assume that a Gennett recording
date occurred a nominal ten days before a ledger date, which
would explain the difference between the two alleged Ringer
dates.

Ten days do not seem an excessive time span to cover all
these varied assumed activities.

Whatever the reasons, both dates are suspect, and
although Brian's "16Sep27" in "Jazz Records" appears to be
firm, it would be safer to list it as "c. 16Sep27". The true
recording date could easily have occurred several days on
either side of this date.

Frank Dutton**

① Even Archie Shepp an Ellingtonian?

Nielsen's "Jazz Records 1942-80, Vol. 6, Ellington" has a note, saying that both Don Byas and Archie Shepp took part in *C-Jam Blues* from 1Nov69 in Paris (2nd concert).

Listening to the actual recording on the LP "Giganti Del Jazz" Volume 1, there are two tenor solos, the second being by Archie Shepp, but the first does not sound like Don Byas (who does solo in *Diminuendo And Crescendo In Blue*, issued by BYG and Affinity for comparison). My guess is that the first solo is by Norris Turney.

In Jazz Magazine special for Duke's 100 year, Archie Shepp recalls the event. Due to Archie Shepp, Don Byas was invited to take part, but did not bring his own instrument, so he was equipped with Paul Gonsalves' instrument. That seems reasonable, taking into account that Gonsalves does not take part in the *Diminuendo* track (split by Byas, Turney and Ashby). Byas does not sound very comfortable on the record. According to Archie Shepp, Don Byas came rushing back saying, that he was not supposed to be playing on anything like this horn. Archie got provoked and picked up the horn, just to realise, as he enters for *C-Jam Blues*, that it is in fact nearly impossible to play that horn for others than Paul Gonsalves himself. According to Archie Shepp, the reason for his presence behind the scene was, that he around that time shared an apartment with Don Byas.

Søren Netterstrøm**

The first tenor in *C-Jam Blues* (between Cootie Williams and François Guin) was Archie Shepp and the second (between Russell Procope and Cat Anderson) was Don Byas.

Sjef Hoefsmit**

I listened to SRO, *C-Jam Blues*. Keep in mind, please, that the following observations and opinions are based on my, admittedly, non-musician, uneducated, "non golden" ears.

The first tenor sounds like Norris Turney (listen to: "In Triplicate" on the 1969 English Concert CD/LP). As for the second tenor, your guess is as good as mine. I have several recorded examples, on CD and LP, where Jimmy Hamilton and Harold Ashby sound exactly like the second tenor (from "My People", "Afro Eurasian Eclipse", "The Eastbourne Performance" to numerous so-called "stockpile" recordings in-between). Since the recording is definitely 1969, or later, from the obvious sound of the band, Jimmy Hamilton is eliminated off-the-bat. I'm not an Ashby expert, plus, with my previously-stated limitations, so, I can't comment on the identity of tenor #2 more than I have.

One more point, both tenors sound like Ben Webster "modernist" disciples, to my most limited ears. To me, that would rule out Don Byas, since it's my understanding, that, he was a Coleman Hawkins "modernist" disciple. Of course, there are times when Paul Gonsalves, a Coleman Hawkins "modernist" disciple, sounds like a modernist's version of Ben Webster, to these most limited ears of mine (listen to: numerous examples from the "Complete Capitol Recordings" CD box set)...Ummm...Great tenors can sound alike when they wish to...

Thomas Young**

I don't know Hoefsmit's source of information about soloist for this track. For the others players it seems all right, but I doubt about the identification of the tenors. If you listen to the actual track, the first tenor does not sound like Archie Shepp, even I'm not an expert on Archie Shepp. If the second solo is by Don Byas, at least I hear none of Don's usual licks (he used a few on *In Triplicate*).

So the question is, if somebody got it wrong, when listing the soloist. In my version, there are no introductions by Duke, I don't know if they were recorded.

Have you read the article by Archie Shepp in Jazz Magazine? It supports the idea that it's not Don Byas playing second. Archie even mentions, that he is followed by Cat Anderson, even that Cat plays his first note on the top of Archie's (who by that time is rather confused, and wonders where this prolonged tone comes from, until he realised).

That fits with the record.

Søren Netterstrøm**

After listening to *C-Jam Blues* on the S.R.O.-CD, I agree completely with Søren's assessment. Judging from 'aural evidence', the first tenor player must be Don Byas, and the second one Archie Shepp, who is definitely NOT in very fine fettle! (which he rarely was, in my opinion). If it is the other way around, both tenorists played very atypically that night!

Louis Tavecchio**

As one who is very familiar with Shepp's playing, the second tenor is most assuredly he. I happen to think he is in very fine fettle. Could the first tenor be Ashby?

Jack Lefton**

I am very sorry. I didn't take the time to listen to the *C-Jam Blues* of 1Nov69 2nd concert. I consulted my New DESOR and found the two tenors identified as I told you in my recent message.

I have listened to the tape of the concert and I now believe that the first tenor was Norris Turney and the second Archie Shepp, as you suggested. I think Luciano Massagli and Giovanni Volonté made a mistake. I would like to invite them to make a correction in the New DESOR. Could you supply me with the article in the Jazz Magazine in which Archie Shepp tells his story? What happened when Cat Anderson took over is just the way Archie described it. It is a very strong point.

A second "proof" of your theory is the fact that Duke only credited Cat Anderson and Archie Shepp after the performance of *C-Jam Blues*. That is recorded and on tape. The introduction is not recorded. The one who made the recordings was just in time to switch the recorder on again at the start of the encore. We are lucky that he did. Duke would undoubtedly have mentioned Don Byas if Don would have taken part in this *C-Jam Blues* performance.

My dear friend, the late Ole Nielsen, has undoubtedly made the same mistake as I did. He consulted the original (old) Desor. In our defence I can tell you that Luciano and Giovanni are the top experts as far as the identification of Ellingtonians is concerned. Nobody makes less mistakes. They have more than 30 years experience by doing this almost on a daily basis. I am rather reluctant to accept the conclusions from others. I have a deep respect and confidence in Giovanni and Luciano. The very few errors they make do not make me change my mind.

Sjef Hoefsmit**

② Cleo Laine and John Dankworth

A small addition to the discussion on Cleo Laine, Shakespeare and Duke Ellington in DEMS Bulletin 00/1-6.

Both *My Love Is As A Fever* and *Take All My Loves* are on an LP called "Shakespeare and All That Jazz" sung by Cleo Laine with the Music of John Dankworth. My copy is on Fontana (U.S.) SRF 67531 but it was also issued on Fontana (E) TL 5209. Recorded in London in 1964, it's delightful and Cleo soars to a full-throated high F at the end of *Take All My Loves*.

Frank Rutter**

① Dorothy Dandridge

Recently I scanned a friend's library and pulled out a biography of a black artist called Dorothy Dandridge. As she was an Ellington contemporary, I looked in the back for any references. There are 13.

Although most Ellington mentions are descriptive of the era, there are some interesting anecdotes, though also some borderline gossip. I won't copy them here in full, but to give you a flavour, here's some quotes:

On "Jump for Joy", when Dorothy was 18: "Despite her film obligations, she auditioned and won the plum young female lead, with top billing. Ellington, Castle, Carter and the others were all excited about her". Her mother, Ruby, was keeping an eye on her daughter: "Ruby would sit in the back of the theatre and watch Dorothy's every move. (...) Ruby was with her all the time", said singer Herb Jeffries. "(...) Ruby didn't ease up", said Jeffries, "until she felt that the members of the orchestra were mature and understood Dorothy as being a very talented lady but still not experienced with worldly ways. (...) But Ruby couldn't do much to shield Dorothy from the real headache during rehearsals: singer Ivie Anderson (...)".

Ivie was probably Duke Ellington's favourite vocalist. She appeared threatened by Dorothy and "didn't like the fact that Dottie was getting so much attention", recalled Fayard Nicholas (one of the Nicholas brothers, LH). "Because she wanted the best songs. She wanted to know why they were giving Dorothy Dandridge all the best material. Ivie talked to the producers and to Duke.(...) Dorothy would perform skits and such numbers as *Brown Skinned Gal in the Calico Gown*, *Cindy with the Two Left Feet*, *Cymbal Sockin' Sam*, *If Life Were All Peaches and Cream*, and *Hickory Stick*".

These (one or two excluded) to me at least, enigmatic titles aside, the book offers an inside look at the black artist community in the mid 20th century, forties and fifties.

Later Dorothy starred as Carmen in the cult classic "Carmen Jones". But she's a footnote in Ellington's life. And we do like dem footnotes! Could anyone tell me if there is a complete recording of "Jump for Joy"? The numbers that I am familiar with (*I Got it Bad*, *Brown Skin Gal*, *Jump for Joy*, *Chocolate Shake*) are among the first I learned to love since I first started discovering Ellington territory.

Title: Dorothy Dandridge - A Biography - Amistad Press, Inc., 1997. Author is Donald Bogle, ISBN 1-56743-034-1.

Loek Hopstaken

I saw "Jump for Joy", but Dandridge was no longer in the cast. She was replaced, as I remember (this is a LONG time ago!!) by one helluva dancer named Marie Bryant. And Joe Turner was also added to the cast — not a bad singer either.

There never was a complete recording, but Smithsonian issued something pretty close some years ago, a pastiche of commercial recordings and other sources.

What a wonderful show. And with the Ellington band in the pit! I remember also the band playing a mini-concert afterwards. I don't remember what they played except for *Jack the Bear*, with the great Jimmie Blanton taking his solos.

One more thing I'd like to add — Ivie Anderson was so beautiful to see and to hear. The other day I happened to hear her on the CD in the car singing *I Got It Bad*. Such gentle expressiveness — Oh man!!
Bill Strother

The marvellous Smithsonian production mentioned by Bill Strother was announced in DEMS Bulletin 88/2-2.

This LP R 037 DMM 1-0722 (RCA Special Products) was accompanied by a small journalistic masterpiece by Patricia Willard, who made a thorough study of the original "Jump For Joy" stage production.
DEMS

In Jazz Journal of May00, a new CD is favourably reviewed by David Lands: Dorothy Dandridge, "Smooth Operator", on Verve 547514-2 with twelve previously unreleased recordings from 1958 with Oscar Peterson and four songs recorded in 1961 with an unknown orchestra, from which two were previously unreleased as well.

No Ellingtonia involved.

Sjef Hoefsmit**

② An Interview to be Identified

"You have an idea of a melody that you think you would like to do and then, when you think about it in terms of one person playing it on one certain instrument, that represents the specific musical character.

If you thought about the same phrase with someone else playing it on a different instrument it would represent a different musical character.

When we started, we had fewer musicians. We started out with about five people and a couple of problems about limitations. This proved to be a very interesting thing and that is how I got started on highly personalised writing. The most important thing, I think in anything in live actually, is to behave and perform fittingly." Duke Ellington

I found Duke's statement on a Dutch Philips 33 rpm 7 inch record, issued by Uitgeverij Het Wereldvenster, Baarn. The title is "Klassieke Muzikanten Van Nabij" and the label number is 99 242 DE. It contains statements by 29 musicians ranging from Leonard Bernstein to Louis Armstrong, all related to Columbia Records. Each statement is preceded by an introduction by the Dutchman Willem Duys, one of the two producers.

Have you any idea where this specific recorded statement comes from? My wild guess is that we should look for it in the years 1954-56.
Georges Debroe**

We do not have the impression that this statement was made during an interview with Willem Duys. It seems to us that it was taken from another recorded interview.

As you undoubtedly know, Duke made similar statements many times during his career. To pinpoint the actual source of this recording would be a tremendous time consuming task. Maybe one of the DEMS members recognises it instantly and thus can save us a lot of work.

DEMS**

③ DETS on CD

DEMS Bulletin 98/4-11 listed the contents of the first 3 CDs which Jerry Valburn was to issue for the DETS programs. Do you know if this project ever went ahead and if these and other CDs for the DETS were ever issued?

Joe Harper

One thing is certain. No CD has been issued yet. I asked Jerry and he told me that he is still working on this project. He is confident that it will materialise one day. I hope to have more news in the next Bulletin.
Sjef Hoefsmit

④ ASV Living Era CD AJA 5310

See DEMS 99/4-22/1.

In Jerry Valburn's "New Releases on Compact Disc", page 23 of Bulletin 99/3, this CD contains as track 14 the title *Midriff*. In your article in Bulletin 99/4, you give this track as *Esquire Swank*. Which is right? Jozeph Maréchal

I have seen this CD in a record shop and the title of track 14 is *Esquire Swank* with date 3Sep46 and matrix-number D6VB2132-1.
Sjef Hoefsmit

① Was Lena Horne an Ellingtonian?

See DEMS 00/1-13/1.

There is something "fishy" about the two Lena Horne performances on AFRS Jubilee #117. Lena sings *I Didn't Know About You* and *I Get A Kick Out Of You* but the orchestra behind her does not really sound like Duke's.

I have found that the arrangement of *I Didn't Know About You* is very similar to a recording made by Lena with an orchestra conducted by Horace Henderson on 21Nov44, if not note for note the same. The arranger is presumed to be Lennie Hayton.

For *I Get A Kick Out Of You*, I have no similar material to compare with.

The music for this session was supposed to have been recorded on January 1, 8 and 15, 1945 and then put together on Jan 18 as you point out in DEMS 00/1-13.

The AFRS copy I have suffers from rather inferior sound quality, but I can notice one difference in

I Didn't Know About You, and that is some piano playing going on in the background only on the AFRS version.

Apart from that, the orchestra does not sound like Duke's and there are some phrases on tenor, that don't sound either like Al Sears or Jimmy Hamilton. (Illinois Jacquet is probably the tenor on the Horace Henderson version.)

Generally, the phrasing of the ensemble would not really make me think about Duke Ellington's Orchestra. Maybe I am wrong, but all this seems very intriguing to me. I am therefore anxious to hear your view on this matter.

Anders Asplund

I have listened to my tape. I am convinced that it is the Ellington band I hear. I think I heard Sonny Greer, Al Sears and Harry Carney during *I Didn't Know About You*.

It is common practice for well-known singers to carry with them arrangements for the band they are going to sing with. A good sight-reading band can play such arrangements without much rehearsing. I would not call it Ellingtonian music, but it is certainly Duke's band playing it.

If not, it would be a shameful deceit. Duke and Lena are talking together about this collaboration before they start the first number.

Moreover, your question is discographically important. It is the only occasion when Lena really performed with the Ellington band. They worked together on the film "Cabin In The Sky," Lena was present at the Esquire All-American Jazz Concert in LA on 17Jan45 and she sang *Christmas Surprise* in both concerts on 26Dec65 with Billy Strayhorn at the piano, but she never actually performed with the band apart from on this Jubilee Show.

Sjef Hoefsmit

Thank you for your reply. Reluctantly I accept what you say on account of your deep knowledge in these matters.

I have listened to the dialogue between Duke and Lena and this seems genuine enough, but since the music was pre-recorded on the 1st, 7th and 15th of January, it is still a bit "mysterious" to me how all this was edited for the broadcast.

Anders Asplund

② Billy Strayhorn's life on film?

From Liz Smith column in the 25 April NY Post:

"Irwin Winkler has dropped his option on David Hajdu's book "Lush Life", about jazz great Billy Strayhorn. So, it will fall to another to eventually bring Strayhorn's fascinating tale to the screen. It will make a marvellous movie for somebody."

Peter MacHare**

③ The 1937-39 Studio locations

The DESOR team seems also uncertain as far as the studio locations for the 1937-39 recordings are concerned (see DEMS 97/3-16 and 98/1-16). What else could be done to shed light into this matter? It bugs me no end! Can you think of something?

Willie Timmer**

I am very sorry. The best thing I can do is to bring this matter to the attention of the DEMS members.

I think that you should not worry too much. I understand your motive to have these locations identified. However, you should take in account that there are a great number of other studio recordings from which we do not know the location, not to mention the many concerts and broadcasts from which we only have the date and probably (if we are lucky) the city.

After all, all these details like dates, locations and matrix numbers are mainly to be able to point to one single recording. The more we know the better, but as long as we can unmistakably identify a certain recording one way or another, we have reached our goal. Sometimes I even wonder if it is wise to change a generally accepted date of a session into the correct one, since that can cause a lot of misunderstandings.

Sjef Hoefsmit**

④ Satin Doll

See DEMS 00/1-14/4.

About *Satin Doll* I can only say that on the score, published in "Duke Ellington, American Composer", in "Duke Ellington, Jazz Piano" and in "The Essential Duke Ellington" is written: "words by Johnny Mercer, music by Ellington and Strayhorn".

Luciano Massagli

⑤ An eye-witness report of 2oct47

I was a witness one time (only) at an Ellington recording session. This was in Hollywood in October 1947. I was invited to the session by Benny Carter, along with a mutual friend, pianist Hal Schaefer. My memory says that Hal was there because of business relating either to the session or to some other matter for Duke, but this was a long time ago!

As it turns out, there were two items recorded: "Kitty", with Ray Nance, and "Brown Penny", sung by Kay Davis.

There were innumerable starts and stops in "Kitty".

Duke was most unhappy, in a grumbly sort of way. Sometime he played, sometime it was Strayhorn. And then, Hal also played.

Duke conducted, listened to takes from the control room, etc. The band sounded listless, not moving. Finally Duke spotted Sonny with a newspaper spread across his tom toms. He gently removed the paper, stomped off another take and presto! Done!

I remember nothing much of the rest of the session, but it was a 3-hour session and the two cuts were all that resulted. But I've always remembered that there were three pianists involved -- no, wait! I remember Benny played at one point also. So when researchers are so certain it was this guy, or that one, I remember the one Ellington session I attended. I'm not even sure who the pianist was on the final, released cuts!

William Strother

We have listened to our two takes of *Kitty* and our three takes of *Brown Penny*. If there was a piano part in *Kitty*, we can say that the piano player did everything possible not to be recognised. But on *Brown Penny*, we are sure that it was Billy Strayhorn. But our five takes only cover approximately 15 minutes of the three hour session.

DEMS

VIDEO REPORTS

Duke and Ella at the Cote d'Azur

"Norman Granz presents Duke Ellington at the Cote D'Azur with Ella Fitzgerald and Joan Miro."

The cover is taken from David Stone Martin's drawings.

The DVD is produced by MAWA Film and Medien MAWA 601. It was filmed on 27 and 28 July 1966.

It is in Black and White and will play on PAL and NTSC in other words it is region free.

The cost in the UK was £19.99.

The only thing wrong with it is that it only plays for sixty four minutes. Jack Kenny**

(See note about DVD discs on page 10.)

This film is now available in France as DVD through Sono-Press Potsdam. It is claimed to run for sixty four minutes.

We have a Japanese video tape, purchased in Toronto 3 years ago, which runs for exactly 65:24. It is from Toemi Video (TVS 1802).

Klaus Stratemann gave a description on page 539/542 of this film as it was telecast. He spotted Duke at the Casino and watching a "jeu de boule". We recognised the scenes but we did not see Ellington.

Watching the film makes it clear that the picture and the audio-recordings were made separately. The synchronisation seems to have been redone and the results are better than in the earlier telecast.

This recent release is also more complete. It contains *Kinda Dukish*. (This identification is not acknowledged by Benny Aasland, see DEMS 84/4-6.)

The proceedings on 27Jul66 at the Museum in St. Paul de Vence were also released on Toshiba EMI Laser disc TOLW-3258, titled "Blues For Joan Miro". On this laser disc, Norman Granz does the narration himself.

Both pictures prove that Derek Jewell was right on page 128: "Duke and his musicians played three tunes in various parts of the museum, with Miro as onlooker and guide."

Kinda Dukish is clearly played at another location in the park than *The Shepherd*. Joan Miro is only filmed during Duke's two concepts (or takes) of this brand new composition.

From the third selection, *Tingling Is A Happiness*, we have only the audio recording on disc 8 of the Verve 8 CD box.

Ella Fitzgerald's portion has also been available on a Video Yesteryear tape, titled "Ella Fitzgerald In Concert", see DEMS 95/2-7.

Here is a run down of the film, with some remarks.

The soundtrack is compared with the Verve 8 CD box, the Pablo CD 2308-247 (DE in the Uncommon Market), the Lester CD LRC CDC 9061 (Duke Ellington, Things Ain't What They Used To Be) and our private tapes. The Verve CDs are referred to by "V", followed by their number, the Pablo CD with "P", the Lester CD with "L". We also give you the track numbers. See for Verve DEMS 98/4-12, for Pablo 86/4-1 & 94/3-3 and for Lester 97/1-3.

Duke's comments during this film were reputedly recorded in Paris during Jan67 and later added/overdubbed to the Jul66 filming in Juan Les Pins.

The precise recording date of the comments seem to be 31Jan67 in Duke's hotel room, some hours before his two evening concerts at the Salle Pleyel.

Duke's comments spread into the 64 minutes film make a total of approximately 5 minutes and if isolating them from the original film context one can find 6 distinct parts.

They are not mentioned in any discography, and we think they should be — the same way interviews are normally listed.

All the other unissued material is underlined.

- | | | | |
|-------|--|------------------|------------|
| 0:00 | <i>Jam With Sam</i> | | 27Jul66 |
| | First 20 bars only. | V3/13, 0:00/0:15 | |
| 0:16 | <i>The Opener</i> | | 28Jul66 |
| | First 8 bars of 1°. | V4/4, 0:06/0:15 | |
| 0:25 | <i>Diminuendo In Blue</i> | | 26Jul66 |
| | Chorus 9°. | V1/1, 1:51/2:06 | |
| 0:40 | <i>The Opener</i> | | 28Jul66 |
| | 3°;4°. | V4/4, 0:24/0:42 | - splice - |
| | pas;14°;cod. | V4/4, 2:08/2:30 | |
| 1:20 | Duke talking #1: Intro film | (3:25) | 31Jan67 |
| 5:31 | <i>Such Sweet Thunder</i> | V6/6 | 29Jul66 |
| 9:09 | <u><i>Black And Tan Fantasy</i></u> | tape | 28Jul66 |
| | In the soundtrack we hear twice two notes repeated in Duke's piano introduction, not found on our portable recording. | | |
| 11:30 | <u><i>Creole Love Call</i></u> | tape | 28Jul66 |
| 13:24 | <u><i>The Mooche</i></u> | tape | 28Jul66 |
| 18:29 | Duke talking #2: Picasso/mobile | (0:44) | 31Jan67 |
| 19:13 | <i>Kinda Dukish</i> (trio) | | 27Jul66 |
| | 48 bars are deleted after bar 92, that is on P/10 from 1:35 until 2:24. Klaus Stratemann suggested that the correct title is <i>Tingling Is A Happiness</i> , but now we have this totally different piece as the final track on V8. | | |
| 22:57 | Duke talking #3: Giacometti | (0:10) | 31Jan67 |
| 23:07 | Duke and Joan Miro talking. | | 27Jul66 |
| 23:40 | Duke talk. #4: "major sculptures" | (0:14) | 31Jan67 |
| | Items 23:07 and 23:40 are overlapping. | | |
| 24:00 | <i>The Shepherd</i> (trio) | | 27Jul66 |
| | 2 nd concept 1°; 1 st concept 2°/3°;4°(nc)8; 2 nd c. 4°(nc)4;5°/7° - splice - 9°; 1 st c. 9° until end. P/9, 0:00/0:40. P/8, 0:38/1:27. P/9, 1:09/2:20 - splice - 2:36/2:53. P/8, 2:41/5:27. | | |
| 29:40 | <i>The Shepherd</i> (rehearsal) | | 28Jul66 |
| | 6663q, 1°(nc)15;2°;3°(nc)7. V8/13, 0:04/0:53. | | |
| 30:24 | Duke talk. # 5: "composed before" | (0:27) | 31Jan67 |
| | Items 29:40 and 30:24 are overlapping. | | |
| 30:53 | <u><i>The Old Circus Train</i></u> (rehearsal) | | 28Jul66 |
| | Piano tuning (0:19), not in DESOR and not on V/8. | | |
| 31:28 | <u><i>The Old Circus Train</i></u> (rehearsal) | | 28Jul66 |
| | These 9 bars are not in DESOR and not on V/8. By the way, the New DESOR is wrong. 6663d is not issued on the 8 CD box. Track 1 from V/8 seems to be 6663c, but it is not. Track 2 = 6663e; 4 ¹ = f, 4 ² = g; 5 ¹ = h; 6 ¹ = i; 7 ¹ = j; 14 ¹ = s; 15 ¹ = t. | | |
| 31:42 | Discussions during rehearsals | (0:25) | 28Jul66 |
| | V8/6, -0:19/-0:14. V8/7, -1:14/-1:10. | | |
| 32:15 | <u><i>The Old Circus Train</i></u> (rehearsal) | | 28Jul66 |
| | 2 segments, not in DESOR and not on V/8: 1°BAND;2°/3°JHa(t.s.);4°(nc)8BAND - splice - 1°(nc)2BAND,2JHa(t.s.);2°/3°(nc)8BAND&JHa(t.s.); 4°BAND&JHa(t.s.);5°BAND&SW;6°BAND; 7°(nc)8BAND,2PG. - spliced to next item - | | |
| 35:30 | <i>The Old Circus Train</i> (concert) | | 28Jul66 |
| | 23°(nc)4JH;24°/32°;cod. V5/1, 7:37/10:56. The description in the New DESOR is wrong. Chorus 28° should be described as 29° and not as 27°. It should be like this: 13°/27°JH;28°/29°BAND&JH. | | |

39:32 *La Plus Belle Africaine*, 11 segments from 3 concerts:

day	used material	identified with
29	1°	V6/5, 0:00/0:13
28	2°/3°	V4/5, 0:13/0:42
26	5°/9°	L/2, 1:18/2:39
26	12°/16°;17°(nc)2	L/2, 3:05/4:35
28	19°(nc)6;pas;20°(nc)8	V4/5, 4:35/5:09
26	18°(nc)4;pas;19°(nc)8	L/2, 5:09/5:39
28	21°(nc)4;22°;pas(nc)17	V4/5, 5:39/6:36
28	pas(nc)32;23°/25°;26°(nc)4	V4/5, 7:10/9:29
29	26°(nc)4;27°/28°	V6/5, 9:36/10:12
29	31°;32°(nc)4	V6/5, 10:41/11:02
29	35°(nc)4;36°;cod	V6/5, 11:46/12:16

The description in the New DESOR is wrong:
6665i has only 2 choruses before the solo by JHa.
This error might be caused by the fact that on tape
the first 6 bars are repeated.

49:52	Duke talking #6: "the cool: Ella" (0:06)	31Jan67
50:04	<i>Satin Doll</i>	V5/3 28Jul66
53:09	<i>Something To Live For</i>	V5/5 28Jul66
57:14	<i>So Danço Samba</i>	V5/9 28Jul66

The soundtrack contains the first 3 bars,
which are deleted from the CD (and from the LP).

63:37	<i>Things Ain't What They Used To Be</i>	28Jul66
6664u.	Identified with tape.	

65:24 Total time.

We add a short, separate list of "Duke Talking" from
31Jan67. This would emphasise these hitherto ignored
comments and help them make their way into DESOR.

Duke talking #1: intro film	3:25	31Jan67
Duke talking #2: Picasso/mobile	0:44	31Jan67
Duke talking #3: Giacometti	0:10	31Jan67
Duke talking #4: "major sculptures"	0:14	31Jan67
Duke talking #5: "composed before"	0:27	31Jan67
Duke talking #6: "the cool: Ella"	0:06	31Jan67

Klaus Götting and Sjef Hoefsmit

Klaus Stratemann claimed that the Ellington concert and
Ella Fitzgerald's performance were filmed on 28Jul.

I believe that Klaus Stratemann is wrong.

a. Ellington obviously wears a different shirt during
Black And Tan Fantasy and *La Plus Belle Africaine*, while
audio parts of both are identified to be from the same
concert (28Jul).

b. In *Such Sweet Thunder* there are moments on screen
which solely correspond with the 29Jul audio-track.

c. If all the filming was done during the 28Jul concert,
one can only wonder why so many audio-tracks (40%) were
finally taken from other concerts. Were the original audio
recordings from 28Jul really so bad...? Or do the audio-
tracks finally fit the pictures more often than we suspect...
because filming also was done on various occasions?

All filming on 28Jul? I can't believe it.

Klaus Götting**

Louis and Duke on DVD

I stumbled across a very interesting forthcoming release.
"Louis Armstrong and Duke Ellington: The Complete
Sessions" (1961), to be issued on DVD, and in color!?

They say it's "in print". Does anyone know if this DVD
may contain footage (or parts) of the original 1961 sessions?
It would be wonderful, but I doubt it.

Louis Tavecchio**

Are you sure that this is a DVD? See the Roulette Jazz
double CD on page 13. DEMS**

News from The Duke Ellington Masters

The Duke Ellington Masters has licensed to Japan the
first set of three videos (see DEMS 99/3-7).

The material comes from the Danish Broadcasting
Corporation. The Japanese label is Suncrown. After Japan,
the USA will be supplied with these NTSC videos. Later we
expect PAL videos for Europe. We have tried to decipher the
Japanese liner notes. Here are the results:

CRVE-5121 contains the first set of the Copenhagen
concert of 31Jan65.

Take The "A" Train; Midriff; Afro-Bossa;
"Ad Lib On Nippon" (4 parts); *The Opener; Chelsea Bridge;*
Blow By Blow (=Wailing Interval) and "Black" (3 parts).

CRVE-5122 has the second set of the same concert:
Take The "A" Train; Satin Doll; Sophisticated Lady;
Meow (=Jungle Kitty) (with an encore); Passion Flower;
Things Ain't What They Used To Be; Jeep's Blues; Perdido;
Tootie For Cootie; Kinda Dukish & Rockin' In Rhythm;
Take The "A" Train and He Huffed 'n' Puffed.

CRVE-5123 has the recordings of 23Jan67 for TV-Byen
(see DEMS 00/1-5).

It starts with the 9 selections, played by the octet:
Take The "A" Train; Passion Flower; The Jeep Is Jumpin';
Sophisticated Lady; Tippin' And Whisperin';
Happy Reunion; Satin Doll; Jam With Sam and
Things Ain't What They Used To Be.

It continues with the 7 solo, duo and trio selections,
played in the correct sequence:

Le Sucrier Velours; Lotus Blossom;
The Second Portrait Of The Lion; Meditation;
On The Fringe Of The Jungle (= Eggo); Mood Indigo and
Take The "A" Train.

It was before he started to play *Meditation* that Duke
made his remark about the Presbyterian Church.
See DEMS 98/1-6 and 98/2-17.

I have only seen the telecast on the French channel
MEZZO of the 1967 TV-Byen recordings. They are
marvellous. When I wrote this, I hoped to find the three
Suncrown tapes in LA. But I didn't. Sjef Hoefsmit

I just watched the video containing Duke's concert in
Copenhagen on 31Jan65. I am impressed by the high level
of musicianship of the orchestra during this concert.

The non-stop 20 minute rendition of "Black, Brown and
Beige" - *Work Song, Come Sunday and Light* - ranks among
the best performances of the orchestra I ever saw on video.

Hodges' solo on *Come Sunday* is just too much.

"Ad Lib on Nippon" is a marvel, with great soloing by
Jimmy Hamilton and a rock-solid foundation by John Lamb.
Duke's playing in this piece is "beyond category".

The quality - sound and picture alike - is very good. The
concert has been issued by Suncrown VHS CRVE-5121 and
can be purchased at CD Now. It has been a great experience
watching it. I had to share it with you. Louis Tavecchio

DVD Discs

No one should have a problem with the Ellington disc (as
mentioned on page 9), it will play in all regions.

Most DVD disks are not like CDs where you can buy
one in the US and play it anywhere in the world. The film
studios have insisted on regional coding.

Region codes are a tiresome feature that exist in both the
DVD players and discs. A player was intended to play the
discs with same region code that assigned to it by the main
Hollywood studios. They want to control distribution.

If you are buying a machine make sure that it will play all discs and then you need not worry.

You can find out on the Internet how to make sure that your machine will play all discs.

DVD drives in computers will normally play anything.

It is a crazy system and will hamper the growth of DVD if it is not changed.

Region Areas:

- 1 USA, Canada
- 2 Europe, Middle East, Japan, South Africa
- 3 South Korea, Taiwan, HK, ASEAN
- 4 Australia, NZ, Latin America
- 5 Ex-Soviets, Indian sub-continent, Africa
- 6 China

The biggest complaints about this system are from outside north America, in particular Europe, East Asia and Australia where DVD is booming. Generally, Region 2 titles are significantly more expensive than Region 1's. And they are normally released many months after the release in Region 1.

But while there is nothing you can do to alter the region code on the disc itself to match the regional setting of your player, it is most likely possible to do it the other way round. It seems as though most manufacturers of DVD players are only half-heartedly embracing the inclusion of region codes on their machines. Many machines will play all discs if you know how to do it. Jack Kenny**

A New Sacred Concert

Browsing on my monthly trip to Towers record store looking for new releases, etc. to add to my collection, I ran across a new video titled *Duke Ellington Sacred Concerts*, recorded in Lugano Cathedral on the 100th anniversary of Duke Ellington's birth and produced by Image Entertainment.

Other than this meagre information, no other appears on the jacket. I was rather loath to purchase the item on such little information.

Again, no specific dates for the concert, no names of the orchestra, conductor or choir or its director. I decided to take a chance anyway, and to my surprise, it is a welcome addition to my collection. Much of the information not on the jacket cover is included in the credits on the tape.

I was first struck by the quality of its clarity, not usually found on earlier jazz videotapes. In close-ups, even the performers' fingernails are dutifully manicured. The resolution is remarkable. The cathedral in which the concert is performed seems to be a vintage one, with an old baroque organ. One expects somehow to hear some Ellington played on it during the concert, but no luck.

The choir, and the direction of the performance, was without question a very professional one. The voices of the choir and the pronunciation of the words would lead one to believe that the singers were well versed in the English language, and the band's performance is superb. Yes, there is no "David Danced". The trumpet solos of John Faddis are impeccably done and the vocalists perform with excellence.

This is a must for one's collection and a model for future performances of Duke's Sacred Concerts. The Duke himself would have enjoyed this tape.

The credits on the tape are as follows: Performance is by the Lausanne Big Band at the Cathedral Di San Lorenzo in Lugano (Switzerland). Guest soloists are John Faddis, trumpet; Adam Nussbaum, drums; Michele Hendricks, soprano; Allan Harris, baritone and Octuro de Cordes, the chorus. It is 79 minutes of blissful listening. Ted Shell**

NEW BOOKS

"Ellington And His World"

See DEMS 98/1-5.

Amazon has sent me an email telling me that Austin Harry Lawrence's book, "Duke Ellington and His World", will not be published. No reason was mentioned.

Rob van de Velde

The Ellington book by Austin Lawrence has been cancelled before publication. No reason why.

Norbert Ruecker**

Austin Lawrence's biography of Duke Ellington was scheduled to be published in December last year. The publisher, Shirmer Books in New York, decided on the last moment to cancel the publication. DEMS wrote to Austin Lawrence for information and he answered that he has found another publisher, Billboard Press, and that the book will be published next year, possibly January or February.

Jazz critic Nat Hentoff has already described this book as "the finest Ellington biography of all".

We are very relieved that we can report to you a delay and not a definite cancellation. DEMS**

Maurice Peress' forthcoming book

This is taken from a message from Maurice Peress addressed to Lena Ellington, from which a copy was addressed to DEMS:

"My book "Living with American Music, from Dvorak to Duke Ellington" went to Oxford University Press last week. Fingers crossed." Maurice Peress**

We also keep our fingers crossed and hope to be able to keep our members informed. DEMS**

Stuart Nicholson in paperback

In Norbert Ruecker's March 2000 edition of his list of Jazz Literature, we found that in April this year, a paperback edition of Stuart Nicholson's book, "A Portrait of Duke Ellington" came out. See DEMS 99/3-8.

The price is DM 45.45. (The hardbound edition is also still available for DM 69.95.)

The books can be ordered from Norbert Ruecker, Postfach 14, D-61382 Schmitt, Germany. Tel: 06082 688; Fax: 06082 2960 and e-mail: <Nruecker@t-online.de> VISA and Mastercard/Eurocard are accepted. DEMS**

Sun Ra, DE and Anthony Braxton

Do you know Graham Lock's book "Blutopia: Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton"?

I saw it at Amazon.com. It has been published only last month (April00). Louis Tavecchio

13Mar00. I've just received (and not yet read): Graham Lock, "Blutopia - Visions of the Future and Revisions of the Past in the Work of Sun Ra, Duke Ellington, and Anthony Braxton", Duke University Press, Durham&London 1999, 314 pages. There are two chapters on Ellington: "In the jungles of America: History Without Saying It" and "Zaji: Renegotiating Her History" Stefano Zenni

In Norbert Ruecker's June 2000 supplement this book is offered in paperback for DM 50.90. DEMS

NEW RELEASES

AND RE-RELEASES

1 More cassettes from Crabapple Sound

In addition to the three "Jubilee" shows reported in DEMS Bulletin 00/1-13/1, Crabapple Sound has issued a number of other Ellington programs that may be of interest to DEMS members.

Crabapple's issue number **RBB-0197** contains broadcasts from the Cotton Club, 18Mar37; Lakeside Park, 15&14Jul42 and Biltmore Hotel, 17Dec42.

RBB-0198 contains broadcasts from the Ritz Carlton Hotel, 26Jul39 and the Southland Restaurant, 9Jan40.

Other issues, all drawn from "Date With The Duke" broadcasts, are

RBB-0181 , 7Apr45	RBB-0182 , 21Apr45
RBB-0183 , 28Apr45	RBB-0184 , 5May45
RBB-0185 , 12May45	RBB-0186 , 19May45
RBB-0187 , 26May45	RBB-0188 , 2Jun45
RBB-0189 , 9Jun45	RBB-0190 , 16Jun45
RBB-0191 , 23Jun45	RBB-0192 , 30Jun45.

Crabapple has also issued a set of releases from "The Genius of Duke" series comprising **RMU-3702**, programs 5-6-7-8; **RMU-3703**, 9-10-11-12; **RMU-3704**, 13-14-15-16; **RMU-3705**, 17-18-19-20 and **RMU-3706**, 21-22-23-24.

Also available is **RMU-3261**, featuring Nat "King" Cole's December 1947 broadcast during which Duke appears as guest artist.

All items are available from Crabapple Sound in cassette format (U.S. \$ 5.00 plus shipping) or CD (U.S. \$ 7.00 plus shipping) at 254 Florida Avenue, Amsterdam, NY 12010.

(Web Site: <www.crabapplesound.com>

E-Mail: <otr@crabapplesound.com> Dennis Askey**

Six selections of the Cotton Club broadcast of 18Mar37 were issued long ago on LP Collector's Classics 16 and two other selections were on LP Black Jack 3004.

Six of the seven selections from the Lakeside broadcasts are unissued. This is the list:

14Jul42: *Things Ain't What They Used To Be*; *Ko-Ko* and *Take The "A" Train*.

15Jul42: *Take The "A" Train*; *The Strollers* (previously issued on LP Jazz Archives 15); *Rocks In My Bed* and *John Hardy's Wife*.

The broadcast from the Biltmore Hotel is on LP Black Jack 3004.

The Ritz Carlton and the Southland broadcasts were reissued in 1993 on CD Jazz Unlimited JUCD 2022.

The "Date With The Duke" broadcasts are all previously issued on the DETS LPs. The numbers correspond with the numbers on these records. **RBB-0181** is DETS # 1 and **RBB-0192** is DETS # 12.

We advice to call these broadcasts "Duke Ellington Treasury Shows" and to use "Date With The Duke" as title for the broadcasts through the AFRS. These AFRS broadcasts were composed from material from the Treasury broadcasts but the contents of both series were not identical.

We hope to be able to give you more news in the next Bulletin about the forthcoming re-release on CDs of the complete DETS series.

"The Genius of Duke" broadcasts contain exclusively commercially available material. Broadcasts including comments have been released on LP. See DEMS 97/4-8&9, DEMS 98/1-19 and DESUK Newsletter Volume 4, edition 4, page 20. We have checked the Crabapple web site and found that **RMU-3707** contains the shows # 1-2-3-4 with the hosts as mentioned in Jerry Valburn's survey in DESUK 4/4. The shows 5-24 from Crabapple however were hosted by Duke. This is confirmed by Anders Asplund in a message to DEMS.

We believe that the 20 shows with Duke (5-24), mentioned by Dennis Askey were recorded and broadcast before the series of 117 shows without Duke as mentioned in DESUK. We wonder if these 20 earlier shows with Duke were also released on LP records. We think that the missing shows (1-4) with Duke as host are the same as the 4 shows divided over 3 LPs in the Demo 3 Pocket set, mentioned by Jerry Valburn. We will investigate this matter with the indispensable help of DEMS members and report in a future Bulletin.

See Bjorn Andresen's contribution on the next page for the Nat King Cole Show. DEMS**

2 Old Time Radio

I recently found a source for old radio broadcast material — OTR, Old Time Radio — on the internet.

I ordered and received cassette **VM-53**. It contains a broadcast from Kraft Music Hall on May 29, 1941, hosted by Bing Crosby. Just a small portion is of interest to us, namely a chat between Bing and Duke, plus Duke and Jimmy Blanton playing together with the John Scott Trotter-Orchestra *Stomp Caprice* and *Frankie and Johnny*.

A second tape, **VM-119**, is titled "Duke Ellington Big Band Remotes" from Frank Dailey's Meadowbrook with dates given as June 9 and June 11 (should read June 8).

The sound quality on the first one is good (Duke's part) but on the second not so impressive. The E-mail address to purchase these items is <otrsteve@sonic.net>

The tapes range in price from 3 to 5 USD depending on how many are ordered. By ordering 7 items, I got a 10% discount.

Here is a listing of the titles on tape **VM-119**:
9Jun51: *Harlem Air-Shaft*; *Night Walk*; *Love You Madly*; *Sultry Serenade*; *Old Man River* and *Things Ain't What They Used To Be*.

8Jun51: *Take The "A" Train*; *How High The Moon*; *Brown Betty*; *S'posin'*; *Frustration*; *St.Louis Blues*; *Primpin' For The Prom*; *Swamp Drum* and *Perdido*.

I recently received from Crabapple Sound (see DEMS 00/1-13/1) tape **RMU-3720**, Duke Ellington Interview.

Duke is interviewed by Michael Parkinson in front of an audience. The date is probably 5Jan73. Duke is playing *Lotus Blossom* on piano, and performing *Satin Doll* together with unknown musicians. Examples of Ellington's music are inserted in the interview. Anders Asplund**

The complete broadcast of 29May41 is released long ago on LP Spokane 17. *Frankie And Johnny* is also released on LP French RCA FMXI 7135, on LP Queen Disc 007 and on CD Moon Records MCD084-2.

From the Meadowbrook broadcasts, only *Night Walk* and *Things Ain't What They Used To Be* are issued on LP Stardust 202. All other selections have never been issued.

DEMS

1 Duke at the Nat King Cole Show

While searching for the three Crabapple Sound CDs containing the AFRS Jubilee programs 1, 69 and 117 (DEMS Bulletin 00/1-13/1), a fourth Ellington item popped up on my screen: **RMU-3261** Nat King Cole.

This is from the King Cole Trio Time #15 broadcast 6Dec47 from Ohio. Duke plays solo *Mood Indigo* (New DESOR 4733a).

Ole J. Nielsen lists the King Cole songs. He also refers to a note by Klaus Stratemann (DEMS Bulletin 91/3-6) indicating that Duke was in Kentucky on December 6. Has the question about Duke's whereabouts on that date been cleared up since 1991? Bjorn Andresen**

Duke was engaged at the Lookout House, Covington, Kentucky from 24Nov until 7Dec47. There is no reason to believe that he could not have performed in Cincinnati, Ohio on the 6th of December. Covington is a suburb of Cincinnati just on the other (south) side of the Ohio River.

The previous day (5Dec) a group of the Ellington band accompanied Ivory Joe Hunter in a recording session in Cincinnati. (See Ken Vail, Vol.1 page 324.)

This Show is (together with 4 other King Cole Shows) issued on CD Vintage Jazz Classics, VJC-1001-2. DEMS**

2 Verve Elite Edition 314547265-2 Collectors' Disc

This CD has on track 11 a previously unissued alternate take of *Duke's Place* take -3 from the session for the album "Ella At Duke's Place" on 18, 19 or 20oct65.

See also the New DESOR correction-sheets 3006 and 5002, page-number 409. Giovanni Volonté**

3 Jazz Unlimited JUCD 2043 The Radio Years 1940-45

The serial number of this CD is lower than the one of Jazz Unlimited JUCD 2069. It is possible that 2043 is slightly older. Both CDs were issued in 1999. They both contain the complete 10Jun40 broadcast, earlier on the Ellington '97 Souvenir CD, "The British Connexion".

It is a pity that the same 1940 broadcast is issued for the third time so soon after the earlier releases.

The second broadcast on the CD is completely "fresh" though, which makes this CD indispensable for completists.

This 3Aug45 broadcast is documented in the New DESOR as session 4549 with the wrong date of Jul45. It is a so called rehearsal session titled "Sitting In With The Duke". The MC is Willis Conover. See also DEMS 89/3-2.

In Timmer's 4th edition it is on top of page 75.

See for the correction in the New DESOR, correction-sheet 5002, page-number 106 and for the addition to Section three — Discs, correction-sheet 3006.

Here are the selections.

10Jun40: *East St. Louis Toodle-O*; *Ko-Ko*; *Blue Goose*; *So Far, So Good*; *Cotton Tail*; *Concerto For Cootie*; *Jack The Bear*; *Boy Meets Horn*; *The Sergeant Was Shy* and *Don't Get Around Much Anymore*.

3Aug45: *Black And Tan Fantasy*; *Mood To Be Wooped*; *Frantic Fantasy*; *C-Jam Blues*; *Air Conditioned Jungle*; *On The Sunny Side Of The Street*; *Rockin' In Rhythm* and *Take The "A" Train*. Facts from Giovanni Volonté**

Comments by Sjeff Hoefsmit**

4 Hallmark (E) Double CD 330222 36 Original All-Time Great Performances from the Duke Ellington Band.

I picked up this collection some time ago at a supermarket checkout. It has the usual sloppy and ill-informed programming of such compilations, but it also includes obscure and alternate takes which are of great interest to the Ellington specialist. For example, it's curious that the compiler gives us the opportunity to compare 1933 and 1935 recordings of *Merry Go Round*; also to listen to the strange slow version of *Slippery Horn*.

The info provided on the CDs is accurate and the accompanying listing fills it out. This is by no means a definite survey of late 20s to early 40s Ellington, but it's an interesting one, and good value of its kind. Roger Boyes

Disc 1	1. <i>Take The "A" Train</i>	15Feb41
	2. <i>Sophisticated Lady -2</i>	15Feb33
	3. <i>Harlem Speaks</i>	15Aug33
	4. <i>I Let A Song Go Out Of My Heart -2</i>	3Mar38
	5. <i>Merry Go Round</i>	30Apr35
	6. <i>Echoes Of Harlem</i>	27Feb36
	7. <i>Country Gal</i>	16oct39
	8. <i>Caravan</i>	14May37
	9. <i>Don't Get Around Much Anymore</i>	4May40
	10. <i>Cotton Tail</i>	4May40
	11. <i>In A Sentimental Mood</i>	30Apr35
	12. <i>Crescendo In Blue -2</i>	20Sep37
	13. <i>I Got It Bad -1</i>	26Jun41
	14. <i>Concerto For Cootie</i>	15Mar40
	15. <i>Prelude To A Kiss -2</i>	9Aug38
	16. <i>Hyde Park</i>	13Jul33
	17. <i>Diminuendo In Blue -1</i>	20Sep37
	18. <i>Solitude</i>	14Feb40

Disc 2	1. <i>Drop Me Off In Harlem -A</i>	17Feb33
	2. <i>The Mooche</i>	1oct28
	3. <i>Showboat Shuffle</i>	30Apr35
	4. <i>Harmony In Harlem -2</i>	20Sep37
	5. <i>Creole Rhapsody</i> (part 1; part 2 -3)	11Jun31
	6. <i>Slippery Horn</i>	18May32
	7. <i>Steppin' Into Swing Society</i>	13Jan38
	8. <i>Warm Valley -3</i>	17oct40
	9. <i>It Don't Mean A Thing</i>	2Feb32
	10. <i>In A Jam</i>	29Jul36
	11. <i>East St. Louis Toodle-O</i>	29Nov26
	12. <i>Clarinet Lament</i>	27Feb36
	13. <i>Gal From Joe's -1</i>	2Feb38
	14. <i>Black And Tan Fantasy</i>	7Apr27
	15. <i>Doin' The Voom Voom</i>	8Jan29
	16. <i>Stompy Jones</i>	9Jan34
	17. <i>Ring Dem Bells -3</i>	20Aug30
	18. <i>Merry Go Round -3</i>	15Feb33

5 Roulette Jazz 72435 24546 2 4 (2 CD) Louis Armstrong and Duke Ellington The Complete Sessions

This double CD is announced to be available on 18Jul. CD #1 will contain the original released material from the two recording sessions on 3 and 4Apr61.

CD #2 will contain alternate takes and rehearsal takes from both sessions.

There will be no other tunes than we all know.

Dan Morgenstern, who was present at the second session, will write the liner notes. Richard Ehrenzeller**

① **R/V Records 1001-CD**
Stew Burp
Small Groups and Big Band 1936-1939

This first CD of what I hope to be a long series of CDs contains 3 unissued recordings. Track 1, *Rexatious* take -B and track 18, *Stew Burp* take -1 were presented in Toronto on 21Jun96 by Claire Gordon. Steven Lasker gave her a copy of the test pressings to illustrate her presentation about Rex Stewart. *Rexatious* is documented in the New DESOR as DE3610b in spite of the fact that Duke was not playing.

Stew Burp is also known as *Twist And Twerps* or *Boy Meets Horn*. It is mentioned to me that the title *Stew Burp* has something to do with a clinker by Stew(art). I have no clinker in this recording. Something went wrong though with the notes: jaun Tiznol (sic) on trombone.

As far as I can check, also track 14, *Tea And Trumpets*, was never issued. This is not claimed in the liner-notes of this CD but it is indeed the genuine take -2. The French LP CBS 88210 was wrong giving take number -2. It contained take -3, as did LP Blu-Disc T-1003.

Tracks 2 and 3 on the CD were previously issued on LP *Up To Date 2004*.

The recording date for tracks 4 and 5 is given in the liner notes of this CD as 8Feb37. All discographies and the liner notes on the cover of the original LP release (*Up To Date 2002*) give the date as 8Mar37.

The four tracks from 29Apr37, the three tracks of 16Jun37 and the tracks 15 and 16 were previously issued on LP Blu-Disc T-1003. Not Cootie Williams but Rex Stewart was in the small group on 29Apr37.

Tracks 10 and 17 were first issued on LP Raretone RTE 23005. The vocalist on track 10, Buddy Clark, is not credited in the liner-notes. Also the vocalist on the tracks 11 and 13, Sue Mitchell, is not mentioned.

Long ago I bought the double LP The Smithsonian Collection R 010 to have the alternate take of *Subtle Lament*. Both takes sound so much the same that it was no wonder that the mistake was made of reversing them on side 1 of those LPs. On track 19 is now the first release of take -2 on CD.

Track 20 was earlier issued on *Up To Date 2002*.

I write the name Ceele Burke and not Cecil Burke.

I also suggest that one should make a choice between Hardwick and Hardwicke and not use both names in the same liner-notes.

- | | | |
|-----|--|---------|
| 1. | <i>Rexatious</i> -B | 16Dec36 |
| 2. | <i>Clouds In My Heart</i> -1 | 19Dec36 |
| 3. | <i>Frolic Sam</i> -1 | 19Dec36 |
| 4. | <i>I Can't Believe You're In Love With Me</i> -2 | 8Mar37 |
| 5. | <i>Downtown Uproar</i> -2 | 8Mar37 |
| 6. | <i>Solace</i> -1 | 29Apr37 |
| 7. | <i>Four And A Half Street</i> -2 | 29Apr37 |
| 8. | <i>Demi-Tasse</i> -2 | 29Apr37 |
| 9. | <i>Jazz A La Carte</i> -1 | 29Apr37 |
| 10. | <i>A Sailboat In The Moonlight</i> -2 | 20May37 |
| 11. | <i>Get It Southern Style</i> -2 | 16Jun37 |
| 12. | <i>Sponge, Cake And Spinach</i> -2 | 16Jun37 |
| 13. | <i>If You're Ever In My Arms Again</i> -2 | 16Jun37 |
| 14. | <i>Tea And Trumpets</i> -2 | 7Jul37 |
| 15. | <i>If I Thought You Cared</i> -2 | 19Jan38 |
| 16. | <i>You Walked Out Of The Picture</i> -1 | 22Jun38 |
| 17. | <i>Lost In Meditation</i> -1 | 22Jun38 |
| 18. | <i>Stew Burp</i> -1 | 2Sep38 |
| 19. | <i>Subtle Lament</i> -2 | 20Mar39 |
| 20. | <i>Lady In Blue</i> -2 | 20Mar39 |

It seems that one or two selections from the 14oct39 were scheduled to be included. Date and personnel are already mentioned in the liner-notes. There is indeed some free space on this 57 minutes CD.

The sound of this CD is excellent.

To purchase a CD, write to Robert Rickles,
 71 Murray Hill Terrace, Marlboro, N.J. 07746-1750, U.S.A.

Include \$ 12.- in your letter if you live in the U.S.A.

Send \$ 14.- if you live elsewhere.

Sjef Hoefsmit**



② **Uni/Varese Sarabande 302066122**
"Swinging With The Duke"

8May2000. Here is the track list for another forthcoming Ellington anthology called "Swinging With the Duke" that's due out next week. Based just on this listing, do you have an idea of what the source(s) may be?

Geff Ratcheson**

Release date May 9th.

Jo Ann Sterling**

What these 18 selections have in common, is the fact that they all originate from the "Private Collection" (Duke's Stockpile).

I believe the dates and further info that I have put behind the titles to be correct.

Sjef Hoefsmit**

- | | | |
|-----|---|---------|
| 1. | <i>Stompin' At The Savoy</i> | 4Mar58 |
| 2. | <i>Tune Up</i> (take -5?) | 25Jul62 |
| 3. | <i>Take The "A" Train</i> | 4Mar58 |
| 4. | <i>Be Cool And Groovy For Me</i> | 3Dec68 |
| 5. | <i>September 12th Blues</i> | 12Sep62 |
| 6. | <i>Three Trumps</i> (= <i>Spacemen</i>) | 29Jan57 |
| 7. | <i>Love Scene</i> (take -2?) | 14Apr65 |
| 8. | <i>Feet Bone</i> (take -9?) | 3Jan56 |
| 9. | <i>Wailing Interval</i>
(= the wrong title for <i>One O'Clock Jump</i> , encore) | 4Mar58 |
| 10. | <i>The Riff</i> | 17Jan57 |
| 11. | <i>Waiting For You</i> (take -8?) | 29Nov68 |
| 12. | <i>The Sky Fell Down</i> | 20May62 |
| 13. | <i>Countdown</i> (= <i>Soul Call</i>) | 30Aug65 |
| 14. | <i>"G" For Groove</i> (take -2?) | 25Jul62 |
| 15. | <i>West Indian Dance</i> | 31Mar65 |
| 16. | <i>Harmony In Harlem</i> | 15May63 |
| 17. | <i>Main Stem</i> | 4Mar58 |
| 18. | <i>Things Ain't What They Used To Be</i> | Feb57 |

I wonder who wants to buy the new Uni/Varese Sarabande CD, as it is only a haphazard selection from that wonderful collection that we know as the "Private Collection". Most of the titles from this collection are indispensable for the Ellington collector as they are try outs for new developments, experiments with sections from the band, new arrangements (i.a. harmonies) of well-known songs, etc. As long as there is so much music of the same order unreleased, it is a shame that money and other efforts are spent for releases like the new Uni/Varese Sarabande.

Rob van de Velde**

1 Highlights from the Duke Ellington Centennial Edition (1927-1973) 3 CD set RCA Victor/BMG Classics 0902663672-2

Disc 1

- 1. *Black and Tan Fantasy* -4 26oct27
- 2. *Black Beauty* -2 26Mar28
- 3. *The Mooche* -2 30oct28
- 4. *A Night at the Cotton Club, Part One* -1 12Apr29
- 5. *Jungle Nights in Harlem* -2 4Jun30
- 6. *Ring Dem Bells* -3 20Aug30
- 7. *Mood Indigo* -4 10Dec30
- 8. *Rockin' In Rhythm* -1 16Jan31
- 9. *Creole Rhapsody, Part One* -2 11Jun31
- 10. *Creole Rhapsody, Part Two* -3 11Jun31
- 11. *Echoes of the Jungle* -1 16Jun31
- 12. *Daybreak Express* -2 4Dec33
- 13. *My Old Flame* -2 9May34
- 14. *Jack The Bear* -1A 6Mar40
- 15. *Cotton Tail* -1 4May40
- 16. *Never No Lament* -1 4May40

Track 6, *Ring Dem Bells*, is claimed on the box to be the alternate take. That is not true. In the booklet is mentioned that it is the well-known (and better) take -3. I am happy that this is correct.

Neither on the box, nor in the booklet is there any indication that track 12, *Daybreak Express*, is the less favourable alternate take -2. I advised a good friend of mine, to buy this 3 CD set. He was very impressed when I made him listen to the much better take -1 of *Daybreak Express*. I figured that this 3 CD box would be a nice introduction for him to get acquainted with Ellington's music. I was very upset when I discovered that the producers of this box made such a unfortunate choice. Less favourable alternate takes are welcomed by completists but should be avoided in anthologies. If one claims to issue "highlights" it makes more sense to choose the best takes available.

Disc 2

- 1. *Sepia Panorama* -1 24Jul40
- 2. *Sophisticated Lady* -1 1oct40
- 3. *Day Dream* -1A 2Nov40
- 4. *A Lull At Dawn* -1 11Nov40
- 5. *Take The "A" Train* -1 15Feb41
- 6. *Just A-Sittin' And A-Rockin'* -1 5Jun41
- 7. *I Got It Bad* -1 26Jun41
- 8. *Passion Flower* -1 3Jul41
- 9. *Things Ain't What They Used To Be* -1 3Jul41
- 10. *Rocks In My Bed* -1 26Sep41
- 11. *Chelsea Bridge* -2 2Dec41
- 12. *Perdido* -1 21Jan42
- 13. *I'm Beginning To See The Light* -1 1Dec44
- 14. *Work Song* -1 11/12Dec44
- 15. *Caravan* -1 11May45
- 16. *The Minor Goes Muggin'* -1 14May45
- 17. *Tonk* -1 10Jan46
- 18. *Just Squeeze Me* -1 9Jul46

Track 13, *I'm Beginning To See The Light*, is claimed on the box to be the alternate take. In the booklet is mentioned that this is the well-known (and better) take -2. I am sorry to say that this is not true. For incomprehensible reasons, the less favourable take -1 is used. In this case too, the inclusion of an inferior take in an anthology for the general public is puzzling.

Another oddity is the fact that in *Rocks In My Bed*, track 10, Johnny Hodges is supposed to have played the tenor sax.

Disc 3

- 1. *Long, Long Journey* 10Jan46
- 2. *Perdido* 25Mar52
- 3. *Come Sunday* 2nd 26Dec65
- 4. *New World A-Comin'* 2nd 26Dec65
- 5. *Christmas Surprise* 2nd 26Dec65
- 6. *Ain't Nobody Nowhere Nothin'* 24oct73
- 7. *Isfahan* -1 20Dec66
- 8. *Blue Pepper* -2 21Dec66
- 9. *Take The "A" Train* -3 9May66
- 10. *The Second Portrait Of The Lion* 20Jun65
- 11. *Sophisticated Lady* 28Jul65
- 12. *Blood Count* -4 28Aug67
- 13. *Raincheck* -6 30Aug67
- 14. *Basin Street Blues* 1st 1Dec73
- 15. *Don't You Know I Care?* 1st 1Dec73

Track 5 is the version of *Christmas Surprise* in the second concert on 26Dec65. This is not mentioned anywhere. The second version of *Christmas Surprise* did not contain the announcement by Ellington.

Money Johnson is credited for the vocals in *Don't You Know I Care?*, which however, is entirely instrumental. His actual vocal contribution to *Basin Street Blues* is not acknowledged. This is strange. It was correct in the book of the 24 CD set. Louis Tavecchio**

2 Quality Entertainment Division QED070 Duke Ellington Take The "A" Train

You will find enclosed a cassette with the contents of this CD, which I found in a hypermarket (for 45 French Francs). I suspect that this is a little bit bootleg. It has almost 55 minutes of playing time. I hope you will check the dates I have found. Jean Carbonnel

Most of your dates are correct. Here is a survey in which I also mention some other CDs.

- 1. *Take The "A" Train* 28Mar46 A H¹ T² S
- 2. *One O'Clock Jump* 16Jul46 A H² T⁴ S
- 3. *Crosstown* 28Mar46 A H¹ T⁴ S
- 4. *9:20 Special* 16Jul46 A H²
- 5. *Moon Mist* 17Jul46 A H² T³ S
- 6. *The Mooche* 21Jan51 A S
- 7. *Frustration* 21Jan51 A T²
- 8. *Coloratura* 21Jan51 A
- 9. *Rose Of The Rio Grande* 21Jan51 A T⁴ S
- 10. *Caravan* 11May45 A T³ S B
- 11. *Primping At The Prom* 22Dec52 A T⁴ C
- 12. *Jam With Sam* 3Jul66 A T⁴
- 13. *Perdido* 28Mar46 A H¹ T⁴ S
- 14. *Honeysuckle Rose* 11Dec43 A S
- 15. *Mood Indigo* 11May66 A S R
- 16. *How High The Moon* 9Jun47 H³ T³ S

- A = Audio Archive/Tring (Eur) AA 014 DEMS 92/1-1
 - H^{1,2,3} = Hindsight (US)HBCD 501-1,2,3 DEMS 93/1-4
 - T^{2,3,4} = That's Jazz (Eur) TJ 032,33,34 DEMS 93/2-4
 - S = Success (Eur) 16139CD DEMS 98/2-14/1
 - B = Bluebird 6641-2-RB (B,B&B) DEMS 88/4-6
 - C = CBS 462988 2 (Complete, Vol4) DEMS 89/1-17
 - R = RCA 89565 (In the sixties) DEMS 87/2-4
 - R = RCA 68705-2 (The Popular DE) DEMS 97/2-13
- Sjef Hoefsmit

① Storyville CD STCD 8323 TOGO BRAVA SUITE

Storyville in Copenhagen is preparing the release of CDs with material from the donation by Mercer Ellington to the Danish Broadcasting Corporation's Jazz Department.

This is the reason that for the time being DEMS will not use that material for Azure cassettes.

We heartily welcome the release of these highly interesting recordings, and we admire the courage of Storyville in continuing to make Duke's stockpile sessions available for us, where others have left off (after ten Private Collection CDs plus one CD Red Baron AK 52760 and one CD MusicMasters 5041-2-C).

Storyville starts with the complete "TOGO BRAVA Suite". It had only four parts in and sometimes even three. There were originally seven parts recorded for this suite as Bjarne Busk will explain in the liner notes.

Here are the selections. Everything was recorded at the National Recording Studio in NYC in 1971. The titles are followed by track numbers, not take numbers. It was customary to number all the takes consecutively and not start at number 1 for each new title, not even the next day.

- | | | |
|--------------------|---------------------------------|-------|
| 1. MKIS -1 | (= <i>Soul Soothing Beach</i>) | 28Jun |
| 2. TEGO -3 | | same |
| 3. TOGO or YOYO -7 | (= <i>Naturellement</i>) | same |
| 4. Too Kee -12 | (= <i>Amour, Amour</i>) | 29Jun |
| 5. BUSS -17 | (= <i>Right On Togo</i>) | same |
| 6. SOSO -22 | | same |

This is the first recording of the piece, which later for mysterious reasons has been mis-titled by discographers as WOOD or WOODS. (See DEMS 99/5-25 ad 1278)

- | | | |
|-------------|---------------------|------|
| 7. TOTO -34 | (= <i>Afrique</i>) | same |
|-------------|---------------------|------|

This was also (earlier) a part of "Afro-Eurasian Eclipse". Here ends the "TOGO BRAVA Suite". On 29Jun71 three other selections were recorded: GOOF -11; EULB -25 and TENZ -31. They were issued on two Pablo albums and have no relation to the "TOGO BRAVA Suite".

- | | | |
|---------------------------|------------------------------------|-------|
| 8. PEKE -45 | | 3Feb |
| 9. Checkered Hat -10 | | 23Feb |
| 10. There's A Place -15 | | same |
| 11. Blues -16 | (= <i>Blues No.20</i> in DESOR) | same |
| 12. HICK -31 | | 28Apr |
| 13. GRAP -33 | (= <i>The Giggling Rapids</i>) | same |
| 14. Something -34 | (= part 3 of "The Goutelas Suite") | same |
| 15. Making That Scene -35 | | same |
| 16. Lover Man -6 | (with inserted coda) | 13May |

The coda of track 6, *Lover Man*, is replaced by the un-numbered second attempt for a coda, in DESOR 7128h.

- | | | |
|-----------------|--|------|
| 17. Perdido -11 | | same |
|-----------------|--|------|

DEMS

② Storyville CD STCD 8324 Munich, Germany, 14Nov58

Among the many treasures found in the "Danish Collection" are a considerable number of recorded concerts. Sometimes we have no other recording of these concerts in circulation among collectors, but even where we have such recordings, they cannot compete with the high quality of the original recordings, mostly made for broadcasts with professional equipment. This recording was unknown to us before it was donated to Denmark. Here are the selections:

Take The "A" Train; Black And Tan Fantasy, Creole Love Call and The Mooche; Newport Up; Sophisticated Lady; Sonnet To Hank Cinq; What Else Can You Do With A Drum?; Do Nothin' Till You Hear From Me; Jeep's Blues;
Duke introduced Billy Strayhorn; *Take The "A" Train;*

Hi Fi Fo Fum; 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 Don't Mean A Thing, Satin Doll, Solitude, I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore; Diminuendo And Crescendo In Blue.

A great part of this concert was broadcast earlier by Danish Radio in broadcasts # 23 and # 24.

We are very pleased that it will now be available for many more Duke Ellington aficionados. DEMS

③ RCA Victor 09026-63459-2 The best of the complete recordings (1927-1973)

I found a listing of the contents of this CD in the April edition of Jazz Journal, reviewed by Vic Bellerby. No take numbers were given. I also saw this CD in a record shop; no indications on the cover other than plain titles. I have not bought this CD. I have the 24 CD box. In case you want to know the take numbers, send me a copy on cassette.

If alternate takes are possible, I indicate that with a "?".

See also DEMS 99/3-9 etc. Sjef Hoefsmit

Here is the listing:

26oct27 *Black And Tan Fantasy*;
19Dec27 *East St.Louis Toodle-O*;
16Jan31 *Rockin' In Rhythm -?*; 3Feb32 *Medley: Mood Indigo, Hot And Bothered and Creole Love Call*
in stereo, take 71811-1 together with take 71812-2
(Vic Bellerby has the year wrong);
9May34 *My Old Flame*; 6Mar40 *Jack The Bear*;
2Nov40 *Day Dream*; 15Feb41 *Take The "A" Train*
(Vic Bellerby has the date wrong); 26Jun41 *I Got It Bad -?*;
21Jan42 *Perdido -?*; 11/12Dec44 *Work Song*;
14May45 *The Minor Goes Muggin'*; 9Jul46 *Just Squeeze Me*;
10Jan46 *Long, Long Journey*; 26Dec65 *Come Sunday -?*
(Vic Bellerby gives Mahalia Jackson, it was however Esther
Marrow); 20Dec66 *Isfahan -?*; 10May66 *Sophisticated Lady*;
30Aug67 *Raincheck -?*. Total time 68:22.

④ Sony Music (UK) 494270-2 A Portrait Of Duke Ellington

I saw this CD in the record shop and I made a note of the selections. Only the year was given on the cover (and for *Prelude To A Kiss* even a wrong year, '58!) We have two candidates for: *I Got It Bad*. If it has a vocal (by Rosemary Clooney), it is from January. Sjef Hoefsmit

- | | |
|---------------------------------------|--------------------|
| 1. C-Jam Blues | 2Dec59 |
| 2. Satin Doll | 19Feb59 |
| 3. Main Stem | 22Jun60 |
| 4. Prelude To A Kiss | 1oct57 |
| 5. Take The "A" Train | 7Jul56 |
| 6. I Got It Bad | 27Jan56 or 7Jul56? |
| 7. In A Mellotone | 3Dec59 |
| 8. Solitude | 18Dec50 |
| 9. Kinda Dukish & Rockin' In Rhythm | 20Jun60 |
| 10. Sophisticated Lady | 23Jan56 |
| 11. Perdido | 1Jul52 |
| 12. U.M.M.G. | 19Feb59 |
| 13. All Too Soon | 14Jul60 |
| 14. Mood Indigo | 23Jan56 |
| 15. The Mooche | 1Jul52 |
| 16. Don't Get Around Much Anymore | 20Nov47 |
| 17. Things Ain't What They Used To Be | 8Sep59 |

ELLINGTONIA

① "Saturday Laughter"

The arrangement of the Ellington music for "Saturday Laughter" — now with the title "**Renaissance Man**" — will be recorded, shortly after the performance of 15 April 2000 under the auspices of the Duke Ellington Society. The new title refers to the Harlem renaissance in the 1920s.

The recording will have participation of Joe Lovano (ts), Joe Beck (g) and (quoting Peter Keepnews) "the singers Karen Oberlin, Rose Philip, Ian Shaw, Judi Silvano and Jeffery Smith. The veteran jazz record producer Todd Barkan, who has been involved in this project for about a year, hopes to begin working on an album. Todd Barkan noted that some of the music from the score is "as good as anything Ellington ever wrote".

Most of the performers involved in the concert will be participating in the recording, as will the singers Freddy Cole and Jimmy Scott, the arranger Robert Sadin and, if the details can be worked out, various guest artists, ranging from the expected (Wynton Marsalis) to the left field (Queen Latifah)."

Peter also reports that McFarland & Company will publish the book "Ellington on Stage" by John Franceschina, theatre historian at Pennsylvania State University, next fall.

We can therefore expect that new light will be thrown on this area of Ellingtonia. Jørgen Mathiasen

② Nagel Heyer 1009 "Ellington For Lovers"

Harry Allen Quintet	<i>Sophisticated Lady</i>
Danny Moss/Roy Williams Quintet	<i>Blues To Be There</i>
Wycliffe Gordon	<i>Do Nothin' Till You Hear From Me</i>
Warren Vaché Swingtet	<i>Warm Valley</i>
The New York All Stars	<i>In A Mellow Tone</i>
Danny Moss/Roy Williams Quintet	<i>Mood Indigo</i>
Bill Allred & Roy Williams	<i>Satin Doll</i>
Harry Allen Quintet	<i>I Got It Bad</i>
Warren Vaché/Allan Vaché	<i>Just Squeeze Me</i>
Butch Miles & Friends	<i>Azalea</i>
Oscar Klein Anniversary Band	<i>Creole Love Call</i>
Rex Allen's Swing Express	<i>Duke Ellington Medley</i>

We found this CD mentioned in the April edition of Worlds Records, 890 Tamalpais Ave., Novato, CA 94947, Orders: (800) 742-6663; Office: (415) 898-1609; Fax: -6348. E-mail: <info@worldsrecords.com> Web: <www.worldsrecords.com>

The order number of this CD is 27713, the price \$ 17.00. DEMS**

③ Ports Song CD L1006. "After Hours - The Great Pescara Jam Sessions"

This CD contains an unissued item of Ellingtonian interest.

Just Friends (mis-titled *Just Friend* on the label), 6'49": Cat Anderson, Paul Gonsalves, George Arvanitas (p), Jacky Samson (b), Charles Sautrais (dr).

Tortuga Club, Pescara (Italy), July 19, 1970.

This is an excerpt from a long after hours jam session during the Pescara Jazz Festival. Other items in the CD are of no Ellingtonian interest (Chet Baker, Gerry Mulligan, Dexter Gordon, Sam Rivers). Stefano Zenni**

④ Blue Note CD 7243 5 23220 2 2 "Duke Elegant" Dr. John

First the selections: *On The Wrong Side Of The Railroad Tracks; I'm Gonna Go Fishin'; It Don't Mean A Thing; Perdido; Don't Get Around Much Anymore; Solitude; Satin Doll; Mood Indigo; Do Nothin' 'Till You Hear From Me; Thing's Ain't What They Used To Be; Caravan and Flaming Sword.*

Performers Dr. John: Piano, Vocals and B3 Organ
David Barard: Bass, Vocals
Herman V. Ernest III: Drums (Snare), Vocals
Bobby Broom: Guitar and backing vocals
Added on some tracks:
Cyro Baptista: Percussion
Ronnie Cuber: Saxophone

Producer: Mac Rebennack
Recorded in New York City. No date given.

Despite the title of this collection of Ellington tunes as sung and played by New Orleans Mac Rebennack (a.k.a Dr. John), the truth about it is announced in the liner notes where it's advertised as "pure fonk-I-fied".

This is Ellington as filtered through Professor Longhair, Huey Piano Smith and James Booker. A couple of the numbers are almost unrecognizable: *I'm Going to Go Fishin'* sticks to Peggy Lee's lyrics (I think) but the melody has very little to do with Ellington's "Anatomy of a Murder" theme.

Flaming Sword drops both its melody and most of its Latin tinge for a slow, countrified, funky groove.

I cannot comment on how close *Wrong Side Of The Railroad Track* sticks to the original because I had never even heard of it before I got this CD. Various members of the Duke-lym list inform me that it is from "Beggars' Holiday" but I can find no evidence of any previous recordings. This version sounds like it was written especially for Dr. John as does *Don't Get Around Much Anymore* for which he creates his own introduction. In fact, all of the 8 songs on which he sings are terrific. The Doctor even manages to breathe some new life into *Satin Doll*.

The four instrumentals (*Perdido, Caravan, Things Ain't What they Used to Be, and Flaming Sword*) are another matter. Without Mac's vocals, the arrangements start to sound too simple and corny. With three of them placed together at the end of the CD, you start to think you are listening to the lounge band in a funky Louisiana Holiday Inn. Hey, with a bowl of gumbo and a Dixie Beer that wouldn't be so bad either. Joe Medjuck**

The only recording of *Wrong Side Of The Railroad Track* we know, is the one from the demo recording probably made in October 1946 by Ellington, Kay Davis, Marion Cox, Bill Dillard and John LaTouche. This recording is mentioned in TDES Newsletter of May93. We are still looking for a copy. DEMS**

⑤ BMG Music Canada 50452 "Duke Ellington Piano Solos" Sir Roland Hanna

I have listened to a couple of the selections at <<http://www.absound.ca/music/search/search.html>> It sounds like a nice CD. I may end up ordering it. David Palmquist**

The New DESOR corrections

Suggested and discussed

Page 16. Session 3102 – 14Jan31. BENNY PAYNE.
See DEMS 00/1-24.

I noted this query as to who the singer was on *Rockin' Chair*. My notes, per Classics CD 605, indicate it was Frank Marvin who later became an announcer and "personality" on both radio and TV in North America.

Bill Morton**

The identification of the vocalists of the period is very difficult indeed. We think that it is better not to change the names, traditionally shown, without the support of accurate data.

Giovanni Volonté**

Pages 153/154/1154.

26/27Dec47 – 4736k/4737k – Johnny Hodges Medley.

The Johnny Hodges Medley on both occasions does not contain *Squatty Roo*.

There is however another theme played, following *Jeep's Blues* and a "pas2DE" (and before *Jeep Is Jumpin'*): I think it is *Dooji Wooji*. The description must read: 1°(nc)7JH&DE,3JH&JR instead of just 1°(nc)10JH.

Jean Portier

Pages 167/169/1157.

Session 5008 – 18Jul50 – "Cavalcade Of Bands"

Session 5015 – 19Nov50 – "Show Time USA"

The original Desor listed both *Blue Skies* (460l) and *St. Louis Blues* (460j) as belonging to the DuMont-Telecast "Cavalcade Of Bands" from 18Jul50.

In the New DESOR both titles appear now as being part of the "Show Time USA" program from 19Nov50, session 5015 (and not 18Jul50, session 5008).

This may be perfectly correct as far as *Blue Skies* (now 5015d) is concerned; I cannot argue. There are however serious doubts concerning *St. Louis Blues*, which I believe, belongs to the 5008/18Jul50 session and cannot be from 19Nov50 (5015c).

Here are my reasons:

On my tape, said to be from 18Jul50, *St. Louis Blues* with RN (vc) is preceded by *Creole Love Call* (5008j) and the comments leading from one to the other make this sequence sound quite logical and natural. I hardly can detect any interruption/editing on this tape.

There is however another, better reason to place this *St. Louis Blues* on 18Jul50: The old Desor listed *St. Louis Blues* as 460j from 18Jul50 and the subsequent description showed for chorus 5°/6° AMC (Alvin McCain, ts).

The New DESOR has no *St. Louis Blues* on 18Jul50, but this title now appears on 19Nov50 as 5015c. The slightly different description on page 1157 has RP during chorus 5°/6° (on alto! according to the New DESOR page 1488), but careful listening reveals, at least to my ears, that this is not Russell Procope. The tenor-sax player we hear may well be Alvin McCain; and as AMC was no longer with the band in Nov50, the recording must be from an earlier date: the old Desor 460j suggested 18Jul50 and this is, I believe, the correct date.

Jean Portier

If Jean Portier is correct — and I think he is — we must seriously question again the 19Nov50 session 5015.

On my (two, different) tapes, said to be from 18Jul50 and 19Nov50 respectively, I have the very same *St. Louis Blues* indeed preceded by *Creole Love Call* 5008j on one and by *Oh! Lady Be Good* 5015b on the other. On both tapes the transition between tunes seems very natural and without any interruption. Nevertheless one of these tapes (if not both) must be edited....just before the words "Duke, I wanna ask you a question...." introducing *St. Louis Blues*.

Obviously, Jean Portier's discovery requires further investigation on the two dates. Came Nielsen in his disco the closest to the truth? He listed for 19Nov50 only: MEDLEY (approximately 1:28) not by DE and not in Desor with *Solitude* — *I Let A Song Go Out Of My Heart* — *Sophisticated Lady* — *It Don't Mean A Thing*. This MEDLEY is followed in Nielsen by *Blue Skies* (= 5015d in the New DESOR). All other titles are listed in Nielsen as belonging to 18Jul50. (New DESOR session 5008a-k, followed by 5015abc.)

Remains unsolved the problem of the original DESOR 444, which Timmer 3rd edition also dated just "1948".

It has been suggested that this session may have (partly) something to do with 19Nov50 (DEMS/Hoefsmit: comments on Timmer 3rd edition) but I think this is not true.

This Medley (2:28) containing *Sophisticated Lady* — *I Let A Song Go Out Of My Heart* — *Solitude*, followed by *It Don't Mean A Thing* (3:07) and the final *Take The "A" Train* (0:31) are all undoubtedly played by Duke and are apparently part of an early-morning radio broadcast.

We however know that the music must be from different occasions as the presence of Al Sears points to 1948 for *It Don't Mean A Thing* while *Take The "A" Train* seems to be rather from 1950 (comments announce another Cavalcade Of Bands for "next week".)

This group of titles has probably nothing to do with 18Jul and 19Nov50, but why did the old session 444 disappear from the New DESOR? At least I am unable to locate it.

The tape exists but the music we hear does not fit with any description listed in Vol.2; only *I Let A Song Go Out Of My Heart* and *Solitude* seem similar to the 1945 Apollo broadcast 4543a&b.

Any fresh info on this matter?

Klaus Götting

Jean Portier is correct. I hear no editing between the end of *Creole Love Call* (5008j) and *St. Louis Blues* (5015c). I also have one tape with the date claimed to be 18Jul50 and this convincing connection between both selections.

There are other tapes however with other claims and with an equally convincing connection between this time *Oh! Lady Be Good* and *St. Louis Blues*. I have three of these tapes, one with the claim to be from the "Benay Venuta Show" in 1951, one with the claim of 19Nov50 and one with the claim of 18Jul50.

Jean's second argument is much stronger. I have listened several times and I agree with him. It is hard to believe that this is Russell Procope on alto.

I have struggled with these recordings many times in the past and I have built up a strong impression that the sessions 5008, 5015 and 5126 (containing the last remaining selection in the "Benay Venuta Show" which has not yet been found elsewhere) are all recorded on the same date, probably 18Jul50. The confusing later dates are probably from telecasts with pre-recorded material, with professionally made connections.

There is a slight misunderstanding about my comment on Timmer 3rd edition about the 1948 session on his page 109. I pointed out that these four selections are the same as what Timmer has in the same book on page 116 under 19Nov50. I did not give a testimony that the selections belong to 19Nov50. On the contrary, I asked for help to solve the dilemma. As far as this old Desor's session 444 is concerned, I have listened again and my guess is that Giovanni and Luciano have cancelled it as being non-Ellington, which solves all the problems. Al Sears can very well have been in the studio orchestra in 1950 or 1951 which performed in this broadcast.

Sjef Hoefsmit

Page 175. Session 5121 — June 1951.

There are good reasons to believe that this broadcast started on 4May51. The personnel is correct, without AM. See for a long argumentation my comment on Timner page 29, entry 122 — First Jun 1951. Sjef Hoefsmit

Page 177. Session 5127 — 7Dec51.

5127d is take -4 of "Harlem Suite ending". It is used for the release Co ML 4639. This is indicated by the brackets around this release number. But this fact is also true for all the other releases I have been able to check. Also for the CD release CK-40836.

This "ending" is not longer than only a few bars. A much greater part of the released version of *Harlem* is taken from take -3, 5127g. This editing concerned the choruses 24° until and including 28°. Only the coda came from 5126d. From 5127g came a much larger part. This should also be indicated by brackets. Sjef Hoefsmit

Page 270. Session 5906 — 19Feb59.

According to the recording sheet, both Cat Anderson and Andres Ford were not present during the afternoon when the first three selections were recorded. Willie Timner

Page 291. Session 6024 — 21Jul60.

Mood Indigo (6024g) is issued on UA UAL-4092. Even if it should not be included on page 1425 in the listing of LP # 0751, it still should be marked as issued on page 291. Sjef Hoefsmit

Page 292. Session 6025 — 22Jul60.

In spite of the fact that there is indeed some resemblance, the correct title for 6025g is *Big Bash* and not *Portrait Of Louis Armstrong*. Sjef Hoefsmit

Page 335. Interview 6327 — 15Feb63.

The location must have been Berlin. The interview was made after the concert. Sjef Hoefsmit

Page 571. Session 7034 — 27Apr70.

REXT (7034z). Wild Bill Davis is undoubtedly present and can be heard very distinctively during the final part of the recording (check on Azure CA-16). New DESOR wrongly stated "WBD out". Jean Portier

Page 1052. Theme *No Papa No* — 30oct28 — 2812f.

On this take -2 the soloist in chorus 4° is said to be Johnny Hodges, as also claimed a.o. by MastersOfJazz (F) Vol.5 CD-52.

I do not believe this to be correct. I think that Harry Carney is again the soloist on also-sax, just as on 2812e take -1 in chorus 5°.

— the solo starts the same way in both takes,

— the solo on take -2 does not sound like JH at all, who played very easily and inspired for instance on *I Can't Give You Anything But Love* from the same session. Here the playing seems "stiff" and not really under control.

This is one of the rare recordings by Harry Carney on alto-sax. Jean Portier

Page 1124. Theme *Singin' In The Rain*.

New DESOR shows a 30 bars BW-solo for the first chorus of the 27Nov48 performance, 4807a. I think that we hear Johnny Hodges rather than Ben Webster and the description must read: %:1°30JH etc instead of %:30BW etc. Jean Portier

Page 1157. Theme *St James Infirmary* — Mar30 — 3003b.

During chorus 4° we hear IM&AW and not IM&CW.

Chorus 5° however has Cootie Williams (and not Juan Tizol on trombone). Cootie surprisingly played the extreme low register of his trumpet and this probably is the reason for the confusion with JT.

The liner-notes for MastersOfJazz (F) Vol.9 CD-123 already rectified this error. Claude Carrière/Jean Portier

Page 1209. Theme *The Happening* — 17Apr51 — 5104e.

After the int4PG, the description must read: 4DE rather than 4BAND. Jean Portier

Page 1267. Theme *Warm Valley*.

Please listen again to 4031a and 4031b from 17Oct40.

They are not fully identical and the structure must read as follows:

4031a:int4DE;1°16JH,8RS,8BAND;2°(nc)8BAND,16JH.

4031b:int4DE;1°16JH,8RS,8BAND&RS;2°(nc)8JH,8BAND;3°(nc)8JH.

Also the structure of 4018d (5Sep40) is not as described in the New DESOR, but the same as the above 4031b, with 8BAND during chorus 2°, completely different. Jean Portier

Page 1472. Herb Jeffries is born in 1911. Sjef Hoefsmit

Page 1492. Al Sears was born on 21Feb. Sjef Hoefsmit

DESOR small corrections 5002

Authorised by Luciano Massagli and Giovanni Volonté

Volume 1 (Corrections June 2000)

- 90 - 17Jan45, session 4504. *Lover Man* is now issued on Masters Of Jazz MJCD 141. (00/1-19/4) Correction-sheet 3007, CD 0825.
- 97 - 5May45, session 4527. The first "release" of 4527j was on DWTD-24. Correction-sheet 3006, LP 0824.
- 100 - 19May45, session 4535. The first "release" of 4535q was on DWTD-24. Correction-sheet 3006, LP 0824.
- 106 - Session 4549. Delete: July 1945, Radio City, Broadcast; add: August 3, 1945, World Studios, Pre-rec. for BBC broadcast respectively. Delete the note on page 107 and add the new note: The broadcast title is "Kings Of Jazz", aired on December 28, 1945. The session is issued on JUCD-2043. (00/2-13/3) Correction-sheet 3006, CD 0826.
- 151 - 10Nov47, session 4728. An alternate take of *Three Cent Stomp* (4728xa) is issued on Sony C3K 65841. Also 4728a is now out on CD #2. (00/1-16/1) Correction-sheets 1018 and 3007, CD 0827.
- 152 - 11Nov47, session 4729. 4729d is now out on Sony C3K 65841 CD #2. (00/1-16/1) Correction-sheet 3007, CD 0827.
- 153 - 24Dec47, session 4735. 4735b is now out on Sony C3K 65841 CD #2. (00/1-16/1) Correction-sheet 3007, CD 0827.
- 181 - 5207a. Add: vc BR. (00/1-25)
- 182 - 5210a. Add: CBS 66607.
5210b. Delete: CBS 66607. (00/1-25)
- 236 - Make notes for the "fresh" sessions 9008, 20Apr57, and 9009, 27Apr57. (00/1-10/1) Correction-sheets respectively 1017 and 1018.
- 238 - 24Jun57, session 5723.
Add: PG (t.s.) out; and : FF (t.s.) added. (00/1-9/1)
- 283 - 5937a. Add: UtD 2008.
5937b. Delete: UtD 2008. (00/1-25)
- 407 - 411 - Make a note on one of these pages for a "fresh" session. DUKE ELLINGTON - Fall 1965 - DE(tk.). - U.S.A. - DE9007a - Interview for Tanglewood LP - RCA SP-33394. (99/4-9/2) Correction-sheet 1017.
- ### Volume 2 (Corrections June 2000)
- 717 - *A Slip Of The Lip*.
The description of 4319c should read as follows: int4BAND;1°RN(vc.);2°16BAND&RN(vc.),4RN,4HB,2RN,2HB,2RN,2HB;cod6RN,2RN(vc.).
The description of 4329i should read as follows:

- int8BAND;1°RN(vc.);2°16BAND&RN(vc.),16RN;
cod6RN,2RN(vc.).
Reference number for the other recordings should be
4329i instead of 4319c. (00/1-25)
Correction-sheet 2003.
- 748 - *Bensonality*, 5127i. WM instead of JW. (00/1-25)
796 - *Chicago*.
Delete 2903b. Add: 3309f Same as 3309e. (00/1-25)
809 - *Congo Square*, 5629b. pas8SW,6BAND; instead of
pas8SW;6°BAND; (00/1-25)
912 - *I Got It Bad*,
5724b. int2BS; instead of int2DE; (00/1-9/1)
923 - *I Love My Lovin' Lover*, 5210a. Same as 5207a, but:
5°4BR,2BR&CA,6BAND&CA;cod2BAND. (00/1-25)
1007 - *Main Stem*,
4208b and 4223a. Change 4204b into 4204c.
1292 - Make a note between 0034 and 0035 for LP 0824 -
ARMED FORCES RADIO SERVICE - DWTD - 24
Correction-sheet 3006.
1322 - CBS 66607. K01 - *I Love My Lovin' Lover*(5210a)
instead of (5210b). (00/1-25)
1329 - Add Columbia C3K-65841. (00/1-16/1)
Correction-sheet 3007, CD 0827.
1370 - Make a note between 0455 and 0456 for CD 0826 -
JAZZ UNLIMITED JUCD-2043. (00/2-13/3)
Correction-sheet 3006.
1382 - Make a note between 0515 and 0516 for CD 0825 -
MEDIA 7 MJCD-141. (00/1-19/4)
Correction-sheet 3007.
1427 - Up-to-Date 2008. B03 - delete *Brown Penny* (5937b);
add *Three J's Blues* (5937a). Add under NOTE: Track
B03 as *Brown Penny* (00/1-25)
1429 - Make a note between 0765 and 0766 for CD 0823 -
VERVE 314547265-2. (00/2-13/2)
Correction-sheet 3006.
1460 - Frank Foster was also in the band on 24Jun57.
(00/1-9/1)
1473 - Johnson Gus: Nov 15, 1913 - Feb 6, 2000. (00/1-2)

New DESOR correction-sheets

Desor correction-sheets are available from DEMS.
5000 sheets are printed on both sides and cost
Euro 0.30 per sheet. All the other sheets are one-sided and
cost Euro 0.15 per sheet. To reduce mailing-expenses, the
correction-sheets will be mailed together with your next
Bulletin. The costs will be withdrawn from your deposit.

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, 1st concert..... 21oct71 99/4-5
1015 - 7160 Birmingham, 1st conc.. 24oct71 99/4-5
1016 - 7161 Birmingham, 2nd conc. 24oct71 99/4-5
1017 - 4571 NYC..... 1oct45 99/4-21/4
9006 NYC..... 15oct45 99/4-21/4
9008 NYC..... 20Apr57 00/1-10/1
9007 ???..... Fall 1965 99/4-9/2

Titles

- 2001 - 5733..... *All Heart* 99/4-22/3
9002..... *Baby, You Can't Miss* 99/4-4
6113..... *B.D.B.* 99/4-20/1
9003..... *Beer Garden* 99/5-15
5804/08 *Blues In Orbit* 99/4-18/1
5920..... *Fanfare For The Film's End* 99/5-17
3019..... *I'm So In Love With You* 99/3-10/5
2002 - 5919/20/9003..... *Haupe* 99/5-15&17
5739..... *Narration to Portrait of E.F.* 99/4-22/3
5804..... *Track 360* 99/4-18/1
5920..... *Unidentified "R"* 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
3006 - 4527/35 AFRS DWTD-24 00/2-19
4571 Buddha 74465-99629-2 99/4-21/4
5318/5407 J.Bird 61746-80298-2 99/5-18/1
4010/4549 Jazz Unlimited 2043 00/2-13/3
6544/9007..... RCA Victor SP-33394 99/4-9/2
6557 Verve Elite 314547265-2 00/2-13/2

Small corrections

- 5001 - Two pages with small corrections, assembled
December 1999, from page XXV until and including
page 910 (see 99/5-23&24)
5002 - Two pages with small corrections, assembled
December 1999, from page 936 until and including
page 1490 (see 99/5-25); assembled March 2000,
from page XXIV until and including page 1428
(see 00/1-26) and assembled June 2000, from page 90
until and including 1473 (see 00/2-19).

Continuation of the Los Angeles report on page 1

The Museum is a Smithsonian affiliate and enjoys a good relationship with the Library of Congress and with the Voice of America. It will aim to be a media centre rather than a museum of the traditional sort. In addition to the usual Newsletters as an outlet for articles, it will have its own Internet Radio Station among its outreach facilities, and will be generally wired electronically. It proposes to digitise (is that the word or should it be digitalise? — I dislike both) the jazz holdings of the Library of Congress and also the tapes of the old Voice of America Jazz Hour. What memories *that* phrase brought back! In Yorkshire I used to receive it from the Tangier transmitter on short wave; I shall always associate Willis Conover's slow, lugubrious introductions with settling down, the evening's homework done, for an hour's exciting music before cocoa, ginger biscuits and bed. The NJMIH has directly educational aspirations too. A Jazz Studies Programme has been devised and application is currently being sought for its accreditation as an MFA (Master of Fine Arts) course in jazz studies.

Premises measuring 60000 square feet will be built in the heart of Harlem, to the design of an eminent practitioner in the field whose achievements include a Women's Museum due to open in Dallas later this year, and the interior of the Holocaust Museum in Washington, DC. Needless to say the museum will no more be built in a day than Rome was; it is estimated that construction will take four years. Fortunately we won't have to wait that long. To whet our appetites, an *interim* NJMIH called Tempo will open early in 2001 in premises measuring a mere 10000 sq. ft. It sounds a most exciting project, and the enthusiasm and commitment of its director was evident to everyone in the Roosevelt Room. One of the most important aspects of the Museum's coming is that it will bring an estimated 200-300 new jobs into Harlem.

The morning ended with another clutch of rarities from the collection of **Steven Lasker**. I have a mental picture of Steven combing the catalogues of the high-class auction rooms across the planet and moving around southern California from junk yard to flea market to salesroom in the quest for hidden treasure. His first gem was a replay in response to many requests of a performance he first played at Ellington'97 in Leeds. — *Sepia Panorama* from the Trianon Ballroom, Southgate, in the late spring of 1941, in which Jimmie Blanton plays some extraordinary solo passages. Next came a Paramount promo recording of *Ebony Rhapsody*, in a rejected version in which Gertrude Michaels delivers a risqué lyric to which the Hayes Office objected. A broadcast from the Panther Room in the Chicago Sherman from 1940 followed. We heard Ivie singing *Maybe*, a version of *All Too Soon* with a solo extension from Lawrence Brown, and a Sammy Fain—Jack Yellen song *I Want To Live (as long as you'll have me)* in which Rex has the theme statement following a Lawrence Brown introduction. Rex also presented the theme of *I Give You My Word*, in which Harry Carney is also featured. Next came *Madame Will Drop Her Shawl* with Juan Tizol and Ben Webster, a fragment of *You're The One, Mellotone, There I Go* with another Ben Webster solo, and *Harlem Airshaft*, with fine introductory set-up from Ellington and Blanton.

After a 1941 *Flamingo* with Herb Jeffries, again at the Trianon, we heard fresh material from the 2 May 1942 date at the same venue from which *Swing Shifters Swing* was issued years ago on a Rarities LP. The extract began with "A" *Train*, and ended with the very first recorded performance of *Altitude/Main Stem*. It was fascinating to hear the band dealing with this unfamiliar new piece in which so many

individuals occupy the solo spotlight. Steven closed with a couple of Barney Bigard tracks from the mid-1940s, not therefore with Ellington though drenched in ducal atmosphere. In *Rose Room* Barney indulged in an extended one-note routine which anticipated the one Duke himself was to employ later with Jimmy Hamilton. A *Blues* of great beauty followed.

The afternoon session began with a most interesting series of extracts from **Lee Farley's** collection of jazz videos culled largely during the years when he was living in Germany, a time which happily coincided with the coming of home video and a generous attitude towards jazz on the part of the programme schedulers of the ZDF channel. Lee explained that European TV has served jazz much better down the years than its United States counterpart. He contrasted Europe's legacy of recorded performances by the Ellington orchestra itself with the USA's, mainly celebrity slots for Duke himself, possibly with one or two sidemen, in someone else's show. I particularly liked Humphrey Lyttelton's reading of *Echoes of Harlem* with his own band, including Bruce Turner and John Barnes. I also enjoyed seeing some of Danish TV's footage of the evening music at Ellington'92 in Copenhagen — it felt a little as though the entire Ellington 2000 audience in the Roosevelt Room had whisked back in time to the Falkoner Hotel eight years ago.

Much critical acclaim has greeted **Anthony Brown's** recent recording of the FAR EAST SUITE, in which he blends Asian musical styles and instruments with Ellington's music. Anthony was the next presenter, and after outlining his own Asian American background — born in San Francisco in 1953, the second child of a father in the US Forces and a Japanese mother — he took us through the music itself, explaining aspects of his approach to it. Sadly his talk fell foul of technical impediments; slides of the scores were difficult to see, and video extracts were not always accurately cued. As a result it was hard to follow Anthony's thread, though his music sounded stunning. It flies in the face of Duke's own stated purpose of course, which was to express his reactions to his Asian experiences wholly in terms of his own musical idiom. But the orientalisms in Brown's version are add-ons rather than re-hashes. They usually take the form of introductory passages. Thus the ney, an Iranian flute, precedes and prepares for the saxophone's entry in *Tourist Point of View*, and the Chinese birdcalls segue into *Mynah*. I found the opening of *Mount Harissa* particularly intriguing. In Brown's version the piece is introduced by an extraordinary Chinese mouth organ looking like some vast asthma inhaler. The technical problems left me feeling that I hadn't come to grips with Anthony's work here; but I'd heard and learned enough to know that this is a rich and rewarding take on the music.

The first day's presentations ended with a recital by the **Brad Kay** trio. Indeed Brad's bassist, the clearly excitable **David 'Buster' Fitzpatrick**, had added his own slant to the confusions of the previous hour by trying (with some difficulty) to set up his instrument during Anthony Brown's presentation. I invariably find recitals during the daytime programme a pleasure. I particularly remember Kenny Burrell's solo recital at Ottawa in 1990, and also Dick Hyman's in New York in 1993. Because the audience brings to the occasion a special knowledge and love of Ellington's music, and because it is one so rich in friendships and shared pleasures, these recitals take place in the true spirit of chamber music — a performance offered for and among friends — and this is seldom achieved in the framework of jazz club and concert hall gigs in which jazz musicians operate.

The recital was titled "An Hour At The Cotton Club" and it comprised 13 Ellington pieces from the period plus the Fields—McHugh number *Freeze and Melt*. The arrangements for piano trio were carefully and lovingly, done, wholly idiomatic and beautifully played. Brad pointed out that much of Duke's early music had been published at the time as piano solos; but such printed reductions give no inkling of the Ellington flavour of this music. These trio performances were by contrast steeped in the Ellington idiom; all three performers had done their homework, with evident thoroughness and pleasure. The third member of the trio was **George Edwards** on percussion. Brad's announcements were illuminating and entertaining. *More Over* was 'music for a soft shoe routine'. In *Syncopated Shuffle* he found melodic anticipations of *Don't Get Around Much Anymore*. In the course of Brad's introduction of *Black Beauty* Steven Lasker confirmed my own feeling that its subtitle *A Portrait of Florence Mills* enjoyed no currency before the first Carnegie Hall concert in 1943 when we know it was slotted into the "Portraits" triptych as a beat-the-deadline companion piece to *Bojangles* and *Bert Williams*. This isn't to say that the death of the celebrated vaudeville artiste and more particularly her spectacular Harlem funeral demonstration may not have been in Ellington's mind when he first wrote the piece; it's simply that there's no evidence that it was. We learned that *The Mystery Song* originated as generic dance music for a Step Brothers routine at the Cotton Club some considerable time before the immortal 1931 recording; as such it had no title until Victor's recording supervisor asked for its title, to which request an initially mystified Duke responded 'the Mystery Song'. The trio's performance revealed that it's easier to achieve the hushed magic of its celebrated opening with an orchestra than it is on a piano. To my mind it was the next-to-last chorus which was touched with the piece's strange magic. Brad Kay recalled that *Undecided* gained its title in the same way, following a cable from Benny Goodman to its composer, Charlie Shavers. *Awful Sad* was offered as 'the first pretty ballad that Ellington ever wrote', a development which may have had to do with Whetsel's arrival in the band. As a final observation, Brad suggested that the ten months when Miley and Hodges were in the Ellington orchestra were very special ones. There's plenty of food for thought in that little aside.

Friday morning kicked off with **Richard Ehrenzeller** on the Ellington touches in Charlie Barnet recordings. Richard presented a series of Barnet recordings, within the scores of which morsels of Ellington pieces may be discerned. The Ellington—Barnet connection is very well-known, but the illustrations which Richard presented were completely new to me, since I have no knowledge at all of the Barnet *oeuvre*. Of course it's a very enjoyable game to find snatches of one musician's work in another's in the course of one's listening, and as far as Charlie's music is concerned I was coming to it completely cold in Richard's talk. I shan't even try to list the titles of the extracts he played, since I'd get many of them wrong. The interesting question for me is not the extent to which these cross-references are real allusions or simply associations in one's head, perceiving the unfamiliar in terms of the familiar. Rather, it is the extent to which the real ones are conscious quotes or unconscious ones resulting, for example, from the purely musical need to take the band from point A to point B. Composers, especially composers-on-the-hoof, have their ways of making these moves, just as we all do when we talk or write. It seems natural to me that a bandleader who loved Duke's music as Barnet did would make such moves in Ellingtonian ways, and would encourage his arrangers to do

so too. It's equally natural that he'd slip bits of the music he loved into his own pieces. The presentation was a lot of fun, and very good for the ears.

Later we heard **Horace Silver** in conversation with **Chuck Niles**. The starting-point was Horace's three part suite in tribute to Duke, "Message from the Maestro". The title suggests voices from the other side, and this is clearly no coincidence. Horace took several opportunities to explain his religious and philosophical position, and the road he had travelled in order to reach it. The suite was commissioned jointly by ASCAP and an organisation called "Meet The Composer". Horace was less readily drawn on musical matters and less still on Ellingtonian ones. He said that as a teenager he was much influenced by Lunceford, coming to Basie and Ellington at a later stage, towards the end of his teens. He was influenced by the blues and boogie pianists, but not by Harlem stride ('before my time'); then by Tatum and Wilson, Bud Powell and bebop, Miles, Lester and Diz (in that order). He said the right things about Ellington the pianist, but in general he was hard to pin down; Chuck Niles's job was not easy. But it was lovely to listen to this bubbly personality who talks with a constant smile. Some musicians are articulate about their own music and some are about the music of others. However, there's no reason to expect them to be illuminating about either. I listened to Horace as I'd listened to John Lewis in Stockholm. Their music has given me so much pleasure for so long, I wouldn't have minded if they'd talked about model aeroplanes.

When Horace had the task of making the arrangements for his father's funeral in Norwalk Ct, the priest with whom he dealt turned out to be Mgr John Sanders. It wasn't until after the ceremony that each realised who the other was. There's a little background story to *Song For My Father!*

Art Zimmerman opened the afternoon session with some hitherto undocumented tapes from the 1950s. These come from the Ellington strand in a large collection (267 marked 7-inch reel to reel tapes plus 15 unmarked ones) which is at present in the care of the Institute of Jazz Studies, although its owners retain a proprietorial interest in them. They were recorded in ballrooms, concert halls and lounges, chiefly in and around Chicago. They have yet to be catalogued and secured against deterioration through transfers. We heard a great deal which was of absorbing interest, including part of a set recorded at the Blue Note in Chicago on 29 December 1955. In it Duke offered *Boo-Dah*, with solo trumpet from Ray Nance, and Jimmy Hamilton after the key-change and over the rideout, *Laura* with Paul, Billy's *Snibor*, again with Ray, and *Coffee and Kisses*, with Ray and Harry Carney. *My Funny Valentine* brought the extract to an end. Art closed with a broadcast, courtesy of Steven Lasker, from the Cotton Club on 20 April 1931. This extraordinary document came some time after Duke's departure from the club, alas, so Cab Calloway's is the band we hear. Remarkably, the broadcast was made for German radio, so there's a running commentary on the proceedings in breathlessly enthusiastic German, of which Lee Farley gave us a simultaneous translation. We heard a lady singer, *Minnie The Moocher*, and most interesting a *Mystery Song* by piano trio, accompanying a dance routine. A couple of fast stomps sandwiched by *Just A Gigolo* brought the broadcast to a close. It was a strange moment, sitting in the Roosevelt Hotel and listening to a broadcast from the Cotton Club for transmission in Germany in 1931, just when that country was about to turn its back on the jazz-and-modernism of the Weimar years, in favour of the descent into barbarism.

This year marks the centenary of Juan Tizol's birth, so it was very appropriate that Ellington 2000 should assess the contribution of this key musician. Dr Basilio Serrano is an expert on Puerto Rican culture, and thus well equipped to offer new insights to even the most knowledgeable of Ellington experts. The social background to Tizol's arrival in the band began with the imposition of US Citizenship on Puerto Ricans (much against local wishes) in 1917. Following this, Puerto Rican musicians were recruited for the James Reese Europe band. Juan Tizol was not among this first group of players to reach New York, arriving a little later, around 1920. An early encounter with Ellington followed, when Tizol was employed in the pit orchestra at the Howard Theatre in Washington. He was recruited into Duke's orchestra much later, in 1929 at the probable instigation of Arthur Whetsel. Serrano suggested that Tizol's most important roles in the band may well have been as transcriber and rehearsal manager. The notorious incident with Charles Mingus which cut short the great bassist and composer's brief tenure in the Ellington orchestra may well have arisen out of this latter role; it was one Tizol later turned down, when Louie Bellson offered it.

Tizol's career with Ellington is familiar enough to us. It was most interesting to learn of his heritage and background. While still in Puerto Rico he was composing in the *dansa* genre, a semi-classical idiom with an afro tinge. His father Eusebio was a prominent musician on the island, and Juan was very much a member of a musical dynasty. The valve trombone was the usual one for most Puerto Rican musical purposes, the slide trombone being reserved for marching bands. This is interesting in the light of Tizol's oft-quoted complaint that he was really a 'legitimate' musician. On the "A" Train soundie from the 1940s we saw him vigorously moving about for the benefit of the camera as though he were playing a slide trombone. In his own country Tizol became a great celebrity, and we saw a Puerto Rican video of *Caravan* performed in national idiom. On the same video we saw footage of a much earlier Afro-Puerto-Rican form, the *bomba*, which dates back to the 1700s. It would have been interesting to listen to Tizol's conversations with Tricky Sam! A later form, much simpler than the *bomba* and which incorporated a news and current affairs narrative, was more directly influential on Tizol. It's always fascinating to listen to someone whose knowledge and scholarship begins where the Ellington enthusiast's knowledge leaves off.

As on Thursday, the session ended with music. Friday's recitalist was guitarist Steve Hancock, who offered a wide-ranging selection from the Cotton Club (*Misty Mornin'*) through songs of the middle years (*Drop Me Off In Harlem*, *Day Dream*) to transcriptions of latter-day piano solos (*Reflections in D*, *Single Petal of a Rose*, *Melancholia*). Do yourself a favour and sample some of Steve's music, whether Ellington repertoire or not, if you get the chance. Aged fifteen in 1963, he hitch-hiked to Paoli Pa for a big folk festival, for which the organisers had unearthed Lonnie Johnson, then working as a porter in a Philadelphia hotel. Lonnie shocked the audience by appearing with a folkilistically hopelessly incorrect *electric* guitar — and was the star of the festival. Another gem of Steve's recital was the southern-bluesy *Mississippi Moan*. He concluded with the *Black and Tan Fantasy*, played as a duet with Brad Kay, and *Doin' The New Low Down* on which both performers accompanied a wonderful tap danseuse whose name I inexplicably failed to note down. On this delightful note the second day ended.

Roger Boyes's report will be continued in the next Bulletin.

CA-27 is out

26 Years Later

This DEMS tape, Azure CA-27, has been composed for presentation to the participants of the 2000 ELLINGTON STUDY GROUP CONFERENCE, TO BE HELD IN LOS ANGELES, from May 24 until May 28, 26 years after Duke's death.

As you can read in 00/2-16/1, I have decided not to use recordings from the Danish Radio broadcasts for Azure Cassettes for the time being. I expect an important part of the unissued material in the Danish collection to be released by Storyville Records in the near future.

One of our new DEMS members asked us to include *Black Beauty* from the second concert at the Birmingham Theatre on 24oct71. We have a remarkably good portable recorded tape of that concert (donated to DEMS by a much older member).

From this same concert two selections were included in the album THE ENGLISH CONCERT. Between *C-Jam Blues* and *Hard Way*, *Checked Hat* was performed. We took it out, but we left Duke's announcement on the tape. The other selection was *Melancholia*. Duke called it *Retrospection* and on the cover it was titled *Goof*. There is a genuine *Goof* on side B.

Side A 24oct71 *Perdido*
Black Beauty
C-Jam Blues
Hard Way
Take the "A" Train
Azure
La Plus Belle Africaine
Come Off the Veldt
 Side B 28oct71 *I Can't Get Started*
 THE GOUTELAS SUITE
Get-With-Itness
Something
Having At It
 from Medley:
I Got It Bad
Goof
Addi
In Triplicate
Satin Doll
Things Ain't What They Used To Be
Lotus Blossom

For side B, I switched to another concert, four days later in Paris at the Palais De Chaillot. Also this tape seems not good enough for a commercial release, which makes it a candidate for an Azure Cassette. The right channel of the original stereo recording was in a bad state. I copied the left channel on both tracks of the tape. I hope you find the result acceptable.

If you compare the titles on this cassette with your discography, you will find that I have skipped some selections. *Cotton Tail* from 24 Oct had to be deleted to make room for the much longer *La Plus Belle Africaine*. From the Paris concert I wanted you to hear the seldom-heard GOUTELAS SUITE and guest Raymond Fol. My private taste may also have influenced the selection. I hope you can approve. Sief Hoefsmit

DEMS members can order a cassette for Euro 8.50 including mailing expenses. DEMS

Typing - errors

Typing- and other foolish errors

Old age is probably the best excuse for having printed twice the same article in DEMS 00/1: on page 2 and again on page 26 is the article about the Irving Jacobs collection. Page 13 of 2000/1, item 1, last paragraph: A serious typo. It should read Lena Horne. This can be caused by not keeping the spelling checker under control.

00/1-16/2 is a repeat of 99/4-22/4.

00/1-25, Page 306., DE6128f should be called *W.N.E.W. theme*.

NEW RELEASES ON COMPACT DISC
by Jerry Valburn

- AMADEUS JAZZ (A release produced by the Italian magazine *AMADEUS*, sold at newspaper stands)
ASJ 99001 DUKE ELLINGTON : *Concerto For Cootie/Sepia Panorama/Across The Track Blues/Ko-Ko/Mood To Be Wooped/Tonk/BLACK, BROWN AND BEIGE : Work Song-Come Sunday-The Blues-West Indian Dance-Emancipation Celebration-Sugar Hill Penthouse/Pitter Panter Patter/Body And Soul/Sophisticated Lady/Mr. J. B. Blues/Blues/Plucked Again/THE PERFUME SUITE : Balcony Serenade-Strange Feeling-Dancers In Love/Coloratura/Happy-Go-Lucky Local/Blue Skies*
- ASV LIVING ERA (E)
CD AJA 5290 ETHEL WATERS-AM I BLUE ? : 10- *I Can't Give You Anything But Love*
- AVENUE JAZZ (US)
R2 79774 THE STARS OF BETHLEHEM SHINE AGAIN (SAMPLER) 10- *Summertime*
- BAUR MUSIC (SW)
BM 51583 THAT'S JAZZ-JUMPIN' AT THE WOODSIDE : 8- *Black Butterfly* 11- *Isfahan*
BM 51653 THAT'S JAZZ, VOL. 2-BLUE SKIES : 12- *In A Mellotone*
- CASTLE PIE (E) (Castle Music, LTD)
PLESD 129 DUKE ELLINGTON - MUSIC BEYOND CATEGORY : *East St. Louis Toodle-oo/Take The "A" Train/Ko-Ko/Jack The Bear/Concerto For Cootie/In The Shade Of The Old Apple Tree/Main Stem/Harlem Air Shaft/All To Soon/Rockin' In Rhythm/Cotton Tail/Solitude/Moonglow/In A Sentimental Mood/Prelude To A Kiss/Diminuendo In Blue/Crescendo In Blue/I Got It Bad/Black And Tan Fantasy/The Mooche/In A Mellotone/Perdido/C-Jam Blues/Midriff/I Let A Song Go Out Of My Heart*
- CHARLY (G)
CDBOOK 106 THE JAZZ CENTURY (2 CD SET) : (1) 14- *Don't Get Around Much Anymore*
- CLASSICS (F)
CLASSICS 24 COMPLEMENTARY TRACKS (3 CD Box) : (2) 19- *If You Can't Hold The Man You Love*
(3) 4- *Wall Street Wall*
- DISKY (H)
DO 250312 AS GOOD AS IT GETS-SWING (2 CD SET) : (1) 18- *Rockin' In Rhythm* 24- *Rexatious*
DO 250492 AS GOOD AS IT GETS-JAZZ EARLY DAYS (2CD SET) : (1) 9- *Creole Love Call*
(2) 11- *East St. Louis Toodle-oo* 18- *Black And Tan Fantasy*
- HR 248472 DUKE ELLINGTON-COTTON CLUB STOMP (5 CD BOX) (1) (248482) *Black & Tan Fantasy/Creole Love Call/The Blues I Love To Sing/East St. Louis Toodle-oo/Blue Bubbles/Take It Easy/Jubilee Stomp/Black Beauty/Diga Diga Do/Move Over/Hot And Botherd/The Mooche/Awful Sad/Flaming Youth/Saturday Night Function/Rent Party Blues/Stevedore Stomp/Cotton Club Stomp/Misty Mornin'/Saratoga Swing/Jazz Convulsions/Ring Dem Bells/Mood Indigo* (2) (248492) *Rockin' In Rhythm/Creole Rhapsody, Pts. 1-2/It Don't Mean A Thing/Blue Ramble/Sophisticated Lady/Slippery Horn/Drop Me Off In Harlem/Bundle Of Blues/Hyde Park/Halem Speaks/In The Shade Of The Old Apple Tree/Stompy Jones/Solitude/In A Sentimental Mood/Showboat Shuffle/Merry-Go-Round/Clarinet Lament/Echoes Of Harlem/Kissin' My Baby Goodnight/Trumpet In Spades* (3) (248502) *Caravan/Azure/Diminuendo In Blue/Crescendo In Blue/Harmony In Harlem/Riding On A Blue Note/Lost In Meditation/The Gal From Joe's/I'm Slappin' Seventh Avenue/Dinah's In A Jam/Pyramid/A Gypsy Without A Song/Prelude To A Kiss/Battle Of Swing/Boy Meets Horn/Subtle Lament/Portrait Of The Lion/The Sergeant Was Shy/Grievin'/Country Gal/Stormy Weather/Jack The Bear/Ko-Ko* (4) (248512) *Morning Glory/Conga Brava/Concerto For Cootie/Me And You/Cotton Tail/Never No Lament/Dusk/Bojangles/Blue Goose/Harlem Air Shaft/At A Dixie Roadside Diner/All Too Soon/Rumpus In Richmond/Sepia Panorama/In A Mellotone/Warm Valley/Across The Track Blues/Sidewalks Of New York/Take The "A" Train/Blue Serge/Just A-Settin' And A-Rockin'* (5) (248522) *I Got It Bad/Chelsea Bridge/Perdido/C-Jam Blues/Main Stem/I'm Beginning To See The Light/BLACK, BROWN AND BEIGE : Work Song-Come Sunday-The Blues-Three Dances/Translucency/The Tattooed Bride, Pts 1-2/Brown Betty/Hy'a Sue*
- SI 248632 DUKE ELLINGTON-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 AND BEIGE : Work Song-Come Sunday-The Blues-Three Dances/In A Mellotone/Take The "A" Train/Black And Tan Fantasy/Cotton Club Stomp/Mood Indigo/Bojangles/*
East St. Louis Toodle-oo/Cotton Tail/In The Shade Of The Old Apple Tree
- EAGLE RECORDS (E) (Eagle Rock Entertainment Plc)
EEECD 001 THE JAZZ BOX (3 CD BOX) : (1) 18- *Cotton Tail* (2) 9- *Day Dream*
- EMI MUSIC (F)
7243 5 25832 2 BLUE NOTE 1939-1999 60 ANS DE JAZZ : 4- *Caravan*

- EUROPE 1/RTE (F) (As reported in DEMS 99/5, here is the balance of these re-issues)
- 710580 DUKE ELLINGTON CHAMPS ELYSÉES 29/30 JAN.1965 (Pt. 1) (= EUROPE 1/RTE 710707)
- 710581 DUKE ELLINGTON CHAMPS ELYSÉES 29/30 JAN 1965 (Pt. 2) (= EUROPE 1/RTE 710708)
- 710582 DUKE ELLINGTON ALHAMBRA 29 OCTOBRE 1958 (Pt. 1) (= EUROPE 1/RTE 710707)
- FANTASY (G) (ZYX MUSIC GMBH & CO. KG)
- FANCD 2010-2 BIG BAND JAZZ : 6- *Hapopy-Go-Lucky Local*
- GAA CORPORATION (US)
- 49310 BEST OF THE BIG BANDS (3 CD BOX) : (3) (49094) 11- *Caravan*
- GENTLE PRICE (H) (Digimode Entertainment LTD)
- GP 2157 40 # 1 HITS-SWING (2 CD BOX) : (1) 13- *Three Little Words* 14- *Cocktails For*
- GOING FOR A SONG (E)
- GFS 242 THE LEGENDARY DUKE ELLINGTON : *Jump For Joy/Chelsea Bridge/Johnny Come Lately/Moon Mist/What Am I Here For?/Perdido/C-Jam Blues/I'm Beginning To See The Light/Things Ain't What They Used To Be/In A Sentimental Mood/Caravan/Black And Tan Fantasy/It Don't Mean A Thing/Sultry Sunset/Blue Skies/Magenta Haze/On A Turquoise Cloud/Park At 106th/Do Nothin' Till You Hear From Me/I Ain't Got Nothin' But The Blues/Don't You Know I Care?/I Didn't Know About You*
- GRAFFITI (E)
- 101062 THE ESSENCE OF SWING/THE DUKE OF JAZZ-DUKE ELLINGTON AND HIS ORCHESTRA : *Tapioca/Cotton Tail/Perdido/Main Stem/Johnny Come Lately/Rumpus In Richmond/Septa Panorama/Harkem Air Shaft/Ko-Ko/Little Posey/Me And You/The Flaming Sword/Good Queen Bess/In A Mellotone/Sophisticated Lady*
- HALLMARK (E)
- 204034-304 DUKE ELLINGTON-MILLENIUM COLLECTION (2 CD SET) : (1) *Take The "A": Train/Jack The Bear/Ko-Ko/Morning Glory/Conga Brava/Concerto For Cootie/Bojangles/Never No Lament/Blue Goose/Cotton Tail/A Portrait Of Bert Williams/All Too Soon/Septa Panorama/My Greatest Mistake/In A Mellotone/Warm Valley/Across The Track Blues/Jumpin' Punkins/John Hardy's Wife (2) Blue Serge/Bakiff/Are You Stickin'/Just A Settlin' And A-Rockin'/The Giddybug Gallop/Jump For Joy/Five O'Clock Drag/Chelsea Bridge/Raincheck/Perdido/C-Jam Blues/Main Stem/Black And Tan Fantasy/Sophisticated Lady/Tonight I Shall Sleep/Rockabye River/Suddenly It Jumped/Beale Street Blues/Indiana/Blue Is The Night*
- HEP (UK) On the following only tracks with DE are noted.
- HEP CD 1067 IVIE AND DUKE-RAISIN' THE RENT : *It Don't Mean A Thing/Delta Bound/I've Got The World On A String/Happy As The Day Is Long/Raisin' The Rent/Get Yourself A New Broom/I'm Satisfied/Ebony Rhapsody/Troubled Waters/My Old Flame/Let's Have A Jubilee/Cotton/Truckin'/Dinah Lou/Isn't Love The Strangest Thing?/Kissin'; My Baby Goodnight/(It Was A) Sad Night In Harlem/I've Got To Be A Rug Cutter*
- INTERSOUND (US)
- CDC 1405 THE FABULOUS FORTIES (4 CD BOX) : (2) 1- *Take The "A" Train*
- JAZZIZ (US) (A production of JAZZIS MAGAZINE)
- APRIL 2000 JAZZIZ ON DISC : 5- *Take The "A" Train*
- JAZZ MAGAZINE (F)
- UN-NUMB 1937 JAZZ COLLECTION-L'HISTORIE EST D'ACTUALITE : 3- *Caravan*
- MAC (E) (Castle Communications)
- CD 358 TWENTY CLASSIC BIG BAND THEME SONGS : 20- *Take The "A" Train*
- MADACY ENTERTAINMENT (US) (Universal Music Special Markets)
- LEG2 1018 LEGENDS OF COOL JAZZ : 11- *Take The Coltrane*
- MALACO JAZZ CLASSICS (US)
- MJD 1212 DUKE ELLINGTON IN CONCERT WITH EUROPE 1 - PARIS JAZZ CONCERT, VOLUME 2 28 OCT 1958 (= EUROPE 1/RTE (F) 710708)
- MASTERS OF JAZZ/MEDIA 7 (F)
- MJCD 141 BILLIE HOLIDAY-VOLUME 14 1944-1945 : 17- *Lover Man* 18- *I Cover The Waterfront*
- MJCD 173 DUKE ELLINGTON VOLUME 11-1930 : *When I'm Blue/The Mystery Song/Three Little Words/Old Man Blues/Ring Dem Bells (-2, -3)/Old Man Blues (-1, -2, -3)/Three Little Words/Ring Dem Bells/Old Man Blues (-4, -6)/ Three Little Words, Hittin' The Bottle (-1, -2)/That Lindy Hop/You're Lucky To Me/Memories Of You/Big House Blues/Rocky Mountain Blues//Runnin' Wild/Mood Indigo/Home Again Blues/The Wang Wang Blues*
- MUSICA JAZZ (IT)
- MJCD 1130 TOP JAZZ '99 : 8- MEDLEY : *Mood Indigo-Hot And Bothered-Creole Love Call*
- PRISM LEISURE CORPORATION (E)
- PLATCD 501 DUKE ELLINGTON-THE DUKE AT HIS BEST : *Take The "A" Train/Never No Lament/I'm Beginning To See The Light/Solitude/Caravan/Perdido/Just A-Settin' And A-Rockin'/Prelude To A Kiss/Things Ain't What They Used To Be/Sophisticated Lady/In A Mellotone/Conga Brava/Concerto For Cootie/I Got It Bad/Cotton Tail/Ko-Ko/Harlem Air Shaft/Stormy Weather/Chloe/C-Jam Blues/Main Stem/Jack The Bear/Rain Check/Jump For Joy*

RAI-RADIO TELEVISIONE ITALIANA (IT)CDM 2080 IL GRANDE JAZZ ALLA RADIO : 5- *Sophisticated Lady* 6- *How High The Moon*RCA-VICTOR (US)09026-63394-2 THE COMPLETE MID-FORTIES RECORDINGS (1944-1946) (3 CD BOX) :
(= RCA-VICTOR (EEC/US) 63386 CDs 14-16)09026-63459-2 THE BEST OF THE COMPLETE RCA-VICTOR RECORDINGS (1927-1973) (sampler) :
*Black And Tan Fantasy/East St. Louis Toodle-oo/Rockin' In Rhythm/MEDLEY : Mood Indigo-Hot And Bothered-Creole Love Call/My Old Flame/Jack The Bear/Day Dream/Take The "A" Train/I Got It Bad/Perdido/Work Song/The Minor Goes Muggin'/Just Squeeze Me/Long, Long Journey/Come Sunday/Isfahan/Sophisticated Lady/Raincheck*09026-63462-2 THE BEST OF THE COMPLETE RCA-VICTOR RECORDINGS (1944-1946) :
*I'm Beginning To See The Light/Don't You Know I Care?/Come Sunday/The Blues/Prelude To A Kiss/Caravan/In A Sentimental Mood/It Don't Mean A Thing/Sophisticated Lady/I Let A Song Go Out Of My Heart/Solitude/Time's A-Wastin'/I'm Just A Lucky So-And-So/Transbluency/Just Squeeze Me/St. Louis Blues/Esquire Sweank*09026-63661-2 THE ONLY BIG BAND CD YOU'LL EVER NEED : 3- *Take The "A" Train* 13- *It Don't Mean A Thing*09026-63686-2 LOUIS ARMSTRONG-THE BEST OF THE COMPLETE RCA-VICTOR RECORDINGS : 9- *Long, Long Journey*09026-63672-2 HIGHLIGHTS FROM THE DUKE ELLINGTON CENTENNIAL EDITION 1927-1973 (3 CD BOX) :
(1) *Black And Tan Fantasy/Black Beauty/The Mooche/A Night At The Cotton Club, Pt. 1/Jungle Nights In Harlem/Ring Dem Bells/Mood Indigo/Rockin' In Rhythm/Creole Rhapsody, Pts. 1-2/Echoes Of The Jungle/Daybreak Express/My Old Flame/Jack The Bear/Cotton Tail/Never No Lament* (2) *Septa Panorama/Sophisticated Lady/Day Dream/A Lull At Dawn/Take The "A" Train/Just A-Settin' And A-Rockin'/I Got It Bad/Passion Flower/Things Ain't What They Used To Be/Rocks In My Bed/Chelsea Bridge/Perdido/I'm Beginning To See The Light/The Work Song/Caravan/The Minor Goes Muggin'/Tonk/Just Squeeze Me* (3) *Long, Long Journey/Perdido/Come Sunday/New World A-Comin'/A Christmas Surprise/Ain't Anybody, Nowhere Without God/Isfahan/Blue Pepper/Take The "A" Train/Second Portrait Of The Lion/Sophisticated Lady/Blood Count/Raincheck/Basin Street Blues/Don't You Know I Care?*REFLECTIONS (D)8103 THE SONGS OF HAROLD ARLEN-BIG BANDS ON THE RADIO : 13- *Now I Know*RIFF RECORDS (EC)RCD 4701 CAN'T STOP DOING THE LINDY HOP, PART 1 : 16- *Me And You*R/V RECORDS (US)RV 1001 DUKE ELLINGTON-STEW BURP : *Rexatlous/Clouds In My Heart/Frollic Sam/I Can't Believe That You're In Love With Me/Downtown Uproar/Solace/Four And One-Half Street/Demi Tasse/Jazz La Carte/A Sailboat In The Moonlight/Get It Southern Style/Sponge Cake And Spinach/If You're Ever In My Arms Again/Tea And Trumpets/If I Thought You Cared/You Walked Out Of The Picture/Lost In Meditation/Stew Burp/Subtle Lament/Lady In Blue*SONY MUSIC MEDIA (B)498254-2 THE ALL TIME GREATEST JAZZ STANDARDS, VOL. 2 (3 CD BOX) (2) 2- *It Don't Mean A Thing*
(3) 5- *Perdido*TURNER CLASSIC MOVIES MUSIC (US)R2 7905 HOLLYWOOD SWING AND JAZZ (2 CD BOX) : (1) 6- *All God's Chillun' Got Rhythm*
13- MEDLEY : *Things Ain't What They Used To Be-Goin' Up* 14- *Shine*

Who has the LPs Rare Records 3 and 4?

Kim Rancourt is trying to find the two LPs Rare Records 3 and 4, containing the Voice of America broadcast of the NYC Metropolitan Opera House concert of 21Jan51.

The content of Rare Records 3 is also issued on an even more obscure label: Sidewinders (LP) "Duke Ellington Forever."

Kim can also be made happy with the CDs VEE JAY (Japanese) 00YD 7101 "Dedicated To Duke Ellington" and 30YD 7011, "Duke Ellington, Volume 2". They contain (in addition to other material) the complete VoA broadcast.

Kim wrote to DEMS:

*Yes.....I would like you to place an ad for me. I would really like this recording to be released again!
I would give my eye teeth for it!*

Any info to: Kim M. Rancourt
188 Berkeley Pl. #2
Brooklyn NY 11217
Tel. # (718) 783-4038
Fax # (212) 260-2143
E-mail <preflight@mindspring.com>

Comments on the Comments on (the Comments on) Timner's 4th edition

It is quite a while since the last edition of Comments on Timner came with Bulletin 99/1. Before each of Timner's reactions we print the last discussion about that subject. You may see a few differences with the text on page 17 and 18 of the Comments. We took the opportunity to make some corrections. Sjef Hoefsmit

32 21 Dec 1938

Timner: CW Rug Cutters: My files indicate that the reed section included BB JH OH HC.

Hoefsmit: Harry Carney may have been in the studio. He can not be heard on any of the 5 takes.

Timner: Every source available lists HC as being present at this session.

Hoefsmit: The old Desor, volume 8 page XXIII and the New DESOR page 39 do not give HC. Again, he may have been present, but he didn't play his instrument.

93 6 Jul 1946

Timner: Billy Strayhorn is on *Laughin' At The Outside*.

Hoefsmit: If you want to hear *Laughin' At The Outside* by Billy Strayhorn, listen to the 18May46 version on DETS 37. This is a very different (instrumental) arrangement. The 6Jul46 (vocal version) on DETS 40 has Duke at the piano.

Timner: I am not convinced.

97 26 Aug 1946

Timner: It's Duke Ellington on *Lover Man*.

Hoefsmit: I agree with you in spite of the pearly piano-playing. I have listened to the 27Nov48 and was convinced. Don't you think you should correct the piano-player in *Lover Man* on 8 Jun 1945 (being Duke instead of Billy)?

Timner: I would prefer to leave everything as is.

100 18 Dec 1946

Timner: The recording sheet stipulates 4 trumpets. I presume it is minus Cat Anderson and minus Francis Williams.

Hoefsmit: I can't tell. I have 5 trumpets in my files. Maybe Nance was credited as a cornet-player or as a vocalist.

Timner: I can only repeat what is on the recording sheet as instrumentation: 4 trumpets, 3 trombones, 5 saxes, piano, bass, guitar, drums. Vocalist: R.Nance.

106 1 Oct 1947

Timner: *Change My Ways*: Are you trying to tell me that the original Co release was take -2? I have only Co 1-331 which has no master number information, but was always believed to be take -1.

Hoefsmit: This question can best be answered by my late friend Ove Wilson. I asked him the same question long ago.

Ove Wilson: Co 1-331 has matrix number HCO2665-2.

Hoefsmit: See also DEMS 83/2-1 and 84/3-2.

In the 1oct47 session Ray Nance played the trumpet.

In the 6oct47 session he played the violin.

Timner: OK, Co 1-331 has the master no. HCO2665-2. What then is the take number of the Co/CBS release of *Change My Ways* on 6oct46? HCO2665-?

Hoefsmit: I do not have the record Co 1-331. In Waxworks (of 1954) it has the matrix number ZLP 1445 tk -1, which is identical with HCO 2665 tk -2.

Please listen: if it has Ray Nance on violin, it is from 6oct and consequently take -2 (or the alternate of take -2, which is on Up To Date 2002). Take -1 from 1oct47 with Ray Nance on trumpet has never been issued. It circulates on tape. Only the alternate take -1 (with Ray Nance on trumpet) is on Up To Date 2002.

Who has the Co 1-331 record and can give us the answer?

111 10 Dec 1948

Timner: That's what I have. What are your suggestions?

Hoefsmit: I am not sure that the sequence I have is correct. This concert was recorded on acetates and these acetates became mixed up, which caused that the sequence on tape does not correspond with the original programme.

117 20 Sep 1950

Timner: WMCA bc from the Apollo Theatre.

Hoefsmit: I'm not saying that it's impossible. It was closing night at the Apollo Theatre alright, but I cannot confirm this session. You are the only collector who has it (or don't you have it?)

Timner: I do not have a tape, but the information comes from "the horse's mouth" (high ranking network executive). His information was independently confirmed years later when I saw Jerry Valburn's radio log. I was offered an acetate but declined in favour of more important material. From that I conclude that a recording exists.

Hoefsmit: Could you ask if the offer is still valid?

117 21 Sep 1950

Timner: Edward Duke is a pseudonym of Duke Ellington, and there is no doubt in my mind: just listen to the music. I have stated that already at the bottom of page XXI of my book under Pseudonyms.

Hoefsmit: I wasn't expecting that you would choose a pseudonym for Duke Ellington if you were convinced that you heard him play the piano. Otherwise I would have looked in your list of pseudonyms. I suggest you give him back his own initials to prevent confusion.

Timner: I'll mention in a footnote DE's nom de plume for the session to avoid confusion.

118 20 Nov 1950

Bob Rickles: I heard Al Hibbler tell Phil Schaap that Jo Jones was the drummer on *Build That Railroad*. Sonny Greer could well have been the drummer on the other two numbers. I know that Hibbler is sightless, but he was there.

Timner: I will mention in a footnote that Al Hibbler believes that Jo Jones was the drummer for this one title.

Hoefsmit: I would suggest that you mention that he "said" instead of "believes".

Comments on the Comments on Timner's 4th edition

If you want to consult the earlier (first) comments, you have to go to the pages 22 until 28, which came with Bulletin 99/1. Sjef Hoefsmit

120 5 May 1951

Timner: The band played not only from 20 to 30 June, but also from 3 to 24 May at the Birdland. See also Stratemann pages 327 and 328. See also first Jun 1951.

Hoefsmit: See my comment at 122 — First Jun 1951.

122 9 Jun 1951

Timner: It is on record and it has been telecast.

122 First Jun 1951

Timner: You are right. There is a duplication in my listing. However, I believe that a portion of my 5 May 1951 listing — from *Take The "A" Train* to and including *Sophisticated Lady* — belongs to where it is, that is 5 May 1951. (See also 120 — 5 May 1951.)

The second part — from the second *Take The "A" Train* to the end — should go to the time slot between 23 and 30 Jun 1951. (And would then have to originate from the Birdland!)

Hoefsmit: I have carefully listened to the tape of the complete broadcast. After and clearly connected to *Sophisticated Lady*, Duke had a talk with Symphony Sid, who asked him to name the band members.

Andres Marenguito was not mentioned. There were "four on a row: Harold Baker, Cat Anderson, Nelson Williams and Ray Nance." This is a good reason for placing the first half of the broadcast in June.

Symphony Sid encouraged radio listeners to come to Birdland. The "concert" had apparently not yet finished.

It is my impression that the second half of the broadcast was relayed by another station, or that another station joined in. It is also possible that there was a midnight news-bulletin, which could have helped to establish the date, but which was deleted from the tape for obvious reasons. The middle *Take The "A" Train* is no more than a short theme. Immediately after that, Ellington announced "the next selection", being *Just A Settin' And A Rockin'*. The *Take The "A" Train* theme cannot have been considered a selection.

At the beginning of the first part of the broadcast, it was announced to be a Friday night/Saturday morning broadcast. At the end of the second part it was announced to be the end of the Symphony Sid broadcast and early Saturday morning.

Furthermore there were no duplications in the two parts of the broadcast. We strongly believe that it was one broadcast on one and the same day (and night).

If the broadcast was in Jun, it must have started on Friday 22Jun. This creates a problem: at the end of the broadcast it was said that the band would stay until Wednesday, that would mean 27Jun. The Duke Ellington Itinerary claims that Duke stayed until 30Jun and as source is given *The New Yorker* of 23Jun.

The last remark in the broadcast (leaving Wednesday) can be an argument to put the whole broadcast back to May. The last confirmed date in May (at Birdland) is Wednesday 9May (confirmed in *The New Yorker* of 5May) and the last possible date is Wednesday 23Jun. I now start to believe that the broadcast started on 4May51. I can live with the date of 5May (a Saturday), but I would advise not to split the broadcast into two parts. We must assume that Andres Marenguito was still in the band but unable to be present that evening.

Can anybody out there check the articles in *The New Yorker* (or articles in any other newspaper for that matter?)

124 7 Dec 1951

Timner: Would the Harlem Suite on Encore P14359 be identical with the Co version, i.e. edited? How about the CD reissues?

Hoefsmit: the versions on the LP Encore P14359 and on the Columbia CD CK 40836 are edited in the same way as it was done on the CBS LP 62686.

124 11 Dec 1951

Timner: I have a copy of the master tape for the entire session, and it is the first take of *Vagabonds* that has been issued on UTD.

Hoefsmit: That is right. But that is not what I said. I said that the first release of take -6 was on Franklin Mint and not on Columbia.

Timner: Your comments on the "Controversial Suite" are confusing. The takes have been clearly announced by the recording engineer.

Hoefsmit: Indeed. To make things clear:

Before My Time take -1 is on UTD and take -3 is on Columbia. That should be corrected in your discography.

Later take -2 is on UTD and take -5 is on Columbia. This is correct in your book.

125 First 1951

Timner: Who played then the first set if not Jimmy Hamilton?

Hoefsmit: Ellington himself. I agree with you about the second set. I believe it was Billy Strayhorn. Here we have a difference in opinion with DESOR (where it is claimed to be Duke all the way).

125 5 Jan 1952

Timner: Oops, I left *Sophisticated Lady* out. I have the tape with *Do Nothin' Till You Hear From Me* and *Once There Lived A Fool*.

Hoefsmit: If you send me a copy on cassette, I will try to establish the source of these two selections.

125 14 Mar 1952

Timner: I think I found the mutilated versions on Crown 2022.

Hoefsmit: I will gladly compare a copy of Crown with the soundtrack, Camay 3043, Coronet 276, New World 5043 and tape Pulse 5091. Only the version on Pulse has the same intro to *Solitude*, as on the soundtrack. All others are not complete at the beginning. Other differences have not been found in these recordings.

126 22 Mar 1952

Timner: I have a complete tape of the dance date with three times *Take The "A" Train*, the first of which is also on Sunburst 501.

Hoefsmit: I did not make myself clear. When I spoke of two takes, which were never found, I meant the two takes which are not issued. I also have the Sunburst take. But I have never been able to find the two missing takes.

Although it is almost impossible to identify a version of *Take The "A" Train*, I will try if you let me. I am afraid that your two unissued takes come from another source.

127 29 Apr 1952

Timner: I have the whole thing on tape, with intermissions, small talk etc. and I am pretty sure that it is from one event. (The very good source was vouching for it.)

Hoefsmit: If this is indeed from one event, I have a problem to believe it was in April. I hear distinctly Willie Smith in *Blues At Sundown* and *Moonlight Fiesta*.

128 1 Aug 1952

Timner: I have this session on 1 Aug too, but with CA. Mistake? Where do I take CA out?

Hoefsmit: Indeed a mistake. I wanted to say: I have this session on 2Aug. CA is out. Listen to *Jam With Sam*.

129 14 Nov 1952

Timner: I have a tape with the three titles in question. Could that be from the second concert? If that is the case, the titles would be out of sequence, because they come before the selections from the second concert. Could it be that the three titles are missing from the second concert?

Hoefsmit: To know if you have two sets of three selections, they must be compared. On my tapes the selections are also mixed up. That happened often with pre-recorded broadcasts.

130 20 Nov - 12 Dec 1952

Timner: I am not so sure about Louie Bellson.

130 28 Nov 1952

Timner: Then this was the date of the broadcast and the material was pre-taped.

130 Nov 1952

Timner: *Rock Skippin' At The Blue Note*: I thought it belongs to the 11 title Nov 52 broadcast from the Blue Note, which I added on in the 4th edition.

Hoefsmit: I will be happy to send you a copy of both versions of *Rock Skippin' At The Blue Note*. They are different. On the other hand *Perdido*, *The Mooche* and *How High The Moon* are identical with the 20Nov52 session. That brings the total of the Nov52 session on pages 130/131 on 8 selections and not 11.

132 Your second 3 Feb 1953
 Timner: Refers actually to 22 Mar 1953.
 Hoefsmit: You are right. I have made the correction on my page 23, in case it must be printed again.

133/134 Your second 22 Mar 1953
 Timner: Refers actually to 30 Mar 1953.
 Hoefsmit: You are right. I have made the correction on my page 23, in case it must be printed again.

140 Your 4 Feb 1954
 Timner: My Hamilton event took place on 8 Feb 1954.
 Hoefsmit: You are right. Another typo!

140 29 Apr 1954
 Timner: I can't help it, but I have *Satin Doll* on my tape on this spot.
 Hoefsmit: Send me a copy and I will tell you where it comes from.

144 31 Dec 1954
 Timner: I have two tapes from this event. One ends after *Take The "A" Train*, the other one has still some solo piano after *Take The "A" Train*. *Chile Bowl* is the first number.
 Hoefsmit: See the New DESOR page 797 for an accurate description of what I have:
 Opening number, 5240a: %;4°II%,12BAND;5°IIDE;
 6°IIRN;7°I4BAND,8BAND&DE;8°IDE;cod4WM&DE.
 Closing number, 5240i: 1°IDE;2°I4BAND,8BAND&DE;%
 Your closing *Chile Bowl* ends in the first chorus.

147 6 Nov 1955
 Timner: The broadcast was on 6 Nov 1955 by KENO, Dodge City, KS. The origin of the material is not known. Perhaps there was another broadcast on 13 Dec 1955?
 Hoefsmit: Duke was scheduled to appear starting 1Nov55 for four weeks at the Las Vegas Moulin Rouge. Shortly before his opening night the casino was closed. The band now started at Zardi's in L.A. on 23Nov and stayed there until 5Dec55. (See *Variety* 16Nov55, page 56.)
 On 13Dec55 Duke played at the Dodge City Auditorium. (See a review in the *Dodge City Globe* of 14Dec55.) There is no trace found of Duke being in Dodge City on 6Nov55.

148 1 Jan 1956
 Timner: This is a CBS broadcast of the New Year's party from after midnight.
 Hoefsmit: Please send me a copy. Nothing is more easy than to find the source of *Feet Bones*.

150 19 Mar 1956
 Timner: No harm done. To get things straight, *22 Cent Stomp* is another title for *March 19 Blues*. *Saturday Night At Basin Street* was performed first on 14Apr56; obviously it had no title by then. The piece was recorded on 21Jul56 as *The "E" And "D" Blues*.
 Hoefsmit: May I interrupt here? This is right. Actually all these four titles are pointing to the same composition.
 Timner: *Total Jazz*, recorded on 2Sep57 is the same as *The "E" And "D" Blues* and had the working title of *P.O.E.# 4* (Portrait of Ella, part 4).
 Hoefsmit: This is wrong. *Total Jazz* is part 4 of Portrait of Ella Fitzgerald. It was followed on the Verve LP by another selection, which had nothing to do with Portrait of Ella Fitzgerald. This last selection on the LP was titled *The "E" And "D" Blues*.

I apologise. My first comment on my page 24, entry 150 — 19 Mar 1956 was not crystal clear.

151 14 Apr 1956
 Timner: My tape is not complete. I will delete *Take The "A" Train*.

155 1 Aug 1956
 Timner: I have changed my files to Chase, without keeping a record of the source. I wouldn't have done it without having been convinced, and I should have made a note about it.

Hoefsmit: I have learned that Klaus Stratemann and DESOR are quite reliable. I keep the name in my files as Russ Case.

155 7 Aug 1956
 Timner: *Lately* is the title on the recording sheet and it has not been changed. I do not believe that this tune was conceived as part of the suite, which was far in the future then. I assume that this unreleased piece was used only as a second thought to complete the suite. I did not know that takes 2 and 3 have been made. Do you?

Hoefsmit: Indeed the title on the recording sheet is *Lately*. To use titles from recording sheets is a matter of policy. Since there are so many recording sheets missing, we will never be capable to be sure that we have the "original" title, which by the way many times was only a four letter working title. We prefer to call the selection with the name it received when it was first issued and consequently became known to the Ellington community. I think a never used first title belongs in a note. Again this is a matter of policy.

Half The Fun take -3 is issued on Up To Date and on a recent Columbia release as you undoubtedly know.

I am only surprised that you included all the possible takes of *Suburban Beauty* and not those of *Half The Fun*. Do you know of the existence of all the *Suburban Beauty* takes you mention?

157 18 Nov 1956
 Timner: The interview was done in Nov 1956, the day couldn't be determined.

Hoefsmit: I mentioned the day by mistake. I do not have a Dorothy Fuldheim interview. Not in Nov 1956 or anywhere else in my collection. The correct date must be between 23Nov and 2Dec and the location Cleveland, Ohio and not Philadelphia, PA. See Klaus Stratemann, page 369.

158 6 Dec 1956
 Timner: The title *Pretty Girl* is on the recording sheet, legible and unaltered. It is however, the same as *Pretty Little Girl* as recorded by Johnny Hodges on 8 Sep 55, and I shall make a footnote to that effect. *Pretty (little) Girl* is a composition by Billy Strayhorn. *Dreamy Sort Of Thing* from 20 Jun 60 is a different composition by Duke Ellington and not even a derivative of *Pretty (Little) Girl*.

I have no copies of Henderson's *Pretty Girl* of 6 May 71. What has *Dreaming By The Fire* got to do with it?

Hoefsmit: I see that I indeed increased the confusion. This is what I wrote: "*Dreamy Sort Of Thing* from 20Jun60 is called in the ledgers of the American Federation Of Musicians *Pretty Girl — Angelo Theme*." You have made a footnote to that effect on your page 194, which by the way seems much more appropriate that to promote this first given title on the recording sheet to be the main title and the subsequently given titles as subtitles in footnotes.

I continued: "It is different from the Rick Henderson's originals *Pretty Girl* and *Dreaming By The Fire*."

I wrote this because these compositions with almost identical titles could easily be mixed up.

I believe that the title *Pretty Girl* on the recording sheet of 6Dec56 could not be (and was not) used for any later commercial release, because this title was copyrighted by Rick Henderson.

160 Feb 1957

Timner: You mention the 6 titles of the session, but give only 5 sequence numbers. Did you miss one? Are these numbers indeed sequential? If so, the sequence of the titles as listed now would have to be re-arranged for the previous session.

Hoefsmit: Sorry. My comment was not clear. I missed indeed one number. I consider these numbers sequential, the New DESOR does not! I have both sessions arranged following the sequence numbers. I will rephrase my comment:

Give the 6 selections the following sequence numbers: 1216-6; 1216-8; 1217-1; 1217-2; 1217-3; 1217-4. These numbers were found on the tape boxes. You will notice that *Jump For Joy* on RDB and on Az have the same sequence number. That's right. I have used the Danish Radio recording for the Azure cassette. You will also notice that *Moon Mist* on WEA and Saj are the same. That is also right. This is in both cases The Private Collection Volume 1.

162 Apr 1957

Timner: Duke Ellington played the Birdland from 18 Apr to 1 May. The second date is a MBS broadcast. Jerry Valburn has the tapes.

Hoefsmit: See DEMS Bulletin 2000/1-10/1. Jerry has sent me copies of the second and the third broadcast. I can testify that these recordings are genuinely "fresh". I have established the dates as 20 and 27Apr56. The first one of the three sessions is still not confirmed.

166 28 Sep 1957

Timner: The date is from Jerry Valburn's radio log.

167 10 Oct 1957

Timner: The takes are listed on the recording sheet.

Hoefsmit: I think the numbers found on the recording sheet indicate the take numbers of the original releases. If you consider these numbers as being the total of takes, why didn't you give us more takes in the 10ct57 session?

168 Your second 25 Nov 1957

Timner: I guess your second 25 Nov 1957 refers to my 9 Dec 1957?

Hoefsmit: Indeed. Sorry. I corrected this on my page 26.

170 12 Feb 1958

Timner: Entry on recording sheet: Matrix 40651 *Come Sunday*, Mahalia Jackson (solo vocal-no accompaniment) per Irving Townsend merely an experiment. This has obviously not been processed. Master No. 40650 is not accounted for.

Hoefsmit: Indeed when you wrote these lines it was not yet released. Now it is as we all know. I figured this "a cappella" recording came from the rehearsals, prior to the studio sessions of 11 and 12Feb58. I was wrong.

178 5 Nov 1958

Timner: The complete Oslo concert has been issued on Azure CA-21 in the meantime. I remember a discussion about the Oslo date, and a fervent denial that a second concert took place here. I have therefore concluded that the CD releases on Black Lion, Bandstand, and Jazz Hour, who claimed to be from a 5 Nov 1958 Oslo concert must be identical with those originally issued on MFC (I do not have the CD's because I have the Azure cassette and a tape of the event.) Now I hear from you that there was a second concert in Oslo on 5 Nov 1958. Have you got any details and what about the Black Lion, Bandstand, and Jazz Hour issues?

Hoefsmit: There was only one concert on 5Nov58 in Oslo. There were two concerts the next day, 6Nov58 in Göteborg. I wrote that *Jeep's Blues* from Oslo is not issued. *Jeep's Blues* on Jazz Hour is recorded the next day, first concert. For the most recent identification of the selections on the MFC LPs (the famous 5 LP box), see DEMS 98/4-3.

182 Your second 9 Feb 1959

Timner: I presume that your second 182 — 9 Feb 1959 refers to 19 Feb 1959. By the way, both Andres Ford and Cat Anderson are mentioned on the recording sheet as having played only the evening session.

Hoefsmit: You are right in both cases. I made a correction on my page 27 and I will suggest to make a correction in the New DESOR, based on the recording sheet.

183 19 Feb 1959

Timner: *Hello, Little Girl* is on the recording sheet as well as on the summary sheet: Matrix No. 62118.

I have changed my way of not using capital letters for French words.

Hoefsmit: I am very sorry. I am used to copy the first few lines of the previous comment for not having to change the lay-out all the time and with the intention to change only the text. I failed several times.

My remark 183 — 9 Feb 1959 should have been "titled" 183 — 25 Feb 1959. Now it probably makes sense. I was wondering about the recording of *Hello, Little Girl* with matrix number 62188 (and not 62118).

185 2 Jun 1959

Timner: RHC0 46268 *Polly* (violin solo) as per recording sheet. *Low Key Lightly* featuring Ray Nance, is on a different sheet without master number.

Hoefsmit: You have given *Low Key Lightly* the master number 46266. This number is not on the recording sheets.

Polly was a working title, only used on the recording sheets. It did not appear on the issued record, or in the soundtrack. *Low Key Lightly* is track 5 of the original releases. It is also track 5 on the recent Columbia Legacy CK 65569 where index 1 is the piano intro recorded as take 79 and index 2 is Ray Nance's violin solo, recorded on 2Jun59 with matrix 46265-8 and working title *Polly, part 2*.

Low Key Lightly as you found it on the recording sheet without a matrix number is one of the 13 selections, "recorded directly from the Sound Track". It is suggested that these selections were used for the releases. This is not completely true. From *Low Key Lightly* only the piano introduction was used for the soundtrack, on the cue-sheet titled "Who's Mary." See also DEMS 99/5-15.

190 9 Oct 1959

Timner: Could you give me particulars regarding the telecasts: Stations/dates and titles of the German language telecast?

Hoefsmit: The Swiss German telecast contained the titles as mentioned in your listing until the Medley. From the Medley only *Satin Doll* and *I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore*. That was the end of the Swiss German telecast. The Swiss Italian telecast contained what you indicated with Vid.

190 Oct 1959

Timner: I have not been able to find the source for the J&J releases. I must have lifted the details off some record review or catalogue, because I do not own the CD. Can you place the J&J releases?

Hoefsmit: I know only two Jazz&Jazz CDs with Ellington recordings. Neither one of them has any of the three titles you have in your book. I have nowhere in my collection a combination of these three titles that could fit.