



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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Part 1. News

SAD NEWS

Elvin Jones

DEMS 04/2-1

Drummer Elvin Jones died on 18May04 in NYC at the age of 76 years. He became famous as the drummer of John Coltrane. That's why he recorded with Ellington on the Impulse album, recorded 26Sep62 where he played in four of the seven selections. He also appeared in concerts with Ellington in Frankfurt (28Jan66), Paris (29Jan66) and Milano (30Jan66). Klaus Stratemann described what happened on p533. Louie Bellson could not join the band for the tour to Europe. Duke hired Skeets Marsh but became unhappy with his choice and sent for Elvin Jones. When Elvin discovered that he had to share the drums with Skeets Marsh he left Ellington and worked in Europe for a short while before returning to the U.S.

DEMS

Rick Henderson

DEMS 04/2-2

Today [24May04] I got word that Rick Henderson died a couple of days ago. He was discovered dead in his home. A reporter from the Washington Post has asked me a lot of details about Rick. I will send you a copy of what they publish tomorrow. I called him about three weeks before his death and he seemed just fine then. We talked about the big changes we've seen in the music we like. I was shocked when I got the word on Rick. He

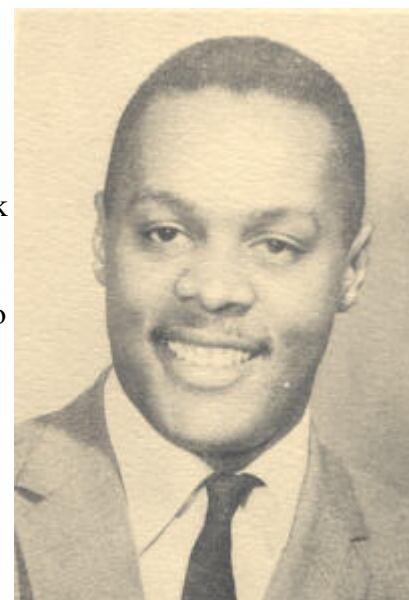
was a fine guy to know.
Jack Towers

From the Washington Post of 26May04 the first part of Rick's obituary:
"Rick Henderson, 76, an alto saxophonist who played in Duke Ellington's orchestra and led the house band of the Howard Theatre, a landmark on the black musical circuit, died 21May at his home in Washington. He had arteriosclerotic cardiovascular disease.

Mr Henderson, a D.C. native, was a superior musician who had the misfortune to rise on the big band scene as it was declining. After his work with Ellington in the early 1950s and an impressive but gruelling stint at the Howard Theatre that lasted until 1964, he spent many decades as a composer and arranger for school and military orchestras as well as bands led by Ellington, Count Basie, Illinois Jacquet and Billy Taylor.

Working as an arranger did not bring much public attention, which may have been fine for Mr Henderson, often described as a person who liked his privacy. As a quiet practitioner of his trade, he earned the respect of those who used his charts, including pianist and educator Taylor, who felt that Mr Henderson captured Ellington's sound 'brilliantly'."

Adam Bernstein



When Jack Towers introduced me on 5Jun86 to Rick Henderson, I was surprised to see a man of my own age. I figured that he would have been much older as having been Duke's band-member in the 1950s. As many of us know, Rick occupied the Hodges chair during the Capitol years from 1Mar53 until mid Jun55 when Johnny returned to the band and Duke resumed his recording activities for Columbia (Jan56). Rick not only soloed in many concerts in his modern "bop" idiom; he also contributed to the band-book with many compositions and arrangements. Rick composed *Frivolous Banner* (better known as *Frivolous Banta*); *Commercial Time* and *Carney*. He arranged for Duke *All the Things You Are*; *Teach Me Tonight*; *Look What I've Got for You* and *The Happy One*.

He was back in the band during the recording sessions for "A Drum Is a Woman" in Sep and Oct56 and he appeared with Ellington in the Columbia studio on 9Sep57 to re-record his own composition *Commercial Time*. The same composition was performed at Mather Air Force Base on 5Mar58 and later released on the Private Collection Volume 6 as *Californio Mello*.

Rick made me a cassette with a great number of his own compositions. Some of these were also performed by the Ellington band during the stockpile session of 5May71: *Public Address* (on the tape box titled *Dreaming by the Fire*), *Pat Your Feet* (on the tape box *Rick's Blues*) and *Pretty Girl* (which has nothing to do with *Star-Crossed Lovers*). By the way, I believe that the subtitle of *Star-Crossed Lovers* is *Pretty Little Girl*. Listen to the recording of 8Sep55 by the Johnny Hodges group on Verve 2304.446.

Listening to Rick's tape makes me agree with Taylor that Rick "brilliantly" captured Ellington's sound. Maybe this is not Billy Taylor but the critic J.R.Taylor who reviewed an Ellington concert by Rick Henderson's band in the Washington Star of 19Aug80 saying: "Henderson seems to interpret Ellington - understandably enough - from the angle of the 1950s, his own period with the band and the period in which Ellington rose to meet the challenge of Count Basie's reconstructed orchestral powerhouse. Thus the Henderson orchestra's ensembles are relaxed but polished, powerful but restrained, and often somewhat in the vigorous Basie manner."

I am most grateful to Jack Towers for introducing me to Rick Henderson and I will treasure his cassettes and his letters as well as my video recordings from his basement-studio. I was fortunate enough to meet him several times when I was in the Washington area. He was a great friend and a marvellous musician!

Sjef Hoefsmit

John R. T. Davies

1927 - 2004

DEMS 04/2-3

25May04. I'm sure you'll be saddened to know that the great remastering engineer, John R.T. Davies, died this morning. Though not particularly known for being a Duke follower, he contributed to many reissues - not only the ones where he was in charge of remastering, but by loaning 78rpm takes of which he often had mint copies. Brian Priestley

I think that John R.T. Davies was to his field what Mark Tucker was to ours. When people like that go, no one can take their place. I just hope that John R.T. knew how many people were indebted to him for the way he made the music jump right out of those grooves into their ears. He was a great artist.

Loren Schoenberg

John R. T. Davies had two successful careers, first as an outstanding musician with the top traditional bands in England and, secondly, as one of the foremost restoration specialists with old and rare recordings.

He was called upon to play and arrange for *The Temperance Seven* in the late 1950s. His musical career in traditional jazz was actually launched when he played with the *Crane River Jazz Band*.

Among his many close musician friends were such well known British musicians as Chris Barber, Steve Lane, Acker Bilk, Sandy Brown, Ken Colyer and Mick Mulligan.

As a skilled trombonist, saxophonist and piano player he travelled world wide showcasing his talent throughout Europe and then trips to Australia, the United States, and Canada, playing at his own granddaughter's wedding a few weeks before his death.

His great record collection of vintage material from the 1920s and beyond became a clear factor in his desire to restore and master the material. The horse stables at his home in Surrey had been converted into a storage facility for his fabulous collection as well as the rooms where he would utilize his outstanding equipment for his restoration and mastering wizardry. And while he pursued his career in this work he never abandoned his playing. He had his own private labels in the early 1960s and then he became the chief restoration expert for such labels as Hep, Storyville, Fountain, Retrieval and Jazz Greats. In the United States DRG and Columbia/Legacy were the beneficiaries of his efforts. His work on a specific LP or CD would guarantee the best possible transfer available anywhere.

Jerry Valburn

A FEW FAREWELLS FROM CLOSE FRIENDS

Jack Towers :

John R. T. Davies had the best command of the English language of anybody I've ever met. While his education had been limited to completing High School he spent the rest of his life, self-taught, and becoming a master of electronics, physics, and, of course, music. His greatest accomplishment was getting the most from old 78rpm records. When the discs were transferred to reel-to-reel tape with many clicks and pops, John utilized a device he invented where you could pull the recorded tape over a playback tape head and then isolate the click and etch it off the oxide of the tape itself. John showed me how. I then made a copy of the unit and it was a great help to me in preparing the masters of the LPs and CDs I prepared from disc sources.

He tackled many of the toughest problems in getting the most from old discs. His results are amazing. Record collectors the world over can appreciate that they are getting the best when they see the name John R. T. Davies as the engineer. I will truly miss my good friend.

Barbara Valburn :

When I was asked to say a few words about our very dear friend John R. T. Davies I said "that's got to be the simplest of tasks" because indeed he left so many beautiful memories. Sharing time with John was always a great treat. How he managed to amass such vast and complete knowledge in every imaginable subject area never ceased to amaze us. And, his delivery when he shared information, told an anecdote, or threw a one liner always tickled and delighted us. To say that he was brilliant, witty, kind, caring, and truly a joy to be with is an understatement. So, as we bid good-bye to our dear friend it is with only one regret that geography kept us from spending more time together.

Jerry Valburn ♦ Some Memories

Our paths first crossed in the 1950♦s when John made me acetates of Ellington items I didn♦t have at that time. In the 1960♦s on one of his many visits here we finally met and over the years he stayed with us. In 1973, while in London, Dick Sudhalter picked me up for a trip to "Ristic♦s" home. Barbara and I later stayed with him. It was not unusual to see Robert Parker, with his digital equipment, transferring from John♦s mint 78♦s on John♦s dining room table.

John was very proud of his Saab racing car and he drove us to the Ellington conference at Oldham in 1988 . On our trips to Jack he greatly admired the countryside of Maryland and expressed a strong desire to settle on a farm there someday.

If I have one regret it was in 1996. I didn♦t know that John had been playing a gig in Toronto. He remained at the hotel holding the Ellington conference until the last possible moment before his plane trip back to the UK. We had had a very leisurely lunch with Willie Timmer and his wife, and we arrived at the hotel after John♦s departure. I missed him then and I miss him now. There are tears in my eyes as I write this. Farewell dear friend.



Seated in front are Ted Shell, John R.T. Davies, and Jerry Valburn. That's Jack Towers standing at the top.

Ray Charles

DEMS 04/2-4

Ray Charles, who became a famous musician in a somewhat other style than Ellington, died on 10Jun04. He did not only play on 23Feb70 with the Ellington band on a "Salute to Ellington" programme at Madison Square Garden, where he and Louis Armstrong were among the performing guests; but he also played on the video taped show "Duke Ellington, We Love You Madly" on 10 or 11Jan73 at the New Schubert Theatre in Los Angeles. This made him almost an Ellingtonian.

DEMS**

Good NEWS

Prizes

DEMS 04/2-5

This message was published this morning (30Mar04) in De Volkskrant, a Dutch daily newspaper. A quick translation: "Musicologist and artistic leader of the Dutch Jazz Orchestra, **Walter van de Leur**, received the Irving Lowens Book Award from the Society for American Music. He was awarded the prize for his book *Something To Live For: The music of Billy Strayhorn*. Strayhorn was, amongst other things, composer/arranger for Duke Ellington. It is the first time the Irving Lowens Book Award has been given to a non-American. Before this, Van de Leur's book won another prize, awarded by the American Association of Recorded Sound Collections."

Loek Hopstaken

DEMS 04/2-6

Jack Towers was chosen by the Association for Recorded Sound Collections [ARSC] for its new Award for Distinguished Service to Historic Recordings. Criteria for this single honor includes "contributions of outstanding significance to the field of historic works or discographical research". Source "Ellingtonia" *Newsletter of The Duke Ellington Society, Washington Chapter*.

Congratulations and thank you Jack, from South Africa.

Lance Travis

Other NEWS

Norbert Ruecker

DEMS 04/2-7

Norbert is our favourite supplier of Jazz literature, videos and DVDs. He sends out every few months an impressive catalogue and he has sent us recently the following announcement:

"My web-site has finally moved to a new home at <<http://www.jazz-book.com>>

It is online in an updated and newly designed version."

We hope that many of you will enjoy paying him a visit.

DEMS

John Lawrence

DEMS 04/2-8

In DEMS 03/2-3/2 Maurice Rolfe reported the death of his long time friend and fellow DEMS member John Lawrence. We received through e-mail the following message from John's heir, his niece Helen Rowe.

My Uncle, John Lawrence, was a huge fan and collector of Duke Ellington's music. I have inherited from him a large collection of jazz recordings and would appreciate some advice on who I could contact re their value/libraries/museums which would be interested.

I have so far logged the LP records (see attached file with 374 Duke Ellington records and 840 other records, Duke Ellington's are listed on the first sheet) but also have a vast number of CDs which are yet to be logged.

The collection is currently in London. Any advice you could give would be very appreciated.

Best wishes.

Helen Rowe

If anybody is interested in this almost complete Ellington collection or has a suggestion what to do with it, please let us know. We have seen the listing, it includes among other things all the original vinyl releases of the Treasury series. Include in the heading of your e-mail message any indication that this is an Ellington matter. If we do not know your name, we might throw your message away together with the enormous amount of spam we receive daily now that our e-mail address is on the depanorama web-site. That's why we do not publish Helen's e-mail address here.

DEMS

Jazz books

DEMS 04/2-9

An old member of the Duke Ellington Society of Sweden wants to sell a great number of books about Jazz. If you are interested, we can forward to you a list.

DEMS**

Stockholm 2004

Ellington Conference 2004 in Stockholm 12-16 May

DEMS 04/2-10

The unofficial opening of the conference took place on Wednesday the 12th with a Get-together party at the old Swedish Jazz Palace NALEN. Our initial reservations about not staying at the same place for lodging, meals and presentations quickly evaporated when we saw the marvellous main hall in which we were going to enjoy the presentations and concerts during the following days.

Ulf Söderholm gave a lecture about the story of this remarkable building. It has been totally restored after a long history of being used for several strange purposes, like bicycling and boxing. But most of the time it has been used for dancing and listening to Swedish and foreign jazz musicians.

During the party **Åke Johansson** played the piano while we were treated with a luxurious buffet. In situations like this, the piano-player does not get the attention he deserves. I listened to the recordings of his recital later and it was indeed impressive. He did play several unusual numbers like *Star-Crossed Lovers* and *Blood Count*.. The official opening took place the next morning, when **Charles Stewart**, president of the Southern California Chapter passed on the **Eddie Lambert** gavel to **Göran Wallén**, chairman of the Duke Ellington Society of Sweden and also chairman of the organising committee.

The daytime programs were hosted by Professor **Åke Edfelt**, chairman of the Swedish Jazz History Group and well known to those of us who were present in 1994, and by **Jens Lindgren**, curator of the Swedish Jazz Archive, which contains the private collections of **Benny Aasland** and **Alice Babs**. Jens showed himself to be a very accomplished trombone-player when he played with his "Kustbandet" orchestra during the dinner-party on Saturday evening, which concluded the conference. But let's get back to the first day:

The first speaker was **Jan Bruhn**, who is working on a re-issue project of Swedish jazz recordings. He played for us several of the recordings, which were selected for this project. There were two recordings with **Alice Babs**, who was (happily, and for the entire conference) among the participants in the audience; from 1951 *I'm Checking Out* and *Goom Bye* and from 1959 with the **Arne Domnerus** big band *I Got It Bad*. Another noteworthy recording from the 50s was *Sophisticated Lady* by a group with **Rolf Ericson**, **Åke Person** and **Arne Domnerus** and from the mid-60s *Satin Doll* by a group of three male and three female singers, called "Gals and Pals".

The next presentation was highly interesting for record collectors. The presenter was **Frank Bøchmann Møller**. He works at the library of the University of Odense. After **Arnvid Meyer**, the founder of the Danish Jazz Center, retired in 1997, the private collections of **Timme Rosenkrantz** and **Ben Webster** (among other things) were moved from Copenhagen to Odense. Frank has finished cataloguing the Webster collection. He found 2 acetates from 1941, privately made by Ben in California with **Ray Nance** and probably **Fred Guy** and **Sonny Greer**. There are seven selections, of which three are undoubtedly with **Jimmie Blanton**. Ben played piano, clarinet and tenor. There is a five minute version of *Body and Soul* with a vocal part, probably by Sonny. Frank played for us the three selections with Jimmie: *I Never Knew*; *The Sheik of Araby* (with Ben on clarinet) and *I Can't Believe That You're in Love with Me*. Frank doesn't know why Jimmie is not heard on the other four selections. Maybe he was already too ill. This could mean that the three recordings are among the last which Jimmie ever made. Next year all seven selections will be issued by **Anthony Barnett** [I hope I have the name right] in England as part of a series dedicated to Jazz Violinists.

Claire Gordon presented in her talk her latest book "My Unforgettable Jazz Friends" (see 04/2-19). She told us how **Steven Lasker** pushed her to finish **Rex Stewart's** biography and how we owe a debt of gratitude to **David Hajdu** for encouraging her to write and publish her own memoirs.

Her book has two main threads, both starting with a D. They are, Dancing and Discrimination. When she was a young girl, there were many dance halls in the Los Angeles area and all over the country. They provided work for thousands of musicians. The black musicians among them had a hard time however. She told the story of Duke's Pullman car although she never saw it. She wondered how Ellington bought his clothes since she shared

the experience with **Maxine Sullivan** of being refused service in a Fifth Avenue department store when she was trying on a new dress. Duke had his costumes and shoes specially made and she was happy that he found by doing this a way to overcome similar embarrassment.

When Ellington was sailing home after his 1939 visit to Europe, he met her parents on the Ile de France and her mother told Duke how much Claire enjoyed his music and how determined she collected his records. Ellington told her mother that Claire and her brother would be welcome to visit him at his recording sessions in Los Angeles. When she worked a couple of years later in New York and lost her job (because she made a mistake in returning change money) she met Duke who knew her well by now and gave her a job as his secretary to handle his fan-mail. Duke arranged that **Juan Tizol** accompanied her occasionally because it could happen that a US Army southerner in New York might get the idea that he had to defend a white woman if she was spoken to by a black man.

This year each presenter received from the committee an original silhouette drawing, portraying Ellington. After **Duke Edfeldt** gave Claire her present, he asked **Helena Ashby** to step forward. She received a drawing of Rex Stewart by the same artist. Helena introduced herself as the oldest daughter of Rex and she expressed her joy at being in our midst. Now everybody knew her and she had to pose patiently in order to have her picture taken together with many of the participants during the remaining days of the conference.

Bjarne Busk started his presentations with a few words dedicated to the late **Karl Emil Knudsen**, who founded the company Storyville in 1952 and who died on 5Sep03. (See DEMS 03/3-2). He also mentioned the book by **Klaus Stratemann** which was published by Karl Emil's publishing company Jazz Media. The book will not be reprinted and only a few copies are left. The book was on sale at the booth of Storyville where we met the charming **Mona Granager**, the driving force behind Storyville, and its production manager, **Anders Stefansen**, who both were committed to continuing the activities of Storyville. Storyville has already released quite a bit of the material from the Danish Radio and the rate at which further new releases will appear depends on us, the market. The more we buy, the more will be made available. There is still an awful lot of unreleased material. When **Ted O'Reilly**, the famous Toronto jazz expert who was in the audience, once asked Duke if he had many unissued compositions, Duke explained that he had indeed too much for the market to absorb. Bjarne played this segment of this 17Mar70 interview. Ted spoke during question-time about his problem with his clip-on microphone on that occasion, since Duke, who had just taken a shower, was wearing nothing apart from a towel on his lap

Bjarne played some of the selections on the latest Storyville release "The Jaywalker" (see DEMS 04/2◆39). He also played for us the Ellington composition *PEKE* and the **Rick Henderson** composition *Rick's Blues* (a.k.a. *Pat Your Feet*), both recorded in 1971, as examples of what is still to come on the Storyville label. Bjarne conveyed his thoughts about releasing material from Duke's Stockpile. There were several angles to take into account. The ethical question: would Ellington have agreed with the release? The viewpoint of collectors and researchers, who like to see everything made available; and the commercial angle: a certain amount of sold records is required.

Bjarne ended his talk with a segment of his interview with **Juan Amalbert**, the percussionist who played in the show "My People". Juan explained in that interview that his scores were completely written by Ellington. Duke appreciated his musicianship highly and once he inspired Duke to dance in front of the band. By the way, there are also plans to release some of the alternate studio recordings for the album "My People". Bjarne said that in all there is at least enough material for 10 high quality CDs.

Annie Kuebler gave an interesting talk about the relationship between Ellington and **James P. Johnson**. The Institute of Jazz Studies recently received a James P. collection. [There must also be a JPJ collection at Fisk University.] Annie played several piano pieces like a part of *New World A-Comin'* (by Ellington at Wollman Auditorium at Columbia University on 20May64); *Carolina Shout* by James P. (from his piano-roll from 1921); *Soda Fountain Rag* (by Ellington from 8May37 under the title *Swing Session*) and *Carolina Shout* (by Ellington as part of the first concert of 30Jan65 in Paris). She also played a part of the *Harlem Symphony* composed by James P. and performed by a large orchestra. She mentioned the similarities between Ellington and James P.: they both had pride in their race, both wanted to be considered serious musicians, they both ended up in Harlem and they shared **Will Marion Cook** as their teacher. Some of her statements were illustrated by segments from Ellington interviews with **Carter Harman** and probably **Stanley Dance**. Annie mentioned a great number of names of people who influenced Ellington or were influenced by Ellington. One of James P.'s later works was

the opera "Dreamy Kid" based on a libretto by **Eugene O'Neill**. Annie concluded her talk with a complimentary word for the technicians who took care of the sound system and the overhead projector. They did indeed a splendid job. She will hang her present, the silhouette of Ellington, in the Institute of Jazz Studies.

Scott Schwartz told us that he has "deserted" Ellington and gone from one great to another. He now takes care of the **John Philip Sousa** collection at the University of Illinois. If we think that the Smithsonian Collection only contains documents of music, we are wrong. It also contains documents of money. In the early years Ellington's business transactions were done with cash. **Al Celley**, who became band-manager in 1943 after **Jack Boyd**, had to carry a gun and even Duke, who also carried a lot of money in his pocket, had a small weapon. In later years Ellington's business affairs went corporate and he had to keep accounts of his finances for the IRS (Internal Revenue Service). Scott has studied the financial records in the Smithsonian Collection, specifically those of the years 1961, 62 and 63 and he found that Ellington had quite some problems with his personal and corporate tax returns in 1964. Scott gave us many details, some of them hilarious. When the band stayed in a hotel, the band manager had to take care of the bills of the musicians who forgot to pay themselves. That's why **Paul Gonsalves** was constantly in debt to Ellington and why it happened that when other band members were spending money in the hotel, they charged their expenditure to Paul's bill.

That evening we visited the Engelbrektskyrkan for a concert, titled "Ring Dem Bells" by the Kirk Quintet directed by **Erik Dahberg** in collaboration with the Sofia Church Choir. It was very interesting to hear *The Mooche* performed by a choir. The courageous and young **Johanna Grössner** performed very successfully some songs from the Ellington/Alice Babs songbook.

The second group on this concert was "Freedom The Vision", a trio: **Hökan Lewin** (as), **Johannes Landgren** (pipe organ) and **Robert Ekström** (Hammond organ). Hökan and Johannes have made a nice CD, dedicated to the music of Ellington, titled "In My Solitude" for which **Patricia Willard** wrote the liner-notes. It was issued by Argument Förlag AB in 1999.

Sometimes the acoustics in the church were somewhat overpowered by two organs and a saxophone. The CD sounds actually much better.

One of my greatest personal surprises was meeting again **Birgit Öslund** after many years. She complimented me on the DEMS Bulletins. I have had the pleasure of receiving many compliments, in writing and more specifically in person from several DEMS members I met at the conference. To be honest, none of these compliments made me more proud than those from dear Birgit Öslund.

The second day started with **Brian Priestley** who spoke about **Charles Mingus** as a member of the "Ellington School". Brian was happy to be invited to speak about two of his favourite musicians. When Duke was asked at a press conference in Argentina what he made of Charles Mingus' statement that he [Charles] belonged to the "Ellington School", his answer was: "That's what *he* says." [**Stanley Dance**, *The World of Duke Ellington* p267]. Duke's answer was not only the title of Brian's talk, but also the title of one of the tracks on his latest CD "Who Knows?" (see DEMS 04/2-46).

Mingus was born on 22Apr22 and grew up in the Watts area of Los Angeles. Mingus was befriended by several of the Ellingtonians, especially **Britt Woodman**, who took him to an Ellington concert in the thirties and who had to save him from falling from the balcony when he became so excited about Ellington's music. Britt said once that Mingus after having listened to his Ellington records, could play the piano intro's by Duke by ear. He had no formal training on the piano.

Around the age of 16 Mingus started to take informal lessons from **Red Callender** who soon realised what potential Charles had. He sent him to his own teacher, a classical bass player [**Herman Reinschagen**, who had played with the New York Symphony Orchestra].

Charles also met **Jimmie Blanton**. He once saw Jimmie playing with **Slam Stewart**, swapping licks [probably with Claire Gordon in the audience, who describes this happening in her book on page 17].

In an interview, Mingus said that he was very impressed to notice that Jimmie Blanton could play with the bow classical pieces which he knew by heart.

Brian played for us the first part of the 13Nov59 recording by Mingus of *Mood Indigo*. We heard **John Handy** (as), **Jimmy Knepper** (tb) and **Roland Hanna** (p).

Mingus was very much influenced by European classical music and by Ellington and **Strayhorn**. Like Ellington,

he used to write for the individual musicians. He also like Ellington wrote many tributes to other musicians, many of them to Ellington: *Duke's Choice* (Oct57); *Open Letter to Duke* (12May59) and after Duke died *Alive and Well in Duke-land* and *Duke Ellington's Sound of Love* for which Mingus also wrote lyrics, expressing his admiration for Ellington.

To illustrate Duke's and Billy's influence Brian played for us several recordings like the 6May46 ballad *Baby, Take a Chance with Me*, with vocal by Claude Trenier and Britt Woodman at the end of the coda playing the same note as in *Sonnet to Hank Cinq*. He played the 1964 Amsterdam recording of *Meditations on Integration* with the very recognisable **Eric Dolphy** on bass clarinet and with the Ellingtonian **Johnny Coles** in the band; and the 4Feb59 very original *Wednesday Night Prayer Meeting*.

Brian mentioned the unsuccessful stay of Mingus in the Ellington band in Feb53 and the very successful Feb62 album "Money Jungle" a title which seems to be attributable to Mingus. Brian read Duke's statement about their collaboration on *Fleurette Africaine* (MIMM p243), where Duke stated that there was only one take made. [This is contradicted by **Michael Cuscuna** in DEMS 02/3-16/4].

Brian concluded his presentation with an excerpt from *The Black Saint and the Sinner Lady* from 1963 in which **Jaki Byard** played the role of Ellington and **Charlie Mariano** personified **Johnny Hodges**. In the same band were **Rolf Ericson** and **Quentin Jackson**.

John Edward Hasse started his talk with a plug for the Jazz Appreciation Month organised by the Smithsonian Institution. It is held each year in April, because then, the schools have not yet closed for the holiday season. This year's poster carried the image of **Artie Shaw**, who at age 93 when asked for the difference between himself and **Benny Goodman**, answered: "I'm alive."

John, who earlier [in Chicago on 9May98] spoke of "The Ellington Canon", seems still to be interested in Ellington statistics because he now choose to speak of "Ellington, **Strayhorn** and the Standard Repertory of Jazz."

Selections can be made based on six different criteria:

1. Is it a masterpiece, which means it has great excellence? Like *Ko-Ko*.
2. Is it a historical milestone, significant in the course of musical history? Like *Black, Brown and Beige*.
3. Is it a biographical milestone, significant in a musicians career? Like *Choo Choo*.
4. What pieces are the most typical of their type or genre?
5. Is it a hit? That means most often bought or heard at a specific time. Like *Satin Doll*.
6. Is it a standard? That means most often known and performed by professional musicians over a longer period of time. Like *St. Louis Blues*, *Stardust*, *Autumn Leaves*, *Summertime*, *Round Midnight*, which are generally regarded as jazz-standards.

On this point we were asked to write down 5 or 10 compositions by Ellington or Strayhorn or members of the band, written during their stay in the band, which we considered standards and to indicate which one in the list was number one.

After the sheets were collected, John continued his talk with the seven approaches to determine what the standards are.

1. What tunes earned the most money for their copyright holders? Answer: *Take the "A" Train*; *It Don't Mean a Thing*; *In a Sentimental Mood*. Or which one brought the most money for printed music sales? Answer: *Satin Doll*.
2. Which one is mentioned most in lists compiled by experts: *Satin Doll*.
3. Which tunes appear most often in songbooks? They are merely aimed at amateurs and they do not necessarily reflect what the professionals are playing. After all the professionals define the community of jazz standards.
4. Which recording has been most often transcribed? **Andrew Homzy** did a survey in 1992 and he found: *I Let a Song Go Out of My Heart*; *Solitude*; *Take the "A" Train*. If you ask why people transcribed the same piece, the answer is: they didn't know that another one had done it. [This was **Don Miller**'s major concern and the subject of the first Ellington Conferences in the days prior to the arrival of Duke's manuscripts at the Smithsonian Institution.]
5. Which tunes appear most in professional musicians fakebooks? A fakebook contains only the melody line. After music publishers found out that there were many illegal fakebooks, they started in the 60s to publish legal fakebooks. There is a fakebook index on the web. Most of these fakebooks mention mostly *I Let a Song Go Out of My Heart* and *Satin Doll*.
6. What tunes are most frequently recorded or released. It is not always the musician who makes the choice, but

often the record company. This means that this is not an exact way to establish whether we have a standard. One can find what tunes are most widely available on discs today: *Prelude to a Kiss* is available (in the US) on 588 CDs, recorded by Ellington and others and not necessarily all different. The same recording can be released on several CDs. *Satin Doll* on this list is only number 9. Number 1 is *Caravan*, which appears on more than 1000 CDs. Number 2 is *Take the "A" Train*.

7. What tunes have been most widely recorded throughout the history of jazz? John used **Tom Lord's** discography, not because it is the most reliable, but because it is the only one on CD-ROM. John showed us the list he compiled of the 50 most recorded pieces from which I only quote the top eleven: *Take the "A" Train* (1071); *Caravan* (929); *Sophisticated Lady* (775); *Mood Indigo* (773); *Satin Doll* (732); *Perdido* (669); *In a Sentimental Mood* (626); *Don't Get Around Much Anymore* (563); *I Got It Bad* (554); *It Don't Mean a Thing* (533); *Solitude* (515). In the case of *Take the "A" Train* 46% of recorded versions were by Ellington and 54% by others. For the 50 most recorded tunes, the peak years of composition were from '38 to '46. The peak year of all was 1941 with 9 tunes composed that year in the top 50. 1949 had only 5 and there were none at all after 1957. During question-time, **Art Zimmermann** asked if John in using Tom Lord's discography had filtered out the unissued recordings. John answered that he did not include alternate takes in the same session and that he did not include unissued recordings, but he did not sound very convincing when he said: "I think this is the number of issued recordings."

Brian Priestley argued that presumably a lot of the versions of *Take the "A" Train* are brief theme performances at the start of a concert or a broadcast. He suggested that if you would compare the roughly 50% division of recordings of *Take the "A" Train* by Ellington and by others, with the situation with *Caravan*, you would find a much higher percentage by others in the case of *Caravan*.

Ken Steiner asked why there was so much emphasis here on the standards, while there was a so much larger body of works to be explored. John replied that his study did not take away any of the importance of other works, but that since nobody had done it before, he thought it would be interesting to do a research for standards.

Bjarne Busk remarked that by using Jazz discographies, one would not come across the many recordings of Ellington tunes outside the field of jazz.

Jan Bruer asked whether there were figures of Ellington's best selling records on 78's and LPs? John asked for help from **Steven Lasker** and **George Avakian**. Steven said that there are no accurate figures about 78's and George said that there was no doubt that "Ellington at Newport" was the best selling LP, with sales of over a million copies. He also explained that the sales-figures from Columbia were much bigger than the public or the industry knew, because Billboard and other publications had no access to the figures of sold records in the record clubs. They only surveyed sales through record stores. In the case of the best selling records many more copies were sold through record clubs than in the stores during the first few months after release.

The next presenter was **Eric Sahlein**. He replaced **Andrew Homzy**, who was unable to come to the conference to talk about the "Togo Brava Suite". Eric was presented to Ellington around 1971 by **Karen Read**, the daughter of **Walter and June Read**. Duke was Karen's godfather. June Read promoted many young artistes from Philadelphia, among others **Tony Watkins** and **Devonne Gardner**. (See MIMM p289). Eric was asked to do some arranging for the group of singers around **Roscoe Gill** for stage performances of songs like *Caravan*, *Prelude to a Kiss* and *Jump for Joy*. In the conference programme notes it was claimed that he arranged secular music for the Sacred Concerts. However he did not mention any of the titles from any of the Sacred Concerts and of the three titles he mentioned, no recordings are known to me with **Devonne Gardner**.

Eric carries now the surname of his own father, but in those years his name was **Kuhn**, the name of the family who adopted him. He mentioned that the original title of *In a Sentimental Mood* was *In the Middle of a Kiss*. **Steven Lasker** who told us that there is a subtitle, *Paradise*, asked where Eric found his subtitle. Eric answered that Mrs Read had told him. There is no trace of Eric under either of his surnames in the literature or in my files, which doesn't mean that he didn't tell us the truth. He said that he never promoted himself and that he had not previously produced a CD. There was however no doubt about his piano-playing. He played for us *In a Sentimental Mood* and it was gorgeous. He promised me to keep me informed if he would have made a CD with Ellington tunes.

Lars Weston, editor of "Orkester Journalen", the oldest jazz magazine (1933) in the world, was the next speaker. His topic was **Rolf Ericson**. Lars decided to speak English with a Swedish accent, to make it more authentic.

The first video shown was the one from 20Feb64 with *Perdido*. Lars mentioned that shortly after Rolf joined the Ellington band (in May63) there was a tour through Sweden which lasted for one month. They played in Stockholm at Grona Lund and the tour ended in Mjölby (300 kilometers South of Stockholm). [This is not strictly correct. The Swedish tour ended two days later on 25Jun63 in Ljusdal.]

Rolf was influenced by **Louis Armstrong**. He was eleven years old when his uncle took him to one of Louis' concerts in Stockholm [at the end of Oct33]. This made such an impression that Rolf decided that he wanted to become a trumpet player. He played in his school orchestra with **Arne Domnerus**, who was two years younger and who carried Rolf's bags. [Rolf also played in the amateur band of **Benny Aasland**.]

Together with Arne, he was selected for a new band, founded in 1943. Lars played a recording of this band. After the war, these young musicians dreamed of going to America, but the problem was the language. People hardly spoke any English. Not until 1950 was English taught at elementary schools. Rolf played in 1946 and 1947 in another band which performed in NALEN from 1935 until 1948. Lars played a short clip of this band. Rolf's language problem was "solved" by the visit to Sweden in 1947 of the piano player **Bob Laine**, a fellow-countryman who had emigrated to the USA in 1928 and who had played there with many American musicians. He played in NALEN in the small room, which became known as "Harlem" in 1947.

After Bob's visit, Rolf accompanied him and Bob's wife to California in 1947. Rolf started as a dishwasher in Palm Springs but when he had earned enough money he went to Los Angeles and started to play with many American bands. He revisited Sweden in Sep50. He was treated as a star at NALEN. There was a new band formed with Arne and Rolf. Lars showed us a clip from Dec51.

Rolf returned to the US in 1952 and stayed there for almost 15 years. He played with many bands. He was featured as a soloist in the **Stan Kenton** orchestra in 1959/60. When he returned to Sweden he played with many younger musicians. We saw a 1962 clip with Rolf and **Nils Lindberg**. When he started his own band in Sweden, he was not very successful, because he was not much of a businessman. But Rolf was loved by everybody who knew him. He also worked in Berlin and Köln. He played in 1981 in the "Sophisticated Ladies" Show on Broadway.

The last clip we saw was from 1993 or 1994 when he was going to play for an early morning television show. There was nobody to accompany him, and he had to play alone. He performed **Harry Edison's** *Centerpiece*, which was shown by Lars. It was very moving.

The only person who has attended all the Ellington conferences, **Patricia Willard**, spoke about "**Louie Bellson**, **Billy Strayhorn** and Duke Ellington - Their reciprocal impact." She is working on Louie's biography and she can be considered the greatest expert about Louie Bellson. It has not been established whether Duke had heard Louie Bellson other than on records when he met him for the first time. When **Juan Tizol** suggested to Duke that he should bring Louie with him when he and **Willie Smith** were leaving **Harry James'** orchestra for the Ellington band, Duke was delighted. He knew of Louie's capabilities and his double bass drum. The James orchestra were not playing much more than once a week at the time and when they told Harry that they were going to leave him, he said: "Take me with you!"

Louie was not only a drummer but also a composer and arranger, eager to hear his music performed. Billy became Louie's roommate on the road and Louie asked him about the way Billy and Duke wrote their music. He was especially intrigued by the voicings of *Caravan*. Billy said: "Sorry, that's something we don't tell. Duke told Louie: "Don't try to be Sonny Greer. Play like Louie Bellson." Louie showed Duke and Billy his compositions, *The Hawk Talks*, a piece written for but never played by Harry James (Harry's nickname was Hawk) and *Skin Deep*, written by Louie when he was in the Army Band. After several months on the road, between sets Duke played *Caravan* on the piano for Louie and explained him the way he wrote it. Billy must have told Duke of Louie's interest.

Patricia played for us the recording of *The Hawk Talks* from 14Mar52. By this time Louie had earned the privilege of studying Strayhorn's sketches and Ellington-Strayhorn collaborations. Louie recalled: "Even though I was in the same room with them when they worked on a project, listening later I couldn't tell for instance where Duke started and Billy picked up."

On 19Nov52, Louie married **Pearl Bailey** in London and the new Mrs. Bellson soon won the battle for Louie. She didn't want to be separated from her new husband by Duke's demanding itinerary and she wanted Louie to be her musical director. [Louie left the band on 26Feb53.] Louie came back to Ellington frequently when Duke asked him for special projects. An example of this is the first Concert of Sacred Music on 16Sep65 at Grace Cathedral in San Francisco. The almost 10 minutes drum solo by Louie on *David Danced Before the Lord* had to

be edited for the one hour television documentary by **Ralph Gleason**, but the **Wally Heider** recording is complete on the British CD-release Status DSTS 1015. Patricia played for us *Light* from "Black, Brown and Beige" from this 16Sep65 concert.

She also showed us two selections from the video recording made at Basin Street West on 25Aug65, titled *Blue Bird of Delhi* and *The Opener*. The greatest surprise of her presentation however came at the end of her talk. It was the showing of the video recording made by **Norman Granz** of the Big Four, **Duke Ellington**, **Joe Pass**, **Ray Brown** and **Louie Bellson**, on 8Jan73. They played *Cotton Tail* twice, which means that we have an alternate take (the second take is the one which was released). It seems to me that the music runs too fast on the CD. [The take released on Pablo was also used for a Norman Granz (video) documentary in 1996. I heard (and saw) in Stockholm the alternate take for the first time. In his documentary Norman explained that he intended to make video tapes of all the Pablo sessions, but it was too complicated and he only made this one with Duke. Aren't we lucky?]

Patricia told us many more stories based on her enormous knowledge of her subject. I am reluctant to give you more quotes from her talk. Everything will certainly be included in her book, which we are eagerly waiting for. I agree with **Jens Lindgren** who said: "Thank you Patricia. That was delicious!"

The last presentation on the second day was a conversation between **Alice Babs** and **Nils Lindberg**. At the last moment **Ken Steiner** was asked to chair this small panel. He announced that he was going to use his American accent.

Alice reminisced about the first time she saw Duke in 1939 in Stockholm and about her being in the group that went to Duke to congratulate him on his 40th birthday. She remembered much more clearly her experiences in 1963 when she was invited to do a TV programme with Ellington [7Feb63].

Nils remembered how overwhelmed he was by seeing Ellington and the band for the first time. He could not have dreamed that Ellington would ever play his music or that he would ever play the piano in the band. Alice said that she *did* dream about it. In 1941 in an interview when she was asked for her biggest wish she said: "To sing with Duke Ellington." Alice spoke of the Newport Jazz Festival at Lincoln Center when she brought Nils Lindberg's arrangement of the Swedish folksong *Far Away Star* to Ellington who used most of it for the recording session of the album with the same name [3Jul73]. When Alice was in Ottawa to sing at the concert of the Ellington Conference [18May90], **Andrew Homzy** showed her an arrangement by **Billy Strayhorn** which was a bit different from what she knew. This was Billy's original, not yet edited by Duke. Duke also edited a bit Nils' arrangement of *Far Away Star*.

Alice spoke of the way Duke conducted her from behind the piano when she made the album "Serenade to Sweden" in Paris [28Feb/1Mar63]. Arrangements were made for the four French horns, but there was no music for her. "You sing whatever you feel like." She felt so relaxed that she reached the high-E, which she had never done before.

Nils replaced occasionally Ellington on the piano on the 1973 tour. Duke did not give him any instruction. Duke made once [2Jul73 at Ruth's apartment] a portable recording on which Duke also sang and he gave it to Alice and her husband, **Nils Sjöblom**, who were present. Alice gave it to Nils Lindberg, who made an arrangement. It was called *There's Something About Me*. Alice promised to sing it the same evening for us during her concert at NALEN [14May04], but in Malmö [25Oct73], she brought with her Nils Lindberg and they played together Nils' arrangement for Duke as a surprise during his concert [CD Caprice Records 21599]. Nils had scored it for the rhythm section only.

Alice also told us of the lack of rehearsals for the Second Sacred Concert and her great admiration for Duke for writing for her *Heaven* and *T.G.T.T.*

Nils said that he had heard of Duke's poor health in 1973. One couldn't hear it in his playing, but as Alice said, you could see it at Westminster Abbey [24Oct73] where Duke left the stage for 10 minutes. Alice had together with **Harry Carney** arranged the scores in the correct order but Duke started with something completely different. She had to look for the words of *My Love*. You can hear it on the recording.

Three weeks after the Westminster concert, Alice was asked to come to Barcelona immediately. The people there thought that Duke was going to play his Third Sacred Concert but there was no choir. [11Nov73.] So the performance would be a selection from all three Sacred Concerts and it was supposed to be rehearsed at 21:30. The concert was timed to start at 23:00. When they arrived at the cathedral in Barcelona, the audience had already started to enter. The cathedral became completely filled. Alice felt sorry for the cameramen who were going to make the TV recording. They had no idea what was going to happen. Alice has a video tape of the

concert and it turned out to be marvellous. Duke came up with the idea that Alice should not sing *Heaven*. When Duke announced the number, she made herself ready but Duke called for **Tony Watkins**, who was unprepared. [This made Duke play a very long version of *Hallelujah* while people were looking for Tony.] Ken Steiner mentioned to Alice that **Anita Moore** had died [28Apr01]. Alice didn't know this. In New York Anita had to teach Alice to sing *Somebody Cares*. There was no music. She had to improvise when it came up in Barcelona when Alice joined Anita and Tony.

Ken asked Alice if her classical training helped or hindered her in her involvement with Ellington's music. She said: "With Ellington it doesn't hinder me at all. It hindered me with some of the critics, because they think that I am too well educated in singing [to be involved in Ellington music]. It is like saying that a flute cannot play jazz."

Alice answered a question by **Ray Carman** about **Billy Strayhorn**. She said that Billy should have been mentioned earlier in her account, which was mostly concerned with what happened in the later years. She mentioned Billy's great support during the rehearsals and recordings in Paris in 1963. He played a lot on the piano on that album "Serenade to Sweden".

The evening concert was the climax of the conference. **Alice Babs** gave us a sterling performance. She combines the highest possible musical taste with an unbelievable technique, not in the least diminished by the passing years (not according to her, but according to our ears). Her improvisations are marvellous and her appearance charming and graceful. For this alone it was more than worthwhile to make the trip to Stockholm.

Nils Lindberg played a great role with his very original complete reed and rhythm section without any brass. It was good to see the admiration of many of the members of the **Holiday in Harlem** band. They started the evening's programme but stayed in the audience to enjoy Alice and to admire the craftsmanship of Nils and his **Third Saxs Galore**.

Alice has given her name to the "Alice Babs Jazz Award". The winner of 2004, **Karin Hammar** is a lovely long legged Swedish trombone player who gave an amazing solo performance, showing her total control of this difficult instrument. She took full advantage of her long arms.

The evening ended with a performance of the great **Arne Domnérus**. He looked old and fragile, but his music was gorgeous as ever.

The third and last day of the conference started with a talk by **Dan Knight** who replaced **Janna Steed**. Janna could not come to Stockholm because of a mastectomy on Monday, 10May. Dan passed on to us her greetings. Janna left the hospital the previous day [the 14th] and she hopes to be recovered very soon. She mentioned in a message to Duke-LYM that she is preparing a lecture for 30May.

Dan told us of his great good fortune to have an uncle who played, when he was baby sitting for Dan and his brother, music from his record collection (Ellington and others) as loud as they liked. When Dan saw Ellington on television in the Today Show with **Dave Garroway**, he was totally enthralled. When he told his piano-teacher, she became furious and said: "This is not good music!". He noticed on television that most jazz musicians were black and he was excited when his grandmother warned him that when he took a sip of coffee it would turn his skin black. So at the age of 6 years, he tried to consume as much coffee as he could and became very agitated as a result. He was diagnosed as being high on caffeine.

When Dan discussed with Janna the title of the talk, "Taking the Duke to Church" he said to Janna: "You cannot take Duke to church. He is already there. Let's talk of taking his music to church".

It is an interesting question what makes music popular or sacred. It depends on how you phrase the question. If you ask if it is popular, the answer may be: Yes. But if you ask if it is sacred, the answer also could be: Yes. It depends on yourself. You should ask the music itself. Dan played for us *In a Sentimental Mood* as an example. It was different from what Eric Sahlein played the day before but this rendition was also beautiful. How could it be anything else if played by a sensitive and well trained piano-player? Dan is an accomplished piano-player and a protégé of Dr. **Billy Taylor**.

Here is a question: *What Am I Here For?* Is this piece spiritual or not? Dan quoted Duke Ellington from MIMM p260 about "Seeing God". On Christmas Eve 1973 a few month before he passed away, Duke played at the Rainbow Grill. Some friends came in and told him that they were not going to Christmas Mass but that they had come here instead. Duke replied: "You are in church when you're here."

Dan concluded his presentation with a nice performance of *Le Sucrier Velours*. Most of the remarks and questions after the presentation were about the relationship between believing in God and Duke's music. If I may

speak on behalf of those who are non-believers, I would like to say that some of us also enjoy Ellington's music immensely.

George Avakian, who had both **Louis Armstrong** and **Duke Ellington** under contract in 1955, figured that if he could produce an album with Louis being guest soloist with Ellington's orchestra it could become the greatest jazz album of all time. Already in 1938/39, when George selected the opening bars of part 2 of *Reminiscing in Tempo* as the signature tune of his radio programme, he thought how great it would be if Louis were to play the solo instead of **Art Whetsel**. George played it for us as a reminder.

In 1955 George heard the opening theme of a Louis Armstrong series for Columbia television, titled "Satchmo the Great", which he also played for us. He found that it was based on the opening of *Clarinet Lament*. He wondered how this came about after 19 years. So he asked around and Louis, Barney and Duke all gave more or less the same answer: It was something that was in the air, like the blues.

George continued thinking about a combined album of Louis and Duke. Imagine Louis' powerhouse ending of *West End Blues*, but with the Ellington band behind him. George played the segment from the original 1928 Okeh record.

Additional ideas started to come into George's mind. He thought of how the second theme of *Clarinet Lament* is nothing other than Spencer Williams' *Basin Street Blues*, from Louis' hometown. George played the Ellington recording of *Clarinet Lament*. A week after he made *Basin Street*, Louis made an even more dramatic recording, not very well known because the composition was never recorded again. It was the tremendous finish with **Don Redman** added so that there were three horns behind Louis. George thought that he just had to do this with the Ellington orchestra, and we listened now to *Tight Like This*.

The vocal quality of Louis' trumpet sound made George think of how Duke shaped the voice of **Adelaide Hall** to do *Creole Love Call*; he played us the closing section. Another remarkable recording with Adelaide is *The Blues I Love To Sing*. George did not like very much the second theme and told Duke he should rewrite it, to make it stronger. Much later, Duke said he did it: the beginning of *Such Sweet Thunder*. George was not convinced but did not argue with Duke. Now he played take -2 of *The Blues I Love To Sing* where Adelaide sings "Blues I love to hear". This made him think of *The Mooche* and even more of *Hot and Bothered* from the same session. George suggested to Louis that he should play the trumpet part and also do the scat singing on the same recording. Louis said: "OK".

George played for us the Ellington record and indicated with his left and right hands what was played by **Bubber Miley** and what was sung by **Baby Cox**. By this time George had started to discuss the matter with Duke and when he mentioned *Hot and Bothered*, Duke said: "I will write you a much better piece." This is what Duke always said, but you know, he also did it.

Both Duke (after Newport) and Louis were very busy at the time, and in order not to harm each other's box office takings, they never played in a festival on the same night. Unfortunately therefore, Duke, Louis and George never did actually get together in person. They discussed the matter over the telephone and George even selected the pieces to put at the beginning and end of each side of the LP. The fact that Louis' contract with Columbia expired in 1956 and that his agent, **Joe Glaser** demanded too much money, made it even more difficult to realise this great project that, as we all know, never came to fruition. The later Roulette session fell very far short of what George had envisaged. George had much more to say. He is a remarkable raconteur, and it was a pleasure to have him at the microphone.

Steven Lasker's presentation was especially interesting for people like myself who are fanatic Ellington collectors. He started however with some very interesting results of his research into publications. He showed many pictures of the early days of the band and explained the origin of strange names for the band like Six Jolly Jesters. It is simply too much to give you all the details and it is a pity that we cannot show you the pictures themselves. Wouldn't it be a great idea to see these findings published in the same way as the booklet "A Cotton Club Miscellany", which we enjoyed so much two years ago?

How about listening to the first recording? It is *Tishomingo Blues*, recorded 25Jun28 and issued on a Canadian Brunswick. This is from the first recording session with **Johnny Hodges**, and probably all the Canadian Brunswicks issued have the same alternate take, but it was discovered for the first time only a couple of years ago in the **Ron Anger** collection by **John Wilby** from Toronto [I hope the name is right]. It would have been included in the RCA 24 CD box, but Steven didn't know at the time that it existed.

Steven developed an interesting theory that a part of the music copyrighted by **Jo Trent** was actually written by

Ellington. An article about this theory is still a work in progress. I hope to have the privilege of publishing it in DEMS Bulletin when it's finished.

The second selection we were able to listen to was the actual version of *Three Little Words* as performed in the 1930 picture "Check and Double Check". [Steven reported about this great find in DEMS Bulletin 98/1-17. This contribution was reprinted and followed by a report of the latest find in Feb04 in DEMS Bulletin 04/1-4.] There is a question as to who the soloist was. Steven is about 70% sure that it was **Freddy Jenkins** and 30% that it was **Arthur Whetsel**. **Luciano Massagli** figured that it was **Cootie Williams**. [In the meantime (after the conference) Luciano changed his mind. He believes now that it was Jenkins. See DEMS 04/2-32.] Steven suggested that we should have a poll after listening to the recording. We should show our preference out of these three trumpet players by raising our hands. After the hand count Steven announced: "I think Jenkins won." The next recording was *Clouds in My Heart*. from 18May32. Take -A, taken from a test pressing (DEMS 03/2-77/1).

The next topic was **Harry Carney** and the flute. Have we ever heard a recording of Harry on this instrument? It appears that many of us have had one in our collections for 25 years because it came out on **Jerry Valburn's** Blu-Disc T-1001. It is with **Adelaide Hall** in *I Must Have That Man* take -A and take -B from 21Dec32.

Barney Bigard was ill that day, so Harry played the clarinet in his place, but Steven believes it is a flute that we hear! Not everybody in the audience accepted his suggestion after he played the recording.

The next thing we were invited to listen to was a one of a kind shellac test pressing of *Black Butterfly* take ♠2 from 21Dec36. (DEMS 00/3-22/p29)

Steven made a shameless plug for the New DESOR, the most complete discography of Duke Ellington. He asked **Luciano Massagli** to stand up, and Luciano was given a warm applause. "It's marvellous. There are still a few copies left. If you talk to him and give your name and address he will send you a copy."

The next recording was an alternate take -1 (the preferred take) of *You'll Never Go to Heaven if You Break My Heart*. (20May37). The vocalist was **Buddy Clark**. That much is certain. He is mentioned in the ledgers. There has been some controversy on the point. [It was discussed in length by **Frank Dutton** on 30May in Oldham at Ellington '88.] Take ♠1 is a true Ellington performance unlike take ♠2 on which Ellington does not play. He must have been in the control-room. On take ♠1 you hear him play the piano behind the vocal.

Next came two selections from the session of 20Sep37. Both are alternate takes, in each case takes ♠1 of *Harmony in Harlem* and *Dusk on the Desert*. (DEMS 03/1-3; 03/2-14/1 and 03/3-9). Take ♠1 was chronologically not the first recording. It was the "first choice" take on that day and this decision was later reversed. In the case of *Harmony in Harlem*, take ♠1 was rejected because the background was too loud for **Johnny Hodges'** soprano solo. However the solos of take ♠1 were preferred, Steven thinks. In *Dusk on the Desert*, **Arthur Whetsel** played his last recorded solo.

You may ask when these recordings will be made available. That is difficult to say, but Steven told us about the terrific broadcast with Ellington and **Jimmie Blanton** from Jun41, which he played at the conference of 1997 in Leeds and the terrific broadcast from the Casa Mañana of 20Feb41, which he played in 1999 in Washington also with the great Blanton. Both broadcasts will be coming out in the coming months on BMG as part of a package of one DVD and one CD. Steven volunteered his broadcasts for the CD. He selected 13 of the very best tracks. The DVD will have "Symphony in Black", the five "Soundies", the 1943 RKO short and as a bonus the eleven minute radio interview for Radio Newsreel of 28Jan41. This will be a tool to get young people interested in Ellington.

Next Steven turned his attention to the train-whistle we hear on *Choo-Choo; Wanna Go Back Again Blues; Daybreak Express* (not the movie but the Victor recording) and the *Five O'Clock Whistle*. Steven didn't know if all these train-whistles are the same one, but **Sonny Greer** did possess a train-whistle. He gave it to someone who now lives in Kansas City. He had it in storage in New Jersey. Steven hopes at some point to acquire it, or borrow it to find out what it is. But it does exist and it is not a part of the **Fred Guy** kit as you read in the [Storyville] Fargo notes. Steven thinks it was Sonny's.

The next selection was a set of three takes (two breakdowns followed by a complete take) of the Capitol Transcription of *9:20 Special* of 16Jul46. This set survived on an acetate, which found its way to Steven through a dealer. It is especially interesting because of **Jimmy Hamilton's** tenor solo. Later we heard **Taft Jordan** and **Al Sears**. (DEMS 03/3-8/1)

Steven is trying to lay his hands on the studio recordings for the film "Assault on a Queen". He hopes to be able to present it at the next conference. "Hopefully soon", as Steven said.

The last selection was a short medley with Duke at the piano with an unknown studio orchestra, on an unknown date and at an unknown location. *Solitude*, *Don't Get Around Much Anymore* and *I Let a Song Go Out Of My Heart*, *Sophisticated Lady*. Steven believes it is probably from 1947. [**Luciano Massagli** believes that it is from around 1943. *Sophisticated Lady* is very similar to the recordings of 1943 and different in comparison to the solos of the following years.]

This was another of Steven's marvellous presentations. He shares his finds with his friends with the same dedication as he shows in his collecting and research activities.

In 1983 at the first conference (in Washington), **Joe Igo** told us about his work on Duke's Itinerary. After Joe died, **Gordon Ewing** took it over and worked on it for many years together with **Art Pilkington** and **Klaus Stratemann**. None of these pioneers are still with us, but from a younger generation **Ken Steiner** has picked up the task and he presented the results of his research of the **Jimmie Blanton - Ben Webster** era. He brought as a special gift for all the attendees, a nice 12 page booklet titled "On the Road and on the Air with Duke Ellington. October 1939 to December 1940." [He has sent us the text through e-mail and we are happy to be able to publish it in this Bulletin, DEMS 04/2-22.]

Two very formative experiences helped Ken in becoming an Ellington aficionado. First, on 10Feb74 and just a few months before Duke passed away, Ken had the pleasure of being on stage as a member of the stage group for a concert at Georgetown University. The next great experience was on 29Apr86, a date you will recognise. Ken produced an all day broadcast in Washington as a tribute to Duke Ellington, and as a result of this production, Ken met **Jack Towers**. Ken called up Jack, who he had never met before, and told him his plans. He was invited to come over and he went there with another radio announcer. Jack wore them out. He kept playing one Ellington record after another. At that moment Ken realised how deep and vast Ellington's legacy is. Ken also spoke with Jack before this conference and Jack asked Ken to convey his best wishes to everybody.

Klaus Stratemann wrote in his book "Day by Day and Film by Film": "The inadequacies of this book will spur others into further research, it is hoped." "And here I am," said Ken, "doing that further research."

Ken has taken the existing Itinerary and started to check every entry by writing to local papers. He is doing what the earlier researchers would have done if they had had more time. Ken aims to give more details of the gigs, apart from simply the date and the venue.

Ken told us of the many frustrations in doing this research. In many cases there are only advertisements and if you are lucky you may find after two pages about football two lines about Ellington's performance of the other day. Microfilm sources are not complete and also many editions of newspapers are missing although there were far more newspapers back then than there are now. The researchers who compiled the Igo Itinerary and Klaus Stratemann's book were only able to review a few of the great Afro-American newspapers that existed at the time, the Pittsburgh Courier, the New York Amsterdam News, the Baltimore Afro-American, the Chicago Defender and the California Eagle. Most cities with a considerable Afro-American population had their own paper. And these papers were excellent. They gave far more coverage than most of the white daily papers did to Ellington. Ken found many interesting facts in these local newspapers.

Ken is not a discographer but some of his findings have led or may lead to revisions in the standard discographies. A friend of Ken's looked at the NBC radio-logs in the Library of Congress. Many of Ellington's broadcasts were over NBC and from many of these broadcasts recordings exist. We know now which numbers were played on which nights and this helps to identify some of the previously unidentified tunes [or to establish the correct dates].

1939 was world-wide a terrible year. In the United States people hoped somehow to stay out of the war. Conversely though, war preparations led to an economic boom. There was a nagging sense that things would not last. At the same time, and you won't find it in the white daily papers, there was a growing civil-rights movement. Some believe that the civil-rights movement started in the fifties, but it was well underway by 1940. Ken echoed **Claire Gordon's** remarks from her wonderful presentation two days earlier. In doing a study on Duke Ellington you find yourself doing a study on discrimination. Ellington and the other black band leaders were not getting the opportunities that the white bands were. They were not getting the best locations, which were the hotels in which, in addition to a well paid job where you could stay in the same place for more than one night, they were also offered broadcast opportunities. Broadcasts were very important for the exposure of the bands and their music. And this is where Ellington was really a pioneer.

The first location-gig [at a hotel] after Ellington returned from Sweden was in Jul39 at the Ritz Carlton Hotel in Boston. They had an open-air rooftop situation where the band could broadcast. One of the first things Ken

uncovered about this gig, was the fact that it extended over eleven days [7-17JulAug39, see DEMS 03/2-10]. Earlier researchers have missed that. It is good to go back and take a fresh look. Ken is bound to have missed a lot of stuff too and he hopes that others will join him in this research.

One evening on the roof of the Ritz-Carlton it was a bit cold and Duke felt a draft. He asked Billy to take over at the piano. In 1962 **Billy Strayhorn** told the Duke Ellington Society in New York that many of the members of the band heard him play the piano for the first time on that occasion. It was also the gig when Billy's first arrangement for **Ivie Anderson** was played, the popular **Cab Calloway** tune (*Hip, Hep*) *The Jumpin' Jive*. This tune became a feature for the orchestra throughout the remainder of 1939, but it was not recorded by Ellington. However, Ken played a part of the Cab Calloway recording [of 17Jul39]. He also found another event, 28Sep39, a victory party for **Joe Louis** in Detroit, when Joe Louis went onto the band stand and sang this tune. (DEMS 02/3-4) This event is reported in the Michigan Chronicle of 7oct39, another great Afro-American paper that has not been tapped by Ellington researchers until now.

Waiting to be published in a future Bulletin is a letter, which DEMS received from **Darryl Scott Alsbrook**, the son of the bass-player **Adolphus Alsbrook**, mentioned by Ken Steiner (and commented on by others) on Duke-LYM. These comments have been published in DEMS 03/1-8/1. Ken Steiner reported of his meeting with the son. Darryl lives about 100 miles from Ken. He plays the guitar. He did not get to know his father until he (Darryl) was a grown man. In the documentation about his father he only found: Duke Ellington 1939. Adolphus told his son that he left Ellington because he could make more money arranging. He arranged for over a hundred big bands. The best estimate Ken could make is that Adolphus worked for Ellington between mid September and mid October 1939. He knows that it was a month and since Adolphus was from Kansas City Ken suspects that he left the band around 8 or 9oct39 when the band played there.

Ken also reminded us of how Ellington found **Jimmie Blanton**, his particularly favourite Ellingtonian. [This was earlier described in DEMS Bulletin 02/3-4 and 5, and it is also mentioned in the nice booklet which Ken presented to the audience and which is "reprinted" in this Bulletin 04/2-22.]

He also mentioned the Salt Lake City discussion as described in DEMS 03/1-6/1, playing the very poor recording of *St. Louis Blues*, which is in DESOR 4007f and which should be dated 2-8Feb40 instead of Mar40. The recording is so poor that there has been a debate as to who the singer was, **Ivie Anderson**, **Ray Nance** (which would be an argument for yet another, later, date in 1941) or **Cootie Williams**. **Ben Webster** and **Jimmie Blanton** were very much present though.

Ken continued with the gig at the Hotel Sherman from 8Sep40 and he played the opening *Sepia Panorama* and the following *Rumpus in Richmond*.

Between the locations were heroic travels and many of the gigs Ken found were black dances. It seems that Duke's involvement with black audiences is not fully appreciated in the itineraries. Many dances that Ken found were for blacks only. For some they sold tickets for whites, seating for whites, at a lower price than the blacks were charged.

He mentioned a number of gigs from 1941 not included in his booklet, but which we hope will be published in a later DEMS Bulletin. The booklet had after all as subtitle *The Blanton/Webster Era*, part one. We are looking forward to part two.

Ken concluded his presentation by playing for us *Black Beauty* from the Hotel Sherman, probably from 17Sep40, because Duke told the Chicago Defender: "Tune in on Tuesday night. I have something special for you." It was found in the NBC logs that on Tuesday night September 17th Duke Ellington did offer something special for his fans: the solo version of *Black Beauty*.

The last presentation was given by a mini panel of **Patricia Willard**, **George Avakian** and **Lars Westin**, chair (Lars gave Friday's talk about Rolf Ericson).

Lars introduced his guests as one who had been active on the West Coast (Patricia) and one who was active on the East Coast (George) with as common denominator Duke Ellington.

Patricia: When I first started handling public relations for Duke at the West Coast, I was provided with the **William Morris** agency's press manual. One of the things Duke immediately told me was that I was in charge of putting out the texts for advertising. I should mention nobody's name but Duke's "because you never know who might leave the band and upset the public by not being there when the event happens." But in the actual releases, Patricia usually mentioned the names of the stars like **Johnny Hodges**, **Al Hibbler** and **Kay Davis**.

George: The publicity for the record company was handled by one person only at all times. During the time Duke was working with me it was **Deborah Ishlam** [I hope the name is correct]. Before her time it was

Christine (George had forgotten her last name). Christine was not very interested in Jazz. George didn't remember her doing very much with Duke, but Deborah Ishlam was genuinely a jazz-fan. She did a very fine job in the follow up to the events of the 1956 Festival at Newport and she was responsible for getting Duke on the cover of Time Magazine. [This is contradicted by **Charles Waters** in his essay in the Annual Review of Jazz Studies #6 of 1993 titled "Anatomy of a Cover." On page 6 we read: "Late in 1955, **Joe Morgen** proposed the idea of an Ellington cover story to **Carter Harman**, music director of Time." See also MIMM p435. Charles explains in his study that suggestions that the initiative for the cover resulted from the Newport success are incorrect. Preparations for the cover were made previously.] George continued by saying that the fact that Deborah was able to do this also strengthened her in other attempts to publicise Columbia artists. She was successful with **Dave Brubeck** for example. [However Dave Brubeck appeared on the cover of Time Magazine on 8Nov54, before Duke did on 20Aug56.]

George: Duke was not interested in record covers. He trusted the company and George to take care of those things. Duke was very good at making himself available when that was required for publicity purposes. He promised to be there and he usually was. Patricia: But was he on time? George: Good question. I cannot remember him being not on time.

There was some discussion about Duke's longer works and help was sought from **Ted Hudson** who has studied BOOLA. George: Duke had indeed very strong feelings about his longer works. He was very appreciative about being free in his choice for recording longer works for Columbia. George made "Controversial Suite" and others, which of course were not going to be commercial successful. That was at the beginning of the 12" LPs which sold much better than the 10" LPs. George believes that a lot of his customers for his 12" LPs were actually customers for classical 12" LPs who had respect for Duke. They got into the hands of people who were buying contemporary classical music. Duke appreciated that deeply. The record clubs sold more records than the shops. Serious record buyers preferred to buy through the record clubs.

When writing about Ellington, Down Beat was in the habit of mentioning every time his age. Duke disliked that, and so asked Patricia to make it stop. The Los Angeles-based editor of Down Beat was a good friend of Patricia's and gave her the age of the editor-in-chief **Don de Michael** She wrote a letter to Don in which she addressed him with "Dear 30 year old Don de Michael", and continued to mention other musicians' names with their age, closing the letter with her signature and her own age. The message got through. Down Beat stopped referring to Duke's age every time they mentioned his name.

Lars asked: What would Duke say at the age of 105 when looking down at this conference from his castle in heaven. Patricia answered: "He would wonder why on earth you needed to use that number." George: "Very good!".

George talked about the concert at the NYC Town Hall as the first part in a series of four concerts called "Music for Moderns" [28Apr57]. Before the intermission **Dimitri Metropolis** was conducting the New York Philharmonic doing a very little known concerto by **Kurt Weill** in which George's wife was going to play the solo part. When Duke was invited to play after the intermission he suggested to use the new suite "Such Sweet Thunder". George called **Louis Applebaum** to ask permission, because the work had been commissioned by the Stratford Shakespearean Festival. Louis was happy with the publicity and he accepted the invitation to say a few words to introduce the new composition at its premiere performance. Duke introduced the pieces and when he came at the last piece, *Circle of Fourths*, he admitted that it was not yet ready. He replaced it with *Cop-Out*. 'Cop-out' means having an excuse which is usually not a very good one for something that you didn't do that you should have done. George could not prevent himself from laughing a long loud laugh which luckily was not picked up by the microphones because he was sitting well back in the hall. George was not prepared to say that Duke did normally not finish his commissioned work on time, but he was prepared to say that, no matter what happened, Duke always came up with a solution.

There was a splendid dinner-party the same evening with music by **Jens Lindgren** and his "Kunstbandet" Orchestra. Someone told me that these were amateurs but I cannot believe it.

At the end of the dinner, **George Avakian** spoke on behalf of all of us to thank our Swedish friends. He promised to arrange that at the next conference the language would be Swedish.

It is a good custom in a report of an Ellington Conference to remain silent about the small imperfections. This is after all a labour of love by a group of our best friends who devote much of their time over more than a year to organising such an event. But if I have no minor criticisms this time, it is not out of mere courtesy. There was absolutely nothing to complain about. It was one of the most splendid conferences we have ever had.

I have so far not mentioned the music which was played in the intervals of the afternoon presentations in the small room designated "Harlem". On Thursday **Per Larsson** played the piano. On Friday the **Bernt Rosengren** quartet performed and on Saturday there was a trio, **Bent Persson**, **Frans Sjöström** and **Jacob Ullberger**. I did not attend these performances, as I was constantly occupied in conversations with my friends (mostly at the bar). One has to make a choice. The people who went to "Harlem" were very pleased with the performances. In addition to thanking the committee and especially the chairman **Göran Wallén**, I should also mention the impeccable sound engineers and the very gentle and friendly young people who served us in the cloakroom, at lunchtime and at the bars. This conference will long be remembered with gratitude and admiration. This report could not have been written without the help of **Sven Eriksson**, who audio-taped the conference for DEMS.

Sjef Hoefsmit

There are strong rumours about a conference in 2006 in New York!

DEMS



THE INTERNATIONAL

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Part 2. DEMS Domesticities - New Finds - New Books - Duke's Itinerary

DEMS Domesticities

A small problem

DEMS 04/2-11

Is it possible to break down the Bulletin into self-contained sections, even self-standing items? I ran it off complete for my own hard copy, which is just fine. But I met at the DESUK AGM a member who has no email connections and who seems to have missed your scheme to ensure that all members can continue to receive the Bulletin with the help of those of us who have email. He would like to continue to receive the parts of the Bulletin which interest him. I've offered to help him but I need to know how I can isolate individual sections and numbered items from the whole thing.

Roger Boyes

I had a similar question put to me by Jan-Olov Isaksson at the recent Ellington Conference in Stockholm. Jan-Olov asked me if I could reduce the font-size in order to need less paper when printing the Bulletin from the web-site.

The solution I have found is this: select a part of the text on the web-site and copy it into your own word-processor. After you have done so, you can control anything you want. I have experimented with this procedure and it worked just fine. I hope you will have the same experience.

Sjef Hoefsmi

The future of DEMS.

DEMS 04/2-12

See "Important News" DEMS 03/3-4.

Thank you very much, indeed, for DEMS Bulletin 03/3. It is exiting and informative as it always was. Fortunately, I have all printed Bulletins. The first six as Xerox, though. I share your opinion that DEMS' future looks fine. But old fashioned as I am, I think it is a landmark in the history of DEMS and it makes a difference to download the Bulletin and print it, to the joy you had when picking it out from the letterbox. Of course, this applies to many things in daily life and the Internet has many tremendous advantages, I have to confess. However, it is not the same. So, no more members, no more cassettes. Let me thank you for publishing the Bulletin for more than seven years. Each issue was a wonderful homage to Duke, the genius we all continue to love and admire.

Manfred Redelberger

Thank you very much for your kind compliments. I have been a professional printer my whole working life and you can imagine how I feel about many developments, which have made a great part of our printing industry obsolete. It is just what you said: there are several important advantages in the use of Internet. There are, I think, only a few DEMS members who are interested in each and every subject that has been covered in DEMS Bulletins. The new system makes it possible to download only what you want to store for later consultation. You do not necessarily have to print the Bulletins after you have downloaded them. Computer memory is so cheap these days that it makes no sense to do that and it makes searching for a specific article much easier. If I need to find something in the Bulletins which have appeared since 1995, I do not use the printed Bulletins but I let my computer do the search through its own memory. That is why I am so grateful to Peter MacHare for putting the Bulletins from recent years (after 2000) also on his web-site. If you want to use the fastest way of searching, you can download whatever you want from these last years into your computer. I am happy that Duke's music is so good that it has survived all the developments of audio technique. From the earliest acoustic recordings from the 78 rpm period, through wire-recorders into the LP- and from tapes and cassettes into the CD-era. I hope that as long as there are Ellington record collectors, DEMS will give them a helping hand and I am sure that a Bulletin on the Internet has a much better chance of surviving and thriving in the future than the laborious printed Bulletins of the past 25 years.

Sjef Hoefsmit

Using the Internet to distribute the Bulletin among members (and any other curious Internet explorer too, happily) also gives the editor a rest from the chores of printing it, running off and collating the copies, putting them in envelopes and sealing and stamping these, trailing down to the Post Office to mail them, and making arrangements for DEMS finances to be handled by volunteers around the world. It's a rest he well deserves, and for it we pay the price of having to print off the Bulletin ourselves, individually, if we want to have it in this format. It's not a high price, and Sjef has taken care to see to the needs of those who don't have Internet access. I just have one thought. How do we stand on the matter of copyright and contributors' intellectual property?

Roger Boyes

NEW FINDS

Metropolitan Opera House, 21Jan51

DEMS 04/2-13

My friend Lars Walter has sent me a tape from 21Jan51, the Metropolitan Opera House with two titles. *Violet Blue* and *St. Louis Blues*. They are from the Voice of America "Jazz CLUB USA" # 13-2 (mxSPE 156). I believe that Leonard Feather is the announcer.

I have the LPs Rare Record 3 and 4. But these two titles are missing on the LPs.

I found only in Jepsen from 1967 (Vol.3 p427) that *Violet Blue* was played at the concert. What is right?

Göran Wallén**

It seems that you are. Luciano Massagli has reported that the RAI (Italian Radio) did broadcast among others *Violet Blue* and *Jeep is Jumpin'*. These two selections have (until now) never been found. I would like to include your news in the next Bulletin. I have on tape a broadcast from the Voice of America, which has been released on Rare Records, but it is very well possible that VoA made more than one broadcast and it is also possible that this came directly from the VoA vaults and has never been broadcast by VoA.

Sjef Hoefsmit**

Here is the tape with Leonard Feather in the Voice of America broadcast. It has *Violet Blue* by Johnny Hodges solo all through the track of 4:29 minutes and *St. Louis Blues* with a solo by Ray Nance of 2:24 minutes. Leonard Feather says on the tape that the trumpet section is Francis Williams, Ray Nance, Cat Anderson, Harold Baker and Nelson Williams. In the New DESOR Fats Ford is in the band in this concert and Francis Williams is out. What do you think is right?

Göran Wallén**

It is a well-know fact that the Voice of America made several broadcasts with material from the concert of 21Jan51 at the Metropolitan Opera House. These broadcasts were titled "Jazz" and had the numbers J-11/J-12; J-13/J-14 and J-15, which was combined with recordings of Art Tatum on J-16. They are well documented in the New DESOR pp170/171, Ole Nielsen's "Jazz Records 1942-80, Vol.6", pp113/114 and Jerry Valburn's "The Directory of Duke Ellington's Recordings" pp2-11. The broadcast "Jazz Club USA" #13-2 (mxSPE 156) has not been documented yet. Part I contains: *Ring dem Bells*; *Frustration*; *Coloratura* and *Rose of the Rio Grande*. Part II has: *Violet Blue*; *Take the "A" Train*; *St. Louis Blues* (with vocal by Ray Nance) and *Trumpet No End*. Comparison revealed that all titles (with the exception of *Violet Blue* and *St. Louis Blues*) are identical with what we have on the LPs Rare Records 3 and 4. We have no idea about the correct position between the other selections in the programme but there is no doubt that *Violet Blue* and *St. Louis Blues* belong to the Metropolitan concert. There is no description in the New DESOR that fits. The MC of this broadcast was indeed Leonard Feather. It is peculiar that he mentioned that both Francis Williams and Nelson Williams took part in *Trumpet no End*. As far as I know, Francis and Nelson Williams (no family) were never in the band at the same time.

Sjef Hoefsmit**

Luciano Massagli and Giovanni Volonté accepted Leonard Feather's statement about both trumpeters with the name Williams. They made that correction in the personnel listing of the updated session 5102 of 21Jan51 on Correction-sheet 1062 (see also DESOR Small Corrections page 170 on 04/2-51).

DEMS**

We accepted the statement that Francis Williams replaced Marenguito, because we believe that Leonard Feather, who at that time attended to the presentation of the concert for the Voice of America, knew the right personnel of the band. Moreover the way of playing the notes by Williams in his solo seems quite different in comparison with the way of playing by Marenguito in *Blue Skies* of 19Nov50 (DE 5015 d).

Luciano Massagli**

The Auckland Concert of 10Feb70

DEMS 04/2-14

I received from my friend in New Zealand a burnt CD. It is the next day's concert, 10Feb70 at the Town Hall in Auckland. "The concert is a complete repeat of the Wellington concert of 9Feb70 except for *Passion Flower*

replaced by *Black Butterfly*. There are no surviving recordings of tracks 9 to 16 of the Auckland concert but I will keep hunting in the hope of locating them".

1. C-Jam Blues
2. Take The "A" Train
3. Black Butterfly
4. Things Ain't What They Used To Be
5. Birth of the Blues
6. Harlem
7. La Plus Belle Africaine
8. Come Off the Veldt
9. Medley
10. In Triplicate (In Duplicate)
11. Satin Doll
12. Meditation
13. April In Paris
14. Fife
15. Ocht O'Clock Rock
16. Love You Madly

Tracks 9 to 16 comprise the 2nd half of this concert, which is as per the Wellington concert except for *Satin Doll* replaced by *Love You Madly*.

Jerry Valburn**

See for the Wellington concert(s) of 9Feb70 DEMS 04/1-7 and 04/2-37
DEMS**

Harry Rasky Interview

DEMS 04/2-15

Harry Nerlich reviewed in the March edition of the Newsletter of the Toronto Chapter 40 of the Duke Ellington Society the presentation by Professor Jack Chambers during the meeting of 10Feb04.

Jack Chambers spoke about "Bardland: Shakespeare in Ellington's World." He played during his presentation an interview by Harry Rasky, which was unknown to me. John Hornsby put me in contact with Jack Chambers, who was immediately willing to share his recording with me.

The interview (5:48) was broadcast through the CBC on 15May57. It was mainly about the Shakespearean Suite. The broadcast announcer spoke of Duke's recent birthday. Harry Rasky said at the end of the interview: "Well, thank you very much Duke Ellington, on the occasion of your birthday for having us here...".

Duke told Harry that he finished writing the music of *The Telecasters* and *Hank Cinq* on the day of the performance, which was 28Apr57. Rasky said: "I heard you in Birdland last night." This brings the possible date to 29Apr or 1 or 2May. Birdland was closed on Monday 29Apr and Duke left after 1May. I believe that the date of the interview was 29Apr57. Jack Chambers agrees with me. If I change the sequence of the words in the first quote of Harry Rasky, I have a firm confirmation of that date.

Sjef Hoefsmit

See for a report of the premiere of the Shakespearean Suite on 28Apr57, the report of the Stockholm Conference in this Bulletin (04/2-10) and specifically George Avakian's statements in the last presentation of the last day.
DEMS**

Harry Rasky was born 9May28 in Toronto. He was a documentary film producer, director and writer. He was almost 29 when he interviewed Duke in NYC, and virtually unknown at the time.

Jack Chambers

To show my appreciation for Jack's tape I have sent him a copy of two other interviews about the same subject: Ben Gross in NYC at the Hickory House for NBC on 23Apr57 and Bob Smith in Vancouver at the Georgian Towers Hotel for CBC on 1Nov62. Jack's reaction was very interesting. He allowed me to share it with you:

"Your Hickory House tape arrived yesterday at my place too, as it did at John's, making an unexpected triumph in synchronicity for Canada Post. I listened to the tape last night and I was most impressed by Bob Smith's interview from CBC Vancouver in 1962. I had never heard of Smith, know nothing about him, but he did a terrific job persisting with his inquiries about Duke's extended works in spite of Duke's attempts to shake him with his characteristic old irony. I was especially interested at the end, when Strayhorn walks in and gets included. One thing that comes out of it as clear as ever is the easy working relationship between DE and BS. It is too bad David Hajdu didn't hear that comfortable banter. For me, the most interesting moment was in Duke's comment about *Sonnet in Search of a Moor* (though he doesn't ever get the title quite right). In my talk to DES 40 in Feb., I wondered aloud if DE realized that title was ambiguous. Now I know he does. In the interview he says that it is a "triple entendre," and explains it. Irving Townsend should have explained it in his liner notes, but I suspect he may not have understood it as clearly as Duke did. I am writing an article on the Shakespearean suite now, based on my talk, and one of my sub-themes is the discrepancy between the viewpoints of Townsend and Ellington/Strayhorn regarding its evolution. So for me the Smith interview provides a crucial clue to my claim that Townsend consistently undervalued the literary underpinning that Duke put into the suite."
Jack Chambers

Leonard Feather Interview

DEMS 04/2-16

Steven Lasker has sent me a copy of an interview by Leonard Feather. This interview with Duke Ellington has been transcribed and used for the introduction to Leonard Feather's "Encyclopaedia of Jazz". In this interview is Duke's (famous) remark about Jelly Roll Morton playing the piano as a high school teacher. The date of this interview is not established. Steven reported that the tape box carried the caption "1955".
Sjef Hoefsmit**

Timme Rosenkrantz Interview

DEMS 04/2-17

In DEMS 99/5-5/1, Klaus Götting mentioned a Timme Rosenkrantz interview of early 1963. I promised to look for it. Listening to the interview makes me believe that it was audio taped from a telecast, recorded at the Grosvenor House in London on 11, 12 or 13Jan63. This interview contains the statement by Ellington (also made in other interviews) that Tricky Sam could only play seven notes very effectively. A part of this interview has been used for the documentary "A Duke Named Ellington".
Sjef Hoefsmit**

NEW BOOKS

**Maurice Peress. *Dvorak to Duke Ellington*.
Oxford University Press, Oxford and New York, 2004, pp254**

DEMS 04/2-18

Like Caesar's Gaul this book is divided into three parts. Seven chapters narrate the impact of Dvorak's visits in the 1890s on music in the USA, and especially on the efforts of African Americans to find their own musical voice. As a Czech composing in the Austrian Empire Dvorak was most sympathetic to these efforts, which he encountered head-on at the 1893 Chicago Exposition. The outcome is examined through the work of, among others, Paul Dunbar, Will Marion Cook and James Reese Europe. Seven further chapters trace Dvorak's legacy into the twentieth century, as Peress describes his experiences recreating Cook's fabled 1912 Clef Club concert, Paul Whiteman's 1924 Aeolian Hall concert, Georges Antheil's astonishing *Ballet Mécanique* concert in Carnegie Hall in 1927, and Bernstein's *Candide* and *Mass*. In this fascinating account the approach becomes anecdotal and autobiographical, and the chapter on Bernstein's works almost descends into 'my-pal-Lenny'-itis. The final three chapters, similarly autobiographical, deal with Duke. There's an account of the events of 14 June 1965 at the White House which led Peress to his work with Duke's music, particularly the failed *Golden Broom and the Green Apple*, the stillborn *Queenie Pie*, and the much misunderstood *Black Brown and Beige*. An *Afterword* considers Dvorak's legacy from a present-day perspective, through a melancholy account of the failed attempt to save the Dvorak House in New York from demolition, a tantalizing glimpse of the Handy Brothers publishing house, and a closing paean to Duke as the fulfilment of Dvorak's hopes with regard to the African American people.

All this sounds rather bitty, and in a way the book is, though it just about hangs together. The focus is on Ellington for a mere fifty pages, so can it be recommended to *DEMS Bulletin* readers? *Golden Broom and Green Apple* is little known, *Queenie Pie* was well covered in John Franceschina's 2001 study *Duke Ellington's Music for the Theatre*, and some (though by no means all) of what Peress has to say about *Black Brown and Beige* can be found in the 1993 volume of the *Black Music Journal* devoted to that great work. But if your musical interests extend beyond Ellington and jazz, the book is a must. Much of the detail about the musicians and their music, and Peress's efforts to re-stage their works, makes for fascinating reading. The book also helps illuminate the wider background to the musical milieu in which Duke grew up in Washington, and in which he worked, exerting a profound influence for the rest of his life. Thus, it complements the early chapters of Mark Tucker's *Ellington: The Early Years*.

I cannot recommend this book unreservedly though, I'm sorry to say. There are too many errors which should have been checked and corrected. *Black Brown and Beige* was not premiered in 1942, and the interval between Goodman's Carnegie Hall concert in 1938 and Ellington's in 1943 was five years, not six. Contrary to Peress's assertion, *Jumpin' Punkins*, *Dirge* and *Stomp* were performed that night. *Soso* comes from *Togo Brava*, not from the *African Asian Suite* (there's no such work). Duke's four-letter titles are not anagrams. As Ellington enthusiasts we can correct these mistakes as we read them. But we shouldn't have to, and because of them we must be cautious when reading about areas in which we have no expertise. For instance, I find Peress's attitude to the 'Proceeds to Russian War Relief' aspect of 23 January 1943 unpleasantly sour. Maybe some of those attending felt that way, but I've never seen it mentioned in the literature, and since the concert took place in the very week when the Red Army was securing the ultimate defeat of Nazism for us all, through the blood of thousands in the rubble of Stalingrad, I think it unworthy of mention. Worse, he asserts that the USSR 'joined the Allies' when she found it convenient to do so. The Russians went to war to defend themselves against a most brutal invasion of their land, at a time when there were no allies to join; in June 1941 Britain stood alone with Canada and the other countries of the British Empire, bless them, in their resistance to Hitler's barbarism. Peress should be ashamed of himself for peddling such distortion, as should OUP for allowing it to appear under their imprint.

Having got that off my chest, I can recommend this book, despite its flaws, to all who wish to deepen their understanding of Ellington's artistic purposes by learning more about the cultural climate into which he was born and in which he worked. There is much of absorbing interest in the anecdotal detail. How one would like to know more of Will Marion Cook's story; or the Afro-Polish original dedicatee of the Kreutzer Sonata; or the shadowy figure of Colonel Higginson! If *Queenie Pie* was well received elsewhere, why wasn't it judged acceptable for Broadway? Peress doesn't tell us, but it's a question worth asking, and if such matters interest you,

you'll find plenty more in his book.
Roger Boyes

**Claire Gordon. *My Unforgettable Jazz Friends.*
Phase V Press, Arroyo Grande, California, 2004, pp304**

DEMS 04/2-19

Claire Gordon presented her latest book on the first morning of the 2004 Ellington Conference in Stockholm. She brought with her 25 copies with hard cover for European attendees. The Americans should buy their copy after returning home. Before the end of the Conference I had already finished half of the book, which I enjoyed reading in my hotel-room before going to sleep. I finished it on my trip home after the Conference. It is indeed a book which is difficult to put down.

Claire has lived a life that every jazz-fan would have wanted to experience. She took the initiative to introduce herself to the musicians and she found out something which I found out much later (too late actually) that these folks love to meet and befriend knowledgeable admirers.

The book tells us highly amusing stories of Ellington, Maxine Sullivan, Nat King Cole, Rex Stewart, Dizzy Gillespie, Mary Lou Williams, Benny Carter (who wrote a foreword), Dinah Washington and several other lesser known artists to whom she did not dedicate a whole chapter.

Most Conference attendees know Claire, who has made presentations on several occasions. She presented her book "Boy Meets Horn" in 1991 at the Los Angeles Conference. She writes in the same fashion as she speaks: with a very dry kind of humour and as an experienced raconteur.

She explained to us in her presentation that we should not consider her book a reference work. It might not always be accurate as far as dates and happenings are concerned, but it is the truth as she remembers it. When she mentioned that *Brown-Skin Gal*, *Rocks in My Bed* and *I Got It Bad* were all recorded in the same session, she made a note (p85) in which she acknowledged the fact that the Victor files say otherwise, but this is how she remembered it. She admits that she could be wrong. I like that.

If you want to join Claire on her trips to clubs and studios and if you want to know more about her friends, you should read this marvellous book. The only thing you should contribute yourself is the music.

Sjef Hoefsmit

Duke's Itinerary

Ellington orchestra in Trail, B.C., on 10Apr52.

DEMS 04/2-20

An old friend was reminiscing about an Ellington dance-cum-concert that his parents took him to years ago. It turned out, when we checked *Duke Ellington Day by Day and Film by Film* (Stratemann 1992, p345), that it was an unaccounted for engagement. Ellington played an Air Force Base in Mountain Home, Idaho, on 9Apr52. The orchestra then must have bussed 512 miles almost due north to Trail, British Columbia, just across the Canadian border, where they played in the Cominco Arena on 10Apr. From Trail, they travelled 378 miles west to Vancouver, B.C., where they settled in to the Palomar Supper Club for 11-19Apr. The Trail performance was the eighteenth consecutive one-nighter in the Pacific Northwest, and after their week in Vancouver they would play 35 more, making it one of Ellington's most gruelling tours (from Los Angeles on 20Mar to Chicago on 10Jun

with only three or possibly two nights off).

Trail is a mining and smelting town in the Kootenay Mountains. When Ellington played there, it had a population of about 9,000 souls. It was fairly well known across Canada because of its champion Senior A (ice) hockey team, the winter occupants of Cominco Arena. My friend remembers people dancing to some of Ellington's numbers, including his parents, but many people stood at the edge of the stage and listened. His most vivid memory is a drum feature that roused the crowd to a frenzy. The drummer had two bass drums, my friend said, and by the time he finished his torrential solo his pant legs had slid up above his knees. Presumably not even the Trail foundry workers tried dancing when Louie Bellson played "Skin Deep."

Jack Chambers

The gig on 9Apr at the Air Force Base in Mountain Home is not confirmed. It has been impossible to verify this date. The stay in Vancouver has been confirmed in the Vancouver News-Herald of 10, 12, 14, 15, 16, 17 and 18Apr52. The dance date in Trail is indeed a "fresh" addition to Duke's itinerary!

DEMS

An addition to Duke's Itinerary with a question-mark.

DEMS 04/2-21

This contribution came from my friend in Australia, Bill Norton. I'm sure he has no objection to using his find in the next issue of DEMS. Both Stratemann and Ken Vail show nothing for this date but we do know that Duke was in the area at that time. When I get North I'll contact Oberlin and see if any printed material can be obtained.

Jerry Valburn

I bought on e-bay from a woman in East Liverpool, Ohio a 2"x 3" programme of 9Jun36 issued at a senior prom somewhere. The Duke's band played at it and the programme is signed on one page by the Duke and on another by Dick Jones (his valet?). The covers of the 4-leaf booklet are metal, probably brass, and it is in great condition. I paid US\$ 75 and I was the only bidder. The back page has printed the names of guests including the President (of what?) Ernest H. Wilkins, F. O. Grover etc. The woman who sold it thought the prom may have been at Oberlin College but isn't sure. Do you have any records which show where the Duke may have been on that date? I don't have the "Day by Day" book which may have helped. Hopefully you can identify the venue from the above info please.

Bill Norton

Duke was indeed in the area. He was at Eastwood Park Ballroom in Detroit MI on 7Jun36 (Detroit Free Press 4Jun36, ad) and he was at the Moonlight Gardens Olentangy Park in Columbus OH on 12Jun36 (no confirmation). He played at the same venue on 14Jun36 (Columbus Star 14Jun36, ad).

Dick Jones is indeed very likely Richard Bowden 'Jonesy' Jones, who was a bus boy at the Cotton Club, who joined Duke on the road in 1931 as Duke's first band boy.

DEMS

Following is my correspondence with the person from whom I bought that autographed programme booklet. Looks like Duke was definitely at Oberlin College that night.

Bill Norton

Dear Sheri,

I am assuming I have the correct e-mail address for you - I took it from the e-bay entry. The lovely Duke Ellington item arrived this morning along with your note, and I have been doing a bit of research since. Google and Yahoo searches show both E. H. Wilkins and F. O. Grover, listed in the booklet as guests, both were prominent people at Oberlin College so I think your assumption is correct. I have e-mailed Jerry Valburn, an Ellington expert and with whom I correspond, to see if he can throw any light on Duke's itinerary also. By the way, Dick Jones, the other signatory would be Duke's valet. Could you please tell me any background to the item e.g. how you obtained it, who originally owned it etc? I would be very interested in any pertinent details.

Kind regards, and thank you,
Bill Norton

Dear Bill,

Hello, I am glad that you like the Duke autograph on the dance booklet. I have had this item for 4 years before I decided to put it up for auction. I know now, it is in the right hands. I obtained this from an antique/flea market in Hartville, Ohio. Your item came from a scrapbook that is filled with booklets from dances and many other items. Some of the pages are falling apart. I can tell you that the original owner was admitted to Oberlin College in Sept. of 1934. Her name is Eleanor Jane Graham. A report card says that she was prepared at Bellevue, Pennsylvania, High school. I believe she at the time was a socialite. She went to many dances and had supper at the Goodrich house. I hope this helps you with your research. Thanks for telling me who Dick Jones is.
Sheri Williams

ON THE ROAD AND ON THE AIR WITH DUKE ELLINGTON

The Blanton/Webster Era, Part One October 1939 to December 1940

DEMS 04/2-22

Chronicling the heroic story of Duke Ellington and His Famous Orchestra's endless travel and performances will always be a work in progress. Klaus Stratemann hoped "the inadequacies" of his monumental *Duke Ellington Day by Day and Film by Film* "will spur others into further research." Perhaps this is what he and the researchers of the *Igo Itinerary* had in mind — an extensive search for contemporary, local reports, finding previously undocumented gigs as well as new information about known events, to uncover a more richly detailed itinerary.

The goal of *On the Road and On the Air With Duke Ellington* is not just to correct dates, but to gain a fuller sense of the work of the Orchestra: the world they lived in; what the dances, clubs, and theatres were like; the music they played; when they broadcast; the hardships and the good times. This compilation, prepared specially for the 19th Conference of the International Duke Ellington Study Group in Stockholm, 12-15 May, 2004, is excerpted from a larger body of research, and is focused on the first 14 months of the Blanton-Webster era. It is hoped this will be part of series.

As Sjef Hoefsmit told me, "There will always be new things to learn about Duke Ellington's music." Please submit your comments, additions, and corrections to: dems@skynet.be

Thanks to Steven Lasker for sharing research, reading the draft, and editorial suggestions.

Ken Steiner
April 29, 2004

Note: Broadcast times are listed for the time zone in which the broadcast originated. Broadcasts after midnight are dated for the "broadcast day;" for example, the broadcast listed for Tuesday, 9Jan40 at 12:05 a.m. occurred in the early morning of 10Jan, but was listed in the newspapers of 9Jan and would have been considered "Tuesday night."

Events listed in **bold** I believe to have happened, based on documentation found or not found. More research is needed.

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St. Louis Star-Times, 19Oct39, p17

20oct39 to 2Nov39, Club Caprice, Hotel Coronado, St. Louis, MO. (daily ads, *St. Louis Globe-Democrat*, 19oct-2Nov39) Duke Ellington became the first black bandleader to land a gig at the Hotel Coronado, a choice downtown "location" with broadcasts. Local 15-minute radio broadcasts were aired twice every night at 7:30 p.m. and 11:15 p.m. on KXOK. (Radio listings, *St. Louis Globe Democrat*, *St. Louis Post-Dispatch*, *St. Louis Star-Times*, 20oct-2Nov39) KXOK was owned by the *St. Louis Star-Times*, which previewed of one the programs. "Duke Ellington's original compositions, *You Gave Me the Gate*, *Solid Old Man*, and *In a Mizz*, will be heard on KXOK at 11:15 p.m. during Ellington's broadcast from Club Caprice of Hotel Coronado in St. Louis." ("News From Radio Stations," *St. Louis Star-Times*, 30oct39, p16)

CBS carried national broadcasts on Tuesdays, Thursdays, and Saturdays at 11:30 p.m. CST. (Harold Jovien, "Radio Raves," *Gary American*, 10Nov39, p5, and other African American newspapers) Late night radio listings in the St. Louis papers were incomplete, but list 11:30 p.m. CST broadcasts on 31oct and 2Nov39 on St. Louis' CBS station, KMOX. The one surviving air check from Club Caprice is dated 2Nov39 from WJR, a CBS station in Detroit.

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St. Louis Argus, 20Oct39, p12
Research by Ken Steiner

20oct39, Club 49, St. Louis, MO. (ad, *St. Louis Argus*, 20oct39, p12) Ellington recalled hearing Blanton for the first time "in a hot spot on the second floor of Jesse Johnson's restaurant." (*Music is My Mistress*, p164) Club 49, located "atop the Deluxe cafeteria [owned by Jesse Johnson]" (Ben Thomas, "Night After Night," *St. Louis Argus*, 10Jun38, p7), fits Ellington's description. "Duke Ellington has been frequenting Club 49 these nites in town. We wonder if the maestro is planning to add Jimmie Blanton, bass fiddler with Fate Marable's band, to his aggregation." (J. Von Chapman, "Town Chatter," *St. Louis Argus*, 27oct39, p7)

Blanton sent his mother a telegram indicating that he joined Duke Ellington and His Orchestra on 2Nov39, closing night at the Hotel Coronado. (Phil Schaap, WKCR radio, New York, 6Jan96)

3Nov39, Blackstone Hotel, Chicago. Suggested in the *Igo Itinerary*, no documentation given, no mention in Chicago papers. (*Tribune, Daily News, Evening Herald-Examiner, Defender*)

4Nov39, **Huff Gym, University of Illinois, Champaign, IL.** Homecoming dance, 9 p.m. to 12 a.m. ("S-A Homecoming Ball is Tonight," *Daily Illinois*, 4Nov39, p1)

10Nov39, **Forum Rose Room, Wichita, KS.** (ad, *Wichita Eagle*, 10Nov39, p10)

15Nov39, **Roseland Ballroom, Kansas City, MO.** ("Duke Ellington and Band 'Jive' at Roseland Ballroom," *Kansas City Call*, city edition, 17Nov39, p8)

16Nov39, **Castle Ballroom, St. Louis, MO.** Dance in honor of State Teachers' convention. (ad, *St. Louis Argus*, 10Nov39, p7)

19Nov39, **Miramar Ballroom, Gary, IN.** 8:30 p.m. to 1:00 a.m. "While jitterbug was the dance craze of the affair, many other couples could be seen gliding along the floor at a smooth and easy pace which seemed to enable them to enjoy the music much more." Tunes included *Stompy Jones, Blue and Sentimental, What A Life, I'm in Another World*, and *Sophisticated Lady*; Herb Jeffrey on *What's New, Stairway to the Stars, Lilacs in the Rain, Star Dust, If I Knew Then, My Prayer*; Ivie Anderson on *I'm Checking Out; You Can Count on Me; Ain't What You Do; Jumpin Jive; Oh Babe, Maybe Someday*. ("Crowd Packs Miramar to Hear Duke Ellington," *Gary American*, 24Nov39, p5)

20Nov39, **Savoy Ballroom, Chicago.** Federated Hotel Waiters Union ball. "Local 356 is composed of waiters from the leading loop hotels. The list of expected celebrities includes Tommy Dorsey, Gene Krupa, John Kirby and Cab Calloway." ("Duke to Play for Hotel Waiters Union," *Chicago Defender*, 18Nov39, p8)

21Nov39, **New Deal Tavern, Chicago.**

5 a.m. breakfast party for Cab Calloway and Duke Ellington following waiters ball at Savoy. ("LaRue Will Honor Duke and King Cab," *Chicago Defender*, 18Nov39)

22Nov39, **Vocalion recording session, Chicago**, Barney Bigard; **Columbia recording session**, Duke Ellington and Jimmie Blanton duets.

22Nov39, **Drake Hotel, Chicago.** University of Chicago Intrafraternity Ball. (*Chicago Daily Maroon*, 8Nov39, p1)

24Nov39, **"Young Man with a Band" broadcast, Chicago.** "Young Man With a Band" originated from WBBM in Chicago and was heard at 9:30 p.m. CST Saturday nights, and was broadcast coast-to-coast over the CBS network. Duke Ellington's life story was portrayed with musical excerpts.

25 and 26Nov39, **Palace Theater, Peoria, IL.** Shows at 2:30, 5:00, 7:25, 9:55; with a movie. (Ads in *Peoria Journal-Transcript*, 24 and 25Nov39)

30Nov39, **Municipal Auditorium, Birmingham, AL.** (*Birmingham News*, 30Nov39, p1)



Indianapolis Recorder 2Dec39, p13

3Dec39, Sunset Terrace Indianapolis, IN. (ad, *Indianapolis Recorder*, 2Dec39, p12) "Jimmie Blanton really played the bass fiddle and was featured before the mike on that unforgettable *Sophisticated Lady*...it was really unique and fascinating and spine-chilling...for an encore Jimmie featured his fiddle on *Liza*...." Other tunes included: *Blue Moon*; Ivie Anderson on *I'm Satisfied*, *It Don't Mean A Thing*, *Solitude*, and *St. Louis Blues*. (Ye Scribe, "In the Groove," *Indianapolis Recorder*, 9Dec39, p12)

9Dec39, Blackstone Hotel, Chicago. Supper dance sponsored by Julius Hoffman. (Adeline Fitzgerald, "Monday Memos," *Chicago Herald-American*, 11Dec39, p9)

10Dec39, Music Hall, Topper's Ballroom, Cincinnati, OH. 9 p.m. to 1 a.m. (ad, *Cincinnati Enquirer*, 10Dec39, p5)

15Dec39, William Penn Hotel, Pittsburgh, PA. (*Pittsburgh Courier*, 23Dec39, p21)

16Dec39, Cotton Club, Indianapolis, IN. Members of the orchestra attend, and Jimmie Blanton jams with the house band including Eugene (Sox) Pope and Jimmie Hinsley. "It was interesting to hear Johnny [Hodges] tell me how he found Jimmie Blanton in St. Louis and how when Jimmie plays *Body and Soul*...he plays more changes than any horn tooter." (Ye Scribe, "In the Groove," *Indianapolis Recorder*, 23Dec39, p12)

17Dec39, Pantheon Theater, Vincennes, IN. "Continuous shows" with a movie. (ad, *Vincennes Sun-Commercial*, 17Dec39, p2)

20Dec39, Eden Club, Chicago. Nightclub in suburban Chicago. ("Duke Ellington to the Eden," *Chicago Herald-American*, 16Dec39, p10; ad, *Chicago Herald-American*, 20Dec39, p10)

25Dec39, Union City High School Gym, Union City, TN. Christmas night dance, 9 p.m. to 1 a.m. (ad, *Union City Messenger*, 17Dec39)

26Dec39, New Sikeston Armory, Sikeston, MO. 10 p.m. to 2 a.m. ("Ellington Packs Armory — 1200 Dancers

Brave Snowstorm for Music of Famous Orchestra," *Sikeston Standard*, 29Dec39, p1)

29Dec39, Blackstone Hotel, Chicago. Debutante ball for the daughter of meat—packing baron Edwin Cudahy. (Jean [Bach], "Sara Peace, Sheila Cudahy's Parties Are Today's High Spots for Young Set," *Chicago Herald-Examiner*, 29Dec39, p9)

31Dec39, "Meet the Band" broadcast, Chicago. WBBM 12:30 to 1 p.m. CST, and broadcast nationally over CBS, featured "a special arrangement of *Ring Dem Bells*." (*Chicago Defender*, 30Dec39)

31Dec39, Marigold Ballroom, Chicago. The Marigold Gardens, a boxing arena in the North End, was converted to a dance hall for New Year's Eve. (ad, *Chicago Herald-Examiner*, 30Dec39, p11)

1Jan40, Hines Hospital, Maywood, IL. The band played for veterans. (*Tempo*, 8Jan40, p4)

4Jan40, Butler Theater, Butler, PA. Shows at 2:00, 4:15, 7:00, and 9:15; with a movie. (ads, *Butler Eagle*, 2Jan40 and 3Jan40)

5Jan40, Strand Theater, Cumberland, MD. Shows at 2:19, 4:24, 7:01, and 9:13; with a movie. (ads, *Cumberland Evening Times*, 1-5Jan40) Wilhelmina Gray of Pittsburgh filled in for Ivie Anderson at Butler and Cumberland. ("Sang in Ivy's Place," *Baltimore Afro-American*, 20Jan40, p14)

7Jan40, Savoy Ballroom, New York. 3,000 attend performance of bands of Duke Ellington, Ella Fitzgerald and Erskine Hawkins. ("Scores on Hobby Lobby," *New York Amsterdam News*, 13Jan40, p21) "Practically every sepia ork leader who wasn't working turned out to pay homage to the Ellington crew. Saw Don Redman, Jimmy Mundy, and Count Basie in a group listening with both ears pinned back." (Nell Dodson, "This is Harlem," *New York Amsterdam News*, 13Jan40, p24)

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Boston Post, 10Jan40, p24
Research by Ken Steiner

8Jan to 20Jan40, Southland, Boston, MA. (ad, *Boston Post*, 8Jan40, p10) "Two revues at 7:30 and 11:30 p.m. Dinner \$1.25 up." ("Where to Dine," *Boston Herald*, 9Jan40, p11) WBZ broadcast locally on Tuesdays

(9&16Jan) and Fridays (12&19Jan) at 12:05 a.m. EST, and on Friday (12Jan) at 7:00 p.m. (radio listings, *Boston Herald*) These were carried nationally over WJZ New York/NBC Blue except the 12Jan midnight program. There was also a 15Jan40 broadcast at 11 p.m. on WJZ/NBC Blue. (NBC radio logs at the Library of Congress; radio listings, *New York Times*) Although Ben Webster is not heard on the air check from 9Jan, it is generally recognized that he joined the band during the Southland engagement. Boston papers do not indicate when (*Boston Globe, Boston Post, Boston News, Guardian, Chronicle*), but two different New York papers give a clue. "Ben Webster denies plans to switch from Teddy Wilson to Duke Ellington, but the grapevine has him making the change at the end of the Golden Gate [ballroom in New York] run." (Nell Dodson, "This is Harlem," *New York Amsterdam News*, 20Jan40, p24) "Teddy Wilson leaves for the road on January 11." (Bill Chase, "All Ears," *New York Amsterdam News*, 13Jan40)

21Jan40, **RKO Boston, Boston, MA.** (ad, *Boston Herald*, 21Jan40)

22Jan40, **City Hall, Portland, ME.** 8 p.m. to 1 a.m. "battle of music" with Tony Pastor. (*Portland Press Herald*, 22Jan40, p12)

23—25Jan40, unidentified one-nighters. "Boston, Jan. 22. - Ben Webster, well known tenor sax man formerly with Teddy Wilson, has joined Duke Ellington's orchestra, which is playing one-nighters around New England this week after packing them in at the Southland here. Bass player Billy Taylor, after four years with the band, is leaving. He had been playing side-by-side with Jimmie Blanton, Duke's new bass virtuoso, formerly with Fate Marable, for several weeks." (*Jazz Information*; 26Jan40; pp1, 6)

26Jan40, **Roseland State Ballroom, Boston, MA.** 10 p.m. to 2 a.m. Dance sponsored by the Ladies' Auxiliary of the Dining Car Union, Local 370. (C.V. Granville, "Duke Ellington Attracts Crowd," *The Chronicle*, 3Feb40, p8)

27Jan40, **Recreation Ballroom, Lawrence, MA.** (ad, *Lawrence Evening Tribune*, 26Jan40, p20)

28Jan40, **Savoy Ballroom, New York.** "Record crowd of 4,000" for Duke Ellington and Erskine Hawkins. ("Duke Ellington Wows 'Em At Harlem's Famous Savoy," *Pittsburgh Courier*, 3Feb40, p20)

29Jan40, **Clifton Theatre, Huntingdon, PA** (ad, *Huntingdon Daily News*, 29Jan40)

1Feb40, **Memorial Union, University of Wisconsin, Madison, WI.** Junior Prom. (1940 *Badger* yearbook, p214)

2Feb to 8Feb40, **State-Lake Theater, Chicago.** Shows at 12:28, 3:37, 6:46, 9:48, featuring Danny and Edith, Bill Bailey, and the Two Zephyrs; with movie. (ads, *Chicago Daily News*, 2-8Feb40) Tunes included: *Boy Meets Horn, Prelude in C Sharp Minor, Mood Indigo, St. Louis Blues*. ("State-Lake, Chi," *Variety*, 7Feb40, p40); *Lilacs in the Rain, All the Things You Are, Prelude in C Sharp Minor, Sunny Side of the Street*. ("Vaudeville Reviews," *Billboard*, 10Feb40).

9Feb to 15Feb40, **Regal Theater, Chicago.** (ads, *Chicago Herald-American*, 9-15Feb40) "The same show presented at the loop theater...." ("Duke's Band Sensation at Regal," *Chicago Defender*, 10Feb40, p11)

14Feb40, **Columbia recording session, Chicago.** 1:00 to 4:00 p.m. **Vocalion recording session**, Barney Bigard, 4:20 to 5:15 p.m.

15Feb40, **Vocalion recording sessions, Chicago.** Barney Bigard, 12:15 to 1:30 a.m.; Cootie Williams, 1:30 to 4:00 a.m.

16Feb40, **Masonic Temple, Fountain Ballroom, Wayne University, Detroit, MI.** 1,400 students attend. (Joan Calvin, "At the J-Hop," *The Detroit Collegian*, 19Feb40, p4)

17Feb40, **Michigan Theatre, Muskegon, MI.** (ad, *Muskegon Chronicle*, 17Feb40)

18Feb to 20Feb40, **Keith's Theatre, Grand Rapids, MI.** (ads, *Grand Rapids Herald*, 17-20Feb40) "Ellington directs in an unusual style playing a piano which is elevated so he may play while standing. Many of Ellington's own hot compositions are featured, but ever-popular *St. Louis Blues* probably brought more applause than any other number." (*Grand Rapids Herald*, 19Feb40, p7)

23Feb and 24Feb40, **Michigan Theater, Ann Arbor, MI.** Shows at 3:56, 7:10 and 9:25; with a movie. (ads, *Ann Arbor News*, 21-24Feb40)

25Feb to 28Feb40, **Strand Theatre, Lansing, MI.** Stage shows at 2:25, 4:40, 7:10 and 9:30; with a movie. (ads, *State Journal*, 24-28Feb40)

29Feb40, **Palace Theater, South Bend, IN.** *Caravan*, *Prelude in C Sharp Minor*, *The Sergeant Was Shy*, *Boy Meets Horn* are featured; along with Ivie Anderson on *Jumpin' Jive* and *On the Sunny Side of the Street*, and Herb Jeffries on *All the Things You Are*, *Lilacs in the Rain* and *It's a Blue World*. (Virginia Worden, "Duke Ellington Revue Pleases," *South Bend Tribune*, 1Mar40, p4)

1Mar40, **Union Ballrooms, Purdue University, West Lafayette, IN.** 9 p.m. to 12 a.m. (Will Zimmerman, "Ellington Plays at Informal Tonight," *Purdue Exponent*, 1Mar40, p1)

3Mar to 5Mar40, **Temple Theater, Saginaw, MI.** Shows at 2:20, 4:40, 7:00, and 9:20 with a movie. (ads, *Saginaw News*, 1-5Mar40)

6 to 7Mar40, **Victor recording session, Chicago.** 6:55 p.m. to 12:40 a.m.

8Mar to 14Mar40, **Colonial Theater, Detroit, MI.** Shows at 3:30, 7:30, and 11:00 with a movie. (ads, *Detroit Free Press*, 7Mar-14Mar40)

15Mar40, **Victor recording session, Chicago.** 2:30 to 7:30 p.m.

16Mar40, **Tune Town, St. Louis, MO.** Local broadcasts from ballroom at 10:30 pm and 11:45 pm over KXOK (ad, *St. Louis Globe-Democrat*, 16Mar40, p6C; and radio listing, p3C)

19Mar to 25Mar40, **Denver Theatre, Denver, CO** Shows at 1:09, 3:38, 6:37, 9:16; with a movie. (ads, *Rocky Mountain News*, 19-25Mar40) Tunes include: *Cotton Club Stomp*, *Prelude in C Sharp Minor*, *The Sergeant Was Shy*, *Boy Meets Horn*, *St. Louis Blues*. (James H. Briggs, "Duke Ellington's Orchestra Takes Over Denver's Stage," *Rocky Mountain News*, 20Mar40, p4)

29Mar to 31Mar40, **Century Ballroom, Tacoma, WA.** The ballroom was decorated with thousands of daffodils for the Annual Daffodil Ball (29Mar), pictured on page 154 of *Music is My Mistress*. ("Ellington Due Here," *Tacoma News Tribune*, 29Mar40, p11)

1Apr to 14Apr40, **Show Box, Seattle, WA.** Night club with dancing and floor shows at 3:00, 8:00, and 11:00 p.m., featuring Marie Bryant, comedian Dudley Dickerson, Edwards and Pearson, and Gene King. Local half-hour broadcasts were carried over KIRO at 10:45 p.m. on Mondays, Wednesdays, and Fridays. (ads and radio listings, *Seattle Post-Intelligencer*, 1-14Apr40)

8Apr40, **Finnish Hall, Seattle, WA.** Benefit for Musicians Local No. 493, A.F.M. Others playing at this benefit were Gene Coy, Gay Jones, and Palmer Johnson. (ad, *Northwest Enterprise*, 5Apr40, p4)

15Apr40, **Forum, Vancouver, BC.** 9:30 p.m. to 1 a.m. (ad, *Vancouver Sun*, 15Apr40, p7) "Upward of 4,000 people jittered and slithered, swayed their bodies, and clapped their hands to the rhythmic sounds of Duke Ellington's band at the Forum Monday evening." (Stanley Bligh, "Ellington Band Wins Acclaim of Jitterbugs," *Vancouver Sun*, 16Apr40, p11)

15Apr40, **Cave Supper Club, Vancouver, B.C.** Duke Ellington was a guest at an after hours performance of the Harlem Trio, starring Marie Bryant and other dancers from the Seattle stage show. ("Ellington Guest at Cave Tonight," *Vancouver Sun*, 15Apr40, p9)

16Apr40, side trip to Victoria, British Columbia? According to Bea Ellis in letter to columnist. (Floyd G. Snelson, "Harlem," *New York Age*, 4May40, p4)

17Apr40, **Uptown Ballroom, Portland, OR.** Live broadcast 10:30 p.m. over KGW. (ad and radio listing, *The Oregonian*, 17Apr40)

19Apr40, **Stanford University, Palo Alto, CA** ("Bands on tour — Advance Dates," *Billboard*, 30Mar40, p13)

21 to 22Apr40, **Sweet's Ballroom, Oakland, CA.** ("Bands on Tour — Advance Dates," *Billboard*, 30Mar40, p13) Daily newspapers only list "tomorrow night." (ads, *Oakland Tribune*, *Oakland Post-Enquirer*, 20Apr40) Sweet's had a policy of separate nights for whites and blacks. A boycott was attempted to protest higher admission prices for blacks on the second evening. (Jay Gould, "Globe News and Gossip," *California Eagle*, 2May40, p2B)

23Apr40, **Club Alabam, Los Angeles, CA.** "The band will not play but will be honored guests...." ("Duke Ellington To Be Honored," *Los Angeles Sentinel*, 18Apr40, p1)

24Apr to 30Apr40, **Orpheum Theatre, Los Angeles.** (Ads in *Los Angeles Evening Herald and Express*, *Los Angeles Times*, 23-30Apr40) *Jack the Bear* added to stage show. Ellington was honored on his birthday (29Apr) with a "guest star night," with Benny Goodman, Artie Shaw, Rudy Vallee, and Paul Whiteman scheduled to appear. ("Star Guests at Orpheum," *Los Angeles Daily News*, 29Apr40) "Herb Jeffries has improved his technique marvellously. Reason: Duke's brilliant young arranger Billy Strayhorn has put all his fine art to work...." (Bill Smallwood, "Notes on a Scratchpad," *California Eagle*, 25Apr40, p9B)

1May40, **Broadway Pier, San Diego, CA.** "Dancing starts 8:30." (ad, *San Diego Union*, 1May40, p8A)

2May40, **Ambassador Hotel, Los Angeles.** Private party. (*Tempo*, 15Apr40, p3)

2May40, **Lincoln Park Roller Rink, Los Angeles.** ("Duke Ellington Band Will Play Tonight," *Los Angeles Sentinel*, 2May40, p1) Shrine Auditorium, Los Angeles gig ("Bands on Tour — Advance Dates," *Billboard*, 13Apr40, p23) not mentioned in Los Angeles papers. (*Los Angeles Times*, *Los Angeles Evening Herald and Express*, *Los Angeles Daily News*)

3May40, Civic Auditorium, Glendale, CA. ("Bands on Tour — Advance Dates," *Billboard*, 13Apr40, p23) No mention in Los Angeles papers. (as 2May40) Unlikely event — venue not listed in Glendale phone book.

4May40, **Victor recording session, Hollywood.** 1:45 to 5:15 p.m.

4May40, A "Central Avenue date." (*Tempo*, 15Apr40, p3)

6May40, **White City ballroom, Ogden, Utah.** 9 p.m. to 1 a.m. Local broadcast at 9:00 p.m. on KLO. (ad, *Ogden Standard Examiner*, 6May40, p8; radio listing, p10)

8May40, University of Missouri, Columbia, MO? Per *Igo Itinerary*, no source given, not mentioned in University of Missouri student paper or Columbia daily papers.

9May40, **Civic Auditorium, Emporia, KS.** To celebrate the opening of the new "\$600,000" Civic Auditorium, Emporia held a five-day "Fiestaval." (W.L. White, "Emporia Greets Duke," *Emporia Gazette*, 10May40, p4)

10May40, **Turnpike, Lincoln, NE.** (ad, *Lincoln Star*, 10May40, p6)

11May40, **Skylon Ballroom, Sioux City, IA.** (ad, *Sioux City Journal*, 11May40, p2)

12May40, **Chermot Ballroom, Omaha, NE.** Local radio broadcast over WOW at 11:00 p.m. (ad, *Omaha Sunday World-Herald*, p9E; and radio listing, p8B) Local drummer Walter Herrod substituted for ailing Sonny Greer. (Jimmy Lazine, "Jivin with Jimmy," *Omaha Star*, 17May40, p6)

13May40, **Oil Capital Club, Tulsa, OK.** ("Duke to Play Oil Capital Nite Club," *Pittsburgh Courier*, 11May40, p21)

15May40, **City Auditorium, Houston, TX.** ("The Duke is Coming to Town," *Houston Informer*, 27Apr40, p7; "Ellington is Called Harlem's Jazz Aristocrat," *Houston Informer*, 4May40, p7)

22May40, **Arrived in Chicago.** (*Chicago Defender*, 25May40, p13)

25May40, **Burlington Memorial Auditorium, Burlington, IA.** 9 p.m. to 1 a.m. (ad, *Burlington Hawkeye*, 25May40, p3)

27May40, **Skoller's Swingland Cafe, Chicago.** Duke Ellington and members of his band were honored guests. ("To Honor Duke," *Chicago Defender*, 25May40, p13)

28May40, **Victor recording session, Chicago.** 2:00 to 6:00 p.m.

30May40, **LaBelle Resort, Gull Lake, MI.** 9:00 p.m. to 1 a.m. (ad, *Battle Creek Enquirer and News*, 30May40, p4)

31May40, **Buckeye Lake Pier Ballroom, Columbus, OH.** (ad, *Columbus Dispatch*, 31May40, p2B)

1Jun40, **WCHS Auditorium, Charleston, WV.** "Welcome B.P.O.E. - 9:30 till 2:00." (ad, *Charleston Gazette*, 1Jun40, p7)

2Jun40, **Howard Theater, Washington, DC.** "Swing concerts" at 2 p.m. and 5 p.m. (Bill Gottlieb, "Swing Sessions," *Washington Post*, 2Jun40, p8)

2Jun40, **aboard Robert E. Lee, Cross Keys Nautical Cruise, Washington, DC.** 8:30 until dawn. (ad in Ken Vail, *Duke's Diary*, no source given)

4Jun40, **Boston, MA,** (*Igo Itinerary*, no source given) Not found in Boston newspapers. (*Boston Post, Boston Herald*)

5Jun40, **Old Orchard Pier, Old Orchard Beach, ME.** (ad, *Biddeford Daily Journal*, 5Jun40, p6)



New York Post, 6Jun40, p10
 Research by Ken Steiner

7Jun to 13Jun40, **Apollo Theatre, New York**. Continuous shows with Marie Bryant, Judy Carol, Conway and Parks, Jelli Smith, and Willie Jackson. (ads, *New York Post*, 7-13Jun40; *New York Amsterdam News*, 8Jun40, p17) "Ben Webster started out with *Stardust* and when the crowd yelled, *Body and Soul*, Ben, at first, demurred. Insistently, however, they demanded it and doggone if they didn't get it." (Dan Burley, "Backdoor Stuff," *New York Amsterdam News*, 15Jun40, p13)

10Jun40, "**America Dances**" broadcast. Recording for later broadcast on BBC. ("Duke on the Air," *Melody Maker*, 26Apr41)

12Jun40, "**Radio Newsreel**" program. Mutual. Not listed in *New York Times* radio listings.

13Jun40, **Central Park Mall, New York**. Ellington served as guest conductor of the New York Municipal Band. ("Ellington Fronts Municipal Band," *Norfolk Journal and Guide*, 15Jun40 p16)

14Jun40, **Cornell University, Ithaca, NY**. (*Cornell Sun*, 14Jun40, p12)

15Jun40, **Stambaugh Auditorium, Youngstown, OH**. ("Interesting News for Colored Folks," *Youngstown Vindicator*, 10Jun40, p9) Prom sponsored by the Mystic Knight Club.

16Jun40, **Side-trip to Chicago**, orchestra in Dayton, Ohio? ("Duke Spends Sunday Visiting City," *Chicago Defender*, 22Jun40, p11) Ellington left the band and flew to Chicago to make arrangements for the American Negro Exposition.

17Jun40, **Majestic Theater, Johnstown, PA**. (ad, *Johnstown Evening Tribune*, 17Jun40, p15) Rocky Mount, N.C. ("Band Bookings," *Variety*, 22May40, p48) has been listed for this date, but seems unlikely. Count Basie was in Rocky Mount 17Jun40 for the annual June German Dance, a major African American social event. ("Basie Sent Bugs in Surprise Mood," *Norfolk Journal and Guide*, 29Jun40, p16)

21Jun40, **Metropolitan Golden Ballroom, Philadelphia, PA**. Avis Andrews from Cab Calloway's orchestra

was guest vocalist. ("Duke Ellington Dance Draws Jazz Lovers," *Philadelphia Tribune*, 27Jun40, p14)

22Jun40, **Castle Garden, Dornay Park, Allentown, PA.** 9 p.m. to 1 a.m. (ad, *Allentown Morning Call*, 22Jun40)

23Jun40, **Savoy Ballroom, New York.** (Dan Burley, "Backdoor Stuff," *New York Amsterdam News*, 29Jun40)

24Jun40, **Rocky Springs Park, Lancaster, PA.** 9 p.m. to 2 a.m. (ad, *Philadelphia Afro-American*, 15Jun40, p14)

27Jun40, Recreation Ballroom, Lawrence, MA. (*Igo Itinerary*, source not given) Not found in Boston papers. (*Boston Globe*, *Boston Herald*, *Boston Post*)

28Jun40, **Palisades Amusement Park, Fort Lee, NJ.** Appeared with Ina Ray Hutton's orchestra. (ad, *New York Post*, 22Jun40, p6)



Jamestown Evening Post, 28Jun40, p5.
Research by Ken Steiner

29Jun40, **Casino, Bemus Point, NY.** Open-air ballroom on Lake Chautauqua. (ad, *Jamestown Evening Journal*, 29Jun40, p5)

2Jul40, **Vann's Warehouse, Abingdon, VA.** "Seats sale at Pearl Roberts' Home, and Abingdon Pharmacy, \$1.00; at the door, \$1.25. Limited space for white spectators; tickets at Cowan-Grant, 55c; at the door, 75c." (ad, *Bristol News Bulletin*, 1Jul40, p3)



Chattanooga Times, 2Jul40, p13
Research by Ken Steiner

3Jul40, **Memorial Auditorium, Chattanooga, TN.** Jimmie Blanton's homecoming. Concert from 8:45 p.m. to 9:45 p.m. and dance from 10:00 p.m. to 1:00 a.m. ("Ellington Here Tonight," *Chattanooga Times*, 3Jul40, p11; ad, *Chattanooga Times*, 2Jul40, p13)

4Jul40, **Macon Auditorium, Macon, GA.** Concert and dance. *Creole Rhapsody*, *Creole Love Call*, and *Jumpin' Jive* performed. ("Ellington Concert Climaxes Home Coming Program Here," *Macon Telegraph and News*, 7Jul40, p17)

6Jul40, **Armory, Charleston, WV.** (ad, *West Virginia Digest*, 6Jul40, p6)

8Jul40, **Armory, Mount Hope, WV.** ("Band Bookings," *Variety*, 12Jun40, p35)

10Jul40, **Joyland Casino, Lexington, KY.** (ad, *Lexington Herald*, 10Jul40, p8)

12Jul40, **Bayshore Pavilion, Buckroe Beach, VA.** (E. Billingsworth, "Swinging on the Bandwagon," *Norfolk Journal and Guide*, 6Jul40, p17)

15Jul40, **Frazier Park, Auburn, AL.** ("Bands on Tour — Advance Dates," *Billboard*, 29Jun40, p14)

16Jul40, **Fairgrounds, Columbus, GA.** ("Duke Ellington Orchestra to Play Tuesday Night," *Columbus Ledger*, 14Jul40, p22)

17Jul40, **City Auditorium, Atlanta, GA.** 9 p.m. (ad, *Atlanta Daily World*, 17Jul40) "Reserved section for white." (ad, *Atlanta Constitution*, 17Aug40, p4) The dance was for Negroes, but about 1,000 white people attended as spectators." ("Ellington Attracts Record 7,000 Dancers in Atlanta," *Billboard*, 17Aug40, p9)

18Jul40, **Carolina Warehouse, Asheville, NC.** (ad, *Asheville Citizen Times*, 18Jul40, p2) Not 16Jun40 as suggested for this date (*DEMS Bulletin*, 86/1)

19Jul40, Riverside Beach Park, Charleston, SC. ("Band Bookings," *Variety*, 10Jul40, p36) Not found in daily papers, African American paper, *Lighthouse and Informer*, not available. This gig has also been listed for 19Jun40 (*Igo Itinerary*, no source given). The 19Jul date seems more likely. "The pavilion was the only venue for black Charlestonians to see some of America's finest musicians, legends such as Duke Ellington...." (Herb Frazier, *Post and Courier*, 12Aug2001, p1)

22Jul40, Victor recording session, New York. 2:15 to 6:15 p.m.

24Jul40, Victor recording session, New York. 10:15 a.m. to 1:00 p.m.

25Jul40, World's Fair, New York. The bands of Duke Ellington and Charlie Barnet "appeared in a jam session" in "a case of teacher v. pupil and they both went to town." ("Duke's Charlie," *Chicago Defender*, 3Aug40, p11)

26Jul40 to 1Aug40, Eastwood Gardens, Detroit, MI. Nightly, with matinee on Sunday. (ads, *Detroit Free Press*, 26Jul40, p11, and 1Aug40, p11) Local, half-hour radio broadcasts on WWJ every night except Sunday (28Jul) at 11:30 p.m. EST. (Radio listings, *Detroit Evening Times*) The 29Jul and 31Jul broadcasts were carried nationally over NBC Red/WAAF New York. Tunes included *Ko-Ko*, *Harlem Air Shaft*, *Rumpus in Richmond*, and *Jack the Bear*; as well as *The Sergeant was Shy and I'm Checking Out*. (NBC Logs at Library of Congress; radio listings, *New York Times*) "But you just can't play that [*Tootin Through the Roof*] forever," mused Duke between dance sets at Eastwood Gardens. "I felt long ago there was need for expressing more of the American Negro's true feeling. So I wrote *Boola* in operatic form. It's orchestrated and ready for production — probably in New York." ("Ellington Composes New Number," *Detroit Evening Times*, 30Jul40, p18)

2Aug40, Dayton, Ohio? "Leaving Detroit, the Duke Ellington Orchestra visits Dayton, Ohio; Virginia Beach; Washington, D.C; and New York...." ("Duke Was Offered \$100,000 by Sweden," *Pittsburgh Courier*, 10Aug40, p21) Dayton daily papers had no mention of Duke. (*Dayton Daily News* and *Journal Herald*)

4Aug to 10Aug40, Surf Beach Club, Virginia Beach, VA. Capacity crowds greeted the first black band to play this ocean front club. ("At Virginia Beach Surf Club," *Norfolk Journal and Guide*, 10Aug40, p16)

11Aug to 14Aug, Washington, D.C., New York? (See 02Aug40)

15Aug40, Kimball's Starlight Ballroom, South Lynnfield, MA. (ad, *Boston Post*, 15Aug40, p13)

16Aug and 17Aug40, Canobie Lake Park, Salem, NH. "Next Friday and Saturday." (Buddy Stewart, "Dance Music," *Boston Post*, 10Aug40, p6) Local broadcast, not listed in Boston papers, 17Aug40. The incorrect dating of this Canobie Lake Park broadcast as 19Aug has caused this to be listed as a four-day engagement. (*DEMS Bulletin*, 03/2-9)

20Aug40, Roseland State Ballroom, Boston, MA. Dance sponsored by the Ladies' Auxiliary of the Dining Car Union, Local 370. (ad, *Boston Post*, 20Aug40, p11)

21Aug40, Roseland Ballroom, Claremont, NH. (ad, *Claremont Daily Eagle*, 21Aug40)

23Aug and 24Aug40, New Dance Pavilion, Canadian National Exhibition, Toronto, Ontario 3:00 to 5:00 p.m., and 9:00 p.m. to 1:00 a.m. ("Program Today at the C.N.E.," *Toronto Evening Telegram*, 23Aug40, p2, and 24Aug40, p2; ad, 23Aug40, p13; "Slow Music Wartime Fad Says Swing King Ellington," *Toronto Evening Telegram*, 24Aug40, p5)

26Aug40, Coliseum, Chicago. 4,000 attended the Miss Bronze America Contest of the American Negro Exposition. Duke Ellington and his Orchestra played for the contest and Ellington crowned contest winner Miriam Ali. ("Beauty Queen to Leave for New York on Sunday," *Chicago Defender*, 31Aug40 p2) Following the coronation ceremonies, Ellington played for dancing at the Tropical Gardens next door. (*Chicago Tribune*, 1Sep40, part6, p6)

27Aug40, **Municipal Auditorium, St. Louis, MO.** The Grand Ball of the Elks Convention lasted "until daylight." ("Elks' Ball is Colorful; 5,000 Attend," *St. Louis Argus*, 30Aug40, p3)

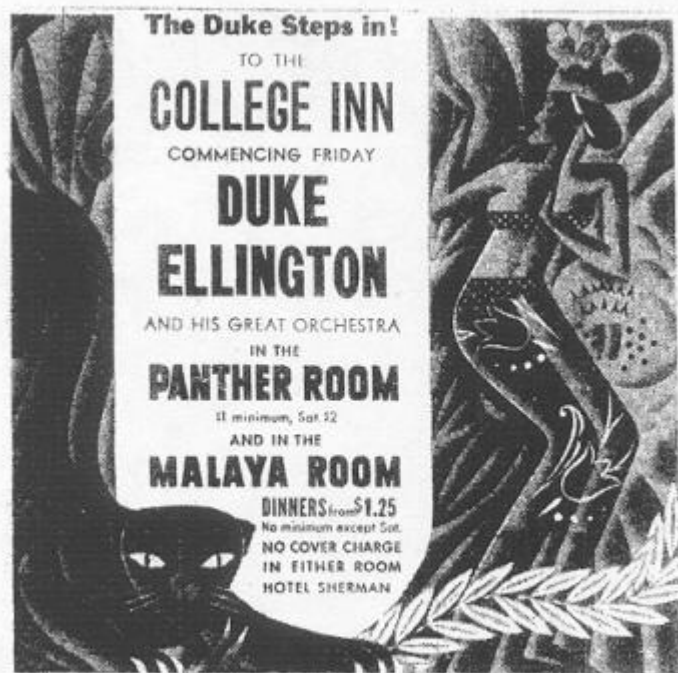
31Aug40, **Lake Shore Country Club, Glencoe, IL.** ("Band Bookings," *Variety*, 28Aug40, p40) Private event - unable to verify through Chicago or Glencoe papers.

2Sep40, **Forest Park Highlands, St. Louis, MO.** ("Highland to End Season Tonight," with ad, *St. Louis Globe-Democrat*, 2Sep40, p4C)

3Sep40, **Club Trocadero, Henderson, KY.** (ad, *Henderson Morning Gleaner*, 3Sep40, p3)

5Sep40, **Victor recording session, Chicago.** 2:10 to 6:10 p.m.

5Sep40, **"In Chicago Tonight" broadcast, Chicago.** WGN/Mutual 7:30 p.m. CDT. (radio listing, *Chicago Tribune*, 5Sep40)



Chicago Daily News, 5Sep40

6Sep40 to 17Oct40, **Panther Room, Hotel Sherman, Chicago.** "A prize catch for any band because of its nightly airing...." ("Duke is Due," *Chicago Defender*, 27Jul40, p10) There were two local half-hour broadcasts every night, except Monday: WMAQ at 11:00 p.m. and WENR at 12:30 a.m. CDT. (Radio listings, *Chicago Tribune*, *Chicago Daily News*; "Radio Raves" column, *Kansas City Call*, 6Sep40, p12, and other African-American papers)

21 of these broadcasts (early broadcasts on Saturdays, Sundays, and Thursdays; and late broadcasts on Tuesdays and Wednesdays) were fed nationally over NBC Blue/WJZ New York and NBC Red/WEAF New York. (NBC Logs at Library of Congress; radio listings, *New York Times*)

"For the first time in years he switched his opening theme to a new composition, *Sepia Panorama*...." ("Duke Ellington's Opening Triumphs," *Chicago Defender*, 14Sept40) Opening night "took on the aura of a musical

event with a capital E." (Joseph Lawler, "Cafe Table Topics," *Chicago Daily News*, 11Sep40)

In addition to a new opening theme and closing theme (*Warm Valley*), Ellington gave his new music of 1940 plenty of airplay: *Harlem Air Shaft*, *Conga Brava*, *Ko-Ko*, *Rumpus in Richmond*, *Bojangles*, *Concerto for Cootie*, *Blue Goose*, *Cottontail*, and *In a Mellow Tone*. Earlier works *The Mystery Song* and *Doin' the Voom Voom* were revived, along with a solo piano version of *Black Beauty*. Popular tunes included *My Greatest Mistake*, *Orchids for Remembrance*, *Madame Will Drop Her Shawl*. (NBC Logs at Library of Congress)

9Sep40, "**Your Music IQ**" broadcast, **Chicago** WGN/Mutual 8:30 p.m. (radio listing, *Chicago Daily News*, 9Sep40, p16)

12Sep40, **Grand Terrace Cafe, Chicago**. "Ellington and party" for club reopening. ("Chicago Hails Fuller's Band," *Chicago Defender*, 21Sep40, p12)

15Sep40, **Brass Rail, Chicago**. "Brass Rail Runs Amuck with Gang Of Celebrities," *Chicago Defender*, 21Sep40, p12)

29Sep40, **Square's Boulevard Cafe, Chicago**. ("Duke Ellington Feted at Square's Boulevard Café," *Chicago Defender*, 28Sep40, p12)

1oct40, **Victor recording session, Chicago**. Duke Ellington and Jimmie Blanton duets. 1:00 to 5:30 p.m.

17oct40, **Victor recording session, Chicago**. 2:15 to 6:15 p.m.

18oct to 24oct40, **Oriental Theater, Chicago**. Stage shows with Marie Bryant, Bill Bailey, and the Jones Brothers, starting at 12:43, 3:40, 6:37, and 9:34; with a movie. (Ads and theater listings, *Chicago Daily News*, 18-24oct40)

25oct40, **Danceland, Cedar Rapids, IA**. ("Over 1,000 Crowd Danceland to Hear Ellington's Band," *Cedar Rapids Gazette*, 26oct40) Vogel's, Hammond, Indiana, has also been listed for this date (*Igo Itinerary*, no source given), but can't be confirmed. (*Hammond Times*)

26oct40, **Miramar Ballroom, Gary IN**. The entertainment press listed the location as the "Miramar." ("Orchestra Routes," *Billboard*, 26Oct40, p12; and "Band Bookings," *Variety*, 2Oct40, p49) "Club Dunbar" was the social organization sponsoring the dance. ("Duke Ellington Will be Guest of Club Dunbar Saturday Night," *Gary American*, 25oct40, p2)

28oct40, **Victor recording session, Chicago**. 11:45 to 3:45 p.m.

28oct40, **Parkway Ballroom, Chicago**. "14th Annual Scholarship Dance, Kentucky State Alumni, 10 p.m. to 2 a.m." (ad, *Chicago Defender*, 19oct40, p14)

28oct40, **Grand Terrace Cafe, Chicago**. Duke attended as a guest with Bea Ellis. ("Highlights at Chicago Defender Mayor of Bronzeville Ball," *Chicago Defender*, 2Nov40, p11) Ray Nance was announced as a new band member on this day, and a farewell party for Cootie Williams was suggested for this week, date and location unknown. ("Ray Nance Gets Spot in Ellington's Band," *Chicago Defender*, 2Nov40)

29oct and 30oct40, **Orpheum Theatre, Madison, WI**. Stage shows at 2:35, 4:50, 7:45, and 9:40; with a movie. (ads, *State Journal*, 29oct40, p12, and 30oct40, p14)

31oct40, **Columbus Auditorium, Columbus, OH**. (ad, *Columbus Dispatch*, 30oct40, p5)

1Nov40, **Muncie Fieldhouse, Muncie, IN**. "Thousands packed the fieldhouse last night for the opening engagement of the Young Republicans 'Carnival of Swing,' starring Duke Ellington and his orchestra. The dance

was for colored persons and white audience." ("Jam Fieldhouse For Opening of Swing Carnival," *Muncie Morning Star*, 2Nov40, p2)

2Nov40, **Bluebird recording sessions, Chicago.** Johnny Hodges, 10:20 a.m. to 1:20 p.m.; Rex Stewart, 1:30 to 5:25 p.m.

2Nov40, Hammond, Indiana? A radio broadcast was listed for WJOB, located in Hammond, at 10:30 p.m. (radio listings, *Chicago Herald American*, 2Nov40, p20) There was no mention of a gig in the *Hammond Times*.

4Nov40, Minneapolis, MN.? "The States ballroom was able to book the Ellington band for an open date between Minneapolis and Winnipeg engagements...." ("Duke Ellington Features Own Compositions," *Grand Forks Herald*, 3Nov40, p21) Not mentioned in Minneapolis papers (*Minneapolis Star Journal*, *Minneapolis Tribune*, *Minneapolis Spokesman*) or at University of Minnesota.

5Nov40, **States Ballroom, East Grand Forks, MN.** Reference to "18-piece dance band" seems incorrect. ("East Side Briefs," *Grand Forks Herald*, 6Nov40, p6)

6Nov40, **Auditorium, Winnipeg, Manitoba.** Ray Nance joins band. (*DEMS Bulletin*, 00/1, p11) "Jimmie Blanton...heavily featured." (Tony Alla, "Duke's Band Slays 'Em," *Winnipeg Tribune*, 7Nov40, p12) Tunes included: *The Flaming Sword*, *Harlem Speaks*, *Warm Valley*, *I Don't Mind*, *In a Mellow Tone*, *Rumpus in Richmond*, *Boy Meets Horn*, and *St. Louis Blues*. (George Beattie, "Wizard Wows — Duke's Jazz Heps 'Em Up as 3,400 Rock in Rhythm," *Winnipeg Free Press*, 7Nov40, p1.)

7Nov 40, **Crystal Ballroom, Fargo, ND.** 9:00 p.m. to 1:00 a.m. (ad, *Fargo Forum*, 7Nov40, p18) Local broadcast at 9:00 p.m. over KVOX. Recorded by Jack Towers and Dick Burris. (*The Duke at Fargo 1940 Special 60th Anniversary Edition*, Storyville CD STCD 8316/17)

8Nov40, **Duluth Armory, Duluth, MN.** 9:00 p.m. to 1:00 a.m. (ad, *Duluth Herald*, 8Nov40, p10)

11Nov40, **Bluebird recording session, Chicago.** Barney Bigard, 11:30 to 2:30.

15Nov to 21Nov40, **Regal Theatre, Chicago.** (ad, *Chicago Defender*, 15Nov40, p12; theater listings, *Chicago Herald American*, 15-21Nov40) "Ray Nance...is fitting into the picture nicely. Not only is Nance a fine musician, but his vocalizing is proving a sensation. Ellington admitted to reporters this week that he has had reasons to smile over the surprise performance of the Chicago musician." ("Nance Wins Duke's O.K.," *Chicago Defender*, 16Nov40, p13)

25Nov40, Graystone Ballroom, Detroit, MI;

26Nov and 27Nov40, Cleveland, Ohio? "Monday the band plays a dance engagement at the Graystone Ballroom in Detroit and then sets sail for Cleveland for three engagements." ("Duke Ellington Ends Stay Here," *Chicago Defender*, 23Nov40, p10) *Michigan Chronicle* not available for this date. Cleveland dates could not be confirmed, either. (*Cleveland Plain Dealer*; *Press*; *Cleveland Call and Post*)

28Nov40 to 4Dec40, **Flatbush Theatre, Brooklyn, NY.** (ads, *Brooklyn Eagle*, 27Nov40-4Dec40) Stage show with Marie Bryant featured on *I Like to Riff*, comedians Stump and Stumpy, and dancer Bill Bailey. Show includes *Cotton Tail*, *Whispering Grass*, *Boy Meets Horn*; Ivie Anderson on *Five O'Clock Whistle*; Herb Jeffries on *Call of the Canyon* and *Our Love Affair*. ("Flatbush, B'kln," *Variety*, 4Dec40, p53)



New York Post, 5Dec40, p14

5Dec to 11Dec40, **Windsor Theatre, New York.** (ads, *New York Post*, 5-11Dec40) Same stage show as previous week at the Flatbush.

6Dec40, **Brooklyn Apollo, Brooklyn, NY.** Midnight benefit show sponsored by the *New York Amsterdam News*. (St. Clair Bourne, "Brooklyn Benefit Show Draws Packed House, Top Notch Performers Appear," *New York Amsterdam News*, 14Dec40, p10)

12Dec40, **Colgate University, Hamilton, NY.** Concert as part of the university's concert and lecture series. (*Colgate Maroon*, 13Dec40, p1)

13Dec to 19Dec40, **Apollo Theatre, New York.** With Cowan and Cowan, and Jerry Taps, dancers. (ad, *New York Amsterdam News*, 14Dec40, p21) 13Dec *New York Amsterdam News* benefit show along with Dinah Shore, Glenn Miller, Tony Pastor, Erskine Hawkins, Ella Fitzgerald, and many others. ("Ladies and Gents, Our Midnight Show Was Tops," *New York Amsterdam News*, 21Dec40, p1)

20Dec to 22Dec40, **State Theatre, Hartford, CT.** Stage show with the Peters Sisters and Bill Bailey. ("Duke Ellington Exponent of Jazz State Headliner," *Hartford Courant*, 21Dec40, p12)

24Dec40, **Savoy Ballroom, New York.** "A record night with more than four thousand jitterbugs passing in and out during the affair which lasted until six in the morning. Others sharing musical honors with Duke were Ella Fitzgerald and Erskine Hawkins." (Isadora Smith, "Xmas Eve and Nite Jumped in Harlem," *Pittsburgh Courier*, 4Jan41, p21)

28Dec40, **Victor recording session, Chicago.** 1:30 to 5:15 p.m.

28Dec40, **Savoy Ballroom, Chicago.** Miriam Ali (Miss Bronze America) and Joe Louis presented Ellington with a trophy for winning the *Chicago Defender's* Number 1 band contest. (David W. Kellum, "Crowd Cheers as Ellington Gets Trophy," *Chicago Defender*, 4Jan41, p1)

30Dec40, **Liberty Hall, El Paso, TX.** As part of the annual Sun Carnival (with parade and Sun Bowl football game), Duke Ellington and His Orchestra played for Coronation Ball at 10:00 p.m. A local broadcast was carried over KROD at 11:00 p.m. (radio listing, *El Paso Herald Post*, 30Dec40, p8)

In the following chapter, the band continued their trip west, opening a six-week engagement at the Casa Mañana in Los Angeles on 3Jan41 with new music.

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Please feel free to contact me. DEMS will be happy to give you my email address.



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/2 August-November 2004

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Part 3. Discussions - Additions - Corrections

Blue Bells or Blue Belles of Harlem ?

DEMS 04/2-23

See DEMS 04/1-17

Steven Lasker has sent us a photocopy of page 1242 of the Catalog of Copyright Entries - Musical Compositions. Entry 29343 reads as follows:

Blue belles of Harlem ; melody Duke Ellington. © 1 c. Oct.3, 1940 ; E unp. 233240 ; Robbins music corp., New York.

On the ASCAP list (which was the source for the list in MIMM) the title is spelled: Blue Bells of Harlem. It seems that we should accept both spellings. See for the story behind this composition the Paul Whiteman initiative for staging another "Experiment in Modern Music" at Carnegie as described in Stratemann p156. "Six composers - Ellington among them - had been commissioned to contribute to a 40-minute musical anthology titled 'Those Bells' ".
DEMS

I'm sure we can simply take *Blue Belles of Harlem* as a punning title of the sort we know Duke loved. Maybe the first entry was made closer to the date of the original Whiteman 'Bells' commission and that the later one reflects Duke's play on the word. Am I right in thinking that, once Ellington started performing his piece himself, away from the context of the Whiteman commission in 1938, the word was always spelled *Belles*, as on the concert programme for 23 January 1943, and never went back to *Bells*?

Roger Boyes

Duke Ellington Live at Carnegie Hall - 11Dec43

DEMS 04/2-24

I have only recently come across a copy of DEMS Bulletin 02/1 in which there was a review of a Duke Ellington Live at Carnegie Hall 11Dec43 Concert on p19/1.

Since I was the founder back in the early 60s of Ember Records and your critic took time out to berate me about the poor and incorrect liner notes, I thought that I would at least come back to you with some comments which may be beneficial to all concerned.

I accept that I am not a writer but I am a devoted fan of the Duke and had the pleasure of knowing him and seeing many performances of the Band.

It was my love of Jazz music that not only prompted the founding of The Flamingo Jazz Club in London which I launched back in 1951 and which helped to encourage the growth of British Jazz but because of the love of the Duke's music, I also acquired material and released it on my Ember label.

The re-release on EMBCD507 via our then distributor, TKO Magnum Music was obviously a less than satisfactory release from the point of view of the hierarchy of the Duke Ellington Music Society but it was an honest endeavour to put back on the market an album that had been well received in its original vinyl form. The notes were written with the best intention and were the honest intent of being informative. I apologise to all and sundry if these notes were incorrect and certainly make no apology for the "poor notes" but then I am not an expert.

Since I have obviously made some major errors and having apologised for these omissions, I would like to suggest that since Ember Records still has in its vaults many tracks of Duke Ellington, that we solicit the help of the Duke Ellington Music Society through your goodself in asking your help. From all the titles that we do have in the catalogue, would Mr Steiner and/or other members of the Society be prepared to work with us on the putting together of some definitive Ellington re-releases of material we originally released on vinyl but this time with absolute perfection to have definitive notes and personnel so we correct and amend the previously well intentioned but not well received at the Society level of our endeavours.

This is a genuine effort to solicit your help and I accept the rebukes in the spirit that they were written but nevertheless we did at least get the record back on to the market and I know it has given pleasure to many fans from the countless letters we have received in which many of them were not so scathing as that received at the hands of your colleagues.

I do hope to hear from you.

Dr Jeffrey Kruger - MBE, Founder - Ember Records

It is obvious that we welcome every release of Ellington recordings. Many "old" collectors would love to see some "fresh" material released before they have to give up collecting and there is still a small but very dedicated group of young collectors, who would benefit from re-releases.

We gladly offer you our assistance in every respect. We certainly are more than happy to check your liner-notes beforehand and to mention your new or re-releases in our Bulletin. We wish you good-luck!

DEMS

It is a shame that Jeff Kruger has been upset by comments in the Bulletin on his Ember re-release of the second Carnegie Hall concert recordings, especially as I know he has played a distinguished part in the growth of jazz in Britain. I bought the 'Historically Speaking' LP and the 1946 Musicrafts on his Ember LPs many years ago and found them very acceptable despite the sketchy notes. It was exactly such notes on many LP issues in the 60s and 70s which led me to start digging into the facts behind the recordings in the first place, and so brought me eventually to the Bulletin! We have learned so much more over 30-40 years, and the musical landscape is now so vast, that no one can keep up with everything. Generalists need to know how to contact others who specialise, so they can use the specialists' expertise. A straight CD reissue of an LP, which appeared 30 years ago, is a risky project, unless the content of the LP was very thoroughly researched in the first place. And even in those cases it is likely that updating will be needed. If some good comes of this upset, in the shape of well-presented issues of other material not currently available (or poorly compiled), I shall be pleased.

Roger Boyes

Nell Brookshire

DEMS 04/2-25

See DEMS 04/1-1

Nell Brookshire was born 26Sep39 and died 27Dec03.
Patricia Willard

The BBC America Dances Story

DEMS 04/2-26

See DEMS 04/1-6

The correct location of the 15Mar39 session was the CBS Studios in NYC, John Harper announcer. The sequence of the titles is correct apart from the fact that *Pussy Willow* does not appear in the BBC listings or the review of the broadcast in "The Melody Maker" of 25Mar39 p4. The program was heard in England between 7:02:45 - 7:30 PM local time.

Carl Hällström

You are right. The location of the 15Mar39 broadcast was not the Apollo Theatre but the CBS Studios (as correctly mentioned in the New DESOR). I made the mistake myself.
Sjef Hoefsmit

Closing Night at the Hotel Sherman

DEMS 04/2-27

There's an NBC broadcast surviving from the last night of Duke's Sherman Hotel residency in Chicago in summer 1942, 13Aug. There's a discrepancy between the content of this broadcast as described in the New DESOR, and as described in Timmer (4th ed) and Nielsen. The New DESOR says Ivie sings *Massachusetts*. Nielsen and Timmer say she sings *At Last* and *Be Careful It's My Heart*.

Can you tell me who's right?

Roger Boyes

In order to be consistent, the New DESOR should have included only three selections from this session, *Manhattan Serenade*; *At Last* and *Massachusetts*. Only these three selections have been listened to and described by Giovanni and Luciano. They do not have a copy of the other tunes, neither do I nor anybody I know or knew like the late Benny Aasland, who not only included all eight titles in WaxWorks 42-33, but also mentioned the soloists. Timmer and Nielsen copied Benny Aasland's mistakes from WaxWorks (1979). The Italians have trusted Benny Aasland only as far as the titles were concerned. They have not accepted the soloists and they are right not to do so. I can confirm that *At Last* is an instrumental piece without vocal and that *Massachusetts* was sung by Ivie, because I have listened to the recordings as found by Jerry Valburn in 1985, see DEMS 85/3-4. I should have mentioned this in my Comments on Timmer, but I have not paid much attention to the initials of the vocalists.

Sjef Hoefsmit

The European tour in 1950

DEMS 04/2-28

See DEMS 04/1-21

A comment regarding Horst Bergmeier's questions about the 1950 European tour. In Sweden, there were only 2 trombones (LB and QJ) but 6 saxes. Alva McCain played the third trombone part on tenor. This is a parallel to

1969, at least in Sweden, when Norris Turney did the same thing.

Jan Bruér

Al Hibbler on *It Don't Mean a Thing*

DEMS 04/2-29

I have recently purchased a 78rpm record that is puzzling me. The label is "Blue Bell" N.Y. 537. The artist is Al Hibbler and The Boys. The music is on side A: *It Don't Mean a Thing* - part I. On the other side is part II and it is only filling 50 percent of the space. The record is not listed in Jerry Valburn's Directory of DE Recordings. "The Boys" are unmistakably Duke Ellington's Orchestra.

From the New DESOR, I can tell that Al Hibbler performed *It Don't Mean a Thing* on 4 occasions: Carnegie Hall, 26 and 27Dec47 and Click Restaurant, 24Nov48 and 2Sep49. The Click Restaurant performances have been issued on Raretone 5003 and 5005 respectively while the first two remain unissued. Do you have any information about this Blue Bell record ?

Bo Haufman

I cannot believe that your 78rpm record is from any of the four Ellington dates you mentioned. It wouldn't have been a 78rpm but a track on an LP. It might be the recording from 1948/49, Chicago, Al Hibbler and the Ellingtonians, matrix Su2135, released on Chess, as mentioned in Timner (4th edition) on page 471. Although it seems that this Chess 78rpm had on the flip side another title (*What Will I Tell My Heart?*) and not part II of *It Don't Mean a Thing*. Furthermore, you say that it was Ellington's orchestra. However on the Chess 78rpm is only a small group: Ray Nance, Tyree Glenn, Ben Webster, Billy Strayhorn, Junior Raglin and Fletcher Jackson. As you understand, I do not have a copy of the Blue Bell 78rpm you mentioned. If you make me a copy (on cassette if you wish) I will be happy to compare it with all the Hibbler performances of this title that I have. Do you hear an audience?

Sjef Hoefsmit

No, it cannot be the Chess recording because there is the full band behind Hibbler. Having listened to the recording again several times I think it can after all be one of the Raretone recordings but I am unable to tell which one. I hear no audience. I will send you a copy on cassette. You will notice that the tune is running for a little more than 4 minutes and therefore they have split it over the two sides. At the end of side 1 they are fading down the music to a close and starting it up on side 2 with a fade up.

Bo Haufman

Thank you very much for the copy on cassette. What you have on the mysterious 78rpm "Blue Bell" is a part (4 min) of the 24Nov48 (6 min) recording. "Blue Bell" ends in the 5° chorus at bar 28. The 5° and 6° choruses are not by Ben Webster as mistakenly claimed on the jacket of the Raretone LP 5003. It is Al Sears. The Raretone recording is also not complete. It ends in the 7° chorus at bar 16. Those who want absolutely to know which one was the very first release should make a note. Your "Blue Bell" 78rpm is undoubtedly older than the 1979 Raretone LP and could as such be considered a collector's item.

Sjef Hoefsmit

The six important Columbia/Legacy releases

DEMS 04/2-30

See DEMS 03/3-20/4

I have found in Antwerp's FNAC the CD "**Festival Session**" with the number 512916 2, the CD "**Ellington Uptown**" with the number 512917 2 and the CD "**Masterpieces by Ellington**" with the number 512918 2. On these CDs is mentioned "made in Austria". These numbers are different from the numbers mentioned in DEMS

03/2-21 and 22 where the numbers were respectively CK 87044, CK 87066 and CK 87043. The numbers differ but the CDs are identical.

Georges Debroe has not exaggerated. Patricia Willard's liner-notes are indeed brilliant. She has interviewed long ago and also quite recently, everybody who could give her more insight in the sessions and she came forward with some highly interesting and "fresh" information. It is with the greatest respect that I make some remarks and ask some questions. Not to be critical but only to be helpful in setting straight some minor details.

"Festival Session".

It is suggested in the liner notes that Willie Cook who played in the Festival Session, sailed (or flew) with the band to Europe (Sep59) and that he would move on from the band within the year. As far as we know, Willie Cook did not join the band which went to Europe. There are no reports or video recordings which show us five trumpet-players in all.

Clark Terry's feature *Juniflip on the Flugelhorn* was actually first recorded at Travis Air Force Base on 4Mar58. We found the following statement on page 3 below the personnel listing rather cryptic: "When only one drummer is playing, it is Sam Woodyard". This cannot be the case for DUAEL FUEL. On this piece we clearly hear a single drummer from time to time, but it is not Sam, it is Jimmy Johnson. It seems that the statement was intended to indicate that there was only one drummer on the other selections on this album, but that is not the case either, because we hear two drummers on IDIOM'59, specifically in part 3. If the right and the left channels are in place, we can state that the high hat (which came through the right channel) was played by Sam Woodyard.

It is untrue that *Launching Pad* was until now erroneously credited exclusively to Ellington as claimed in the liner notes. It was as early as 1977 credited to both Ellington and Terry in the old Desor. Eddie Lambert also knew what he was talking about (p216) when he wrote long ago (anyway before 1987) that *Launching Pad* was probably written as a collaboration between Ellington and Terry. On my Columbia LPs no composers are mentioned and on my old Columbia CD 468402 it is indeed only attributed to Ellington, but on my Philips LP 840 074, which I bought in 1961 it reads on the label *Launching pad* [sic] (Ellington/Terry). The concert version of 4Jul59 at Newport has been issued on a Foxy double LP, which correctly credits Ellington-Terry. Moreover, in the concert itself Duke credits Clark Terry: "And now another new number. Clark Terry brought in a thing we are gonna call it, it is supposed to be in the middle of a suite, but we're gonna call it *Launching Pad*. Are you ready? Shall we count down?" I have no idea why Duke transferred the solo part in *Launching Pad* from Harold Baker to Ray Nance. Harold performed it at Newport on 4Jul59 and again at the Playboy Festival on 8Aug59, a month before the studio session. In my humble opinion he did at Newport an even better job than Ray. We cannot tell you how he sounded on the Playboy recording because Harold's mike was switched off. Duke again credited Clark as follows (one word could not be understood): "And now a new thing [unidentified word] Clark Terry, called *Launching Pad*. You know what a launching pad is? Everyone has a pad, but it is only a launching pad when it gets you some place." After the number Duke called: "Clark Terry, Shorty Baker. Thank you very much for *Launching Pad*."

It is indeed a pity that Clark never did the solo part. It would have been interesting to hear his version.

"Ellington Uptown".

1. *Skin Deep*. On page 7 we read that Sonny Greer rendered the final bar of *Skin Deep*. Must we take that literally? In that case, he should be included in the list of personnel in our discographies. In defence of numerically-bound discographers, I point out that the wrong date for the recording of *Skin Deep* was supplied by Columbia on CK 40836 as 8Dec52. Since the matrix number did not make sense, the DESOR group presumed that this was again the mix-up of dates between the American and the European way of presenting dates and they changed the date in Benny Aasland's Waxworks from 10Aug52 into 12Aug52. In the new DESOR the date was changed into 8Nov52, which was quite reasonable since that was the date of the Mercer session from which Columbia acquired on 8Dec52 two selections (*Good Woman Blues* and *Body and Soul*) in addition to the Mercer recording of *Skin Deep*. This explains at the same time the wrong recording date of 8Dec52 mentioned by Columbia. I understand that discographers are reluctant to bother the soloist or the record producer in person. What they prefer to do is inquire at the office of the record company, which usually doesn't bother to send an answer.

2. *The Mooche*. The sequence of the soloists seems to be wrong. The New DESOR has indeed first Hilton Jefferson (in the 4° and 5° chorus) before Harry Carney (in the 6° chorus) but this description was corrected in DEMS Bulletin 02/2-27 (page 1213) by Hans-Joachim Schmidt who wrote: "The description is wrong in that it is definitely Paul Gonsalves on tenor behind Quentin Jackson in the 4° and 5° chorus, not Hilton Jefferson on alto. Paul plays the role of Johnny Hodges (later Willie Smith) here, and Hilton Jefferson is 'recompensed' with an extra solo afterwards." (Hilton's solo is in the 7° chorus).

3. *Take the "A" Train*. I have tried to find any of the "most discographies", in which it is claimed that Billy Strayhorn played the piano. No such claim is made either in the old Desor, or in the New DESOR, or in Nielsen, Lord, Jepsen, Lambert or Timmer's 1st, 2nd or 3rd edition. Only in Timmer's 4th edition is Billy mentioned among the personnel of this session, but even here he is not specifically credited for playing *Take the "A" Train*. All discographers agree with Clark Terry (and so do I): Duke was on the piano.

4. *Harlem* was indeed premiered at the Metropolitan Opera House on 21Jan51, but not with a symphony orchestra. The premiere with the NBC Symphony Orchestra was on 20Jun51 at the Lewisohn Stadium in NYC. See Klaus Stratemann p327. The performance of 21Jan51 was recorded and has been released on Rare Records LP 3. The 20Jun51 performance was either not recorded or the recording has been lost.

5. *Perdido*. Unlike *Take the "A" Train* I have a great problem in believing Clark Terry when he claimed that Billy played the piano on this piece.

8-13. The LIBERIAN SUITE. Elayne Jones' involvement with the Suite as far as playing timpani is concerned is a bit of a mystery. According to the liner-notes, *Dance # 3* is supposed to be the selection on which she performed because this is the only part of the suite with a violin solo, shortly after which came her little contribution. I tried to locate the timpani after Ray Nance's part of *Dance # 3*, but I could not find it. The personnel listing on page 3 does not include her name and mentions Sonny Greer as having played the timpani at this recording session. Elayne made a presentation on 13Aug93 in NYC for the Ellington Conference in which she made us listen to the introduction to *Dance # 1* from the 27Dec47 concert in which she played her "only note". This note could (and can) be heard after the first note on the piano by Ellington at the end of the introduction. I also checked the performance of the 26Dec47 concert. On this occasion there was so much percussion at that point that it is impossible (for me) to say if Elayne also played in the first concert or only in the second. She certainly was present during both concerts because she performed on piano in *Entrance of Youth*. At the end of Elayne's presentation Patricia Willard asked her if she also participated in the studio recordings on 24Dec47. Her answer was "No, she didn't". I have listened to all three studio recorded versions of *Dance # 1*: they are the unissued rehearsal, the released Columbia recording and the alternate on Up to Date 2005. On none of the three do I hear timpani at that moment in the performance. My guess is that she did indeed play at both concerts on *Dance # 1*, but that she did not play on *Dance # 3* during the studio session as is suggested in the liner notes. Listening to all these performances of 24, 26 and 27Dec47 makes it difficult to believe that the studio recordings were made before the concerts.

That *Dance # 5* on this release is an alternate take (as detected by Georges Debroe) went unnoticed. I wonder if Michael Brooks and Michael Cuscuna have also found the previously released version among the original acetates and if so, I would thank them for giving us collectors an alternate take to enjoy. But why not mention it? Sjef Hoefsmit

"Ellington Uptown".

9-10. The LIBERIAN SUITE (Dances #1 and #2).

Like many others I thought that in this era, blessed by the best technological knowledge, we could expect the world's top record companies to release faultless products. Not so. I bought a copy of the latest version of "Ellington Uptown", Columbia 512917. Reading them on the way back home, I was pleased to learn from the liner notes that at last the annoying silence between Dances No. 1 & 2, had been eliminated. This is indeed what really happens but, could somebody explain why in the process one bar, the first of *Dance # 2*, was cut off? I might expect to be told that there were insuperable technical problems but this is not so. My copy of 10" LP Philips B07611R is perfectly edited. If it was impossible (why?) to do it again they could at least make a copy of a small portion of the original tapes or pressings and insert it. Can anyone check a copy of the Original American Columbia 10" LP and see if it's OK?

Vittorio Castelli

I also have only the Philips 10" LP and not the Columbia 10" LP. Both my CBS 12" LPs (66607L and 62686) and the CBS CD 462989 (Volume 5 of "The Complete Duke Ellington") have the same pause as you described it. It is worth checking the original Columbia release, because in the past some differences have been found between the Columbia and the Philips releases. I share your irritation about the missing bar in the latest release, but I do not share your objection concerning the pause in the 12" LPs and the earlier CD versions. Actually during the première concert at the Carnegie Hall there was not only a pause, filled with applause, but there was also an introduction by the band at the start of Dance #2 which was not on the studio releases. I do not say studio recordings, because who knows: maybe the introduction in the studio has been deleted? The original recording (as stated in the liner-notes) was certainly not made without an interruption between Dance #1 and Dance #2. Comparing the studio version (of 24Dec47) and the concerts (of 26 and 27Dec47) makes me once again express doubt that this is the correct sequence of these recordings. It sounds as if the studio recordings were made after the concerts.

Sjef Hoefsmit

Yes, in principle I wouldn't have any objection to separating the two dances. I only dislike the accidental cut in the way it has been done. Really the ending of Dance #1, being so weird, doesn't help, but that's it. Maybe the pause should be longer? Even one and a half second (that's what it is, not three seconds as mentioned in the new liner notes) are not enough to let the last note fade out naturally in your ear! I don't know. Anyway, I prefer the way it is arranged on the 10" LP!

Vittorio Castelli

"Masterpieces by Ellington".

I really cannot say which spelling is correct. I have Marenguito instead of Merenghito.

The date I have for the four "masterpieces" is 18Dec50 and not 19Dec50, but it is very possible that this is due to the recording session going on after midnight.

I do not have Francis Williams in the session of 11Dec51. For the session of 7Aug51, I have Cat Anderson instead of Andres Marenguito.

On 19Dec90, Mitchell Parish told the gathering of the Duke Ellington Society of NYC that he was the lyricist of *Mood Indigo*. In 2001 however in an article in IAJRC Journal of Winter 2001, pages 37-38, Don Peak and Tor Magnusson explained that the lyricist was Gene Austin, who was reported to have sold the lyrics for \$ 25.- to Irving Mills. In either case there is no question about who got the revenues of the copyright: Irving again.

In spite of Yvonne's statement that Duke played during the whole recording of *Sophisticated Lady*, I believe that Luciano Massagli and Giovanni Volonté are right in stating that Billy Strayhorn took over in the 3° chorus.

However I cannot buy the statement that Billy played parts of *The Tattooed Bride*. I only hear Ellington.

I share Patricia Willard's reservations about the statement in "some discographies" (that must have been in the New DESOR) that Billy played the beginning of *Mood Indigo*. I only hear Ellington. I only have some doubts in the 7° chorus.

If Eddie de Lange's name is originally Dutch it is certainly spelled de Lange and not DeLang.

Sjef Hoefsmit

The six important Columbia/Legacy re-releases with bonuses!

DEMS 04/2-31

See DEMS 03/2-21&22

The first set of three CDs has been released and has been discussed in DEMS 03/3-20/4 and 04/2-30. The numbers under which these CDs have been released in Austria are different from those, given in our listing in 03/2. What we mentioned were the American release numbers.

Festival Session in America	CK 87044;	in Europe	512916	2
Ellington Uptown	CK 87006;		512917	2

Masterpieces by Ellington CK 87043; 512918 2

The following set of three CDs is now scheduled to be released 2Aug04:

Blues in Orbit	CK 87041;	512915 2
Piano in the Background	CK 87107;	512919 2
Piano in the Foreground	CK 87042;	512920 2

DEMS**

Three Little Words

DEMS 04/2-32

See DEMS 04/1-4

I have spent an afternoon to listen to all the solos that Freddy Jenkins played with the Ellington Orchestra and I must tell you that I changed my mind: it was certainly Freddy Jenkins and not Cootie Williams who played the solo in *Three Little Words*.

Luciano Massagli**

Duke's spoken intro on the Fairmont LP

DEMS 04/2-33

Stan Slome has sent me as a filler on a cassette the first side of ELLINGTON '59 from Fairmont LP F107. It is the same as the ELLINGTON MOODS on SESAC LP Se N2701/02 and DUKE'S D.J. SPECIAL on FRESH SOUND FSR-CD 141.

There is a 'Spoken Introduction by Duke Ellington', which is noted both by Timmer and by Nielsen. Do you know why it is ignored in the New DESOR?

Lance Travis**

I guess that it was not included in the 27Mar59 session because it was not recorded during that session. Duke spoke of recently cut in New York. He is probably not in New York when he said this and it was definitely not on 27Mar59. I think that DESOR has given up hope to find the actual recording date of this commercial. If it will be found it should be a separate session or belong to another one.

Sjef Hoefsmit**

You are right. We have not mentioned the spoken intro by Duke because until now we haven't found the actual recording date of it.

Luciano Massagli**

Lost Secret Records LSR-001

DEMS 04/2-34

See DEMS 03/1-15/1

If you have not succeeded in finding this CD, you can now order it from WorldsRecords for \$ 16.- under code 52022. See for address etc. DEMS 02/3-15/3

DEMS**

All American in Jazz

DEMS 04/2-35

I've come across a set of five 7-inch (45RPM-sized) 33 1/3 RPM records by Duke Ellington, and I was wondering if you have any idea what they might be worth. I've searched the major record collector sites and googled all over, but I find no mention of them at all. They're on a Columbia "Stereo Seven" label, numbers S7 31433 thru 31437, packaged up in a brown jacket that says "Stereo Seven Artist of the Week", for jukeboxes only. And they're in beautiful condition.

Any info would help.

Chris Shepard**

The five 7 inch LPs are well known among Ellington collectors. The music is the same as on the 12 inch LP, titled All American in Jazz, Columbia CL-1790, recorded in Jan62. The music is by Charlie Strouse and Lee Adams from a musical under the title ALL AMERICAN, arranged for the Ellington orchestra by Billy Strayhorn (8 selections) and probably Ellington (2 selections: *Nightlife* and *What a Country!*). It is not considered one of Ellington's masterpieces. The LP is difficult to find but the music has been re-released on CD Columbia 469138-2 which is a French product and probably difficult to find in the USA.

Your set will only have value for a collector of the records itself but not for the collectors of Ellington's music. Most of them must have it already.

You could put it on sale on E-bay and ask for a bid. I have no idea about the price you will get. If there are interested DEMS members we will forward your address.

DEMS**

I Can't Give You Anything but Love - by the Mills Brothers

DEMS 04/2-36

A salesman in England has offered through E-bay a Harry Coster pressing of B12782-B, *I Can't Give You Anything but Love*, according to the label by the Mills Brothers and Duke Ellington. On the picture of the label one can also read: A on Br 6519. Recording date 22Dec32. This recording is not mentioned in the New DESOR. B12782 is missing. B12781 is *Diga Diga Doo* with the Mills Brothers and Duke Ellington and B12783 is *I Can't Give You Anything but Love* by Ethel Waters and Duke Ellington.

Is this an unknown recording?

Remco Plas**

It seems so, but I wouldn't count on it. In The "Wax Works" of Duke Ellington by Benny Aasland (1954) we found: "The missing matrix number, 12782, in this session is not recorded by Ellington."

DEMS**

The Complete Wellington Concert of 9Feb70

DEMS 04/2-37

See DEMS 04/1-7

One of the "old" broadcasts was introduced by a male speaker who spoke of the concert of "last Monday". 9Feb70 was indeed a Monday. This "old" broadcast contained the following selections in the following sequence: *C-Jam Blues; Take the "A" Train; Passion Flower; Things Ain't What They Used To Be; Birth of the Blues; Harlem; Satin Doll and Meditation.*

The second "old" broadcast contained *La Plus Belle Africaine; Come Off the Veldt; a Medley with 14 selections*

and *In Triplicate*. The beginning of *La Plus Belle Africaine* and the end of *In Triplicate* are missing as described in the New DESOR for 7015d and 7015j (pp 988 and 944).

Both broadcasts were mentioned in Joe Igo's files with the indication that the first one was a delayed broadcast and the second a location recording. Although the second sounds a bit like a portable recording, it was introduced as a broadcast by a lady-speaker who clearly mentioned Town Hall and Wellington. She said that this was the last half-hour of the concert. However, the broadcast took 38 minutes.

The broadcasts of 29Apr99 contained in the following order: *C-Jam Blues*; *Take the "A" Train*; *Passion Flower*; *Things Ain't What They Used To Be*; *Birth of the Blues*; *Harlem*; *La Plus Belle Africaine* and *Come Off the Veldt*.

The broadcast of 30Apr99 contained in the following order: a Medley with the following 10 selections: *Do Nothin' Till You Hear from Me*, *Don't Get Around Much Anymore*, *Mood Indigo*, *I'm Beginning To See the Light*, *Solitude*, *It Don't Mean a Thing, I Got It Bad*, *Be Cool and Groovy for Me*, *Sophisticated Lady* and *Caravan*.

This Medley was followed by: *In Triplicate*; *Satin Doll*; *Meditation*; *April in Paris*; *April in Paris*; *Fife*; *Ocht O'Clock Rock*; *Satin Doll* and close.

I listened to all the broadcasts and I found that the second "old" one is different when compared with the 1999 broadcast. The first "old" one however contains exactly the same recordings as the 1999 broadcasts. This means that on 9Feb70 the Duke played two concerts in Wellington. I suggest that the second "old" broadcast was possibly recorded during the afternoon concert and the 1999 broadcasts during the evening concert: I think that, unfortunately, we'll never know for certain. I would like to know your opinion before we delete the session 7015 and replace it with 2 new sessions.

About the sequence of the selections in my opinion, there is no reason to change the order of the broadcasts of Apr99 even if it might appear a little strange to see 4 encores after *Meditation*.

Luciano Massagli

I have also listened to the broadcasts in question. It seems impossible to determine which broadcast came from the first and which came from the second concert. In both concerts, Ellington apologised to his audience for keeping them up so late. I would guess that there were two evening concerts, one after the other. This was often the case. 9Feb70 was a Monday, not a very likely day for an afternoon concert.

Sjef Hoefsmit

The so called "old" broadcast (introduced by a lady speaker) is now session 9042 on Correction-sheet 1063. The two broadcasts of Apr99 are combined as session 9043 on Correction-sheet 1064.

DEMS**



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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Part 4. New Releases and Re-Releases

Another Columbia re-release, in the series "Jazz Moods"

DEMS 04/2-38

I picked up a review copy of the Ellington album in Columbia's new 'cheap' reissue series 'Jazz Moods'. In the series are some 'Jazz Moods - Cool', some 'Jazz Moods - Round Midnight' and some 'Jazz Moods - Hot', among the latter being the Ellington (516425 2). Here is the listing:

1. Hot and Bothered	12Jun30	EC
2. It Don't Mean a Thing	2Feb32	KB
3. Cotton Tail (Soundie)	Nov/Dec41	RT
4. The Mooche	1oct28	KB
5. Battle of Swing (take -2)	19Dec38	EC
6. Rockin' in Rhythm	8Jan31	KB
7. Braggin' in Brass (take -2)	3Mar38	EC
8. Caravan	14May37	KB
9. Ring dem Bells	30oct30	EC
10. Merry Go Round	30Apr35	RT
11. East St. Louis Toodle-O	22Mar27	KB
12. In a Jam	29Jul36	EC
13. Take the "A" Train	15Jan41	RT
14. Tootin' Through the Roof (take -A)	14oct39	EC

EC = Same as on The Essential Collection DEMS 00/1-16/1

KB = Same as on Ken Burns Jazz 01/1-20

RT = Same as on Reminiscing in Tempo,

Columbia/Legacy CK 48654, not reviewed in DEMS

Brian Priestley**

Storyville Records 101 8390

Duke Ellington - "The Jaywalker"

DEMS 04/2-39

Los Angeles, RCA Studio, 23Jun67

- | | |
|--------------------------|----|
| 1. The Shepherd | -2 |
| 2. Up Jump | -4 |
| 3. Rue Bleue | -2 |
| 4. Chromatic Love Affair | -1 |
| 5. Salomé | -1 |
| 6. Blood Count | -1 |

Two other selections in this session have been released on MusicMasters 5041-2-C (*Swamp Goo* and *Girdle Hurdle*). Stanley Dance claimed in the liner-notes of MusicMasters that Jimmy Jones was also on piano, but he didn't specify in which selection.

The very last note (by Harry Carney) of *Chromatic Love Affair* has been deleted. That's a pity. It belongs to his rendition of this marvellous composition.

Bjarne Busk and Anders Stefansen responded: "The note you are talking about is Harry Carney's last short "honk" after the music is over."

My reaction: I cannot agree. The same "honk" was heard on all the concert performances. I think it belongs to the piece.

The six selections from this session on this CD were broadcast by Danish Radio in 1985 (broadcasts # 34, # 35 and # 37) and were in 1991 included on DEMS cassette Azure CA-14.

NYC, RCA Studio, 29Mar66

- | | |
|------------|----|
| 7. El Viti | -1 |
|------------|----|

This is not take -3 as claimed in the liner-notes. It is take -1 with the "ending" of take -3. The join is made at 3:07. The drum-roll at the end of the "ending" has been faded out. In the New DESOR it is 6636f combined with 6636h.

Bjarne Busk and Anders Stefansen responded: "The version of *El Viti* is indeed take -1."

NYC, RCA Studio, 4Apr67

- | | |
|--------------------------|----|
| 8. The Biggest (KIXX) | -1 |
| 9. Eggo | -7 |
| 10. I'm Hip Too | -4 |
| 11. AMTA | -3 |
| 12. The Biggest (WARR) | -1 |
| 13. Little Purple Flower | -6 |

The Biggest (KIXX) should have been assigned track number -1 (and not -2 as in the liner-notes). In the New DESOR it is 6747b and it was preceded in the studio by a false start (in the New DESOR 6747a).

Bjarne Busk and Anders Stefansen responded: "The numbering of takes sometimes presents a problem when it is not spelled out on the tape. Most often a false start or a breakdown has got its own take number on these tapes, but sometimes not. No take numbers are assigned on this particular tape. On it there is first a breakdown, then the complete take."

Eggo was part of broadcasts # 19, # 35 and # 36. It was also included in CA-25.

I'm Hip Too was part of broadcast # 28. It was also included in CA-25.

AMTA was part of broadcast # 19.

The Biggest (WARR) was part of broadcast # 35, but here it is complete.

Little Purple Flower is indeed take -6. It is different from take -5, which was part of broadcast # 35 and which was also included in CA-25.

NYC, RCA Studio, 23Mar67

- | | |
|------------------------------------|----|
| 14. Traffic Cop | -1 |
| 15. Blues No.16 | |
| 16. Policia | -1 |
| 17. The B.O. of Traffic | -3 |
| 18. T.G.T.T. (MAC) | |
| 19. Traffic Extension | |
| 20. STAR | |
| 21. Cross Climax | |
| 22. The B.O. of Traffic (B.O. Man) | -1 |

Blues No.16 is not complete. The last bar (in the coda) is missing. The indication of the duration is wrong. It is not 4:15 but 4:50. It was part of broadcast # 20 and was also included in CA-5.

Bjarne Busk and Anders Stefansen responded: "You are quite right about the indication of the duration, it is a regrettable printing error. We do not agree that the last bar (in the coda) is missing. We think the number should end as it is on the CD, which is more logical. In your comment to this and other tracks you seem to consider a description in the New DESOR as a description of the "complete" piece as it should be when issued. We think that there is much of what the New DESOR describes as "intro" and "coda" that was never meant to be part of the piece, when commercially issued."

This is regrettable. The studio tapes contained sometimes marvellous intros by Duke which were omitted on the commercial releases.

Policia was part of broadcast # 20 and was also included in CA-5.

T.G.T.T. (MAC) has been assigned take -5 in the liner-notes. In the files of the Danish Radio it is take -4. No take numbers have been recorded in the studio.

Bjarne Busk and Anders Stefansen responded: "There are five successive recordings of *MAC*, breakdowns included, so -5 is more correct than -4."

It is anyway in the New DESOR number 6742m. It has not been broadcast. In broadcast # 20 were the New DESOR 6742k and l. 6742k ended in a clinker. It must have been Duke's intention to add the beginning of this piano introduction (6724k) to the following 6742l as well as to 6742m because the introductions to 6742l and 6742m seem to be missing the beginning.

The first note of *Traffic Extension* is missing.

Bjarne Busk and Anders Stefansen responded: "We do not agree. We believe that this one piano note - before the tune starts - was to be cut, and that the piece was meant to start as on the CD. As said above, we think that there is much of what the New DESOR describes as "intro" and "coda" that was never meant to be part of the piece, when commercially issued."

A non-complete version (faded out) has been part of broadcast # 36 and was included in CA-5.

STAR happens to be the version called *Star, clarinets, one*. Duke asked for a copy on 7,5 inch and we see him listening to this recording in his hotel-room in the documentary "On the Road with Duke Ellington". It is in the New DESOR 6742p.

Cross Climax is not take -3 as claimed in the liner-notes. It is what could be called take -1, the New DESOR 6742q.

Bjarne Busk and Anders Stefansen responded: "You are right. It is take -1."

B.O.Man is not take -5 as claimed in the liner-notes. It is announced in the studio as take -1 after some rehearsal sounds, a false start and two breakdowns.

Bjarne Busk and Anders Stefansen responded: "Same problem as before: In many cases on these tapes no take numbers or wrong take numbers are announced, and you can find two takes with the same number assigned. In this case there is no possibility of confusion as this is the only complete take, so we agree that there is no need for not using Duke's take number assignment, which is take -1."

NYC, RCA Studio, 18Aug66

23. Tin Soldier

The recording of *Tin Soldier* is in fact nothing more than a few rehearsals. Still they are not complete on the CD. The very end is missing.

Bjarne Busk and Anders Stefansen responded: "As it says in the notes *Tin Soldier* is a rehearsal track, included as a bonus because of its rarity. There is only one take/rehearsal. We do not agree that the very end is missing. The arrangement clearly is finished as on the CD. Sam Woodyard's continuous timekeeping drum sounds on the tape are not an ending, although the New DESOR describes them as a coda."

I have interspersed my comments with Bjarne's and Anders' reactions, but here is something completely different and very important that I will add: This CD is really a "must" for every serious Ellington collector. It contains exclusively previously unissued recordings of the highest standard both musically as well as audio-technically. But there is another strong reason, which one should take into account. I have spoken with Anders Stefansen and with Mona Granager in Stockholm. They are both trying to keep Storyville as a record producing company alive. They can only release more Ellington material as long as we, the consumers, buy it. The market is very small. We need every serious Ellington collector to join us in trying to keep this very dedicated company afloat. There is still so much to be released! Let us support one of the very last serious suppliers of Ellington recordings: Storyville; and not download the music from the Internet or rent it from a library and certainly not make copies of released material for others.

Sjef Hoefsmit

Starlite Records CDS 51053 (G)
"Solitude"
Duke Ellington and his Orchestra

DEMS 04/2-40

I have been given a Duke Ellington CD titled "Duke Ellington and his Orchestra "SOLITUDE" on Starlite Records © 1988 JTV Enterprises. The CD's first 3 tracks are studio sessions and the other tracks live recordings (on the jewel case label it has Medley: 1959 Live Concert) Have you heard of this album and do you know of its personnel (including male singer) and location of the concert etc? I suspect it is a reissue/compilation CD, anyway there is some great playing and interesting re-arrangements of some of Ellington's most popular pieces.
 Paul Millard

Tracks:

- | | | | |
|--|---|---|-----|
| 1. In a Mellow Tone-----7/8Feb56 | G | A | S |
| 2. The Mooche-----1Jul52 | G | B | |
| 3. Prelude to a Kiss-----1oct57 | G | B | S |
| 4. Medley-----20Sep59 | | | T |
| Mood Indigo | | | |
| I'm Beginning To See the Light | | | |
| Sophisticated Lady | | | |
| Caravan | | | |
| Satin Doll | | | |
| Just Squeeze Me | | | |
| It Don't Mean a Thing | | | |
| Solitude | | | |
| I Let a Song Go Out of My Heart &
Don't Get Around Much Anymore | | | |
| 5. Black and Tan Fantasy-----7Jul56 | C | | |
| 6. Take the "A" Train (1st selection)-9Sep58 | G | C | B S |

G = Giants of Jazz 53066 91/2-3
 C = CBS 57111 88/2-3
 A = Affinity Charly 20 87/4-2
 B = Bella Musica 908 90/4-5
 S = Success 2140 88/4-4
 T = Sarpe Top Jazz 91/1-6

You are right, tracks 1, 2 and 3 are indeed studio recordings. The first was for Bethlehem; 2 and 3 were for Columbia. The Medley is indeed the last part of the Medley from the 6:00 PM concert at the Salle Pleyel in Paris. Track 5 is from the short afternoon session at Newport. The last track came from the Columbia session at the Plaza Hotel in NYC. We have put the correct dates at the end of each line in the list. I do not have this CD in my own collection. I found these data in the manuscript of Jerry Valburn's updated "Duke Ellington on Compact Disk", which is in preparation and in François Moulé's "The Duke Ellington Recorded Legacy on LPs and CDs". The personnel is a bit tricky since these recordings are from very different periods. The list for 1Jul52 is as follows: Willie Cook, Cat Anderson, Clark Terry, Ray Nance, Britt Woodman, Quentin Jackson, Juan Tizol, Jimmy Hamilton, Hilton Jefferson, Russell Procope, Paul Gonsalves, Harry Carney, Duke, Wendell Marshall and Louie Bellson.

7/8Feb56: John Sanders replaced Tizol; Johnny Hodges replaced Jefferson; Jimmy Woode replaced Marshall and Sam Woodyard replaced Bellson.

In the afternoon session in Newport, Clark Terry, Ray Nance, Jimmy Hamilton and Jimmy Woode did not show up. Al Lucas replaced Woode.

On 1oct57, Harold Baker joined the band. On 9Sep58, Willie Cook had left.

In Paris on 20Sep59, Andres Marenguito replaced Baker. Jimmy Johnson replaced Woodyard. Lil Greenwood sang *Solitude* and Ray Nance did the vocal in *Just Squeeze Me* and *It Don't Mean a Thing*.

This CD was earlier mentioned by François Moulé in DEMS Bulletin 89/3-6.

Sjef Hoefsmit

The Entertainers CD 0251 (G)
"Sophisticated Lady -
Duke Ellington and his Orchestra"
© 1989 Joker Tonverlag A.G.

DEMS 04/2-41

Total Playing Time : 71' 55"

Recently I purchased this Ellington CD. With the exception of two tracks, *Solitude* (1940) and *Caravan* (1936), the other pieces, I believe, are all from the 1950's. My guess is that a couple of the tracks, *Perdido* and *Things Ain't What They Used to Be*, are from "Festival Session" and are, therefore, not "live" (as stated on the CD's insert). In addition, I would venture to say that a few pieces are from "Newport '56", some are from "Bal Masqué" and others are, perhaps, from "Historically Speaking" or "At the Plaza". These are all guesses of mine and may be totally wrong. This CD has several tracks in common with the Starlite CD 51053. Perhaps you can help me to sort it all out.

Lloyd Mair

Tracks:

1. Take the "A" Train (1st selection)-9Sep58	G	C	B	S	
2. Sophisticated Lady-----7Jul56	G		B	S	
3. Cotton Tail-----7/8Feb56	G		A	B	S
4. Creole Love Call-----7/8Feb56			A	B	S
5. East St. Louis Toodle-O-----7/8Feb56	G		A	B	
6. Perdido (n.c.)-----8Sep59		C	B	S	

7. I Got It Bad-----	7Jul56	G	C	B	S
8. Mood Indigo (5735f)-----	9Sep57	G		B	S
9. Satin Doll-----	31Mar58	G	C	B	S
10. Black and Tan Fantasy-----	7Jul56		C		
11. Things Ain't What They Used To Be--	8Sep59		C	B	S
12. Prelude to a Kiss-----	1oct57	G		B	S
13. Dancers in Love-----	9Dec57	G		B	S
14. The Mooche-----	1Jul52	G		B	
15. Ko-Ko-----	7/8Feb56	G		A	B S
16. Day Dream-----	7/8Feb56			A	B
17. In a Mellow Tone-----	7/8Feb56	G		A	S
18. Solitude-----	14Feb40	J	C		S
19. Caravan (-1)-----	19Dec36		C	B	S
20. Indian Summer-----	7/8Feb56			A	B S

G = Giants of Jazz 53066 91/2-3

J = Giants of Jazz 53046 89/4-4

C = CBS 57111 88/2-3

A = Affinity Charly 20 87/4-2

B = Bella Musica 908 90/4-5 (has only these 17 selections)

S = Success 2140 88/4-4 (has only these 16 selections)

You don't need my help. Track 1 is indeed from the Plaza session. Tracks 2 and 7 are from the evening concert at Newport. Tracks 3, 4, 5, 15, 16, 17 and 20 are indeed from the Bethlehem recording sessions. Tracks 6 and 11 are indeed from the Festival Session. Tracks 8 and 12 are from studio sessions for the album Ellington Indigos. Track 9 is from the album Bal Masqué. Track 10 is from the afternoon session at Newport. Track 13 belongs to the Perfume Suite (released together with the Girls Suite). Track 14 is from Ellington Uptown. Track 18 is a Brunswick recording and track 19 was recorded for the Master label. I have not found a description in earlier DEMS Bulletins but I may have overlooked it (that has happened before).
Sjef Hoefsmit

DETS (D) 903 9010 - 2 CD set
Duke Ellington Treasury Shows, Vol. 10

DEMS 04/2-42

CD 1

Treasury broadcast No. 18 - Radio City , NYC,

11Aug45

1. Take the "A" Train (theme)
2. What Am I Here For?
3. Blue Is the Night
5. The Wish I Wish Tonight
6. Someone
7. Take the "A" Train (theme)
8. Harlem Air-Shaft
9. Out of This World
11. Midriff
12. Everything but You
13. Ring dem Bells
14. Mood To Be Wooed
16. Emancipation Celebration (into bc close)

MBS Broadcast from the New Zanzibar, NYC,

26Sep45

17. Take the "A" Train (theme)
18. Suddenly It Jumped
19. Laura
20. Kissing Bug
21. Stompy Jones
22. Solid Old Man
23. Carnegie Blues
24. In a Mellow Tone
25. Fancy Dan
26. Things Ain't What They Used To Be (theme)

CD 2

Treasury broadcast No. 19 - Radio City , NYC,

18Aug45

1. Take the "A" Train (theme)
2. BLACK, BROWN AND BEIGE
Worksong
4. The Blues
5. West Indian Dance
7. Come Sunday/Light
8. Take the "A" Train (theme)
9. Take the "A" Train (theme)
10. Subtle Slough
12. Blue Skies
13. I Ain't Got Nothin' but the Blues
14. Riff Staccato
15. Bugle Breaks
16. Kissing Bug
18. Suddenly It Jumped
19. Warm Valley (into bc close)

CBS Broadcast from the 400 Restaurant, NYC,

4May45

20. Take the "A" Train (theme)
21. I Miss Your Kiss
22. He's Home for a Little While
23. Riff Staccato
24. I Ain't Got Nothin' but the Blues
25. I'm Beginning To See the Light (into bc close)

Jerry Valburn has told me that he has evidence that the 400 Restaurant broadcast that is included in DETS Vol. 10 is really from 4May45 and not from 1May45 as mentioned in the Ellington discographies.

Richard Ehrenzeller

The two Treasury broadcasts have been previously released on DETS LPs but the broadcasts of 4May and 26Sep45 have never been issued before.

One can now listen to Ray Nance on CD 1, track 24 in *In a Mellow Tone*. Klaus Stratemann was wrong on p263: Ray Nance was still in the band after 12Sep45.

Track 26 on CD 1 is wrongly titled *Take the "A" Train*.

The missing track numbers belong to Ellington Bond Promo's.

Sjef Hoefsmit

DETS (D) 903 9011 - 2 CD set
Duke Ellington Treasury Shows, Vol. 11

DEMS 04/2-43**CD 1**

Treasury broadcast No. 20 - Fieldston Ballroom, Marshfield, MA,

25Aug45

1. Take the "A" Train (theme)
2. Mood Indigo
4. In a Jam
5. Everything but You
6. Tonk (Pianistically Allied)
7. I Don't Mind
9. Jeep Is Jumpin'
10. Take the "A" Train (into station break)
11. Take the "A" Train (and return)
12. Black and Tan Fantasy
13. I'm Beginning To See the Light
14. After All
16. Don't You Know I Care?
17. Back Home Again in Indiana
18. The More I See You
20. ^Let the Zoomers Drool (into bc close)

NBC Broadcast from the New Zanzibar, NYC,

7oct45

21. Suddenly It Jumped
22. Every Hour on the Hour
23. Cotton Tail
24. Everything but You (into bc close)

CD 2

Treasury broadcast No. 21 - Earle Theatre , Philadelphia,

1Sep45

1. Take the "A" Train (theme)
2. On the Alamo
4. Sugar Hill Penthouse
5. Stomp, Look and Listen
6. There's No You
7. Jumpin' Punkins
8. Body and Soul
10. Take the "A" Train (and return)
11. A Tropical Triumvirate (Medley)
 - Caravan
 - Flamingo
 - Air Conditioned Jungle
12. Everything but You
13. Pitter Panther Patter
14. One O'Clock Jump
15. Moon Mist
17. Jump for Joy

18. Take the "A" Train (theme and close)

MBS Broadcast from the New Zanzibar, NYC,

18Oct45

19. A Door Will Open
20. Lily Belle
21. West Indian Dance
22. Waiting for the Train To Come In
23. Blues on the Double

The two Treasury broadcasts have been previously released on DETS LPs. The first part (6 selections) of the 7oct45 broadcast has been released on DETS 903 9002 at the end of CD2, the following 4 selections of this broadcast are at the end of this release CD1. These 4 selections have never been issued before. The broadcast on CD2 of this release has never been issued before either.

The missing track numbers belong to Ellington Bond Promo's.

CD1 has 71:04 and CD2 has 71:25 playing time.

Sjef Hoefsmit**

The Dooji Record Club DE-3
Duke's second visit to the Hurricane

DEMS 04/2-44

Tracks:

1Apr44

1. Take the "A" Train (theme and intro)
2. Concerto for Cootie
3. Johnny Come Lately
4. My Heart Tells Me
5. Blue Skies
6. Things Ain't What They Used To Be (theme and close)

6May44

7. Take the "A" Train (theme and intro)
8. Now I Know
9. Perdido
10. Do Nothin' Till You Hear from Me
11. My Gal Sal
12. Sentimental Lady
13. Take the "A" Train (theme and close)

25May44

14. Take the "A" Train (theme and intro)
15. Someone
16. G.I.Jive
17. Three Cent Stomp
18. My Little Brown Book
19. Johnny Come Lately
20. Blue Skies
21. Sentimental Lady
22. Stomp, Look and Listen
23. Do Nothin' Till You Hear from Me (and close)

Tracks 8, 9, 10 and 11 have been previously released on CD Musica Jazz MJCD 1124. They are together with the "fresh" track 12 confirmed in the Timme Rosenkrantz collection as being from 7May44 (35-12-B).

Track 18 has been previously released on LP FDC 1011. It has long been dated as 31May44, but that was the date of the mastering by the V-Disc technicians.

All other tracks (a total of 18) are "fresh".

Sjef Hoefsmit

The Dooji Record Club DE-4
Armed Forces Radio Service broadcasts

DEMS 04/2-45

17Jan45, Philharmonic Auditorium, Los Angeles

BLACK, BROWN AND BEIGE

Worksong

The Blues (Mauve)

West Indian Dance

Sugar Hill Penthouse (Creamy Brown)

Emancipation Celebration (Lighter Attitude)

Come Sunday

Light

22Nov48, The Click, Philadelphia

Take the "A" Train

Suddenly It Jumped

It's Monday Every Day

How High the Moon

On a Turquoise Cloud

Just A-Sittin' and A-Rockin'

Blue Skies

H'ya Sue (and broadcast close)

BLACK, BROWN AND BEIGE, from the Esquire All-American Jazz Concert was not included in the ABC network broadcast. It was only recorded by AFRS and appeared later on One Night Stand #486 and 487. It has since never been released.

The broadcast from the Click Restaurant has been released completely on the LP Raretone 5000-FC and the first part of the broadcast (including *On a Turquoise Cloud*) has been released on the LP Joyce 1066. This is the first release on CD.

Sjef Hoefsmit**

ELLINGTONIA

33Jazz104 - Who Knows?

The Uncovered Ellington - © 2004

DEMS 04/2-46

1. Blue Pepper
2. Hand Me Down Love
3. My Love
4. Azure
5. Don't You Know I Care?
6. Who Knows?
7. Almost Cried
8. Johnny Come Lately
9. East East by East
10. After All
11. Cop Out
12. Searchin'
13. That's What He Says
14. What Are You Gonna Do?
15. Tootin' Through the Roof
16. Lotus Blossom

There has been recently some discussion on the Duke-LYM list about the 'correct' way Ellington's music should be played. This is not the first time that this topic has been discussed and it will certainly not be the last. The question which forms the title of this CD could be taken as a very suitable contribution to the topic. However, I feel that in this case, we have an answer to the question, 'who knows?' Brian Priestley knows how to play Ellington. He does it with great respect for Ellington and he only adds his own ideas when he has something important to say. Duke's music has always seemed to me not suitable for only two horns, but Brian Priestley has proved me wrong. With Frank Griffith on tenor and clarinet, Bruce Adams on trumpet and flugel, Simon Woolf on bass and Steve Brown on drums, he managed to record 16 selections from the Ellington repertoire which are seldom played, as a tribute to Ellington. All odd numbered tracks plus track 2 are played by the quintet. Among them (on track 9) is the very rare *East East by East* a.k.a. *Foreign Blues*, never recorded by Ellington himself, but uncovered by Brian in the Ellington Collection at the Smithsonian Institution. It has some similarities with *Mendoza* (15Jun70, Up in Duke's Workshop, see DEMS 97/3-7/1).

No manuscript of the opening selection, *Blue Pepper* a.k.a. *Far East of the Blues* has been found. Brian has made a nice transcription from the only recording that exists (21Dec66, Far East Suite).

Track 13 is a Priestley original. In the liner-notes he explains the title: Asked whether he agreed with Mingus that he [Mingus] belonged to the school of Ellington, Duke replied: "Well, that's what he says".

I cannot identify what are undoubtedly one or two Mingus tunes but I recognised from Duke's hand "*G*" for *Groove*, *REM Blues* and *See See Rider* (respectively from The Private Collection Volume 3, Money Jungle and This One's for Blanton). I spent two days trying to find the "lick" between 3:49 and 3:53 but I had to give up. Bruce Adams plays a great solo on flugelhorn. He must have been inspired by Clark Terry. It seems almost impossible to do justice to a number as *Tootin' Through the Roof* (on track 15) with only a quintet. On the CD it is a great success however with only one clarinet and one trumpet and Brian filling in some ensemble-parts.

Track 8, a swinging *Johnny Come Lately*, is actually a piano-duet. Brian has dubbed his second solo over the recording of his first.

Steve Brown and Simon Woolf take solo roles on track 12 in *Searchin'* a.k.a. *Pleadin'* (the third movement of "Fragmented Suite for Piano and Bass" and on the album Piano in the Foreground wrongly titled *Yearning for Love*).

On track 6 we find a very truthful rendition of *Who Knows?* in which Simon Woolf plays the role of Wendell Marshall.

In track 14 Brian plays an extremely old Ellington tune: *What You Gonna Do When the Bed Breaks Down*.

On tracks 4, 10 and 16 Brian excels as a piano soloist in a very original version of *Azure*, and a beautiful *After All*. Brian really did his homework on *Lotus Blossom* (on the final track, 16). He went back to the first recording (by Johnny Hodges) under the title *Charlotte Russe*.

This concluded a very fine album, which I can strongly recommend to all Ellington aficionados. It is just great.

One of the most successful tributes to Duke!

If you cannot find it in your favourite record shop, you can try to contact 33Records: 65-67 Bute Street, Luton, Beds, LU1 2EY, UK. Tel: +44 (0)1582 419 584. Fax: +44 (0)1582 459 401. Email: 33jazz@compuserve.com Web: www.33jazz.com
You can also buy it from DESUK, even for a reduced price if you are a member. I can send you details.
Sjef Hoefsmit

Thanks for sending your very appreciative review.

If you want to give the authoritative answer on 3:49 of track 13, Duke quotes himself similarly on *REM Blues* but it's the theme of *Blues for Blanton* from the 1950 Pettiford session for Mercer. Also used by Duke somewhere else later, but I can't remember where either.

Oh, and the chorus that follows on piano, first appears I believe during *Mr. J.B. Blues*.

Brian Priestley

REM Blues and *Blues for Blanton* are considered the same by the New DESOR p766.

See See Rider and *Mr. J.B. Blues* are considered the same by Vittorio Castelli in DEMS Bulletin 99/5-22(p1119).
DEMS

Senators Records SEN-01 (Fr) (2002)
10 of Duke's and 6 Originals

DEMS 04/2-47

Steve Lacy died on 4Jun04. He admired Ellington and made some nice Ellington albums. "10 of Duke's + 6 Originals" was recorded live on 15oct2000 at the Egg Farm, Saitama, Japan as a solo performance on soprano by Steve Lacy. It was released in 2002, inaugurating the new French label Senators Records.

Here are the details:

1. In a Mellow Tone
2. The Mooche
3. Morning Glory
4. Prelude to a Kiss
5. Portrait of Bert Williams
6. Azure
7. Cottontail
8. In a Sentimental Mood
9. Ko-Ko
10. To the Bitter

11. Art
12. Gospel
13. On a Midnight Kick
14. Wave Lover
15. The Breath
16. Traces

The liner notes, written by Lacy himself, start as follows: "I was invited by the San Francisco Jazz Festival, to play a solo concert in Grace Church Cathedral, during the '99 Ellington Anniversary Celebrations. Duke Ellington was my first inspiration in jazz, and he will surely be my last one, as well. His music is so vast, and so interesting, that it is not easy to make a selection for a single concert. Also, some of his compositions are better suited to saxophone solo performance than others (.....).

... After long consideration, trial, practice, reconsideration, performance, this sequence - which I call

"10 of Duke's" - evolved into its present form, which I have played in San Francisco, and, over the next couple of years, in theatres, clubs and churches in France, Italy, Germany, Belgium and the U.S.A. (...)"

A review of the concert in Japan can be read at: www.stevelacymusic.org

Louis Tavecchio

Soul Note Records SN-1170 (1993)

Sempre Amore

DEMS 04/2-48

This CD was recorded by Mal Waldron (piano) and Steve Lacy (soprano saxophone) in 1986. It contains the following compositions by Duke and Billy:

1. Johnny Come Lately
2. Prelude to a Kiss
3. Star-Crossed Lovers
4. To the Bitter
5. Azure
6. Sempre Amore
7. A Flower Is a Lovesome Thing
8. Smada

Track 10 of the Senators CD and track 4 of the Soul Note CD contain the same composition:

To the Bitter. Have you ever heard of this composition?

Louis Tavecchio

I have never heard the composition but it has been mentioned in the ASCAP listing as *To The Better*, copyrighted in 1967. It is consequently also mentioned in MIMM p518.

The recordings of this rare Ellington composition make these CDs very interesting. I hope I can find one.

Sjef Hoefsmit



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

04/2 August-November 2004

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Part 5. The New DESOR

The New DESOR explanations

DE4201a - A Practical Example

DEMS 04/2-49

See DEMS 04/1-30

While reading Luciano's and Giovanni's clear and thorough notes explaining how the New DESOR works (see Bulletin 04/1 DEMS 30), it occurred to me that some DEMS members may still find the system difficult to follow. Take an example from towards the end of their explanation: cod8OP(ce.) translates into 'an 8-bar coda played on 'cello by Oscar Pettiford, whose usual instrument while he was with Ellington was the double bass'. This little cluster of letters, punctuation marks and the figure 8, eleven symbols in all, thus contains a remarkable amount of information to the reader who has 'cracked the code' of this astonishing book. It would be hard to over-value the rewards of cracking this code.

In the example which follows I have tried to apply Luciano's and Giovanni's explanation to a single Ellington recording, the original Victor version of *Perdido*, from 21 January 1942. I've chosen this particular piece because it is both straightforward to follow and very familiar.

The date points us without difficulty to the bottom of page 60 in Section One of the New DESOR, the chronological listing of Sessions. The entry starts with the date and location, plus the recording company and the name under which original issues from the session appeared. Below this general information the three titles recorded on 21 January appear, in a column. On the right is a column of matrix numbers and to the left of this are listed the original release numbers of the titles, plus later key releases. We see at once that two takes of *Perdido* were recorded on 21 January 1942, and we may infer that BS070682-1 was the one chosen for issue, since three releases are listed for this take and only one for BS070682-2. A closer look confirms this. The first release given for BS070682-1, Vi27880, clearly refers to a 78 rpm issue. The only release number given for take 2, RCA 07863-66790-2, is of a CD issue listed in Section Three, on page 1404. So we know that BS070682-2 remained unissued until the CD era. In the list of tracks on RCA 07863-66790-2 on page 1404 the title is underlined thus, *Perdido*, confirming that this 1997 CD was a first-time release of this take. You may wonder what (2nd) means in this column, on the line below the three release listings. It certainly puzzled me for a time. It refers to the release on RCA FXM1-7274, an LP which appeared in two successive editions, and on which *Perdido* will be found only on the second. This is confirmed on page 1403, in Section Three, Discs. It is unfortunate that (2nd) appears in isolation on the line below the release to which it refers, and at the far end of the column too; but the absence of a comma between the two bits of information tells us that they belong together.

Much information of this sort can be found in the other comprehensive Ellington discographies, Nielsen and Timmer. What sets the New DESOR apart from these fine works is the material contained in Section Two, Titles; and the key to unlocking this material is *Perdido*'s unique recording number, DE4201a, given in the left-hand column of the entry on page 60. DE4201a contains four items of information. DE means simply that this is a Duke Ellington recording within Luciano's and Giovanni's definition of that term; 42 means it's a 1942 recording; 01 indicates that this was the first Ellington recording session of that year; 'a' tells us that *Perdido* was the first piece recorded at the session.

There is one further point to note, before we let DE4201a lead us into the fascinating world of Part Two of the New DESOR. There appears to be no mention on page 60 of a personnel listing for the 21 January 1942 session. In fact this is not so. 4124 is another unique recording number, like DE4201a but with the initial DE taken as read; and with no final letter, since it refers back to the general information for the session, and not to a particular recording from it. 41 indicates a 1941 Ellington session, while 24 points us to the 24th such session of that year. It is now a simple matter to locate that session, at the bottom of page 59. Here we find a full personnel listing by initials, arranged in the usual way, trumpets, then trombones, then reeds in the order clarinet, alto, tenor and baritone saxes, followed by piano and rhythm section. Two vocalists are also listed but we know they aren't relevant to *Perdido*, since vocalists are always listed individually in the New DESOR for the recordings on which they perform. Singers apart, session 4201 has the same personnel as session 4124.

Section Two takes up most of the second volume of the New DESOR. It is another listing of Ellington recordings, this time alphabetically by title and chronologically of each title by unique recording number. It is therefore easy to find the entry for *Perdido* starting on page 1068. As with Section One, the entry begins with some general facts about the piece. It is a Juan Tizol composition, with a lesser known title, *Tizol's Stomp*, which reflects its origin. AABA32 tells us that *Perdido* is a 32-bar piece cast in AABA song form. This information is important for the chorus-by-chorus description that follows, and it's worth spelling out that AABA32 means that the 32 bars of the tune divide into an A section which occurs twice up to bar 16, and which reappears at bar 25 for the final 8 bars. From bar 17 to bar 24 there's a different section, B, which musicians call the bridge, the middle 8, or, less usually, the release or channel. (An AABA 32-bar song doesn't have to divide into 4x8-bar sections in this way of course, but the chances are it will, and *Perdido* certainly does). Thus prepared, we can now apply the New DESOR 'code' to our recording.

At the start of this article I called DE4201a 'the original Victor version'. So it is, but a glance at page 1068 shows it to be the second recording of *Perdido* which survives. Alongside its unique recording number we read in the New DESOR code its sequence of events, which looks like this:-

int4DE;1°16HC,8RN,8HC;2°16RS,16BW;3°16BAND,8RN,8BAND&RN.

The semi-colons are the key to this sequence, since they show where one event ends and the next one starts. Usually they separate one chorus from another, and where they do they appear next to a number in the series 1°, 2°, 3°, etc., indicating the first, second and third choruses, and continuing for as long as further choruses follow. 4201a has three choruses. Once this bit of the code is understood, along with the chorus description AABA32, the rest is easy. Commas separate different musical events within a chorus, in the same way as semi-colons separate one choruses from another. Initials refer to musicians; numbers (other than chorus numbers) refer to bars within the chorus.

Thus *Perdido* starts with a 4-bar piano introduction from Duke, leading into the first chorus:- int4DE;1°.....

The first chorus features Harry Carney's solo voice for 16 bars (by which we understand the first two eight-bar A sections), followed by Ray Nance for the 8-bar bridge, B, and with Harry returning for the closing A, before we move on to the second chorus:- 1°16HC,8RN,8HC; 2°.....

The second chorus is shared equally by Rex Stewart and Ben Webster, who have 16 bars each. By this we understand that Rex takes the first two A sections, Ben takes the bridge and the closing A, then we move on to the third chorus:- 2°16RS,16BW;3°.....

This final chorus spotlights the full band for the first half, after which Ray Nance has the bridge, as he had in Chorus 1°, and continues to solo above the rest of the orchestra in the closing A section:- 3°16BAND,8RN,8BAND&RN.

And so *Perdido* ends, in this classic version. A great 1942 recording is condensed into less than a line of print on which anyone who cares to can follow the succession of events with ease and also identify the soloists who take part. Note also that the soloists' contributions are described *within* the structure, unlike simple lists of soloists such as the one offered in the Record Guide in Peter Gammond's 1958 book. (Not that I'm knocking that Guide; I found it invaluable when finding my way into Duke's music 40 or so years ago).

The New DESOR's coded descriptions become even greater marvels of condensation in the case of more complex scores than *Perdido*. But before leaving page 1068, there are a few further points to note, even at a casual inspection. Firstly, DE4201b. The message 'same as 4201a' tells us that, whatever differences there are between the two takes cut on 21 January 1942, they are structurally identical. Secondly, 4126j. A glance at its coded description shows that, at two choruses only, but with the second structurally the same as the third on the Victor of 21 January, this first of all known recordings of *Perdido* appears to be a work in progress; the closing chorus is in place on 3 December 1941, but the rest still needs sorting out. You don't even need to have access to the December recording to realise that Duke knew how his score of *Tizol's Stomp* would finish before he knew how it would start.

Next, look down the listing of 1940s performances of *Perdido* following DE4201a. Never again does Harry Carney appear as a solo voice in the first chorus. I have heard very few of these recordings, but on the ones I do know, the theme statement is scored for saxes (with Harry's sheet-anchor voice a powerful presence, as it so often was). Maybe these voicings weren't quite settled even when Duke came into Studio 'A' in Chicago on 21 January to record 4201a, and so the line that would eventually be scored for the reeds was entrusted on that occasion to the ever dependable Harry. Who knows? Finally, note that after 4612q in 1946, there are no more surviving performances of *Perdido* until 5009a in 1950. Why the four-year gap? Especially as after 1950 there's not a single year without at least one recording, right up to 1974, the year of Duke's death. Fascinating questions! No other discography points the inquiring listener towards such speculations.

I hope that some DEMS members will find this explanation of how the New DESOR works, in the case of one very straightforward and well-known recording, a useful one. I'd welcome any feedback about it. Also, let me know if you think it would be worthwhile repeating this exercise with a different recording, to show how the system Luciano and Giovanni outlined so fully in general terms, applies to another piece. Best of all, select a recording and do the exercise for yourself. There could be no better compliment to the extraordinary achievement which is the New DESOR than that it stimulates such enjoyable investigations.

Roger Boyes

It has happened many times that I have had to identify a recording of a concert for which I have no specific date, or even worse, a wrong date and location. Some concerts on tape consist of compilations put together from different concerts in order to construct a "fresh" concert with a date and location that seem to fit: we know that Duke was there that evening, no recording of the event was previously known to exist, so this must be genuine. The intention is to make us believe that a "fresh" recording has now popped up. We call these fabricated concerts on tape "fakes". In the old Desor there were not more than two or three "fakes" which were not detected by the authors. In the New DESOR the first "fake" has still to be discovered. No other discography which includes unissued recordings is as "fake-proof" as the New DESOR is.

When I am trying to identify an apparently unknown concert, I take one piece. I make my own description and then I look for an identical description in the New DESOR. Sometimes the % sign helps, indicating that the recording Giovanni and Luciano are describing is incomplete. If mine is also interrupted at the same spot, this suggests that we are likely to be dealing with the same recording. Sometimes I have had to go into my own collection and make several aural comparisons, but usually one of the selections has something special that makes it stand out in the list of descriptions in the New DESOR, and this identifies the description in the New DESOR with the piece I have taken. Once the first piece is identified, the remaining portion of the concert is mostly (though not always) easy to identify. There are even "fakes" in circulation in which Duke's comments in Paris (trying to speak French) have been interwoven with selections played in Germany, to try to fool you into believing that you have a "fresh" French concert at hand. I can assure you that using the descriptions in DESOR has saved me a lot of time unwinding tapes and finding specific selections, especially when looking for *Satin Doll* or *Take the "A" Train*. Another great advantage of the New DESOR compared with the old set of 16 small DESOR discographies is the fact that now for the first time we have a complete list of *all* the recorded performances of each piece, whereas we had to jump from one concert to the next in the old set, which took much more time. The New DESOR is indeed a blessing for fanatic collectors. I am very happy that Roger Boyes has given it such a favourable review. Sjef Hoefsmit

The New DESOR corrections

We remind you that these corrections are merely suggestions. They are not (yet) accepted by the authors of the New DESOR. Unsigned suggestions were brought in by Hoefsmit.
DEMS**

DEMS 04/2-50

Pages XXXIII and 1057. *And Then Some* has been copyrighted in 1962 and the title appears on a list of ASCAP as composed by Ellington and Hodges and belonging to Tempo Music. This list is the origin of the listing in MIMM (p513).

It has been recorded by Hodges and Wild Bill Davis (plus Les Spann, Sam Jones and Louis Hayes) on 24Aug61 and released on Verve 10273, MGCV(6)8406 and English HMV CLP 1579. I recently heard it for the first time. It is the same as *One More Once* and I suggest to add it to the sub-titles on both pages.**

Pages XXXIV and 812. If the authors mean what they say on page 812, the sub-title *Cotton Head* should have the # sign according to the explanation in DEMS Bulletin 04/1-30.

Jørgen Mathiasen

One could also suggest that *Cotton Tail* is a sub-title of *Cotton Head*. On the tape-box in the Danish Arkiv and on the release (Private Collection Volume 8), *Cotton Head* has been falsely called *Cotton Tail* (DEMS Bulletin 86/3-2). A third solution would be to say that *Cotton Head* is the same as *Cotton Tail*, since it is merely a head arrangement based on *Cotton Tail*. I would wonder if there is any written score of *Cotton Head*.

Sjef Hoefsmit

Pages XXXV, 118 and 1255. See discussion in DEMS 03/1-28. If you want to maintain *How Blue Can You Get* as another title for *Ultra Blue*, you should put the # sign after the title on pages XXXV and 1255. You should mention the subtitle between parentheses after *Ultra Blue*, 4581b on page 118.**

Page 45. Session 3922, 1Nov39. The one surviving air check from the Club Caprice [in the Coronado Hotel] is dated 2Nov39 from WJR, a CBS station in Detroit. Ken Steiner

See also Jerry Valburn in DEMS 91/1-3 and Klaus Stratemann p160.
DEMS**

Page 46. Session 4001, 8Jan40. The correct date is 12Jan40.

Session 4002, 9Jan40. Ben Webster is not heard. He stayed with Teddy Wilson until the end of their Golden Gate Ballroom run (in NYC). Teddy left there for the road on 11Jan40. (New York Amsterdam News 13Jan40 and 20Jan40 p24)
Ken Steiner

Pages 177 and 1337. Hans Christian Dörrscheidt reported on 17Mar04 in a message to the Duke-LYM group that he had found a slight difference in the joint of the coda of *Harlem* on the latest re-release of "Ellington Uptown" compared to the earlier release on CD: Columbia CK 40836. The fact that an insert had replaced the coda of *Harlem* has been mentioned on page 1337 in the New DESOR and has been commented on by Hoefsmit in 00/2-19/p177 and again in 03/3-25/p177. However, this difference in the joint was not detected earlier. This is quoted from Hans Christian's message:

"The trumpet section squeeze before the big drum roll in the coda ends quite abruptly on the new issue, so it's obvious there's a cut at about 13:12 in the track. This wasn't as obvious on the old CD, so first I wondered if the producers of the new one had maybe chosen to paste another take of the coda. After comparing the two codas via PC and headphones I'm quite sure they are the same, but on the old CD issue there was some 'doctoring' done to disguise the cut, making the trumpet squeeze more smooth by means of echo or some other gimmick."

I agree. I have compared all the recordings I have of *Harlem* of 7Dec51. I could not compare it with the Philips release 07008L, because that LP is no longer in my collection. It was given to Jerry Valburn and is probably in the Library of Congress. Nevertheless, I compared the new Columbia release CK 87066 with the LPs CBS 62686 and Encore (CBS) P 14359 and with the CD Columbia CK 40836. These releases are all identical and they show the smooth connection of the coda as described by Hans Christian with the exception of the recent re-release CK 87066.

I also compared the connection with the acetates I received from Steven Lasker (described in DEMS Bulletin 03/3-25/p177). Here the connection is the same as on CK 87066!

Going over my comments in 03/3-25, I found that I was not clear. Describing the comparison of *Harlem* on Steven's acetates, I stated: "Comparison revealed that there is a slight difference in the C section of chorus 20°. I found no other differences between Steven's acetates and take -1 (5127e) until I reached chorus 24°. On the Columbia releases chorus 20° is different from both take -1 and take -3."

This seems all rather cryptic. Before re-stating my point I compared everything once again and I have found that my earlier conclusions were correct: I found no difference between take -1 on the studio tapes and Steven's acetates until I reached chorus 24°. That means that chorus 20° is the same on Steven's acetates as it is in take -1 from the recording session. Chorus 20° has a slight difference in the C-section when take -1 is compared with all the Columbia releases including the most recent one. This difference in chorus 20° must have motivated the statement in the New DESOR on page 1337 ("Ellington Uptown", Columbia ML-4639) that starting from chorus 20° take -3 was used. This is not correct. I have not found back in the studio recordings the same chorus 20° as on any of the Columbia releases. It is different from take -1 and different from take -3. (Take -2 did not reach chorus 20°).

The choruses 21°, 22° and 23° on all Columbia releases (and on Steven's acetates) are very much different from take -3 and identical with take -1. Starting with chorus 24° on the Columbia releases, take -3 has been used until the joint with the insert coda.

Sjef Hoefsmit

You are right about the choruses 21°/23°: all the Columbia releases are identical with take -1 and not with take -3 as written in DESOR. About the chorus 20° we suspect that it could be from take -3 with the part of BWo, who mis-played his solo, replaced with a more accurate one. We don't know if this technical process at the end of 1951 was possible, but that could explain why the chorus 20° sounds different from take -1 and take -3.

Luciano Massagli

If what you suggest is true it must have been a switch over from take -1 onto take -3 and back in such a fashion that only the second part of chorus 20° was replaced, because take -1 has something wrong at the end and take -3 has something wrong at the beginning. Both "errors" have been eliminated from the Columbia releases.
Sjef Hoefsmit

I found the time to take another listen to the coda on the various issues of *Harlem*. I could compare these issues:

Columbia ML 4636 [LP] (should read i.m.h.o. ML 4639)

Columbia CK 40836 [CD]

Columbia COL 512917 [CD] (= the same as CK 87066)

Classics 1282 [CD]

and Up-to-Date UTD 2005, the alternate.

The trumpet fall has the exact same cut sound on ML 4636 and the recent COL 512917 CD reissue. Due to more reverb used in the re-mastering, the cut is not perceived quite as harshly on CK40836 and Classics 1282, but it is still there.

The only proper natural fall is audible on UTD 2005. Here the drum roll is about 2 seconds longer. Also, the sound of the drum roll is different! While on UTD2005 it sounds like a low-tom roll, possibly supported by a double-bass-drum roll, on all other issues it sounds very much like a timpani roll. Could also be just one of Bellson's smaller toms, tuned higher, but certainly not the same drum as on UTD 2005!

I guess one of the reasons for the coda insert was to replace the "pedestrian" regular drum roll with the more "dramatic" timpani (possibly high tom) roll. I'm sure that there would have been timpani readily available in the studio.

Hans Christian Dörrscheidt

Page 153. Session 4735, 24Dec47. Add an alternate take of *Dance No 5*. (See DEMS 03/3-20/4)

Page 184. Session 5220, 8Nov52. Delete *Skin Deep*. This was recorded in Fresno on 29Feb52.

(See liner notes of recently released CD "Ellington Uptown" and DEMS 03/3-20/4)

Pages 266, and 268. Sessions 5856, 5861 and 5901; 20Nov and 31Dec58 and 4Jan59. Add after *Violet Blue* between parentheses *Multicolored Blue*. This title was explicitly mentioned by Ellington in each of these programmes.

Page 338. Session 6333. Thank you very much, Luciano, for your CD with the four takes of *Solitude* of 24Feb63. I am very sorry that I have to report to you that your take -1 is the same as your take -3 and that your take -2 is the same as your take -4.

You should make corrections (upon corrections). I found this error only after the correction-sheets were ready and mailed. There are no more than two different takes. The first one has one and a half chorus, the second has only one chorus. The issued one is the one with only one chorus. What is mentioned on correction-sheet 1058 is wrong. 6333xa, xb and xc are not all the same as the issued version. 6333xa should stay there and it should have one and a half chorus. xb and xc should be deleted.

Also the correction on page 338 should be edited!

Sjef Hoefsmit**

You are absolutely right and my disappointment is really great: we didn't listen to the takes of *Solitude* with our best attention, so now we must remake the session 6333 that we have recently corrected! Let us off this time for this big mistake not worthy of careful discographers!

Luciano Massagli**

Pages 473, 474, 665, 666, 686, 688, 689, 690, 693, 1439 and 1476. Amalbert, Juan. Born 20Feb34. His real name is Emmanuel Abdul-Rahim. Juan Amalbert is the name of his father, which he used early in his career. For some obscured reason he can even be found in some discographies under the name Aziz Latif (in the New DESOR spelled Lateef). He not only played on the "My People" recordings, but also in the recordings for "The Jaywalker" on 23Mar67 and in the session of 4Apr67 (liner-notes of "The Jaywalker", see DEMS 04/2-39).

Source: interview of Emmanuel Abdul-Rahim by Bjarne Busk on 19oct2001 in Copenhagen in an e-mail from Bjarne to the Duke-LYM list of 9Mar04.**

DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.
DEMS**

DEMS 04/2-51

DESOR small corrections 5008

Volume 1 (Corrections August 2004)

VII - Add: JC ... Jazz Club U.S.A. (04/2-13)

XVII - Add: JRi ... Jerome Richardson ... b.s. (04/1-3 p426)

XXIII - Add: BFR ... Bear Family Records (04/1-22)

XXV - Add: QL ... Quantum Leap (03/2-4)

14 - Session 3010. Delete 3010e. On 3010g delete vcTRB, unissued; and add: Roan AED-2027. Add in the note: *Three Little Words* was recorded for this film, but used for the movie "The Lady Refuses", produced by R.K.O.; the version heard in "Check and Double Check" is sung by The Rhythm Boys and played by a studio orchestra. (04/1-4 and 04/1-31)

32 - Session 3716. Add: 3716xb *Dusk on the Desert* unissued M651-1
Correction-sheet 1060. (03/1-3/1)

32 - Session 3716. There is a new Correction-sheet 1060, replacing Correction-sheet 1051, the only difference with Correction-sheet 1051 is: NOTE - 3716xa Same as 3716g. 3716xb Same as 3716i. (03/2-14/1)

34 - Session 3806. 3806c, d, e, delete: unissued; add: BFR BCD-16340. Correction-sheet 3019. (04/1-22)

35 - Session 3812. This session has now four selections. Correction-sheet 1060. (04/1-6)

35 - Session 3813. 3813c, delete: unissued; add: BFR BCD-16340. Correction-sheet 3019. (04/1-22)

36 - Session 3816. Make a note that the correct sequence is: f, g, d, b, c, a, e. (04/1-22)

38 - Session 3829. This session has now seven selections. Correction-sheet 1060. (04/1-6)

40 - Session 3905. Add 3905xa *Hold Tight* unissued after 3905f. Correction-sheet 1061. (04/1-6)

47 - Session 4007. Delete: March 1940, New Lake Theatre, Salt Lake City, UT; add: February 1940, State Lake Theatre, Chicago, IL. (03/1-6/1)

118 - Session 4581. 4581b. Add, in parentheses: *How Blue Can You Get* #. (03/1-28 p1255)

125 - Session 4596. Make a note that the correct sequence is: e, f, g, h, i, a, b, c, d. (04/1-23)

165 - Add session 9040, Interview, 7Apr50. Correction-sheet 1062. (04/1-5)

170 - Session 5102. Add to the personnel listing: AM(t.)out;FW(t.)added.
Add after 5102j the "fresh" selection: 5102xa *Violet Blue* VoA JC-13.
Add before 5102p the "fresh" selection 5102xb *St. Louis Blues* VoA JC-13.
Correction-sheet 1062. (04/2-13)

237 - Add session 9041, Harry Rasky Interview, 29Apr57. Correction-sheet 1063. (04/2-15)

278 - Session 5928. The whole session (including *V.I.P. Boogie* and *Jam with Sam*) has been released on Columbia CK-87044. Correction-sheet 3019. (03/3-20/4)

309 - Session 6210. Delete: Civic Auditorium; add: The Armory. (04/1-20)

315 - Session 6228. 6228a, *Taffy Twist*: the take number is -01 instead of -10.

338 - Session 6333. A new Correction-sheet (1059) takes the place of the old Correction-sheet (1058). (04/2-51)

387 - Session 6502. 6502i, delete: *Things Ain't What They Used To Be*; add: *Take the "A" Train* theme. (04/1-31)

390 - Add session 9039, Per Møller Hansen Interview, 31Jan65. Correction-sheet 1063. (04/1-31)

426 - Session 6636. Add, after Same as 6610: , but: HC(b.s.,cl.,bs.cl.) out; JRi(b.s.) added. Add, after 6636e: JRi(b.s.) out; HC(b.s.,cl.,bs.cl.) added. (04/1-31)

433 - Session 6650. Add, in the note: After the Medley 6650a the orchestra played another Medley, featuring Dean Martin and The Andrew Sisters; the titles were *It Don't Mean a Thing, Hold Tight, Hubba Hubba Hubba, The Music Goes 'Round and 'Round, Swingin' Down the Lane*: between the fourth and the fifth selection DE played 8 bars on the piano. (04/1-31)

447 - Session 6681. Add: NOTE - In *Jam with Sam*: Joe Bushkin, Skitch Henderson(p.) added. (04/1-31)

448 - Session 6683. 6683c, Interview by Carson. DE, Johnny Carson(tk.) instead of DE,UM(tk.). (04/1-31)

563 - Session 7015 should be deleted. It has been replaced by two sessions, 9042 and 9043 on Correction-sheets 1063 and 1064 respectively. (04/2-37)

671 - Session 7251. Add 7251xa *Into Each Life Some Jazz Must Fall* Ti TX-11295 after 7251a. Correction-sheet 1061. (04/1-31)

Volume 2 (Corrections August 2004)

- 745 - *Be Cool and Groovy for Me*. Replace *7015f with *9042c, and replace the description as follows: int4DE,6BAND,2NT(t.s.);1°TW;2°16BAND,16TW;cod4TW,2BAND. (04/2-37)
- 750 - *Birth of the Blues*. Replace 7015i with 9043e. (04/2-37)
- 765 - *Blue Skies*, 5102p. FW instead of AM. (04/2-13)
- 780 - *C-Jam Blues*. Replace 7015a with 9043a. (04/2-37)
- 789 - *Caravan*. Replace *7015f with *9042c. (04/2-37)
- 803 - *Come Off the Veldt*. Replace 7015e with 9042b. (04/2-37)
- 838 - *Do Nothin' Till You Hear from Me*. Replace *7015f with *9042c. (04/2-37)
- 846 - *Don't Get Around Much Anymore*. Replace *7015f with *9042c. (04/2-37)
- 850 - *Don't You Know I Care?* Replace *7015f with *9042c. (04/2-37)
- 853 - *Dual Fuel* Part III, 5928c. The description should read as follows:1°8°SW;pas6SW;9°21°JJ;pas2JJ;cod48SW&JJ,16BAND&SW&JJ. (03/3-20/4)
- 890 - *"Harlem"*. Replace 7015c with 9043f. (04/2-37)
- 900 - Make a note for *Hold Tight* on Correction-sheet 2004. (04/1-6)
- 915 - *I Got It Bad*. Replace *7015f with *9042c. (04/2-37)
- 932 - *I'm Beginning To See the Light*. Replace *7015f with *9042c. (04/2-37)
- 941 - *In a Sentimental Mood*. Replace *7015f with *9042c. (04/2-37)
- 944 - *In Triplicate*. Replace 7015j with 9042d. (04/2-37)
- 948 - Interview, 6313a. The correct spelling is Allroth (03/3-26 p331)
- 948 - Interview, 6683c. Add: By Carson. (04/1-31 p448)
- 950 - (Or on 947, 948, 949) Interview. Add 9029a DE(tk.) ... Time: 19'35". Correction-sheet 1037. (99/5-1/1)
- 950 - (Or on 947, 948, 949) Interview. Add 9031a ... Time: 24'50". Correction-sheet 1046. (02/3-16/3)
- 950 - (Or on 947, 948, 949) Interview. Add 9036a By Smith ... Time: 27'00". Correction-sheet 1058. (03/3-26 p322)
- 950 - (Or on 947, 948, 949) Interview. Add 9037a By Feather ... Time: 29'30". Correction-sheet 1058. (04/2-16)
- 950 - (Or on 947, 948, 949) Interview. Add 9038a By Rosenkrantz ... Time: 6'40". Correction-sheet 1058. (04/2-17)
- 950 - (Or on 947, 948, 949) Interview. Add 9039a By Hansen ... Time: 5'13". Correction-sheet 1063. (04/1-31 p390)
- 950 - (Or on 947, 948, 949) Interview. Add 9040a ... Time: 4'45". Correction-sheet 1062. (04/1-5)
- 950 - (Or on 947, 948, 949) Interview. Add 9041a By Rasky ... Time: 5'35". Correction-sheet 1063. (04/2-15)
- 955 - *It Don't Mean a Thing*. Replace *7015f with *9042c. (04/2-37)
- 962 - *Jam with Sam*, 5928k.
Add:int2HB,2BAND,2HB,2BAND;1°/2°IHB;pas4BAND;3°IIPG;pas4BAND;4°IIBWo;pas4BAND;5°IIRP;pas4BAND;6°IICA;pas4BAND&CA;7°IIQJ;8°/9°IBAND&CT (03/3-20/4)

DESOR small corrections 5009
Volume 2 (Corrections August 2004 continued)

- 988 - *La Plus Belle Africaine*. Replace 7015d with 9042a. (04/2-37)
- 999 - *Long, Strong and Consecutive*, 4596b: int6DE instead of int4DE. (04/1-23)
- 1003 - *Love You Madly*. Replace *7015f with *9042c. (04/2-37)
- 1012 - *Meditation*. Replace 7015l with 9043l. (04/2-37)
- 1017 - Medley. Replace 7015f with 9042c. (04/2-37)
- 1032 - *Mood Indigo*. Replace *7015f with *9042c. (04/2-37)
- 1067 - *Passion Flower*. Replace 7015g with 9043c. (04/2-37)
- 1080 - *Prelude to a Kiss*. Replace *7015f with *9042c. (04/2-37)
- 1110 - *Satin Doll*. Replace 7015k with 9043k. (04/2-37)

- 1134 - *Solitude*. Replace *7015f with *9042c. (04/2-37)
- 1147 - *Sophisticated Lady*. Replace *7015f with *9042c. (04/2-37)
- 1180 - *Take the "A" Train*. Replace 7015b with 9043b. (04/2-37)
- 1191 - *Take the "A" Train* (theme), add: 6502i Same as 5939h. (04/1-31)
- 1233 - *Things Ain't What They Used To Be*, delete 6502i. (04/1-31)
- 1237 - *Things Ain't What They Used To Be*. Replace 7015h with 9043d. (04/2-37)
- 1241 - *Three Little Words*. Delete 3010e. On 3010g delete the whole description and add: %;1°%,8BAND;2°BAND&BB;3°30BAND&FJ,2DE;4°BAND. (04/1-4 and 04/1-31 p14)
- 1255 - *Ultra Blue*. Add: # to the subtitle *How Blue Can You Get*. (03/1-28)
- 1262 - *V.I.P. Boogie*, 5928j. Add: Same as 5106c. (03/3-20/4)
- 1270 - *West Indian Pancake*, 6636e. Add, after Same as 6611f: , but JRi instead of HC. (04/1-31 p426)
- 1311 - Add: 0872 CD. Bear Family Records BCD-16340. Correction-sheet 3019. (04/1-22)
- 1329 - Add: 0876 CD. Columbia CK-87044. Correction-sheet 3019. (03/3-20/4)
- 1331 - 0223 LP. Columbia CL-1400. Add, in the note: Track A05: 19°/21°JJ;pas2JJ omitted. (03/3-20/4)
- 1349 - Add: 0875 CD. D.E.T.S. 9039009. Correction-sheet 3019. (04/1-23)
- 1396 - Add: 0874 DVD. Quantum Leap QLDVD-0252. Correction-sheet 3019. (03/2-4)
- 1432 - Add: 0873 LP. Voice of America JC-13. Correction-sheet 3020. (04/2-13)
- 1444 - Bernhart, Milt. May 25, 1926 - Jan 22, 2004.
- 1446 - Brookshire, Nell was the stage name; Bobbie Gordon was the real name. (04/1-1)
- 1451 - Charles, Ray. Sep 23, 1930 - Jun 10, 2004. (04/1-4)
- 1489 - Add: Richardson, Jerome. Correction-sheet 4001. (04/1-31 p426)
- 1498 - The Rhythm Boys. Delete: "August 1930". (04/1-4 and 04/1-31 p14)
- Correction-sheet 1058 - Session 6333. Delete 6333xb and 6333xc and edit the NOTE: 6333xa int4DE;1°BBj;2°(nc)16BBj;cod3BBj,1BAND. You can also delete session 6333 on Correction-sheet 1058 and replace it with the same session on Correction-sheet 1059. (04/2-51 p338)
- Correction-sheet 1059 - Session 6333. Correct the initials of Bea Benjamin in the description from BBJ into BBj.
- Correction-sheet 3018 - item 0871 DVD Quantum Leap. The correct number is QLDVD and not QLDUK. (03/2-4)

The New DESOR correction-sheets

DEMS 04/2-52

Sessions

1059 -	6333 Paris	24Feb63	03/3-26
	6363 Chicago	21Aug63	03/3-27
1060 -	3716 NYC	20Sep37	03/2-14/1
	3812 NYC	29Apr38	04/1-6
	3829 NYC	6oct38	04/1-6
1061 -	3905 NYC	15Mar39	04/1-6
	7251 NYC	23oct72	04/1-31 p671
1062 -	9040 Paris	7Apr50	04/1-5
	5102 NYC	21Jan51	04/2-13
1063 -	9041 NYC	29Apr57	04/2-15
	9039 Kobenhavn	31Jan65	04/1-31 p390
	9042 Wellington	9Feb70	04/2-37
1064	9043 Wellington	9Feb70	04/2-37

Titles

2004 -	3403	<i>Ebony Rhapsody</i>	03/3-18/1
	3502	<i>Tough Truckin'</i>	02/1-25



THE INTERNATIONAL

DEMS BULLETIN

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04/2 August-November 2004

FOUNDER: BENNY AASLAND

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NEW RELEASES ON COMPACT DISC

By Lance Travis and Jerry Valburn

DEMS 04/2-54

ASV LIVING ERA (E)

CD AJA 5507 BARNEY BIGARD - BARNEY'S BOUNCE :
 Saturday Night Function/Mood Indigo/Clarinet Lament/
 Barney Goin' Easy'/Early Mornin'/Honey Hush/Harlem Air Shaft/
 Across The Track Blues/Charlie The Chulo/Lament For Javanette/
 A Lull At Dawn (other tracks no DE)

BD. JAZZ (F)

JZBD 017 DUKE ELLINGTON (2CD + I BANDE DESSINÉE) :

- (1) Take The "A" Train (1928-1952)
 Take The "A" Train/Caravan/Rockin' In Rhythm/
 Sophisticated Lady/In A Sentimental Mood/It Don't Mean A Thing/
 Mood Indigo/I Let A Song Go Out Of My Heart/Solitude/
 Daybreak Express/The Mooche/Diminuendo And Crescendo In Blue/
 Black And Tan Fantasy/Things Ain't What They Used To Be/
 Concerto For Cootie/Ko-Ko/I Got It Bad/C-Jam Blues/Perdido
- (2) Love You Madly (1928-1952)
 Stomp, Look And Listen/Happy-Go-Lucky Local/
 Lady Of The Lavender Mist/Fancy Dan/On A Turquoise Cloud/
 V.I.P.'s Boogie/Jam With Sam/Snibor/Jam-A-Ditty/Smada/
 Rock-Skippin' At The Blue Note/Bensonality/Love You Madly/
 Creole Love Call/Suddenly It Jumped/
 Just A-Sittin' And A-Rockin'/Jack The Bear/Sepia Panorama/
 Harlem Air Shaft/Pitter Panther Patter

BMG (AU)

74321 39228 2 MORE MAGIC MOMENTS - VARIOUS ARTISTS :
 9- I Let A Song Go Out Of My Heart

BMG SPECIAL PRODUCTS (US)

MEG2 50364 JAZZ BISTRO WEEKEND COLLECTION :
 (3) 9- Pitter Panther Patter

CASTLE COMMUNICATIONS (AU)

PCD 10144 PREMIUM MASTERS MAGIC MOMENTS :
8- Take The "A" Train

CLASSICS (F)

1350 THE CHRONOLOGICAL DUKE ELLINGTON AND HIS ORCHESTRA
1952-1953
Perdido/Skin Deep/The Blues/Body And Soul/
Primpin' For The Prom/The Vulture Song/Follow Me/Satin Doll/
Without A Song/Cocktails For Two/My Old Flame/
I Can't Give You Anything But Love/Nothin', Nothin', Baby/
Stormy Weather/Stardust/Three Little Words/Orson/Boo-Dah/
Blossom/Ballin' The Blues/Warm Valley

COLUMBIA/LEGACY (US)

C3K 89076 HAPPY BIRTHDAY NEWPORT (3 CD SET) ;
(1) 7- Diminuendo In Blue

CK 90687 DUKE ELLINGTON JAZZ MOODS-HOT:
Hot And Bothered/It Don't Mean A Thing/Cotton Tail/The Mooche/
Battle Of Swing/Rockin' In Rhythm/Braggin' In Brass/Caravan/
Ring Dem Bells/Merry-Go-Round/East St. Louis Toodle-oo/
In A Jam/Take The "A" Train/Tootin' Through The Roof

D.E.T.S. (D)

DETS 903 9009 DUKE ELLINGTON - THE TREASURY SHOWS, VOL. 9
(2 CD SET) **State Theatre, Hartford July 28th, 1945**
New Zanzibar, November 28th, 1945
Radio City Studios, August 4th, 1945

- (1) (July 28th,1945)
(Theme) Take The "A" Train/Teardrops In The Rain/Frustration/
Bond Promo/Everything But You/9:20 Special/Moon Mist/
Rockin' In Rhythm/Bond Promo/Every Hour On The Hour and station
break/(Theme) Take The "A" Train and return/
MEDLEY : In A Sentimental Mood-Black Beauty-Sophisticated Lady-
Caravan-Solitude-I Let A Song Go Out Of My Heart/
Bond Promo/Trumpet In Spades/Just A-Sittin' And A-Rockin'/
Go Away Blues/Bond Promo/One O'Clock Jump into Closing
(November 28th,1945)
Crosstown/The Wonder of You/Cotton Tail/
I'm Just A Lucky So-And-So/Time's A-Wastin'
- (2) (November 28th 1945 continued)
Three Cent Stomp/Long Strong And Consecutive/Blue Skies/
Everything But You
(August 4th, 1945)
(Theme) Take The "A" Train/Dancing In The Dark/Downbeat Shuffle/
Bond Promo/Tonight I Shall Sleep/Esquire Swank/
Creole Love Call/(Otto Make That) Riff Staccato/Bond Promo/
Station Break/(Theme)Take The "A" Train and return/
Passion Flower/Frantic Fantasy/Air Conditioned Jungle/
On The Sunny Side Of The Street/Metronome All Out/Bond Promo/
Solid Old Man into close

DETS 903 9010 DUKE ELLINGTON - THE TREASURY SHOWS, VOL. 10
(2 CD SET : **Radio City Studios, August 11th, 1945**
New Zanzibar, September 26th, 1945 (NBC)
Radio City Studios, August 18th, 1945
400 Restaurant, May 4th, 1945 (CBS)

- (1) (August 11th, 1945)
(Theme) Take The "A" Train/What Am I Here For?/
Blue Is The Night/Bond Promo/The Wish I Wish Tonight/
Someone into station break/(Theme) Take The "A" Train and
return/Harlem Air Shaft/Out Of This World/Bond Promo/Midriff/
Everything But You/Ring Dem Bells/Mood To Be Wooed/Bond Promo/
Emancipation Celebration into close/

(September 26th, 1945)

(Theme) Take The "A" Train/Suddenly It Jumped/Laura/Kissing Bug/
Stompy Jones/Solid Old Man/Carnegie Blues/In A Mellotone/
Fancy Dan/(Closing Theme) Things Ain't What They Used To Be

(2) (August 18th, 1945)

(Theme) Take The "A" Train/Work Song/Bond Promo/The Blues/
West Indian Dance/Bond Promo/Come Sunday and Light/
(Theme) Take The "A" Train and Station Break/
(Theme) Take The "A" Train and return/Subtle Slough/Bond Promo/
Blue Skies/I Ain't Got Nothin' But The Blues/
(Otto Make That) Riff Staccato/Bugle Breaks/Kissing Bug/
Bond Promo/Suddenly It Jumped/Warm Valley into close/

(May 4th, 1945)

Take The "A" Train/I Miss Your Kiss/
He's Home For A Little While/(Otto Make That) Riff Staccato/
I Ain't Got Nothin' But The Blues/
I'm Beginning To See The Light

DISKY (H)

DC 994982 THE VERY BEST OF BIG BAND :

- 2- Take The "A" Train
- 7- One O'Clock Jump
- 14- Don't Get Around Much Anymore
- 19- Things Ain't What They Used To Be

DYNAMIC (E)

DYN 3505 IN THE MOOD BIG BAND HITS (3 CD BOX) ;

- (1) 9- Take The "A" Train
- (2) 7- Mood Indigo
- (3) 16- Sophisticated Lady

GALAXY (EEC)

3899762 JAZZ CLUB PRESENTS THE BEST OF JAZZ, VOLUME 1:

- 3- Caravan
- 11- Creole Love Call

HOT RECORD SOCIETY (AU)

HR 8004 MOOD INDIGO - SWEET AND MELLOW JAZZ :

- 7- St. Louis Blues
- 12- Mood Indigo

HR 8012 PIANO STOMP - KINGS OF THE KEYBOARD :

- 6- Frankie And Johnny
- 7- Mr. J. B. Blues

JAZZ LEGENDS (US)

JAZ 4005 THE ILLUSTRIOUS CLARINETISTS OF JAZZ 1927-1949:

- 10- Clarinet Lament
- 19- Air Conditioned Jungle

JAZZ MAGAZINE (F)

Issue 541/Oct 2003 V DISC JAZZ COLLECTION :

- 7- Esquire Swank

Issue 545/Feb 2004 LE CHANTEUR DE L'ORCHESTRE :

- 3- Do Nothin' Till You Hear From Me

LONE HILL JAZZ (EEC)

LHJ 10105 DUKE ELLINGTON 1967 EUROPEAN TOUR (2 CD SET) :
(= JAZZ UP (IT) JU 305 + JU 306)

MASTERSONG (AU)

550862 THE VERY BEST OF DUKE ELLINGTON (2 CD BOX) :

- (1) It Don't Mean A Thing/Take The "A" Train/Black And Tan Fantasy/
Creole Love Call/Sophisticated Lady/I Got It Bad/

Concerto For Cootie/Rockin' In Rhythm/In A Mellotone/Ko-Ko/
 Perdido/Bojangles/Harlem Air Shaft/Drop Me Off In Harlem/
 Daybreak Express/Stompy Jones/Harlem Speaks/Lightin'/Solitude/
 Just A-Sittin' And A-Rockin'/C-Jam Blues

- (2) Mood Indigo/Stormy Weather/Caravan/Never No Lament/Main Stem/
 Jack The Bear/Ducky Wucky/Bundle Of Blues/Moonglow/
 What Am I Here For?/Warm Valley/Chelsea Bridge/Moon Mist/
 Delta Serenade/In A Sentimental Mood/All Too Soon/
 St. Louis Blues/Raincheck/Things Ain't What They Used To Be/
 Conga Brava/The Mooche/Cotton Tail

PAST PERFECT (G)

205729-203 IVIE ANDERSON - I'VE GOT THE WORLD ON A STRING :
 It Don't Mean A Thing/I've Got The World On A String/
 My Old Flame/Troubled Waters/ Truckin'/Cotton/
 Isn't Love The Strangest Thing?/Oh, Babe! Maybe Someday/
 Shoe Shine Boy/(It Was A) Sad Night In Harlem/
 I've Got To Be A Rug Cutter/There's A Lull In My Life/
 All God's Chillun Got Rhythm/Alabama Home/
 I'm Checking Out, Goom-Bye/Killin' Myself/Me And You/
 I Got It Bad/Chocolate Shake/Jump For Joy/Rocks In My Bed/
 Hayfoot, Strawfoot

PREMIUM (EEC)

44019 THE GOLDEN YEARS OF JAZZ, VOLUME 4 :
 12- Take The "A" Train

PROPER RECORDS. (E)

INTRO CD 2043 A PROPER INTRODUCTION TO DUKE ELLINGTON - SKIN DEEP
 Come Sunday/Don't You Know I Care?/I Didn't Know About You/
 Mood To Be Wooed/Everything But You/
 Things Ain't What They Used To Be/I'm Just A Lucky So-And-So/
 Memphis Blues/Royal Garden Blues/Golden Cress/
 Stomp, Look And Listen/On A Turquoise Cloud/
 New York City Blues/Fancy Dan/V.I.P.'s Boogie/Jam With Sam/
 Perdido/Skin Deep/Satin Doll

PURE GOLD (EEC)

GO 904130 THE BEST JAZZ :
 9- It Don't Mean A Thing

RAJON (AU)

CDR 0297 THE LAZY SUNDAY BOX - VOLUME 2
 (6 CD BOX - 3 DOUBLE CD Sets) :
 Set 1 (1) 6- Prelude To A Kiss
 Set 2 (1) 1- The Mood To Be Wooed
 (2) 16- I'm Beginning To See The Light
 Set 3 (1) 3- Take The "A" Train
 13- Sophisticated Lady

REDMOND NOSTALGIA (US)

CD-1197 THE KRAFT MUSIC HALL Starring BING CROSBY 29May41 :
 6- Stomp Caprice
 7- Frankie And Johnny
 CD-1275 A DATE WITH THE DUKE Starring DUKE ELLINGTON :
 (7Apr45 AFRS -From The 400 Club in New York City)
 Introduction/Blutopia/Midriff/Creole Love Call/
 THE PERFUME SUITE Love/Violence/A Stomp For Beginners/
 Sophistication
 (21Apr45 AFRS -From The 400 Club in New York City)
 Introduction/Mood To Be Wooed/If You Are But A Dream/
 Riff Staccato/Stomp Look And Listen/
 BLACK, BROWN AND BEIGE West Indian Dance/The Blues/
 Emancipation Celebration/Sugar Hill Penthouse
 CD-1276 A DATE WITH THE DUKE Starring DUKE ELLINGTON :

(28Apr45 AFRS -From The 400 Club in New York City)
 Introduction/Midriff/Candy/
 BLACK, BROWN AND BEIGE Work Song/Spiritual Theme/
 A-ccen-tu-ate The Positive/Way Low
 (5May45 AFRS -From The 400 Club in New York City)
 Introduction/Blutopia/Sentimental Journey/Passion Flower/
 Air Conditioned Jungle/Frantic Fantasy/Main Stem/
 Everything But You/Carnegie Blues

**NOTE : These budget CD's are taken from AFRS transcriptions,
 (30 minute shows) but the CD cover claims "two complete radio
 broadcasts" for one hour broadcasts.**

**The May 5, 1945 location is also wrong. It should be the
 Adams Theatre in Newark, N.J.**

STORYVILLE (D)

101 8390 THE JAYWALKER - DUKE ELLINGTON AND HIS ORCHESTRA
 1966 - 1967 :
 The Shepherd/Up Jump/Rue Bleu/Chromatic Love Affair/Salomé/
 Blood Count/El Viti/Kixx/Eggo/I'm Hip Too/Amta/Warr/
 Little Purple Flower/Traffic Cop/Untitled Blues/Policia/
 The B. O. Of Traffic/Mac/Traffic Extension/Star/Cross Climax/
 B. O. Man/Tin Soldier

VIRGIN/EMI (EEC)

7243 591 099 2 MEN IN JAZZ
 1- Solitude

ZYX MUSIC (G)

ZYX 11136-2 THE WORLD OF JAZZ HITS AND EVERGREENS (2 CD SET)
 (2) 2- Take The "A" Train.



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Duke's Brass, 1937-38

By Steven Lasker

DEMS 04/2-55

Sjef tells me that the personnel in Duke's brass section during 1937-38 has been a hot topic of late on the Duke-LYM list. This comes as no surprise, as the subject seems to have bedeviled discographers and historians for years. Stratemann and Vail got it pretty much right, in no small measure due to research reported by yours truly, some of it in DEMS ("Comments on Timmer's fourth edition" pages 8 and 11, included with DEMS bulletins 98/3 and 98/4 respectively). This piece gathers all the relevant research in one place for the first time. Those for whom the subject is still unclear will be relieved to learn that the mystery is largely solved thanks to clues found in published literature. The original Master-Variety/A.R.C. ledgers document the number of brassmen present at the various recording sessions, and enables us to further perfect discographical listings of these sessions.

According to Barry Ulanov's 1946 biography of Ellington, Art Whetsel was replaced circa March 1937 by Danny Baker who was in turn replaced by Wallace Jones. Chilton's Who's Who of Jazz places Harold Baker with the band in 1938. However, I have found no account prior to Ulanov's that places Danny Baker with Ellington. The earliest print references I have seen to a musician named Baker in Ellington's band date to 1942, when Harold Baker joined. Press accounts from 1938-39 that I have seen list only the following trumpet/cornet players with Ellington: Whetsel, Jones, Williams, Jenkins and Stewart. Solid evidence, to be detailed below, establishes that Whetsel left on 19Feb38 and was replaced by Jones on 24Feb38. (Ellington played just one engagement between those dates, on 23Feb with a small group that included Cootie Williams. Thus, Ulanov's assertion that Baker replaced Whetsel and was in turn replaced by Jones is wrong.)

Between the springs of 1937 and 1938, Ellington's band carried a complement of three to four trumpets. Williams and Stewart were dependable regulars--although according to Stewart (Boy Meets Horn, p193), relations between them were frosty: "Wallace Jones, who had replaced Whetsol [sic] in the first trumpet chair, tried to be the peacemaker between Cootie and me, but to no avail. We didn't speak to each other for at least two years."

When Whetsel rejoined Ellington early in 1928, he replaced violinist Ellsworth Reynolds (per Reynolds, quoted in Jazz Monthly, Feb67p6). He stayed with the band continuously thereafter, with only two absences prior to his

retirement that I know of, the first between mid-June and early August 1935 when he was replaced by Charlie Allen. The April 1937 issue of *Metronome* reported he was "always on the job even when not well." When the band went on the road in early November 1937, Whetsel stayed in New York; *Melody Maker* (13Nov37) reported his "absence from the band will probably be permanent because of serious illness." Whetsel was nevertheless back with the band at its 30Nov37 Birmingham engagement (per *International Musician*, Feb38). Whetsel's final engagement with the band was a dance at Rutgers University in New Brunswick, New Jersey on 19Feb38. According to the *Pittsburgh Courier* (3Mar38) Whetsel was "scheduled to leave the profession he loves so well as the result of a brain disorder from which he has been suffering many months. Whetsol [sic], who is in his thirties [actually about age 34], received his most recent shock from his prolonged illness during the band's engagement at Rutgers University Saturday night. At that time it became apparent that he could no longer walk in active circles in a world of music."

Jenkins, who first joined the band in 1928, took a leave of absence just before Christmas 1934 when a bout of illness (tuberculosis according to Ulanov, p204) sent him to Harlem Hospital (*Chicago Defender*, 5Jan35; *Baltimore Afro-American*, 5Jan35). By July 1935 he was much improved, the 13Jul35 *Chicago Defender* noting he was "never seen without that big smile ... and the surprising thing about it all is his faith in future possibilities for a great comeback." According to Chilton's *Who's Who of Jazz*, Jenkins in 1935 joined "Adrian's Tap Room Band," led by Adrian Rollini. Jenkins is heard with them on titles recorded for Bluebird on 26Aug35, some under his own name. When Louis Armstrong opened at Connie's Inn on 29oct35 Jenkins was present, filling in for Armstrong during changes (*Swing Music*, Nov-Dec35, p258) and conducting Luis Russell's Orchestra. The job lasted into late 1936 according to Chilton.

Jenkins rejoined Ellington at the Cotton Club in March 1937. A feature in the April 1937 issue of *Metronome* included profiles of Ellington's sidemen. Jenkins was noted as "back in the band after two years' absence due to illness." Reviewing the Cotton Club Parade for *Jazz Hot* (June-July 1937, p11), Stanley Dance noted "Jenkins was in the band each time I went there, and the seven-piece brass section had such tone, volume and punch as I'm sure has never been equalled in jazz." A photo taken at the Cotton Club of the band with the seven-man brass team of Whetsel-Williams-Jenkins-Stewart-Nanton-Brown-Tizol appears in *Stewart's Boy Meets Horn*.

In the fall of 1937, Jenkins was temporarily "bedded following an intricate throat operation" (*Melody Maker*, 13Nov37). The 30Apr38 *Chicago Defender*, in a story datelined the day before, noted that Jenkins was out of the band; "none of the musicians would say why" but Harlem rumor had it that he "needed a rest." Photographs of the band on the occasion of their 29May38 Randall's Island concert show Jenkins in his last known engagement with Ellington.

Although Ellington had seven brass players on call during parts of 1937-38, he seldom used that many at record dates, at least judging from the evidence found in the recording ledgers, which routinely noted instrumentation but seldom the names of sidemen in the large orchestras.

Here are the various sessions by the full orchestra from 1937-38 listed by recording date, followed by the brass instrumentation as noted in the recording ledger and finally the initials of the brassmen who I believe played on each session, based on what I hear, the historical data presented above and additional data presented below.

5Mar37; "3 trumpets, 3 trombones"; AW, CW, RS; LB, JN, JT. (Some discographies show Jenkins "tap dancing" on *I've Got to Be a Rug Cutter* and playing "bells" on *The New East St. Louis Toodle-o*, but what is heard on the former is consistent with the foot stomping performed by the entire band on this title as seen and heard in the film "The Hit Parade," while the bells on the latter title sound consistent with Sonny Greer's bar chimes.)

9Apr37, also 22 Apr37; "6 brass"; AW, CW, RS; LB, JN, JT.

14May37, also 8Jun37: "3 trumpets, 3 trombones"; AW, CW, RS; LB, JN, JT.

20Sep37; "4 trumpets, 2 [sic] trombones"; AW, CW, FJ, RS; JN (absent from M646 and possibly M647; present on M648 through M651), LB, JT. The ledger sheet for M646 shows 14 men and the instrumentation just cited,

i.e., two trombones; those for M647 through M651 indicates the instrumentation to be "same as M646," yet three trombones are heard on masters M648 through M651. Willie Timner (per letter dated 23Jul04) speculates that Nanton was absent for the "roll call" at the start of the session and the ledger-keeper neglected to note his presence on the sheets for the later masters. (In "Comments on Timner" I posited just two trombones on this session; thanks to Michael Kilpatrick for setting me aright that there are actually three, at least on masters M648 through M651. T. Larsson and Benny Aasland, in DEMS 83/3p7, also reported hearing three trombones. Brooks Kerr believes that he can hear three trombones instead of two in *Chatterbox*, M646.) Although Nanton doesn't solo on this session, both Timner and I believe we occasionally detect his distinctive sonority within the section.

13Jan38, also 2Feb38; "4 trumpets, 3 trombones"; AW, CW, FJ, RS; LB, JN, JT.

24Feb38; "3 trumpets, 3 trombones"; WJ, CW, FJ; LB, JN, JT. The session, which produced just two titles, went from 6:30 p.m. to 2:00 a.m. according to the recording ledger. According to *Melody Maker* (12Mar38, p1), "the other night, the band was up at Brunswick for a 7 p.m. session, remained there until two in the morning, and only got two done! Rex Stewart could not show up owing to illness in his family, and Freddy Jenkins was hurriedly sent for. Wallace Jones played first trumpet on this date in place of Artie Whetsel, who is said to have become very eccentric in his ways. Jones, by the way, is a cousin of Chick Webb." Per *Down Beat* (Apr38), "Duke Ellington has replaced Arthur Whetsol [sic] because of illness, with Wallace Jones whose only bid to swing fame thus far is his previous association with Willie Bryant and his close kinship to Chick Webb. Jones joined the band on its recording date when Ellington put on the wax several new tunes from the Cotton Club revue."

3Mar38 (2:00 to 7:00 p.m.); "4 trumpets, 3 trombones"; WJ, CW, FJ, RS; LB, JN, JT or Herb Flemming. Flemming recalled this session in a 1970 interview with Bo Scherman: "I replaced Juan Tizol for the recording session which produced *Braggin' in Brass*. I played the virtuoso trombone duet with Lawrence Brown (actually the trombone trio passage) on *Braggin' in Brass*, which made a great impression on musicians at that time." (E. Biagioni: "Herb Flemming, A Jazz Pioneer Around the World," *Alphen aan de Rijn*, 1978, p57.)

11Apr38; "4 trumpets, 3 trombones"; WJ, CW (master M809 only), ?RN (masters M810 and M811), FJ, RS; LB, JN, JT. According to the ledger sheet for M810, "Cootie left this number." His replacement was reportedly Ray Nance, who recalled the session independently to both Bruce Davis (DEMS 85/4p4) and Brooks Kerr. Note, however, that Nance was then a member of Earl Hines' orchestra, which was likely in the deep South at the time at least judging by that orchestra's chronology as presented in Stanley Dance's *The World of Earl Hines* (p297). (I haven't independently researched Hines' itinerary.) Note also that Ray Nance recalled in 1973 to Brooks Kerr that the arranger of *I'm Slappin' Seventh Avenue* (M810) was Chappie Willett, the same who arranged *Prelude in C Sharp Minor* (Cotton Club 29May38).

7Jun38, also 9Aug38, 19Dec38, 22Dec38; "3 trumpets, 3 trombones"; WJ, CW, RS; LB, JN, JT. (However, note that only two brass play on *Blue Light*, WJ and LB.)

20Jun38, also 4Aug38, 2Sep38; "6 brass"; WJ, CW, RS; LB, JN, JT.

As for the second trumpet on Rex's *The Back Room Romp* (7Jul37), the ledger sheet for master M549 helpfully names all eight men: Stewart, Jenkins, Hodges, Carney, Ellington, Fleagle, Alvis and Maisel. According to Paul Eduard Miller (writing in the September 1937 issue of *Down Beat*), "The trombone part is ably played by Jenkins on the trumpet." I don't hear Jenkins on any of the other titles made that morning (at a session that went from midnight to 5:00 a.m.).

Benny Aasland (DEMS 84/2p8) placed Danny Baker in the band from December 1939 until February 1940 on a supposed tour booked by Consolidated Radios Artists, an unsourced assertion unsupported by any evidence found in the contemporary press by Ken Steiner or me, and at a time when Ellington was booked by the William Morris Agency. We are accordingly dubious of thereport.

While Ulanov, Aasland (in DEMS 83/3p7 and 84/2p8) and others have shown Danny Baker with Ellington, I

haven't found any hard evidence that a trumpeter of that name ever existed, which leads me to suspect that "he" is a phantom. (If anyone who reads this has access to a membership directory from the late 1930s for New York musician's union local 802, please report whether a Danny Baker is listed therein.) As for Harold "Shorty" Baker, I've found no credible evidence to support John Chilton's contention that Baker was "briefly with Duke Ellington in 1938." Would someone who knows Chilton please ask him where he found his information, and report his answer through DEMS? Absent convincing evidence from Chilton, I am inclined to believe that when Stanley Dance wrote (The World of Duke Ellington, p166) that Baker began his "long and occasionally interrupted career" with Ellington in 1942, he got it right. (Note: a photo of the band taken in 1938 or 1939 and reprinted on the cover of Max MLP 1001 is miscaptioned to show Harold Baker rather than Wallace Jones, who is the trumpeter depicted--at least to my eyes.)

Topics for further discussion: Are two or three trombones audible on M646 and M647?
Did Herb Flemming replace Juan Tizol on the session of 3Mar38 as he recalled?
Is Ray Nance actually on M810 (and presumably on M811 as well) as he recalled?
Isn't it about time to say adieu and R.I.P. to Danny Baker (1946-2004)?

Request: Can any collector with a Jenkins autograph tell us how he signed his first name?
Steven Lasker
7 August 2004