



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

**FOUNDER: BENNY AASLAND**

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## *SAD NEWS*

### **Mariam Ewing**

#### **DEMS 05/1-1**

Many of the DEMS Bulletin readers will remember Mariam Ewing, Gordon Ewing's widow. She accompanied her husband Gordon Ewing to every Ellington Conference. She died suddenly of an aneurysm in her brain on 7 March when she was travelling through Arizona. She knew that this could happen any time, but she did not let it influence her schedule. She was 83 years old. Gordon died in 1996 during his preparations to go to Toronto for the Ellington Conference. Mariam helped her friend Josie Childs to organise the Ellington Conference in Chicago in 1998. It was a huge success. Those among us who have known Mariam will remember her as a charming, witty and highly intelligent lady. I personally owe a lot to Gordon and Mariam. Mariam kept Gordon's ashes in the wine-cellar with the intention of joining him after her own cremation. By now their ashes will have been scattered together.

Gordon and Mariam leave a daughter, a son and two grandsons.

Sjef Hoefsmit\*\*

### **Bobby Short**

#### **DEMS 05/1-2**

Bobby Short died of leukaemia on 21Mar05. In the New DESOR his date of birth is given as 15Sep26. His name is documented in the New DESOR because he played with the band as a guest on 8Jul72 at Carnegie Hall at the so-called Newport Jazz Festival, though not many people will consider him an Ellingtonian. Duke mentioned him briefly in MIMM on page 244 as being too young (and still in Los Angeles) to be expected to play at one of the clubs on 52nd Street when Duke came there almost every night after he finished work at the Hurricane on Broadway. Bobby knew Duke well and he told several nice stories about him to Brooks Kerr. In the mid fifties, Bobby Short met Billy Strayhorn at the Mars Club in Paris. Bobby was apparently interviewed by David Hajdu ("Lush Life" page 145.)

Two of Bobby Short's LP albums have recently been reissued on CD Collectables 7655. (Worlds Records item code 55499). The two Atlantic LPs were titled "On the Eastside" (1959) and "Moments Like This" (1982).  
DEMS\*\*

## DEMS Domesticities

### DEMS 05/1-3

This Bulletin is somewhat smaller than 04/2 and 04/3. The freedom to have different sizes of Bulletins is an additional advantage of the fact that we are on-line now. With the hard-copy Bulletins, we had to worry about the maximum weight (of 100 grams). The swift from hard copy to Peter MacHare's web-site was a great success. We owe Peter a lot for his hospitality.

This time there are a multitude of additions of Duke's Itinerary by Ken Steiner (05/1-7).

A discussion I had with Roger Boyes about *Jig Walk* inspired him to write a long article about this piece. (05/1-42)

There has been some interest lately on the Duke-LYM list for the article, written by Professor Jack Chambers about Duke's Shakespearean Suite. After he had given his highly interesting talk for the Toronto Chapter of the Duke Ellington Society, he wrote this article for publication in CODA Magazine. (See "Harry Rasky Interview" in 04/2-15).

We asked Jack Chambers and Daryl Angier of CODA Magazine permission to "print" Jack's article in this Bulletin (05/1-43). They both generously agreed. We think that it is right to say a few words to promote CODA Magazine. It is one of the oldest and most prestigious magazines dedicated to the music that means so much to us.

The e-mail address of the editor is [daryl@warwickgp.com](mailto:daryl@warwickgp.com).

The land address is 161 Frederick Street, Toronto ON M5A 4P3 Canada.

Fax numbers are 416-596-1520 and 416-596-9793.

Sjef Hoefsmit\*\*

## NEW (and older) BOOKS

### Florence Mills: Harlem Jazz Queen

#### DEMS 05/1-4

DEMS member Bill Egan, Master of Science (London University), has written this interesting book which was published by Scarecrow Press in October 2004 in the Series Studies in Jazz # 48.

This biography reveals the lost history of the life of Florence Mills, a truly remarkable African American entertainer who was very famous during the 1920s. It traces her story from childhood to her untimely death at age 31. Mills was the first black female international superstar, lionized by crowned heads in Europe and described by English show business impresario C.B. Cochran as "one of the greatest artists that ever walked on to a stage." Her record-breaking achievements opened doors for generations of black female stars from Lena Horne to Diana Ross. Although her career and shows changed the nature of black entertainment, and thereby the

wider American popular culture, she was largely forgotten in later years.

An additional theme of the book is the important but little-known associations Florence Mills had in the early world of jazz and ragtime, and her innovative influence on important aspects of jazz singing. It explores the connections between her and Duke Ellington, who dedicated his outstanding composition *Black Beauty* to her. It also records her little-known associations with classical music through the composers William Grant Still and Constant Lambert.

<http://www.scarecrowpress.com/Images/Buttons/toc.gif>

DEMS

## Claire Gordon, "My Unforgettable Jazz Friends".

### DEMS 05/1-5

See DEMS 04/3-5

After it became known that there would be a second edition of Claire's book, some DEMS members asked us when it would be published and how to find a copy. We asked Claire and this is her reply:

The revised books arrived about a month ago. The book is basically the same text with typos removed, misspellings corrected and similar information noted from one chapter to another. It is only printed in hard cover, and this is a much better quality book with a paper dust cover. Instead of costing more than the original (\$35), this one is less (\$32.50, at present exchange about 26 Euros).

Currently, the book is available on the West Coast:

Arthur Newman, a member of the Ellington Society, a man many of us have been bought books from in the past. 8247 Crater Lake Ct., Fountain Valley, CA 92708-5916; phone: 714 / 968-3706; fax: 714 / 968-3921; email: [artnewman@earthlink.net](mailto:artnewman@earthlink.net); web site: <http://home.earthlink.net/artnewman>

On the East Coast:

Fred Cohen; Jazz Record Center, 236 West 26 Street, #804, New York, NY 10001; email: [jazzrecordcenter@verizon.net](mailto:jazzrecordcenter@verizon.net)

In Europe:

Norbert Ruecker; Postfach 14, D-61382 Schmittchen, Germany; phone 06082/688; fax: 06082/2960; email: [NRuecker@t-online.de](mailto:NRuecker@t-online.de)

All the books are already autographed. I am also exploring the possibility of placing books with a larger book seller, on the order of Amazon and will let you know if this goes through.

Claire Gordon (12Jan05)

Mon, 21 Feb 2005 18:56:33. My web site was just activated about an hour ago. It is [Myjazzfriends.com](http://Myjazzfriends.com).

From it, readers can order the new, revised book from any country using any currency.

Claire Gordon

# DVD REPORTS

## Newport Jazz Festival 1962

### DEMS 05/1-6

See Meeker 2289, Stratemann p463, New DESOR 6233 from 8Jul62

This Buddy Bregman film can be found on DVD as **BACH FILMS EDV 1508**. Low-priced (I found it at 6 Eur), zone-coded 2 in PAL, CEE-made, running for 53 min. It is of mediocre audio and video quality, as seem to

be all existing copies. Duke's 6-min contribution is the only film account of his nine appearances at Newport: 1:09 of *Rockin' in Rhythm*; 1:57 of *Passion Flower* and 2:52 of *Things Ain't What They Used To Be*. The other sequences include Count Basie and Oscar Peterson.

Klaus Götting

The same film has been released on a Toshiba Laser Disc TOLW-3162, copyrighted and produced by Storyville Records in 1993. According to DESOR also *Kinda Dukish* was included. We have not been able to watch the Laser Disc. We wonder if *Kinda Dukish* is on the DVD. It is not on the video recordings that we have seen. Klaus Stratemann gives 1:54 for *Rockin' in Rhythm* (in progress), 1:56 for *Passion Flower* and a total of about 7 minutes for the whole Ellington sequence.

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## Duke's Itinerary

### ADDITIONS, CORRECTIONS, AND DELETIONS

#### DEMS 05/1-7

Recent research in local newspapers has produced numerous additions and corrections to Duke Ellington's itinerary.

Events listed in **bold** I believe to have happened. (DESB) refers to clippings found in the Duke Ellington Scrapbooks at the Smithsonian. (DD) refers to an item mentioned in Ken Vail's "Duke's Diary," with no documentation given until now.

Please feel free to join in on the fun and look up Ellington's visits to your town. Please send additions, corrections, and comments to DEMS: [dems@skynet.be](mailto:dems@skynet.be).

3Jul30, **Bournehurst on the Canal, Buzzard's Bay, MA**. Correct date, not 2Jul. (ad, *Boston Post*, 3Jul30, p18).

5Jul30, **Moseley's, Boston, MA**. (ad, *Boston Post*, 5Jul30, p4)

29Jul30, **Stars' Park, St. Louis, MO**. Dance held at Negro National League baseball stadium. (ad, *St. Louis Argus*, 25Jul30, p3) "The musicians are on a barnstorming tour to Hollywood. St. Louis, Kansas City, and Omaha will hear the boys." ("Chicago Hears Duke Ellington," *Chicago Defender*, city ed., 2Aug30, p7) Local sources in Kansas City and Omaha should be checked for these engagements.

5Feb to 11Feb31, **Metropolitan Theater, Boston, MA**. Correct dates, not 6Feb to 12Feb. Duke Ellington and His Orchestra take to the road following the end of their three-year engagement at the Cotton Club. (ads, *Boston Post*, 5-12Feb31)

9Feb31, **Ambassador Palace, Boston, MA**. "Duke Ellington and his orchestra and Charlie Johnson and his Victor Recording orchestra from Small's Paradise, New York, drew the largest throng of both races ever gathered in this city when they played at the Ambassador palace, Berkeley St. and Warren Ave." ("Boston Turns Out to Greet Duke, Charlie," *Chicago Defender*, city ed., 14Feb31, p6)

27Feb to 5Mar31, **Uptown Theater, Chicago, IL**. Correct dates, not 27Feb to 4Mar. (ads, *Chicago Herald and Examiner*, 27Feb-5Mar31)

6Mar to 12Mar31, **Paradise Theater, Chicago, IL**. Correct dates, not 5Mar to 11Mar. (ads, *Chicago Herald and Examiner*, 5-12Mar31)

13Mar to 19Mar31, **Oriental Theater, Chicago, IL**. Correct dates, not 12Mar to 18Mar. (ads, *Chicago Herald and Examiner*, 12-19Mar31) "In addition to her great singing, Ivie [Anderson] was also considered a good-luck charm. We opened at the Oriental Theater on Friday, February 13, 1931 [Ivie's debut with Duke], and we broke the all-time house record. We returned to the Oriental on Friday, March 13, 1931, and broke that record, too." (Duke Ellington, *Music is My Mistress*, p124)

Events during the 8 to 14May31, **Ambassador Theater, St. Louis, MO**, engagement:

10May31, **Cotton Club**, banquet in honor of the band. ("The Duke Himself in Town," *St. Louis Argus*, 8May31, p5)

12May31, **Pythian Hall and Cotton Club**. 3137 and 3133 Pine, dance, Duke Ellington and His Cotton Club Orchestra. (ad, *St. Louis Argus*, 8May31, p3)

13May31, **People's Finance Auditorium**. Duke and members of his orchestra were "celebrated guests" at a dance. ("Duke Ellington Guest at Shriners' Annual Dance," *St. Louis Argus*, 15May31, p5)

14May31, **Pythian Hall and Cotton Club**. Duke Ellington a "special guest" at performance by the Walter Barnes band. (ad, *St. Louis Argus*, 8May31, p3)

Exact date unknown, May31, **Koch Hospital** auditorium. At the invitation of a hospital patient, Duke Ellington performed six tunes: *Ring Dem Bells*, *Three Little Words* (vocal by Sonny Greer), *I'm a Little Blackbird* (vocal by Ivie Anderson), *When We Get Together* (vocal by an otherwise unidentified "Mr. Harris"), *Dinah* (vocal again by Greer), and *St. Louis Blues*. ("Duke Ellington Stirs Koch Hospital Patients with his Famous Cotton Club Orchestra," *St. Louis Argus*, 15May31, p3)

15May to 21May31, **Oriental Theater, Chicago, IL**. (ads, *Chicago Daily Tribune*, 15-21May31) "Included on the program...are *The Peanut Vendor*, *Ol' Man River*, *Please Don't Talk About Me When I'm Gone*, *I'm So In Love With You*, *Black and Tan Fantasy* and *Mood Indigo*." ("Ellington and Band Back at the Oriental," *Chicago Defender*, city ed., 16May31, p8)

Dances during 6 to 19Jun31 **Pearl Theater, Philadelphia, PA**, engagement:

17Jun31, **Market Arena**. Blacks weren't admitted until Sam Stiefel, owner of the Pearl Theater, intervened. "Finally they were admitted — but were forced to dance in a roped-off area set aside for them by officials." ("Jim Crow Negroes as Duke Plays," *Philadelphia Tribune*, 25Jun31, p1)

18Jun31, **Shadowland**. Return engagement from 11Jun. (ad, *Philadelphia Tribune*, 18Jun31, p6)

22Jun31, **Rainbow Gardens, Waldameer Park, Erie, PA**. "Dancing at 9:00." (ads from Erie, PA, newspapers, and ticket, in the scrapbooks of Herc Chacona who booked Ellington dances twice in 1931 and again in 1933. Thanks to his son, John Chacona, for providing copies.

13Aug31, **Modernistic Ballroom, Fair Park, Milwaukee, WI**. (ad, *Milwaukee Journal*, 13Aug31, sec L, p4)

4Sep31, **Mackinaw Dells, Peoria, IL**. (ad, *Peoria Journal*, 4Sep31, p28)

7Sep31, **Modernistic Ballroom, Fair Park, Milwaukee, WI**. Return engagement on Labor Day. (ad, *Milwaukee Journal*, 6Sep31, sec S, p7)

10Sep31, **Rainbow Gardens, Waldameer Park, Erie, PA**. Dancing at 9:00. (ads, Erie newspapers, and ticket, in Chacona scrapbooks)

3oct to 9oct31, **Pearl Theater, Philadelphia, PA**. (ad, *Philadelphia Tribune*, 1oct31, p6; and review, 15oct31, p6) Jersey City, NJ, has also been listed for this week due to this reference: "For the week of October 3 the orchestra is booked for the Stanley Theater, Jersey City." ("Say Ellington Gets New Plan and Higher Pay," *Chicago Defender*, city ed., 3Oct31, p7) This seems to be in error, and perhaps a check of local sources will locate the band in Jersey City for the open week of 23 to 29oct31.

20oct31, **Mechanics Hall, Worcester, MA**. (ad, *Boston Post*, 19oct31, p15)

22oct31, **Butterfly Ballroom, Springfield, MA**. (ad, *Boston Post*, 19oct31, p15)

Dance during the 30oct to 5Nov31, **Paramount Theater, New Haven, CT**, engagement:

3Nov31, **Music Hall**. 10 p.m. ("Duke Ellington at Music Hall Tonight," *New Haven Evening Register*, 3Nov31, p9)

6Nov to 12Nov31, **Metropolitan Theater, Boston, MA.** Venue identified. (ads, *Boston Post*, 6-12Nov31)

6Nov31, **Copley Plaza, Harvard University, Cambridge, MA.** ("Announce Plans of the Intercollegiate Ball," *Harvard Crimson*, 3Nov31) "Record breaking attendance of 1,500 couples." ("Harvard-Dartmouth Rooters Hear Duke," *Baltimore Afro-American*, 28Nov31, p9)

20Nov to 3Dec31, **Oriental Theater, Chicago, IL.** Correct dates; a two-week, not three-week engagement ending 10Dec. (ads, *Chicago Daily Tribune*, 20Nov-10Dec31) It seems likely that Ellington played a theater engagement in St. Louis the week of 4 to 10Dec31, but local sources should be checked. "Duke and his boys will leave the Oriental theater headed for St. Louis." (Walter Barnes, Jr., "Hittin' High Notes," *Chicago Defender*, city ed., 5Dec31, p7)

19Dec31, **Indiana Roof, Indianapolis, IN.** (ad, *Indianapolis Star*, 19Dec31, p15) (DD)

25 to 31Dec31, **Fisher Theater, Detroit, MI.** (ads, *Detroit News*, 25-31Dec31)

23 to 29Jan32, **Hippodrome, Baltimore, MD.** Five shows a day, with Florence Hill, Nicodemus, Four Step Brothers. (ads, *Baltimore Sun*, 23-29Jan32)

During the 5 to 11Feb32 **Brooklyn Paramount, New York, NY** engagement:

7Feb32, **Earl Carroll Theater, New York, NY.** "Willie and Eugene Howard, Dave Rubinoff, Duke Ellington's Band, Milt Gross, Ernie Bushmiller, Queenie Smith and an ensemble from the 'Vanities' appeared in the long show [to benefit the Broadway-Saranac Relief Fund]." ("Three Benefits Draw Large Audiences," *New York Times*, 8Feb32, p32)

During the 19Feb to 9Mar32, **Orpheum Theater, San Francisco, CA**, engagement:

16Feb32, **arrives in San Francisco, CA.** "Quite a number of friends, admirers, and press agents were on hand to greet the Duke...." (Joe Williams, "Stage and Screen," *San Francisco Spokesman*, 20Feb32, p7) The orchestra made a "unique...3,000 mile, non-stop, record-breaking jump from the [Brooklyn] Paramount to the Orpheum." (ad, *Variety*, 26Jan32, p64)

18Feb32, **Home of Noel Sullivan.** Welcome reception by the Alexander Dumas Club. "Adding to the pleasure of the evening were several selections by Mr. Ellington and soloists in his entourage." ("Duke Ellington's Band Entertained by Dumas Club," *San Francisco Spokesman*, 20Feb32, p4)

29Feb32, **Apex Cabaret.** Duke an "honored guest" at club owned by Curtis Mosby. (ad, *San Francisco Spokesman*, 27Feb32, p7)

8Mar32, **Apex Cabaret.** Farewell night to Duke. (ad, *San Francisco Spokesman*, 12Mar32, p2)

26Jun32, **Green Lantern, Anderson, IN.** (ad, *Indianapolis Star*, 26Jun32, p2) (DD)

28Jun32, **Miramar Ballroom, Gary, IN.** Ellington ended this dance engagement early due to a "shortage in box receipts." ("Ellington Dance Brief but Big Hit," *Gary American*, 2Jul32, p1)

30Jun to 28Jul32, **Lincoln Tavern, Morton Grove, IL.** Correct closing date, not 27Jul. (radio listing, *Chicago Daily Tribune*, 28Jul32, p12)

29Jul32, **Fernwood, Peoria, IL.** "The orchestra came directly from the Lincoln Tavern, near Chicago." ("Throng of Dancers Hail 'Duke's' Band," *Peoria Journal*, 30Jul32, p10)

8Aug to 14Aug32, **Castle Farm, Cincinnati, OH.** Correct closing date, not 15Aug. (ad, *Cincinnati Enquirer*, 14Aug32, sec3, p2)

18Aug32, **Coliseum, Decatur, IL.** (ad, *Peoria Journal*, 18Aug32, p20)

24Aug32, **Wildwood Park, Mansfield, WI.** (ad, *Stevens Point Journal*, 22Aug32, p3)

31Aug32, **Riverview, Park, Des Moines, IA.** (Everett Wadsworth, "Duke Ellington Thrills Crowd," *Iowa Bystander*, 2Sep32, p3) (DD)

16 to 22 Sep32, **Tivoli Theater, Chicago, IL.** This booking as reported in *Variety* (13Sep32, p32) was evidently canceled. Band was recording in New York on 19, 21, and 22Sep. (ads, *Chicago Daily Tribune*, 16-22Sep32, do not list Ellington at the Tivoli; recording dates per *New DESOR*)

During the 7 to 13oct32 **Brooklyn Loew's Metropolitan Theater, New York, NY** engagement:

7oct32, **Rockland Palace, New York, NY**. "Duke Ellington's band, the Hall Johnson choir, W.C. Handy, Jules Bledsoe, Monette Moore, and George Morton will be among the entertainers at the benefit performance for the Scottsboro Unity Defense Committee...with Bill Robinson...as emcee." ("Music Notes," *New York Times*, 4oct32, p26)

18Nov to 25Nov32, **Pearl Theater, Philadelphia, PA**. Correct closing date, not 24Nov. (ad, *Philadelphia Inquirer*, 25Nov32, p10)

25Dec32, **Hotel Schenley, Pittsburgh, PA**. Aragon Club ball at midnight, and concert at 11:00 pm, with the Doc Peyton Orchestra. Local broadcasts over WWSW at 11:30 pm and 12:00 midnight. ("Anatole Ball to Have Two Orchestras," *Pittsburgh Sun-Telegraph*, 24Dec32, p5; and radio listing, 25Dec32, sec 1, p8).

12Mar33, **Cotton Club, New York, NY**. Correct opening date for Duke's 1933 engagement, not 9Mar. "Beginning Sunday, Mar. 12<sup>th</sup>." (ad, *Brooklyn Eagle*, 10mar33, p18)

9Sep33, **Hershey Park Ballroom, Hershey, PA**. (ad, *Gettysburg Times*, 7Sep33, p2)

11Sep33, **Rainbow Gardens, Waldameer Park, Erie, PA**. (ticket from the collection of Herc Chacona)

15Sep to 17Sep33, **Castle Farm, Cincinnati, OH**. (ads, *Cincinnati Enquirer*, 15Sep33, p6; and 17Sep33, sec3, p2)

During the 30Sep to 6oct33, **Majestic Theater, Dallas, TX**, engagement:

30Sep and 5oct33, **Ice Palace**. 10 p.m. dances following daily theater appearances. ("Ellington Band to Play First Dance Engagement at Ice Palace Saturday," *Dallas Morning News*, 30Sep33, p8) The 30Sep dance was for whites; the 5oct for blacks.

6oct33, **Peacock Terrace, Baker Hotel**. 11 p.m. broadcast over WFAA. (*Dallas Morning News*, 6oct33, secIII, p2)

7oct to 10oct33, **Worth Theater, Ft. Worth, TX**. (ads, *Fort Worth Star Telegram*, 7-10oct33)

11oct to 13oct33, **Paramount Theater, Austin, TX**. (ads, *Austin American*, 11-13oct33)

12oct33, **Tillotson College**. Ellington "told about his music and played several numbers for" students at the African American women's college. ("Duke Ellington Guest at Tillotson College," *Black Dispatch*, 19oct33, p3)

12oct33, **Gregory Gym**. 10 p.m. dance. (ad, *Austin American*, 12oct33, p10)

14oct to 20oct33, **Majestic Theater, San Antonio, TX**. Correct end date, not 19oct. ("Duke's Band Arrives Tomorrow, Here One Week," *San Antonio Register*, 13oct33, p1) San Antonio daily papers should be checked.

Exact date uncertain, oct33, **Dinner at Don Albert's House, San Antonio, TX**. "Mr. and Mrs. Don Albert were hosts at a charming party in their home honoring Don's cousin, Barney Bigard.... Mr. Ellington favored the guests with several of his own compositions, among which was *Black Jazz Nocturne*." ("The Don Alberts Entertain Cousin," *San Antonio Register*, 27oct33, p6) 3Nov33 has been given incorrectly for this event.

21oct to 27oct33, **Majestic Theater, Houston, TX**. (ads, *Houston Chronicle*, 21-27oct33).

21oct33, **City Auditorium**, 10 p.m. dance. (ad, *Houston Chronicle*, 21oct33, p6)

28oct to 31oct33, **Jefferson Theater, Beaumont, TX**. (ads, *Beaumont Enterprise*, 28-31oct33)

29oct33, **Peoples Theater**, 11:00 p.m. performance. "Entire theater reserved for colored." (ad, *Beaumont Enterprise*, 29oct33, secB, p9)

30oct33, **Neophogen Hall**, 10:30 p.m. dance. (ad, *Beaumont Enterprise*, 30oct33, p5)

1 to 3Nov33, **Waco Theater, Waco, TX**. (ads, *Waco Times-Herald*, 1-3Nov33)

1Nov33, **Shrine Club**, dance, 11:00 p.m. to 3:00 a.m. (ad, *Waco Times-Herald*, 1Nov33)

2Nov33, **Cotton Palace Coliseum**. ("Waco Thrills to Duke Ellington's Hot Tunes," *Houston Informer*, 11Nov33, p5)

4 and 5Nov33, **Majestic Theater, Wichita Falls, TX**. (ads, *Wichita Daily Times*, 4-5Nov33)



4Nov33, **Wichita Club**, 11 p.m. dance. (ad, *Wichita Daily Times*, 4Nov33)

Late-hours events during 10 to 16Nov33 **Criterion Theater, Oklahoma City, OK**, engagement:

14Nov33, **Skirvin Hotel**, private party. ("Sets Precedent," *Black Dispatch*, 16Nov33, p1)

15Nov33, **Market Garden**, dance. ("Multitudes Greet Ellington Engagement," *Black Dispatch*, 16Nov33, p3)

17Nov to 23Nov33, **Orpheum Theatre, Tulsa, OK**. (ads, *Tulsa Daily World*, 17-23Nov33)

18Nov33, **Convention Hall**, dance at 11:30 p.m. (ad, *Tulsa Daily World*, 18Nov33, p3).

5Jan34, **Roseland Ballroom, Kansas City, MO**. "[Duke Ellington] playing the entire dance. Dancing 9 Till 2." (ad, *Kansas City Call*, city ed., 5Jan34, p11)

16Feb34, **Regal Theater, Chicago, IL**. "Duke Ellington and his great band spent a few hours in the city Friday night en route to California. The Duke...came on stage at the Regal theater to greet his old pal, Lucius [Lucky] Millinder, and the house's patrons. He was royally received." (Ellington's Band Passes Through City," *Chicago Defender*, national ed., 3Mar34, p9)

27Apr34, **Memorial Auditorium, Sacramento, CA**. (ad, *Sacramento Bee*, 27Apr34, p8)

29Apr34, **San Pablo Park, Berkeley, CA**. Duke made an afternoon appearance at a baseball game. The game was stopped as Ellington stood on the pitchers mound; spoke to the crowd of 4,000; and threw two pitches to Earl Snakehips Tucker. ("Duke Ellington Receives Royal Welcome by Fans," *San Francisco Spokesman*, 3May34, p4); and **Sweet's Ballroom, Oakland, CA**, dance, 7:30 p.m. to 1:30 a.m. (ad, *Oakland Tribune*, 28Apr34, p2)

During the 19 to 25May34, **Music Hall, Seattle, WA** engagement:

21May34, **Finnish Hall**. Dance in honor of "members of Duke Ellington's band, Earl Tucker, Miss Ivy Anderson, and Gorilla Jones [boxer]." Music and floor shoe by the Harlem Club. ("Duke Ellington Band and 'Gorilla' Jones Guests at Dance," *Northwest Enterprise*, 17May34, p4)

1Jun to 3Jun34, **Orpheum Theater, Salt Lake City, UT**. "Four shows daily" with a movie. (ads, *Salt Lake Tribune*, 1-3Jun34) (DD)

7 to 13Jun34, **Layover in Chicago**. "Duke Ellington and his band arrived in the city Thursday from the Pacific coast for a week's layoff. They are due to leave for the East early next week and return here for an engagement at the [Chicago] World's Fair. ("Duke Ellington and Band Here," *Chicago Defender*, national ed., 16Jun34, p8) On 12Jun, writer Dan Burley sat with Ivie Anderson at amateur fight night at the Savoy, while the band was "here [Chicago] for a few days." (Dan Burley, "She Swings and She Sings and It All Comes So Easy!" *Kansas City Call*, city ed., 22Jun34, p8) The 7Jun to 12Jun, Orpheum Theater, Denver, CO engagement listed in *Variety* (29May34) was even listed in a Denver newspaper the previous Sunday ("Here is What Denver's Theaters Offer This Week," *Denver Post*, 3Jun34, sec3, p7), but was evidently canceled. (daily ads, *Denver Post*, 7-12Jun34, do not list Ellington) Perhaps the cancellation and early return east was due to illness in the band. (*DEMS* 02/2, p20).

13Jul to 19Jul34, **Loew's Orpheum, Boston, MA**. Correct dates, not 20 to 26Jul. (ads, *Boston Post*, 13-26Jul34)

20Jul to 27 Jul34, **Tour of One-Nighters in the South**. "Harlem's aristocrat of jazz will be seen and heard in Roanoke, Petersburg, and Richmond, all in Virginia; in Durham and Goldsboro, North Carolina; in Columbia and Charlotte, South Carolina [Charlotte is in North Carolina] and in Charleston, W.Va." ("Duke Ellington to Tour South," *Baltimore Afro-American*, 4Aug34, p9) Local papers in these cities need to be checked to verify these dates.

31Jul34, **City Auditorium, Atlanta, GA**. (Lucius Jones, "Society Slants," *Atlanta Daily World*, 1Aug34, p3) Correct date; 7Aug has also been given for this gig.

30Jul34, **Louisville, KY**; and 1Aug34, **Birmingham, AL**. Following the 31Jul performance at the Auditorium in Atlanta, Duke told a reporter, "We left Louisville after playing a roadhouse there about three o'clock in the

morning and got in here about 8:20. Our contract called for 9:00.... Jump to Birmingham tomorrow." (Cliff Mackay, "The Duke Can Dish it Out Plenty Hot," *Atlanta Daily World*, 2Aug34, p3)

2Aug34, Auditorium, Chattanooga, TN. (ad, *Chattanooga Times*, 2Aug34) Research courtesy of Martin Thach of Chattanooga.

16Aug34, Russell's Point, Indian Lake, OH. "Dancing 9:00 p.m. to 1:00 a.m." (ad, *Lima News*, 16Aug34, p11)

13oct34, Ritz Ballroom, Manchester, NH. (ad, *Boston Post*, 13oct34, p8)

21oct34, Earle Theater, Washington, DC. "Duke Ellington...who came to town over the weekend to see Mama Ellington, went back stage at the Earle Sunday night to visit [bandleader] Paul Ash. Ash insisted on taking him out on the stage and presenting him." (Louis Lautier, "Capital Spotlight," *Baltimore Afro-American*, 3Nov34, p9) [Duke] was greeted by such applause that he consented to take over one of the grand pianos and play his own fascinating composition of *Sophisticated Lady*. And how he played it!" (Nelson Bell, "Ellington Plays a Piece," *Washington Post*, 23oct34, p16)

13Jan to 19Jan35, Regal Theater, Chicago, IL. Week-long engagement, not 19 and 20Jan. (ads, *Chicago Herald and Examiner*, 13-20Jan35)

20Jan to 26Jan35, Shubert Theater, Cincinnati, OH. Correct dates, not 21Jan to 27Jan. (ads, *Cincinnati Enquirer*, 20-27Jan35)

28Jan35, Graystone Ballroom, Detroit, MI. "Played to an immense crowd Monday night." (Russell Cowan, "Round N Bout Detroit," *Chicago Defender*, national ed., 2Feb35, p 8)

4Apr35, Masonic Temple, Birmingham, AL. "Duke Ellington and his Orchestra played to more than 1,500 patrons here last Thursday evening.... This was Duke's second engagement here. He played for a white group on his other appearance [1Aug34]." ("Duke Ellington in Birmingham," *Chicago Defender*, national ed., 20Aug35, p11)

8Apr35, Logan Hall, Tuskegee Institute, Tuskegee, AL. Duke evidently thought the 2:00 p.m. performance was canceled and went directly to Montgomery, AL, for an evening concert. Duke was located and at 4:20 began a performance for students of 15 numbers including *Creole Love Call*, *Sophisticated Lady*, *Rockin in Rhythm*, *Cocktails for Two*, *Mood Indigo*, *Stormy Weather*, and *I'm Satisfied*." ("Duke Ellington and His Orchestra Thrill Four Thousand," *Tuskegee Campus Digest*, 20Apr35, p1)

11May to 14May35, Palace Theater, Youngstown, OH. Four-day, not six-day engagement ending 16May. (ads, *Youngstown Vindicator*, 11-16May35)

27May35, Savoy Ballroom, Pittsburgh, PA. According to the *Chicago Defender*, this event was canceled. "Due to the death of Duke Ellington's mother [that day], it made it impossible to keep engagements at the Savoy Ballroom last Monday, May 27. Money was refunded and all Pittsburgh is in sympathy with the king of jazz. Ellington will return at a later date." ("Cab Calloway in Pittsburgh," *Chicago Defender*, national ed., 15Jun 35, p7)

16Jun35, Miramar Ballroom, Gary, IN. "The Duke, Ivie, and the Three Flats sure gave Gary dance lovers something to think about for quite a while." ("Chatter Box," *Gary American*, 21Jun35, p2) 23Jun has been given for this engagement.

17Jun35, Sun Prairie Ballroom, Sun Prairie, WI. (ad, *Wisconsin State Journal*, 15Jun35, p9)

19Jun35, Eagles Ballroom, Oshkosh, WI. Relocated from EWECO Park due to rain. (ad, *Oshkosh Northwestern*, 19Jun35, p4)

7Jul35, Spanish Gardens, Fairgrounds, Oklahoma City, OK. "The band was guaranteed \$1,000. 1,600 paid an admission of \$1.10." (Edward Christian, "Musical Lowdown," *Black Dispatch*, 11Jul35)

10Jul35, San Antonio, TX. "Many hundreds of fans...literally jammed the auditorium [likely the Carver] making dancing almost impossible." ("Jo's Jottings," *San Antonio Register*, 19Jul35, p6)

15Jul to 21Jul35, Sylvan Club, Ft. Worth, TX. Ellington did play a one-nighter on 6Jul35, but the return engagement never happened. The Sylvan, known for gambling, burned to the ground early in the morning of 12Jul. ("Sylvan Club Razed by Fire," *Ft. Worth Star-Telegram*, 12Jul35, p1)

17Aug35, **Casino, Narragansett Pier, RI.** (*Boston Post*, 11Aug35) (DESB)

8Nov to 14Nov35, **Hippodrome, Baltimore, MD.** (ads, *Baltimore Sun*, 8-14Nov35) (DESB)

15Nov35, **Convention Hall, Rochester, NY.** Correct date, not 14Nov. (*Rochester News*, 15Nov35) (DESB)

29Nov35, **Roseland State Ballroom, Boston, MA.** (ad, *Boston Post*, 28Nov35) (DESB)

3Feb to 9Feb36, **Lay over in Kansas City, MO.** Before the Pla-Mor Ballroom engagement 8Feb, then back to New York. A tentative engagement for the Roby Theater, 9-11Feb, did not materialize. (*Kansas City Call*, city ed., 7Feb36, p3)

22Mar to 25Mar36, **Lay over in St. Louis, MO.** (Ben Thomas, "Footlights," *St. Louis Argus*, 27Mar36, p1)

12Apr36, **Coliseum, St. Louis, MO.** Easter Sunday dance with the Jeter-Pillars and Eddie Johnson bands. ("Duke Ellington Dance is a Big Success," *St. Louis Argus*, 17Apr36, p3)

17Apr36, **Miramar Ballroom, Gary, IN.** "Duke himself didn't arrive until 11 o'clock, the band played without piano." ("Chatterbox," *Gary American*, 24Apr36, p2)

11Jun36, **Graystone Ballroom, Dayton, OH.** Wilberforce University Commencement Prom. (ad, *Indianapolis Recorder*, 6Jun36, p13)

4Jul36, **Casino, Narragansett Pier, RI.** (ad, *Boston Post*, 3Jul36, p15)

24Jul36, **Ocean Pier, Old Orchard Beach, ME.** (ad, *Boston Post*, 19Jul36, p29)

30Jul36, Colonial Casino, Onset, MA. The band was advertised there for 23Jul while on a short tour of New England. This date has been incorrectly listed in the references due to an inaccurate reading of an ad in the DESB. There is no ad in the 30Jul36 *Boston Post*.

2Feb37, **Rainbow Gardens, Sacramento, CA.** (ad, *Sacramento Bee*, 2Feb37, p8)

3Feb37, **Cocoanut Grove, Stockton, CA.** "From 7:30 to 8 o'clock [Ellington] will be heard in a special broadcast from the studio of KWG." ("Duke Ellington Band Plays on Air, for Dance," *Stockton Daily Evening Record*, 3Feb37, p14)

4Feb37, **Civic Auditorium, San Jose, CA.** (ad, *San Jose Mercury News*, 4Feb37, p8)

7Feb37, **Oakes Ballroom, Tacoma, WA.** (ad, *Tacoma News-Tribune*, 7Feb37, p4) I cannot find any mention if this engagement was canceled. An advertised 6Feb37 dance at the **Trianon Ballroom, Seattle**, was canceled when the band's train was caught in a snowstorm in Northern California. ("Hi De Ho! Duke's Marooned in Snow," *Seattle Post-Intelligencer*, 7Feb37, p4) The 8Feb37 dance at the **Armory, Bellingham, WA**, did occur. ("Duke Ellington Big Drawing Card in Sound Cities," *Oregon Daily Journal*, 13Feb37, p5) A different snow storm caused the orchestra to arrive late, and perform in their street clothes, for the first performance on 9Feb37 at the **Palomar Theater, Seattle, WA.** ("Duke Ellington's Band Makes Hit," *Seattle Post-Intelligencer*, 10Feb37) Later that night a dance was given "in honor of Duke Ellington and his band and entertainers" at **Finnish Hall**. Music was provided by Gene Coy and His Eleven Black Aces. ("Leader of 'Black Aces' Band," *Northwest Enterprise*, 5Feb37)

15Feb37, **McArthur Court, University of Oregon, Eugene, OR.** Concert at 7:30 p.m. followed by dance at 9:00 p.m. (*Oregon Daily Emerald*, 16Feb37, p1)

28Feb37, **train station, Kansas City, MO.** 30-minute layover en route from Los Angeles to New York. ("Duke Ellington and His Band Here between Trains," *Kansas City Call*, city ed., 5Mar37, p14)

29Jul37, **Fox Pavilion, McHenry, IL.** (ad, *Arlington Heights Herald*, 23Jul37, p8)

6Sep37, **Coliseum, St. Louis, MO**. Labor Day Night dance. (ad, *St. Louis Argus*, 3Sep37, p5)

8Sep to 14Sep37, **Orpheum Theater**, Minneapolis, MN. Correct dates, not 7Sep to 13Sep. (ads, *Minneapolis Tribune*, 7-14Sep37)

11oct37, **Roseland Ballroom, Taunton, MA**. Dance 9 p.m. to 2 a.m. (ad, *Boston Post*, 11oct37, p14)

14oct to 20oct37, **Metropolitan Theater, Boston, MA**. Correct dates, not 15 to 21oct. (ads, *Boston Post*, 14-21oct37)

9Dec37, **Dreamland, Little Rock, AR**. (ad, *Arkansas Democrat*, 8Dec37, p4)

16Dec37, **Carioca Ballroom, St. Louis, MO**. (ad, *St. Louis Argus*, 10Dec37, p5) Danceland in Cedar Rapids, IA, has also been listed for this date (*Variety*, 24Nov37, p42), but there is no mention in the *Cedar Rapids Gazette*.

11Aug38, **Bal-a-l'Air, Shrewsbury, MA**. (ad, *Boston Post*, 11Aug38, p12)

9Nov38, **Roseland Ballroom, Kansas City, MO**. Dance with Harlan Leonard and His Kansas City Rockets. (ad, *Kansas City Call*, city ed., 11Nov38, p9)

15Jun39, **Meadowbrook, North Adams, MA**. ("At Ballrooms," *Boston Post*, 11Jun39, p15)

19Jun39, **Lowell House, Harvard University, Cambridge, MA**. Senior Dance. ("No More 'Senior Spread,'" *Harvard Crimson*, 19Jun39)

2oct39, **Coliseum Ballroom, St. Paul, MN**. ("Hundreds Acclaimed Duke Ellington at Coliseum Ballroom Last Monday," *Minneapolis Spokesman*, 6oct39, p1)

20Apr40, **Sweet's Ballroom, Sacramento, CA**. (ad, *Sacramento Bee*, 20Apr40, p2)

25Feb41, **El Patio Ballroom, Reno, NV**. (ad, *Nevada State Journal*, 23Feb41, p2) (DD)

26Feb41, **Cocoanut Grove, Stockton, CA**. (ad, *Stockton Daily Evening Record*, 26Feb41, p15)

27Apr41, **Trianon Ballroom, Oklahoma City, OK**. "Ivie Anderson, singing star with Ellington, is an Oklahoma product. Her grandmother still lives in Chickasha, just a stones throw from Oklahoma city." ("Harlem's Aristocrat of Jazz to Play Dance at Trianon," *Black Dispatch*, 19Apr41, p8) "Duke Ellington pulled them in 1,200 strong. Still the peer in his field, Ellington gave a great program." (Jimmy Stewart, "Jimmy Says," *Black Dispatch*, 3May41, p8)

29Apr41, **Masonic Temple, Pine Bluff, AR**. Concert and dance. (ad, *Pine Bluff Commercial*, 28Apr41, p2)

4May41, **Palace Theater, Peoria, IL**. (ad, *Peoria Journal-Transcript*, 4May41) (DD)

18Jun41, **Capri, Los Angeles, CA**. After closing night at the Trianon:

The Capri jumped last Wednesday night after hours. Every musician of note in town was there. Lunceford and Duke men had a chance to cut each other and knock everyone else out. Nellie Lucher, piano; Slam Stewart, bass; George Reed, drums; Joe Lewis, guitar; and Jackie Porter, trumpet; got the session going with *Lady Be Good*.

Late Ben Webster, Joe Thomas, Lester Young and Bumps Myers, all tenor saxes, battled for a while. Bumps sent everybody in the joint, including Lester. He did everything but whistle into his horn. Webster, as always, went six stories below the basement, to dish up his particular brand of dirty tone. Young honked away and played some magnificent breaks. Really producing volume, Thomas was in unusually good form.

Rex Stewart ranked Gabriel with his expressive cornet choruses and Doutsie Williams wasn't far behind. Proving his master touch Jimmie Blanton plucked bass on *Body and Soul* while Al Norris riffed a bit of gutter guitar.

Lee Young deserves a big pat on the back and four roses (bottle variety) for getting together such a fine group of musicians. (Wilma Cockrell, "Jam Session," *California Eagle*, 26Jun41)

11oct41, **Sweet's Ballroom, Sacramento, CA**. (ad, *Sacramento Bee*, 11oct41, p9)

12oct and likely 13oct41, **Sweet's Ballroom, Oakland, CA**. (ad, *Oakland Tribune*, 12oct41, sec B, p11) Sweet's had a policy of booking the same band Sunday nights for whites (advertised in the *Oakland Tribune*) and

Monday nights for blacks (advertised in the *California Voice*), as for Jimmie Lunceford (8 and 9Jun41) and Earl Hines (31Aug and 1Sep41). Unfortunately the mid-October 1941 issues of the *California Voice* are missing.

When did Junior Raglin start filling in for ailing Jimmie Blanton? Blanton was mentioned in a review of an opening day performance at the Golden Gate Theater, San Francisco, CA, 5 to 11Nov41. (Kevin Wallace, "Duke Ellington's Band Hailed at Golden Gate," *San Francisco Examiner*, 6Nov41, p24)

Raglin's joining the Orchestra was reported in the 28Nov41 *California Voice*:

One evening about eighteen months ago myself and a few of the gang were sitting around a table at Frisco's Dawn Club. The occasion was merely one of the Hot Club's monthly jam sessions. About all we heard all evening was a gang of untalented kids who were disgracing the noble name of swing. Some tenor man had just "butched" up a chorus in the prolific "Lady Be Good" and we were about to leave in disgust when some obscure kid named Alvin "Junior" Raglin surged into a guitar solo. He hadn't progressed past the first phrase before every swing fan in the jernt was on the edge of his seat waiting to be "knocked out." It was a beautiful item that Junior created that night and he was rewarded with fervent "all—reets" and "all—roots" that constitute swingdome's highest tribute. And it was thus before Bay Region swing fans. Soon after he hooked up with Wilbert Barranto and Jerome Richardson out at the Alabam. While there he displayed marked ability in both guitar and string bass. But regardless of his unmistakable talent any gambler would have given you at least One Thousand to One Against the unknown Raglin being a permanent fixture with Duke Ellington by November 1941! The thing that couldn't happen here — did!!! The peerless Jimmie Blanton, who incidentally has no equal as a creative bassist, health gave out on him. Boss Duke had him examined by the greatest lung specialist on the West Coast. The medico recommended that the kid be placed in a sanitarium and be allowed to rest for at least two years. And so he had only one alternative, and that was to retire Blanton and secure adequate substitution. And as the band was all signed sealed and delivered for Southern California's Trocadero starting on November 27<sup>th</sup>, he could not wait for John Kirby, Israel Crosby, Vernon Alley, or any other great name to come from the East Coast and he was confined to Northern California for a choice.

And so by process of elimination he arrived at his only logical choice, the versatile ex-Modesto boy Alvin "Junior" Raglin. (Ken Freeman, "Music and Musicians," *California Voice*, 28Nov41, p5)

18Nov41, Civic Auditorium, San Jose, CA. 8:30 p.m. to 1:00 a.m. (ad, *San Jose Mercury Herald*, 18Nov41, p18)

During the 15 to 21Dec41, Palomar Theater, Seattle, WA, engagement:

18Dec41, Owls' Club, Seattle, WA. "The beautiful rooms of the Owls' club were the scene of a gay pre-Christmas dinner party, honoring the members of Duke Ellington's band Thursday evening." (*Northwest Enterprise*, 26Dec41, p4) I have been unable to determine the location of the Owls' Club. More research is needed.

Itinerary additions © Kenneth R. Steiner 2005. Please feel free to contact me at: [azuremood88@yahoo.com](mailto:azuremood88@yahoo.com).



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

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## DISCUSSIONS - ADDITIONS - CORRECTIONS

### The Auckland Concert of 10Feb70

#### DEMS 05/1-8

See DEMS 04/3-27

Taken from my journal:

12Feb70. Telephone call received about 10 PM from DE (Buffalo Hilton Hotel):

"I just crossed the equator. I came in directly from New Zealand across the date line. The plane was co-operative, it came in a half hour early. I had the night off and I have been trying to reach you since 9 PM."

As I remember the band flew into NYC then came in by bus the day of the concert and Harry drove his car in. There was a terrible ice storm in Buffalo and from there they travelled to Toronto. I remember that night well. DE had me drive down an icy hill, which I said was a no no on ice, but he insisted and the car skidded sideways, I almost hit the side of the band bus and ended up about 2" from Carney's car. What a back seat driver he was.  
Jane Vollmer

Now a follow-up on the New Zealand Ellington visit in 1970.

1. From what I can find out by talking to people that were there in Wellington, the 6.30pm concert was a sound check concert and the 8.30pm recorded.
2. The band left Auckland, New Zealand on the 11th February. There was a one and a half hour gap in LA (ex. Johnny Hodges). A friend of mine interviewed some band members on the 11th (am and early pm) prior to their departure for the States.
3. Another friend of mine, Arthur Pearce (now dead) did meet the band at the Wellington Airport and stayed with the band until they left New Zealand. Arthur wrote the words to Ellington's *Black Butterfly*. The Duke was very impressed with the knowledge that Arthur had on him and that would explain why Duke replaced *Passion Flower* with *Black Butterfly* for the Auckland Concert.
4. The broadcasts in 1999 were from the 8.30pm Wellington Concert and the broadcast was introduced by a lady announcer from the New Zealand Broadcasting Corp. Radio Archives only have the 8.30 Wellington concert and the broadcast was taken from this.
5. The Wellington concert was recorded onto 5 reel to reel tapes, with each reel annotated showing the sequence of tracks.
6. An NZBC employee responsible for "Dance Music on Air" also travelled with the band and recorded the 8.30 Auckland concert but only the 1st half because of the change of *Passion Flower*. There was no official recording of the Auckland concert.
7. Duke also returned to New Zealand in 1972 but only to Auckland on the 13th February. This was part of an

Australian tour brought out by Kym Bonython in association with George Wein.

8. It must be remembered that when flying from New Zealand to the USA you cross the date-line and step back one day.

Dennis Huggard

## ***Frankie and Johnny and Metronome All Out***

### **DEMS 05/1-9**

In one of the compilations of Fonit Cetra V-Disc, Adriano Mazzoletti (he is not a John Hammond, but he is one of the best critics in Italy) wrote for the double version of *Frankie and Johnny* that it was recorded on 26Dec45 instead of 26May45 and he split the recording into two parts: *Frankie and Johnny* and *Metronome All Out*.

I don't think that this is because of ignorance of the writer, but that there is another explanation. Can you help me?

Maurizio Bonardo

In Benny Aasland's Waxworks (1954) the V-Disc 626 has two parts of *Frankie and Johnny*, recorded 26Dec45. Later it was established that the recording was made on 26May45. The second part of *Frankie and Johnny* has often been performed under the title *Metronome All Out*. It is more or less an extension of *Frankie and Johnny*, because it is basically the same theme. The New DESOR discography has it even catalogued under its own name: we find *Metronome All Out* not only the few times when it was performed separately (from 14Jul45 until and including 17Aug46) but also when it was performed as the second part of *Frankie and Johnny*. *Frankie and Johnny* in turn was also initially performed without *Metronome All Out* (from 29May41 until 16May45).

Andriano Mazzoletti must have used a discography which hasn't been updated, so he has separated the work into two distinct pieces, as was done in the old DESOR in 1968. It's interesting to see that *Frankie and Johnny* is described as 'traditional', whereas *Metronome All Out* is said to be a composition by Ellington and Strayhorn. Sjef Hoefsmit

## **Duke Ellington Sacred Concert from Westminster Abbey on 24oct73**

### **DEMS 05/1-10**

Each year BBC Radio 3 holds an "archive week" where various concerts etc. are nominated for re-broadcast. A poll is held and the winners are re-broadcast. This "archive week" is 13th-17th December.

DESUk has succeeded in getting Duke's "Third Sacred Concert" nominated and there have been enough votes cast for this broadcast, which was on the air on the last day, Friday 17Dec04.

Derek Else

The re-broadcast of the first broadcast of this Sacred Concert at New Year 1974 at 4:25 PM through Radio 3 of the BBC has received quite some attention. Many of us hoped and believed that we would hear this Sacred Concert in its entirety for the first time. Radio Times listed an hour and a half for it but the surviving part of the service turned out to be less than an hour long. (The whole broadcast took almost two hours.) The remaining time of the broadcast was filled with the original RCA *Take the "A" Train*, quite a bit of chat between the host Steven Johnson and guest Geoffrey Smith and the RCA album *Far East Suite* (without the alternates). The contents of the Westminster Abbey broadcast however were fortunately not fully identical with the contents of the RCA album. There were a few "fresh" sequences. Thanks to a dear friend in the UK, I am able to discuss the broadcast in detail.

To make my points clear let me also mention what was missing on the RCA album:

The LP omitted from *Is God a Three-Letter Word for Love?* (ABAC34) the portions which we have underlined in the following description of the structure:

int10DE;1°ABa;pas2DE,4RP(cl.);2°30RP(cl.),4BAND;pas2DE;3°ABa;pas10DE;  
4°(nc)18ABa&CHO;pas2DE;5°CHO&TW(tk.);pas8DE;6°(nc)16ABa,2ABa&CHO.

On the other hand, the broadcast omitted other parts of this piece (again we have underlined them):

int10DE;1°ABa;pas2DE,4RP(cl.);2°30RP(cl.),4BAND;pas2DE;3°ABa;pas10DE;  
4°(nc)18ABa&CHO;pas2DE;5°CHO&TW(tk.);pas8DE;6°(nc)16ABa,2ABa&CHO.

This means that we have the complete performance if we combine the LP with the broadcast. Essentially, the LP omitted Russell Procope's clarinet solo and the broadcast omitted Tony Watkins' narration. It is odd that Russell Procope on alto saxophone (sic) is credited in the annotation for track 6 of CD 20 in the 24 CD RCA box (p97), and yet he is totally edited out of the CD itself and the identical LP.

The situation with *Every Man Prays in His Own Language* (I ABC24; II ABCD32; III 24; IV 20; V ABAC16) is a bit more complex as is the fact that it contains five different themes.

This is the LP (missing parts underlined):

int2QW,2BAND,10DE,8CHO,6DE,16CHO,32TW(tk.)&CHO,2DE,4QW;1°IHA;pas4BAND;  
2°(nc)I16BAND;pas2HC&BAND;3°IICHO;4°II30BAND,2CHO;5°IIIABa;pas2DE,24CHO;  
6°IVABr(re.);7°VABa&CHO;DE(tk.);cod8DE(tk.)&CHO,8CHO,4BAND,4BAND&CHO.

This was the broadcast (missing parts again underlined):

int2QW,2BAND,10DE,8CHO,6DE,16CHO,32TW(tk.)&CHO,2DE,4QW;1°IHA;pas4BAND;  
2°(nc)I16BAND;pas2HC&BAND;3°IICHO;4°II30BAND,2CHO;5°IIIABa;pas2DE,24CHO;  
6°IVABr(re.);7°VABa&CHO;DE(tk.);cod8DE(tk.)&CHO,8CHO,4BAND,4BAND&CHO.

The sad conclusion must be that the BBC broadcast gives us a bit more music, but that there are still several sections missing. The description in the New DESOR (which I have used) covers the recordings in the collection of the Danish Radio. It may be that we still see one day a complete release of this music based on the Danish Radio source.

*The Majesty of God* (I AABC16; II 10) is now complete in the broadcast. To make myself clear, I have amended slightly the description in the New DESOR. The New DESOR starts with:

1°/2°IDE;3°IBAND;4°I12BAND&RP(cl.),2BAND,2BAND&DE;pas2DE;5°IIHC;pas6BAND&DE;

I would start with after the fifth chorus a passage of 8 bars instead of 6, like this:

1°/2°IDE;3°IBAND;4°I12BAND&RP(cl.),2BAND,2BAND&DE;pas2DE;5°IIHC;pas8BAND&DE;

although I would separate these 8 bars into 7+1 bars, like this:

1°/2°IDE;3°IBAND;4°I12BAND&RP(cl.),2BAND,2BAND&DE;pas2DE;5°IIHC;pas7BAND&DE,1BAND&DE;

in order to show my conclusion that the LP omitted the underlined parts:

1°/2°IDE;3°IBAND;4°I12BAND&RP(cl.),2BAND,2BAND&DE;pas2DE;5°IIHC;pas7BAND&DE,1BAND&DE;

6°IIABa;7°ICHO;8°ICHO&ABa;pas4BAND,8CHO,14BAND,2JBe,4CHO,4BAND&CHO,2CHO;

9°I12RP(cl.)&BAND,2JBe,2DE;10°(nc)I12CHO;cod8CHO,6ABa,1BAND,3BAND&CHO.

The broadcast is also omitted (though the LP included): the Introduction by Sir Colin Crowe; *Hallelujah*; *The Brotherhood*.

The LP omits (though the broadcast includes): *Praise God and Dance*.

Both the LP and the broadcast omit: *Tell Me It's the Truth*; *Somebody Cares*; *The Preacher's Song*; *In the Beginning God*; The Preamble of the United Nations Charter; The Closing Prayer.

*Happily Tell Me It's the Truth* and *Somebody Cares* were included in broadcast #34 by the Danish Radio and *In the Beginning God* was broadcast in bc #40. *Somebody Cares* was interrupted as indicated in the New DESOR on p1137.

Sjef Hoefsmit

## 50th Anniversary promotional record of Field Enterprises Educational Corporation

### DEMS 05/1-11

See New DESOR 6658, 18jul66, pages 436 + 1223 + 854

I suggest to check again the different takes of *The Shepherd* from this session. The issue-infos seem questionable, because the descriptions of 6658a-d on page 1223 show the following:

- 6658a: I do not have; can't compare;

> - 6658b: runs for approximately 5:46 and iis take -1 on LP Fantasy 9462, take -2 on CD Fantasy 98561 and



again take -1 on the Danish Radio DR-38;

- 6658c: runs for approximately 6:30 and can be found on the LP (as take -2) and on the CD (as take -3);

- 6658d: runs for approximately 4:59 and is the take used for the FEEC Promo-LP AR 1705: here the bass playing is much more present and consequently Duke's interpretation is very different. The description almost could read 2°/9°IIDE&JL (at least to my ears).

By the way: the spoken intros to *Dancers in Love* are different on the Danish Radio DR-46 and FEEC Promo-LP; do they belong to 6658n+o? And while DR-46 has 0:35+0:08+1:17 versions of Duke's spoken promos (6658n?), can it be that the passages used on FEEC Promo-LP (6658o?) are excerpts from the Danish broadcast or are they different?

Klaus Götting

You are right. The descriptions of *The Shepherd* 6658a, b, c and d do not correspond with the claims on page 436. What we hear on the Field Enterprises LP is the same as what we see described for 6658d. The correct chronological sequence of these four takes will probably never be established. The recording which was later released on Field Enterprises was not found in the Danish Collection. That is not so strange. It happened quite often that if a recording was sold, a copy was not made and delivered but the original itself was cut out of the tape. If we could see the original studio tape, we would probably find the spot where the missing take was removed to be sold. But unfortunately the Danish Collection contains mostly copies of original studio tapes made after editing had been done. However the sequence in the New DESOR on page 436 is not unreasonable. After a more or less false start, without a number came on the Danish tape take -2 (it must have been announced in the studio, because it is so documented in the Danish Arkiv), followed by take -3 (also announced). Since the false start did not have a number, it makes sense to give the number -1 to the missing take which was earlier released on Field Enterprises. But one of the two situations needs correcting, either the sequence on page 436 or the sequence on page 1223, because the descriptions do not belong to the actual releases. You are right: take -1 on the LP is the same as take -2 on the CD and was broadcast through the Danish broadcast # 38 (on 8Dec85) as having the working title *6:40 Blues*. It was identified as take -1. We could only compare it then with the 1974 LP. (The CD was not released until 1992). But when the CD did appear, the announced take numbers were attributed to the correct recordings. The description 6658b belongs to announced take -2 and the description 6685c belongs to announced take -3. Your conclusions are all correct.

The spoken introductions to *Dancers in Love* are indeed different. This can be explained by the fact that this piece of tape was similarly sold and removed from the original recording. That in turn means that for the Danish broadcast another piece of the tape was used, probably from a rehearsal. This was said on broadcast # 46:

"*Dancers in Love* is a tiny little bit of a ditty, played by the piano player, and along about half way through, there are breaks in the melody and we'd like very much to have you join us and snap your fingers in these breaks and the breaks will go like one, two, three, and it's *Dancers in Love* and I'll tell you when."

This announcement is different from what we hear on the Field Enterprises release which goes like this:

"*Dancers in Love* is a little bit of a ditty, played by the piano player. That's me. And usually, about half way through, there are breaks in the melody and usually the gentlemen of the orchestra fill these breaks by snapping their fingers, one, two, three. And we like to have you come along now and snap your fingers too. It's one, two, three and I'll tell you when. *Dancers in Love*." (See also 04/1-31p436.)

Sjef Hoefsmit

## Stanley Crouch at the Ellington symposium of 3Aug95 at the IAJRC convention

### DEMS 05/1-12

I recently listened to an audio recording of the panel discussion at the Civil Rights Museum in Memphis Tennessee about "Ellington, the complexities of race, romance and good times". In his closing statement Stanley Crouch said something that is certainly interesting to all Ellington collectors. "We are all very lucky to be in a period where the technology allows us to maintain the human presence of the kind of art that used to disappear. If we were in 1895 and there was a Duke Ellington who lived in 1799 and died in 1875, we would talk about him like: 'did you ever hear him?' The real wonder of our particular period that we can all be very happy about is that if all of us are gone somebody puts on *Lightnin'* 150 years from now and it sounds exactly the same as it sounds to us now. – That's the great thing for all of us, gathered here. We are record collectors. Those of us who were

lucky enough to see him in person and the new-comers, we can be very sure that our particular individual experience may disappear in the quicksand of history but that the great thing that touched us will also touch other people as long as human beings are interested in the expression of human feelings in this specific frame of art."  
Sjef Hoefsmit

## When did Ray Nance join the Band?

### DEMS 05/1-13

See DEMS 04/3-12

It seems that Ray's many talents had already come to Duke's attention in 1939. After their own gig at the Panther Room in Chicago, the Ellingtonians would go to Joe Hughes' DeLuxe Club on the South Side at East 63rd and South Parkway Boulevard. My source is Patricia Willard's booklet on *Jump For Joy* (Smithsonian 1988, p5). Ray himself told Stanley Dance that Duke's musicians would come and hear him play (World of Duke Ellington, pages 132-3). He also mentions Freddie Jenkins among the Ellingtonians who came to listen to him, suggesting that his playing was of interest to Duke's musicians, if not to Duke himself, even earlier. For more general information on the DeLuxe Club, see Grove Jazz (one-volume 1994 edition, p 868), and Ray's account in Dance's book (p 133).

None of this answers the question, when did Ray join. But it does suggest he was already 'in mind' in 1939, which in turn would make it easier for Duke to move swiftly to secure his services when the need arose in 1940, and when the Ellington Orchestra was based in and around Chicago for much of the late summer and autumn. I too think it likely that Ray was in the band at Winnipeg on 6 November, and maybe earlier in the week.  
Roger Boyes

## Duke Ellington - Blues in Orbit

### DEMS 05/1-14

See DEMS 04/3-30

On the Blues in Orbit album did anyone notice in the intro to *C-Jam Blues* we get a brief snippet of *Who Knows?* from the Capitol piano sessions? I must admit I haven't checked but I'm sure I'm correct.  
Wayne Clutton

You are very close. I'm sure that if you had checked you would have found the correct title in the very same Capitol session: *B-Sharp Blues*. I am not surprised that this was not noticed by anyone, because in most cases when Duke played two choruses as an intro, the second chorus was the same theme as *B-Sharp Blues*. I have never seen liner-notes in which *B-Sharp Blues* was mentioned. Nor, if I had ever, would I have expected to find the observation that this was a theme taken from Duke's intro to *C-Jam Blues*. When he recorded *B-Sharp Blues* he had only once recorded the same theme previously: in the first four bars of the second chorus of the recording of *C-Jam Blues* at the Armory in Yakima on 29Apr52. I have not found any trace of it in earlier recordings of *C-Jam Blues*. We can state that after the recording of *B-Sharp Blues* on 13Apr53, the theme became a rather permanent part of Duke's intro to *C-Jam Blues*.  
Sjef Hoefsmit

So it's another mischievous Ellington title. In the key-system, only a semitone separates B natural from C natural; thus, B sharp is tonally exactly the same as C natural, so *B Sharp Blues* = *C Blues*, the original title of *C-Jam Blues*.  
Roger Boyes

## Columbia/Legacy COL 512915 2

### Duke Ellington - Blues in Orbit

#### DEMS 05/1-15

See DEMS 04/3-30

I have a question regarding the various versions of *Blues in Orbit*. On my CD CO CK 87041 only take -2 is specified, the other version is specified as "alternate take" (not as take -6).

I have take -6 on the EP CO 4-41689 and have compared it with the "alternate" take on CD 87041 and came to the conclusion that they are identical. Could it be that Columbia has taken another take for a rerun? If the alleged "take -6" on the old EP 4-41689 is not take -6, which take could it be? The recording sheet does not yield any information either.

Willie Timmer

I do not have the CD CK 87041. This seems to be the American release (see DEMS 04/2-31). I have the European (?) edition of this album Columbia/Legacy COL 512915 2. I believe that the American edition came first and that would mean that if there has been a rerun, that should be the European edition. It is not impossible that there is a difference between both editions, but I doubt it. I have made you a cassette with three different recordings of *Blues in Orbit*. I copied from my CD 512915 the tracks 10 and 18. (There is a serious error in the third sentence of DEMS 04/3-30, where it is said that *Blues in Orbit* was on track 7. That should have been track 10.) The third version is taken from my copy of the EP 4-41689. As you will hear these three recordings are very different. I admit that there is some similarity between track 18 of 512915 and the EP release. This indicates that they belong to the same session (in fact the session of 12Feb58), but they are certainly not identical! Will you please compare my cassette with your CK 87041?

The recording sheet did give some information. On the recording sheet of 12Feb58 we see typed "TENDER" Ellington, hand-written changed into *Blues in Orbit* Billy Strayhorn. The matrix number is typed 40626 REMAKE (Single) and hand-written 4-41689 + CL 1445. This has led to the identification of the LP release (CL 1445) to be from 12Feb58. This claim has been repeated on the Philips LP 847.004 BY and on the Columbia CDs 44051 and 512915 and on the CD *Giants of Jazz* 53066. They all contain the same recording and they all claim that it was recorded on 12Feb58. There is however another source of information. In the liner-notes of the Columbia/Legacy CD 65566 ("*Black, Brown and Beige* - Duke Ellington featuring Mahalia Jackson" I found this:

NOTE: This [*Blues in Orbit* on track 8] is a remake. On 4Feb58 *Tender* (RHCO 40626-1) was recorded in a single take. Later this tune, retitled *Blues in Orbit* became the title track of an Ellington album. This 4Feb58 version of *Blues in Orbit* (aka *Tender*) (RHCO 40626-1) is the one that was issued. It is on the mono (CL 1445) and stereo (CS 8241) LPs released in 1960 as well as the current CD (CK 44051) of the album "*Blues in Orbit*". At the end of the 12Feb58 session, Ellington returned to *Blues in Orbit* (aka *Tender*). Take One was a balance test, this Take Two [on this Mahalia Jackson CD on track 8] was the actual first take recorded. And Take Six was slated for issue.

My strongest reason to believe these statements in the liner-notes of the Mahalia Jackson CD is the fact that the indicated takes -2 and -6 are rather similar and very different from the one we all know from the first LP releases. I have compared all the recordings I have of this tune and I can simplify my findings as follows: track 10 of 512915 is identical with track 1 of 44051; track 18 of 512915 is identical with track 8 of 66566 and both these recordings are different from what I have on the EP 41689. The dates (and take numbers) of these three recordings are in my opinion respectively 4Feb58 (take -1), 12Feb58 (take -2) and 12Feb58 (take -6).

Sjef Hoefsmit

After listening to your cassette and comparing its contents with my recordings, it became quite obvious that only takes -1, -2 and -6 of *Blues in Orbit* have been released.

These are my results:

CBS/Co 84307 (LP) take -1  
 Co CK 44051 (CD) take -1  
 Co CK 65566 (CD) take -2  
 Co CK 87041 (CD) take -6  
 Co CK 87041 (CD) take -2

Willie Timmer

Your first statement is correct. That may be sufficient for your discography, where you only indicate the name of the releasing company, but it is not enough for discographies which distinguish between different releases from the same company.

I cannot make a statement about your LP, but I presume that it was the first release, which indeed carried take -1 from 4Feb58 and which was re-released on the CD 44051. I believe that track 18 on your 87401 is identical with track 8 on 66566, which is in fact take -2 from 12Feb58. I believe that track 10 of your 87401 is identical with track 1 of 44051, which is in fact take -1 from 4Feb58. The differences between the three takes are so evident, that if you confirm that track 18 of your 87401 is identical with the EP 41689, I must believe you and conclude that there is an important difference between the American and European releases of the most recent Blues in Orbit album.

Sjef Hoefsmit

## ***Bensonality***

### **DEMS 05/1-16**

The CBS issue claims to be 7th Dec 1951 (DE5127) but DESOR claims that both takes on that date have a piano intro by Ellington, which certainly isn't the case on Vol 4 of the 1947-1952 CDs. DESOR lists the only take not have a piano intro as being 30th July 1952 (DE5213).

The CD liners say the trumpet solos are Terry and Williams, which seems to make sense with DE5127 notwithstanding the missing intro. Can you shed any light on this for me please? Or did CBS edit out the piano introduction?

Michael Kilpatrick

DE5127h has been released on Up to Date 2004 with the piano-intro. DE5127i has been released on Columbia and Giants of Jazz without the piano intro.

DEMS

## **Kendra Shank - Reflections**

### **DEMS 05/1-17**

See DEMS 2000/2-21/2

In case you're still curious to know, the lyric is by Marjorie & Milt Raskin, and it fits Duke's music beautifully. My web site, <<http://www.kendrashank.com>> has links for buying each of my 3 CDs. Just go to my web site and, in the bio, where it talks about the CDs, click on the highlighted title of the CD and it will take you to the page devoted to that CD. At the bottom of each CD's page, is a link to click on if you want to purchase it. They are also available through <<http://www.amazon.com>>. All my best wishes to you.

Kendra Shank

## **Caravan 14May37, DESOR 3709a.**

### **DEMS 05/1-18**

The New DESOR shows only one take of Caravan, viz. M470-2. That means of course there was at some point also a take -1 but according to DESOR this is not mentioned and consequently never used. However, I have recently come across the Japanese 78rpm Columbia L 6 which indicates that take -A (which I deem as take -1) has been used. When consulting Jerry Valburn's Directory of DE's Recordings this particular record is mentioned with bold letters and indicating take -1 is used. I have investigated 9 various 78rpm's in my collection and

according to the imprints in the shellac 7 of them have used the second take whereas two Columbia's (The Japanese mentioned above and the Italian CQ 1423) have used the first take. When consulting Dick Bakker's discography produced in 1974 he mentions both takes and states that take -1 has been used on several LP productions whereas take -2 has only been used for 78rpms.

I have listened to takes -1 and -2 but I can find no differences in them, but this does not necessarily mean there are not two different takes.

Maybe this question has come up earlier for discussion in DEMS and if so maybe you can direct me to the relevant pages. If not, what is your opinion?

Bo Haufman

This matter has indeed been covered in a long discussion in DEMS Bulletin 98/4-7. Since this is rather long ago, it seems appropriate to reprint this article. The conclusion was that take -1 was a dub, made from take -2. The discussion started with an overview of earlier discussions.

82/4-5: Carmack asked: what is correct M470-1 or M470-2 on Columbia C3L-27? DEMS answer: we believe take -2 to be the one used here.

89/4-2: (comments on Timmer 3rd edition) Hoefsmit: Timmer gives *Caravan* -1 as unissued. Aasland: both -1 and -2 are issued.

90/1-5: Lasker: take -1 is unissued – Japanese Columbia L5 (I have it) shows take -1 in the wax, but it is a dubbing of take -2. Thus ALL issues are take -2. Aasland: way back I made some investigations with the following results: ALL 78rpm releases used take -2 (there is no doubt!). Columbia CL-558, C3L-27, Philips, CBS-52529, Supraphon have all -1. Columbia B-1819, Historia 621, CBS-88185 have used take -2. Perhaps a misunderstanding at that time judging from Columbia(J) 78rpm issue, which incidentally by me is listed as L6. Your confirmation would be much appreciated.

90/2-6: Lasker: my mistake, you're absolutely correct, the Japanese issue is Columbia L6. Harry Fein lent Frank Driggs his copy of L6 to use for C3L-27, which reissue identified the take as -1 as what is shown (incorrectly) in the wax of L6. Could this have been the start of the phantom '-1" on LPs?

Hoefsmit: the only difference, that we have been able to find is this: CBS-52529 is a little bit faster at the beginning than later in the same recording, as compared to the relationship between the speeds at the beginning and later in the recording on CBS-88185. It is impossible to have both recordings playing in synch from the beginning to the end, without making corrections in the speed.

We have compared all the copies we have. Exactly identical in speed from start to finish are CBS-52529 and C3L-27. But both CBS-52529 and C3L-27 are different from all the others: CBS-88185, Joker SM 3056, the Time Life issue and Parlophone R 3041 (78rpm). It is possible to play these four copies from beginning to end in synch, without any correction in the speed.

This is the **only** difference between these copies. There is nothing in the music that would indicate that the recordings are different. The Giants of Jazz CD 53046 has not been compared. This is a production of Joker Tonverlag.

In Ottawa, 18May90, Steven Lasker showed me the original pressing and the dubbing, the difference being the last groove for the needle at the very end. On the original pressing this is a double parallel groove, on the dubbing a single groove. The speed differences between the original and the dub are due to the poor dubbing techniques of those days.

DEMS

I am not saying that any of these explanations is wrong. But there are a few things I have some problems in accepting. If a recording company (Master in this case) has used take -2 for production my logic says there must have been also a take -1. If for some reason somebody decided to make a dub of take -2 why call it take -1 and not take -3 which would seem more logical. This was the case with a record presented on an auction and discussed on LYM some weeks ago (see note). There ought to have existed a genuine take -1 which might have been destroyed at some point in the past. If so the so-called dub of take -2 should not have been named take -1. Do you agree ?

Bo Haufman

Yes. I agree, but the fact is that the dub *does* carry the take-number -1. That's the number found on some of the releases.

Sjef Hoefsmit

Note:

There were actually two records mentioned on LYM in Dec04. One was a Victor test of mx 80145-3 *Stompy Jones* said to be unissued on 78rpm. The other was a Brunswick test of mx 13801-B *Jive Stomp* also said to be unissued. According to second hand information from Steven Lasker he said however that *Stompy Jones* take -3 is a dub from take -2. *Jive Stomp* take -B however seems to be genuine. These two records were offered on Mark Berresford's auction list in a recent VJM. This VJM auction list is due to close on 24Jan05. By the time you are putting the next DEMS Bulletin on the net the auction list may most probably have been deleted and replaced by a new one.

Bo Haufman

## Adolphus J. Alsbrook

### DEMS 05/1-19

See DEMS 04/3-17

Oscar Pettiford said (in an interview in *Down Beat*, 21Mar57p17): "I was impressed by Blanton - and by Adolphus Alsbrook, a Minneapolis bassist I'd known since I was about 16. He was one who was really playing the instrument."

The address of my Oscar Pettiford web-site is <http://themenschmidt.de/don.htm>

Hans-Joachim Schmidt

## Ted Kelly

### DEMS 05/1-20

See DEMS 01/3-10/1 (The Hamburg concert was on 29May50)

To Whom It May Concern:

I read an introductory paragraph that was published online as part of a discussion about Duke Ellington's "Blue Serge." Specifically, the writer states that they do not recall a 3rd trombone, and perhaps Ted Kelly was indisposed due to his enjoyment of "European Hospitality."

I recognize the fact that your organization is dedicated to the enjoyment of Duke Ellington's Music. However, in response to that paragraph, I would like to share the following:

1. The late Theodore (Ted) Kelly was a member of Duke Ellington's band during the 1940s and 1950s, and he made many recordings with the band. He was also a member of Dizzy Gillespie's band;
2. Ted played the tenor and bass trombones and recorded with several big bands of that era;
3. While playing the trombone, Mr. Kelly toured Europe, Malaysia, the Caribbean, and the United States;
4. When working in New York City, Ted played his horn in Broadway Show pit bands, classical and jazz concerts, and Greenwich Village jazz clubs;
5. Ted was married 50 years, and he and his wife raised two children (both are professional adults);
6. In addition to being a well respected musician, Ted Kelly was also a chemist by profession; and finally
7. The late Theodore (Ted) Kelly (1921-2000) was my father.

Sincerely,

Daughter Of The Late Ted Kelly

DEMS answered:

Ted Kelly has not been mentioned in any of the on-line DEMS Bulletins in relation to "Blue Serge".

The remark about Ted Kelly being "indisposed" as a result of all the North European "hospitality" was made by Olof Syman in DEMS Bulletin 01/3-10/1.

As far as we know Ted Kelly was in the Ellington band from early April to somewhere in May50.

It is possible that he made recordings with Ellington but none has ever surfaced. The only recording he was credited for was the 29May50 concert in Hamburg Germany because he was mentioned in the programme, but he

was not seen or heard during that concert.

Thank you for your message which gives us some additional information about the trombonist Ted Kelly. He is not mentioned in the New Grove Dictionary of Jazz or in John Chilton's "Who's Who of Jazz".

His name appeared in several of the discussions around Duke Ellington's European tour in 1950 that appeared in DEMS Bulletin. [A survey followed of the articles in 01/3-10/1; 02/1-5/2 and 04/1-21.]

Ted Kelly's name is properly documented in all Ellington discographies. One discography placed him in the band from early April into Jun50 and mentioned that he was born 7Sep21 and died on 6Nov2000.

Respectfully for the Duke Ellington Music Society (DEMS), Sjef Hoefsmit

This answer did not arrive. We received the following message: The original message was received at Wed, 26 Jan 2005 03:04:43 +0100 from outmx011.isp.belgacom.be [195.238.3.3]

----- The following addresses had permanent fatal errors ----- [aneliz@verizon.net](mailto:aneliz@verizon.net)

Since Ted Kelly's daughter did not send us a home-address, we couldn't reach her. We hope she reads Sjef's answer from this Internet-Bulletin.

DEMS

## **When did Hodges lay down his soprano sax?**

### **DEMS 05/1-21**

See DEMS 04/1-14

In the book "Music was not enough" by Bob Wilber (assisted by Derek Webster) (Macmillan, 1987) there is an account of Johnny's visit to the Storyville Club in Boston where Wilber was playing, in 1950. Rab was persuaded to pick up Wilber's straight soprano, and according to the book he "started playing the blues". This account occurs on pages 51 - 52 of my Bayou Press (Wheatley, Oxford) paperback reprint (1989) and there is a photo opposite page 57! (A good one too ..... )

Frank Dutton

It is also on the same pages of the first edition of Bob Wilber's book and the story is very interesting. A good reason for re-printing this paragraph:

"One night at the club stands out in my memory. The Ellington band was in Boston, playing at a local theater. [Duke's Itinerary indicates that Duke played the Scollay Square Theatre in Boston from 22 until 28Nov50 according to Variety 29Nov50 p18. DEMS] One evening after they had finished their last show, some of the boys from the band, including Johnny Hodges, came over to Storyville. They sat at a table in front of the bandstand and, spying my straight soprano, urged Johnny to sit in. He demurred, saying that he hadn't played the instrument for a long time. In fact the last time he'd played soprano had been back in 1940, some ten years earlier. Finally, after much persuasion, Johnny was literally pushed onto the bandstand. He picked up my soprano, looked at the mouthpiece and saw that it had a soprano reed on it. He asked me, "Gotta clarinet reed?" I pointed to an open box of reeds sitting on top of the piano. Without saying a word, he removed the soprano reed, reached into the box and took out one at random. He didn't bother looking at it or wetting it or anything. He simply stuck it on the mouthpiece, tightened the ligature, put the horn to his mouth, and started playing the blues – slow and stately, with that beautiful tone. It didn't have the earthiness of Bechet's blues, but you could hear the influence, the soaring lyricism. I was absolutely amazed, considering that he hadn't played the soprano for so long. What an incredible natural player!"

## **Duke's last gig.**

### **DEMS 05/1-22**

See DEMS 90/2-8

I'm an Ellington fan, and had the privilege of being stage manager for an Ellington concert in, I think, 1973 or '74 at Gaston Hall at Georgetown University in Washington D.C. I was wondering how close to his final

performance this was. Might you know?

It was a great night and it was a pleasure to meet him, his band, and his companion. Oddly enough, I bought a white dinner jacket in a thrift shop for the occasion, and it turned out to be a cast-off from Ellington's band from the early 1960's, which the Duke recognized.

Chris Thompson

The date of the concert at Georgetown University was 10Feb74. DEMS member Ken Steiner took part in the preparations for these two concerts.

About Ellington's last concert we can quote an article by Les Airey, which was published in DEMS Bulletin 85/4-8 by Ulf Renberg. Les Airey had found the article in "Storyville 59" (Jun/Jul75) and wrote:

I thought that readers would be interested in the following article which appeared in the *Detroit Press* of 27oct74 together with two fine photographs of Duke Ellington on his last 'gig'. [The article more specifically appeared in "The Magazine of Michigan's Metropolis" of 27oct74, see DEMS 90/2-8. DEMS]

The article was titled: "The Duke's last gig. A legend says 'So Long' in Sturgis, Michigan" and it went on as follows:

"On 22Mar74, one month before his 75th birthday, Duke Ellington had a concert date to fill because of a cancellation, and Sturgis, Michigan, had an empty auditorium. So the Duke came to Sturgis, population 9,295, for his last gig. But no one knew it at the time.

Carl Alken, who manages the auditorium in the city just North of Indiana in St. Joseph County, was instructed to have a couch ready backstage, and a six-pack of Coke for the jazz-man who had sworn off hard liquor years before.

'When I saw him after the performance, he was a tired old man,' Alken said. 'He looked like he'd been run through a wringer. But he was still gracious, a real gentleman of the old school.'

Duke Ellington, who had played his music on every continent, snapped his lithe fingers on the time for *Take the "A" Train*, *Mood Indigo*, *Satin Doll* and *Caravan*. Then, after the 20-piece band had played a half-hour encore, the leader came out alone to the piano, and played *Lotus Blossom*, a Billy Strayhorn composition that floats like soft wind and water, to a hushed audience.

Afterwards, a girl who played trumpet in the high school band, asked for Duke's autograph. As he gave it, he mischievously probed and found her musical interests. 'Well, then,' he jived, 'pack your bags and come along.' One week later, Duke Ellington checked into Columbia Presbyterian Medical Center in New York. When he died on 24May, he was suffering from cancer of both lungs and pneumonia."

In DEMS 90/1-6, (the late) Gordon Ewing wrote: "Many people believe that the last public appearance of Duke occurred on 20Mar74 at Northern Illinois University in De Kalb. In fact there is a room, in the Student Center, called the "Duke Ellington Ballroom" and there is a plaque just outside that room declaring that this was the site of Duke's last performance. However no one seems to have read the Mercer-Dance book which in this case correctly states that Duke last played two concerts on 22Mar74 in Sturgis, Michigan. Mercer refers to the auditorium as a "firehouse" kind of place. Actually it is a very fine building. I drove over to Sturgis several months ago, met the present manager and talked to an Ed Smoker, who worked backstage and remembers having to provide a cot for Duke in his dressing room and bringing him a six-pack of Coke. There were two concerts, at 7 and 9 pm. I am going ahead with a plan to have a plaque placed on this building, a project to which the Board of the Auditorium agrees enthusiastically."

DEMS

The wonders of the internet! Chris Thompson was very important in me becoming an Ellington fan, as he asked me to work on the stage crew for a concert series at Georgetown. Most of the concert series included rock and folk bands, but for one night, the Duke, and my life changed.

I will contact Chris right away. Thanks.

Ken Steiner

## *Hot Feet*

### **DEMS 05/1-23**

See DEMS 04/1-31 p902.



Sjef argues illogically that "if we accept Harry as the tenor player, we will have to credit Barney with the clarinet part, which seems even a bit more unlikely." These are not mutually exclusive propositions, in fact quite the contrary: I believe Carney plays tenor at the beginning of the record (accompanied by brass and rhythm) and alto thereafter while Bigard's clarinet is only heard towards the end of the record.

Perhaps Sjef could relisten to *Hot Feet* with an open mind and fresh ears?

Steven Lasker

I could and I did. What we have here is obviously a misunderstanding. I see now that my statement was ambiguous. I'm sorry. I did not question Barney Bigard's solo in the 5° chorus, but his playing in the bridge of the 1° chorus which was performed by a tenor together with a clarinet. If the tenor was Carney, the clarinet must have been Bigard and it doesn't sound to me like Bigard. I understand your statement about Carney playing alto later in the piece to mean that he takes part in the ensemble of the 5° chorus and not that he is the soloist in the 3° chorus.

Sjef Hoefsmit

Now we do agree again. It is not Bigard whom you hear in the bridge of the 1° chorus playing alongside the tenor. It is not a clarinet at all. It is Freddie Jenkins on trumpet.

Steven Lasker

I agree. I didn't think of considering a different instrument. The description of *Hot Feet* on page 902 in the New DESOR does need some corrections indeed. It should read as follows:

1°16HC(t.s.)&BAND,8HC(t.s.)&FJ,6HC(t.s.),2CW(vc.);

2°4CW(vc.),4FJ,4CW(vc.),4FJ,4CW(vc.),4FJ,6CW(vc.),2BAND;

3°30JH,2JN;4°(nc)30JN;pas4BAND;5°14BAND;10BB,8BAND.

Also on page 1449 a correction is called for. The list of instruments played by Harry Carney should be extended with tenor sax.

Sjef Hoefsmit

Oops! Neither did I, in my piece on *Hot Feet* in Blue Light vol.9 no.2, 2002.

Roger Boyes

## Duke's Brass, 1937-38.

### DEMS 05/1-24

See DEMS 04/3-13.

Thanks to a clue supplied by George Hofer (*Downbeat*, 5Nov52, p18), Michael Kilpatrick's question of when *Dusk on the Desert* was written can be answered: "Ellington remembered he had written the melody while waiting for a train in Rockford, Illinois." Reference to Klaus Strateman's "Day by Day..." shows that the band played an engagement in Rockford on 29/30Aug37, three weeks before *Dusk on the Desert* was recorded in New York City.

While I continue to believe that the trumpet soloist on *Dusk on the Desert* is probably Whetsel, by no means am I certain. My opinion is based on what I hear and the knowledge that Whetsel was in declining health, which might have affected his tone adversely. Alas, the identity of the trumpet soloist on this title will likely remain a controversial topic in years to come.

As for Harold Baker's alleged presence in the band in 1938, and John Chilton's supposition that evidence to this effect might have been supplied by Baker himself to Leonard Feather for his "Encyclopaedia of Jazz," there might be a way to test this hypothesis: It is my understanding that Feather sent biographical questionnaires to many jazz musicians, and that the filled-out forms are today on file at the Institute of Jazz Studies. Can Annie Kuebler tell us if Baker's form notes the year he first joined Ellington?

Steven Lasker

## Newly released [?!] 1924 Wilbur Sweatman Recording

### DEMS 05/1-25

See DEMS 04/3-21

- a. The Gennett 78 was released in 1924, so only reissues are new. (Look for the newly-released 2-CD Wilbur Sweatman set on Jazz Oracle, one of the last reissues remastered by the late great John R. T. Davies.)
  - b. Ellington's only known engagement with Sweatman was in March 1923.
  - c. The Gennett files don't show personnel present at the date other than Sweatman.
  - d. The report that Ellington was on the date originated in the autobiography of Mike Danzi, "American Musician in Germany, 1924-39" (Schmittgen, Germany, 1986). Danzi recalled that he played banjo on *Battleship Kate* and Ellington played piano.
  - e. As I remarked in DEMS (02/2-17/2), the pianist on the Gennett *Battleship Kate* sounds to me like someone sight-reading. (I find his playing to be tentative, which suggests he is likely reading.)
  - f. Judging from the story Ellington tells (MIMM, page 70) about his sale of *Blind Man's Buff* (copyright claim dated 24oct23) to publisher Fred Fisher, Ellington was then capable of writing a lead sheet in just 30 minutes. It follows that since he was able to write music manuscript in 1923, he also had the skill to read it.
  - g. Ellington's memory was very good but not necessarily perfect (or, if you prefer, *photographic*). Accounts given by many of his bandsmen, however, make the case that Ellington's ability to recall melodies and solos was astonishing. (One might call this *phonographic* memory.) Like Sidney Bechet (who made a point of never learning to read music), Ellington needed to hear a melody only once to learn it. (Indeed, he started out playing piano by ear; see MIMM, page 30.)
  - h. One doesn't hear very much piano on *Choo Choo* or *Rainy Nights*, but enough is heard to tell the pianist was comfortable with the tunes – unlike the pianist on *Battleship Kate*. On the other Blu-Disc sides with Ellington (recorded as by Alberta Prime, Alberta Prime - Sonny Greer, Jo. Trent and the D C'NS, and Sunny and the D C'NS), a whole lot of piano is heard. This is distinctly Ellington and it is apparent that as early as 1924, he was one of the strongest stride pianists on the Harlem scene.
- Thus what I hear on the record leads me to conclude that contrary to Mike Danzi's recollection, the pianist on Sweatman's 10oct24 *Battleship Kate* isn't Ellington. No way, no how, no sir!
- Danzi might instead have recalled an unissued Gennett session, called circa 12Aug24, at which Sweatman recorded a version of *Battleship Kate* that was never issued.
- Steven Lasker

### Overview.

*Battleship Kate* has been subject of discussions many times. It was brought forward by Ulf Renberg in DEMS 86/2-10 who reported to have found Rainer Lotz' article about the Danzi story in Storyville 67 (Oct/Nov76). Hoefsmit brought this story again in circulation in DEMS 89/2-8 in his comments on Timmer's 3rd edition. Valburn reacted in DEMS 89/4-2: "In 1960, Len Kundstadt, editor of the Record research, did extensive interviews with Sweatman. He was in excellent health and his mind was as clear as a bell. He told Kundstadt that Duke never recorded for him."

In DEMS 02/1-16 the release of this very rare recording was announced. The news came from Andrew Homzy's e-mail of 19Jan02. DEMS asked the opinion of those who listened to this release. The first one who reacted was Steven Lasker in DEMS 02/2-17/2.

Arne Neegaard (e-mail 27Jan04) came with the same message as Andrew Homzy and suggested that we should consult other ledgers than those of RCA. After I sent him copies of the discussions in previous DEMS Bulletins he answered in an e-mail of the same date (27Jan04): The Red Hot Jazz Archive has 20Sep24, Gennett 5584, but with George Rickson on piano.

DEMS

### *Jig Walk*

### DEMS 05/1-26

See DEMS 04/3-23

According to Laurie Wright (" ' Fats' in Fact," page 296), *Jig Walk* on Paramount 14027 (released circa 1945) is dubbed from QRS 3565, a piano roll "released in August 1926 and actually played by J. Lawrence Cook." Piano roll authority Mike Montgomery tells me he used to own *Jig Walk* on a U.S. Music nickelodeon roll which he believes is probably a reissue of the QRS roll (which he has never heard). Montgomery adds that nickelodeon rolls each normally contain 10 different songs, and that *Jig Walk* was the only Ellington composition on his U.S. Music roll, which doesn't credit artist(s).

Steven Lasker

## Another non-Ellington 1920s recording.

### DEMS 05/1-27

While on the subject of 1920s recordings that have been attributed to Ellington but are actually by other performers:

THE HOTSY TOTSYS BOYS: Irving Mills, k-l/v; Jimmy McHugh, p.  
9 East 37th Street, New York City Thursday, 14 May 1925.

9533 Everything Is Hotsy Totsy Now -1 (Mills-McHugh)  
Gennett "rejected," master destroyed  
9533-A Everything Is Hotsy Totsy Now -1 (Mills-McHugh)  
LP: B-D T1001 [released c. Aug 79]  
9534 Charleston Charlie (Austin-Mills) Gennett "rejected," master destroyed  
9534-A Charleston Charlie (Austin-Mills) Gennett "rejected," master destroyed

The recording date has previously been reported as 8 June 1925, however the above date is given on the original Gennett matrix cards. The personnel isn't shown in the files, but the Gennett ledger notes "Piano Acc Vocal" for both titles, whereas the matrix cards note "Accompanied by piano" only for the first title. Neither source notes the presence of a kazoo. Irving Mills is, unmistakably, the vocalist. Jerry Valburn identified the pianist as Ellington, but historical and aural evidence points to Jimmy McHugh.

Billing themselves as "The Hotsy Totsy Boys," Mills and McHugh had visited Chicago in March 1925 to demonstrate songs. (They advertised the trip in *Variety*, 4 Mar 25p56; a photograph of the two performers appears on the cover of the sheet music of their composition *Everything Is Hotsy Totsy Now*.) Lucille Meyers of Jimmy McHugh Music, who worked for McHugh the last twenty years of his life, told me on 10 March 1994 that McHugh had been a very competent pianist. When I played *Everything Is Hotsy Totsy Now* for her, she "swore" it had to be McHugh. Musicologist Larry Gushee is of the opinion that the pianist isn't Ellington; Mark Tucker believed it is.

The master parts for these titles were destroyed in 1925. Fortunately, a test pressing of the first title was retained at the office of Mills Music, where Jerry Valburn found it many years after the recording. He borrowed, taped, and returned it. Sidney Mills (Irving's son) told me in 1987 that the various office tests were subsequently thrown out.

Steven Lasker

## [Not Such] A Small Puzzle

### DEMS 05/1-28

See DEMS 04/3-24

According to Victor's files, *The Dicty Glide* mx. BVE-49767-1 and *Sloppy Joe* mx. BVE-49769-1 were the first choice "master" takes, yet every commercially issued 78 I have found of these titles is pressed from the second takes, which were marked "hold indefinitely." In the case of *Stevedore Stomp*, mx. BVE-49770-1 was originally marked "master" and BVE-49770-2 was marked "hold indefinitely"; a subsequent change of mind (noted not on the session sheet but rather on a separate "history card" for Victor V-38053-A) ordered take one destroyed and take two mastered. So far as I know, no test or commercial pressing of BVE-49770-1 exists, and the performance

is lost.

I believe that the original issue of BVE-49767-1 is actually RCA(F)741.029 while that of BVE-49769-1 is RCA(E)RD-7331.

Anybody who can prove me wrong is invited to – just produce an actual commercially-issued 78 that contains the take one of any of the three titles in question.

Steven Lasker

## **Who is going to ask Al McKibbon?**

### **DEMS 05/1-29**

See DEMS 04/3-31

On 15Feb02, Al McKibbon told me that he was called to a session of 3Mar61 as a sub for Aaron Bell who was missing. McKibbon says he rehearsed with the band until Bell showed up and took over the bass duties. McKibbon didn't record with the band, but was paid nonetheless.

Steven Lasker

What you wrote calls for corrections in the New DESOR on session 6103 of 3Mar61 on page 297 and/or on Correction-sheet 1023 and on page 1479.

DEMS

## **"Duke Ellington, Jo. Trent, Blu-Disc, Up-To-Date and Various Topics of Related Interest."**

### **DEMS 05/1-30**

See DEMS 04/3-57

Here is a correction on Part Three:

Blu-Disc T1003-A was not issued as by SUNNY GREER AND THE D C'NS, but rather as by SUNNY AND THE D C'NS.

Here is a correction on Part Five:

The matrix/take numbers were incorrectly expressed in form. T2013-B2 should have read T2013B-2, and so on. *Dixie Dreams* is mx. T2020-1 [*sic*]; *June Brought the Roses* is mx. T2021B-1, and Openshaw is the only composer shown on the label.

A copy of Up-to-Date 2017, probably the same copy that was once owned by the late Billy Thomas, has been located (thanks to the assistance of Kurt Nauck) in the collection of Gene Scranton of Greenburg, Pennsylvania. [To make this correction go to the second paragraph after the listing. It starts with "Only four issues".]

Here is an addition to Part Five:

Both Blu-Disc T1002 and the various BD&M issues of *Rainy Nights*, including Pennington 1439, were released in December 1924. While the precise release date of the four Up-to-Date issues isn't known, it would be logical to infer that they were released in February 1925, the month when BD&M released two of Up-to-Date's masters on Pennington 1453 and Pennington 1455. From this deduction and the fact that the song *When My Sugar Walks Down the Street* was first introduced in December 1924, one might reasonably conclude that Up-to-Date's masters were recorded in December 1924 and/or January 1925, most likely at several different sessions held over the course of those two months. The fact that the Florence Bristol title with Hardwick and Ellington was among the last Up-to-Date masters recorded suggests that the session was held sometime in January 1925 rather than in December 1924 as I proposed in the last DEMS Bulletin [04/3-57, Part Five]

Steven Lasker

## **How Many Compositions Did Ellington Actually Write?**

### **DEMS 05/1-31**

See DEMS 04/3-58

Circa 1972 Brooks Kerr posed this very question to the maestro who estimated that he had written about 5,000 compositions.

Steven Lasker



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

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## NEW RELEASES AND RE-RELEASES

-----  
**(LP) Realm 2V 8109 (USA) A product of Vista Marketing, Inc**  
**The Royal Court of Swing**  
 -----

### DEMS 05/1-32

Can you shed any light on a LP that I recently obtained? It is as follows: 2LP set on Realm Records called THE ROYAL COURT OF SWING Duke Ellington/Count Basie. I am only interested in the Ellington tracks which are:

Disc One: *Solitude; Don't Get Around Much Anymore; C-Jam Blues; Singin' in the Rain; Mood Indigo.*

Disc Two: *Prelude to a Kiss; On the Sunny Side of the Street; Satin Doll; Do Nothin' Till You Hear from Me; I'm Beginning To See the Light.*

Do you know this and if so can you "date and place" them?

Dennis Huggard

I can only find the LP in Jerry's directory. But he does not mention the contents of the LPs. I have tried to find it elsewhere but I cannot find a trace. It has not been mentioned in any of the DEMS Bulletins. The only way I can help you is listening to the music. If you send me an audio copy of the recordings, I will be able to tell you the dates of recording.

Sjef Hoefsmit

There is very little info on the LP cover or the discs themselves. I have included photocopies of the cover and the record-labels and an audio copy of the Ellington tracks. Can you help with the Band? Date recorded? Place recorded etc.?

Dennis Huggard

Thanks for your copies. Here are the results.

Recorded at Liederkranz Hall, NYC:

14Nov47

4. *Singin' in the Rain.*

By: Shelton Hemphill, Francis Williams, Harold Baker, Wilbur Bascomb, Ray Nance, Lawrence Brown, Claude Jones, Tyree Glenn, Jimmy Hamilton, Johnny Hodges, Russell Procope, Al Sears, Harry Carney, **Duke Ellington**, Fred Guy, Oscar Pettiford, Sonny Greer.

18Nov47

9. *Do Nothin' Till You Hear from Me.*

Harold Baker was replaced by Herman Grimes and Oscar Pettiford by Edgar Brown. Al Hibbler vocal.

20Nov47

2. *Don't Get Around Much Anymore.*

Same as 14Nov47 plus Al Hibbler vocal.

Recorded at unknown location in NYC:

22Dec49

7. *On the Sunny Side of the Street.*

By: Ray Nance, Tyree Glenn, Jimmy Hamilton, Johnny Hodges, Harry Carney, **Duke Ellington**, Wendell Marshall, Sonny Greer, Lu Elliott vocal.

Recorded at 30th Street Columbia Studio, NYC:

9Sep57

5. *Mood Indigo.*

By: Harold Baker, Willie Cook, Cat Anderson, Clark Terry, Ray Nance, Quentin Jackson, John Sanders, Jimmy Hamilton, Johnny Hodges, Rick Henderson, Russell Procope, Paul Gonsalves, Harry Carney, **Duke Ellington**, Jimmy Woode, Sam Woodyard.

1oct57

6. *Prelude to a Kiss.*

Britt Woodman added; Rick Henderson out.

Note: last 14 bars of 1° chorus plus first 12 bars of 2° chorus are missing.

14oct57

1. *Solitude.*

Same as 1oct57.

Note: the first chorus (by Duke Ellington) is missing.

31May58

8. *Satin Doll.*

Same as 1oct57 plus Bill Graham (as)

Notes: the first 2 bars and the last 2 bars are missing, probably because the dubbed applause had to be avoided. The hiccup in the bass solo is probably due to a mishap during the making of the copy.

2Dec59

3. *C-Jam Blues.*

By: Ray Nance, Britt Woodman, Booty Wood, Matthew Gee, Jimmy Hamilton, Russell Procope, Johnny Hodges, Paul Gonsalves, Harry Carney, **Duke Ellington**, Jimmy Woode, Jimmy Johnson.

Note: 6 choruses are missing, from 4° until 9° i.e. the solo's by Ray Nance, Matthew Gee and Paul Gonsalves are deleted.

Recorded at Radio Recorders Studio, Los Angeles:

31May60

10. *I'm Beginning to See the Light.*

By: Andres Marenguito, Willie Cook, Eddie Mullens, Ray Nance, Britt Woodman, Booty Wood, Juan Tizol, Lawrence Brown,

Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney,  
**Duke Ellington**, Aaron Bell, Sam Woodyard.

Note: first note is missing.

Sjef Hoefsmit

Re 31 May 1960 *I'm Beginning To See The Light* - I may have dropped the first note during my transfer to CD but I think not. I had started to think that it was a make-up band performing Ellington but not so. Thank you  
 Dennis Huggard

-----  
**Lone Hill Jazz 10173 (double CD)**  
**The Complete Gus Wildi Recordings**  
 -----

**DEMS 05/1-33**

Have you listened to the double CD-release Lone Hill Jazz with (I think) the traditional Bethlehem material from Feb56 (NewDesor5606). Are the ten bonus titles (from *Flying Home* to *Body and Soul*) fresh, hitherto unknown, Ellington items?

Klaus Götting

I believe that following the 23 Bethlehem recordings the last set of 10 (bonus) tracks are all Capitol recordings: the 8 selections of the "Ellington'55" album (recorded 21, 28 & 29Dec53; 1, 2 and 17Jan54) plus *It Don't Mean a Thing* from 17Jun54 and *Body and Soul* from 18May55.

Sjef Hoefsmit

BETHLEHEM for sure, ELLINGTON'55 very possibly, but in this case the LP and/or Lone Hill CD have been heavily edited.

I haven't been able to listen to this double CD Lone Hill Jazz 10173, but I **have** seen the back-cover showing the following running times for the ten "bonus" items:

Selections on Lone Hill Jazz

- |                          |       |
|--------------------------|-------|
| a. Flying Home           | 4:31  |
| b. Honeysuckle Rose      | 5:12  |
| c. Stompin' at the Savoy | 5:06  |
| d. Black and Tan Fantasy | 6:02  |
| e. In the Mood           | 5:12  |
| f. One O'Clock Jump      | 4:19  |
| g. Rockin' in Rhythm     | 5:35  |
| h. Happy Go Lucky Local  | 6:09  |
| j. It Don't Mean a Thing | 4:48  |
| k. Body and Soul         | 10:22 |

Klaus Götting

I believe that the person who was responsible for the "liner-notes" mixed up the time indications. I have put the time indications in ascending order for each of three different releases: Lone Hill Jazz, French Capitol LP and Mosaic 5 CD set.

	LHJ	LP	Mosaic		
f.	4:19	b.	4:13	g.	3:59
a.	4:31	g.	4:27	b.	4:16
j.	4:48	c.	5:00	k.	4:48
c.	5:06	d.	5:05	c.	5:04
b.	5:12	f.	5:08	d.	5:09
e.	5:12	h.	5:27	f.	5:12
g.	5:35	e.	5:54	h.	5:32
d.	6:02	a.	6:02	e.	5:59



h. 6:09                                  a. 6:08  
 k. 10.22                                 j. 10:18

The most important aberration between LHJ and LP is 5,5% (between g. and e.). The most important aberration between LHJ and Mosaic is 8% (between f. and g.), but there are 8 indications which are almost identical. The greatest aberration between LP and Mosaic however is also rather important: 6,4% (between e. and h.). For the time being we have decided not to reward the LHJ company with a purchase of this sloppy product.  
 Sjef Hoefsmit

-----  
**New Storyville Double CD**  
**Label numbers are not yet available**  
 -----

**DEMS 05/1-34**

Storyville is preparing the release of a double CD on which (among other material) all the available Cotton Club broadcasts from 1938 will be issued. More complete than ever! The liner notes will be from the hand of Andrew Homzy. Carl Hällström has supplied us with the details:

**CD 1**

From a CBS broadcast "Saturday Night Swing Club" 8May37

1. Swing Session
2. Medley: Solitude/In a Sentimental Mood

previously released on LP Fanfare Records 17-117

Broadcast from the Cotton Club 24Mar38

3. Harmony in Harlem
4. If You Were in My Place
5. Mood Indigo
6. Theme: East St. Louis Toodle-O
7. Theme: East St. Louis Toodle-O
8. Oh Babe, Maybe Someday
9. Dinah
10. If Dreams Come True
11. Scrontch

3/8 previously on Bear Family 16340 (DEMS 04/1-22)

9 previously on Archives of Jazz 3801122 or 3891122

10 previously on Archives of Jazz 3801132 or 3891132

11 FIRST TIME RELEASE!

Broadcast from the Cotton Club 17Apr38

12. You Went to My Head
13. Three Blind Mice
14. Solitude
15. Downtown Uproar

12 & 15 previously on Archives of Jazz 3801122 or 3891122

13 previously on Archives of Jazz 3801132 or 3891132

14 FIRST TIME RELEASE!

Broadcast from the Cotton Club 24Apr38

16. Dinah's in a Jam
17. On the Sunny Side of the Street
18. Demi-Tasse
19. Azure
20. Carnival in Caroline

16/17 previously on Archives of Jazz 3801132 or 3891132  
 16 & 18/20 previously on Recording Arts 5-304-2 (CD 3)

Broadcast from the Cotton Club 1May38

21. Harmony in Harlem
22. At Your Beck and Call
23. Solitude
24. The Gal From Joe's
25. Riding on a Blue Note
26. If Dreams Come True

Previously on Bear Family 16340 (DEMS 04/1-22)

**CD 2**

Broadcast from the Cotton Club 8May38

1. Oh Babe, Maybe Someday
2. I Let a Song Go Out of My Heart

Previously on LP Max 1002

Broadcast from the Cotton Club 15May38

3. Birmingham Breakdown
4. Rose Room
5. If Dreams Come True
6. It's the Dreamer in Me
7. Lost in Meditation
8. Every Day
9. Echoes of Harlem

Previously on Bear Family 16340 (DEMS 04/1-22)

Broadcast from the Cotton Club 22May38

10. Theme: East St. Louis Toodle-O
11. Jig Walk
12. In a Sentimental Mood
13. I'm Slapping 7th. Avenue
14. Lost in Meditation
15. Alabamy Home
16. If You Were in My Place

Previously on LP Max 1002

Broadcast from the Cotton Club 29May38

17. Prelude in C Sharp Minor
18. Rockin' in Rhythm

Previously on Archives of Jazz 3801132 or 3891132

From concert at the Konserthuset in Stockholm 29Apr39

19. Serenade to Sweden
20. Rockin' in Rhythm
21. In a Red Little Cottage

Previously on LP Max 1002 and on Caprice Records CAP 21452

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**Neon Tonic Records NTD-6502-2**

**Live at Caesar's Palace**

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## Distributed by Concord Records, Inc.

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### DEMS 05/1-35

Just before this Bulletin went on line, I received from Georges Debroe a copy of this CD. It contains twelve selections in total. Ten are taken from performances by others: Frank Sinatra, Sammy Davis Jr, Andy Williams, Lena Horne, Keely Smith and Ann-Margaret. Two selections are from Ellington: *Take the "A" Train* and *Creole Love Call*. According to the booklet, the recordings were made in or around 1970. According to Duke Ellington's Itinerary the band started at Caesar's Palace on 19 Dec 69 for two weeks at the Roman Theatre and on 25 Dec 70 for three weeks at the Circus Maximus theatre-restaurant. The Duke Ellington Itinerary is however not complete. It is not impossible that the recording was made during another Caesar's Palace engagement in 1970 from which I have no knowledge.

The recording of *Creole Love Call* is different from any of the descriptions in the New DESOR. It contains exclusively three choruses of the first theme between the piano intro and the coda. The second theme was not performed. That makes it a rare performance and I believe that this is a genuine recording from Caesar's Palace and not a recording "borrowed" from somewhere else. The description of the full version of *Take the "A" Train* is the same as for 6552a. There are another 146 recordings in the New DESOR with the same description. You will forgive me if I decline to compare them all with this Caesar's Palace recording. I believe that it is genuine, mainly based on the facts that the recording of *Creole Love Call* is "fresh" and that the sound of both recordings is very similar. The overall quality of the recordings is impeccable but the sound of the rather poor piano indicates that both recordings were made on the same occasion. If I would have to vote for one of the two gigs at Las Vegas, I would go for the three-weeks engagement at the end of 1970 and the beginning of 1971. I think that I hear Money Johnson in *Creole Love Call*, the bass sounds much more like Joe Benjamin than Victor Gaskin and there is no trace of Johnny Hodges.

Georges' spokesman explained that this CD was a promotional release for a series of recordings titled "Live at Caesar's Palace". This series did not materialise. It was not interesting enough commercially. Caesar's Palace and probably also Neon Tonic Records have on tape the recordings of all the shows which took place there. Let's hope that we will hear in the future many of these shows on CD (or maybe see them on DVD?). Stanley Dance, who reviewed Duke's stay at the end of 1969 and the beginning of 1970, mentioned *Four O'Clock Blues* and *Night Time Is the Right Time*, introduced by Ellington as *The Wives* (Ken Vail p370). Who knows how many surprises are still hidden on these valuable tapes?

Sjef Hoefsmit

# ELLINGTONIA

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### Chandos Chan 9909

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### DEMS 05/1-36

The symphonic arrangements by Ron Collier of Duke's *The River*, and *Harlem*, as well as *Solitude*, with Neeme Järvi conducting the Detroit Symphony Orchestra is on Chandos Chan 9909. Chandos lists *The River* as recorded in Detroit Symphony Orchestra Hall 29 Sept & 3 Oct 92. For *Harlem* (same venue) 25 Apr 92.

Also on the CD is William Dawson's *Negro Folk Symphony*. *The River* was previously released in 1993 on the Chandos CD Chan 9154 together with William Grant Still's *Symphony No. 1 (Afro-American)*. *Harlem* was previously released on the Chandos CD Chan 9226 together with William Grant Still's *Symphony No. 2 (Song of a New Race)* and with William Dawson's *Negro Folk Symphony*.

Stanley Slome

A long and thorough essay about *Harlem* from the hand of Stanley Slome appeared in 1995, 1996 and 1997 in

seven consecutive editions of "In a Mellotone", published by the Duke Ellington Society Southern California Chapter. This study was reprinted in Blue Light's first two editions of 1997 (vol.4 nos.1 and 2, published by the Duke Ellington Society (UK). It was also published on Duke-LYM in a message from Stanley Slome dated 7Jan04 with as subject: Harlem: Duke and the Classical Connection.

Stanley Slome wrote an equally important review of The River, which appeared in three consecutive editions of "In a Mellotone" in 1998 but was not as yet been reprinted elsewhere.

DEMS

These two fascinating articles by Stanley Slome about The River and Harlem, are now on the web-site <<http://www.ellingtonweb.ca>>. Look in the Sites focused on the Music section.

DavidPalmquist

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**Strayhorn**  
**A Mitchell-Ruff Interpretation**  
**Kepler CD MR-2421**  
-----

**DEMS 05/1-37**

I found this CD mentioned in the Apr05 issue of "Ellingtonia", the publication of The Duke Ellington Society in Washington. It is a re-issue of the LP with the same title and if it has no bonus tracks the selections are as follows: *Take the "A" Train; Passion Flower; Suite for the Duo; Chelsea Bridge; Upper-Manhattan Medical Group; Raincheck; Lush Life.*

This LP was brought to the attention of the Duke Ellington community by Charles Waters on 12Aug93 at the Ellington Conference in New York City. The LP was very hard to find. Charles was generous enough to send me a copy. I can recommend this re-release full heartily. What makes it so interesting is the fact that it contains the latest (at the time) Strayhorn composition: *Suite for the Duo*, especially written for Willie Ruff and Dwiki Mitchell. The story of this composition has been documented in David Hajdu's "Lush Life" starting at page 250 and in Walter van de Leur "Something To Live For" pages 172/73.

The liner notes of this CD are written by Willie Ruff. The CD can be ordered online at:

[www.willieruff.com/recordings.html](http://www.willieruff.com/recordings.html)

Sjef Hoefsmit



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

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## 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 05/1-38

Page 1. Session 2402, Nov24. On *Deacon Jazz* and on *Oh, How I Love My Darling*, Otto Hardwick does not play alto saxophone but C-melody saxophone. These are the only two recordings on which he played that instrument.

Brooks Kerr\*\*

This would also ask for corrections on pages VIII, 825, 1055 and 1467.

Page 1. Session 2402, Nov24. 2402d, *Oh, How I Love My Darling*. Delete the 'd,' in 'SG(d.,vc.)'. It should read 'SG(vc.)'. Sonny Greer did not play the drums in this recording.

Steven Lasker\*\*

Pages 65 and 975. The spelling is wrong. It should read: *Just as Though You Were Here* and not as *Just as Thought You Were Here*. The final "t" of Thought should be deleted.

Lance Travis

Page 221. The subtitle for *Bassment*, the opening selection of the Stratford concert of 18Jul56 (5618a), was *Hark, the Duke's Trumpets*. This should be added between parentheses. The title should be corrected from *Hark For Duke's Trumpets* into *Hark, the Duke's Trumpets* on pages XXXV and 744.\*\*

Page 412. Session 6566, 31Dec65. See Klaus Stratemann p526, where it is said that Louie Bellson was not the drummer on that date. There was a drummer present, but his name is still unknown.

Page 413. Session 6603, 23Jan66. According to Ken Vail p279, the drummer was Skeets Marsh. This makes sense. Klaus Stratemann stated on p528 that Louie Bellson was called back for the soundtrack recordings for the picture "Assault on a Queen". Ken Vail wrote: "Immediately after the show [23Jan66], Ellington and the band fly to Lisbon...." We know that Louie did not go with the band to Europe and was replaced by Skeets Marsh.

Page 455. Session 6703, 14Jan67. *Swamp Goo*, 6703cv plus *Johnny Come Lately*, 6703cw sound like *Action in Alexandria*.

Page 459. Sessions 6712 and 6713, 25Jan67. The correct spelling is Njårdhallen.

Page 460. Session 6714. Duke is thanking the speaker, Dr Fred Lange Nilsen.

Page 571. Session 7034, 27Apr70. Delete after DE7034x and before DE7034y: WBD(o.) out. Wild Bill Davis is very well present on the recording of *Rext* as can be heard in the Danish Broadcast #9, even in such an extend that he should have been credited in the description of the recording on page 1087.

Page 1406. Item 0642. Add to note: Track A04: chorus 1°; pass (6 bars); chorus 2° and pass (2 bars) after chorus 2° omitted.

Track B04: last bar of pass after chorus 5°; last two bars of pass after chorus 8°; chorus 9°; chorus 10° and coda omitted. (05/1-10)

Correction-sheet 1067. The two additional titles have numbers 7132ax and bx. It should have been 7132xa and xb. The same correction should be made on Correction-sheet 5009 p611.

Klaus Götting

## DESOR small corrections

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

**DEMS 05/1-39**

### DESOR small corrections 5010

**Volume 1** (Corrections April 2005)

XXII - WMi ... William Miller ... d.

4 - Session 2711. The correct matrix numbers are E6783/4W, E6785/6W, E6787/8W instead of E6784/5W, E6786/7W, E6788/9W.

18 - Session 3203, 3203a: the correct number for the Brunswick record is 6288.

29 - Session 3702. Delete: , but: FJ(ch.) added. (04/2-55)

32 - Session 3716. Add: , but: FJ(t.) added. (04/2-55)

33 - Session 3801. Add FJ in the trumpet section. (04/2-55)

33 - Session 3803. Add: , but: FJ(t.) added. (04/2-55)

33 - Session 3804. FJ instead of RS. (04/2-55)

34 - Session 3805. Add: FJ(t.) [added]. (04/2-55)

35 - Session 3809. Add FJ(t.) for this session only. (04/2-55)

65 - Session 4231, in the Note. The correct number of this program is 52. (04/3-50)

80 - Session 4401 is issued on DRC DE-3 (04/2-44)

83 - Session 4415 is issued on DRC DE-3 (04/2-44)

85 - Session 4422 is issued on DRC DE-3 (04/2-44)

116 - Session 4575. Add: RN(t.) [added]. (Recording sheet)

248 - Session 5809, 5809ag: *One O'Clock Jump* instead of *Wailing Interval*. (04/3-50)

248/49 - Session 5810. This session started with 5810af and 5810ag before 5810a. Add *Mood Indigo* 5810xa between 5810p and 5810q. It is released on Sa 91230-2. Correction-sheet 1071. (04/3-50)

283 - Session 5938. Delete DE from the personnel; delete: DE(p.) out. (04/3-50)

401 - Session 6533, 6533x & y: change the title into *Fiddler on the Diddle*. (04/1-31)

450 - Session 6687. Add: 6687xa *Tourist Point of View* take -4 and add: 6687xb *Amad* take -7, both issued on Bb 82876-55614-2. Correction-sheet 1069. (03/3-22/2)

450 - Session 6688. Add: 6688xa *Tokyo* (Ad Lib on Nippon) take -4, released on (RCA LPM-3782), (Bb 82876-55614-2). Correction-sheet 1070. (99/3-17/2)

450 - Session 6689. Add: 6689xa *Depk* take -15; 6689xb *Mount Harissa* take -4 and 6689xc *Blue Bird of Delhi* take -9. All three issued on Bb 82876-55614-2. Correction-sheet 1070. (03/3-22/2)

489 - Sessions 6793. Add: SW(d.) out; APo(t.), WMi(d.) [added].

490 - Change Same as 6791, but: FSi(vc.) added. into Same as 6793.

490 - Add the following matrix numbers:

Session 6793,	6793a	K6319
	6793b	K6320
	6793c	K6321
	6793d	K6322.
Session 6794,	6794a	K6323
	6794b	K6324
	6794c	K6325
	6794d	K6326.

## Volume 2 (Corrections April 2005)

855 - *East St. Louis Toodle-O*, 3702g: SG(ch.) instead of FJ(ch.) (04/2-55)

867 - *Fiddle on the Diddler*: change the title into *Fiddler on the Diddle*. (04/1-31)

936 - *I'm Slappin' Seventh Avenue*. Add: NOTE - Arranged by Chappie Willett. (04/2-55)

1007 - *Make Me Love You*. Add: P.Grainger/J.Trent. (04/3-57, Part Nine)

1020 - *Memphis Wail*. Change Duke Ellington into Duke Ellington, I.Mills.

1061 - *One O'Clock Jump*. Add: 5809ag

1°BAND;2°BAND&PG;3°/6°PG;7°/8°BAND&PG;9°/10°PG&BAND;11°BAND&PG;cod2BAND,2SW. (04/3-50p248)

1127 - *Skrontch*, 3804c:

3°16JH,8CW&BAND,8JH instead of 3°16JH,8RS&CW,8JH. (04/2-55)

1175 - *Take the "A" Train*, 5810af: BS instead of DE.

1263 - *Wailing Interval*. Delete 5809ag. (04/3-50p248)

1414 - SAJA 91230-2. Track 008: *C-Jam Blues* (5810j), *Mood Indigo* (5810xa).

Track 014: *One O'Clock Jump* instead of *Wailing Interval*. Add, in the NOTE - Track 008: as *C-Jam Blues*; track 014: as *Wailing Interval*. (04/3-50pp248/49)

1472 - Jenkins, "Freddy". Stay in the band. Delete: "; occ. for the session of July 7, 1937"; add: "- May29, 1938". (04/2-55)

1487 - Preer, Evelyn. Delete: 1995 or 98 - Nov 17, 1932; add: Jul 16, 1896 - Nov 19, 1932. (04/3-50)

## The New DESOR correction-sheets

### DEMS 05/1-40

#### Sessions

1069 - 4735	NYC	24Dec47	04/2-30
6687	NYC	19Dec66	03/3-22/2
1070 - 6688	NYC	20Dec66	03/3-22/2
6689	NYC	21Dec66	03/3-22/2
1071 - 5810	Sacramento	5Mar58	04/3-50

#### Discs

3022 - Blues in Orbit Columbia CK-87041 04/3-30

This addition has been dropped. This re-release does not contain "fresh" recordings.

*Track 360*, 5804xp (Correction-sheet1007) was previously released on Franklin Mint FMRS (FM-4001/02).

This correction has been published in 04/3-51p247.

Far East Suite	Bluebird	82876-55614	03/3-22/2
Progr. Transcr.	Dooji R. Club	DE-4	04/2-45
Cent.Collect.Bluebird		82876-60091-1	04/3-35
Cent.Collect.Bluebird		82876-60091-2	04/3-35

Correction-sheet 3022 is waiting for more corrections.



## Small Corrections

5009 — Two pages with small corrections, assembled August 2004, from page 988 until and including 1498 (see 04/2-51); assembled December 2004, from page XI until and including 1476 (see 04/3-51)

See for older Correction—sheets: DEMS 04/1—33, DEMS 04/2-52 and DEMS 04/3-52

# Errors

## DEMS 05/1-41

A confusing error was made in the third sentence of DEMS 04/3-30 concerning the Columbia/Legacy CD COL 512915 2.

Take -1 of *Blues in Orbit* of 4Feb58 is not on track 7 but on track 10 of the CD in question.

The last correction on the list of 04/3-51 should read:

Correction-sheet 3018 — item 0871. See the small corrections at the end of the list in 04/2-51. On the case of the Quantum Leap DVD is written: QLDVD, but the correct number on the disk is indeed QLDUK 0253. The correction in 04/2-51 can be deleted.

I noticed an error at 04/3-41 and already made the correction online. The College of William and Mary is in Virginia, not in the state of Maryland.

Peter MacHare



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

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## Jig Walk

by Roger Boyes

### DEMS 05/1-42

See DEMS 04/3-23; 50&amp;51(pp611/967) and 57; and 05/1-26

'The Memory of Things Gone is Important to a Jazz Musician.'  
Duke Ellington, in *Swing* magazine (June 1940, p11)

Duke and Jo Trent wrote *Jig Walk* for the 1925 revue *Chocolate Kiddies*, which never reached Broadway although it toured Europe for two years. The song appears in a sheet music Charleston version on pages 128-130 of Mark Tucker's *Ellington — The Early Years (Bayou Press, 1991)*, as part of a general discussion of the four songs which Ellington and Trent contributed to the show. *Jig Walk* was recorded by numerous bands, European as well as American. Steven Lasker explored the partnership between Duke and Jo Trent at the Ellington'04 conference in Stockholm, and he covers this partnership in a wide-ranging article published in *DEMS Bulletin 2004, volume 3 DEMS 04/3-57*. The BBC broadcast a fascinating programme on *Chocolate Kiddies* in around 1996 on Radio 4.

We know of five Ellington recordings of *Jig Walk*, none of them commercial records. Two survive from broadcasts, in 1938 from the Cotton Club, New York, and in 1940 from the Sherman Hotel, Chicago. In New DESOR they are DE3817b and DE4025a. The other three, from 1969 and 1971, feature Duke himself at the piano. DE6962i and DE7154n are mere fragments embedded in the concert-hall medley, but DE7132i, also from 1971, is a full-length version, featuring Norris Turney on flute in addition to Duke, and with other members of the band coming in towards the end. All three are unofficial and unissued.

Duke was once thought to be on two 1926 recordings of the song, but neither of these is now included in Ellington discographies. They are the OKeh Syncopators version of 20 February, and the version for solo piano dubbed from a piano roll. This was issued in the Masters of Jazz series (vol.1), and on one of the Neatwork CDs which complement the Classics series. Ken Rattenbury discusses this version at length in *Duke Ellington, Jazz Composer (Yale 1990) pp77-85*, and Eddie Lambert describes it in *Duke Ellington, A Listener's Guide (Scarecrow 1999) pp5-6*. Antonio Berini and Giovanni Volonté discuss the two swing-era versions and the 1971 revival with Norris Turney in *Duke Ellington, un genio, un mito (Ponte alle Grazie 1994) pp 222, 266, 538*. I don't know any of the other 1920s recordings of the song, though I do know the Joe Sullivan-Pee Wee Russell-Zutty Singleton trio version recorded for Commodore in 1941. I owe thanks to Sjef Hoefsmit, since it is only with his help that I have been able to listen to the OKeh Syncopators version and the three from 1969 and 1971.

When following these recordings with the sheet music it helps to keep in mind that the B section of the 32-bar AABA chorus is taken from the verse, as Mark Tucker points out on page 132 of his book (third paragraph). The music starts with an 8-bar Introduction, leading into the Verse at the double bar-line at bar 9. The Verse consists of an 8-bar section played twice, ending at bar 16 ('smoke') and at bar 24 ('strong'), except that this second time the ending is extended by one bar (25), so that the Chorus begins at the 'start repeat' bar (26) at the top of page 129. The 32-bar AABA Chorus now takes us to the first-time bar (56) and the repeat bar (57); here the repeat 'buffers' return us to bar 26 and the start of the second-time Chorus.

The best version to follow with the printed music is the OKeh Syncopators one. Like the music, it starts with an eight-bar Introduction, then the Verse takes us to bar 24 and the start of the Chorus. *Note that the one-bar extended ending (bar 25) is not observed on this recording, which thus moves straight into the Chorus itself at bar 25; subtract later bar numbers on the sheet music by one, to conclude the Chorus at bar 56, not 57.* There are no solos until the band returns to bar 25 for the second Chorus, during which a solo saxophone dominates the ensemble. It's particularly easy to follow the 8-bar divisions, AABA, in this chorus, as the first two 8s end with two-bar saxophone 'breaks' (at bars 32-33 — 'pat-de-pat, pat-de-pat'; and again at bars 40-41 — 'rave'). Now the arrangement returns to the Verse (piano for the first eight bars, band for the second eight). A Transition follows, also based on the Verse; it lasts for twelve bars and a banjo is prominent for the first eight. The recording ends with a third 32-bar Chorus dominated in the first half by a trumpet solo. As in the saxophone solo earlier, there are two two-bar 'breaks' for the soloist. The identity of the musicians is not known, though OKeh Syncopators was a name used by Harry Reser groups.

The mid-1926 piano-roll version is a mechanical, repetitive affair consisting of the Chorus, the Verse, then back to the Chorus (twice), followed by a brief Coda-Extension. The closing A section of each 32-bar Chorus is punctuated by a dreadful clashing percussive contraption.

The 1938 and 1940 versions omit the Verse. After a ten-bar Introduction in which we hear Lawrence Brown in the last four bars, there are three 32-bar AABA choruses. The first features Barney Bigard for the first 16 bars; in the second Cootie Williams solos throughout, with a two-bar extension at the end of the Chorus. In the third Lawrence Brown reappears briefly in the first A and Sonny Greer is heard on chimes in B. After a brief 'break' for Sonny, the band sets off into a fourth Chorus, but this is cut short after eight bars by a brief coda. The New DESOR analysis

on page 967 is, I think, accurate:-

Int6BAND,4LB&BAND;1°16BB,16BAND;2°16CW,12CW&BAND,4CW;pas2CW;3°4BAND,4LB,8BAND,8BAND&SG(ch.),6BAND,2SG;4°(nc)8BAND;cod2BAND.

It has been said that this is a quite different piece to the 1925 song, with only the shared title in common. I agree with those who think that these two performances are of a score based, presumably for Cotton Club purposes, on bars 26-57, the 32-bar AABA Chorus of the sheet music printed in Mark Tucker's book. It is not surprising that the Charleston rhythm has been ironed out of this swing-era revival of the song. That rhythm would have sounded very 'old hat' in 1938. Other examples of Duke up-dating earlier pieces at this period are *East St Louis Toodle-oo* and *Birmingham Breakdown* (1937), *Black and Tan Fantasy* (1938), *Doing The Voom Voom* and *Cotton Club Stomp* (1939), and the tantalizing snippet of *It's Glory* from the 1940 Fargo dance. If *Jig Walk* seems a more radical refashioning than some of these pieces (Mark Tucker's phrase is 'completely overhauling'), this perhaps has to do with the fact that the song is melodically undistinguished, and that its defining feature, the Charleston rhythm, is precisely the one which had to be smoothed out to suit late 1930s taste. It is understandable that it is often taken to be an entirely different composition.

Sjef Hoefsmit has mentioned the similarities between the 1938 *Jig Walk* and *Lightnin'*, and Berini and Volonté also make this point (p222). I agree, and the reeds trills in Chorus 3 especially suggest this. But I am more intrigued by the saxophone line in B of the first Chorus of these swing-era versions. It comes straight after the end of Barney's clarinet solo at the sixteenth bar. For some time it has reminded me of something I've been unable to put a title to, but I now realise it is very similar to the opening saxophones idea of the Lester Young-Count Basie *Tickle Toe*. The really intriguing thing about this line is that it is already hinted at in the scoring of the 1926 OKeh Syncopators recording, in the second full chorus (the one with prominent saxophone), and at the same place, the middle-eight, B. Often these things were simply part of the general musical vocabulary, like the examples that became *One O'Clock Jump* and *In The Mood*. I remember Martin Williams at Ellington'89 in Washington showing how these figures crop up in different compositions and arrangements from those days, and I suspect that this is what has happened here. It doesn't necessarily follow that the line from the 1926 score was consciously (or even subconsciously) incorporated into the Ellington Orchestra's 1938 one, or into Andy Gibson's *Tickle Toe* score for the Basie Orchestra.

It would be interesting to learn how Pee Wee Russell and Joe Sullivan came to record *Jig Walk* on their 'Three Deuces' Commodore date with Zutty Singleton in March 1941. Perhaps one of them had heard the Ellington Orchestra play it, and Sullivan had recalled the 1926 piano-roll version which, as a stride pianist, he probably knew. Or perhaps the producer, Milt Gabler, suggested it. They recorded four tracks, three of them twice, though a single take of *Jig Walk* sufficed. In a brief Introduction we hear firstly the clarinet, alone, then piano and drums together. Four 32-bar AABA choruses follow, the second of which is for piano and drums, without the clarinet. Chorus 1 features the Charleston rhythm in B, but the later choruses do not. With Russell and Sullivan at the height of their powers (the masterly *The Last Time I Saw Chicago* also dates from this session), and with the allusion to the Charleston origins of the song, this is, for me, by far the finest recording of *Jig Walk*.

I wonder what made Duke return to *Jig Walk* almost thirty years later, at the end of 1969? Early in the year Pee Wee Russell had died, but I suppose there's no reason to imagine that Duke even knew about the 1941 Three Deuces *Jig Walk*. On 15 November the Ellington Orchestra was on its way from Italy to Paris, where it was to present the Second Sacred Concert at Saint-Sulpice the following day, when it stopped off in Switzerland to play a concert in Lausanne and a second in Geneva. At this stage, the songs medley usually went from *Just Squeeze Me* to *Don't Get Around Much Anymore* (you can hear it performed a week or so later on the *70th Birthday Concert* album recorded in the Free Trade Hall in Manchester). At Geneva, apparently uniquely, Duke played a single A section of the 32-bar Chorus of *Jig Walk* as the audience applauded Harold Ashby's solo on *Just Squeeze Me*. Given the obscurity of the song, the brevity of the extract, and the unissued Geneva recording, it's full marks to whoever first identified this as a performance of *Jig Walk*.

I spent the evening of 28 November 1969 listening to the Orchestra at the Wakefield Theatre Club, and it occurs to me that this was the European tour on which the emotionally charged *4.30 Blues* was performed. Duke explained this title somewhat cryptically at the time. After naming Russell Procope and the title itself he would add, of Russell, 'he doesn't say whether it's 4.30 am or pm; it just could be he was complaining about the price'. However, on page 70 of *Music Is My Mistress* he tells the story of the first song he and Jo Trent succeeded in selling (to Fred Fisher). To clinch the deal and, most importantly for the scuffling songwriters, to secure a fifty-dollar advance, Fisher required a lead sheet to be in his hands by 5 pm. The time when Duke sat down to produce this lead sheet (his first ever) was, he tells us, 4.30. Presumably the song itself was *Blind Man's Buff*, deposited for copyright on 24 October 1923 (Steven Lasker, 2004: *Duke Ellington, Jo Trent, Blu-Disc, Up-To-Date and Various Topics of Related Interest, part one. DEMS Bulletin 04/3-57*). The first known performance of *4.30 Blues* comes from the opening concert of the European tour, at the Teatro Lirico, Milan on 28 October, 1969. Was the brief revival of *Jig Walk* at Geneva linked in Duke's mind to the new piece *4.30 Blues*, and were both linked in turn to his recollections of his earliest days as a songwriter with Jo Trent? I don't know, though I do know that Russell Procope's solo on *4.30 Blues* ranks with Pee Wee Russell's on *The Last Time I Saw Chicago* from the 1941 Three Deuces session as one of the great blues statements on clarinet.

Russell Procope was absent from the band during the spring of 1971, when they played a dance on 18 June at the Steak Pit in Paramus, New Jersey, and Duke, along with Joe Benjamin and Rufus Jones, dropped into a groove which led into *Jig Walk*. The first 64 bars turn out to be the first surviving performance we have of *A Blue Mural From Two Perspectives*, doubled from its usual 32-bar length because of the rhythmic pulse the trio lays down. New DESOR's analysis of the performance needs altering to take this into account. (See DEMS Bulletin 04/3-50, pages 611 and 967, and 04/3-51, pages 611 and 967.)

'Usual' is an inappropriate word for this elusive piece. Duke played it at his Whitney recital in New York on 10 April 1972, almost a year after the Paramus dance. It survives in a one-chorus version performed at a University of Wisconsin masterclass in July 1972, and from a stockpile recording session in late August of the same year, in the course of which he played it twice, in one-chorus and two-chorus versions. Finally, there was a dance date in 1973 at Erie, Pa, at which he played a full-length *A Blue Mural From Two Perspectives* early in what was obviously a very retrospective and reflective piano medley. In *Something To Live For* (OUP 2002, p265) Walter van de Leur tells us that the original score of the work has unfortunately been lost. The intriguing story of its composition and first performance in 1965 is told in David Hajdu's *Lush Life* (Farrar, Straus, Giroux 1996, pp245-6) in an account which suggests that Billy Strayhorn brought the piece to fruition, at a point when he was severely weakened by radiation therapy and by surgery.

Apart from the Whitney performance, which has been issued on CD, these are unissued recordings which I don't know, but it is clear from their contexts that Duke turned to *A Blue Mural From Two Perspectives* towards the end of his life in situations when he was confronting his own mortality — just as Billy had been doing at the time of its composition in 1965. I think it is reasonable to conjecture similar contexts for the occasions late in his life when he turned to *Jig Walk*.

Back at Paramus in June 1971, I think that, once the 64 bars of *A Blue Mural*... are out of the way, the rest of New DESOR's analysis is right.

There are a few 'holding' bars (New DESOR has 'pas2DE') and it's hard to judge exactly where Duke drops into *Jig Walk* itself. But he does play a 32-bar Chorus, though the theme doesn't really begin to emerge until the second A. After this chorus he plays the A section four times, for which New DESOR has:  $2^{\circ}/3^{\circ}(\text{nc})16\text{DE}$ , which is fair enough. You can hear it as  $2 \times 16$  bars, or as  $4 \times 8$  bars. Either way the point is that Duke avoids B at this stage. I see no reason to prefer the altered description of  $2^{\circ}/4^{\circ}$  proposed in DEMS Bulletin 04/3-51 page 967, and I think the one published in New DESOR itself for these 64 bars — two-half-choruses (no B), followed by a full AABA chorus - is clearer. I imagine that Norris Turney is stepping forward to make his contribution, so Duke may be introducing him to a tune which, though simple, may have been quite unfamiliar to Norris. For four full choruses,  $4^{\circ}$  to  $7^{\circ}$ , Duke pounds on, fuelling Norris's flute solo, until other musicians join in for the last 8 bars of  $7^{\circ}$ , and for the start of a further chorus, which however dissolves at the seventh bar in whoops of satisfaction all round. What did the patrons of the Steak Pit make of it all? It sounds as though they approved. Perhaps someone who was there could confirm this. The Charleston rhythm is quite strongly felt in the B sections. By 1971 there was clearly no need to worry about this rhythm sounding dated. By a happy coincidence the back cover of the Natasha Imports CD issue which includes the 1940 *Jig Walk* has, alongside the list of tracks, a photograph of a mischievous-looking Duke holding a flute.

Finally, and still in 1971, we come to the Winter Gardens at Bournemouth on 20 October, four days before the last time I saw Duke Ellington, in Birmingham. Duke played two concerts at Bournemouth that evening, at the first of which he dropped in a brief allusion to *Jig Walk* at the very start of the medley, following the opening fanfares and four 'holding' bars from Duke himself. To be honest I don't hear eight bars of the piece in this fleeting reference — more like four, I think. But it is a definite reference to the song, and it is safe to assume that Duke must have done something similar on other occasions. As of now, however, this is the last occasion we know of when Duke turned to a piece which must have always had the power to transport him back through his own life, to the time when he was scuffling with Jo Trent and trying to make a bit of money selling songs, and to his first song-writing success with his contribution to *Chocolate Kiddies*. Bournemouth is a suitable location, since it is one of those seaside towns to which the English middle classes went to spend their twilight years.

I never thought I'd find so much to say about *Jig Walk*. It's been quite a journey, geographically, historically and musically, and it's taken me back into my own past too. I'm beginning to feel quite retrospective and reflective, myself.

© Roger Boyes 2005

## Bardland: Shakespeare in Ellington's World

by Jack Chambers

### DEMS 05/1-43

Duke Ellington's creative rebirth in 1956-1962 has all the trappings of an artistic pinnacle except for the one indisputable, certifiable, bona fide masterpiece that everyone can point to as its crystallization. Among several contenders, Ellington's Shakespearean suite might be the critical favourite. No one has ever disputed the genuinely inspired writing in the suite Ellington called *Such Sweet Thunder* (Columbia/Legacy 65568 [1999]). The twelve themes that Ellington and Billy Strayhorn composed, more than half an hour of music played almost flawlessly (in the definitive recorded version) by one of Ellington's greatest orchestras, are rich in orchestral devices and full of feeling. Ellington's penchant for yoking together loosely connected pieces and calling them "suites" had more vindication here than in many other cases. His intention was to create a "tone parallel" to Shakespeare's works, themselves among the most disparate, sprawling effusions of human creativity ever known, and in so doing he in effect gave himself licence to create a disparate, sprawling effusion in response. In that he succeeded magnificently.

Obvious as its strengths are, there is something missing, and I think it is captured by the old saw that here the whole is no more than the sum of its parts. When the parts are so splendid, they can blind even critical listeners to the overarching flaw, or at least that is how I rationalize my own blindness to it, which led me to overlook it for almost 50 years, from the time the music was released in 1957. It was only when I looked harder at it for purposes of talking about it publicly (before the Duke Ellington Society, Chapter 40 in 2004) that I noticed the lack of finish, the anti-climax that results from the succession of minor climaxes without a cumulative effect. And it took a little longer for me to realize that Ellington himself seems to have laid the groundwork for organizing the pieces into a coherent suite, with sub-themes and musical motifs, but had apparently run out of time for implementing the grand scheme, speeding on to the next project or maybe merely the next gig, as he so often did, and leaving the pieces of the Shakespeare suite in a heap, like so many bricks in a hod forever awaiting the man with the trowel and mortar. Ellington seems to have recognized its incompleteness. After its debut — actually a double debut, as we will see — he never again performed the Shakespeare suite as an entity. He picked out a few pieces from time to time, but in spite of the inherent theatricality of the theme and his verbal flourishes by way of introduction and his obvious gusto for the subject matter, he never again treated it as a single, coherent, performable piece of music, that is, as a suite.

### Hark, the Duke's Trumpets

Ellington's inspiration for transliterating Shakespeare into jazz came from a chance encounter, as unexpected in its way as was his fixation on God in his final years. In July 1956, Ellington was booked to play two concerts at the Shakespearean Festival in Stratford, Ontario. It did not seem special at the time. From 1956 until 1958, while Louis Applebaum was musical director, the Stratford Festival booked summer jazz and classical concerts as adjuncts to the dramatic offerings. Besides Ellington in 1956, Wilbur de Paris, Oscar Peterson, Dave Brubeck, and the Modern Jazz Quartet also played evening concerts, spaced out in July and August. In the time-honoured tradition, the jazz musicians played their one- or two-night stands and then hit the road for the next one a day or two away (although Peterson's performance left a permanent memento in a Verve recording that captured the head-banging competitiveness of his original Trio as no other record had to date). Not Ellington. He played, and then he carried with him for the rest of his days what he had seen and heard all around him in the quiet anglo-celtic town of 20,000 in southwestern Ontario.

Ellington was often sensitive to the places he played in spite of their profusion. He arrived in Stratford from a resort ballroom in Bala, about

150 miles to the north, played non-consecutive nights on Wednesday and Friday, the 18th and 20th, with concerts on the alternate Thursday and Saturday nights at the Brant Inn in Burlington, just 70 miles east. (The Wednesday performance is preserved *Live at the 1957* [sic] *Stratford Festival*, Music & Arts CD-616 [1989].) Tom Patterson, the soft-spoken newspaperman whose persistence had persuaded the town council to risk a top-flight professional Shakespeare festival on the basis of the coincidence of the colonial namesake (not only Stratford itself, but the River Avon running through it), met Ellington and Harry Carney on their arrival, and was flattered when the Duke asked him to show him around. Ellington stayed in Stratford three days, commuting to the Brant Inn in the middle, and it is worth speculating that he might have altered his lifelong routine by hauling himself out of bed for mid-afternoon matinee performances of *Henry V* and *Merry Wives of Windsor* on the Festival's main stage.

The Shakespeare Festival was (and is) a highbrow spectacle in the bourgeois heartland, and none if it was lost on Ellington. Stratford's thrust stage, modeled on the Elizabethan Globe, was new not only to Stratford but to the theatre world at large. It added to the excitement of the whole heady venture. Shakespeare had seldom been treated so well. His plays were directed by Sir Tyrone Guthrie and Michael Langham, costumed resplendently by Tanya Moiseiwitsch, and acted by a brilliant young company that included Lloyd Bochner, Christopher Plummer and William Shatner. Ellington loved it, so much so that he began finagling to be part of it. He opened his Stratford concerts with a new piece he called "Hark the Duke's Trumpets." The Shakespearean resonance of the title is Ellingtonian licence; it is a fanfare played by trombones, not trumpets (later recorded as "Bassment"). More important, Ellington told everyone he met in Stratford and in the months that followed that he and Billy Strayhorn were preparing a jazz suite based on Shakespeare for a premiere at the Festival the next summer.

### Such Sweet Thunder

The premiere happened, but not the way he envisioned it. When the Stratford program for 1957 was announced, Ellington was not included. He then had to persuade the program committee to bring him in as a late addition. As he explained in a CBC radio interview with Harry Rasky, "The Stratford Festival are not repeating any of the jazz artists this year that they had last year. But I've already informed Mr. Patterson that there's one hazard in allowing us to do the Shakespearean suite, which is called *Such Sweet Thunder*, and that is that we are liable to get publicity on it which will sort of throw them into the position of having to be more or less graceful and inviting us back this year."

The Stratford organizers capitulated and brought Ellington to town for the premiere late in the season, but by then Ellington had already premiered it at Town Hall in New York, with considerable fanfare, on 28 April 1957, the day before his 58th birthday. When Rasky interviewed him, he was taking advantage of two weeks at Birdland (18 April-1 May) for rehearsing two movements that had been written months earlier in the flush of his Stratford visit and for working out new movements on the bandstand. "We started recording some of them before we finished writing others," he told Rasky. "You know, the eleventh tune was finished the day of the performance," and when Rasky pressed him for details he named both "Sonnet for Hank Cinq" and "The Telecasters" as last-minute additions. In the end, there was a twelfth movement, a finale, "Circle of Fourths," that was not even ready in time for the Town Hall premiere. It was recorded in the studio with four other movements a week later (3 May) and included as the finale with the seven parts already recorded on the 35-minute, 12-track LP called *Such Sweet Thunder*, subtitled (in parentheses) *Dedicated to the Shakespearean Festival, Stratford, Ontario*.

The Stratford premiere took place more than four months after the first one at an afternoon concert on 5 September 1957. Apparently neither the Town Hall premiere nor the Stratford one was recorded. There are later live recordings that preserve a few of Ellington playing a few of his favourite movements ("Such Sweet Thunder," the strikingly romantic Hodges specialty "The Star-Crossed Lovers" and a couple of others) but the only performance of the complete suite remains the original studio recording. It is, despite the haste that surrounded it, a stunning one. The recording schedule was actually spread over ten months (August and December 1956, and two April 1957 sessions as well as the one in May), but the performances are uniformly brilliant, a reflection undoubtedly of the genuinely inspired composition of all the parts. From the first release, listeners recognized the parts as brilliant efflorescences of Ellingtonia. Some also recognized them as worthily Shakespearean in the variety of ensemble voicings and infallible casting of solo voices in character roles. Those were always Ellington's strengths, whether Shakespeare was involved or not, but they were seldom found in such sustained profusion.

### A truly Shakespearean universality

The stars were aligned for an Ellington masterpiece in 1957. After a decade-long decline, Ellington had finally found his musical voice in a jazz world dominated by bebop and cool jazz. Blatant among the signs of rebirth was the orchestra's triumph at the Newport Jazz Festival in July 1956, where the raucous curfew-breaking performance led to dancing in the aisles and front-page headlines in major dailies. It was just two weeks after Newport that Ellington swaggered into Stratford. By then he had already sat for an impending *Time* cover profile (published in the 20 August issue), and he had secured a CBS-TV contract for his jazz fantasy *A Drum is a Woman* (music recorded September 1956, televised May 1957). "Ellington's second wind has been felt in the music business for months, and the major record companies have been bidding for his remarkable signature," the *Time* profile announced. "This week he plans to sign (with Columbia) a contract designed to give him the broadest possible scope. He will have time to write more big works, both instrumental and dramatic." Little wonder, then, when he bumped into William Shakespeare at Stratford he embraced him as a kindred spirit.

Across the gap of almost 400 years that separated them, Shakespeare and Ellington shared an uncommon creative space. A London reviewer of Ellington's Palladium concert in 1933 had been the first to note the parallel. "His music has a truly Shakespearean universality," said the reviewer, "and as he sounded the gamut, girls wept and young chaps sank to their knees." William Shakespeare (1564-1616) had sidled into the bawdy domain of groundling skitcraft and given it scope and depth hitherto unimaginable. Ellington (1899-1974) had done something similar with nightclub kicklines and lowdown blues. Both men had been pushed into fronting their troupes by dint of personal charisma, and both broke the seal on their creative juices out of a desperate need to keep the troupes working. Once those juices started flowing they proved to be indomitable and also unchanneled, overflowing across sub-genres and styles. And both men relied inordinately on native instinct and personal taste, which led their critics to conclude that they were unschooled in the finer points of their craft, a claim that shadows Shakespeare to this day, and Ellington too—never more than when he took Shakespeare into his own world.

Ellington recorded the first of the twelve movements of the Shakespeare suite three weeks after playing at Stratford, in the afterglow. It was "Half the Fun," a sensuous glide featuring Johnny Hodges over a *faux* Middle Eastern rhythm that conjured up Cleopatra sapping the vital juices of her imperial Roman lovers. In the studio ledger, the piece was originally called "Lately," and the suspicion lingers that Ellington did not design it for the suite but merely plucked it from his canned stockpile to add weight to his new pet project.

Similar suspicion surrounds "The Star-Crossed Lovers," recorded as "Pretty Girl" in December 1956 and then re-recorded the next May with its new title and the same arrangement with an added piano cadenza. (Listeners get a rare look at the orchestra working out the arrangement in a nine-minute sequence on the 1999 reissue that includes two rehearsal takes, two false starts and a final complete take.) It too is a Hodges feature, and one of the most unforgettable movements framed as Juliet's lament for her dead lover.

Both pieces came into existence outside of the time-line that Ellington and Strayhorn recounted for the writing of the suite, which was otherwise neatly compressed. "We're very happy that we had a deadline, a short deadline on it, because... you could spend a whole lifetime preparing an unfinished work as far as trying to do something with Shakespeare," Ellington told Rasky. "We had a deadline and we knew that we had to do little things and we had to do them quickly. So we spent two months talking about it and then we spent three weeks actually writing it." Strayhorn said much the same thing five years later, in a CBC radio interview with Bob Smith in Vancouver. "When we were doing, for instance, the Shakespearean suite, well, the talk on that went on for weeks," he said. "We read all of Shakespeare, and, uh, [had] great discussions at midnight over various and sundry cups of coffee and tea and what-not. ... And the actual writing, of course, took no time. The actual writing took no time."

Ellington and the orchestra were stationed in New York for more than six weeks from about 8 April to 22 May, a rare occurrence. The first three of those weeks were devoted to writing the suite, as Ellington said, and recording the parts almost as soon as they were written at Columbia's Manhattan studio on 15 and 24 April and 3 May. But the two pieces written and recorded beforehand, "Half the Fun" and "The Star-Crossed Lovers," are no less integral in the conceptual framework of the suite than the others. "Half the Fun" virtually requires the Shakespearean context to vindicate its slithering Salome excesses. "The Star-Crossed Lovers" has its excesses too, although they are not as alien in jazz because they flow from the old swing tradition when dancers snuggled at the end of the evening as Hodges played "Warm Valley" (1940) or "Day Dream" (1943). Played straight in a concert hall or jazz club in 1957 or after, "The Star-Crossed Lovers" and "Half the Fun" might seem odd. Contextualized by Cleopatra and by Juliet, they are gorgeous. If they did find their way into the suite by accident, there was a powerful serendipity at work to make them fit so perfectly.

### Scenes and Sonnets

Knowing Shakespeare is hardly necessary for appreciating these or any of the other parts, but it definitely adds a dimension to the music. As composer, Ellington always took his inspiration from the outside world, and hearing his music almost always evokes an extramusical setting of some kind. Listeners don't have to know what train he was on when he wrote "Daybreak Express" (1933) or "Happy-Go-Lucky Local" (1946), but it would be hard to get full value from them without imagining passenger trains winding across the landscape. It isn't possible to know Harlem as it was when Ellington sketched it musically in "Harlem Air Shaft" (1940) and "A Tone Parallel to Harlem" (1952), but it is surely impossible to hear those compositions without imagining tenement smells and sidewalk confabs and church-going families in their Sunday-best. For Ellington, compositions were grounded in the world. Instead of self-referential titles like "C-Minor Prelude," he chose "Prelude to a Kiss"; not "Concerto for Cello and Orchestra" but "Concerto for Cootie"; not "Cantata No. 140" but "Canteen Bounce." His songs were sonic correlates for real experiences or, in the term he preferred, tone parallels to the visual world.

In the Shakespeare suite, the inspiration for the content was obviously literary, and for four of the movements so was the form. Ellington literally lifted the musical structure from literature for the four pieces called sonnets, which are unlike anything in jazz or any other musical genre. For the other eight movements, Ellington relied mainly on the conventional 32-bar form from American popular song that jazz has used as its staple since about 1928. The four sonnets occupy their own space, set apart from the other eight movements, which I will call 'scenes', to convey their common purpose as dramatic portrayals of mood and character. I discuss the structurally unique sonnets on their own in a later section.

### Shakespearean words and phrases

The months of discussion that preceded the actual writing seem to have been consumed by the problem of finding a tactic for rendering Shakespearean scenes and characters in jazz. "You have to adjust your perspective as to just what you're going to do and what you're to say and what you're going to say it about and how much of it you're supposed to be covering," Ellington said in the interview with Bob Smith. "Actually, in one album you're not going to parallel anything of Shakespeare. What do you need? A thousand writers and a thousand years to do it, you know, to cover Shakespeare. So we said we'll just devote one number to one Shakespearean word or one Shakespearean phrase." Taken literally, it sounds simplistic to make melodies based on a word or phrase, but in fact what Ellington did in practice was to pick out keywords and key-phrases that crystallize dramatic action into three-to-four-minute sonic capsules. When he sticks to it, the result is brilliantly concise, almost a perfect realization of his goals.

Only four of the eight scenes actually take their titles from Shakespeare's words and phrases. Three of them match mood and music brilliantly. "The Star-Crossed Lovers," a phrase from the Prologue to *Romeo and Juliet*, captures the romantic tragedy of the double suicides of the young lovers from feuding families. "Madness in Great Ones" characterizes Prince Hamlet in the words of his uncle Claudius, the obvious cause of Hamlet's madness as his father's murderer and his mother's lover. Ellington chooses to dramatize not the corruption in the Danish court (Claudius's line in its entirety says, "Madness in great ones must not unwatch'd go") but instead Hamlet's jangled psyche. It is a jarringly discordant composition, with the brass introducing staccato motifs on the off-beat that disrupt and finally wreck the playful swing of the reeds; Cat Anderson's climactic cadenza, which sounds like he is trying to blow his brains out, was never put to such strategic use. At the opposite pole for mood, "Up and Down, Up and Down (I Will Lead Them Up and Down)," based on Puck's promise that he will make fools of the coupling humans in *A Midsummer Night's Dream*, is airy, but every bit as ingenious in ensemble writing. The humans are mainly represented by a nursery-like motif for unison violin and clarinet (Ray Nance and Jimmy Hamilton). As the hobgoblin, Clark Terry on flugelhorn bobs across the simple surface with great good humour in what is the longest solo turn in the suite except for Hodges on "The Star-Crossed Lovers."

The fourth scene with a Shakespearean title is "Such Sweet Thunder," also a phrase from *A Midsummer Night's Dream* (Queen Hippolyta: "I never heard/ So musical a discord, such sweet thunder"). As a title, it is wonderfully apt for the piece it is attached to, but less so for the whole suite (and probably for that reason the whole is usually referred to as the Shakespeare suite rather than *Such Sweet Thunder*). The music of "Such Sweet Thunder" is indeed thunderous, a 12-bar blues based on a cracking drum cadence on the strong beats and a primitive vamp by the low horns. It is hotly declarative, almost a burlesque bump and grind, and, as such, an explosive opening for the suite. Unlike the other scenes, however, it is only tangentially Shakespearean. It has no connection to its source play. Originally titled "Cleo," it might have been intended as an evocation of Cleopatra's sexuality, which certainly works, but instead Ellington always introduced it as (at Juan les Pins in 1966) "the sweet swinging line of talk that Othello gave to Desdemona which swayed her into his direction." That does not work. It is far from pillow talk, by any criterion. Though it works perfectly as overture, it is one of the pieces that only loosely fits the thematic conception.

### Ellington words and phrases

One of the victims of the short deadline, apparently, was the scheme for linking music to drama through Shakespearean keywords. The other four scenes have Ellingtonian titles, and they show signs of haste. "Half the Fun" celebrates Cleopatra's sensuality more subtly than "Cleo" would have (and may have dictated linking "Cleo" to Othello to avoid celebrating her twice), but the title is oddly flippant, and anachronistic to

boot. (The word "fun" was coined a century after Shakespeare.) "The Telecasters," as a title, is an obvious abomination in this context. The music is a glorious feature for the trombone trio (Britt Woodman, Quentin Jackson, John Sanders) and baritone saxophone (Harry Carney). "We took the liberty of combining characters from two plays," Ellington said. "It seems that the three witches [from *Macbeth*] and Iago [from *Othello*] had something in common in that they all had something to say, so we call them the Telecasters." That is a lame rationalization for the title, and no better for trying to link three malevolent hags and a psychopathic villain to the legato mood of the music. "Circle of Fourths" is a wailing vehicle for Paul Gonsalves, the hero of Newport, evidently written as a flag-waving closer with little regard to the theme of the suite, but certainly resonant as an exclamation point. In all three cases, the music is masterful, even if the links to Shakespeare are tentative. The remaining scene, "Lady Mac," makes a useful warning against underestimating Ellington's involvement in the subject matter of the suite and the depth of his understanding of Shakespeare's characters. The breezy title suits Clark Terry's extraverted portrayal of Lady Macbeth, but the whole conception seems odd for the woman who goaded her husband into murdering a king and then went insane with guilt. But Ellington fully intended the paradox. "We portrayed some of her by using a jazz waltz," Ellington told Harry Rasky, when Rasky questioned the fit, "and in so doing we say that she was a lady of noble birth but we suspect that she had a little ragtime in her soul." Ellington's producer, Irving Townsend, looking back a few years later (1960), said, "Duke likes Lady Macbeth, whether you're supposed to like her or not, and he treats her right." In fact, instead of portraying Lady Macbeth in madness and decline, as she is at the end of the play, Ellington portrays her before her breakdown, as the temptress and socialite. But he leaves no doubt that he knows her fate. He ends "Lady Mac" with a thick, melodramatic chord that spells doom. It is a jarring note, and it completes the portrait in one deft stroke.

### Ellington's Shakespeare

Ellington made it easy for critics to underestimate his grasp of his subject and his sincerity in taking it on. The flippant titles were only the beginning. Throughout his professional life, he found it hard to keep a straight face when he was asked to explain himself. Audiences might be forgiven for failing to realize that his comment about "Lady Mac" having "a little ragtime in her soul" was a conclusion he had come to after careful reflection. Or for this pronouncement on CBC radio: "We feel that Shakespeare was not only sage, and has a tremendous appeal right now to the intellectual, but as the jive boys say, Shakespeare was down, which means that he is dug by the craziest of cats." The comment came after Rasky questioned Ellington about ignoring Elizabethan devices in his homage to Shakespeare. To that, Ellington replied, with justifiable indignation, "We think that Shakespeare is just a little beyond chronology." Generations of playgoers would agree with that, of course, Harry Rasky among them. But Ellington was not one to hold the high ground for long. He immediately covered up by restating his case in "jive boy" terms, which says much the same thing but with such flippancy that it is easily discounted.

In fact, Ellington was much better versed on Shakespeare than his critics or, for that matter, some of his admirers, including his producer Irving Townsend, gave him credit for. Don George, Ellington's occasional lyricist and one of the few outsiders admitted to Ellington's Sugar Hill apartment, raved about his well-stocked library, which conspicuously included "everything by Shakespeare, in many different versions." George added, "In all his copies of the Shakespearean plays, he had underlined parts that appealed to him, not only to be set to music but to be performed by him.... Passage after passage in his books is underlined, indicating that there were far more ambitions in this man than the average human being could appreciate by just seeing the orchestra leader and composer."

Ellington's admiration for Shakespeare was no passing fancy. It is impossible to know when he started reading and annotating Shakespeare, but it is a good guess that it started, as did other literary interests, with Miss Boston, his English teacher at Garrison Junior High School in 1913-14 in Washington, whom he credited for many lessons. "I think she spent as much time in preaching race pride as she did in teaching English, which, ironically and very strangely, improved your English," he recalled 55 years later (quoted in Tucker 1991). Actors fascinated Ellington all his life, especially Shakespearean actors. One of the more exotic artifacts in the Duke Ellington Music Society archive is a three-minute tape made in Ellington's dressing room in Milan in 1966 in which Ellington plays arpeggios as the actor Victor Grassman recites Hamlet's soliloquy in Italian ("Essere, non essere..."). Richard Burton, the greatest Shakespearean actor of his day before he succumbed to Hollywood stardom, told Don George, "I actually appeared on stage with the Duke once in the Rainbow Grill. I was sitting in the audience with my daughter when the Duke called me up onto the stage. I said, 'What do you want me to do?' He said, 'You talk and I'll play.' I spoke Shakespeare, I spoke iambic pentameter and iambic hexameter, while Duke's fabulously infatuated brown fingers stroked the keys. It was a thrilling and extraordinary experience, one of the greatest theatrical experiences that I've ever had."

When Ellington pulled into Stratford on that fateful day in 1956, the sight of Shakespeare being treated as a contemporary hero gave him the inspiration for making a jazz analogue. The minute the inspiration hit, Ellington phoned Billy Strayhorn in New York with very specific instructions. "We read all of Shakespeare!" Strayhorn told Stanley Dance. "We had to interpret what he said, just as we had to interpret what Tchaikovsky was saying [for the jazz version of *Nutcracker Suite* in 1960]. The only difference with Shakespeare was that we had to interpret his *words*. It took about the same amount of time too—about six months. We had all these books we used to carry around, and all those people all over the U.S. we used to see and talk to." Ellington also talked about "consultations with two or three Shakespearean actors and authorities." "We'd sit down and discuss for hours, you know, so forth and so on," he told Bob Smith. Haste came at the end, in the wrap-up. Preparation was fastidious, uncommonly so.

### A Curious Mixture

At the moment when the final touches of the suite were being workshopped at Birdland, Harry Rasky asked Ellington how he thought "Shakespeare purists or even jazz purists will take to this curious mixture of the Bard and jazz." There was more than a sniff of disdain in Rasky's question, and perhaps it was his tone that led Ellington to defend his goals and, incidentally, reveal how carefully he had worked them out. Ellington replied: "We sometimes lean a little bit toward caricature, but other people I think have gone about the business of actually changing Shakespeare, which I think is a much more hazardous thing than what we've done. All we did is just little thumbnail sketches, you know, of very short periods, never at any time trying to parallel an entire play or an entire act or an entire character throughout, but just some little short space of time during a character's performance." Ellington's triumph in composing the scenes stems precisely from his ability to make three-dimensional portraits with a few deft musical strokes.

Neither Ellington's lifelong infatuation with the Bard nor the preparations he and Strayhorn had undertaken got mentioned in the publicity about the suite. The main medium for public relations on jazz projects, for better or worse, is the liner note that accompanies recordings. Irving Townsend assigned himself the task of annotating *Such Sweet Thunder*; and he made it a breezy sketch with anecdotes about haste and eccentricity. Townsend obviously took Ellington's jive talk literally, and he enlivened his own superficial descriptions with quotations from Ellington that added little or nothing of substance.

Townsend's proximity to Ellington as his Columbia producer obviously gave him no special insights when it came to the Shakespeare suite. In both his liner notes and his later comments, Townsend appears to have had no real idea of the preparations that went into it and little

appreciation of how well it succeeded. Looking back a few years later on the projects he produced for Ellington, Townsend dismissed the Shakespeare suite with lofty, Ivy-League disdain. "Ellington gathered together a series of short pieces descriptive of various impressions he had received from his quick course in the Bard, and we recorded them under such temporary titles as 'Cleo,' 'Puck,' and 'Hamlet,'" he recalled. "We all searched later for the final titles, and I found 'Such Sweet Thunder' in Bartlett's Quotations." So the project, according to Townsend's recollections three years after recording it, was accidental (a compilation), superficial (the result of a cram course), arbitrary (titled after the fact), and ersatz (Bartlett as a scholarly short-cut).

Important as he was in revitalizing Ellington's career, Townsend might better have been left off the Shakespeare project not only as liner-note writer but also, dare one say it, as producer. The grossest discrepancy between Shakespearean title and Ellingtonian parallel, as noted above, comes on "Such Sweet Thunder"; it appears that Townsend, not Ellington or Strayhorn, was responsible for it. But the production flaws went deeper than that. The order of the movements on the original recording has no thematic or developmental basis, and that also appears to be Townsend's doing; at Stratford, for the only live performance of the entire suite, Ellington used an entirely different order (also, it must be admitted, with no thematic basis). The order is not just arbitrary, it actually detracts, and nowhere is that more evident than in the placement of the sonnets.

### Suspended Animation

The four sonnets are clearly labeled in their titles— "Sonnet for Caesar," "Sonnet for Hank Cinq," "Sonnet for Sister Kate," "Sonnet in Search of a Moor." Even if they were not, their formal peculiarities would set them apart. They are through-composed and last exactly 28 bars. The melodies (so-called) are recited in their entirety by one instrumentalist. They are exacting and somewhat stiff, like technical exercises but soulful. In all four sonnets, every even-numbered bar ends with a tied note, and the last eight bars are played over stop-time rhythm and sustained chords. The melodies are played once only and last a little more than a minute, though the recorded versions vary from 1:24 to 3:00 depending upon their orchestral setting. They do not swing.

In the context of the whole suite, they feel like interludes, or four moments of suspended animation. Programming them close to one another in the sequence of the suite as they are on the original recording (tracks 2, 3, 5 and 8) is simply egregious. It both breaks up the flow—an interlude followed by another interlude?—and dilutes the singularity of each one by clustering their singularities. They need to be spaced out, at the very least, and spacing them judiciously might have put them to use as prefaces for thematically compatible movements, as I show below. Ellington's sonnets are, literally, Shakespearean sonnets transliterated into music. Ellington was obviously fascinated by Shakespeare's sonnets. His rationale for the title "Circle of Fourths" was, he said, to celebrate "the four major parts of [Shakespeare's] artistic contribution," and he identified the parts as tragedy, comedy, history and the sonnets. But Shakespeare scholars conventionally divide his plays into tragedy, comedy, history and romance (*The Winter's Tale*, *Measure for Measure*, and two or three others, depending upon whether *Romeo and Juliet* goes here or in tragedy). The sonnets belong, naturally, with the poems, not the plays. Among the poems, they occupy formidable space. There are 154 of them, and Shakespeare was almost as masterful at sonnets as he was at drama. They are love poems, sometimes sexual ("The expense of spirit in a waste of shame/Is lust in action"), and often extravagantly flattering ("Shall I compare thee to a summer's day?/Thou art more lovely and more temperate"). The hottest ones are addressed to a woman known as the Dark Lady ("I will swear beauty herself is black/And all they [are] foul that thy complexion lack"). Ellington must have found them appealing on all these grounds.

As literary forms, sonnets are challenging. They are structurally rigid, and lesser poets than Shakespeare found them stifling. Though Ellington usually had little patience for formalism, he seems to have relished the formal rigidities of the sonnet form. In that respect, again, he was just like Shakespeare, who readily bent conventions in his plays but in the sonnets conformed strictly to conventions, and did so with obvious relish. Shakespeare took no liberties with the sonnet, and neither did Ellington.

As far as the form goes, if you have seen one Shakespearean sonnet you have seen them all. Shakespearean sonnets comprise 14 lines divided into three quatrains and a final couplet. The lines must be iambic pentameter (five feet of alternating weak and strong stresses), and they must rhyme alternately until the final couplet, which rhymes successively. These features are marked in Sonnet cxxviii below in the alternating end-rhymes of the quatrains (a b a b in the first, etc.) and the final couplet (g g), the punch line. Each of the 14 lines has ten syllables, paired into five feet (pentameter, where 'penta' is Greek for 5) of alternating weak and strong stress (- V, ti .

cxxviii

- V - V - V - V - V	
How oft when thou, my music, music play'st,	a
Upon that bless'd wood whose motion sounds	b
With thy sweet fingers, when thou gently sway'st	a
The wiry concord that my ear confounds,	b
Do I envy those jacks [1] that nimble leap	c [1] hammers
To kiss the tender inward of thy hand,	d
Whilst my poor lips, which should that harvest reap,	c
At the wood's boldness by thee blushing stand!	d
To be so tickled, they [2] would change their state	e [2] his lips
And situation with those dancing chips, [3]	f [3] keys
O'er whom thy fingers walk with gentle gait,	e
Making dead wood more bless'd than living lips.	f
Since saucy jacks so happy are in this,	g
Give them thy fingers, me thy lips to kiss.	g

Sonnet cxxviii is less well known than many others but it has the attraction, in this context, of a musical theme. Shakespeare's main image in the poem an Elizabethan keyboard instrument, a primitive harpsichord. When his lover (whom he calls "my music," a pun on muse) presses the keys ("chips"), she then has to use her other hand to keep the hammers ("jacks") aligned after they pluck the strings. (The sound must have been primitive too, and sonneteer cannot resist letting his readers know that the "wiry concord" of the instrument sounds god-awful to his ears.) The gist of the poem is that Shakespeare wishes his lover would offer her palm ("the tender inward of thy hand") for him to kiss as readily as she offers it to the "jacks" (a pun as the word also means men or, really, guys). The last two lines, the rhyming couplet, are supposed to supply a surprise ending, and Shakespeare here comes up with the bright idea that instead of bothering with her palm he will go for her lips instead.



### Music in Iambic Pentameter

Ellington takes this rigid literary form and renders it into a rigid musical form that matches it point for point. Ellington varies the mood of the four sonnets, but mood is indicated mainly by the orchestral accompaniment rather than by the sonnet soloists, who obviously have enough to contend with making sure the accents fall on 2 and 4 (the strong iambic syllables), sustaining notes at the end of every second bar (equivalent to the rhyme-words), and raising the range over stop-time and/or suspended chords in the last four bars (25-28), the counterpart of the rhyming couplet.

Playing the music under all these constraints is a challenge, even for Ellington's virtuoso soloists, and the tension is clearly audible in all four sonnets. It accounts for a large part of the esthetic delight. The sonnets as Ellington conceives them are small marvels of technical brilliance, atmospheric and eccentric, fresh and somehow unexpected even after numerous listenings. They have delighted two generations of listeners whether or not they knew (or cared) about the precision with which Ellington transliterated the literary form. Townsend, in his liner note, simply says that "they are scored to coincide with the fourteen-line sonnet form," and lets it go at that. Rightly so, in one sense. But it surely adds another twist to Ellington's genius, an unexpected one, to see how masterfully he succeeded in transposing one art form to another.

**Sonnet In Search of a Moor**

by Duke Ellington

How oft when thou, my music, mu-sic play'st, Up-on that bless-ed wood whose mo-tion sounds  
With thy sweet fing-ers, when thou gent-ly sway'st The wi-ry concord that my ear coa - founds,  
Do I en-vy those jacks that sim-ble leap \_\_\_ To kiss the ten-der in-ward of thy hand, \_\_\_  
Whilst my poor lips, which should that harvest reap, \_\_\_ At the wood's boldness by thee blushing stand!  
To be so tick-led, they would change their state \_\_\_ And sit-u - a-tion with those danc-ing chips, \_\_\_  
O'er whom thy fingers walk with gent-le gait, \_\_\_ Mak - ing dead wood more bless'd than liv-ing lips. \_\_\_  
Since sauc-y jacks so hap-py are in this, Give them \_\_\_ thy fing-ers, me thy lips to kiss.

"Sonnet in Search of a Moor" by Duke Ellington and Billy Strayhorn, with Sonnet cxxviii by William Shakespeare.  
Transcribed by Martin Loomer.

The perfect concurrence of musical and literary form becomes obvious in a Shakespeare sing-along. In the illustration, "Sonnet in Search of a Moor" transcribes the sonnet melody as played by bassist Jimmy Woode, with Sonnet cxxviii laid into the transcription as if it were the lyric. All of the coincident ingenuities are graphically evident—rhymes and tied notes, full notes (when they occur at all) on two and four, the complexity of the last four bars. Yet, for all its complexities, singing the words of the sonnet while listening to the music is dead easy, because Ellington's transliteration is note-perfect. In fact, any of Shakespeare's 154 sonnets would fit as lyrics for any of Ellington's four melodies. Jazz musicians develop a feel for four-bar and eight-bar structures, and for multiples that add up to 12 and 32. Ellington's sonnets, as 28-bar constructions organized in two-bar segments, demand a different feel. Ellington assigned the challenge of playing the sonnets to the most astute technicians in his band. "Sonnet to Hank Cinq," its title a glib reference to *Henry V*, the warrior-king who defeated Joan of Arc at Agincourt, features Britt Woodman in an astounding performance that requires octave leaps and sudden transitions. "The changes of tempo," Ellington

says, "have to do with the changes of pace and the map as a result of wars." At the other extreme, "Sonnet for Caesar" features Jimmy Hamilton in an almost motionless line that might be the musical equivalent to a marble bust of the Roman emperor; the drama is supplied by ominous drumbeats and solemn chords behind Hamilton's decorous line, symbolizing the unrest leading to assassination. Quentin Jackson plays "Sonnet for Sister Kate" on plunger-muted trombone. It is an appropriately humorous portrait of Katharina, the shrew of *The Taming of the Shrew* (nicknamed "Kate" in the play and in Ellington's title, and also by Cole Porter in *Kiss Me, Kate*); the recording is flawed by a wooden reading of the opening lines, in which Jackson is almost audibly counting the beats, and by a minor disruption of the strict metre when he slips in some glisses between beats, probably from force of habit. Good as it is, it deserved another take. Finally, Jimmy Woode's turn on "Sonnet in Search of a Moor," with his bass more resonant by the contrast of upper-register trills from piano and three clarinets, starts relaxed and ends up strained. The complexity of mood was fully intended by Ellington, and he signaled it cleverly in the title (though the ambiguity went unnoticed in Townsend's program notes). As Ellington explained it to Bob Smith, "The sonnet to a Moor was a triple entendre, because you had to decide whether we were talking about Othello [the Moor of Venice], or whether we were talking about love [*amour*], or we were talking about the moors where the three witches were, you know." And the melody carries it off, starting playfully and darkening as it goes on, an uneasy alternation, not unlike the plays known as 'romances' with their mix of comedy and tragedy.

### The Parts and the Whole

The thematic gamut of the four sonnets again raises questions about the way they were used in the suite as a whole— or, really, not used. There is one sonnet for each of Shakespeare's four subjects in the plays: history, tragedy, comedy and (with a small stretch) romance. So they could have been deployed, as I said earlier, as interludes for introducing scenes from the same subject. Ellington may have intended them to be used that way, and simply lost sight of the grand plan in his haste to finish this project and get onto the next (the telecast of *A Drum Is a Woman*, whose importance he grossly overvalued). So it turned out that the sonnets have no structural role in the suite as a whole, and their thematic range appears to be merely an accident. While they are good enough on their own to attract listeners, they could have been used to shape the suite into a more cohesive whole.

Apart from the first and last movements, the declamatory "Such Sweet Thunder" and the synoptic "Circle of Fourths," Ellington did not leave any hints about an order for the parts, and even those two movements were played out of order at the Stratford premiere, the only known full performance other than the original LP. In the table, the order on the original LP and the order at Stratford is shown beside the titles. The left column organizes the titles thematically, with one of the sonnets preceding scenes from the same subject, thus imposing a kind of implicit order on the suite, as they seem so perfectly suited for.

*thematic order            on original LP            at Stratford 1957*

#### OVERTURE

1. Such Sweet Thunder            1            7

#### HISTORY

2. Sonnet for Hank Cinq            3            2  
3. Half the Fun            11            unlisted  
4. The Telecasters            6            3

#### COMEDY

5. Sonnet for Sister Kate            8            8  
6. Up and Down, Up and Down            7            9

#### ROMANCE

7. Sonnet in Search of a Moor            5            6  
8. The Star-Crossed Lovers            9            10

#### TRAGEDY

9. Sonnet for Caesar            2            1  
10. Lady Mac            4            4  
11. Madness in Great Ones            10            11

#### FINALE

12. Circle of Fourths            12            5

In the thematic order, "Sonnet for Hank Cinq" follows the overture and prefaces the history scenes, and then "Sonnet for Sister Kate" re-sets the stage, in a sense, for comedy, and so on through romance and tragedy to the finale. In a stage presentation, the linked themes would require spoken transitions, and it is easy to imagine Ellington, the most verbal of bandleaders, delivering those with panache. In notes and interviews and the few scattered performances, he devised a patter for many of the parts – about the ragtime in Lady Mac's soul, Othello's "sweet and swinging story," Hamlet's craziness ("in those days crazy didn't mean the same thing it does now"), and so on— that might be cobbled together into an accompanying text that is essentially Ellingtonian.

### Suite Fragments in the Afterglow

Without internal structure, either this one or any other, the Shakespeare suite went unperformed except for fragments, isolated pieces that caught Ellington's fancy, if only momentarily. Of the sonnets, only "Sonnet to Hank Cinq" was ever played in performance after the debut performances in 1957. It remained in the book as a feature for Britt Woodman until 1960, when he quit the band. The other sonnets were ignored, perhaps because they were difficult or perhaps because their lack of swing fit uneasily into the expected fare at one-nighters. Ellington did compose one more sonnet some years later, simply called "Sonnet," for the 1968 *Degas* soundtrack, where it fades after one minute; trumpeter Willie Cook is the soloist, and it too was never played again.

The scenes fared only slightly better. Only "The Star-Crossed Lovers" was played frequently, and it stayed in the book until 1970, when Hodges

died. "Such Sweet Thunder," with its bumptious rock rhythm, was played regularly until 1960. In the summer of 1966, apparently in response to requests on a French tour, Ellington revived "Such Sweet Thunder," "Madness in Great Ones" and "Half the Fun" and played them as a sequence with "The Star-Crossed Lovers" for a month or two.

The Shakespeare suite might have fared better if the Stratford Festival had continued to provide the stimulus, but the Festival went out of the jazz business soon after Ellington premiered the suite there. After that, Ellington would return to Stratford three more times. In 1963 he spent some time there writing incidental music for *Timon of Athens*, an awkward play dominated by set pieces (banquets with dancing girls, marching armies, static characters with a lot of posturing, which Ellington called "skillipoop, the art of making what you're doing look better than what you are supposed to be doing"); director Michael Langham probably hoped that Ellington's music would add pizzazz to the play. Three years later, in May 1966, Ellington played a concert at Stratford. No program survives, but it is possible that his revival of the four Shakespearean scenes was done for Stratford and kept in the repertoire when he got to France. Ellington's last appearance at Stratford came on 7 July 1968, when he staged a Sacred Concert there.

So the Shakespeare suite, as a suite, did not outlive its Stratford premiere in 1957. As an entity, it provided Ellington with two concerts – two one-night stands, albeit auspicious ones, at Town Hall and at the Stratford Festival. But no more. Of course, looking at it as concert fare unfairly limits its actual life-span. As listening fare, the recorded version has proven to be one of Ellington's most successful recordings, admired by reviewers, popular with listeners beyond the jazz core, continuously in print since its first release nearly fifty years ago. That seems inevitable, looking back at the circumstances. It was conceived in a buoyant moment when both the composer and his orchestra were riding a wave of popular and artistic success. The link to Shakespeare gave Ellington lofty themes to work with and rich characters. But as wonderful as it is, in the end we have to wonder if it might have amounted to more. Each piece is self-fulfilling, often brilliantly so. And that, as it stands, is all there is. There is an unfinished air to it. The whole is not greater than the parts. Listeners find themselves supplying rationales and themes long after Ellington has snapped his fingers and moved on.

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### DISCLAIMER

This article is re-printed from the March/April issue of CODA, courtesy of the publisher.

DEMS\*\*



THE INTERNATIONAL

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

05/1 April - July 2005

27th Year of Publication

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(1) August 11<sup>th</sup>, 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 and return-Harlem Air Shaft-Out Of This World-Bond Promo-Midriff-  
Everything But You-Ring Dem Bells-Mood To Be Wooded-Bond Promo-  
Emancipation Celebration into close-September 26<sup>th</sup>,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 18<sup>th</sup>, 1945 (Theme) Take The "A" Train-Work Song-Bond Promo-The Blues-  
 West Indian Dance-Bond Promo-Come Sunday and Light Take The "A" Train  
 into 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 4<sup>th</sup>, 1945 (Theme) Take The "A" Train-I Miss Your Kiss-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

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Earle Theatre, Philadelphia-September 1<sup>st</sup>, 1945 -New Zanzibar October 18<sup>th</sup>, 1945 (MBS)

(1) August 25<sup>th</sup>, 1945 (Theme) Take The "A" Train-Mood Indigo-Bond Promo-  
 In A Jam-Everything But You-Pianistically Allied (Tonk)-I Don't Mind-  
 Bond Promo-The Jeep Is Jumpin' Take The "A" Train into Station Break  
 (Theme) Take The "A" Train and return  
 (Theme) Take The "A" Train and return-Black And Tan Fantasy-  
 I'm Beginning To See The Light-After All-Bond Promo-Don't You Know I Care?-  
 (Back Home Again In) Indiana-The More I See You-Bond Promo-  
 Let The Zoomers Drool into closing-October 7<sup>th</sup>, 1945 Suddenly It Jumped-  
 Every Hour On The Hour-Cotton Tail-Everything But You into closing  
 (2) September 1<sup>st</sup>, 1945 (Theme) Take The "A" Train-On The Alamo-Bond Promo-  
 Sugar Hill Penthouse-Stomp, Look And Listen-There's No You-Jumpin' Punkins-  
 Body And Soul and Bond Promo/Station Break-(Theme) Take The "A" Train and return  
 MEDLEY (A Tropical Triumvirate) : a Caravan b Flamingo c Air Conditioned Jungle  
 Everything But You and Bond Promo-Pitter Panther Patter-One O'Clock Jump-Moon Mist-  
 Bond Promo-Jump For Joy--(Theme) Take The "A" Train into closing-  
 October 18<sup>th</sup>, 1945 A Door Will Open-Lilly Belle-West Indian Dance-  
 Waiting For The Train To Come In-Blues On The Double

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 Georgia Grind-Parlor Social Stomp-(You've Got Those) Wanna-Go-Back Again Blues-  
 If You Can't Hold The Man You Love-Animal Crackers-Li'l Farina-Lucky Number Blues-  
 I'm Gonna Put You Right In Jail-East St. Louis Toodle-Oo-Birmingham Breakdown-  
 Immigration Blues-The Creeper-The Creeper-New Orleans Low Down  
 Song Of The Cotton Field-Birmingham Breakdown-East St. Louis Toodle-Oo  
 (2) (JSP 924B) East St. Louis Toodle-Oo-Hop Head-Down In Our Alley Blues  
 Black And Tan Fantasy-Soliloquy-Wobble Wobble-Creole Love Call  
 The Blues I Love To Sing-The Blues I Love To Sing-Black And Tan Fantasy  
 Washington Wobble-What Can A Poor Fellow Do?-Black And Tan Fantasy-  
 Chicago Stomp Down-Harlem River Quiver-East St. Louis Toodle-Oo-Blue Bubbles-  
 Red Hot Band-Doin' The Frog-Sweet Mama (Papa's Getting' Mad-Stack O-Lee Blues-  
 Bugle Call Rag-Take It Easy-Jubilee Stomp-Harlem Twist  
 (3) (JSP 924C) East St. Louis Toodle-Oo-Jubilee Stomp-Take It Easy-Take It Easy-  
 Jubilee Stomp-Black Beauty-Black Beauty-Jubilee Stomp-Got Everything But You-  
 Yellow Dog Blues-Tishomingo Blues-Digga Doo-Doin' The New Lowdown-  
 Black Beauty-Swampy River-The Mooche-Move Over-Hot And Bothered-  
 The Mooche-Hot And Bothered-Move Over-The Mooche-Louisiana-Awful Sad  
 (4) (JSP 924D) The Mooche-Santa Claus Bring My Man Back To Me-I Done Caught You Blues-  
 I Can't Give You Anything But Love-No, Papa, No-No, Papa, No-Bandanna Babies-  
 Digga Digga Doo-I Must Have That Man-The Blues With A Feelin'-Goin' To Town-  
 Misty Mornin'-Hit Me In The Nose Blues-It's All Coming Home To You-St. Louis Blues-  
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 Everything But You-Frustration-Cotton Tail-Day Dream-Deep Purple  
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