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**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## Mark Tucker

DEMS 01/1-1



This picture is taken by John Hornsby in New York on 13 August 1993.

Duke Ellington has changed our lives. Through the wonder and integrity of his music, he has brought us (meaning everyone who has played or heard his music) together as a community which transgresses the mere limits of time and space. Whether one is young or old, of one creed or another, wealthy or of modest means, living in this nation or that, whoever and wherever we are, Ellington gave us opportunities to discover and share aspects of ourselves through his genius. For some of us, it might be a remembrance of a particular Ellington performance; for others, it might be a collection of his recordings or films; and for others, it might be a step through research into an aspect of his life or music. Whatever the point of access, there is no greater or lesser accomplishment than what it means to each one of us to have been touched by Ellington's gift.

Mark Thomas Tucker was touched by Ellington. And thus, he is one of us - or, as Ellington would say: "My people".

Like many children with supportive parents, Mark began piano lessons at age 7. As a teenager, he showed his interest in another kind of music by learning to play the guitar and decided to become a rock and roll star.

Fortunately for the likes of Michael Jackson, and the-artist-formerly-known-as-Prince, Mark's father discreetly proffered both a Segovia and a Kenny Burrell recording as alternative role models. Won over by the Burrell recording, Mark developed an interest and a passion for jazz which remained with him for the rest of his life.

Mark's interest in music led him to Yale University where, as a pianist, he earned both a bachelor's and a master's degree in performance.

Soon after, he widened his interests and completed another masters degree and a Ph.D in musicology at the University of Michigan - his doctoral dissertation being: THE EARLY YEARS OF EDWARD KENNEDY 'DUKE' ELLINGTON, 1899-1927. (VOLUMES I AND II), 1986. 529 pp.

I had briefly met Mark Tucker while researching at the Library of Congress and again at one of the first Ellington conferences in Chicago in 1984. At the conference, I made a presentation about Ellington material in the Library of Congress and, in conclusion, offered a complaint about how little material was available then and how difficult it was to navigate through various, seemingly arbitrary, categories only having to wait a fair while before the items would be delivered to my desk. During the question period, Mark stood up and asked me: "But didn't you find the librarians friendly and eager to help you discover all the material that might be of interest?" His one question reminded me that it is the people who are important - not the systems or ideologies. My attitude towards institutions changed from that moment - and since then, I've always tried to make my appreciation clearly known to the librarians, archivists and other staff for their help with my projects.

I also remember talking with Mark about his research on early Ellington - when it was "in progress" as his Ph.D thesis. We discussed various recordings and problems of transcribing and re-creating performances. As a few privileged people know, he was quite a good pianist and Mark played me several passages from the recordings we were discussing. I thought: Here is a great talent who would be welcome in any traditional jazz band.

A few years later (1989), as I was walking past a conference room in Washington, I heard some very good modern jazz a-la Bill Evans. I looked in and there was Mark relaxing - Ellington called it dreaming - with a grand piano. Again, I was quite impressed with his technique and ideas. I also modified my opinion thinking: Here is a great talent who would be welcome in ANY jazz band.

But it was as an author of books on jazz and Ellington in particular that spread Mark's name around the world. His books are: "Jazz from the Beginning" - the story of saxophonist/clarinetist Garvin Bushell; "Ellington: The Early Years" - which is a revision of his Ph.D dissertation; and "The Duke Ellington Reader" - a wonderful annotated collection of writings by and about the Duke. Mark's many essays written for various journals, magazines and newsletters could easily fill several volumes. Let us hope these will be collected and published in book form as well.

Those who have seen Mark make presentations at Ellington conferences and in other venues know that he was a calm, clear and engaging speaker. He was constantly bringing forth new information and insights about Ellington and his music. He was able to communicate with everyone - as did his mentor - be it "in the alley" or in the institution.

Mark - who was born 9 years after me - gave me several important opportunities to develop credibility as an academic. Among them, was an invitation to write an article "*Black, Brown and Beige* in Duke Ellington's Repertoire, 1943 - 1973" for the Black Music Research Journal 13: 87-110 n2, 23 pp., 1993. His kind and wise guidance - he was editor of the entire issue - made my article much better and so it opened doors onto many other projects.

We had but a few opportunities to meet socially - once at my home in Montreal and another at his rented summer digs - a fine shack in Elizabethtown, New York. On those occasions, our families got to know a little of each other and my daughters still fondly remember his children Wynn and Zoe. Mark's wife Carol Oja impressed me as a concerned and caring mother as much as she had impressed me as a first rate academic, with her formidable research and writing skills on American music. Her books are:

"American Music Recordings: A Discography of 20th Century U.S. Composers";

"A Celebration of American Music";

"Colin McPhee : Composer in Two Worlds";

"Stravinsky in Modern Music"; and

"Making Music Modern: New York in the 1920s".

Mark and Carol had met in 1982 and were married in 1986.

Mark's first teaching post was at Columbia University in New York. He taught there for ten years. I had an opportunity to visit one of his classes. I envied his students with an emotion verging on jealousy. In 1997, Mark and Carol accepted a joint position as Margaret and David Bottoms Professor of Music and Professor of American Studies at the College of William and Mary in Williamsburg, Virginia. I encourage you to visit the web page: <<http://www.wm.edu>> to understand the great contrast it must have been from their experience of living in Manhattan.

During the centennial of Ellington's birth, I tried to show my appreciation for Mark's talent by asking him to participate as a pianist in my reconstruction of Ellington's "Blue Belles of Harlem" which was commissioned by Paul Whiteman in 1938. This was for the Amherst College Duke Ellington Symposium at March 4-6, 1999. Mark was invited to present a paper titled "Ad Lib on Nippon' (from Far East Suite) and other Ellington piano features". I thought this would be a wonderful opportunity to work with him as a musician. As I directed, with Mark as pianist - he had a few solos in the pieces we played - I thought: Who else in the world could bring so much knowledge and skill to the interpretation of this music? The next day, we had an all-too-brief meeting over lunch. I never suspected this would be the last time I would ever see him

Most recently, Mark gave me the opportunity to speak at the SOCIETY FOR AMERICAN MUSIC PLENARY SESSION I: A TRIBUTE TO OSCAR PETERSON on Thursday, 2 November, 8:00-9:30 pm - at the conference Toronto 2000: Musical Intersections. Mark wanted me, as a Montr al, to provide a perspective on Peterson's early years with a musicological bent. We communicated via e-mail about my presentation, and while he never saw any of my drafts, his standard of excellence set the challenge for me to do my very best - and it was after I had accepted to do the presentation that Mark said: "By the way, we're expecting Oscar Peterson to be there."

Mark was unable to attend the conference and concerns for his health was a topic with everyone I met. None of us expected the sad news to come so swiftly. Although he never smoked, Mark had developed lung cancer. Despite his illness, Mark was hard at work teaching and writing on a new book "Blue Sphere: The Music of Thelonious Monk". It had already been accepted by Oxford University Press. Knowing

Mark's diligence and integrity, I'm sure that if it is not entirely finished, he has already written enough to make a lasting statement about the compositions of one of jazz's most enigmatic and misunderstood personalities. Since I can no longer pray for Mark's health, I'll pray that Oxford will find a way to publish his last work - and I'll pray that his family will find strength in his undying love for them.

Mark Thomas Tucker. Born in 1954 - Died December 6, 2000.

Andrew Homzy

## Norris Turney

DEMS 01/1-2

"In November 1969 the Duke Ellington band was coming in from West Berlin into East Germany," said Norris Turney. "I was just new in the band then, and I didn't have a visa. One of the border guards looked at me and said, 'He can't go in.' So Duke got off the bus and walked very nonchalantly into the office. He had an album by the band with him, he gave it to the guy, and they let me in. That was during the Cold War! The power of Duke Ellington!"

Turney was a unique jazz journeyman who played several instruments very well. He was the first and only man to play flute in the Ellington band, although he originally joined Ellington as a saxophonist, replacing the remarkable trombonist Benny Green, managing, incredibly, to play trombone parts on the alto sax. Ellington later used his alto to replace any gap, including amongst the trumpets that appeared in the band. Turney stepped into Johnny Hodges's place in the band for two weeks when the great alto player was ill.

"What you doing sitting up there?" asked Hodges when he returned. "Nothing man, just trying to hold a gig down for you," said Turney. Turney played trumpet and trombone parts with the band before finally being called into the saxophone section as a full member in 1969. The two men became friends. Turney had copied Hodges's playing when he was a child and had dreamed of one day joining Ellington's band. His alto style remained similar to Hodges.

One night in New York the Turneys' doorbell rang at half past three in the morning. His wife Marilee answered the door. It was Johnny Hodges's wife Tootsie, who had been drinking heavily.

"You ain't nothing," she said to Norris Turney. "You can't play like Johnny."

"I threw her ass out of there," reflected Marilee.

Happily the friendly relations between the couples weren't affected and when Hodges died in May 1970, Turney took over his role. He wrote a piece, *Chequered Hat*, in tribute to Hodges, and it was one of the few pieces composed by one of his sidemen that Ellington played in concert and also recorded. Turney's beautiful ballad style now blossomed and he became a fully-fledged Ellingtonian. His flute playing gave the band a new colour, although he was never quite able to step out of the shadow of Hodges on alto. With Ellington, he travelled in Europe, Asia and Australasia.

Duke Ellington's son Mercer recalled how Turney left the band in 1973. "We were into a period when Pop was very dissatisfied with the rhythm section. One night he was screaming at it during Norris's solo and Norris protested about this in a way Pop felt was defying his authority. He needled Norris so much between numbers that Norris became furious, packed up his instruments and left the stage during a performance. So Ellington lost the only musician capable of succeeding Johnny Hodges."

Turney had begun playing with lesser known bands at the end of the Thirties, eventually replacing Sonny Stitt in 1945, first in Tiny Bradshaw's rhythm and blues band and then when Stitt left Billy Eckstine's band. In the Eckstine band, where Charlie Parker worked as a sideman, Turney played with Art Blakey, Gene Ammons and Fats Navarro, all pioneering Bebop musicians.

Life on the road was rugged, and Turney went back to Ohio where he organised his own band for two years. Coincidentally he used Junior Raglin, an ex-Ellington bassist.

He returned to New York in 1950 for one dreadful year. "Just give me a job mopping up. I'll do anything. I need a job," he said to one club owner.

In 1951, he moved to Philadelphia joining Elmer Snowden's band for five years. He returned to New York in 1957 and he freelanced, living at one time only on his wife's unemployment benefit.

"We went on like that for a few years but we did all right. Then in 1967 I joined Ray Charles for a year and I went with him to Australia and New Zealand. Things were steadily picking up." In New York, he worked with bands led by Clark Terry, Frank Foster and Duke Pearson.

After the break with Ellington Turney worked in Broadway shows for ten years. These included "Guys and Dolls", "Ain't Misbehavin'" and "Sophisticated Ladies". "Sophisticated Ladies" was made up from Ellington's music and it was in this band that he made friends with another ex-Ellingtonian, Joe Temperley. The two men worked together and finally rejoined the Duke Ellington "ghost" band led by Mercer Ellington after Duke's death. His flute playing won him the Downbeat award for Talent Deserving of Wider Recognition in 1971.

During the Eighties Turney returned to jazz, joining Panama Francis's Savoy Sultans, Illinois Jacquet and then touring with George Wein's Newport Festival All Stars.

He was much in demand for concert tours and he recorded with leaders as diverse as Roy Eldridge, Paul Gonsalves and Randy Weston. Steve Voce

Norris Turney, reed and woodwind player: born Wilmington, Ohio, 8 September 1921: died Dayton, Ohio, 17 January 2001.

This obituary by Steve Voce appeared in the Independent.

Expressions of sympathy may be sent to Norris's widow, Mrs Marilee Turney, 3624 Marshall Street, Kettering, OH 45429, USA  
DEMS

## Erik Wiedemann

DEMS 01/1-3

The Danish jazz researcher and journalist Erik Wiedemann died 70 years old on the 2<sup>nd</sup> of March 2001. Outside Scandinavia Wiedemann was known as a premier scholar of Duke Ellington and as a presenter and lecturer at the Annual International Duke Ellington Study Group Conferences. Inside he was also known as a strong force in Scandinavian jazz research and as a reviewer.

For the international Ellington society Wiedemann's most interesting publication was probably his article in the Annual Review of Jazz Studies no. 5 (1991) about Duke Ellington as composer. This article was the last in a series of articles that allowed readers to get an idea of the Ellington research project that Wiedemann started in 1984. He tried to make up a complete list of all Ellington's compositions.

Unfortunately, the project was never brought to an end.

Before this, Wiedemann had taught for many years at the Institute of Musicology at the University of Copenhagen. The topics were primarily in the field of jazz and in 1981 he submitted his dissertation "Jazz in Denmark in the twenties, the thirties and the forties" [translation JM]. He became the first doctor of jazz in Denmark and was playfully called "Doctor Jazz" in the Danish media.

However, Wiedemann's most important contribution in his own country was as a propagator of and a well-known participant in the cultural life of the country. Wiedemann's effort is easiest understood when his book "Jazz and Jazz People" (Copenhagen, 1948 and 1960) [translation JM] is compared with Joachim Ernest Berendt's "Das Jazzbuch" (Frankfurt a. Main, 1953) and Hugues Panassi 's "La Musique de Jazz et le Swing" (Paris, 1943). Like his German and French colleagues, Wiedemann wanted to create an understanding of jazz and his viewpoints on jazz were not far from Berendt's but quite far from Panassi 's, whom Wiedemann is polemizing against in this and other books. In 1962 Marshall Stearns "The Story of Jazz" (New York, 1956) was published in Denmark and Wiedemann was one of the translators of the book.

The reception of jazz was just as negative in Denmark as in other European countries or in the USA but after the Second World War Wiedemann engaged himself in the work of enlightenment and in discussions with the purpose of declaring the qualities of jazz as an art. It can be said today with certainty that he succeeded in this effort. The crown of the lifelong work was when the Danish jazz organizer Arnvid Meyer and Wiedemann with, among others, Dan Morgenstern, the director of the Jazz Institute at Rutgers, around 1989 established the Jazzpar-project. This is financed by a Danish company and is one of the largest jazz prizes in the world (app. \$26,000).

For almost fifty years, Wiedemann was reviewer at the Danish newspaper "Information". My first meeting with Wiedemann was as a reader of his articles, but in 1983 with more than a hundred other students I was welcomed by Erik Wiedemann at that time the director of the Institute of Musicology at the University of Copenhagen. In the following years Wiedemann was the lecturer who introduced jazz history and jazz research to us, and as a lecturer he gave less emphasis on the philosophy of art than he gave to the systematic and empirical part of jazz research, among this also the use of discographies.

With the death of Erik Wiedemann Denmark has lost one of the pioneers of Scandinavian jazz research and the international Ellington society a great expert of Ellington's music.

J ,rgen Mathiasen

Erik Wiedemann is survived by his wife Birgit M., and the children Nana, Vinca, Katrine and Frederik Wiedemann.

## Don Miller

DEMS 01/1-4/1

The Ellington community has lost yet another proud and influential voice with the passing of Don Miller.

Don affected my life in a number of important ways. He helped me to understand the depth and breadth of Duke Ellington's music. He enriched my life by sharing his extensive collection of records and tapes featuring Duke in private and public performances that shed light on Ellington's genius. He convinced me, as he did others, of the importance in preserving and promoting the transcribing of the many wondrous compositions that musicians, scholars and historians can now pass on to future generations.

The joys and pleasures of this music have been enriched due, in large measure, to Don's unflinching faith and determination to bring the Ellington community together for the common good of all.

Through Don, I had the great pleasure and honor of meeting Gunther Schuler, Jeff Lindberg and Richard Wang all of whom the music of Ellington meant a living, breathing thing that deserved to be nurtured and shared with everyone. Through Don, I had the joy of meeting Joe Igo and Gordon Ewing and learned first hand how important their work in chronicling Duke's life was in preserving this history.

Through Don, I met many wonderful people like Sjef Hoefsmit and the incredible work and service he provides to the Ellington

community.

Through Don, I gained an appreciation for the countless hours he spent writing letters and making telephone calls all over the world to promote the creation of the Duke Ellington Study Group and Conferences.

Through Don, I learned of the incredible efforts put forth by Morris Hodara, Eddie Lambert and Andrew Homzy to preserve and present the works of Ellington. Don had a vision that he never lost sight of and his tireless efforts have made us all the richer for it.

Don summed it up best with his closing words whether in writing or in conversation: "All for the love of Duke".

Bless you Don, we will miss you always.

Tony Schmidt

What Tony said about Don is what all of us feel and would want to express.

I can't yet believe that Don is gone.

I want to pick up the phone to call him, and after asking him "How are you?" to hear his customary response, "Better than I deserve."

Jo Ann Sterling

## Herbie Jones

DEMS 01/1-4/2

Herbie Jones, a big band trumpeter, arranger, composer, photographer and educator, best known for playing in the Duke Ellington Orchestra from 1963 through 1968, died at a Bronx hospital on Monday March 19 of complications from diabetes. He was 74.

Mr. Jones also served as Ellington librarian and music extractor, one of the few musicians who worked closely with the leader and his collaborator Billy Strayhorn, usually sitting between them as they wrote musical sketches which Mr. Jones developed and copied into individual parts for his colleagues.

In his memoir *Music Is My Mistress* (Doubleday, 1973), Mr. Ellington wrote, "Herbie Jones, a young veteran of Mercer Kennedy Ellington's many bands, came out and joined us in Ceylon. Because of his great interest in the wisdom and culture of the East, nothing could have stopped him when we sent him the invitation. He was a great asset to the band. A good reader, he played first trumpet whenever required, and he extracted and copied scores accurately. He never demanded any special treatment or consideration. He was neat and clean, neither smoked nor drank, and always walked four miles a day. Herbie Jones is my good friend. I love him and his beautiful family, and the only reason he is not with us today is because his duties as husband and father came, as they should, first."

"What surprised me when I joined the band," Mr. Jones reported in an oral history interview for the Smithsonian Institution in 1989, "was that you come in on parts that are under the lead. You're not on top any more. You're coming in on the harmony parts, and those parts are jammed together in clusters—chords that are jammed together so that nobody can copy what Duke's doing. You think that something's wrong; that your horn's a little out of tune. You're playing the notes right but they sound a little off. Later, you learn that everything is perfect. Nobody else wrote like that."

Oral history material from Mr. Jones exists in the TDES, the New York Ellington Society, Archives and at the Smithsonian Ellington Collection, where Mr. Jones served as a consultant in 1989, identifying unmarked music.

Mr. Jones toured five continents with the Ellington band. Among his arrangements recorded by the band were "El Busto," "Cootie's Caravan," "The Prowling Cat" and "The Opener." His contributions to Mr. Ellington's First and Second Concerts of Sacred Music were acknowledged in the programs. Despite Mr. Ellington's repeated offers to compose music especially for Mr. Jones, he declined to accept solo assignments because, he confided, that he did not want to be indelibly identified with the Ellington style.

During one of the tours for Norman Granz, the impresario and producer, Mr. Granz was so impressed with Mr. Jones's expert photography that Mr. Granz presented the musician with a Hasselblad camera, complete with accessories.

Born Herbert Robert Jones in Miami Fl., March 23, 1926, Mr. Jones began arranging and playing professionally at 14, attended Florida A & M College, before it expanded to a university, leaving just before graduation in 1950 to join the Lucky Millinder band in New York. He continued his arranging and composition studies in New York with Eddie Barefield and at several academies. Mr. Jones subsequently was a member of the Andy Kirk, Buddy Johnson, Cab Calloway and Mercer Ellington orchestras.

After leaving the Ellington band, Mr. Jones was the director for several years of Arts & Culture, Inc., a New York City-sponsored alternative school on 125<sup>th</sup> St., and as a volunteer, he directed the Bugle Corps of the Police Athletic League in Harlem for more than a decade.

He continued to teach, write and arrange and occasionally lead his own musical group until incapacitated by his illness.

He is survived by a brother Benjamin of Miami; two daughters, Jennifer of Mt. Vernon, NY, and Priscilla Carr of Lancaster, Ca.; a son, Herbert Jr. of Jersey City, and three granddaughters. Patricia Willard

## Too much sad news!

DEMS 01/1-5/1

Just before mailing the last Bulletin, I received the shocking news about Mark Tucker. A few days later, I received an e-mail from Erik

Wiedemann with a copy of the New York Times obituary written by Ren Ratliff. Erik wrote: "Dear Sjeff: sad news! Best wishes from Erik." That was his last letter. With Erik Wiedemann, I lost another dear and irreplaceable friend. More recent is the loss of my great friend and mentor, Don Miller, who died on March 16 at age 77. Just before this Bulletin was ready, I learned of the death of Herbie Jones, three days later. Patricia Willard generously sent a copy of the obituary written for the New York Times, to be published in DEMS Bulletin.  
Sjef Hoefsmit\*\*

## Mixed NEWS

### Ken Rattenbury

DEMS 01/1-5/2

Is the author of "Duke Ellington â€” Jazz Composer" (1990). Ken started in 1984 to publish in DEMS Bulletins a series of 55 transcriptions of solos by Ellingtonians. Due to trouble with his eyesight he had to give that up in 1995.

At the conference in Stockholm in 1994, I had the pleasure of introducing Ken to Benny Aasland.

DEMS received at the end of Jan01 a message from his solicitor, asking not to send the Bulletins any longer, since Ken is extremely ill and now residing permanently in a nursing home. He will not return home.

Sjef Hoefsmit

### Louie Bellson

DEMS 01/1-5/3

On Monday afternoon, January 15, Louie Bellson and his wife Francine, on foot, were crossing Ventura Blvd., the main artery of the San Fernando Valley (Southern California) at Van Nuys Blvd. in a crosswalk with the signal in their favor when a sports utility vehicle ran a red light and hit them head on with such force that the SUV was badly dented.

Louie took the brunt of the impact, was pushed into Francine, she hit the pavement, and he landed on top of her. She suffered multiple lacerations, abrasions, contusions and sprains. Louie has similar injuries plus a fractured pelvis and will be hospitalized until sometime next week. His physician predicts a full recovery but he will not be able to play for at least three months, during which he must have daily physical therapy.

Typically, Louie is upbeat, concentrating on how fortunate he is not to have been injured "more seriously" and delighted that his doctor has no objection to his having his drumsticks in the hospital, where he is working out on a practice pad.

If you want to wish them well, the Bellsons can be addressed at c/o Remo, Inc. 28101 W. Industry Dr., Valencia, CA 91355.

Patricia Willard (Louie's biographer)

9Feb01. Yes, of course, you may print my posting on the Bellsons. Only update is that Francine subsequently was found also to have a cracked rib and lung damage, and both are now receiving physical therapy. Both are expected to make full recoveries within a few months. Louie was discharged from the hospital Monday, February 5, somewhat later than originally predicted. They maintain homes both in San Jose and in Sherman Oaks, California. They will remain in Sherman Oaks for medical treatment until they have made complete recoveries. I'm sure Louie appreciates hearing from you.

Patricia Willard

# NEW BOOKS

## Adelaide Hall

DEMS 01/1-5/4

A friend of mine in London is finishing up what will prove to be a fascinating biographical book about our old friend Adelaide Hall, only going up to her arrival in the UK in the late 30s where she stayed until her death in 1993. I knew her well, but didn't realize just HOW successful she had been around 1930.

He once asked her who had influenced her. Quite unaffectedly and without ego she replied. "Well, nobody. There WAS nobody before us". And it's true as far as Jazz in NYC is concerned. She was born in 1901 and HER generation built the foundation for others to build upon. He's found all sorts of unknown stuff, including pictures from her time in Paris and a previously unpublished one of a fund-raiser for the NAACP back around 1930 with Addie, Duke and lots of other famous people all on stage at the same time! It's going to be FASCINATING!

My friend is looking for people who knew her to write a couple of paragraphs as a foreword. He would love, most of all, to get something from the woman who in effect took over from her in NYC and they remained friends ..... Lena Horne.

Any tips for contacting her gratefully accepted.

Earl Okin

I have received the following notice (apparently originating from a British Music Hall Society publication) of yet another biography, which I understand will cover the full span of Adelaide's career including the many years in England.

"One of Britain's most distinguished show business writers STEPHEN BOURNE has been commissioned to write the biography of ADELAIDE HALL, affectionately known to her many fans as "ADDY". Stephen would like to hear from anyone who saw her on stage and he is also collecting material, such as theatre programmes and photographs, for a special Adelaide Hall collection at the Hammersmith and Fulham archives."

Stephen was closely acquainted with Adelaide Hall over her later years and also with Elisabeth Welch who, of course, is still alive. I am sure his book will be excellently researched so we have a wealth of material on Adelaide to look forward to.

Bill Egan

I always thought that Ellington's piece *ADDI* was written for Cannonball Adderley â€” whom, I had heard, Duke had considered as a replacement for Hodges. Now it seems more likely that *ADDI* was for Adelaide.

Andrew Homzy

Based on the prominent role of the alto sax in *ADDI*, I tend to consider the Cannonball theory more likely than the Adelaide theory. However it may mean something completely different, like "addition". It was always played at the end of a concert. Who knows?

Sjef Hoefsmit

## Duke Ellington and his World

DEMS 01/1-5/5

See DEMS 00/2-11

Austin Lawrence's new book will be published in March by Routledge. 552 pages, 54 photos. Price US\$ 35, hardcover.

Norbert Ruecker

## Duke Ellington's music for theatre

DEMS 01/1-5/6

This book by John Franceschina will be out soon (they say) at McFarland. 224 pages. Price US\$ 35, hardcover.

Norbert Ruecker

## The King of All, Sir Duke

**DEMS 01/1-6/1**

We found this unusual announcement of a new book about Ellington in a Duke-Lym discussion on Internet:

I am someone who grew up appreciating the innovations in rock song writing and production equally alongside the developments of jazz. I always try to point out that rock is not inferior to jazz, or vice versa; apples and oranges. May I quote from Ellington here?

"Recently I was asked whether I felt that jazz had moved a great distance away from its folk origins. With the present state of rock and roll music, I don't know how anyone can even consider asking such a question! Rock and roll is the most raucous form of jazz, beyond a doubt; it maintains a link with the folk origins, and I believe that no other FORM OF JAZZ has ever been accepted so enthusiastically by so many ... I'm not trying to imply by this that rock and roll shows any single trend, or indicates the only direction in which things are moving. It is simply one aspect of many.

I have written a number of rock and roll things myself, but am saving them for possible use in a show. As far as my own music in general is concerned, I would categorize it as Negro music."

I think Ellington himself always did a fantastic job of smashing our attempts at labelling music and putting things in a box. I know Ellington would have similar feelings on the Ken Burns series. Everything Ellington has said about jazz, and his own music, demonstrates this. Beginning this coming April/May, folks will have the chance to read my book, where I discuss how Ellington had a very direct influence on many rock bandleader/ composers such as James Brown, Frank Zappa, Stevie Wonder, and others. I feel it's important for younger fans of these artists to have an understanding of Ellington's impact on these people, quite outside the realm of jazz. I want to help in some way to take Ellington out of the jazz box, because he doesn't necessarily belong there, certainly he didn't think so.

There are also interviews in my book with our good friends Jerry Valburn, Morris Hodara, Luther Henderson, Butch Ballard, and Gunther Schuller.

What the heck, I figured I'd plug it now that I'm on this topic of discussion.

It's called "The King of All, Sir Duke", and is issued by Continuum Books in late April, around the time of Duke's birthday. There will be foreign printings as well.

Pete Lavezzoli

## Jazz: The First Century

**DEMS 01/1-6/2**

Edited by John Edward Hasse.

New York: William Morrow, 2000.

This book combines essays written by respected jazz authorities with over 300 images of vintage photographs, sheet music covers, rare album jackets, posters, and more. In addition, seventy sidebars focus on important songs, key landmarks and personalities, conventions of jazz performance and composition, and the confluence of jazz with other art forms. Also included are results of an international survey of historians, educators, critics, musicians, and broadcasters regarding recommended recordings.

To purchase this book, visit <http://www.cbmr.org/bookstore/jazzbook.htm#jazzthefirst>

Center for Black Music Research

## Brunswick Discography

**DEMS 01/1-6/3**

Those with a discographical bent - caused from the weight of all those heavy books - may find the following of interest.

Andrew Homzy

My Brunswick Records Discography 1916-1931 is now available from Greenwood Press.

There are 4 volumes but the volumes are available separately. A basic listing of the contents is available on the Greenwood site at [www.greenwood.com](http://www.greenwood.com) (check under title or author name).

These volumes contain a LOT of previously unpublished material.... and even what has previously been published (by Rust and others) is frequently wrong, incomplete or inaccurate. There are MANY previously unlisted recordings by all kinds of famous and obscure people and even a whole session by Duke Ellington's Orchestra from 1931 (recorded in Chicago) which NOBODY has ever listed before!!!!

The recordings from this previously unknown Ellington session appear not to have been released but include the first attempt to record *It Don't Mean A Thing* and a previously unknown (to me) Ellington composition which was never subsequently recorded as far as I know....

These volumes will be a fascinating source of information on a previously little documented record label which had a great impact on the recording scene of the 1920s. There's also full details of all pre-1932 Melotone recordings and all 1925-1931 Vocalions.

Ross Laird [Ross\\_Laird@screensound.gov.au](mailto:Ross_Laird@screensound.gov.au)



# VIDEO REPORTS

## **The Duke Ellington Masters**

**DEMS 01/1-6/4**

See DEMS 99/3-7 and 00/2-10

A few weeks ago I looked at the Amazon UK site, in particular for DE videos. About 15 minutes ago I finished watching two tapes of Duke's performance in Copenhagen, 1965. All I can say to all UK based members is: if you don't have them already - get these tapes, they're absolutely magnificent. The concert is almost as good as being there.

Tony Faulkner\*\*

The Copenhagen concert of 31Jan65 is indeed available on video in PAL format on two tapes, together covering almost the complete concert in 1:53:30. See DEMS 00/2-10.

We saw these tapes advertised in Norbert Ruecker's March 2001 supplement. The first set carries number QL 0178 and the second QL 0194. Price is DM 49.90 plus shipping.

Norbert can be reached at Postfach 14, D-61382 Schmitt in Germany.

DEMS\*\*

This concert is also available on one DVD, running 112 minutes, Quantum Leap/Digivision UK 0246. Amazon UK is charging o 19.- (GBP) plus shipping. They will accept US credit cards. Street Online in the UK is also selling it. It is an all regions disc. It played in my US region 1 player. It is encoded in PAL. North American users need a player with a PAL to NTSC converter. This is also true for the DVD Duke/Ella at the Cote d'Azur, Laser Swing/Mawa Switzerland 601, distributed in the UK by Direct Video. See DEMS 00/2-9. Geff Ratcheson



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01/1 April-July 2001

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**EDITOR: SJEF HOEFSMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## "HANK CINQ" IN ITS CONTEXT.

DEMS 01/1-7

First Scraps. By Hans-Joachim Schmidt.

Copyright by the author

"Come, your answer in broken music." Shakespeare

"I call the police." Taps Miller

How can we see Duke Ellington in "our mutual music world" (Music Is My Mistress p. 171)? The musical material is ubiquitous and available to everyone. It is the use he makes of it that distinguishes a composer from his colleagues and competitors. By comparing Basie's "I Ain't Mad At You" and Ellington's "Sonnet To Hank Cinq" we will find Ellington deeply rooted in his community as well as distinguishing himself.

The musical sketches of "Sonnet To Hank Cinq" and "I Ain't Mad At You" should give you an idea of what I am trying to demonstrate. I compared the following recordings:

**High Tide\* / I Ain't Mad At You** (Basie - Green - Rutherford) Count Basie 15May45. Taps Miller, vocal.

\* You may wonder what "High Tide" has to do with it: "High Tide" and "I Ain't Mad At You" were recorded and published together in 1945. These are actually two tunes put together. It became a long number (5:18)! In later performances the tunes were separated, though there are always hints at the other one.

**High Tide** Count Basie 9Oct45

**High Tide** Boyd Raeburn Dec45, with Britt Woodman

**I Ain't Mad At You** Count Basie 22May47. With Taps Miller, vocal; Paul Gonsalves.

**High Tide** Count Basie Royal Roost 18Sep48, with Clark Terry, Paul Gonsalves. Scat vocal by Clark Terry?

**Sonnet To Hank Cinq** (copyright 1957 Ellington - Strayhorn): Such Sweet Thunder 3May57 / En Concert avec Europe 1: Alhambra 29Oct58 / 5 LP set 6Nov58. All three recordings with Britt Woodman, Paul Gonsalves, Clark Terry (trumpets do not play on Hank Cinq). - With words by William Shakespeare: **Take All My Loves** - Sonnet No. 40. Cleo Laine: Wordsongs Jan77 - Feb78. Sheet music in DEMS Bulletin 2000/1 p. 7-8.

\*\*\*\*\*

"Hank Cinq" forms a part of the Shakespearian Suite "Such Sweet Thunder". It was not composed for it (Steve Voce: Britt Woodman obituary

in DEMS Bulletin 2000/4 p. 2 says that it was composed and played in 1955 during a week at New York's Birdland), but found suitable to characterize King Henry V. Why? One could easily cut short the relationship and refer to a scene put into music: Henry's suing for Catharina, his directness expressed in the masculine part A, her *comme-il-faut* behavior or putting-on-airs in part B. It would not be wrong, because the whole play is about settlement, reconciliation, and eventually love. Yet it is too simple and does not explain why exactly this music fits this character. As the music was not written for this character, there must be something more general behind it that makes the application possible. The music of Hank Cinq recalls the mad leaps up and down of Basie's "I Ain't Mad At You", rec. 22May47 by Count Basie & His Orchestra with Paul Gonsalves, a bebop novelty with Taps Miller's scatting. The tempo is MM = 132. It goes like this: "I Ain't Mad At You [up] - You Ain't Mad At Me [down] - and that's all!". It was sung by the whole band in unison, the voices bending over into falsetto for the high B-flat. The use of a figure followed immediately by its inversion makes it a conjuration or a formula of exorcism. Let me call it the "up-and-down formula", which in music is commonly called a call-and-response pattern. It can be understood as a typical laconic Basie settlement of a quarrel. The lyrics state clearly that a situation had to be cleared up.

But to speak of Duke's recalling the formula and imitating the leaps does not imply that he "stole" it: on the contrary. It is highly interesting to see what Duke made out of the rather simple idea, if he remembered the music or if Paul Gonsalves or Clark Terry or Britt Woodman noodled around using this theme on a certain occasion. They all knew it. And as there were quarrels in Duke's band, too, a musical comment in the form of a quotation from "I Ain't Mad..." was certainly understood.

An excursion into magical folklore: Ford "Buck" Washington showed Mary Lou Williams some great runs, including his own prized one, which he warned her to play backwards so that Art Tatum, when he heard it, was not able to "steal" it. (Dahl: MLW p. 40). Superstition, yes. But by the middle of the century it had become a game, though its magical roots must not necessarily have been forgotten. Strayhorn used "Anal Renrut" for Lana Turner (Charpoy), Smada = Adams, Snibor = Robins, and proposed Nova = Avon for the Shakespearian Suite. Even Tonk can be read as Knot, and BDB is an example of a protected name. Ellington has: Madame Zajj (Jazz), Klop (Polka), Knuf, Ortseam, Oclupaca. Gillespie: Emanon. Navarro: Eb Pob. Monk: Eronel. MLW: Tisherome. Hey Pete, Let's Eat More Meat? More Shit, says MLW. Benny Carter: Eelibuj Blues. Thad Jones: Evol Deklaw Ni.

The belief is: if I spell things backwards, they can do me no harm. You can put a spell on a person by spelling his or her name backwards. But you can also break the spell by using the same procedure: read the spell backwards. A perfect name, a perfect spell would be one that reads forwards and backwards alike: ANNA. Or: SATOR AREPO TENET OPERA ROTAS. No spell can be put on such a name, and such a spell cannot be broken, because it cannot be spelled backwards. In music an inversion in time is usually called a retrograde reading. If a figure in its original form is immediately followed by its retrograde form, you have the perfect figure that cannot be broken up. It is reconciliation in itself. It is protection, it is shelter like a tent or a roof.

Basie used it very appropriately to settle a quarrel: "I Ain't Mad At You - You Ain't Mad At Me." (Up: F Bb D F Bb; down: Bb F D Bb F). It is in a 32-bar AABA-form. The up-and-down formula is repeated in part B, but slightly veiled, and now used as a means of construction, whereas in part A it is overtly a call-and-response pattern. The pyramid or reversed V is built by taking the pattern of bars 1 and 2 of part B stepwise up and down: E in bar 1, F in bar 3, G in bar 5, F-sharp in bar 7, F-natural in the last bar of part B. Part B functions as a bridge, leading back to the tonic and the final statement of part A.

**I Ain't Mad At You** ♩.132

The score for "I Ain't Mad At You" is in 4/4 time with a tempo of quarter note = 132. It consists of four systems of music. The first system is labeled 'A' and the second 'A''. Both systems feature a melody in the treble clef and a bass line in the bass clef. The third system is labeled 'B' and features a more complex, multi-measure bass line with many beamed notes. The fourth system is labeled 'A'' and returns to the melody and bass line structure of the first system.

**Sonnet To Hank Cinq** ♩.164

The score for "Sonnet To Hank Cinq" is in 4/4 time with a tempo of quarter note = 164. It consists of four systems of music. The first system is labeled 'A' and features a melody in the treble clef and a bass line in the bass clef. The second system is labeled 'B, B'' and features a melody in the treble clef and a bass line in the bass clef. The third system is labeled 'A'' and features a melody in the treble clef and a bass line in the bass clef. The fourth system is labeled 'CODA' and features a melody in the treble clef and a bass line in the bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings like '8va'.

"Sonnet To Hank Cinq" is more complicated. Part A is a perfect blues, but instead of returning to the tonic in bars 11 and 12 and thus giving us the full blues formula, it introduces a contrasting new part in bar 11. The contrast is sharpened by the strong boogie-woogie pattern - another nod to Basie, I presume - of bars 9 and 10, which give us the cadence II-7, V7. This increases our expectation of the release. It does not come. Part B is established instead. B is a part, which by its own weight gives the whole composition a different structure. It ends on the tonic, which underlines its independence; no turnaround or bridge or channel here. - Against the simple structure of part A is set a sophisticated, thoroughly constructed piece of music. Part A is syncopated throughout and stresses the weak bars, putting the weight on the last beat of the two-measure phrase, on the very last note of the phrase. Part B prefers quarter-notes, the accents are on the down beat. It's much lighter. It has a double time feeling: even eights in part B after the heavy swing phrasing in part A (drums shift from 4/4 swing to oompah eights as

prepared by the previous two boogie bars; in fact, the two-bar boogie pattern is already executed in even eights). And part B is repeated: it is played first by the solo tb, then by tbs 2 + 3. According to Hajdu p. 161 Duke Ellington speaks of "changes of tempo". (The source: Irving Townsend's original liner notes). So this is not an extended blues ending like in Oliver Nelson's "Stolen Moments" or in Gary McFarland's "One More Mile". Nor can it be compared to the part B of an AABA-Blues (12+12+8+12 bars) like John Coltrane's "Locomotion", or to Ellington's own beautiful and quiet piece "The Village of the Virgins", which is built: AABABAA, where A has 12 bars, and B has 10 bars. Here, again, the 12 bars of the blues are complete. In Hank Cinq it is interrupted. The whole composition presents itself as a n ABBA-form with parts of irregular length: 10+8+8+8 bars plus coda. So the symmetry of the overall construction ABBA confirms again the formula: a figure AB is immediately followed by its retrograde form BA.

Bill Dobbins found out how closely Ellington's "Sonnets" are related to Shakespeare's sonnet form: the number of the syllables of a Shakespeare sonnet equals the number of notes of an Ellington sonnet (Duke Ellington Reader p. 441n). But this is the case in all sonnets and cannot explain the specific form under consideration.

Let us have a closer look at part B of the "Sonnet". The shift of the first motif (the minor third) of Basie's part B a half-step up is cited at the very beginning of Ellington/Strayhorn's part B. Basie part B: E - G, F - A-flat. Ellington/Strayhorn part B: G - B-flat, A-flat - C-flat. Even the next shift to G (Basie) or B-flat (Ellington) is identical, but whereas Basie's part B is already fully described by the shifts, Ellington / Strayhorn condense the shifts into one bar. Part B then develops into a form that I should like to describe as the slow opening of a blossom. This is achieved by using the very, very old figure of a motif followed immediately by its retrograde reading. More examples: live-evil. Or, in music, the door-bell: C-E-G-C (up), C-G-E-C (down). Strayhorn loved to do things like that, so I am inclined to imagine that part B of the "Sonnet" is Strayhorn's contribution (which would imply that this part was not in the original conception from 1955). Cf. Hajdu! p. 245 about Strayhorn's mirror composition! In fact this is a cogging joint of several figures.

As if it were not complicated enough, the structure is veiled by the anticipation of three notes of figure X: the notes marked A, B, C. The figure Y ascends in whole tones and descends in minor thirds. Figures Y and Z are grouped around a pause. The fifth, the E-flat, is anchoring part B: it is in the very center of figure X, and at the same time in the center of part B as a whole (the last note of the fourth bar); and the trombone ends part B on E-flat, the fifth, which under the heading of King Henry "the fifth" must not pass unnoticed.

If we turn the "V" of Hank V. around, we get " ^ ", a pyramid, a picture very accurately shown by the formula up-and-down; the fine correspondance of the pictures shows one of Duke's predilections in music: the inversion. Here it means: something hanging down is reversed and shows upward now. The reversibility of the V lends itself to facetious interpretations. V = quintus = the fifth. The membrum virile is sometimes called the fifth limb of the body.

The Coda: solo-tb holds an A-flat, other tbs go: F, E-natural, F. Is it an ending in f minor, the related key of A-flat major? Or must the F be understood as an added sixth, which by inversion is in the bass, while the soloist has the root way up there? Basie's "High Tide" riff is arranged like this; in addition to the three voices who have the three tones of the triad (B-flat, D, F) the fourth voice has the added sixth G. Swing arrangers liked to do this in parallel voicings. Quite common at that time, too, was the minor chord with added sixth in the bass, what we are used to call a half-diminished chord now (e.g.: A-flat minor w. added sixth then, F half-dim. now: the chord on the seventh degree of the major scale). But after the triumphant A-flat of the trombone we are not easily seduced to accept the F as the tonic; is it the female having the last word? The last F is rather poor and unconvincing, a meagre eighth-note attached to a mighty E or F-flat, and the last full sounding consonance is E / G-sharp, or F-flat / A-flat. That establishes the chord progression of the coda as a nice little series of cross relations.

Johnny Dankworth's decision to end his arrangement of "Hank Cinq" on the tonic is plausible; it is, what we all expect to hear though it is not played by Ellington. A parallel to the suspended ending of the blues of part A, which seems to get its full ending in the coda, and is suspended again.

But can we neglect the last F, ephemeral as it is? The coda has to sum up the whole piece - which it does: the blues-section proceeds to its ending now, though not in a familiar way, and though the last note makes clear that we were deceived once again. As Hank Cinq is a part of a suite, the coda will possibly prepare us for the next movement, Lady Mac, which is in the key of F. But here another question rises: was the succession of the movements planned in advance or was it decided on after the recordings? Lady Mac was recorded before Hank Cinq. - Has Wilfrid Mellers the solution? Music in a New Found Land p. 327: "In the comic coda patriotism is reduced to March of Time heroics, with a telescoped version of the newsreel's habitual harmonic cliché." I do not know this cliché! Could someone help me?

\*\*\*\*\*

Shakespeare, King Henry V. I, 1:

... you shall hear / A fearful battle render'd you in music.

The call-and-response pattern of the theme; the boogie-woogie pattern of bars 11 and 12; the intricate construction of part B; the form of the whole piece. They all give us the same formula. The "up-and-down formula": inversion as a means of musical formation, expressing the will to reconcile, is the link to the character of Shakespeare's King Henry V., which deals with provocation and settlement. The key is the king's striving to restore peace. He conjures his advisor: "We charge you, in the name of God, take heed; / For never two such kingdoms did contend / Without much fall of blood; whose guiltless drops / Are every one a woe, a sore complaint / 'Gainst him whose wrongs give edge unto the swords / That make such waste in brief mortality. / Under this conjuration speak, my lord..." But France wants to compensate Henry's claims by presenting him - tennis balls. Further provocation by the French ambassador: "You cannot revel into dukedoms there". An allusion to the king's careless youth. But he has changed. War with France is unavoidable, but Henry's aim is reconciliation: of course he will marry the French king's daughter to make peace last after he took revenge. Wilfrid Mellers speaks of "the king's brassy insouciance" - a definitely wrong characterization, as it refers to the king's youth. Renewed provocation! A person can grow. "Shakespeare is so excellent for a person's growth," Strayhorn said, when he sat on his Shakespeare (Hajdu p. 156). Shakespeare's King Henry V. has grown up. Ellingtonians Britt Woodman, Paul Gonsalves, Clark Terry, Willie Cook, youngsters and modernists in the forties, were in full responsibility in Ellington's orchestra of the later fifties. They had grown up, too. The integration of the generations is one of Duke's achievements.

Shakespeare, King Henry V. I, 1:

And wholesome berries thrive and ripen best / Neighbour'd by fruit of baser quality:  
And so the prince obscured his contemplation / Under the veil of wildness.



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EDITOR: SJEF HOEFSMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## DISCUSSIONS - ADDITIONS - CORRECTIONS

DEMS 01/1-11

### What is the correct date for the 1950 Hamburg concert?

DEMS member Helmut Kirch has sent me in Aug97 a copy of a letter by Olaf Syman published in Jazz Journal of May97, from which I have printed the most important part in the 97/3 Bulletin on page 18/2. I print Olaf's letter and Helmut's comment again for the benefit of those who recently became DEMS members:

*For many years all discographies were happy to record a Duke Ellington concert broadcast by BFN (British Forces Network) from Hamburg on June 10, 1950. Then Vol. 6 of Jazz Records appears "edited by Ole J. Nielsen" and adds the site of the concert as Ernst Merck Halle.*

*This hall did not exist at that time. Ellington gave two concerts at the Musikhalle on June 5 and three at a jerry-rigged aluminium contraption called the Alu-Palast on June 10 and 11. How do I know? I went to three of them.*

*The BFN had its studios in the Musikhalle and according to BFN Bulletin No. 38 "The Ellington Orchestra recorded two programmes for us, the second of which is this week's offering in Radio Rhythm Club on Wednesday" (The 10<sup>th</sup> was a Saturday.) Since they call the Hamburg Musikhalle "BFN's concert hall" it's obvious that their broadcast would come from the June 5 date.*

I know Syman is right about the Ernst-Merck-Halle. It was built later in the fifties. I can't say if he is right on the other points also (dates and locations). I can find no other dates and locations apart from 10 June and Ernst-Merck-Halle. Maybe you have more and better information.

Helmut Kirch.

That the location cannot have been the Ernst-Merk-Halle but the Musikhalle is confirmed by Bernd Hoffmann in his presentation at the 1999 Darmstädter Jazzforum (see DEMS 99/4-2) which is published in "Duke Ellington und die Folgen" (see DEMS 00/4-9).

On page 59 I read: *In der Hansestadt durften die Besucher der Ränge in der Musikhalle "nicht trampeln, nur in die Hände klatschen, nicht rhythmisch mit den Füßen und Fäusten poltern, nur taktvoll aus dem Munde jubeln" soweit die im Konzert vorgetragene Hinweise auf baupolizeiliche Vorschriften des Hamburger Musentempels. Und der Schreck dieses "swingenden" Gebäudes saß derart tief, daß knapp drei Jahre nach Ellingtons Konzerten der Auftritt der Norman Granz Tournee "Jazz at the Philharmonic" in die Ernst-Merk-Halle verlegt wurde" mit dem Argument, "das Publikum" würde "durch wildes Trampeln die Galerie zum Einsturz" bringen.* Bernd Hoffmann took the quotes from Josef Marein's articles in Die Zeit "Wochenzeitung für Politik-Wirtschaft-Handel und Kultur, Hamburg 1950, 5. Jahrgang, 15Jun50, p.11, and 8. Jahrgang, 5Mar53, p.5.

A much more complicated question is the date of the Hamburg concert, the only concert during the European tour from which recordings have survived.

On the same day that DEMS Bulletin 97/3 was mailed (17oct97), the late Ole Nielsen wrote me a letter which has not yet been published in the Bulletin. This is what he wrote: *I'm working on an article for the Bulletin. It's about a letter in Jazz Journal International, May this year. The letter goes like this:* (here followed a copy of the complete letter by Olaf Syman from which we re-printed the most important

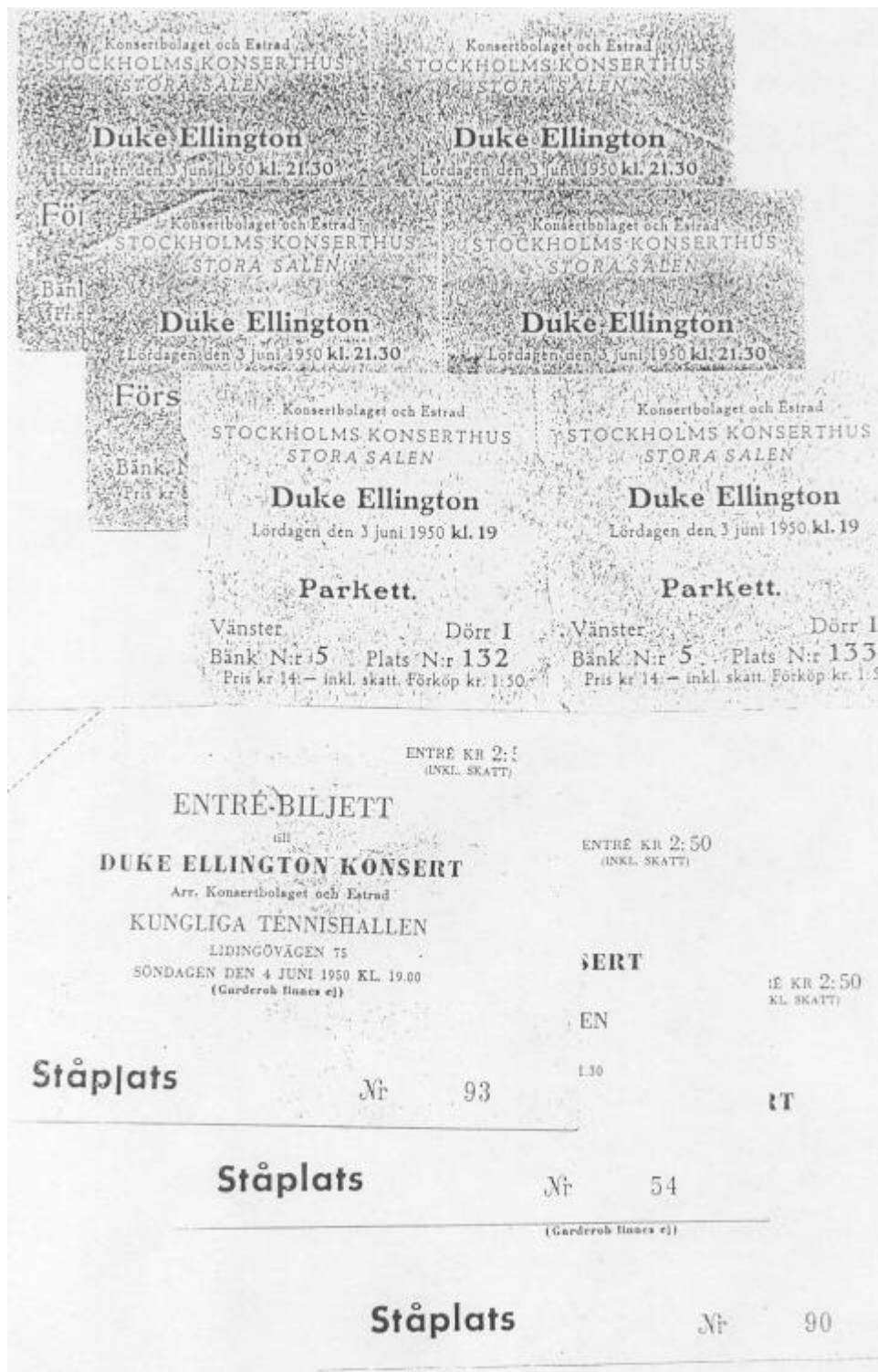


part in the beginning of this article, in Helmut Kirch's contribution).

Ole continued:

*There is something wrong about the date on 5Jun, because Ellington had concerts in Sweden on the 3<sup>rd</sup> and 4<sup>th</sup> of June. At his tour Ellington's band was going by train and he simply cannot have gone from Sweden to Hamburg, make the band ready to give two concert at the "Musikhalle" on 5Jun and go back into Å...rhus to have two gigs there on 6Jun. It is simply not possible time-wise. I need some more investigations before I want to fire.*

Ole Nielsen



Ole included in his letter Xerox copies of tickets for the 2 concerts at Stockholms Konserthus, Stora Salen on 3Jun and tickets for 2 concerts at the Kungliga Tennishallen on 4Jun.

Ole Nielsen's information becomes of vital importance in connection with Bernd Hoffmann's research through the German press of those days, the result of which he presented in Darmstadt last year.

Bernd comes up with a revised itinerary of Duke's concerts in Germany between 27May and 13Jun50.



Many dates in the itinerary, which we gave you in DEMS 97/3-18/2, are wrong.

28May is not Frankfurt but Hannover. I prefer to keep the same date for the first and for the second evening concert, even if the second started in or went on into the early hours of the next morning. Other people take the exact (following) date for a second concert if it starts after midnight. It seems to me that in this case this practice has caused confusion. The second concert in Frankfurt, Althof Bau, may have started after midnight i.e. very early on 28May, but Duke was on the evening of 28May in Hannover at the Niedersachsenhalle. This is confirmed in the Hannover Presse of 20, 24 and 27May50.

29May Hamburg is claimed by Olaf Syman in a letter to Gordon Ewing of 15Mar92. This date is not confirmed by Bernd Hoffmann and also not re-confirmed in Olaf's letter to Jazz Journal in 1997 but there is an indication that it may be correct. See later.

There is a serious problem about the concert on 4Jun. Bernd Hoffmann gives us on that date a concert in Hamburg at the Musikhalle. He has a strong case, because there was a NWDR (North West German Radio) broadcast on 4Jun between 23:00 and 23:50 called "Duke Ellington in Hamburg". The only solution to this dilemma comes from Olaf Syman. If we accept that Duke was in Hamburg earlier, for example on 29May, we can also accept that recordings were made on that occasion in the Musikhalle, and then broadcast on 4Jun "i.e." on exactly the same evening that Duke did two concerts in Sweden in Kungliga Tennishallen.

This is a translated quote from Bernd's article on page 87 of the book "DE und die Folgen":

*There are apart from the printed reports in the papers a great number of radio broadcasts documenting the performances of the orchestra. Four confirmed NWDR broadcasts contain several recordings from a concert in Hamburg: the broadcast on 4Jun (23:00-23:50) "Duke Ellington in Hamburg", on 11Jun (1.00-2.00) and on 26Jun (23:15-23:50) give with their pertinent announcements of the Musikhalle as the location of recording an indirect reference to two in time and place different concerts in Hamburg. The author of the article in "Die Zeit", Josef Marein, mentions both the Musikhalle and the metal Alu-Palast, where there are no different dress-circle, upper circle or balcony seats.*

A choice must now be made. Was it really impossible to travel that fast in these days? Or do we have to believe that Bernd Hoffmann has not found a confirmation of a genuine 29May Hamburg concert? On the other hand, if there was a broadcast on 4Jun with music played in Hamburg, when was it recorded? And why did Olaf only mentioned 2 concerts on 5Jun at the Musikhalle and 3 concerts on 10 and 11Jun at the Alu-Palast and not repeat in his letter of May97 to Jazz Journal his claim about the 29May concert as mentioned in his letter of 15Mar92 addressed to Gordon Ewing? If Duke was not in Hamburg on 5Jun, he could have been in Oslo. There is an unconfirmed claim, which seems possible as far as distances are concerned.

There were three dates in Gothenburg with a question mark in Duke's Itinerary. One date has now been established by Bernd Hoffmann. 8Jun is Frankfurt. This makes a performance on 9Jun in Gothenburg highly unlikely because Duke was back in Hamburg on 10Jun at the Alu-Palast. This claim by Olaf Syman is confirmed by Bernd Hoffmann. Bernd has not confirmed the 11Jun Alu-Palast concert as mentioned by Olaf in his letters to Gordon Ewing and to Jazz Journal. If Duke played three concerts in the Alu-Palast I am inclined to believe that all three were not performed one immediately after the other. There is no concert claimed at another location on 11Jun and the Dortmund concert on 12Jun, confirmed by Bernd, certainly makes a two-day stay in Hamburg on 10 and 11Jun a possibility.

Here is a preliminary revised version of this part of Duke's itinerary.

Sjef Hoefsmit

**May 27** â€“ Frankfurt, Althof Bau â€“ *Variety 17May p.67; Frankfurter Rundschau 20May p.9 and Frankfurter Allgemeine Zeitung 30May p.11*  
**May 28** â€“ Hannover, Niedersachsenhalle â€“ *Hannover Presse 20, 24, 27May*  
**May 29** â€“ Hamburg, Musikhalle â€“ *Olaf Syman letter 15Mar92*  
**May 30** â€“ unknown  
**May 31** â€“ Copenhagen, KB-Hallen â€“ *Erik Wiedemann, "Musik & Forskning" 87/88 #13*  
**June 1** â€“ Copenhagen, KB-Hallen â€“ *Erik Wiedemann "M&F"*  
**June 2** â€“ MalmÃ¶, Stadsteatern â€“ *not confirmed*  
**June 3** â€“ Stockholm, Konserthuset â€“ *concert tickets*  
**June 4** â€“ Stockholm, Tennishallen â€“ *concert tickets*  
**June 5** â€“ Hamburg, Musikhalle â€“ *Olaf Syman in his letter to Jazz Journal. (Or was this Oslo?)*  
**June 6** â€“ Århus, Århus-Hallen â€“ *Erik Wiedemann "M&F"*  
**June 7** â€“ Gothenburg â€“ *not confirmed*  
**June 8** â€“ Frankfurt â€“ *Frankfurter Allgemeine Zeitung 31May50 p.10 and 2Jun50*  
**June 9** â€“ Gothenburg â€“ *not confirmed and unlikely*  
**June 10** â€“ Hamburg, Alu-Palast â€“ *Olaf Syman letter 15Mar92 Josef Marein in Die Zeit 15Jun50 p.11*  
**June 11** â€“ Hamburg, Alu-Palast â€“ *Olaf Syman letter 15Mar92 maybe early morning concert*  
**June 12** â€“ Dortmund, Capitol â€“ *Bernd Hoffmann mentioned this concert, without a specific reference*  
**June 13** â€“ DÃ¼sseldorf, Apollo Theatre â€“ *Programme 13Jun50 Rheinische Post and DÃ¼sseldorfer Stadtpost 1Jun and 12Jun50*

## New Year's Eve 1958/1959

DEMS 01/1-13/1

There is, in various discographies, a mention of 2 Ellington broadcasts from the Blue Note in Chicago, on 31Dec58 and 1Jan59. According to what I can make out from the tapes, the one that is listed as being from New Year's Eve, is actually from 1Jan, as the announcer in his conversation with Duke says "it is half past 1958". This being the case, this broadcast is actually sequenced after the other one which starts with *Auld Lang Syne*.

What do you think?

Anders Asplund

Only Timmer has two broadcasts on two different days: 31Dec58 and 1Jan59. Both Nielsen and DESOR have both broadcasts on the same day: 31Dec58.

I have noticed the same strange sequence earlier, but I immediately blamed the different time zones in the USA. Now you have brought up the matter, I have listened again to both broadcasts and I think you are right. Both broadcasts are very clearly on-the-spot recordings made at the Blue Note in Chicago, with the live audience very well captured. The only explanation I can think of is that the *Auld Lang Syne* broadcast was recorded at midnight in Chicago and broadcast an hour later in another time zone. But that does not make the sequence correct. We should try in discographies to respect the sequence in which the selections were performed and not in which the music was broadcast. I am in favour of keeping the date as 31Dec58. If we try to distinguish between the end of the evening of one day and the start of the morning of the second, we end up with great problems. Many concerts and recording sessions would have to be split into two parts and we would then have to decide for certain selections to which part they belong. The sound and easy solution is to use the date on which the session or performance started for its continuation after midnight, even for pieces we know were played or recorded later than midnight. I support your suggested correction to the sequence of the selections.

Sjef Hoefsmit

I agree to what you say about session dates in general, it makes sense, but if it means 1958 instead of 1959, I would think it makes a bit of a difference.

Anders Asplund\*\*

## Music America Loves Best

DEMS 01/1-13/2

See DEMS 00/3-10/3

Are you sure that AFRS-MALB 47 is on a record? We don't find it in Valburn's listings in his Directory of Duke Ellington's Recordings (1986) on pages 2-7 where the sessions 1, 68 and 77 are documented.

Luciano Massagli

Sorry - I don't know if anything from the 29Apr45 broadcast has been issued on "proper records", all I know is that AFRS issued an edited version of the network broadcast as a 16" transcription, MALB # 47, (masters SSR 5-1-3 and SSR 5-1-4).

Certain tunes from the broadcast may later on have been re-issued in AFRS "request programs" (YANK SWING SESSION and others) and the complete show, network or AFRS may also have been distributed as cassettes from Radio Yesteryear, Fair Pickings, Redmond Nostalgia Company, Media Bay and others.

Carl HÃllstrÃm

If we have the information about the side and track positions of the Duke Ellington selections on this record, we shall include it in the next additions to the New DESOR.

Luciano Massagli

I didn't know that this program was hard to locate. I don't have the actual AFRS transcription or a tape copy of it. I have only seen it listed in "Old Time Radio" type of catalogues. A cassette copy of it is for sale from THE REDMOND NOSTALGIA COMPANY, P. O. Box 82, Redmond, WA 98073-0082, USA. Order # is CO-2894, and it has MALB # 49 on the flip side.

Carl HÃllstrÃm

My Italian friends do not need a copy on tape. They have it. They only need the information about the position of Duke's selections on the record (side and track number).

Is there anybody out there who can help?

Sjef Hoefsmit

## Ivie Anderson

DEMS 01/1-14/1

See DEMS 00/4-15/2

Ivie married William Johnson, June 1, 1925 in Los Angeles and divorced him in May 1928. They had no children and no common property. Johnson was employed by a downtown department store. This information is from a L.A. 1941 newspaper article sent to me by Steven Lasker.

Ivie's 2<sup>nd</sup> husband was not Louis Bacon who played with Ellington from September 1933 to January 1934.

Derek Jewell, Barry Ulanov and the latest DEMS-Bulletin are wrong in this respect .

When Patricia Willard met Marques C. Neal in 1949/1950 he claimed that he was married to Ivie at the end of her life. They divorced in 1949. Patricia Willard cannot confirm that Ivie was married to John or Walter Collins before she married Mr Neal. To Patricia's knowledge there is no evidence of this marriage. Collins was not a musician.

GÅ¶ran WallÅ©n

## Ivie Anderson's recordings without Duke Ellington's Orchestra

DEMS 01/1-14/2

GÅ¶ran WallÅ©n wrote this article for the December 1997 Bulletin of the Duke Ellington Society of Sweden, with help from Steven Lasker, Los Angeles.

We are grateful for his permission to print it in DEMS Bulletin.

DEMS

No recordings were made before Ivie joined Ellington.

## The Gotham Stompers 25Mar37, New York

Cootie Williams tp, S Williams tb, Barney Bigard cl, Johnny Hodges alt, Harry Carney bar, Tommy Fulford p, Bernard Addison g, Billy Taylor b, Chick Webb dr, Wayman Carver arr.

M301-1	<i>My Honey's Lovin' Arms</i>	Variety VA 629	Tax m-8005
M301-2	<i>My Honey's Lovin' Arms</i>	rejected	
M302-1	<i>Did Anyone Ever Tell You</i>	Variety VA 541	Tax m-8011
M302-2	<i>Did Anyone Ever Tell You</i>	Merritt 25	
M304-1	<i>Where Are You ?</i>	Variety VA 541	Tax m-8011
M304-2	<i>Where Are You ?</i>	rejected	
M303-1	<i>Alabama Home</i>	Variety VA 626	Tax m-8005
	or <i>Alabama Lane</i> , only instrumental, wrong information.		
M303-2	<i>Alabama Home</i>	rejected	

## "A Day at the Races"

MGM Studio Orchestra , Culver City, Jan/Feb37. Crinoline Singers (Eddie Jones leader).

*All God's Chillun' Got Rhythm* Black Jack LP 3004

## "Jubilee" 19Apr43, Hollywood

Unknown personnel maybe with Louis Armstrong and orchestra.

*Unknown Title* AFRS "Jubilee" programme 21 part 2.

## Ceele Burke's Orch. ca 1945, Hollywood

Unknown personnel, arranger Max Walter.

AMO 3113A	<i>Mexico Joe</i>	Excellent 3113	Exclusive 230
AMO 3114A	<i>Play Me the Blues</i>	Excellent 3114	Exclusive 230
(AMO 3113B	<i>When The Ships Come Sailing Home Again</i> and		
AMO 3114B	<i>Now Or Never</i>	have Ceele Burke as vocalist)	

## The Jubilee All Stars Oct45, Hollywood

*He's Tall, Dark and Handsome*  
*Jam Session Blues*  
 both selections ARFS "Jubilee" programme 152 part 1,  
 Swingtime ST1009, LP from Contact Records, Italy.

## Ivie Anderson and her All Stars, Jan46, LA

Karl George tp, Willie Smith alt, Gene Porter tenor, Buddy Collette bar, Wilbert Baranco p & arranger, Buddy Harper g, Charlie Mingus b, Booker Hart dr.

BW 203	<i>I Got It Bad</i>	Storyville 804	B&W 771
BW 204	<i>On The Sunny Side of the Street</i>	Storyville 804	B&W 771

BW 205-1 *You Ought To Know*  
 BW 206-3 *The Voot Is Here To Stay*

B&W 772  
 B&W 772

## Ivie Anderson & Phil Moore's Orch. Oct46, LA

Phil Moore pianist and arranger. Personnel included Karl George tp, Lucky Thompson ten, Willie Smith alt, Irving Ashby g, Lee Young dr.

BW 481-4	<i>He's Tall, Dark and Handsome</i>	Storyville 804	B&W 823
BW 482	<i>Empty Bed Blues</i>	Storyville 804	B&W 824
BW 483-2	<i>Twice Too Many</i>	Storyville 804	B&W 823
BW 484	<i>Big Butter and Egg Man</i>	Storyville 804	B&W 824

## Cee Pee Johnson, 1947 L.A.

Teddy Buckner, Gerald Wilson tp, Ralph Bledsoe tb, Arthur Dennis alt, Dexter Gordon ten, Warren Bracker p, Irving Ashby g, Red Callender b, Cee Pee Johnson dr.

*Play me the blues* KayDee LP-2, radioprogramme

## **Lush Life, played by Ellington?**

DEMS 01/1-14/3

See DEMS 00/4-14/3

Thanks very much for your information regarding Duke's high praise of *Lush Life* as expressed during his recital at the Whitney in 1972. It certainly helps to explain his apparent reluctance to play the piece and it does solve conclusively any questions concerning a possible lack of appreciation on his side.

In June, I gave as my opinion that Duke mimed his own pre-recorded accompaniment to Ella on account of some characteristic Ellingtonian chording. After carefully studying the whole show for several times with Ad Oud, a few weeks ago, Ad and I now think it plausible that Duke actually played during the shooting of the show, mainly because of the smooth transition between the end of his playing in *Don't Get Around Much Anymore* and the start of his playing in *Lush Life*. Of course, all this remains guessing, but ours is an 'educated guess' you might say. For the time being, we give Duke the benefit of the doubt.

Louis Tavecchio

Here is another Dukish statement about *Lush Life*:

Duke commented during the first part of the show "Ellington, We Love You Madly" (10/11Jan73) at the New Shubert Theatre in Los Angeles, although he only came on stage during the second part. When he introduced Roberta Flack's interpretation of *Lush Life*, he said: "From all the gorgeous Billy Strayhorn melodies, *Lush Life* has the greatest emotional impact on me. So much so, I cannot stand to be in the audience when it's performed. It just breaks me up completely."

Sjef Hoefsmit

## **Unidentified concert in early 1967**

DEMS 01/1-14/4

Could it be that the unidentified concert listed in the New DESOR in Feb/Mar 1967 (6733) is identical with the Stuttgart event on 6Mar67? It looks suspicious to me.

I cannot compare since I have no tape of 6733.

Willie Timmer

We have not been able to establish the correct date and location for this (DESOR 6733) session.

*Johnny Come Lately* is not the same as:

15Jan67,	2nd c.,	1071e,	6705e;
22Jan67,	1st c.,		6707b;
24Jan67,	1st c.,	1075a,	6710b;
24Jan67,	2nd c.,	1076a,	6711a;
25Jan67,	2nd c.,	1078b,	6713b;
28Jan67,			6715b;
31Jan67,	2nd c.,	1080b,	6717b;
5Feb67,	2nd c.,		6720b;
10Feb67,		1083a,	6721a;
11Feb67,	2nd c.,		6722b;
12Feb67,	2nd c.,		6723a;
13Feb67,		1084a,	6723a;
22Feb67,	1st c.,	1086a,	6727a;

24Feb67, 2nd c., 1089b, 6730b;  
 2Mar67, 1094i, 6735i;  
 6Mar67, 1095b, 6736b

*Wild Onions* is not the same as:

25Jan67, 1st c., 1077c, 6712c.

*Up Jump* is not the same as:

1Feb67, 2nd c., 1081a, 6718a;  
 22Feb67, 2nd c., 1087e, 6728e;  
 28Feb67, 1091b, 6732b.

*The Shepherd* is not the same as:

1Feb67, 2nd c., 1082a, 6718b;  
 24Feb67, 1st c., 1088e, 6729e;  
 10Mar67, 1097i, 6739i

It is true that the same sequence was found in the concert of 24Jan67. But also in the concert of 11Feb67, the sequence of the selections was identical. On 5Feb, 10Feb, 22Feb, 24Feb and 6Mar67, the sequence was almost identical. The sequence does not give enough indication on its own to make a guess at the date of these recordings. We have the impression that these recordings were made at the end of the European tour, because of the high speed at which they were performed and also because of the greater role played by Duke and Rufus Jones, in the introduction to *Johnny Come Lately*. We would guess end of February, early March and therefore we have put it as being during these two months.

Sjef Hoefsmit

Thank you for the cassette. I have listened and compared the content of session 6733 with what I have, and must concede that it is different. The problem is that the band played the same stuff over and over at these concert tours, and Duke cracks the same jokes. It is hard to tell the difference at times.

Willie Timmer

The best way to compare two recordings is to listen to both at the same time feeding the sound of each recording into one of two headphones. I learned to do this from Klaus Stratemann. This method can give you 100% certainty if two recordings are different and it is as near to foolproof as it's possible to get if they are identical.

Sjef Hoefsmit

## Duke's earliest recording

DEMS 01/1-15/1

One interesting thing I found in the book "Spreadin' Rhythm Around" (David A. Jasen and Gene Jones, Schirmer Press, NYC): On page 187 reference is made to a Victor recording session set up by Maceo Pinkard for Duke Ellington in or around July 1923. None of the titles cut have been released. We know of only one title *Home* cut at the Victor Studios on 26Jul23. Were there more? Or was there another session we know nothing about? By the way, the book is highly recommended, although it deals mainly with Vaudeville and Tin Pan Alley and with black composers exclusively.

Willie Timmer

A second 1923 session is mentioned in several discographies: 18oct23 with two titles: *Home* and *M.T.Pocket Blues*. This is wrong. Steven Lasker wrote in DEMS Bulletin 96/2-7 an article in which he stated that no recording of a piece called *Home* was made at Victor on any date in 1923/4 other than in the Snowden session of 26Jul23, and that *M.T.Pocket Blues* went unrecorded by anyone there. He concluded: "Will we ever hear *Home*? The Titanic's safe arrival in New York Harbor would shock me no less greatly."

DEMS

## Concerto "from" Cootie

DEMS 01/1-15/2

About the melody for *Concerto for Cootie* I've read several anecdotes (both in print and on the Duke-Lym list) about how Cootie's warm-up was the basis of the first theme for *Concerto for Cootie*. Is there any extant documentation of this or other recordings, oral histories, etc? I once heard Bill Dobbins play Cootie's warm-up (on piano) to demonstrate its similarity to the first *Concerto for Cootie* melody. Does anyone know how this particular fragment of Cootie's warm-up goes?

Charles Dotas

In the documentary "A Duke Named Ellington" Clark Terry mentioned the phrase Cootie played to warm up, that lead into *Concerto For Cootie*. He even hummed it.

I do not know if this documentary was telecast in two parts in your country. I give you the position of the segment of Clark's interview

knowing that in some countries some parts of the documentary were skipped. It is the second Clark Terry fragment in part 2, which is 20:41 minutes from the start of part 2, or 1:16:56 from the start of part 1 if you watch part 2 immediately after part 1.

Sjef Hoefsmit

## Hayes Alvis and/or Billy Taylor

DEMS 01/1-15/3

Ellington used two bassists â€” Hayes Alvis and Billy Taylor â€” on his Feb 1936 recording of *Echoes of Harlem*.

Ellington divided the opening bass motive between the two players, but when the bass part moves to a 4/4 style, there seems to be only one bass part. How was this quasi-walking function handled? Was one player chosen to walk due to a superior sense of time, did Alvis and Taylor trade off playing the "walking" sections (seems unlikely on *Echoes of Harlem*) or did both bassists double on a written bass line? My copy of the Feb 1936 *Echoes of Harlem* recording has a lot of hiss, and I'm having a hard time telling what is going on with the bassists in that part of the piece. Perhaps someone knows the general performance practice of the Ellington Orchestra when using a "walking" bass during the '35-'37 time frame that would provide a clue about this section of *Echoes of Harlem*.

Charles Dotas

Your question is highly interesting because it contains information that has not been documented in the Ellington discographies. Only one bass-player is credited for the recording of *Echoes of Harlem* on 27Feb36: Hayes Alvis.

I have listened to the recording and I wonder why Duke needed two bass-players. Can you mention the source of your information?

Sjef Hoefsmit

I'm a bit sceptical about two bassists being used on the opening of *Echoes of Harlem*.

Certainly I'm influenced by the fact of how (relatively) easy it would be for a more modern bassist to play all of it by himself. But I think also the use of some open strings would make it fairly easy for a 1930s bassist. And I just don't hear the way it sounds as coming from two separate basses.

Brian Priestley

You are correct Sjef that only Alvis is credited with the performance on this date, but I referred to Ellington's original score housed at the Smithsonian, and at the bottom of the second page, in Ellington's hand, the opening bass line is scored for two unidentified bass clef instruments. One instrument plays the notes occurring on the downbeats and the other instrument plays the notes occurring on the offbeats. As is the case with many of the Ellington scores

I have seen in the Archives, Ellington writes the introduction to *Echoes of Harlem* (this bass pattern) at the end of the score at the bottom of the page. It is of course quite possible that Ellington scored the bass motif in this manner and then changed his mind in the studio. The bass line is certainly playable by one bassist.

Charles Dotas

## Cootie Williams

DEMS 01/1-16/1

I have a few questions around Cootie Williams while he was with Benny Goodman and when running his own band. I hope you can help me with some answers.

1. When Cootie left Duke in November of 1940 it was done with Duke's blessing and Duke also assisted Cootie with negotiating the contract with Benny Goodman. Can this be confirmed?
2. Can somebody tell me what Cootie was earning when with Duke and what he got when switching to Benny Goodman ?
3. No doubt the money was better with Benny Goodman. Was the reason for switching to Benny Goodman simply a matter of money?
4. After the year with Benny Goodman, Cootie wanted to return to Duke but was turned down and instead encouraged by Duke to start his own band. Right or wrong?

Bo Haufman

Here is the story as I was told by Jimmy Maxwell and Cootie (at different times):

The summer of 1940 *Concerto for Cootie* came out and Jimmy Maxwell (1<sup>st</sup> trumpet for Benny Goodman) played it all day long everyday on his windup Victrola in the back of Goodman's band bus. Eventually Benny called him down front and asked him who the trumpet player was. Benny then called Cootie and offered him a job. I believe Cootie was making about \$85 a week (perhaps Annie Kuebler could verify this) and Benny was offering \$250.

Cootie went to Duke and told him about the offer expressing that he didn't want to leave, but what should he do? Duke's response was, "When opportunity knocks, far be it from me to stand in its way". Cootie was crushed and even 35 years later (when Cootie told me this

story), he was still angry with Duke.

I asked Cootie if he liked playing with Benny after all those years with Duke. To my surprise he said he loved it. He said the rehearsals and performances were totally professional "starting on time, no nonsense. This was a constant frustration for him with Duke.

David Berger

1. According to an oral history interview with Cootie, yes on both counts. And Ellington encouraged Williams to restrict his playing just for the small group stuff not the big band.

2. I think my source was the Afro-American but Cootie's new salary was \$200.00 a week. The payroll records I used were not the exact same time but after Cootie left, Ivie, Rex, Lawrence and Johnny were making ca. \$115 or \$135 a week.

3. No. It had as much to do with Goodman being a white band leader therefore bringing Cootie more national recognition and exposure "which it did.

4. When he left, Cootie told Duke he'd be back in a year. At that time he called Duke and said, "The year's up. I'm ready for my job back." Duke told him, "Nah, you're too big now. Go ahead on. Time I need you, I'll let you know."

Again from the oral history.

Just another note, by the report I read. Benny's brother made the first offer to Cootie.

I'm not disagreeing with David's version. After all, he heard it from Cootie. Oral history interviews are funny things. The subject is certainly aware they are making a statement for the permanent record but it is hard to keep one's emotions at bay for a 7 or 8 hour interview stretched over several days. Helen Dance was the interviewer and she stated that it hurt Duke and the band when Cootie and later Johnny left. Cootie responded very lowly. No, it didn't hurt Duke. But she persists and doesn't catch on quick enough that Cootie is upset. After he repeats, no it didn't hurt Duke several times she realizes that she has implied Cootie hurt Duke personally rather than the band's sound. I can still hear it. He was upset. But people did and I'm sure will continue to make opposing statements in different contexts and harbor ambivalent feelings.

Annie Kuebler

It's never too late to get back to talkin' about Cootie Williams. Previously you had inquired about Williams's management and my memory was just jogged because he had the same manager for a while as Mary Lou Williams. Moe Gale. I have often heard of Gale as "connected" and since Cootie said he gave him 50% of his income I suspect this is true. Cootie probably didn't need too much financial help from Duke or at least not for long. Cootie says he earned \$250,000 in his first year largely due to his success with *Things Ain't What They Used To Be* and *Cherry Red Blues*. The following year he refused to give Gale 50% and his bookings dramatically dropped. He then went with the Ben Bart Agency. According to Cootie, when he was picking his band John Hammond did help him a little "in the way that he had" and also financially. Hammond sent Cootie to Texas to audition a tenor player whose wife wouldn't let him quit his day job but at that gig he discovered Eddie "Cleanhead!" Vinson. Vinson joined an incredible crew of modern players.

Cootie's was the house band at the Savoy for quite some time.

Annie Kuebler\*\*

## Baby Cox

DEMS 01/1-16/2

The only things I know about Baby Cox are the songs she sang with Duke.

I've never seen her bio in a reference work or on the Internet. I've never read that she recorded with anyone except Duke. I've never seen a picture. Is Baby Cox a total mystery or haven't I done my homework?

Does anyone know anything more?

Peter MacHare

She was fairly prominent on the entertainment scene from 1922 to about 1933, playing in many shows as a singer and dancer, including:

"Yaller Gal" 1924,

"Georgia Red Hots" 1924-26,

"Butterbeans and Susie" revue 1928,

"Leonard Harper's Revue" 1929,

"Runnin' Sam" 1933 but especially:

"(Connie's) Hot Chocolates" 1929, music by Waller and Razaf (*Ain't Misbehavin'*, *Black and Blue*) and cast including Edith Wilson, Cab Calloway et al.

"Jazz Dance: The story of American Vernacular Dance" (by Marshall and Jean Stearns) notes: "Singers Baby Cox and Edith Wilson starred in a cast of some eighty five entertainers ... by mid-July, Louis Armstrong and later Fats Waller, were playing during the intermission. ... Baby Cox presented a snake hips dance that shook the Brooklyn Eagle reviewer: 'A dance which it is hoped will never get to be a ball room pastime' ". (Don't you wish you were there?)

Her picture frequently appeared in contemporary media. The only one I have is a very poorly photocopied report from the Baltimore Afro-

American of February 22<sup>nd</sup> 1930, showing "Baby Cox, in her Florence Mills pose", with the observation "Her interpretations of the late Little "Blackbird" are a revelation and have rendered her the logical successor to the late star's fame".

The fact is, there were so many multi-talented black entertainers around in those days that someone as good as Baby Cox is just lost in the crowd. Hope that helps.

Bill Egan

## Storyville CDs

DEMS 01/1-17/1

DEMS Bulletin 2000/2-16 describes the following two CDs: Storyville STCD 8323 "Togo Brava Suite" and Storyville STCD 8324 Munich, Germany, 14Nov58.

I've had these on order with a dealer in England since June of last year and so far hasn't come up with these. Do you know if these have been released yet?

Joe Harper\*\*

STCD 8323 "Togo Brava Suite" was released in EU and Japan in Jan01. It will be releases in U.S. 1May01.

STCD 8324 Munich Concert has no release date yet.

Ulrik Hansen\*\*

## FARGO

DEMS 01/1-17/2

See DEMS 00/4-20/2.

Fargo is out now on Storyville STCD8316/17, with the sound considerably improved over the 1990 VJC CDs

Brian Priestley

It's been released in "selected" European countries and will "hit" the US stores in March.

Carl HÅllstrom

I just spoke with Allegro, the US distributor of Storyville. The new edition of Fargo will be available in the US in April. TDES will not be selling it. We will be selling Volume 1 of the DETS with our March newsletter, if all goes well.

Richard Ehrenzeller

## DETS CDs

DEMS 01/1-17/3

See DEMS 00/4-20/3.

I note that DETS 9039001 2CD set Duke Ellington Treasury Shows has been released in Denmark and will be released in the USA in January. Would you by any chance have an address in the USA where I could contact to purchase this set?

Joe Harper

I've been informed that Allegro Distributors in Oregon have finally put the first DETS double CD in their latest catalogue of new releases. Karl explained to me that he could not supply anyone else in the US, such as WORLDS RECORDS, because of his exclusive deal with ALLEGRO.

The 2nd double is finally in the works. So we're moving along even if it is slowly.

Jerry Valburn

If you are interested to buy this first DETS double CD, you can take advantage of the service supplied by TDES New York. The price for one set is \$ 22.-. Shipping of the first set will cost you \$ 2.50 in the USA and Canada and \$ 4.50 for all other destinations. The shipping costs for an additional set are \$ 1.00 for USA and Canada and \$ 2.00 elsewhere. Jewel boxes will not be shipped with orders outside the continental United States.

If you live in the USA, you can send your order immediately to TDES in New York even if you are not a member of TDES. Include check or money order payable to TDES in \$US payable through US bank with order to: **TDES Inc., PO Box 31, Church Street Station, New**



**York, NY 10008-0031, USA.** Delivery 2-4 weeks.

If you live elsewhere and you do not want to order a copy from Storyville Records in Denmark, as indicated in the last Bulletin and you are reluctant to go to all the trouble of sending checks to TDES in the USA, we can help you if you wish. If you send us a message with your wants, we will make a list of your names and send this list on May15 to TDES. TDES will send you the CDs directly. We will charge your DEMS account and pay for you to TDES immediately after sending the list. To keep things under control, we are willing to do this only once. Orders coming in after May15 will not be transferred to TDES. If this works successfully we can repeat this procedure for other CDs in the series and determine how short the waiting period can be before we send the next time a list to TDES. We do not want you to wait too long for your DETS CDs.

DEMS

## Eye-witness report

DEMS 01/1-17/4

Fifty years, more or less, have passed since I watched Duke, rather than sit around waiting for the rest of the band to arrive for a recording session, go to the piano, call out suggestions to whatever musicians had arrived, and within thirty minutes complete an apparently impromptu and thoroughly releasable record master, apparently out of thin air, regardless of the available instrumentation. That was one way that Duke composed. But it was probably not completely out of thin air. I'm sure it came out of Duke's method of composing, which included always having something ready in his magician's hat.

62 Years ago, after a concert at the New Haven Arena, as my classmate Jerry King and I were helping Duke's roadie pack up (was it the always cheerful, roly-poly Jack Boyd?), Duke suddenly re-appeared out of the darkened backstage.

He strolled briskly to the piano, and began playing softly - disconnected ramblings, never longer than two minutes with brief pauses in between.

This went on for half an hour, with Duke still paying no attention to us as we sat bug-eyed at the edge of the dimly lit platform. When he stopped, he looked up and winked.

I felt I should say something; all I could think of was, "Gee, Mr. Ellington, is that a new composition?" "Some of it might be," he said. "Do you have a title for it yet?" I asked. Duke smiled. "That will come later, but - " sensing why I had asked - "it will be so changed that no one will remember what I did just now."

I can't believe Duke would ever have composed in any media except his musicians, or at the piano, or (as I saw him do while riding the band bus) on any piece of paper on which he could jot down ideas. Even in the middle of a recording session, I have seen him reach into the side pocket of a beautifully tailored (no lapels) jacket, pull out some unmatched but carefully folded sheets of paper, and hand them to Strayhorn, saying "Let's talk about this at dinner tonight."

Incidentally, that was also the day that I learned how cool Duke could be. Jerry had reserved a large table in the Timothy Dwight College dining hall and invited Duke to bring some of the musicians for dinner between shows.

As we reached our table (about a dozen of us, including Carney, Hodges and Cootie Williams) a tall, imposing-looking student stood up at a table for four, threw his napkin down on the table, and loudly proclaimed, "I don't eat with N-----rs!" whereupon he and his friends stalked out of the room.

Marshall Stearns, Jerry and I gaped in silent horror. Not one of the musicians reacted. Duke quietly said, "Gentlemen, let us enjoy our repast," sat down, and started an easy-flowing conversation which carried through our most enjoyable repast.

George Avakian\*\*

## Duke and the FBI

DEMS 01/1-17/5

David Stowe writes in his book "Swing Changes" (1994) that Duke Ellington and Benny Goodman were both members of the Musicians Committee for Spanish Democracy (Stowe 1994, 71). Stowe also writes: "in May 1938 [Ellington] was listed as an endorser of the first All-Harlem Youth Conference, and in July 1941 he appeared with part of his band at a barn dance for the Hollywood chapter of the Veterans of the Abraham Lincoln Brigade....Later that year Ellington was a sponsor of a dinner given by the American Committee to Save Refugees, the Exiled Writers' Committee, and the United American Spanish Aid committee, all regarded by the FBI as suspect organizations." (Stowe 1994, 69-70)

Ted Thompson

## A short and silent Ellington movie

DEMS 01/1-18/1

A "new" film has been discovered by researcher Anthony L'Abbate. It was a one-reel short made in 1930 by Duke Ellington & his Orchestra.

The film is devoted to a tour of Harlem. The sound to the film has not yet turned up although many discs for Pathe Audio Reviews have been discovered. It is believed that copies of the film may exist amongst fervent collectors.

Details on Vitaphone Project on the Internet:

<<http://www.geocities.com~ppicking/vitaphone41.html>>

or just search Vitaphone and then go to Vitaphone project.

Flemming Sjølund Jensen

I came across a similar movie. I wonder if it is the same.

A photographer went around Harlem taking movies of the "head liners" performing in Harlem at that time in the 30s. He then made a reel to reel movie. I traced it down and it was put into a video. Just from memory, I think the number played by Duke was *Mood Indigo*. But Sjøf should be able to tell you more because I passed this information on to Charles Ewing, which eventually should have ended up in Day By Day.

Jane Vollmer

This is taken from the Vitaphone News, Volume 4, No.1 - winter/spring 1998, which was faxed to me by Jerry Valburn:

Unknown Ellington Short Documented.

Researcher Anthony L'Abbate has been copying every FILM DAILY reference to sound shorts from microfilm beginning in 1928. He's now up to 1932, and the reviews of released shorts and their casts are fascinating.

His most recent batch of copies includes reference to a Pathe Audio Review No. 1. This was a one-reel short devoted to a tour of Harlem which describes a "view of the famous Cotton Club with Duke Ellington and his band jazzing it up with red hot rhythm while the chorus line does some fancy stepping."

This film has never been previously documented by Ellington researchers, and may still exist among collectors.

The review was from the FILM DAILY of January 25, 1931, indicating the film itself was made in 1930.

Many discs for Pathe Audio Reviews have turned up, and we'll be asking the holders to play them to see if the Ellington performance is present.

Please contact the Project if you know anything about this important short!

This is taken from Klaus Stratemann's Day By Day - Film By Film, page 57:

When Cab Calloway was getting ready to go out on a Southern tour on March 11, 1933, Ellington took over for the conclusion of the 21<sup>st</sup> "Cotton Club Parade."

It is believed that a piece of Ellington footage included in a Blackwood Productions TV documentary on New York shown around the globe, and used in other similar productions such as ABC-TV's "Reminiscing With Duke" (1974, see also CBC-TV, Sept. 1964), was filmed at the Cotton Club during this Ellington residency.

#### **Universal Newsreel Footage.**

Exact data of these newsreel clips are not at hand.

The total running time is around one minute. A mixed chorus line of around twenty boys and girls is shown twice, and there are brief sideways glimpses of the Ellington band, with Johnny Hodges, Harry Carney, Sonny Greer, Cootie Williams, and Freddie Jenkins easily recognised. Ellington himself is shown in close-up at the piano.

My comments:

It seems to me that the clip described by Klaus Stratemann is the same as the one described in Vitaphone News. I have looked in the most recent Vitaphone News, Volume 4, No. 2 but I did not find any further information, or any response to the previous article.

The unknown author of the article in Vitaphone News is wrong: this film has been previously documented by Ellington researchers. He is right: it still exists among collectors. In fact everybody who has a copy of one of the following documentaries is able to see this clip:

"DE & his famous Orchestra" by Russell Davies, 1983;

"A Duke named Ellington," by Terry Carter, 1988 and

"Reminiscing In Tempo," by Robert Levi, 1994.

They all contain at the beginning (during the first 20 minutes) snippets from what must be this film-short.

Klaus' description is very helpful. I do indeed see a mixed chorus of around twenty boys and girls (many more girls than boys!) and sideways glimpses of the band and Duke's close-up at the piano. I haven't seen Harry Carney, but all the others as mentioned by Klaus are there.

I estimate that by putting together all the extracts in these three documentaries and omitting duplications, one ends up with more than two minutes of film.

Jane Vollmer should check her movie to see if the band as described here is clearly visible. If not, I do not believe that her film is from the same source.

The same images come back many times in these documentaries. We see in each documentary the barbershop on top of the fish-market. If the music was *Mood Indigo*, this was the choice of the producer of her film. It did not show up in the three documentaries I have checked and described.

In Amherst on 6Mar99, Annie Kuebler showed us during her presentation film fragments from the Cotton Club which gave me the impression that there is still more material than what has been used by the producers of the different documentaries. I have however not

seen shots of Ellington or his men, which were "fresh" to me.  
PS. My late friend's name is not Charles but Gordon Ewing.  
Sjef Hoefsmit

## ***Doin' The Crazy Walk***

DEMS 01/1-18/2

I was recently asked about an Ellington composition *Doin' the Crazy Walk* which I couldn't find in DESOR or any other Ellington book I looked into. It was recorded by Chris Barber; the composer credits also include Irving Mills. Does anybody know more about this title?  
Wolfram Knauer

It is performed in "Blackberries of 1930". Music -DE / lyrics -Mills.  
Jane Vollmer

It is included in the listing of Duke's compositions in MIMM on page 495.  
DEMS

The Chris Barber version of this piece was recorded on 16Sep55 and can be found on his LP, "Echoes of Harlem" Dormouse DM8. It was also recorded by Keith Nichols and the Cotton Club Orchestra on the CD "Harlem's Arabian Nights" Stomp Off CD 1320 from 30Sep and 1-3oct96. In both cases, the composer credits only Duke Ellington.  
Richard Ehrenzeller



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/1 April-July 2001

FOUNDER: BENNY AASLAND

HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

EDITOR: SJEF HOEFMIT

ASSISTED BY: ROGER BOYES

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## NEW RELEASES AND RE-RELEASES

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**Dressed To Kill, Metro 371**

**"Duke Ellington â€” Downtown L.A. Jazz"**  
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DEMS 01/1-19/1

Just to hand is an Ellington CD with the above title on an English label "Dressed To Kill" (honest!). It has 70:51 minutes of a concert, but with absolutely no details - (not at all usual for a Budget label product - \$NZ 6.99, or about \$US 3.00) and the recording quality is reasonably good.

There is no indication whatsoever of the location, recording date or full personnel.

The titles are: *Black And Tan Fantasy; Creole Love Call; The Mooche; Newport Up; Sonet (sic) In Search Of Amour (sic); Kinda Dukish & Rockin' In Rhythm; El Gato; All Of Me; Won't You Come Home Bill Bailey; Walkin' And Singin' The Blues; VIP Boogie; Jam With Sam; Skin Deep; Ellington 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, Satin Doll, Just Squeeze Me, It Don't Mean A Thing If You (sic) Ain't Got That Swing, Solitude, Don't Get Around Much Anymore.*

From Duke's announcements the band includes Clark Terry, Ray Nance, Quentin Jackson and Jimmy Hamilton, and the female vocalist is Lil Greenwood.

From the selections played, and the personnel announced by Duke, especially with the presence of Ms Greenwood, I imagine that the concert was circa 1958.

Can anyone come up with more accurate details, please?

Wellington Choy\*\*

This CD is the same as the 1959 Paris Concert on the Affinity or Charly CD.

Rich Ehrenzeller\*\*

The (1991) Affinity CD, titled "Duke Ellington â€” Live in Paris 1959" has not been discussed in previous DEMS Bulletins. It contains selections from the two 20Sep59 concerts in Paris at the Salle Pleyel. The same selections were issued for the first time on two BYG LPs (2035/2036) and somewhat later on a double LP Affinity AFF-28 (DEMS 81/2-7). Without the Ellington Medley the recordings were issued on the CDs The Collection OR-0022 (DEMS 88/1-2) and Hollywood Nites HNC-0010 (DEMS 88/4-5), both titled "The Great Duke Ellington" with 51:47 playing time.

It does not contain *Sonnet In Search Of A Moor*. This composition has never been recorded during a public performance with the exception



## Presentation.

DEMS member Tony Schmidt has sent us the following reports. The first is a description of the 21 tracks Columbia/Legacy CD CK 61444, issued at the occasion of this film and dedicated to Duke Ellington. Here are the correct details about the selections:

1. <i>East St. Louis Toodle-O</i>		22Mar27
2. <i>Black and Tan Fantasy</i>	-B	3Nov27
3. <i>Take It Easy</i>	-B	Mar28
4. <i>The Mooche</i>		1oct28
5. <i>Rockin' in Rhythm</i>		8Jan31
6. <i>Mood Indigo</i>		17oct30
7. <i>Creole Rhapsody parts 1&amp;2,</i>	-A	20Jan31
8. <i>It Don't Mean a Thing</i>		2Feb32
9. <i>Creole Love Call</i>		11Feb32
10. <i>Sophisticated Lady</i>		16May33
11. <i>Solitude</i>		12Sep34
12. <i>Caravan</i>		14May37
13. <i>Back Room Romp</i>	-1	7Jul37
14. <i>Ko-Ko</i>		6Mar40
15. <i>Don't Get Around Much Anymore</i>	17/19	Jun43
16. <i>Cotton Tail</i>		4May40
17. <i>Take the "A" Train</i>		15Feb41
18. <i>Satin Doll</i>		6Apr53
19. <i>Jeep's Blues</i>		7Jul56
20. <i>Come Sunday</i>	= RHCO 40652-3,	12Feb58
21. <i>Black Beauty</i>		14Jul60

There are a few wrong dates in the liner notes: for tracks 2, 15, and 20.

There are many other discographical mistakes:

1. There was one unknown tenor/clarinet and one unknown clarinet instead of Rudy Jackson and Harry Carney. The tuba was played by Mack Shaw.

2. Wellman Braud is on bass.

5-9. Lawrence Brown came in the band in Mar32. He was not present on tracks 5 to 9 inclusive.

12. Replace Wallace Jones with Arthur Whetsel.

Because the date of 15. is three years later than indicated in the liner-notes, the personnel is totally wrong. Replace Rex Stewart and Cootie Williams with Harold Baker, Taft Jordan and Ray Nance; replace Lawrence Brown with Sandy Williams; replace Otto Hardwick and Barney Bigard with Jimmy Hamilton and Nat Jones; replace Jimmie Blanton with Junior Raglin. These are remarkable errors, since this recording is taken from the well-known sound short, produced by RKO Pictures.

19. John Cook is wrong, it should read Willie Cook.

21. Add to the personnel for this selection Paul Gonsalves, Harry Carney and Aaron Bell. They are unmistakably present.

The second report from Tony Schmidt covers the ten Ellington selections in the 5 CD set, Columbia/Legacy C5K 61432, and one selection by the Lincoln Center Jazz Orch.:

* <i>The Mooche</i>	1oct28
<i>East St. Louis Toodle-O</i>	29Nov26
<i>Black Beauty</i>	1oct28
<i>Mood Indigo</i>	14oct30
* <i>It Don't Mean a Thing</i>	2Feb32
<i>Echoes of Harlem</i>	27Feb36
* <i>Cotton Tail</i>	4May40
* <i>Take the "A" Train</i>	15Feb41
<i>In a Sentimental Mood</i>	26Sep62
<i>Tourist Point of View -7</i>	19Dec66
<i>Take the "A" Train</i>	10oct92

The four selections preceded by an asterisk were also included in the Columbia/Legacy CD CK 61444.

The third report from Tony Schmidt is a list of all the Ellington selections used in the Television series.

## Episode 1 â€” GUMBO

*Take the "A" Train* 10oct92(Lincoln Center Jazz Orch.)

## Episode 2 â€” THE GIFT

<i>Black Beauty</i>	??28
<i>Soda Fountain Rag</i>	2Sep64(CBC TV Interview)
<i>Soda Fountain Rag</i>	8May37
<i>Choo Choo</i>	Nov24
<i>Red Hot Band</i>	29Dec27
<i>The Mooche</i>	1oct28

## Episode 3 â€” OUR LANGUAGE

<i>Doin' the Frog</i>	29Dec27
<i>Jazz Convulsions</i>	13Sep29
<i>East St. Louis Toodle-O</i>	29Nov26
<i>Doin' the Voom Voom</i>	8Jan29
<i>Cotton Club Stomp</i>	12-17Aug29(film)
<i>Black and Tan Fantasy</i>	12-17Aug29(film)
<i>Black and Tan Fantasy</i>	7Apr27
<i>Harlem Flat Blues</i>	1Mar29

## Episode 4 â€” THE TRUE WELCOME

<i>Creole Love Call</i>	1Sep49
<i>Echoes of Harlem</i>	27Feb36

<i>Ring dem Bells</i>	26Aug30
<i>Rockin' in Rhythm</i>	23May33 (film)
<i>Old Man Blues</i>	Aug30 (film)
<i>Sophisticated Lady</i>	16May33?
<i>That Lindy Hop</i>	2oct30
<i>It Don't Mean a Thing</i>	2Feb32
<i>Black Beauty</i>	1oct28
<i>Mood Indigo</i>	17oct30
<i>Drop Me Off in Harlem</i>	17Feb33
<i>Solitude</i>	18Dec50
<i>Reminiscing in Tempo</i>	12Sep35

**Episode 5 "SWING: PURE PLEASURE**

<i>Steppin' Into Swing Society</i>	13Jan38
<i>Single Petal of a Rose</i>	14Apr59
<i>"Dreaming"</i>	2Sep64 (CBC TV Interview)
<i>The Laborers</i>	Dec34 (film)
<i>Creole Rhapsody</i>	4Mar33 (film)
<i>Jeep's Blues</i>	28Mar38
<i>Truckin'</i>	19Aug35
<i>Tough Truckin'</i>	5Mar35
<i>Big City Blues</i>	Dec34 (film)

**Episode 6 "SWING: THE VELOCITY OF CELEBRATION**

<i>Ridin' on a Blue Note</i>	2Feb38
<i>Echoes of Harlem</i>	19Jan38

**Episode 7 "DEDICATED TO CHAOS**

<i>Jump for Joy</i>	2Jul41
<i>I Let a Song Go Out of My Heart</i>	-1 3Mar38
<i>Kissing Bug</i>	26Apr45
<i>Take the "A" Train</i>	15Feb41
<i>Day Dream</i>	2Nov40
<i>The New Black and Tan Fantasy</i>	13Jan38
<i>Solitude</i>	9May41 (Billie Holiday)
<i>Harlem Air-Shaft</i>	11May45
<i>Prelude to a Kiss</i>	9Aug38
<i>Jack the Bear</i>	6Mar40
<i>The Minor Goes Muggin'</i>	14May45
<i>Chocolate Shake</i>	26Jun41
<i>Cotton Tail</i>	4May40
<i>Cotton Tail</i>	Nov/Dec41 (Soundie);
<i>Work Song</i>	11/12Dec44
<i>Come Sunday</i>	11/12Dec44
<i>Emancipation Celebration</i>	11/12Dec44
<i>Solitude</i>	21Apr37 (Hot Club de France)
<i>Main Stem</i>	26Jun42

**Episode 8 "RISK**

*No Ellington "just Bebop."*

**Episode 9 "THE ADVENTURE**

<i>Caravan</i>	9May66
<i>Diminuendo and Crescendo in Blue</i>	7Jul56

**Episode 10 "A MASTERPIECE BY MIDNIGHT"**

<i>Perdido</i>	7Jan59 (Timex Show)
<i>Switch Blade</i>	17Sep62
<i>Things Ain't What They Used To Be</i>	24Jun64
<i>The Old Circus Train Blues</i>	28Jul66
<i>Tourist Point of View</i>	19Dec66
<i>Blood Count</i>	28Aug67
<i>Latin American Sunshine</i>	5Nov68
<i>Sentimental Lady</i>	2Dec59
<i>In a Sentimental Mood</i>	26Sep62
<i>Single Petal of a Rose</i>	26/27Jul88 (Marcus Roberts)
<i>Caravan</i>	1988 (Wynton Marsalis)
<i>Stevedore's Serenade</i>	1988 (James Carter)
<i>Main Stem</i>	1997 (Laguardia Jazz Band)
<i>Ebony Rhapsody</i>	26Feb34 (film)
<i>Take the "A" Train</i>	10oct92 (Lincoln Center Jazz Orch.)

The dates shown for all selections are my best guesses, since the "discography" furnished by PBS is nothing more than a list of song titles and a year, not a specific date.

The purpose of the listing in my third report is to illustrate how much of Ellington's music was used for the series and to give a chance to know what's coming as you watch the various episodes. The selections are in sequence. Hopefully Sjef, you and the other European DEMS members will be seeing this truly enjoyable series in the near future.

Tony Schmidt

Last night I finished watching the 10 part, 19<sup>1</sup>/<sub>2</sub> hour documentary: "JAZZ" by Ken Burns. I can only presume that shortly it will be broadcast in Europe.

To me it's the first history of this art that has put both Louis Armstrong and Duke Ellington in the proper perspective. With the exception of the first part, their lives are followed extensively throughout and rightly so. I hope everyone is as pleased with the references to Duke as I am.

Bill Morton

We are all waiting impatiently to see the series here in Europe. The first rumours however indicate that the BBC will only transmit selected parts of the series because it is far too big and that they won't consider handing over so much air time to jazz.

We are certainly pleased with Duke's prominent place in the series, although we have our doubts if Duke himself would have agreed with leaving out so many of his talented colleagues.

We remind you of his reaction to Stanley Dance's remark in Oct71: "You are regarded now as one of the most important creative forces in American 20<sup>th</sup> century music."

Duke's answer: "If chosen, few who would say that. I would say: everybody I'm sure doesn't have the nerve to say that, you know."

DEMS

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**Dreyfus Jazz, FDM 36717-2**  
**Duke Ellington "Ko-Ko"**  
**distributed by Sony Music France**  
 -----

DEMS 01/1-21/1

This is a recent Ellington compilation, which you might want to use to present Duke to new publics. It's the cream of the forties' recordings, March-October, a few missing maybe, but with good sound quality.

The compiler is Claude Carrière, who says in the liner notes: "The most beautiful orchestra on earth at its apogee results in the most wonderful disc imaginable". If you have a business and intend to give away a sophisticated present to your distinguished clients and associates, or if you're not, but have a good friend or family member who could use an entry point to the vast Ellington catalogue, consider this one. Tastefully packaged, it is the perfect intro to Duke's legacy for both the uninitiated and the thoroughly initiated. It is remarkable that Sony is distributing RCA recordings.

Selections: *Jack the Bear; Ko-Ko; Morning Glory; Conga Brava; Concerto for Cootie; Cotton Tail; Never no Lament; Dusk; Bojangles; A Portrait of Bert Williams; Harlem Air Shaft; All Too Soon; Rumpus in Richmond; Sepia Panorama; In a Mellotone; Warm Valley; Across the Track Blues; Chloe; Pitter Panther Patter.*

Need I say more?

Loek Hopstaken

You made me curious and you are perfectly right!

The sound restoration applied by monsieur René Ameline improves substantially on all earlier efforts, the RCA centennial edition included (and that's quite something).

It simply is the best reproduction of the "Blanton-Webster band" thus far. *Ko-Ko* is a sensation, and there's also the first version of *Conga Brava* without interfering noises.

It's a funny thing that it took a French engineer to make all those great 1940 pieces sound as they never did before.

In addition to Ellington, the Dreyfus/Ameline tandem offers 19 other collections, including Armstrong, Basie, Hawkins, Fats Waller, Tatum, Parker, Gillespie, Billie Holiday, and Ella Fitzgerald. As far as Duke is concerned, let's hope there will be a "Part Two" very soon!  
 Louis Tavecchio

It's my fifth collection of forties tracks. But ... I NEVER heard a good noise free recording of *Jack the Bear*, one where you can hear the music close to as it was intended - pure, transparent. *Jack the Bear* is in my personal Top Five of Ultimate Ellington. Played it a zillion times, can't get enough. The Blanton Webster set was a disappointment as far as sound quality was concerned. I recall Louis and I wanting to have our money back after we listened to it. Unfortunately, the same goes for some of the 1940 recordings in the complete RCA set. After hearing the revelations of the early recordings, the forties tracks are uneven; some tracks are better than ever, some are the same, some are worse. Among them *Jack the Bear!* So I kept turning back to my good ol' Smithsonian double LP (Duke Ellington 1940) to enjoy a decent recording. This Dreyfus CD at last offers a *Jack the Bear* (and that goes for all the other tracks as well!) that sounds as it shou! ld. No distractive noises. The one Duke would choose, as he was interested in music, not in noise.

Loek Hopstaken

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**DETS (D) 903 9002 "2 CD set**  
**Duke Ellington Treasury Shows, Vol. 2**  
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DEMS 01/1-21/2

CD 1 "400 Restaurant, 21Apr45



*Take the "A" Train; Mood To Be Wooed; If You Are But a Dream; Riff Staccato; I'm Beginning To See the Light; from Black, Brown and Beige; West Indian Dance, The Blues, Emancipation Celebration, Sugar Hill Penthouse; I Didn't Know About You; Stomp, Look and Listen; Frantic Fantasy; It Don't Mean a Thing; I Didn't Know About You.*

â€” Treasury Star Parade # 233, Jun/Jul43

*Take the "A" Train; Tonight I Shall Sleep; Go Away Blues; Creole Love Call; Three Cent Stomp.*

**CD 2** â€” 400 Restaurant, 28Apr45

*Take the "A" Train; Midriff; Carnegie Blues; Someone; My Little Brown Book; Kissing Bug; Ring dem Bells; Iâ€™m Beginning To See the Light; from Black, Brown and Beige: Work Song, Come Sunday; Candy; Teardrops in the Rain; Accentuate the Positive; Way Low; Take the "A" Train.*

â€” Zanzibar Restaurant, 7oct45

*Take The "A" Train; Love Letters; Main Stem;*

*Fishing For The Moon; Riffâ€™n Drill; Kissing Bug.*

Note: The Treasury Star Parade broadcast began and ended with the theme *Any Bonds Today?* I believe that this was played by an unknown studio orchestra. The New DESOR accepted it as a genuine Ellington recording.

Sjef Hoefsmit

If you cannot find the CD set in your local record shop you can order it directly from Storyville Records, Dortheavej 39, 2400 Copenhagen NV, Denmark.

Tel. (45) 3819 8590; Fax 3819 0110; Email <storyvilpost8.tele.dk> (See DEMS 00/4-20/2).

## Partly ELLINGTON

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**Hindsight HBCD 504 (3 CD set)**

**Big Band Jazz**

**The Jubilee Sessions 1943-1946**

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 DEMS 01/1-21/3

Taken from the legendary World War II "Jubilee" radio series, this CD presents a collection of 62 big band jazz recordings, including the orchestras of Benny Carter, Earl Hines, Elmer Fain, Count Basie, Erskine Hawkins, Billy Eckstine, Cootie Williams, Fletcher Henderson, Tiny Bradshaw, Lionel Hampton, Wilbert Baranco, Duke Ellington, and the International Sweethearts of Rhythm. The accompanying 20-page booklet presents comprehensive personnel listings, recording dates, track by track annotations, and liner notes by music historian Tom Reed. To purchase this CD, visit <http://www.cbmr.org/bookstore/jazzmu.htm#bigband>  
 Center for Black Music Research

# ELLINGTONIA

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**Teo Macero presents:**  
**Impressions of Duke Ellington**  
**Teo Records DE 0002**

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 DEMS 01/1-22/1

Last year Teo Macero issued this CD.

Teo is, like Ellington was, a musician with many capacities. He plays baritone and tenor saxophone, is a composer, arranger and

bandleader and an active record producer. His name is on many Columbia releases since 1957. He stayed 18 years with Columbia. This CD starts with a very short (0:29) fanfare, which is claimed to be played by the Ellington orchestra. It doesn't impress me as being a genuine Ellington recording. It sounds more like Stan Kenton. Since even Ellington sometimes didn't sound as real Ellington, I spent several hours trying to locate its origin. I haven't been able to find it. If you should ever find out where it comes from please let me know. The selections on the (69:00) CD do not sound very Ellingtonian to me with the exception of track 11, *I'm Gonna Go Fishin'* by a Teo Macero group and *Sophisticated Lady* and *I Got It Bad*, two piano-solos by Tommy Flanagan on track 12. One needs to have a more modern taste than mine to fully enjoy this CD, which contains on all the other tracks original Teo Macero compositions, dedicated to Duke and recorded quite some time ago.

Sjef Hoefsmit

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**French Pianists & Tissendier Septet**  
**Ellington Moods**  
**Fr meaux & Associ s FA 433**  
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DEMS 01/1-22/2

Much more to my liking is this Claude Tissendier CD. It contains eleven selections, composed and played by eleven different French pianists, accompanied each time by Claude Tissendier, with or without his septet or only by bass and drums. All these original compositions are very much written and performed in an Ellingtonian mood. The title of the CD is very appropriate. I liked most track 3, *Aaron* by Patrice Galas and dedicated to Aaron Bridgers who is one of the eleven French pianists on this album himself. It is an up tempo Hodges-like tune. Two of the compositions made me think of the same Billy Strayhorn composition, *U.M.M.G.*, track 5, *Blowing The Groove* by Stan Laferri re and track 9, *Spatial Mood*, by Patrice Authier. Two of the pianists are DEMS members: Claude Bolling, who opened the set with *Nuances* and Claude Carri re, who closed the set with *Fashion Power*. It is obvious that most albums dedicated to Duke contain at least a few and mostly a lot of Ellington tunes. Personally I feel that writing a piece which is apparently very much influenced by Duke is a much more valuable tribute. I will enjoy listening (for 56:00 minutes) to this very pleasant CD many times. If you cannot find it you could contact Distribution Internationale: Fr meaux & Associ s Export Department, 20 Rue Robert Giraudineau, 94300 Vincennes, France. The full label number is 3 448960 243322.

Sjef Hoefsmit

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**Jasmine Records JASCD 102**  
**Mae West  " I'm No Angel**  
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DEMS 01/1-22/3

I coincidentally found this Mae West CD, with 4 Ellington titles: (16) *When A St. Louis Woman Comes Down To New Orleans*, (17) *My Old Flame*, (18) *Memphis Blues* and (19) *Troubled Waters*. The sound quality is fairly good. *Troubled Waters* includes more than just that tune. I guess this may not be new to you, but I think these recordings have been difficult to obtain. The CD contains 6 original commercial recordings and 22 excerpts of film soundtracks. Total playing time is a bit more than 62 minutes.

Anders Asplund

I have listened to the copy you have sent me. The recordings are identical to those on the LP FDC 1021 (same as Ariston 12031). The LP contains a little bit more non-musical material from the soundtrack prior to and after what you find on the tracks of the CD. There is one Ellington selection missing on the CD, *Hesitation Blues*. *Troubled Waters* on track 19 is the complete montage as described by Klaus Stratemann on page 90 of his book *Duke Ellington Day by Day and Film by Film*. It contains *Pray Chillun  " That's What The Good Book Says  " Troubled Waters  " That's What The Good Book Says  " Troubled Waters  " Pray Chillun*. Only the two segments titled *Troubled Waters* were recorded by Ellington and Mae West on 7 and/or 8May34. The other segments were recorded on 16May34 without Ellington or Mae West. Klaus Stratemann identified three different versions of this montage, but all three contain the identical Ellington/West recordings. The first *Troubled Waters* segment is one chorus (32 bars AABA). The second is a half chorus (BA). I believe that both segments come from the recording of 8May as mentioned on page 91 and documented in DESOR under number 3411a. The version on your CD is different from the one on FDC, which is supposed to be copied from the soundtrack. But as I explain above, it is different only in the non Ellington parts and even then not in the music of these parts, but merely in the cries from the bystanders. Klaus Stratemann is not completely clear about these three versions. Unless you read what he says very carefully, you may think that the version on the Electrical Transcription World-Program Service-Hollywood Movie Parade Program 10 (as described on page 92) is one of

these three versions. This is not the case. This is a genuine alternate, of one chorus, preceded by 4 bars violin, for which DESOR has reserved number 3411b. It is probably the one, recorded on 7May, mentioned on page 91.

Sjef Hoefsmit

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**SME Records**  
**Ivie Anderson**  
**SRCS 9619/9620**  
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DEMS 01/1-22/4

Sony has just issued in Japan on their SME RECORDS (Sony Music Entertainment) the complete output of all items recorded by Ivie with Duke from 1932 to 1940. This two CD set has the catalogue number SRCS 9619/9620.

No alternate takes but very decent transfers of the original material.

Jerry Valburn

## The "C" Jam All Stars

DEMS 01/1-22/5

This CD is mentioned in DEMS 99/4-25/1 as a BMG release with unknown number. Now we know it is RCA 09026 63569-2.  
 DEMS

## Norris Turney on CD and LP

DEMS 01/1-23/1

Some **CD's** that are in print with Norris:

â€¢ Norris Turney - Big, Sweet & Blue - Mapleshade MS 02632 (with the outstanding track *Blues for Edward*)

â€¢ Jodie Christian - Front Line - Delmark DE 490

â€¢ The Duke Ellington Orchestra Directed by Mercer Ellington - Digital Duke - GRP GRD 9548

â€¢ Cat Anderson Plays W.C. Handy - Black & Blue BB 886.2

â€¢ Booty Wood - Chelsea Bridge - Black & Blue BB 914.2

Some **LP's**

â€¢ Norris Turney - I Let a Song Go Out of My Heart - Black & Blue 33.140

â€¢ The Snooky Young Septet/Norris Turney Quintet - The Boys From Dayton - Master Jazz MJR 8130 (Norris is with the Snooky Young group)

â€¢ Cliff Smalls - Swing & Things - Master Jazz MJR 8131 (Money Johnson & Booty Wood are in the Group)

â€¢ Oliver Jackson - Billie's Bounce - Black & Blue 33.183

â€¢ Live at Pluckemin - Harlem....One More Time - 1MT (Taft Jordan is in the Group)

Out of print **CD**

â€¢ Panama Francis & His Savoy Sultans - Gettin' In the Groove - Black & Blue 233320

The New York Times obituary is wrong in that it stated that "Big, Sweet & Blue" was his only record as a leader.

"I Let a Song Go Out Of My Heart " is also issued under his name on LP Black & Blue 33.140. It is available on a CD with the same title, Black & Blue BB931.2. I have not seen it in a record store. I purchased my copy through Cadence. It has previously unissued alternate takes of *Simplicity* and *You See*.

Richard Ehrenzeller

Some other Norris Turney **CDs**:

â€¢ Roy Eldridge - "What It's All About" - Pablo

â€¢ Newport Jazz Festival All Stars - "European Tour" - Concord CCD 4343. (Harold Ashby is also in this band).

And there are **LPs**:

â€¢ Paul Gonsalves - "In Paris" - Blue Star

â€¢ Gunther Schuller - "Symphony In Black" - Smithsonian.

Bjarne Busk

Norris Turney can also be heard on the Paul Gonsalves/ Ray Nance album "Just A-Sittin' and A-Rockin' " on the Black Lion label. Norris appears on 3 of the album's 8 tracks including a feature solo on *Angel Eyes*.

BTW, the recording was produced by Michael James and Stanley Dance in 1970. I have the LP, but it was also released on CD a few years

ago\*. Great recording!  
Bill Saxonis

\*See DEMS 98/3-7/2 for Black Lion BL CD 760148.

## Shakespeare - Ellington - Strayhorn

DEMS 01/1-23/2

See DEMS 00/1-6

I found the CD "Cleo Laine - Wordsongs".

The title is identical with the title of the book, which was described by Andrew Homzy in DEMS Bulletin 00/1-6, but my CD is Philips 830 461-2.

It contains "Take All My Loves - Sonnet No. 40" (*Sonnet To Hank Cinq*) and "My Love Is A Fever - Sonnet No. 147" (*Sonnet For Caesar*).

It was recorded between Jan77 and Feb78, and was published in 1986. It seems obvious that the book was published to accompany the CD.

Hans-Joachim Schmidt

Hans-Joachim wrote a very interesting essay about *Hank Cinq*. See 01/1-7.

DEMS

Thank you for the photocopies. From the listing of musicians who worked on this album, I can see that the recording of "Take All My Loves" is different from what Josef Mahdal described in DEMS Bulletin 00/1-6. The Ellington band conducted by John Dankworth made Josef's album. The "Cleo Laine - Wordsongs" album is recorded by a quartet consisting of John Dankworth and Paul Hart, keyboard accompanied by an unknown bass or bass guitarist and an unknown drummer.

I am not so sure that the book "Cleo Laine sings Wordsongs" accompanied the CD. Your liner-notes contain full prints of the lyrics, but no scores. That is sufficient for musical illiterates. The book is apparently for musicians.

Sjef Hoefsmit

## Cootie Williams on Warwick

DEMS 01/1-23/3

In about 1960 (Jepsen gives no date), Cootie Williams recorded an album for Warwick entitled "Do Nothin' Till You Hear From Me", for which all discographies available to me give "no details", except that Bruyninckx has managed to work out that Williams plays trumpet! Despite his stated policy and the prevalence of Ellington material at one of the sessions, the album is not included in Timner. It has recently been reissued on CD Collectables COL 6121, which at least enables the instrumentation to be determined and the deduction to be made that there were two sessions, though of course their order is unknown. The unknown musicians are not necessarily the same in the two sessions. These details are as follows:

â€¢ Cootie Williams with 5 unknown musicians playing baritone, piano, guitar, bass and drums: *Always; I Found A New Baby; When the Saints Go Marching In; There's No You; Mack The Knife; Blue Skies.*

â€¢ Cootie Williams with 5 unknown musicians playing piano, guitar, bass, drums and vibraphone: *Don't Get Around Much Anymore; I Don't Mean A Thing; Caravan; Do Nothin' Till You Hear From Me; Drop Me Off In Harlem; I Got It Bad.*

Can anybody shed some light on this session?

Howard Rye

You must have consulted the very first edition of Timner's "Ellingtonia" from 1976. In all three consecutive editions, the session is documented under Summer 1959. It contains the six Ellington selections and *There's No You*.

DEMS

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**Ella & Duke Live**  
**Razamatraz CD RZ 4021**  
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DEMS 01/1-23/4

I just found this CD today.

It has 37:38 playing time and 9 tracks:

*Imagine My Frustration; Duke's Place; Satin Doll; Something To Live For; Wives And Lovers; So DanÃ§o Samba; Let's Do It; Lover Man; Cotton Tail.*

I'm guessing it's sourced from the Cote d'Azur concerts box set, but I was wondering if you know for certain.  
Geff Ratcheson

I am convinced that this is a copy made from the Pablo CD Ella Fitzgerald/Duke Ellington - The Stockholm Concert 1966 - Pablo/Carrere (F) 98.819 (1984).

This CD is identical to Pablo Live (US) and Pablo (G) PACD 2308-242-2; Pablo (J) VDJ 28028; Pablo Live (AU) D 40272; Pablo (G) PACD 2308-242-2; Pablo Live (J) J33J 20006 (source Jerry Valburn).

I am sure you must have one of these releases of Ella's portion of the 8Feb66 concerts. If you compare it and it is different, please let me know.

Sjef Hoefsmit

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**Avid AMSC 697 (UK)**  
**The Ray Ellington Quartet**  
**The Three Bears**  
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DEMS 01/1-24/1

Here is some information on this most interesting CD recently purchased. The web-site for the label is: [www.avidgroup.co.uk](http://www.avidgroup.co.uk)

This Quartet, apparently extremely popular in England and on the Continent in the years after World War II, was oriented toward bop, if anything, with some emphasis on novelty numbers. Ray Ellington was the drummer and principal vocalist. He was born in London in 1916, obviously no relation to DE or even to Marie Ellington.

I was initially attracted to the CD because the Quartet in its early years featured the English electric guitarist, Lauderic Caton, whose playing I much admire. I was then delighted to find that the CD contains four tracks of the Ray Ellington quartet with "special guest" Ray Nance.

The recordings are stated in the liner notes to have been made on July 1, 1948, obviously during the two-week stand at the Palladium at the outset of the "cabaret act" tour.

The tracks are *Moon Mist*, *Sometimes I'm Happy*, *I Can't Give You Anything But Love* and *Blues for Duke*. The personnel listed in the liner notes, besides RN, are Ray Ellington (d); Dick Katz (p); Lauderic Caton (g) and Coleridge Goode (b). Timmer (Fourth) lists this session at page 471, but has completely different personnel: Bill Richard (p); Lawrence Rix (g); George Goodwin (b) and Reggie Pitts (d). This session is not mentioned by Klaus in "Day by Day", but often he did not mention these incidental recording sessions.

This recording session was mentioned in 1997 in Leeds by Peter Newbrook who chaired a panel discussion titled "The 1948 British Tour". Peter played there *I Can't Give You Anything But Love*, *Baby* and *Moon Mist*. He produced the original Esquire 78 rpms. He also unveiled the true names of the musicians, credited in discographies. The true names are now mentioned on this CD with the exception of Ray Ellington, which is the pseudonym of Reggie Pitts. Peter said "Mainly for expediency and secondly for commercial reasons the identity of the musicians was protected by giving them another name." See the conference report in DEMS 97/2-8.

It appears that the frequent scenario of musicians recording under pseudonyms for contractual reasons was again followed here. As to DE, the list in Timmer comes to mind: "Earl Jackson and His Musical Champions" and so forth.

Charles Waters

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**Harold Baker "Shorty & Doc"**  
**Original Jazz Classics**  
**OJCCD-839-2 (SV-2021)**  
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DEMS 01/1-24/2

Browsing the Amazon.com jazz cutout section, I came upon the following:

<http://www.amazon.com/exec/obidos/ASIN/B00004UG8Q/>

103-9040531-9943846, which is the album Shorty Baker made with Doc Cheatham, Walter Bishop, Wendell Marshall and J.C.Heard on 17Jan61. *Baker's Dozen; Night Train; Lullaby In Rhythm; I Didn't Know What Time It Was; Chitlin's and Good Queen Bess*.

The CD bears a copyright date of 1994 and it also credits Phil DeLancie with doing the remastering that same year.

OJC (Original Jazz Classics) is the principal reissue division of Prestige.

John Bartholomew

Here is some exact information about significant Shorty Baker records, none of which are on CD:

â€¢ Harold Baker-The Broadway Beat on King KSD 608 recorded 10Sep58.

â€¢ Bud Freeman All-Stars Featuring Shorty Baker, original issue Swingville 2012, reissued on OJC LP 183.

â€¢ George Wein-Metronome Presents Jazz at the Modern on Bethlehem BCP 6050, features Shorty, Tyree Glenn, and Pee Wee Russell. Shorty has a feature on *Do Nothing Till You Hear From Me*, recorded 16Jun60.

â€¢ The Trumpet Album, Savoy 2237 (I do not have the original LP title) features Shorty, Emmett Berry, Art Farmer, Ernie Royal & Charlie Shavers. Ernie Wilkins arranger, recorded 15Jan57.

Richard Ehrenzeller

## More Shorty Baker

â€¢ Summer Concert 1960. The Bud Freeman Shorty Baker All Stars. Guest star is Red Allen. Jazz Archives LP JA-38. Tyree Glenn is on trombone. Very fine performance.

â€¢ Tyree Glenn At The Embers. An original Roulette recording. My version is World Records Club T 430. Shorty appears on 6 tracks out of 11. Hank Jones, Mary Osborne, Tommy Potter and Jo Jones are the rhythm section. Tyree and Shorty suit each other admirably. They both have a distinctive and very beautiful sound. Both are much underrated Ellingtonians.

â€¢ The Ernie Wilkins album on Savoy is titled: Trumpets All Out.  
Flemming SjÃ, lund Jensen

## Still more Harold Baker

â€¢ Nelson Williams "Five Horn Groove - The Duke's Trumpets" recorded Paris 1950-51 on LP Jazz Legacy JL 94.

â€¢ The Mainstream Sextet 1959 on CD RCA Victor 74321 21832 2 (Germany 1994).

â€¢ With Al Hall Quartet 1959 on 2 British Columbia LPs "Cascade of Quartets".

â€¢ Tyree Glenn at the London House in Chicago ca 1961 on LP Roulette R 25138.

With Mercer Ellington Orchestra 1958 and 1959

â€¢ "Stepping Into Swing Society" on Coral CRL 57255 and

â€¢ "Colors In Rhythm" on Coral CRL 57293.

â€¢ Booty Wood 1960 "Hang In There" on LP MJR 8102.

And of course, a lot with Johnny Hodges orchestra in the 1950s, not to forget his soloing with the big bands of Don Redman, Andy Kirk and Teddy Wilson in the 1930s.

Bjarne Busk

# Non ELLINGTON

## Monk's Moods

### DEMS 01/1-24/3

Not long ago Anthony Brown joined the Ellington community, not only by producing the marvellous CD of Ellington's and Strayhorn's "Far East Suite", but also by joining the Washington and San Francisco Duke Ellington Societies and by making an interesting presentation at the Ellington 2000 conference in Los Angeles.

Anthony has made himself many friends in the Ellington community. That's why we make an exception and announce a totally non-Ellington release: "Monk's Moods" by Anthony and his Asian American Orchestra, produced by Orrin Keepnews and Anthony. It contains exclusively Monk's compositions, most of which are arranged by Anthony himself. This very interesting CD proves how much Ken Burns was wrong in suggesting that Jazz has died. Guest soloist is Steve Lacy.

The orchestra is almost identical to the one that made the very successful "Far East Suite" CD (see DEMS 99/5-22).

If you want to enjoy this second Anthony Brown CD, try to find Keeper Records/Emusic KEM 1001. It's just come out.

Sjef Hoefsmit



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/1 April-July 2001

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## INTERVIEWS

### DEMS 01/1-25

Steve Voce made transcripts of two 1958 Ellington interviews and was so generous as to allow DEMS to print them in the Bulletin.

These transcripts were first published in Jazz Journal of March 1959.

They were preceded by an introduction by Steve Voce.

DEMS

Duke Ellington is a gentleman. He is elegant and charming. If by some celestial miscalculation, I should ever find my way to Heaven, I could envisage no more enjoyable way of spending eternity than in his company.

Everybody, except those who take their banjos neat, likes Duke Ellington. Everybody has read the eulogies "from the reserved one in "The Times" to the unfortunately not-so-reserved one in the "Liverpool Echo" which raved about the tenor-playing of Johnny Hodges as the hit of the show.

The "Echo" correspondent, who is a past master of this form of sophistry, writes under the name of Jazzman.

The two interviews that follow were broadcast by the BBC; the first, with Charles Melville, on Network Three (radio); and the second during the "Monitor" programme on television. When I asked Duke for permission to use the interviews, he made one of those graceful vegetarian-leopard movements of his, and said: "Well, you know. I don't talk in commas and full stops and you may have to bend one or two of those sentences. Y'know."

I only bent them a little!

Steve Voce

### The Charles Melville Interview

Melville: First of all let's let our hair down with a few musicians' questions. As with most composers, I suppose your work germinates in a variety of ways. Does a thing start from a title or a snatch of a musical phrase, or with a particular performer in the band in mind?

Duke: Well it's usually with some particular performer in mind, because most of the writing is done for and tailored to the instrumentalist who's going to have that solo responsibility "if it is a solo. And then on the other hand of course, there are certain values that we know and sort of anticipate "we can feel and hear them before we write them "in the clusters, like combining several instruments together and by switching sections. Like you have three trombones "normally you'd have Britt Woodman on top, but in different sections you'd switch it around and have Quentin Jackson on top. And then John Sanders, who's a valve trombone "each one who goes on top, then the other two try to match that particular timbre. It's practically equivalent to having three sections. I think it helps us to get a much broader sound, a broader scope of sound.

Melville: With *Mood Indigo* in its original form you blended instruments of various families. Why do you think that more of that isn't done? In other words, people just take the sax section or the trumpet section, trombone section and they do simple block scoring, and they never think of "well you do, of course "but other people don't seem to think so much of blending the instruments like in *Mood Indigo*. They think of "harmonizing in chunks" as someone once called it.

Duke: That's a very interesting observation. Speaking of *Mood Indigo*, we sometimes, or all of the time, practically have to compete with ourselves. For instance, people who heard *Mood Indigo* on our first visit to England heard it with trumpet, trombone and the clarinet two octaves below. Now if they come back to hear it again twenty years later and we play it with the same combination, they could say "Well it doesn't sound the same as it did then". But what we've done is that now we've put in two trombones and a bass clarinet instead. In their illusion, they imagine that this thing had a much more sonorous quality, so we have to match the illusion, and it's proven fairly successful that way. In mixing the sections in this new piece that we did which was prepared for the Stratford Shakespearean Festival, for Her Royal Highness Princess Margaret, we called this number *Princess Blue* and throughout that, with the exception of full-band embellishments and ! that sort of thing, the sections are not sax section, trumpet section and trombone section. Jimmy Hamilton, who plays clarinet, is taken out of the sax section and Clark Terry is put in instead, and it's an interesting colour.

Melville: Some people say that you were influenced by this person and that person. Delius, Ravel and so on. Do you think there's anything in that?

Duke: I imagine that everybody is influenced by somebody, but at the time they made the observation about Delius and several of the other serious and classical writers, I had never heard them and was extremely flattered "I remember that, when we came to England last time "I became a member of the Delius Society. I was very proud of being caught sounding like Delius, because Delius completely wrapped me up, you know. I used to just sit around and listen and absorb the lot of it, and if you absorb it and it comes back on out through the sub-conscious (I can always lean on that!) then I would like to think that I had changed it enough to ..... or rather that it didn't come out identical. The flavour yes: you can desire to have the same sound, but this doesn't mean just sitting down and making a copy. That I don't believe in.

Melville: Do you do a lot of trying over on the piano?

Duke: No, not much. Sometimes, if I feel like it. I mean sitting down at the piano and playing nothing, just rambling, it's good therapy. I mean I'm going to write for the cat who's going to play the horn, that's all. So, if a guy can play more notes in a bar, or jump greater intervals or "you know. I mean when I first started out with records I had soloists like Tricky Sam and Bubber and Toby "y'know, Toby who plays great melody, a great melody player. Tricky played the full compass of the trombone open, but when he used a plunger and a mute inside of the plunger, he was limited to effective notes. I would say he had about seven real effective notes and they had to be in a certain range. Well, the problem was to employ these notes so that they would be effective. We've still got the plunger thing now with Butter that we had with Tricky, which, after you get out of a certain range, isn't too effective. But with all these other people, we have a tremendous range and we don't have to worry too much about that. We just write what we feel. For instance, I was amazed at the way this thing turned out anyway at the beginning, because I think that if I had never met these people my writing would have been altogether different. And I am sure that if I had never met the Lion certain influences wouldn't have been absorbed, and James P. Johnson .....

Melville: I'd like to take you up on James P. Johnson. There's an old story that in Washington when you were a ragtime pianist you once engaged in a cutting concert with James P.

Duke: Watch that ragtime now man, because you're getting back before history now! (At this point followed one of those Mephistophelean bursts of Ducal laughter, which, to the great loss of the English language, cannot be transcribed into words - S.V.).

Melville: Did you engage in a cutting contest with James P.?

Duke: Oh no, of course not. James P. came and he played at the convention hall, and like everybody else we all hung around and listened to him play. James P. made *Carolina Shout* on QRS rolls "piano rolls, and what had happened, long before he got there, I had gotten the roll and put it on the piano and slowed the roll down and learned it note for note. So when James came down and he played it and broke us up, some of my old cronies weren't so happy and they said "Duke, get up there and cut him," see? Like a chump I got on up there and tried to cut him, you know. Nobody cut Jimmy. I still went on following him around all night long and listening to him play.

Melville: Do you think it helps to lead the band from within, as it were, on the piano or do you think it's just as good to stand up in front and conduct it?

Duke: Well it depends on what you're playing, I suppose. I mean there's some things where you have change of tempo or you want everybody to do it at the same time and make sure about it. Then of course it calls for a little ..... er, pseudo-conduction.

Melville: "Drum Is A Woman" in America got rather a bad press, but I think over here we appreciated it a bit more. In America, they tended to say it's a bit pretentious, the spoken links are over-sophisticated. What would you say in answer to that?

Duke: Well I think that there are a few of the kids around who are influenced by those who are recognised as their peers. They are influenced in what they have to say "you know, they'll listen to something and then call up one of their superiors: "Well I just listened to what's-his-name. What do you think?" And in that way, they'll get a collective criticism. I don't know whether I'm being fair or not. On the other hand there is also another school of thought that jazz can't be written, and then when you combine it with voices, and you make a fanfare like Madame Zajj coming out of the flying saucer, well they don't think this is jazz. They think that jazz is that little story I've used



many times about the little boy who'd never go to school, who, way out in the country, ragged as a can of spaghetti, just wanders off into a field and stumbles over what appears to him to be a black stick. He picked it up and sauntered over to a tree and sat down under this weeping willow tree. Of course we know, but he didn't, that this was a clarinet, and he just started to blow on it and out came jazz. A lot of these people think that's where jazz came from and that's where it ends. They have no recognition for anybody who can write anything about jazz. They don't think it can be written and they don't think there's any skill to it, and if you know one second before you play something what you're going to play then it isn't jazz â€” and it's an impossible thing. Y'know.

Melville: Do you think that sort of attitude explains why the critics hated your hiring Lawrence Brown?

Duke: Some critics and some schools of thought say that jazz is freedom of expression and all that sort of thing, but actually they are very biased in their thinking, because they think that a personality should be confined to his principal mark of identification. They feel that Sophie Tucker should always sing "Some Of These Days" and Ted Lewis should always wear that hat. They think that Louis Armstrong should always have his handkerchief and Cab Calloway should always sing hi-de-ho, and the minute they do anything new, they're out of character. They think that nobody grows up, everybody stays a child.

Melville: You got the same kind of reaction when you hired Louis Bellson and did things like *The Hawk Talks* and *Skin Deep* and so on. People said, "What's Duke trying to do â€” a glorified Woody Herman or something?"

Duke: I didn't hear that one!

Melville: What would your attitude be?

Duke: Well I don't think that's being nice to Woody Herman saying "glorified". At least they could have said "substitute" Woody Herman.

Melville: Do you think that period of your musical life was against the real Duke Ellington?

Duke: No. These guys are good musicians, and they happened to be in the same city I was and available â€” that's the way everybody comes into the band, y'know. I never sent across the country for a musician in my life. It just happens that somebody happens to be in the neighbourhood at the time so I say "Hey man, what're you doing?" and they come in and they blow for two or three nights and then I say "Hey, we like this. Why don't you stay?" and that's the attitude with everybody. I mean Procope came out to play one night with us when we were playing up at Dartmouth. He just came up because Toby was out, and Toby didn't come back the second night, the third night, the fourth night and then â€” he's still waiting for Toby to come back. This has been fourteen or fifteen years ago. And Toby showed up the other day and he's given up the horn completely. As a matter of fact, his father left him a tobacco plantation, so he's a gentleman farmer.

Melville: Your style is so difficult to imitate. Much more difficult than say the Glenn Miller sound on clarinet and saxes or anything like that. How do you reckon it is that Billy has been able to come so close to your way of thinking so that sometimes we don't know whether he's written something or you've written it?

Duke: Well, we sometimes can't make a decision ourselves until we see the original score, because sometimes we combine things and he'll make up half of something and perhaps doesn't have the time to write a last chorus and I'll write it. A lot of arranging is done over the telephone, incidentally.

Melville: You seem to have written a lot, and Billy's written a lot, about trains. Does that reflect a personal predilection for rail travel?

Duke: No. Strayhorn has written one train, that was *Take The 'A' Train*. I wrote the rest of the trains. I'm the one who's addicted to trains.

Melville: Do you think that jazz will continue to evolve better and better technique and bigger and longer compositions and so on, or do you think there'll be any purist move back to the origins?

Duke: The purists are getting weaker and weaker every day. Because you have all these wonderful young musicians who are coming out of the conservatories and jumping on the jazz band wagon and these people want to express themselves. They don't want anybody telling them. The minute people start telling them about it â€” it's a political thing. We've seen this illustrated very strongly. They say "Well don't let them do this to you, you come with us" and then when you come with them they say, "Now this is the way you do it," which is the same thing. I mean you do it according to their rules rather than somebody else's, which is from the frying pan into the fire. It's all right to let the people have their freedom of criticism and all that sort of thing, but I don't think they should get to the point where they decide what any artist should do, no matter whether it's jazz or painting or whatever it is. I mean, we did a concert at Carnegie Hall with Ella and one of the critics said, "I think it would have been better if she'd sung the words instead of scat". Well I think that is beyond a critic's prerogative. I don't think he had the right to decide what Ella Fitzgerald should have decided to do. And these are the little subtleties that one has to watch.

Well, I've talked you out now, I think I'll go. Good-bye".

And in conclusion, one of those Ducal laughs that says more than any book that's ever been written on Duke Ellington.

## The Dankworth - Lyttelton Interview

The full Johnny Dankworth band was on hand for Duke's television appearance on the BBC's "Monitor" programme, when he was interviewed by Johnny Dankworth and Humphrey Lyttelton. The large tones of Danny Moss and the Dankworth sax section led into *Take The 'A' Train*, and Johnny and Humph gave a demonstration of, as Lyttelton put it, "playing out of our heads". The cameras switched to the Man in the White Suit, and the interview began.

Humph: Duke, we live on legends over here, and there are a great many legends as to how you've composed your tunes in the past. If it's not asking a trade secret, how do you like to compose?

Duke: How do I, like to? Oh, anyway at all. So long as it comes out sounding interesting ..... you know.

Humph: Do you compose at the piano, for instance?

Duke: Sometimes. I think on trains is one of the best places, and so many times in bed. You know, you get an idea and, no matter how tired you are, you have to reach over and maybe ..... y'know.

Johnny: Do you get an idea for a thing to do, like a *Harlem Airshaft* or a *Chelsea Bridge* or something first and then write the tune of it? Or the other way round, write the tune and then find the name afterwards?

Duke: That happens both ways. You know, sometimes a tune just comes into you and knocks you down: you can't resist it and you just have to put it down and usually it associates itself with some specific performer in the band.

Humph: That's what I was going to ask. To day you use quite a number of solos, which were featured, on your records of, say, 1928-1930 and originated by other musicians. Were those solos actually ....?

Johnny: You played a bit of Barney Bigard's solo in *Mood Indigo* scored for the band. Did you write that solo for him in the first place?

Duke: There was a solo I wrote for him, but I don't know whether it was the same one or not. I don't remember it. It was years and years ago, I was just a ..... Well, 1920 â€” no, that was 1931. I was nine years old that year.

Humph: Well since we're delving back into history, Johnny and I are both bandleaders. What is the secret of keeping a band together for as long as you have done?

Duke: Well you've got to have a gimmick, Humphrey. The one I use is to give them money.

Johnny: Wouldn't a small band be easier for you? I mean why take the hard way all the time? Is it the most rewarding?

Duke: Oh I don't know. I get geared up to listening to things you know, and this available, I mean, you know. The only thing of it is I'm just sorry I can't afford the whole symphony so I can experiment with it.

Humph: A lot of your themes, like *Mood Indigo* and *Solitude*, have a sort of nostalgic feel, not only about the title, but also about the melody itself. Is this a reflection of your personality?

Duke: My personality? Oh, I don't think so. I don't think that er ..... well I mean you know we sort of palm ourselves off sometimes as exponents of some art, and I think if an artist wants to paint a picture of a murdered man, he doesn't necessarily have to be murdered you know. I don't think you have to live what you play. I don't think I ever wrote myself into anything, anyway. I'm an observer, I think. I've seen a lot of people and witnessed them in many different things, you know, both perpetrating some of these good deeds and also enjoying some of the ..... suffering.

Johnny: How is it that so many of your musicians stay with you such a long while? Thirty-one years, is it, for Harry Carney?

Duke: Harry Carney, yeah, Well, Harry Carney â€” he can afford me.

Johnny: You mean you're just a hobby to him?

Duke: Yeah, something like that.

Johnny: Do you think it's important that people should know what you're getting at. Do you always try to think in terms of ....?

Duke: Oh, not necessarily. I mean sometimes you just do something, you know, just a tune, and on the other hand you get an idea where it gives it a sort of a thread â€” something to hold on to.

Humph: What do you feel about critics?

Duke: Critics? Oh, critics are wonderful. I think that they should enjoy freedom of expression as much as we do.

Humph: I know you've said in the past that you think too much talk about jazz "stinks up the place".

Duke: Well no, I mean there's a difference. There's two different kinds of audience. There's one audience that listens and there's the other that analyses it. If you take a beautiful flower and enjoy it, you can just look at it and smell it and whatever there is to it, but when you start pulling the petals off and then you get down to the veins and the stem and all that sort of thing, and by the time you've gotten through that you say "Well, gee. This is a beautiful flower". It was.

Humph: Have you any message yourself that you'd like to give now to the great viewing jazz public?

Duke: Oh yes, I'm sure all the kids in the band want all of our lovely listeners and viewers to know that we do love them madly!

## **Typing-errors**

In Bulletin 00/4-12/1 in the left column 9 centimeters from the bottom starts a paragraph with a typing error. It should read: "At noon, we get in the bus again to go to the Estudios de TVE in Prado del Rey....."



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

01/1 April-July 2001

**FOUNDER: BENNY AASLAND**

**HONORARY MEMBER: FATHER JOHN GARCIA GENSEL**

**EDITOR: SJEF HOEFMIT**

**ASSISTED BY: ROGER BOYES**

Voort 18b, 2328 Meerle, Belgium

Telephone: +32 3 315 75 83

Email: dems@skynet.be

## New DESOR correction-sheets

### DEMS 01/1-27

This is an addition to the listing in DEMS Bulletin 00/4-25

### Discs

3009	6104/05	Roulette	7243524547-2	00/3-20
	6104/05	Roulette	7243524548-2	00/3-20
	4227/28/9012	Turner C.M.	R2-79805	00/3-8
	2913/3010/3308/3415	Privateer-102		
	4231/4319	AFRS Band Wagon-31		99/4-6
3010	4636	AFRS Tommy Dorsey Show-57		
	4718	AFRS Hollywd Bowl Series-59		
3011	4506	AFRS Jubilee-117		
	4707/4594	AFRS Melody Hour-192		
	4509	AFRS One Night Stand-854		

Correction-sheet 3011 is not yet available

## The New DESOR corrections

### DEMS 01/1-28/1

(Suggested corrections April 2001)

Page 63. Session 4219 â€” Jul/Aug42.

Our tape from this occasion does not fit with the DESOR description.

4219a&b are OK, but (to our ears): 4219c *Chelsea Bridge* clearly has Jimmie Blanton on bass and turns out to be the very classic Standard Transcription 4120b from 17Sep41, which we know from various releases.

4219d *Concerto For Cootie* has not RN but CW on trumpet. Thus this version must be from 1940, but it is different from all four recordings in 1940: 4006, 4010, 4014 and 4019. This means that we have here a fifth version, possibly also from a Hotel Sherman broadcast.

Can you please check and investigate this matter? Either our tape is a fake and a genuine recording 4219 exists..... or ALL 4219 tapes contain the same montage and the session's identification is not correct.

Claude Carrière/Jean Portier\*\*

Page 182. Session 5212 â€” 25Jul52.

See your discussion in 00/4-23. You were waiting for our opinion about the vocalist who sang *She* during this session. We are convinced that it was Jimmy Grissom and not Ozzie Bailey.

Luciano Massagli and Giovanni Volontà©

Page 220. Session 5616 â€” 10Jul56, New Haven.

I wonder whether I've missed something in DEMS-Bulletins related to this date, because my tape not only contains a complete Medley, 5616g with a complete

*Just Squeeze Me*, followed by *It Don't Mean A Thing, Solitude, C-Jam Blues, I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore*; it also has three titles after the Medley: *V.I.P.Boogie* (2:56), *Jam With Sam* (3:37) and *National Anthem* (1:26).

Nielsen's disco shows these additional titles. Timmer does not in any of his editions, neither does DESOR. Where is the problem/the misunderstanding?

Klaus G tting\*\*

This matter has never been discussed in DEMS yet. I agree, also my tape is complete.

Sjef Hoefsmit\*\*

Pages 234 (and 1269). Session 5709 â€” 7Mar57.

We only know take -7 of *West Indian Dance*. Other takes however exist and (although they all remain unissued) should be mentioned in the New DESOR:

- *West Indian Dance* C057520- (1:53) kind of rundown
- *West Indian Dance* ; C057520-1 (2:13) complete
- *West Indian Dance* ; C057520- (0:59) not complete
- *West Indian Dance* ; C057520-2 (2:27) complete
- *West Indian Dance* ; C057520-4 (2:30) complete
- *West Indian Dance* ; C057520-6 (2:24) complete

Klaus G tting

Page 551. Session 6962 â€” 15Nov69, Gen ve.

See the previous discussion in 00/4-23. The question is where to put the selection *Fleurette Africaine*. We do not know the date or the location. Can anyone help us?

Luciano Massagli

Page 615. Session 7140 â€” 27Jul71.

*Monologue*, 7140ai: Delete DE (p), add Wild Bill Davis (o) + DE (tk).

Luis Contijoch

Pages 775 (and 151). *Brown Penny*, 4724e as issued on CBS LP 32564 and CBS CD 462985 is edited. It plays for 3:05 with 1  KD, on both releases. The Social Security Administration Series "The Genius of Duke" has the same *Brown Penny* in its program #34 hosted by Buck Clayton. Here we seem to have the complete (or at least a longer)

take -2 playing for 4:10 with: intBS;1 KD;2 (nc)16KD.

Klaus G tting\*\*

"The Genius of Duke" LPs are mentioned in DEMS 97/4-8; 98/1-19/3; 00/1-14/6; 00/2-12/1 and 00/3-10/1.

A complete listing can be found in DESUK 4/4-20,21&22. In this list (and maybe also on the LP) the title is misspelled as *Brown Berries*. Sjef Hoefsmit\*\*

Pages 1113 (and 29). *Scattin' At The Kit Kat*, 3612a has a short intro by CW, not mentioned in DESOR and only present on the FMRS-LP. Jean Portier\*\*

See also DEMS 82/3-5.

Sjef Hoefsmit\*\*

Page 1166. Art Baron, in his 21Feb01 presentation for TDES, Inc. NYC: "*Sultry Sunset* was in point of fact written by Tyree Glenn, then 'borrowed' by Duke Ellington and retitled; Mr. Glenn repossessed it and renamed it *How Could You Do A Thing Like That To Me?*"

Sjef Hoefsmit\*\*

Page 1379. Marlcor Productions â€” ELL-90, Track A01 should read: until 4<sup>th</sup> chorus from 4902e with the first 8 bars of the intro omitted, the following choruses from 4908c; track B06: not only ends at the 4<sup>th</sup> bar of the 5<sup>th</sup> chorus, but is also missing the first three bars of Duke's intro, which were also covered with comments by the announcer in the original Just Jazz broadcast.

Forgotten, sorry

Page 1389. Ozone 12 " 1001, track B04, add: also last 10 bars omitted.

Forgotten, sorry

## DESOR small corrections 5004

DEMS 01/1-28/2

### Volume 1 (Accepted corrections April 2001)

VII -	BW	Band Wagon
	TDS	Tommy Dorsey Show
	HBS	Hollywood Bowl Series
	MHO	Music Hour

49 - Session 4018. 4018c, add: vcIA.

70 - 4319xb, 4319b, 4319c, 4319d, 4319e. Delete: unissued; add: AFRS BW-31.

93 - 4509ag. Delete: unissued; add: AFRS ONS-854.

119 - Session 4583. Add: NBC broadcast.

146 - 4707a. Delete: unissued; add: AFRS MHO-192.

149 - 4718v, 4718w, 4718x, 4718y, 4718z, 4718af. Delete: unissued; add: AFRS HBS-59 (8/10)

155 - Session 4738. Add, on the third line: KD(vc.). 4738d add: vcKD.

247 - 5803i. Delete: MP Ell-86; add: unissued.

276 - Sessions 5924, 5925, 5926, 5927. Delete, on the third line: AM(t.)

340 - Sessions 6337, 6338 and correction sheet 1019: change GRo into GR.

416 - Session 6610. February 2 instead of February 3. (00/4-2/1)

478 - 6762e. Add: Pb PACD-2625-704-2.

### Volume 2 (Accepted corrections April 2001)

732 - *Antidisestablishmentarianism*, Add: NOTE - Arranged by Gerald Wilson.

738 - *Azure*, 6641e. Delete: HA; add: JHa.

962 - 5860c. Add: , but CT(fl.) instead of CT.

1052 - *No Papa No*, 2812e. Change HC (a.s.) into JH. (00/3-25)

1188 - 5605a. Change 4106j into 4313e.

1363 - GUEST STAR 463. Side A ends with 5516c; side B begins with 5516d. Delete, in the NOTE: Side B not by Ellington.

1378 - MARLOR PRODUCTION Ell-86. B04, delete: *Wailing Interval* (5803i).

1401 - RCA FPM1-7002. Change in the NOTE track A02 into track A03. (85/2-4)

1475 - KELLY, Theodore: Sep 7, 1921 - Nov 6, 2000.