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THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

07/1 April 2007 - July 2007

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SAD NEWS

Anita O'Day

DEMS 07/1-1

See DEMS 06/3-33)

Anita O'Day died on 23Nov06 at the age of 87. She sang with the Ellington Band only once, on 17Jan45 in the selections *Wish You Were Waitin' for Me* and *I Can't Believe That You're in Love with Me*.

Dave Black

DEMS 07/1-2

Dave Black died on 4Dec06 at the age of 78 years. He played the drums in the Ellington Band from Fall 1953 until 12Nov54 when he was hospitalised in Portland. He came back on 22Jan55 and stayed until mid Jun55. He was featured in Billy Strayhorn's *Gonna Tan Your Hide*.

Jimmy Cheatham

DEMS 07/1-3

Jimmy died on 12Jan07 at the age of 82 years. He played trombone as a substitute for the ailing Chuck Connors in Sep71 and he replaced Murray McEachern in the Ellington Band during a dance date in Kenosha on 11May73 where he soloed in *Mood Indigo*.

Barbara McNair

DEMS 07/1-4

Barbara McNair performed as a singer in the revival of "Jump for Joy" in 1959 where she performed together with Jimmy Randolph *Brown-Skin Gal*. She also sang in many of the selections in the Medley in the so called Barbara McNair show of 2Nov66, which is also known as "Calanese Center Stage" by Four Star Productions and from which video recordings circulate. She was born on 4Mar34 and she died recently on 4Feb07.

Robert Marshall Rosengarden

DEMS 07/1-5

Bobby Rosengarden was one of the nine percussionists Ellington employed for the recording on 25Feb59 of *Tymperturbably Blue* and *Malletoba Spank*. He also met Ellington at the Dick Cavett Shows, where he was the conductor of the studio orchestra. Duke appeared at the Dick Cavett Shows each year in 1968, 1969, 1970 and 1971. From the years '69, '70 and '71 audio recordings circulate. Robert lived from 23Apr24 until 27Feb07, when he died in Sarasota, Florida.

Good NEWS

Butch Ballard

DEMS 07/1-6

Butch Ballard who attended the Duke Ellington Conference in Ottawa in May90, where he also played for us, has been presented with the Mellon Jazz Community Award for his musical achievements and contributions to jazz education in Philadelphia. George Edward "Butch" Ballard is still going strong at age 88 heading his own trio.

Louie Bellson and Clark Terry

DEMS 07/1-7

Louie Bellson and Clark Terry were honoured as "Living Jazz Legends" on 3Mar07 at the Kennedy Center in Washington, DC. It was a real pleasure to see them both on screen in the recently telecast Billy Strayhorn documentary "Lush Life".

NEW FINDS

Shrine Auditorium Los Angeles 9Feb51

DEMS 07/1-8

In the past summer, I won in an E-Bay auction three 16" transcriptions with the following inscriptions:

Disc 1. Duke at Shrine 2-9-51 with the number 1 on one side and "2" on the other.

Disc 2. Duke at Shrine 2-9-51 with "Part 1 Dub" on one side and nothing on the other.

Disc 3. Duke at Shrine 2-9-51 with the number 3 on one side and "4" on the other.

At that moment I did not have the equipment to play these discs, but since then I have bought myself one. I was very curious to know what was on these discs. I found in Barcelona a good Samaritan who has the required turntable and who made me copies on cassette. The discs

were very poor. They were made from aluminium with a very weak cover of vinyl. He washed the discs with distilled water and after three months of suspense the cassettes were ready. It was indeed a concert by Ellington!

Klaus Stratemann mentioned in his "Day by Day" that Duke gave a concert on 9Feb51 at the Shrine Auditorium in Los Angeles which was recorded by the AFRS. My first conclusion was that this was an un-issued concert by Duke. Now I am not so sure anymore. Here are the contents of the concert:

1. The National Anthem	1:02
2. The Mooche	5:14
3. Ring dem Bells	2:05
4. Frustration	3:48
6. Rose of the Rio Grande	2:14
7. Love You Madly	
VOCAL BY BARBARA WINFIELD!!	
8. Take the "A" Train	4:41
9. Harlem	13:22
10. Controversial Suite	10:50
11. Violet Blue	4:40
12. Jeep Is Jumpin'	1:45
13. Monologue	1:01%

The total time is 64:06

This sounds very much like the Metropolitan concert of 21Jan51. I hear distinctly Lawrence Brown, and Johnny Hodges and I believe that I also heard Sonny Greer. If this concert is indeed from the Shrine it must have been one of the last before these musicians left the band. There is no discussion possible about Barbara Winfield being featured in this concert and Yvonne Lanauze at the Metropolitan. If I send you a copy of this concert I am sure that you will be able to compare it with the Metropolitan and establish if this is the same concert or that we have here a "New FIND".

Jordi Navas Ferrer

I am sure that you have a new discovery in your hands! I will compare each selection with all the probabilities to be sure, but the fact that you have a recording with Barbara Winfield is very interesting and gives me good hope that this is indeed a treasure!

Sjef Hoefsmit

Today I went to the post-office to pick up your CD. When it was presented at my door I wasn't home. I have just finished listening to it. I would very much like to mention it in the next DEMS Bulletin with your permission.

Barbara Winfield existed indeed, see Klaus Stratemann page 323 and see DEMS 05/3-4. You mentioned in your listing of musicians two drummers: Charlie Smith and Bill Clark. I do not believe that there were two drummers. I believe that it was Charlie Smith only. He was a West Coast drummer. Bill Clark played at the East Coast. Tyree Glenn was not in the band.

It is a pity that the sound quality is so poor. Your New FIND has only historical significance. Would it be possible to detect the original owner of the acetates and persuade him to let Steven Lasker make better copies of the originals?

Sjef Hoefsmit

I cannot discover the original owner of the recordings. I believe that what I have are "safety copies". When they arrived they were very wet. We have had a lot of work to clean these discs. We have not been able to make any better copies.

I am very happy to know that this is a "fresh" concert and to have been able to contribute my little grain of sand to the Ellingtonian history. Are you sure that there was only one drummer? If so it must have been a drummer with an extraordinary solidity. Listen to the "bombs" in *Star Spangled Banner*. Maybe the two drummers were Charlie Smith and Sonny Greer?

Jordi Navas Ferrer

NEW BOOKS

Rhythm Is Our Business Jimmie Lunceford and the Harlem Express

DEMS 07/1-9

On Saturday, July 12, 1947, bandleader Jimmie Lunceford died under mystical circumstances. His death has been the subject of the oddest speculations, but the Dutch author Eddy Determeyer has spent years studying Lunceford's last days and in this brilliant new book puts an

end to all the uncertainties.

Sixty years later, a writer who has spent decades of research on this eminent bandleader finally tells Jimmie Lunceford amazing career and his often overlooked contribution to jazz. And Lunceford's career was definitely something special; born in the mid-west, educated as a teacher, music came almost accidental on him. He could just as well have become an athlete or aviator, but since teaching music was a part of his occupation we are grateful that he finally chased that path. From his first early attempts in Denver as a sideman in George Morrison's Orchestra in 1920 thru his leadership of the Chickasaw Syncopators that he finally turned in to the Jimmie Lunceford Orchestra. And what an orchestra it developed into; it broke all the records regarding dance attendants and also longevity at venues like the Apollo Theatre.

Still, Lunceford's name is often mentioned en passant when we discuss the great bands of the Swing Era. One obvious reason to this is the fact that Lunceford's was the African Americans favourite band. Ellington, Basie, Goodman, Dorsey etc became the star bands, for both races, Lunceford preferred the smaller cities, the cotton barns and often drew more than ten thousand dancers to these events.

Determeyer gives a detailed background of the Lunceford family's life in the Mid-West in the times of segregation and prejudices; something that would follow Jimmie all through his life. In fact, this book is much more than a jazz book. It is a study in American sociology from the end of the Civil War through the black Americans rise in society thanks to better education, health and a gradually accept as a people.

The author has supplied the book with an excellent and informative discography with details of dates and personnel but also lists up recommended CD's. Also instructive is Determeyer's short description of many of the recordings. The book's index and notes are a great source both for researchers or anyone who wants to look further.

Rhythm Is Our Business - Jimmie Lunceford and the Harlem Express

Author: Eddy Determeyer, The University of Michigan Press. 2006

331pgs, \$29.95

ISBN-13: 078-0-472-11553-2

Arne Neegaart**

DVD REPORTS

David Gresham Record Company CD and DVD combination CDDVD 003 "The Legendary Duke Ellington"

DEMS 07/1-10

Among my Christmas gifts was this DVD + CD combination.

The only clear information on the cover is -Distributed by The David Gresham Record Company. The title credits advertise -Air-Music and media group.

The DVD has *Take the "A" Train/ Satin Doll/ Blow by Blow/ Jam with Sam/ Things Ain't What They Used To Be/ VIP Boogie/ Kinda Dukish*, from the same session, would it be 'Goodyear'?

Stormy Weather with Ivie Anderson/ *Black and Tan Fantasy*, from the 1929 film/ An incomplete *Rockin' in Rhythm* mis-titled *I Got Rhythm* from a concert/ *Rockin' in Rhythm* mis-titled *Bundle of Blues/ Bugle Call Rag* from the picture "Bundle of Blues".

Do you have any information please about this issue?

Lance Travis

There is no doubt in my mind that what you have on your DVD is the same as what has been released on ZYX Music DVD 3080, "The Duke Ellington Show", see DEMS Bulletin 05/3-18. I suspect that you have not mentioned the titles in the same order as they are on the DVD.

If you give me the contents of the CD I think we should publish this new re-release in the next Bulletin.

Sjef Hoefsmit

The CD has 23 tracks. It is (for me) impossible to know which one came first, this CD or the CD with the same title "The Legendary Duke Ellington" issued by the label "Going for a Song" with number GFS 242. The same 23 selections were issued on this GFS CD but in another order. It is also very well possible that the original release was the History double CD 20.1901 HI, titled "Caravan", which is described by Anders Asplund in DEMS 02/1-21/5. The first CD of the History double CD contains 20 tracks. They are identical with the

tracks 1-20 of the GFS CD and in the same order. The three supplementary tracks on the GFS CD (tracks 21-23) are the same as tracks 1, 3 and 4 on the second CD of the History double CD. Track 2 on the second History CD was a repeat of track 9 of the first CD as pointed out by Anders Asplund. Thanks to Anders I do not have to spell it out. DEMS 02/1 is still accessible on your "depanorama.net" web-site. Also the DVD doesn't give me much work thanks to Bo Haufman. It is the same as the DVD ZYX Music 3080 "The Duke Ellington Show" as described by Bo in DEMS 05/3-18. I agree with Bo that the quality is very poor, especially of the Goodyear tracks.
Lance Travis

Dear Norbert

A friend of mine wrote to me that he had found a DVD "Duke Ellington, Rare Video Footage" on Legacy LEDVD 5004, manufactured in the UK. Have you heard of it? I would like to know what is on it.

Sjef Hoefsmit

I described the DVD in my catalogue as AIR003DVD, Eur 7.95, 30 min. b&w, hi-fi mono. Collection of film clips. Good Year show and live show. This DVD was produced by AIR Music & Media, first issued with an insert just titled "Duke Ellington". Later a coloured insert was used and it then had the title "Rare Video Footage". Maybe it has been reissued by Legacy. My UK wholesaler has no DVD with the catalogue number Legacy LEDVD 5004 in his data base.

Norbert Ruecker

No doubt. This is again the same as the ZYX Music DVD 3080, "The Duke Ellington Show", see DEMS Bulletin 05/3-18. Same producer: AIR Music & Media.

Sjef Hoefsmit**

A Duke Named Ellington

DEMS 07/1-11

This two hour programme is just released on DVD, For more information, go to ellingtondvd.com

Terry Carter**

www.terry-carter.net

This splendid documentary made by Terry Carter was mentioned for the first time in DEMS 88/5-8 where Benny Aasland printed the review in the Washington Times of 18Jul88. In DEMS 89/1-8 was an overview of the contents of the programme. It has been shown on many television stations. If you did not record it on your VCR, this is your chance!

DEMS

The Music of Harold Arlen

DEMS 07/1-12

See DEMS 06/3-10

Just saw this pretty amazing clip on YouTube, Duke & the orchestra playing *Between the Devil and the Deep Blue Sea*

<http://www.youtube.com/watch?v=CKb5k3g71YU>

Jimmy Hamilton, Cat Anderson and Lawrence Brown stating the theme, a little Paul Gonsalves, then Louie Bellson and Cat taking it home.

The notes say it's from Video Artist International VAI DVD 4371: Harold Arlen - An All Star Tribute. A quick check on the VAI music web-site tells me it's from the Bell Telephone Hour, 5Dec 65: http://www.vaimusic.com/VIDEO/DVD_4371_Arlen.htm and there are two more tracks with the Ellington band on that DVD, *Stormy Weather* and *Blues in the Night*.

Hans Christian Dörrscheidt

Duke's Itinerary

Addition or correction to the Itinerary

DEMS 07/1-13

See DEMS 06/3-11

How about this for an entirely speculative explanation:

On Friday 10Aug34 Mildred Young goes to an event at the Sandy Beach Park Pavilion, during which she obtains and uses a pass out on the back of which Duke is advertised as the forthcoming attraction for the following Thursday, 16 August. She decides to keep the pass out as a souvenir of the occasion – it was the night she met the love of her life perhaps, or the date when he proposed to her. She writes her name and the date on it to record her association with the occasion.

As for Duke's Itinerary entry for Thursday 16Aug34: either there is no discrepancy, as the Sandy Beach Park Pavilion was located at Russell's Point, Indian Lake, Ohio, or there is a discrepancy: he had to pull out at the Sandy Beach Park Pavilion for some reason (the venue went up in flames perhaps; or it went broke), and the Russell's Point engagement was organised as a last-minute replacement.
Roger Boyes

Washingtonians in New England, 28Jan – 7Feb 1925

DEMS 07/1-14

Recent itinerary research reveals intriguing details, new dates, and a complete set-list of tunes from of a brief tour of New England in the winter of 1925. The Washingtonians were between stints at the Hollywood (Cabaret or Cafe or Restaurant), which had been closed since a fire early in the morning of 16Dec24 ("Fire Record," *New York Times*, 17Dec24, p43), and would not re-open until 19Feb25 as Club Kentucky. (ad, *New York Morning Telegraph*, 19Feb25, p2)

The only other known date from this tour was a performance at City Hall in Haverhill, MA, 28Jan25, discussed by Mark Tucker in his "Ellington: The Early Years." (p. 185, citing an article in the 27Jan *Haverhill Evening Gazette*) These dates followed: (ad, *Boston Post*, 29Jan25, p18)

29Jan25, Elks' Ballroom, Cambridge, MA.

2Feb25, Odd Fellows' Hall, Lynn, MA.

3Feb25, Freeman's Hall, Portsmouth, NH.

4Feb25, Casino, Fall River, MA.

5Feb25, Roseland, Taunton, MA.

6Feb25, City Hall, Haverhill, MA.

7Feb25, Music Box, Boston, MA.

DANCING

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[The image is from the Boston Post, 28Jan25, p20.]

Is this the full tour? These were the only dates advertised in the *Boston Post*. A 5Feb25 *Haverhill Evening Gazette* article (also cited by Tucker) and a brief 4Feb25 article in *Variety* may suggest other dates in Haverhill, or simply refer to the 6Feb engagement. At some point the Washingtonians headed back to New York to prepare for a new show. The Club Kentucky was legally incorporated on 2Feb25. (*New York Times*, 3Feb25, p35)

New information on the Washingtonians emerges from the *Portsmouth Herald*, including this preview of their appearance on 3Feb25. Here is the exact text, misspellings included:

WASHINGTONIAN ORCHESTRA CONCERT PROGRAM FOR TUESDAY NIGHT

The following concert program is the same one recently featured by this orchestra as a headline vaudeville act all over the Fox Circuit in New York state:

"Choo-Choo" Written by Duke Ellington pianist and leader. (Choo-Choo is the latest song hit in New York. Vanand Schenk are signing it on Columbia Records)

"Ghost of the Blues" Written by Bert Miley, trumpet player of Washingtonians.

"Non Sense at All" Piano solo, written and played by Duke Ellington.

"What Became of Sally" Song by Sonny Guas [*sic*], drummer.

"Tea for Two" specially arranged by the Washingtonians.

"Raggerty Ann" [*sic*] orchestra

"St. Louis Blues" The Washingtonians own version.

"Sam" [*sic*] special arrangement Orchestra

"Everybody Loves my Baby" sung by entire orchestra

Hear these numbers played by the greatest colored orchestra in America at Freeman's Hall, Tuesday. Concert 8-8:45 and the dancing to the Hottest Band on Broadway. (*Portsmouth Herald*, 31Jan25, p8)

A few comments: Duke, who had been leading the Washingtonians for only about a year, was already putting together brilliant programs, by mixing bold original tunes, showcases for his band members, and popular hits, with dramatic shifts of pace and mood. The opener, "Choo-Choo," had been recorded by the Washingtonians two months earlier. Those who arrived early received a copy of the record: "free phonograph records will be given out early in the evening." ("Dancers To-Nite," *Portsmouth Herald*, 3Feb25, p10) "Ghost of the Blues" is a Tim Byrnm - Sidney Bechet composition. I wonder if its inclusion in the program indicates Bechet was a member of the Washingtonians on this tour, or if the incorrect attribution to Miley indicates just the opposite. Bechet's exact tenure with Ellington has yet to be determined. Should "Non Sense at All" read as "No Sense at All," an unknown Ellington composition? Other corrected titles are: "(I Wonder) What's Become of Sally," (written by Ager-Yellen), an Al Jolson hit, here an opportunity for Sonny Greer's personality and voice; "Raggedy Ann" and "San" were recorded by other jazz bands. This is the first mention I've seen of a tour of Fox theatres, which if can be verified, would indicate the Washingtonians may not have been out of work for very long after the Hollywood fire. It is interesting to note a "concert" 18 years prior to Ellington's debut at Carnegie Hall. Such concerts were fairly common - I have found a number of dances in the 1920s, 30s, and 40s that were preceded by a concert.

The reviewer of the Portsmouth concert and dance noted, "The concert was different from that usually rendered by dance orchestras and greatly pleased the crowd which packed the gallery, while the dance music was of the sort that brought the dancers onto the floor at the first strain of the music, eager to enjoy every bit of each number." ("Dancers Pleased with Orchestra," *Portsmouth Herald*, 4Feb25, p9)

A check of local newspapers for each of the towns on this 1925 tour might uncover even more information. And who knows how many Blu-Discs could be found by searching attics in the Portsmouth area?

Ken Steiner



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DISCUSSIONS

- ADDITIONS - CORRECTIONS

Credits for *Cotton Club Stomp*

DEMS 07/1-15

Original pressings of *Cotton Club Stomp* have different composers compared to what Benny Aasland reported in his WAX WORKS which gives "Ellington, Mills".

Carl Hällström

The name "Rodgers", which also appears on the label of HMV B.4872, could be a misprint for Hodges.

Bo Scherman

I regret that I don't have Aasland's discography. Is he talking about the 1929/1939 composition, or the 1930 one of the same name, but different music?

The New DESOR page 811 gives composer credits to Ellington, Hodges and Carney for *Cotton Club Stomp*, the version recorded 3 times in 1929 and once in 1939. Your Victor label is the same as the one on page 33 of Eddie Lambert's Listener's Guide (except yours shows the engraved number in the wax near the label). This is the 3May29 recording. Interesting that it shows the composer credits as Rodgers, Ellington and Carney. I wondered at first if "Rodgers" might be a misprint of "Hodges," but it appears this was Richard Rodgers, of Rodgers and Hart fame, and later, Rodgers and Hammerstein.

The 1929 sessions were for Victor, but the 1930 and 1939 recordings were made for Brunswick. The 1930 so called *Cotton Club Stomp* was also made for Brunswick. The New DESOR gives no composer credits for this 1930 version, but notes that the first 8 bars of the AABA chorus are the same as the first 8 bars of Willie "the Lion" Smith's *Keep Your Temper*. Lambert (page 38) disagrees, saying the two songs are similar melodically but different harmonically. He does say the 1930 version (Brunswick) is not the same composition as the Victor sessions, and listening to them just now, I agree.

Is it possible that the Aasland reference is to the 1930 recording?

How can we reconcile the label Rodgers, Ellington, Carney to The New DESOR's credits of Ellington, Hodges, Carney? Might Massagli and Volonté have a typographical error?

Am I correct to assume that Aasland's book is seminal but now superseded by the later discographies? I imagine Massagli and Volonté didn't accept Mills for either version, otherwise I'm sure they would have listed his name.

David Palmquist

Benny Aasland refers to the 3May29 recording, not to the 22Apr30 recording.

The name Rodgers on the label is indeed due to a typing error. On the Victor recording-sheet of 3May29 at the Liederkrantz Hall in NYC is the following.

Comp:- Rodgers-Carney & Duke Ellington
 Pub & Copyr:- Gotham Music Co. 1929
 Note:- Above inf Verbal by D.Ellington

This confirms Bo Sherman's suggestion that this is a combination of two typing errors for Hodges. Not a misprint! (I am a retired printer and rather sensitive about this.)

Sjef Hoefsmit

Sjef was involved in the misconception about *Keep Your Temper*.

In DEMS Bulletin 83/3-3: A COTTON CLUB MYSTERY SOLVED. Our member J. Hoefsmit reports a discovery by one of his collector friends, Jacques Lubin [Le Point du Jazz # 18, Nov 1982], as he listened to a Willie "The Lion" Smith LP, "The Lion & The Tiger" (Jazz Odyssey 006). He found a striking resemblance between one of the tracks, *Keep Your Temper* and the 22Apr30 Duke recording for Brunswick, named *Cotton Club Stomp*. This *Cotton Club Stomp* has long been suspected not to bear its correct title (it is certainly not the same composition as the 6Jun39 Brunswick recording with the same title) but so far no one has been able to detect the true title. Now it seems this mystery is solved, though it might well be that Duke at that time "adopted" this *Keep Your Temper* composition and named it the *Cotton Club Stomp*.

In DEMS Bulletin 83/4-1: COTTON CLUB STOMP as KEEP YOUR TEMPER (see Bull83/3,p.3)

There are a few errors. I have listened to four different recordings: Blue Rhythm Orch (c29oct25) (Clarence Williams(!), VJM VLP-5); Gulf Coast 7, 5Nov25 (Sound of Harlem, Col. C3L-33); Gulf Coast 7 / Original Jazz Hounds (VJM VLP-45); Willie "The Lion" Smith-Jones (Jazz Odyssey 006) and Ralph Sutton (Chaz Jazz CJ-107). It is not the same composition as the Brunswick version *Cotton Club Stomp* (22Apr30). Both are based on the same short melodic figure ("riff") in variations, but the melodic structure is different. The *Cotton Club Stomp* version includes 32 bars and "stick" release), in contrast to *Keep Your Temper* which has 32 bars without a bridge. There are also other differences. The Brunswick 6Jun39 *Cotton Club Stomp* version is the same composition as the Victor 12Apr29 ("A Nite at the Cotton Club") and 3May29 versions. You may compare the Freddie Jenkins chorus in the Victor versions against the melody presentation in the later 1939 Brunswick version.

Bo Sherman.

In DEMS Bulletin 84/3-8: Re COTTON CLUB STOMP (recorded 22Apr30): I agree with Bo Sherman (see Bull83/4-1) where he points out that *Cotton Club Stomp* is a AABA 32 bars type, whereas *Keep Your Temper* is a ABAB 32 bars type tune. *Keep Your Temper* is definitely a different tune.

Satoshi Yuze

I am wondering on what Victor-HMV edition of *Cotton Club Stomp* the composer credits actually reads "Ellington-Mills" = the very label that Benny was looking at when he prepared his entry for Wax Works.

Carl Hällström

It could be that Benny did not look at the label for the credits (or that he intentionally did not accept the credits as mentioned on the label as being suspect) but that he looked in the ASCAP listing where the composition is (correctly) copyrighted in 1943 as by Duke Ellington, Johnny Hodges & Harry Carney. He may have mistakenly looked one line lower where it reads Duke Ellington & I. Mills. These credits belong to the next title in the list, *Shout 'Em, Aunt Tillie*.

Sjef Hoefsmit

AFRS Music America Loves Best # 77

DEMS 07/1-16

The session 4594 in the New Desor is on Redmond Nostalgia CD 2515, which I didn't find until now, but that is perhaps known before to everyone else. See redmondnostalgia.com – they have also some more Ellingtonia.

Lars-Erik Nygren

It was not known to us. Thanks!

This was in the AFRS broadcast:

Duke on piano: *Take the "A" Train; Dancers in Love*.

Duke with the Jay Blackton Orchestra: *Sophisticated Lady; Solitude; Caravan; Mood Indigo; It Don't Mean a Thing*.

From an E-mail from Ed Polic to Jerry Valburn 19oct00:

1. It is a composite program. Two completely different orchestras are on it (one announced as Jay Blackton and the other as Lou Bring -- and the sound is quite different between the two "house" orchestras). The Ellington segments appear to be from yet a third recording session. The only common denominator between each of the segments on the program is Tommy Dorsey. Johnny Desmond and Ellington are not at the same recording sessions for this material.
2. The Desmond portions were done after 23Nov45 (i.e., after his discharge date).

The John Steiner Collection

DEMS 07/1-17

The collection of the late John Steiner, who died on 3Jun2000 (see Bulletin 00/2-2), has been moved to the University of Chicago and more specifically to the Chicago Jazz Archive of the University of Chicago Library. It took four moving van loads to bring the collection to CJA. The latest estimates indicate that there are upwards of 35,000 recordings in various formats, as well as over 200 linear feet of paper materials, including photos, stock arrangements, song sheets, articles, clippings, research notes, books, periodicals, and posters. Until the collection finding aid is available, please direct questions about the contents of the collection to the Curator (ucjazz@uchicago.edu).
DEMS

Trivialities in the literature

DEMS 07/1-18

There's a reference on <http://www.allaboutjazz.com/php/article.php?id=23969> to an LP of a Today Show anniversary episode with Satin Doll on it. I was trying to track it down when I came across these anomalies.

November 21, 1961

Stratemann page 568 says the first appearance on the Today show was in 1964, but on page 445, he shows an appearance on Nov 21, 1961. New DESOR pages 306/307 and Timmer page 205 confirm a pre-recording for WNEW's Music Spex that day, but show nothing for the Today show.

January 13, 1968

Stratemann shows Ellington playing the Today Show on January 13, 1968.

Timmer page 322 shows this session on that date, too, with the playlist.

New DESOR page 490 has no entry for that date.

January 14, 1968

Timmer page 322 shows only *Acht O'Clock Rock* on January 14, 1968.

New DESOR page 490 adds a medley for that session.

December 15, 1969

1969-12-15 Satin Doll, full band, but in LA and for the Red Skelton Show? 6974a - I wondered how the band could be filming on opposite coasts on the same day. Perhaps they did the NBC taping in California, but if they did, why in a CBS studio?

Stratemann page 612 refers at the end of 1970 to a six-minute recording on CBS Today Show, recording date uncertain. I wonder if he meant NBC?

I haven't checked DEMS Bulletin for any of this, as I'm in the middle of another project. Thought I'd pass this on while it's fresh in my mind. If these differences have been noted already, I apologise. If it's news, though, maybe it's something for the corrections page of the Bulletin?

David Palmquist

Satin Doll on the Today Show LP is taken from the picture "The Good Years of Jazz". It was recorded on 5 and/or 9Jan62. Duke was not present at this Today Show anniversary.

21Nov61.

I believe that Stratemann meant to say that in 1964 Duke appeared for the first time with his orchestra. I believe that Duke only was interviewed alone on the 21Nov61 Today Show and that no music was played (by him). No recording of this interview has popped up and it is consequently not included in the New DESOR. The reference, given by Klaus Stratemann, is Duke Ellington's Scrap Book.

The taping on 21Nov61 of a programme for the radio station WNEW (for broadcast on 8Dec61) had nothing to do with the appearance of Ellington on the Today-Show on the same day (21Nov61).

On 26May64 a NBC tele-recording was made of the whole band for a Today Show titled "Salute to Duke Ellington". It was telecast on 5Nov64 from 7:00 until 9:00 am. On 9Jan64 a NBC tele-recording was made of a small group session (Johnny Hodges, Harry Carney, Duke Ellington, Ernie Shepard and Sam Woodyard). which was also used for the 5Nov64 telecast. It was also used on individual NBC stations on other dates. I cannot confirm that the whole recording from 9Jan64 was included in the telecast of 5Nov64. It could be that only *Passion Flower* was "borrowed", but I believe that there was more. What I have on tape is not enough to fill two hours.

13Jan68.

The titles as mentioned by Willie Timmer on this date have been taken from a correction to the first edition of DESOR (volume 15) from the hand of Benny Aasland in DEMS Bulletin 83/1-2. He suggested to add to the 13Jun68 session the same titles as mentioned by Willie Timmer on 13Jan68. Until today these recordings have never showed up. Consequently they have not been mentioned in the New DESOR.

14Jan68.

The Medley as mentioned by Willie Timmer on 28Feb68 is the same as the Medley mentioned by the New DESOR on 14Jan68. You are free to choose your source, but I guarantee that there is only one Medley on tape.

15Dec69.

Taping was done three days in LA for the Red Skelton Show. But on 15Dec69 there was a Today Show for which Ellington made a forty minutes programme. Nobody tells us where and when that Today Show was taped. The telecast was on 15Dec69. That's all. Several recordings were used in different Today Shows.

Stratemann page 612 refers at the end of 1970 to a six-minute CBS Today Show.

I believe that this is the same Today Show as mentioned on page 683 as a NBC Today Show. Klaus made a mistake. We know that this must have been a NBC product. In "TV's Biggest Hits" by Jon Burlingame (1996) on page 230: "NBC president Sylvester "Pat" Weaver was credited with several innovative television concepts including the creation of the "Today" and "Tonight" shows."

Sjef Hoefsmit

Duke Ellington on Compact Disc

DEMS 07/1-19

The book, Duke Ellington On Compact Disc (MARLOR PRODUCTIONS) is still in limbo. Most importantly the Index Section has still to be completed and in these days finding a willing publisher is very difficult. At least, over this winter 2007, I will hope to complete the index and also enter the few CD issues that have appeared most recently.

Jerry Valburn

Duke's narration during *Mood Indigo* (19Aug51)

DEMS 07/1-20

See DEMS 06/3-33, "pages 117 and 1026"

We do not agree with Lance Travis about the D.E. narration during *Mood Indigo* (Desor 5124g): in our opinion this narration is comparable with the speech that D.E. used to introduce *Harlem* and many other titles, more or less lengthy, which we didn't include in our discography. *Monologue*, on the other hand, is a real composition that consists of a narration, against a background of clarinets, copyrighted by D.E.

Luciano Massagli

I agree with Luciano: *Monologue* is certainly a real composition. I know it is credited to Duke, but am I right in thinking that the delightful clarinets writing was by Jimmy Hamilton? I treasure a version recorded at Tanglewood on 15Jul56 which appeared years ago on Queen

Disc 49. It's useless for the narration as Duke was way off mike. But for that very reason it's good for listening to the clarinets.
Roger Boyes

Salute to Duke Ellington

DEMS 07/1-21

Timner in his *Ellingtonia*, 4th Edition on page 116 claims that on 6Mar50 in Universal Studios, Stage 10, in Hollywood in the trumpet section five musicians were sitting: Harold Baker, Nelson Williams, Dave Burns, Al Killian and Ray Nance.

But in the picture, during the whole movie only four of them are playing. I can recognise Al Killian and Ray Nance. Who are those two remaining in the pictures then? I'm not able to recognise them.

Josef Mahdal

Almost the same question was asked in DEMS Bulletin 79/3-4:

"K. Stratemann is working on a Duke Filmography. He has an identification problem concerning the film "Salute to Duke Ellington". In 1950 Duke had 5 trumpeters. In the film only four are seen and heard. The following three are identified: Al Killian, Ray Nance and Nelson Williams. But who is the fourth? Can anyone be of some help? If so please write DEMS. Your suggestion(s) will be forwarded."

Since 1979 a lot has happened. In DEMS 92/1-5 the publication of Klaus Stratemann's book was announced. On page 311 of his book Klaus mentioned the musicians as they were recording the music on 6Mar50: Al Killian, Nelson Williams, Harold Baker, Dave Burns, Ray Nance. They were filmed on 8Mar50 without Harold Baker. On page 317 is a picture of the band with only four trumpeters. Harold Baker is missing. His four colleagues were photographed in a different seating order than on the film. On the picture from left to right: Al Killian, Dave Burns, Nelson Williams and Ray Nance, but in the film Dave Burns and Nelson Williams changed places.

Sjef Hoefsmit

The Monkey

DEMS 07/1-22

My Ellington course and New England Conservatory is going great guns and I'm always running into gaps. Right now I'm really trying to find info on *The Monkey*. If you look at Spike Hughes' notes on the 1933 London concert you find a really interesting description of this piece. In the 1936 DownBeat interview article that Ellington Web recently linked the piece is once again described. So I guess it was in the repertoire for at least 3 years. And I know from my recent trip to the archives that so many pieces were recorded under titles radically different from the original title. Maybe this search is hopeless - but I'm not quite ready to give up! Could I perhaps put something about it into the next issue of DEMS?

Anthony Coleman

Proper Box 25 (4 CD set) Duke Ellington - Masterpieces

DEMS 07/1-23

See DEMS 06/2-41

It's worth pointing out that the alternate take of *The Clothed Woman* (Co38671-e) heard on track 22 of CD4 of this set is the longer (almost four minutes) take which Columbia recorded on 30Dec47. Structurally it is identical to the piece as it had been played at Carnegie Hall a few days earlier, leaving aside the fanfares and the fuller horns scoring of the concert version. On page 147 of *DE - A Listener's Guide* Eddie Lambert writes, 'the standard Columbia issue remains the definitive one'. I disagree, though in fact Columbia had no choice as to which take to issue; at almost four minutes Co38671-e was too long for a 10-inch 78 side.

Whatever the intrinsic merits of the various Columbia takes may be, it seems to me indisputable that the longer one on the Proper Box CD, together with the Carnegie Hall performance, represent *The Clothed Woman* as Duke intended it. Why would he bother to record it at all if this were not so? He must have known it was too long for a 78. I also find the longer one structurally more satisfactory than the familiar issued take, which I think was a truncated version for 78 issue.

Roger Boyes

I checked your theory and I fully agree with you. There are a few remarks to be made. From the first take, which was originally 3:50, an incomplete dub was released on LP, FDC 1023. The coda was omitted and the result was a version of 2:52. Probably an attempt was already made to shorten the recording in order to make it suitable for a 78 rpm and this attempt was discovered by FDC. After the long first take, Duke recorded three other takes, two of which have been described in the New DESOR (page 1204, take f and take g). In take f, 16 bars are omitted from the 3^o chorus, the following 24 bars passage are missing and from the 4^o chorus the last 8 bars are omitted. The result was approximately 3:00. Take g is the one that was released in the first place. It has a full (32 bars) 3^o chorus, followed by an 8 bar passage (instead of the 24 bars on take e). From the 4^o chorus only 8 bars remained (from the original 32) and the Band is no longer heard in that chorus. The coda is complete. In spite of the fact that take g is 8 bars longer than take f, the time is also approximately 3:00. It seems obvious to me that Duke tried to shorten the piece more than once and selected take f for release. Take f being 40 bars and almost a minute shorter than take e.

Sjef Hoefsmit

Kabul, 18Sep63

DEMS 07/1-24

See DEMS 06/3-23

It is indeed a shame that John Crisp's father is no longer around to give us more details. The Kabul date is well known as part of the US State Department sponsored tour of the Middle East. He was there 16-18 September (Stratemann, p476, where Kabul is erroneously located in Pakistan), but I know of only one reference to it from someone who was actually there.

This occurs in Bruce Chatwin's elegiac Introduction to the 1981 reissue of Robert Byron's 1937 classic of central Asian travel, *The Road To Oxiana*. Chatwin writes:

'...in Kabul, the unlikely was always predictable: the sight of Prince Daud at a party, the old 'Mussolini' blackshirt, with his muddy smile and polished head and boots, talking to – who? – Duke Ellington, who else? The Duke, in a white-and-blue spotted tie and a blue-and-white spotted shirt: he was on his last big tour. And we know what happened to Daud – shot, with his family, in the palace he usurped.' For anyone who ever travelled there, this Introduction, written soon after the start of that wonderful and tragic country's descent into its long and continuing nightmare, is a most moving lament for the lost Afghanistan.

John, I wonder if it might be possible to contact any colleagues of your father's who were there at the time? Is there for example some ex-Pats' Old Boy Network of which he was a member?

Roger Boyes

Question

DEMS 07/1-25

I have got a CD, Laserlight 17097, "Things ain't what they used to be", and I can't find recording data for it. I do not have the Bulletin for 1996, I joined first in 2001. The Swedish DESS Bulletin 1/1999 says that *La Plus Belle Africaine*, *Smada*, *Satin Doll* and *Azure* are from the same date as the Verve 8 CD-Box at Côte d'Azur, but how about the rest?

Unknown DEMS Bulletin reader

The easiest answer is to re-print the articles in DEMS 97/3-13 and 97/1-3. It is possible that there are more DEMS Bulletin readers having problems with this Laserlight CD.

DEMS Bulletin 97/3-13:

Laserlight Digital 17 097 CD

"Things Ain't What They Used To Be — DE"

Those who have not been able to find the CD with the same album title "Things Ain't What They Used To Be," issued by LRC as a single CD under the number CDC 9061 and as the second CD of a double CD set under the number CDC 9066, have another chance to find a copy. It came out on the label Laserlight Digital, which also belongs to the Sonny Lester Recording Catalogue, LRC Ltd. For details see DEMS 97/1-3.

Bo Haufman

DEMS Bulletin 97/1-3:

LRC(US) CDC 9061 (CD)
"THINGS AIN'T WHAT THEY USED TO BE"

See DEMS 94/1-4 left column, middle and DEMS 94/2-1 left bottom. See also Valburn's "DE on CD" page 64.

"Recorded 1966 & 1969". This very concise information on the cover is correct and also the more detailed suspicions of Bo Haufman in DEMS are to the point.

Here are the facts. The selections 1-6 are from Juan-les-Pins, 26Jul66. The selections 7-10 are from Paris, Alcazar, 20Nov69. The last selection (*The Unknown*) is known as *B.P.Blues*.

Everything has been issued before. This CD could however be a welcome addition to your collection, since the earlier issues are difficult to find.

In the DEMS archives is a portable recorded tape, covering the complete 26Jul66 concert and also the Spanish (mono) CD, mentioned in DEMS 91/2-7, graciously donated by Jordi Navas Ferrer, one of our members in Barcelona.

We will give you the usual overview from the 26Jul66 concert in which you will also see that three selections are issued on an Italian CD, donated to DEMS by our member Giovanni Volonté from Milano. This (mono) CD has been covered extensively under the heading "New Releases" in the 96/2 Bulletin. This overview has been updated in Jan07.

Juan-les-Pins, Square Frank Jay Gould, 26Jul66. "Festival International du Jazz d'Antibes-Juan-les-Pins"

	Smada	S	L		
Take the "A" Train	S				
Black and Tan Fantasy	S				
Creole Love Call	S				
The Mooche	S				
Soul Call	S				
West Indian Pancake	S				
El Viti	S				
The Opener	S				
La Plus Belle Africaine	S	L			
Azure	S	L			
Take the "A" Train	S				
Satin Doll	S	L			
Diminuendo and Crescendo in Blue	S	L	V	J	8
Take the "A" Train					ni
Caravan	S	L			8
Rose of the Rio Grande			V		8
Tootie for Cootie					8
Skin Deep					8 (not complete)
Passion Flower					8 M
Things Ain't What They Used To Be					8 M
Wings and Things					8 M
Star-Crossed Lovers					8
Such Sweet Thunder					8
Madness in Great Ones					8
Kinda Dukish & Rockin' in Rhythm					8
Things Ain't What They Used To Be					8

Sources:	see DEMS:
S = Sarpe Top Jazz SJ-1018 CD	91/2-7;91/3
L = LRC CD 9061	94/1-4
V = Verve V-4072-2 double LP	
J = Verve 516.338-2 CD DE Jazz Masters #4	93/4-2;93/4-4
8 = Verve 8 CD set (CD # 1)	97/4-6;98/4-12
ni= not issued	
M = Moon Records MCD 074-2	96/2-11

We also give you an overview of the "birthday-party" in Paris on 20Nov69.

Paris, Alcazar, 20Nov69 "Les 70 Ans De Duke Ellington"

Kinda Dukish & Rockin' in Rhythm	S	V	bc
Take the "A" Train	S	V	bc
A Day in the Life of a Fool	S		
Things Ain't What They Used To Be	S	V	bc L
Summer Samba	S		
Satin Doll	S	V	bc
R.T.M.	S		
El Gato	S		
Sophisticated Lady	S	V	bc L
Satin Doll (into intermission)	V	bc	
Happy Birthday	V	bc	nE

	Fife	V	bc	
In a Sentimental Mood	S	V	bc	L
B.P.Blues	S	V	bc	L
In Triplicate	S	V	bc	
Satin Doll	S	V	bc	

Sources:
see DEMS:

S = Sarpe Top Jazz SJ-1024 CD 91/3-1;92/2-6
V = Video recording/Laser disc 92/2-6
bc = broadcast or telecast
L = LRC CDC 9061 94/1-4
nE = not with Ellington 96/2-3

Jordi Navas Ferrer did send us the Spanish Sarpe CD, mentioned by him in DEMS 91/3-1.

We agree with his findings: *Drum Samba* is *Summer Samba*; *Wild Bill's Blues* is *R.T.M.* (a.k.a. *Rhythmical Roof*) and *The Unknown* is *B.P.Blues*.

The closing *Satin Doll* is on this CD, but not mentioned.

Kinda Dukish is only complete on the Sarpe CD. In broadcast and on Laserdisc both the start and the end of *Kinda Dukish* are missing.

We have a tape of the radio-broadcast (or probably telecast?) and a copy of a video recording, which is also available on a Japanese Laserdisc and we have tried to establish the correct sequence. Our findings seem slightly different from the French Radio files as mentioned by François Moulé in DEMS 92/2-6. But if the correct titles were used, we believe that we have an agreement with the French files.

On screen it looks very much as if *Sophisticated Lady* came immediately after *Things Ain't What They Used To Be*, but that is not so. The splice is very well made, but Duke could never have turned 90 degrees that quick in order to be filmed side face.

Jordi Navas Ferrer draw our attention to the presence of Åke Persson as third trombone-player. Although very difficult to see on screen, his presence is confirmed by his solo in *R.T.M.*

When we tried to distinguish Åke Persson on screen, we noticed that there were not more than four trumpet-players. Nelson Williams was missing. Video-recordings do help from time to time our discographers, who all have two trombones and five trumpets at the Alcazar.

As Jerry Valburn points out in his "DE on CD" page 64, this same CD, LRC(US)CDC 9061 is available as the second CD in a double CD set under the number LRC(US)CDC 9066. In that double CD set, the first CD is the same as the LRC(US)CDC 7680 or LRC(J)33 C38-7680 (better known as the S.R.O. CD), See DEMS 86/4-2 and 87/1-4.

DEMS

Ray Mitchell

DEMS 07/1-26

Vocalist Ray Mitchell made only one recording with Duke Ellington and His Famous Orchestra, on 22Sep32, of *Stars*. Recent itinerary research reveals a much longer association. Ray Mitchell toured with the orchestra from June 1932 until at least December of 1932. A review of the 6Aug32 dance date indicated that Duke has discovered Mitchell, a staff singer at 500,000 watt radio station WLW in Cincinnati, evidently during Duke's 4-9Jun32 engagement at the RKO Albee in that city: "Ray Mitchell, whom Ellington picked up at WLW only two months ago, is a singer to bank on and play for a rising market." ("Ellington Offers Dancers Pure Delight," *The Columbus Dispatch*, 8Aug32) Mitchell also gets brief mentions in reviews of dates in Michigan City, IN, on 1Aug32 and in Des Moines, IO, 31Aug32. The last reference I've located of Ray Mitchell with the Orchestra was in December: "[T]he Duke brought with him Ray Mitchell, who crooned in a delightful manner *Trees* and *Say It Isn't So*." ("Duke Ellington Makes Farewell Bow at Howard," *Washington Tribune*, 9Dec32, p14) We don't hear of him again until the spring of 1933 with this reference in the "Indianapolis News" social column in the 29Apr33 *Chicago Defender* (national edition, p5), "Raymond Mitche[ll] [*sic*], tenor of Duke Ellington's Orchestra and former radio artist over WLW, was in the city Monday on business and to visit friends."

Ken Steiner

Duke Ellington's Hot Shoppes Themes # 1-7

DEMS 07/1-27

See DEMS 02/2-13/1

"Duke Ellington's Hot Shoppes Themes # 1-7" is the text on the LP, described by Jordi Navas Ferrer. Jordi gave as sequence of selections on his LP: 6708 a, new piece, 6708b, 6708d, new piece, 6786e, 6786c. We doubt if that is correct. Although not important, we think it is advisable to give the correct sequence on the LP as follows (after the two new pieces have been given letters on the New DESOR Correction-sheet 1042). There are a total of 12 selections on the LP, but five are repeats. This is the sequence: a, b, c, d, e, a, f, b, d, g, e, c.

If you ever find a copy of the LP, you can check.
DEMS

Sturgis

DEMS 07/1-28

See DEMS 06/3-18

Together with Bjorn Andresen, I have on behalf of the Duke Ellington Music Society sent our donation to Sturgis and this is the message we received on 16Jan07:

"Hi, we went to the bank this afternoon and your wire transfers is in our account.

We received \$1,250. from you to put toward the Duke Ellington memorial plaque.

Thank you so much for the generous donation and we will keep you updated on the Duke Ellington memorial project."

This message was signed by Linda, President of the Sturgis Historical Society

Sjef Hoefsmit

Great Mosaic plans for 2008

DEMS 07/1-29

I sent an email to Scott Wenzel at Mosaic suggesting a possibility for a Singles release (Bobby Hackett's wonderful "Creole Cookin'" on Verve) and added at the end of that message that I hoped we'd see an Ellington 30s big band set to go with the recent Small Groups box. He answered, "As for the Ellington, we're hoping to do the big band stuff in '08." When I asked his permission to post that news here, he wrote the following: "As long as you mention that NOTHING has been cleared yet by Sony/BMG. We have our projects already mapped out for '07 and will be sending in a track listing to be approved sometime later this year."

This message from a friend was put on the Duke-LYM list by Agustin Perez Gasco

Mosaic Records MD7-235

Duke Ellington: The Complete 1936-1940 Variety Vocalion and OKeh small group session.

DEMS 07/1-39

See DEMS 06/2-39

Thanks to our friends at Mosaic Records and thanks to our friend Steven Lasker, DEMS was able to give you as early as August last year the complete contents of this release. Now we know the catalogue number and the number of CDs involved. And we also know that this is an amazing achievement of sound restoration. We had all the selections in our collection on original 78 rpms, LPs and/or CDs, but these small group sessions sound completely "fresh". Steven Lasker has done a lot of splendid restoration work in the past but this tops everything.

His liner-notes are as voluminous as they are impressive. If you read slowly you can play the CDs and follow Steven's notes in the same time. A real pleasure. The discographical details have not given any cause for discussion with one exception. The bass clarinet of Harry Carney has been a topic on the Duke-LYM list and although we assume that most of our readers also receive the messages from the Duke-LYM list, we decided to group them together and to save them for the future by publishing them in DEMS Bulletin.

DEMS

I'm not a big audiophile, but I think the sound on the Mosaic box has a very natural feel - one can really hear the tone of each musician, we hear the snare on Sonny's drums or the vibrato on Carney's baritone, for instance, with a clarity I've never heard before.

Ken Steiner

I just received my copy of the new Mosaic CD box set of the 1936-40 small group sessions. The sound quality is by far the best of any I've

owned from that period so far - absolutely beautiful. Definitely worth every penny.

Michael Kilpatrick

Blue Light

DEMS 07/1-40

I have been guilty in the past of skipping over the small groups to get to the material by the entire orchestra. It is amazing how much great music came out of these sessions. I had also not realised how much of Hodges' exquisite soprano we hear, and Carney's bass clarinet, too. Ken Steiner

On 29 December Ken Steiner's email referred to hearing Harry Carney on bass clarinet on the Mosaic 7CD set. The personnel listing for CD5 claims that Harry plays bass clarinet on *Blue Light* (and no other title) on the 7 CDs.

Harry himself said he took up bass clarinet around 1944. Duke, in a Feb47 interview, corrected the interviewer, who mentioned Harry's bass clarinet solo on *Saddest Tale*. He queries: 'bass clarinet?..' then goes on to say, after some hesitation, 'I think that was (-pause-) a mezzo'. What Duke meant by 'mezzo' clarinet is a mystery I have yet to see unravelled, but Duke is quietly adamant that the instrument on which Harry solos on *Saddest Tale* wasn't a bass clarinet.

The obvious answer is that the instrument Duke called a 'mezzo' (which was on loan) was an alto clarinet of some sort. In an interview in the Swedish *Jazz Times* (December 1958), Harry said it was an alto clarinet in F (this is not the usual pitch; alto clarinets are normally in Eb.)

In the past I've seen references to the clarinet on *Blue Light* as 'low register', and also as 'low pitch'. But I've never seen the bass clarinet associated with this piece.

To my ear there is low register clarinet on *Blue Light*, and low register alto clarinet on *Saddest Tale*. This is consistent with Duke's reaction to his 1947 interviewer, and with Harry's statements that he took up the bass clarinet around 1944 and that he played his *Saddest Tale* solo on an alto clarinet.

Does anyone know of anything which supports the assertion that a bass clarinet is heard on *Blue Light*?

Roger Boyes

The alto clarinet is a wind instrument of the clarinet family. It is a transposing instrument usually pitched in the key of Eb, though instruments in F (and in the 19th century, E) have been made. It is sometimes known as a tenor clarinet; this name especially is applied to the instrument in F. In size it lies between the soprano clarinet and the bass clarinet, to which it bears a greater resemblance in that it typically has a straight body (made of Grenadilla wood, or since the 1950s sometimes black plastic), but a curved neck and bell made of metal. In appearance it strongly resembles the basset horn, but usually differs in three respects: it is pitched in Eb, it lacks an extended lower range, and it has a wider bore than most basset horns.

The keys of the alto clarinet are similar to the keys on smaller clarinets, and are played with virtually identical fingerings. The alto clarinet, however, usually has one key not found on most soprano clarinets, which allows it to reach a low (written) Eb. The range of the alto clarinet is from the Gb in the second octave below middle C (i.e. bottom line of the bass staff) to the middle of the second octave above middle C.

As you can see, some altos have been pitched in F, so Harry was probably right. At least, he should know it.

Arne Neegaard

I am quite sure that Barney is the solo clarinetist on *Blue Light*. Nor do I detect bass clarinet sounds in the ensemble. Arne, your info re the alto clarinet confirms what I know about the instrument, which I played for several years in the Leeds Concert Band. I don't see any reason to doubt Harry's recollection, or Duke's.

The issue was discussed in DEMS Bulletin 01/3-6/2 and 02/1-7/1 following the news of Harry's 1958 Swedish interview with Lennart Östberg to which I referred.

Roger Boyes

Just for the record: Lambert has Bigard as clarinetist, Gammond has Carney (low pitch).

Arne Neegaard

First, to get the "documentation" out of the way, New DESOR shows two recordings, both at the same session, 22Dec 38. According to New DESOR, the full band was there - it says the same personnel as 11April, where it shows 3 trumpets, 3 trombones, 4 reeds, 4 rhythm, and vocalist.

New DESOR also credits the reed solo to Bigard. To me, that makes sense, because I hear a normal Bb (soprano) clarinet playing at the low end of its range due to the hard, vibration-free tone (although that may be related to the speakers I'm using). What I hear is a tone I can achieve easily, if I want to, at the same range when I play Bb clarinet. The fluidity of the notes when the soloist starts running up and down also makes me think soprano clarinet, because both alto and bass clarinet have bigger tone holes, requiring fingerpads rather than open

tone holes.

I have also tried an alto clarinet a couple of times in the dim past, and for a while, we had an alto clarinet in our band. Its tone seems different than what I hear at this part of the recording.

At 48 seconds (the ensemble section before the trombone solo) I am pretty sure one of the low clarinets is used. I don't recognise it as an alto clarinet (which I expect to be a little harder sound) but it's clearly what I could produce on my bass clarinet. But if Harry didn't start playing the bass clarinet until later, we have to accept it isn't a bass clarinet, or at least not a bass clarinet played by him. Did any of the other reeds play bass clarinet? I don't think I've read anything to suggest it. So perhaps it was Harry on the F alto clarinet, which I've never seen or heard.

David in Palmquist

Slowly I have come to appreciate the need for objective documentation. So, long live DESOR and other "Tools".

I was interested in David Palmquist's comments about him recognising the normal Bb (soprano) clarinet. Roger's subject has to do with whether a bass clarinet was used, or not. So your comment is pertinent as it relates to the question of the instrument. But, it seems to me that the personal style and individual tonality of Bigard is readily apparent in the solo. So why isn't this probability (?) a good starting point to answer the question about the solo?

The *Mood Indigo* voicing of the second chorus is more difficult to decipher but I don't hear the distinctively different sound of a bass clarinet sound there either.

Another concern of mine is this: No matter what some respected bit of documentation says about the full band being the same as 11Apr, on the 22Dec38 recordings of *Blue Light*, I can hear only a very small band (octet?). As a matter of fact, I can hear only seven instruments : Piano, bass, drums, guitar, trumpet, trombone and one clarinet. I don't hear Carney on this record and I don't see why he would be necessary The *Mood Indigo* voicing from 1930 to 1974 was just three voices.

But the documentation in the Mosaic booklet says that Carney played bass clarinet on *Blue Light*. Who are you going to believe, me or Lasker? :-)

My point, again, is that while respecting and appreciating the tools of documentation, we should also listen attentively.

Martin Thach

I'm the one who got this started with my comments about the box set and the bass clarinet. There are some clarinet tones on *Blue Light* that are very low (underneath the trumpet solo) - I assumed this was a bass clarinet, not realising I was stepping into a long-standing controversy. It is interesting to find that the "references" differ on this.

Ken Steiner

On page 407 of Mark Tucker's "The Duke Ellington Reader" there is an interesting analysis of *Blue Light*. It is part of chapter 10 from Martin Williams' book about Ellington's music "The Jazz Tradition". The chapter is titled "Form Beyond Form". Very interesting. He describes the ensemble passage after Bigard's solo like this: "The twelve-measure passage which follows uses the *Mood Indigo* alliance of muted trumpet and trombone and lower register clarinet in a simple succession of half and whole notes, beautifully voiced for the three horns, compellingly effective, but without strong melodic content".

This is an ensemble passage . Not a trumpet solo with lower register clarinet tones "underneath the trumpet"

There is some background to Lawrence Brown's solo but I do not hear the unique tonalities of a bass clarinet there either. Maybe some of you do.

Martin Thach

The full band may have been there on 22Dec38, but that's no reason why *Blue Light* shouldn't have been an octet, while the others were having a gin and tonic, or whatever, for Christmas.

I played alto clarinet in a concert band for several years, and currently own and play regular soprano and bass clarinets. I think the question of what Harry plays on *Blue Light* is most intriguing. I doubt if it was an alto clarinet (whether in F, as he says of the instrument on which he played his 1934 *Saddest Tale* solo, or in Eb). Duke said that the 1934 instrument was 'on loan'. Harry said he took up the bass clarinet 'around 1944.' I know there must always be reservations about oral testimony, but I'm not inclined to doubt either of them. On *Blue Light* I hear Barney on his regular clarinet (Bb soprano, Albert system which he always played), in the low register.

I hear no evidence of Harry playing at all. I shall listen again because I've never really needed to listen to it from that point of view. Some of the commentators on Duke-LYM seem to think this way too.

It is perfectly possible that Harry was present at the time but didn't play; i.e. that the octet was effectively a septet.

I think it is most unlikely that the alto clarinet of 1934 remained on loan for four years when the band was on the road, without there being any evidence of its use. Why would he do that? Even with a Pullman baggage car?

Roger Boyes

Dear Luciano,

I do not know if you have seen the notes Steven Lasker wrote for the latest Mosaic 7 CD set, The Complete 1936-1940 Variety, Vocalion and Okeh group sessions. On page 25 he gives the personnel and the soloists for tracks 18 and 19 of CD 5. He has treated the recordings of *Blue Light* as small group recordings, although very likely the whole band was in the studio. But in similar situations, you have mentioned in the New DESOR also that some selections were played by some musicians mentioned by name (initials).

Maybe you want to make a kind of correction for the *Blue Light* session. But before you do, you should make up your mind. Steven Lasker claims two things which seem odd. He says that Harry Carney played bass clarinet and that Tricky Sam was not taking part. He only has Wallace Jones, Lawrence Brown, Barney Bigard, Harry Carney, Duke Ellington, Fred Guy, Billy Taylor and Sonny Greer.

I would love to have your opinion before I write about it in the next Bulletin. I have listened and I believe that Tricky Sam is on trombone in the *Mood Indigo* like part of *Blue Light* and that Barney played the clarinet as Roger says. I also believe that you should give in the New DESOR a more specific mention of the musicians like you did for instance in session 5908.

Sjef Hoefsmit

It is very interesting what Lasker says, but I have my doubts about the number of musicians that recorded *Blue Light*. For this reason, in the New Desor, we have not specified their names.

In my opinion Tricky Sam is certainly present: the 2° chorus is performed by the trio Wallace Jones, Barney Bigard and Joe Nanton, the same trio that plays on *Dusk*.

Like Roger Boyes, I also have no evidence of Carney playing at all but, during the 3° chorus, the background to Lawrence Brown, is played by some reeds (2 or 3).

Luciano Massagli

I first listened carefully to *Blue Light* in early 1990, as it had a bearing on something else I had become interested in, Harry Carney's solo chorus on *Saddest Tale*. At the time I didn't even have *Blue Light* in my collection, and a friend copied it onto cassette for me. After listening, I concluded that there was no evidence of a bass clarinet on *Blue Light*. (This is from notes – unpublished – which I made at the time and which I have in front of me as I write).

I also concluded, and I remain convinced, that there is no reason to quarrel with what Harry told Stanley Dance in 1961: 'I didn't take up bass clarinet until many years later, around 1944' (*World of Duke Ellington*, Macmillan 1971, p68). It's neither here nor there that the earliest recordings I know on which he plays bass clarinet are from 1943. The memory plays tricks, and oral recollection never has the authority of on-the-spot written testimony, but 1943/44 is what I will continue to believe, until I have evidence which makes me change my mind.

Back to *Blue Light*. The first chorus features Barney Bigard on his regular soprano clarinet; and the second is a '*Mood Indigo*' trio of trombone, trumpet, clarinet. This is where Luciano hears Tricky, and I'd certainly like to hear more about that. Chorus 3 is Lawrence's trombone solo with clarinet(s). Then Duke takes over at the piano.

Is *Blue Light* an octet? I feel that seven, eight or nine players could be involved at one point or another. In 1990 I heard a guitar in the first chorus, though not in the fourth. No-one suggests there is more than one trumpet, though two of the trombones have been mentioned, and in 1990 I noted that I detected two or three clarinets behind Lawrence.

I'm much more interested in whether there is, after all, a *bass* clarinet in the accompaniment to Lawrence's solo. Early in 1994 I bought a 2LP set 'Duke Ellington – The Immortal 1938 Year'. It is a 1988 production by Bob Thiele, and the label reads 'Portrait Masters.' As it offered both takes of *Blue Light* I brought my 1990 note up to date, finding minor differences between the two, but again no hint of a bass clarinet (which of course I wasn't looking out for anyway).

There the matter ended, as far as I was concerned, until late last autumn when I acquired in quick succession, *Blue Light* on the ASV 2CD set 'Creole Rhapsody' (master take) and on the Mosaic 7CD 'Small Groups' set (both takes). On the Mosaic (but not on the ASV) I'd say there's a distinct hint of the sound of a lower clarinet (alto or bass) behind Lawrence's solo. This is only on casual hearing and I shall be listening to the three with care in the coming weeks.

For the moment, two points. First, I think it most improbable that we hear Harry Carney on the alto clarinet he played on *Saddest Tale* in 1934. In 1946 or 1947 Duke said that instrument was on loan, and it seems very unlikely that it would have stayed with the band, apparently unused, for four years, be brought out for this recording, and then put away again until it was returned to its owner.

Second, if it turns out there *is* a bass clarinet on *Blue Light*, that wouldn't negate what Harry said about taking it up in about 1944. Harry was a skilled clarinetist. When taking up the bass clarinet, a player has to adjust to the sheer size of the thing, and to the slacker embouchure required. As Harry played the baritone sax every day of his life, these adjustments would cause him no problems at all. If Duke wanted that sound for *Blue Light*, and so arranged for there to be an alto or bass clarinet at the recording studio on 22Dec38, Harry would find his way around what was required on either instrument in minutes and play it. End of story, until he took up the bass clarinet some years later. The sound in question comes early in the third chorus, on both takes of the Mosaic issue.

Roger Boyes

Because Roger Boyes thought that he heard some difference between the ASV and the Mosaic re-releases of *Blue Light*, I compared them. What struck me was the fact that the Mosaic version was far better than the ASV version (of the same take). Somewhere else in this Bulletin (07/1-47) I praised the Dreyfus CDs and gave second prize to ASV, but in this case I think I should give first prize to Mosaic. For what's worth, I hear each time Barney Bigard. I am less convinced of the instrument but I have no second thoughts about the player.

Sjef Hoefsmit**

"Lush Life"

DEMS 07/1-41

This is the not very original title of a documentary, made by Robert Levi, about Billy Strayhorn's life and more specifically about his relationship with Ellington. After I saw the documentary I was less upset than after having read the reviews in some of the newspapers in the US. In particular the one by an anonymous journalist in the Chicago Tribune was very poor. The reviewer even forgot to mention the name of the director of the documentary. Robert Levi made in 1991 a documentary about Duke Ellington, titled "Reminiscing in Tempo" (see DEMS 92/4-6) which was better. For Billy Strayhorn's documentary he engaged apparently not very moderate-minded people like the concert pianist Don Shirley, who was very negative about Ellington. Don Shirley is not a man who is afraid to exaggerate. In the 1983 BBC documentary of Russell Davies, where his closing statement (about the same Ellington) was "Let's put it this way: he was not God, but he certainly came very close to it."

The problems between Ellington and Strayhorn (and how could they not have had any problems) are rather over-emphasized in this Strayhorn documentary. I would have welcomed a few audio or video clips, showing Ellington praising Strayhorn. There is selective clipping. We saw the statement hDuke made in the documentary "On the Road with Duke Ellington" about Billy being his severest critic. But Duke's statement that Billy was "seldom seen but always heard", taken from the BBC programme Jazz 625 of 20Feb64, was deleted from the clip it belonged to at the end of the documentary where we see Billy being applauded by the audience around him.

As a fanatic tape collector, I have heard Ellington praise Strayhorn many times. His words were mostly deleted when the music was released. I transcribed the words he spoke at the Whitney Museum. I did so to illustrate that Duke never played *Lush Life*, but at the same time it was very intriguing to hear Duke's opinion of Strayhorn. This is what I mailed to Duke-LYM:

"The Impulse CD of the Whitney Museum recital does not contain *Lush Life*. The recital was given on 10Apr72 on the occasion of the presentation of the Ellington stamp of the Republic of Togo to Ellington by the ambassador of Togo. Duke started the programme with two movements from the Suite: *Amour, Amour* and *Soul Soothing Beach*. After that Duke said that he wanted not to forget to play Billy Strayhorn's *Lotus Blossom*. It was followed by *Take the "A" Train*. Duke acknowledged the presence of Edmund Anderson and he played *Flamingo*. After the applause Duke said:

'I couldn't resist that because it reminded me that it was with *Flamingo* that Billy Strayhorn did the ... well he brought about the renaissance of vocal orchestration. It was the first time any imagination was really put behind a vocal and it has been going on and on ever since. Billy Strayhorn, a great wonderful man. If I think of Billy Strayhorn I cannot think of anything to play.'

Some people in the audience were requesting *Bird of Paradise* and *Lush Life*. Duke's response:

'I would rather play *Lush Life* but I can't stand it. [Audience laughter] I can't. I can't even stand when anybody else plays it. It is the most beautiful thing ever written.'

I think that a very pertinent video clip has been overlooked by Robert Levi: This is Duke Ellington's statement in his Second Sacred Concert during the performance of *Freedom*. I do not have to transcribe it. Duke published his words in MIMM page 275. It says all there is to say about his relationship with Billy Strayhorn.

My friend Bill Bales, who has a general appreciation of good music, made a copy for me of his recording of the Strayhorn documentary and he wrote: "As I told you I really enjoyed it and know that you will too." I am not fearful that "the general public" will get a wrong impression of Duke's relationship with Billy. It is only we who know better who are to greater or lesser degree irritated by this biased documentary. On the other hand we have now some "fresh" material, like fragments of the video recording of *Dig not the Distortion*, taken from the BBC telecast "Ellington in Europe", recorded 18Feb65.

Sjef Hoefsmit

For inquiries about future DVD availability of the Billy Strayhorn documentary "Lush Life", contact lushlifedvd@mac.com

DEMS

"Billy Strayhorn, Lush Life",

Documentary made for PBS by Robert Levi and Robert Seidman.

DEMS 07/1-42

When I saw the documentary for the first time, I wondered where many familiar music and video clips came from. For those who have the same curiosity, I give the results of my research. I would be grateful if anybody could fill in the missing data in my report.

What you see is not always what you get!

Sjef Hoefsmit**

0:00 - Put the counter on your video player on 0:00 when you hear: "Thank you."

When the film starts you hear a piano accompaniment which has nothing to do with Strayhorn or Ellington.

0:20 - You see Billy walking on the tarmac of a wet unidentified airport. This is taken from the documentary "Ellington in Europe" from BBC 2 in the series "Jazz 54". This documentary was produced by Yvonne Littlewood who followed the band on the four weeks tour (from 26Jan until 28Feb65).

- 0:42 - You see Duke and Billy on stage on 31Jan65 in Copenhagen.
- 0:52 - You see Billy sitting behind the piano on 31Jan65 in Copenhagen.
- 0:59 - You hear *Cashmere Cutie*, recorded 6-8Jan95 for Challenge Records in Hilversum by the Dutch Jazz Orchestra, conducted by Jerry van Rooyen.
- 1:09 - You see Billy on screen on 18Feb65.
- 2:26 - You see Duke and Billy on screen 18Feb65.
- 2:35 - You see Billy on screen on 18Feb65.
- 3:11 - You see Billy on screen on 21/22Jan63.
- 3:25 - You see Duke on screen on 21/22Jan63.
- 4:06 - You see Billy on screen on 21/22Jan63.
- 4:33 - You see Billy walking again on the tarmac.
- 5:06 - You hear *Lament for Javanette*, recorded 11Nov40 for RCA in Studio "A" in Chicago.
- 8:04 - *Harlem Rhythm (Merry Go Round)*, recorded and filmed Oct34 for Paramount Pictures at the Eastern Service Studios in Astoria, Long Island for the picture "Symphony in Black".
- 10:32 - An unidentified Duke Ellington Interview.
- 11:19 - You see segments of the private Harry Carney films.
- 14:27 - You see Billy behind the piano on stage in the Middle East between 20oct and 22Nov63.
- 15:28 - You hear *Day Dream*, recorded 2Nov40 for RCA in Studio "A" in Chicago.
- 16:57 - *Flamingo*, recorded and filmed Nov/Dec41 as one of the "Soundies" for R.C.M.Productions in Hollywood, possibly at the Fine Arts Studios.
- 18:05 - You see segments of the private Harry Carney films.
- 18:16 - You hear *Love Came*, recorded on 14Aug65 at an unknown studio at an unknown location. This recording was later released on Red Baron CD AK 52760 "Billy Strayhorn - Lush Life" as track 19.
- 19:29 - You see segments of the private Aaron Bridgers films.
- 19:48 - *Caravan*, recorded and filmed 14Mar52 at a California studio as one of the "Snader Transcriptions". On screen is Juan Tizol and later Ellington.
- 19:52 - You see segments of the private Harry Carney films.
- 21:25 - *Something To Live For*. Gunther Schuller has no idea why Ellington's name was used. Could it have been to increase sales?
- 22:20 - You hear *Just A-Sittin' and A-Rockin'* on piano, which has nothing to do with Billy or Duke.
- 22:38 - You see a clip from the picture "Paramount Pictorial No 889" as "Record Making with Duke Ellington and His Orchestra" filmed late Jun37 when Ivie was singing *Oh, Babe! Maybe Someday*.
- 23:09 - You see three segments of the Harry Carney films.
- 24:40 - *Chelsea Bridge*, recorded and filmed on 31Jan65 at the Falkoner Teatret in Copenhagen and later released on video Quantum Leap QL 0178 and on DVD Quantum Leap QLDVD 0246. See DEMS 03/2-4/2.

27:04 - *Take the "A" Train*, recorded and filmed on 8oct42 for Columbia Pictures Corp. at the Columbia Studios in Hollywood for the film "Reveille with Beverly".

27:20 - *Take the "A" Train*, recorded and filmed on 31Jan65 at the Falkoner Teatret in Copenhagen and later released on video Quantum Leap QL 0194 and on DVD Quantum Leap QLDVD 0246.

28:24 - Schuller suggested that there is some Ellington in *Take the "A" Train*. See also DEMS 02/1-5/1 and 02/2-10/2.

29:02 - You see a silent picture of the band as it was from Feb until Aug50. Probably filmed for the occasion of the European trip.

29:15 - I cannot believe that Billy has never received any royalties for *Take the "A" Train*.

30:30 - *Bli-Blip*, recorded and filmed Nov/Dec41 as one of the "Soundies" for R.C.M.Productions in Hollywood, possibly at the Fine Arts Studios.

31:08 - You see segments of the Carney films.

31:23 - *Rocks in My Bed* was written by Ellington, see Walter van de Leur p.62.

31:28 - *My Little Brown Book* is not from "Jump for Joy" but was written for Billy Strayhorn's show "Fantastic Rhythm".

32:09 - You see segments of the Carney films.

35:04 - *Daybreak Express*, rehearsal fragment, recorded and filmed late Jun37 at the Master Records Studios in NYC for Paramount Pictures to be part of "Paramount Pictorial No 889" as "Record Making with Duke Ellington and His Orchestra".

35:28 - When the programmes for the 23Jan43 concert were already printed before Ellington asked Billy Strayhorn for help with "Black, Brown and Beige", what Billy testified seems to be true, namely that he had little to do with BB&B. Only 4 minutes of the 45 minutes are filled with Billy Strayhorn music. We counted 53 bars in total. (See Walter van de Leur p.88).

35:38 - You hear *Sugar Hill Penthouse*, recorded 11Dec44 for RCA at Victor Studio No 2 in NYC.

35:44 - You see on screen Duke Ellington in "Symphony in Black".

36:17 - *Johnny Come Lately*. The start of this number is taken from the RCA recording of 26Jun42. The remaining part is obviously "freshly" made for the documentary.

37:17 - Duke was much involved in the production of "Beggar's Holiday", see John Franceschina, "Duke Ellington's Music for the Theatre" p.59. According to Robert Levy there were 20 songs written by Billy Strayhorn. According to Duke Ellington (MIMM p.185) there were 50 songs in total and Duke promised to write a few more.

38:21 - *Passion Flower*, recorded and filmed on 31Jan65 at the Falkoner Teatret in Copenhagen and later released on video Quantum Leap QL 0194 and on DVD Quantum Leap QLDVD 0246. You see Billy behind the piano on stage in the Middle East between 20oct and 22Nov63, but you hear Duke on the piano in Copenhagen. See DEMS 03/2-4/2.

38:55 - You see Billy walking again on the tarmac.

39:34 - You see Billy behind the piano on stage in the Middle East between 20oct and 22Nov63.

39:42 - You see segments of the Bridgers films.

41:00 - You hear *Orson*, recorded 13-17oct97 or 28oct99 for Challenge Records in Hilversum by the Dutch Jazz Orchestra, conducted by Jerry van Rooyen.

41:57 - You see Billy leaving a hotel in Paris, filmed by Bridgers.

42:47 - You see segments of the Bridgers films.

43:16 - You hear *Raincheck*, recorded 30Aug67, take -6 at RCA studio A in NYC for the album "...and His Mother called Him Bill".

45:48 - You see the very well-known but not identified (by me that is) clip to illustrate Be-Bop.

46:28 - You hear *Love Has Passed Me By Again*, recorded 2Jul65 at RCA studios in NYC. Released in 1992 on the Red Baron CD AK 52760 "Billy Strayhorn - Lush Life" as track 17, on the CD titled *Passed Me By* and credited to Mercer Ellington! Ozzie Bailey is the singer. According to Walter van de Leur this selection was recorded for the first time by the Dutch Jazz Orchestra in Jan95.

49:02 - *Taffy Twist (Dig Not the Distortion)*, recorded 18Feb65 in London for telecast "Jazz 54" from BBC 2. It was telecast as "Duke Ellington in Europe, part 2" on 10Apr65. In the old DESOR two themes each of 12 bars were recognised. The credits were given to Billy Strayhorn. In the New DESOR the second theme was identified as *Taffy Twist* and this title was given to the whole number. The credits were now for Mercer Ellington. What actually happened was that Billy played the intro, four passages and the coda and the band played five times the 12 bar chorus of *Taffy Twist*. The passages by Billy Strayhorn are very much the same as the piano introduction to Strayhorn's *Cashmere Cutie*. I suggest that this title should be mentioned in a note on page 1172 of the New DESOR.

At the beginning the sound and the pictures are in synch, but this is later no longer the case. I guess that this is due to the fact that from the soundtrack everything between 2°BAND and cod8BS was deleted.

51:55 - *Satin Doll*, recorded and filmed 23Jan67 in Copenhagen and released on video Quantum Leap QL 0249 and on DVD Quantum Leap QLDVD 0182. See DEMS 03/2-4/2.

52:03 - *Satin Doll*. This is a non-Ellington item. Does anybody recognise the singer and/or the band and the date and/or the location?

54:14 - *Rhumbop*, recorded 17Sep56 at the 30°Street Columbia Studio in NYC for the television show "A Drum Is a Woman". The first take was released on both Columbia releases. The second take was used for US Steel Hour. It is that second take from which you hear (and see) a short part in the documentary.

56:15 - Duke Ellington Interview. Recorded at Duke's apartment in NYC on 15Mar57. Interviewer was Ed Murrow. The programme was titled "Person to Person".

56 :25 - Taken from an unidentified Ellington interview on television.

56:30 - Introduction of Duke Ellington in the programme "David Frost Show" by Orson Welles. Recorded 19May70 and probably telecast on 8Jun70. See Klaus Stratemann p.599.

56 :41 - Taken from the same unidentified Ellington interview on television.

56:49 - A short part of the "David Frost Show" with Orson Welles.

57:11 - *Angu*, recorded and filmed on 21or 22Jan63 at the Chelsea Studios in London for Granada television.

58:53 - You hear *Happy Anatomy*, recorded between 2 and 7Jun59 at Radio Recorders Studio in Los Angeles for the picture "Anatomy of a Murder", in the New DESOR 5920e.

59:58 - You see an unidentified location on screen.

1:00:02 - Taken from an unidentified Ellington interview on television.

1:00:21 - You see Duke closing the door in the Fairmont Hotel in San Francisco. This clip is taken from the Ralph Gleason documentary "Duke Ellington - Love You Madly".

1:00:30 - You hear *Flirtibird*, recorded 1Jun59 at Radio Recorders Studio in Los Angeles for the picture "Anatomy of a Murder"; in the New DESOR 5920e. This recording was not used for the soundtrack, it was however released on LP and CD; in the New DESOR 5918b.

1:01:49 - *Overture [to the Nutcracker Suite]*, recorded and filmed 26Jun60 at Radio Recorders Studio in Los Angeles for the CBS promotion picture "Playback - Duke Ellington". The clip includes a very short part of the interview with Goddard Lieberson.

1:04:33 - You hear a combination of *Nite* and *Paris Blues*, recorded 2 and/or 3May61 at the Reeves Sound Studios in NYC for the picture "Paris Blues". The start of the combination is taken from the start of *Nite* and the remaining portion is taken from *Paris Blues*. In the New DESOR, respectively 6108a and 6108h.

1:05:48 - You see Duke, Billy and Aaron sipping coffee in a Paris café in Dec60.

1:08:40 - You hear an edited version of Marian Logan's statement about Duke's relationship to Martin Luther King. In the documentary

"Reminiscing in Tempo" (by the same Robert Levi in 1991) Marian described how she made Duke and Martin meet each other. She said: "Martin and I had flown up from Atlanta," and she went on to describe extensively the meeting with Ellington after she went to Duke's hotel with Martin Luther King. She continued with the words: "So he [Duke] said: 'let's go to McCormick Place' to Strayhorn who was rehearsing the cast and he [Duke] said: 'Strays, put on BAM' and they come out with *King Fit the Battle of Alabam'*....."

In the documentary "Lush Life" only the underlined words have been used, which gives the impression that Duke wasn't even there. As far as I have known the late Marian Logan, I do not believe that she would have been pleased about the way that her statement has been edited selectively in this way.

King Fit the Battle of Alabam' was not written by Billy Strayhorn. See Walter van de Leur p.274: *My People: Purple People*, Billy Strayhorn. 1963. All other movements are by Duke Ellington.

1:09:16 - You see Billy Strayhorn on stage in the Middle East between 20Oct and 22Nov63. It is undoubtedly true that Billy took over at the piano when Duke was ill (24Sep-9Oct63). This clip however was filmed at a concert after Duke returned to the band. He introduced Billy to play first *Lush Life*, followed by *Take the "A" Train*. This clip is recorded during that performance of *Take the "A" Train* and taken from the French documentary titled "La Légende du Duke", made in 2000 by Frank Cassenti. See DEMS 01/2-11/2.

1:09:40 - You see 3 segments of the Bridgers films.

1:11:18 - *Love Came* is a replay of the recording by Billy Strayhorn on piano of 14Aug65. What you see and Duke's narration were recorded and filmed on 20Sep65 at the Fairmont Hotel in San Francisco by Ralph Gleason and later used for his PBS documentary "Duke Ellington - Love You Madly". (On the Red Baron CD, *Love Came* was twice credited to Duke although we hear Duke clearly declare that it was written by Billy!)

1:11:52 - You see another segment of the Bridgers films.

1:13:12 - *Lush Life*, see my previous comments at 1:09:16.

1:14:04 - You see Duke sitting in Harry Carney's car; clip is taken from the Ralph Gleason documentary "Duke Ellington - Love You Madly".

1:15:16 - You see two segments of the Bridgers films.

1:18:52 - What you see is not the hotel-room in Reno but a room in an unidentified Hilton Hotel where Duke replayed the recording of *STAR (clarinets)*, recorded 23Mar67 at the RCA studio in NYC for the stage performance of "The Jaywalker". This clip is taken from the "Bell Telephone Hour" documentary "On the Road with Duke Ellington".

1:19:01 - *Lotus Blossom*, filmed and recorded in Copenhagen on 23Jan67 for telecast by TV Byen. Released on video Quantum Leap QL 0179 and DVD Quantum Leap QL DVD 0249. See DEMS 03/2-4/2.

1:20:07 - You see a clip taken from the documentary "On the Road with Duke Ellington".

1:22:13 - You see an earlier clip from the Bridgers films.

1:22:23 - You see Billy Strayhorn thanking the audience around him in the BBC 2 "Jazz 625" telecast, recorded 20Feb64.

Finesse

DEMS 07/1-43

While preparing a review for "Blue Light", the Newsletter of the Duke Ellington Society (UK), a review of the new Mosaic 7CD set of 1935-1940 Ellington Small Group Sessions, I asked the co-producer of the set, Steven Lasker, for 'chapter and verse' for the composer credit for *Finesse* (21Mar39) listed as B. Taylor – R. Sour. The question, who wrote *Finesse*, has puzzled me for a long time. I discussed it in a 1996 article in *Blue Light*, vol.4 no.1. Billy Taylor's name didn't surprise me at all, but the name of R. Sour, associated in my mind with *Body and Soul*, certainly did.

Steven replied with a copy of the copyright submission :

Night wind; w Robert Sour, m Billy Taylor. © Nov. 22, 1944; E pub. 127206; Onyx publishers, New York 49562

Steven also sent this fascinating article for DEMS Bulletin. He wrote:

Roger: Here is my response to your request for "chapter and verse" on *Finesse*.

All About Finesse by Steven Lasker

Finesse was first recorded in New York City on 21Mar 39. I'd like to tell you what the original ARC ledger entry says, but the sheet for this master is missing. Borrowed but not returned by Columbia's legal affairs department in about 1962, perhaps? Read on...

Fortunately for us, the missing data can be gleaned from other file sources. The sheets for the adjacent masters tell us that the day's previous session (by Johnny Hodges and his Orchestra) concluded at 4.45 pm, while the session that followed (by Duke Ellington and his Famous Orchestra) began at 5.30 pm, thus *Finesse* was recorded in between those two times. The matrix card, its information presumably copied (in the early 60's?) from the ledger, shows the title as *Finesse*, the composer as Billy Taylor, and notes the artists' credit as 'Duke Ellington (piano), Johnny Hodges (alto sax), Billy Taylor (bass).' The engineer's log tells us that only a single take was waxed and retained: matrix WM 1005-1.

This first recording of *Finesse* was originally released 6Sep55 on Columbia CL 663 ('Blue Light'). Original pressings omit composer's credit. A corrected label copy notice dated 21May58 ordered composer's credits added on subsequent runs. That for *Finesse*: Billy Taylor.

The second recording of *Finesse* was made in Paris on 5Apr39 by Rex Stewart and his Footwarmers, consisting of Rex, Barney Bigard, Billy Taylor and Django Reinhardt. The label of Swing 70, the original French issue (released 22Feb40), as well as that of HMV B 9154, the original British issue, credits Billy Taylor as composer; the area on the Swing label where the publisher is customarily identified bears only a generic 'contrôle copyright.'

Rex (*Boy Meets Horn*, pp 190-1) recalled that upon his return from the 1939 European tour, 'one of the first persons I got together with was my old buddy Brick Fleagle, who was not only a good friend but also the arranger on most of my record dates.' So I loaned my copies of the [five titles from the] Paris date to Brick, because he was also a guitar man and I knew he would really enjoy Django's artistry. So far, so good. That is, until he loaned my records to Steve Smith, who at the time operated a record label, HRS [Hot Record Society]. The next thing I knew, HRS had my Paris date on the market – only it had been retitled Ellingtonia! Well, you can bet I was furious at this type of double dealing. But [...] I did nothing about it. Subsequently, my friendship with Brick Fleagle was never the same'

HRS wouldn't issue sides from Rex's Paris session until 1941. Prior to that, on 23Jul40, Rex Stewart recorded a session in New York City for Steve Smith's HRS label with his 'Big Seven,' with Barney Bigard, Brick Fleagle and Wellman Braud among others. One of the four 12-inch sides recorded at the session, *Solid Rock* (composer's credit to Stewart on HRS 2005), was the same piece as Rex had recorded on 5Apr39 in Paris as *Solid Old Man* (composer's credit to Stewart-Bigard-Taylor on Swing 56, released 24May39) and on 22Nov39 in New York as *Honey Hush* (with Barney Bigard and his Orchestra, a version credited to Stewart-Taylor-Bigard on Okeh 5663, released 26Jul40). (This is an entirely different piece from the *Solid Old Man* that Ellington composed and his orchestra on 21Mar39 recorded for Brunswick.)

Four titles from Rex's 1939 Paris session (but not *Solid Old Man*) first appeared in the US on the red and white 'Hot Record Society Originals' label. Two issues, bearing catalogue numbers HRS 1003 and 1004, issued *Low Cotton*, *Montmartre*, *Finesse* and *I Know That You Know*; the labels bear the additional designations 'Improvisations in Ellingtonia' parts I, II, III and IV. The matrix numbers, R4098, R4099, R4100 and R4101 respectively, were controls assigned by Reeves Sound Studios when they dubbed the parts from Rex's copies circa May 1941 (this is dated by reference to other masters recorded by Reeves for Commodore Records that year: master R4061, recorded 25Mar41 by Joe Sullivan, and master R4178, recorded 28Aug41 by Chu Berry). HRS 1003 was the first issue anywhere of *Low Cotton* which wasn't issued in Europe until early 1945, when it appeared on the 'B' side of Swing 203, coupled with a side by Leo Chauliac et son Orchestre. While the various titles were accurately titled on these HRS issues, the composer credits seem to have been scrambled somewhat. While *I Know That You Know* is correctly credited to Youmans and Caldwell, *Low Cotton*, *Montmartre* and *Finesse* were each credited to 'Bigard-Stewart-Taylor'; by contrast, the composer's credits on the Swing issues read *Low Cotton* (Rex Stewart), *Montmartre* (Rex Stewart) and *Finesse* (Billy Taylor).

To complicate matters, these weren't the first HRS issues to bear these catalogue numbers, nor would they be the last. The first variants of HRS 1003 and 1004 date to 1939 (and were advertised in *Jazz Information* no.9, 7Nov39) and contain previously unissued Decca masters from 1936 by Jimmy McPartland's Squirrels. The third variants of HRS 1003 and 1004 would appear in 1945.

During a hiatus from Ellington in mid-1943, Stewart "teamed up with guitarist Brick Fleagle in the band of clarinetist Dick Ballou at Mexico City's new El Patio Club" per Stratemann, p242, citing *Down Beat*, 1Jul43, p3). A photo of Rex Stewart's 8Jun44 Keynote session, printed on page 11 of the booklet to Mosaic's recent Ellington Small Groups set, depicts Steve Smith (who supervised the date), Brick Fleagle and Rex Stewart all together.

Billy Taylor's Big Eight (with Hodges, Carney and Brick Fleagle among others) recorded *Night Wind* for Keynote on 1Aug44 under the supervision of Steve Smith. The composer's credit: "Billy Taylor – Robert Sour." Rex Stewart, in *Boy Meets Horn*, grouched (p191): "After my pal Billy Taylor had left he band, Johnny Hodges made a record of my tune *Finesse*, but this time it was called *Night Wind* and credited to my boyhood buddy Billy Taylor!"

Night Wind was published as sheet music by Onyx Publishers later that year. The song's copyright submission, registered 22Nov44, credits w[ords] Robert Sour and m[usic] Billy Taylor." (A phone call to BMI resulted in the information that Billy Taylor's share of *Night Wind* is currently administered by ASCAP while Robert Sour's - he was a co-lyricist of *Body And Soul*, incidentally - is administered by BMI. The current publisher of *Night Wind* is Druropetal Music.)

The third variants of HRS 1003 and 1004 issue four of the 1939 Paris recordings as by Rex Stewart's Big Four and were released circa October 1945 (they were registered in that month's *Record Changer*). Labels are cream in colour with a golden curlicue design. Variant three of HRS 1003 couples *Low Cotton* with *Django's Jump* [aka *Montmartre*]. Both sides are shown as composed by Rex Stewart. Variant three of HRS 1004 couples *Night Wind* (aka *Finesse*) with *Solid Rock* [aka *Solid Old Man* and *Honey Hush*]. Billy Taylor is shown as the composer of *Finesse*, Rex Stewart as composer of *Solid Rock*. This was the first HRS issue of this recording. (Thus the HRS catalogue carried a 10-inch version of *Solid Rock* by Rex Stewart's Big Four, plus a 12-inch version of the title by Rex Stewart's Big Seven.) *I Know That You Know* from the Paris session was also re-released, this time on HRS 1026 coupled with a side by Buck Clayton's Big Four.

According to *The Book of Django* by the late Max Abrams (self-published, Los Angeles, 1973), p66: "Rex Stewart, in about 1962, asked the author, as his attorney, to write to the appropriate composers' society in France, the equivalent of ASCAP in the United States, to register a complaint that he was receiving less credit as composer of some of these titles [from the 1939 Paris session], particularly *Finesse*, and that Billy Taylor was receiving too much. (The credits, on the various recorded issues, differ substantially for the session.) The Society did not seem to agree with Stewart's version of the manner in which the tunes were composed for the session, but an unexpected result was that Django's name was removed on the composers' credits in the Society's files. With only half the session's participants now alive, the argument probably will never be settled...'

ASCAP's "Record of the Works of Duke Ellington" shows *Finesse* as a composition by Duke Ellington and Johnny Hodges; the publisher is listed as the American Academy of Music (Irving Mills' firm) and the year as 1968. The New DESOR, using as its authority the list of Ellington's compositions found in *MIMM* -- which was copied from ASCAP's "Record" - - credits D. Ellington – J. Hodges. Yet: A review of the official U.S. "Catalog[s] of Copyright Entries for Musical Works" for 1939-1944, 1968 and 1969 omits any entry for a title *Finesse* by any Ellingtonian. (Songtitles being uncopyrightable, there are numerous copyrighted songs titled *Finesse* by others.)

"Hodge Podge" on Columbia Special Products JEE 22001, a 1974 reissue of Epic EE22001, credits *Finesse* to Hodges – Ellington, as does CBS (F) 8818 from 1981.

So, who actually composed *Finesse*? The evidence at hand weighs most heavily in favour of Billy Taylor, the melody's copyright holder. Rex Stewart's attempt to claim the tune fell flat, while the claim advanced with ASCAP in 1968 by the American Academy of Music on behalf of Ellington and Hodges strikes me as flat-out bogus.
Steven Lasker

I wrote back to the effect that, while I accept that Robert Sour wrote the lyric for Billy Taylor's *Night Wind*, I cannot accept *Night Wind* as an alternative title for *Finesse*. Rather, it is a *descendent* of *Finesse*, in the sense that *Do Nothing Till You Hear From Me* is a descendent of *Concerto For Cootie*. Bob Russell wrote the lyric for *Do Nothing Till You Hear From Me*, but he is not considered because of this to be co-composer with Duke of *Concerto For Cootie*. I also sent Steven my 1996 article, which in addition to describing my puzzlement about who wrote *Finesse* and *Night Wind*, also explains the relationship between the two. Here is my article. It appears as published in 1996, apart from a small number of additions in the interests of clarity, which are in square brackets.

ROGER BOYES listens to three versions of a lovely tune. But who wrote it?

Finesse Vocalion 21 March 1939

1996 was a good year for *Finesse*. In his review of ASV's *Living Era* CD devoted to Johnny Hodges in the April *Blue Light* [vol.3 no.2], Alun Morgan calls it an 'overlooked little gem.' Overlooked is right! There never was a finer singer of an Ellington melody than Johnny Hodges, and he recorded this lovely tune, accompanied only by Duke and Billy Taylor, just before the 1939 trip to Europe. But it wasn't issued till years later (I think it was George Avakian who unearthed the piece after joining Columbia). It appeared in this country [UK] long ago on a 10-inch Philips LP, BBR 8086. *Finesse* – to win a trick with a card that is not the highest playable card of the suit; in non-bridge terms, a subtle play. *Something To Live For* was recorded at the same session and I wonder if we see the early influence of Billy Strayhorn here, in the piece as well as in the title? Maybe, but Duke himself is described as a 'rabid bridge player' in a breathless 1937 pen-portrait of the Ellington Orchestra originally appearing in *Metronome*, and reprinted on p451 of *The Duke Ellington Reader*. [By

happy coincidence this portrait is reproduced on page 7 of the booklet accompanying the Mosaic 7CD set].

Introduction - 4 bars. A gently rocking figure for solo piano.

Chorus 1 – 16 bars. Johnny Hodges sings the song, more or less straight though with a curious obligato-to-himself flurry at bar 8. The rocking lullaby figure continues behind him, with the addition of quiet notes from Billy Taylor on the first and third beats of each bar. The tempo is ever so slightly slower than in the Introduction. In the last two bars Duke comes forward, taking over the melody against Johnny's long final note to ease seamlessly into his own solo chorus.

Chorus 2 – 16 bars. Duke's is a simple approach, based on quiet chords, beautifully maintaining the peaceful lullaby atmosphere. Often he anticipates the beat; once or twice the chords open into a little arpeggio. Billy Taylor persists with those quiet notes as before. All is calm and contentment here – *Serenade to Sweden* territory. Duke's chords are a little more forceful and percussive briefly, at bars 9-10. A rippling descent adds another new touch at bar 12.

Chorus 3 – 16 bars. Johnny returns, playing more freely than before. A bluesy feel, which was always present around bars 13-14, permeates the second half of his solo. The accompaniment reverts to the gentle lullaby of Chorus 1. All this winds down at bar 15, and bar 16 is no more than a closing piano chord followed by a single chime higher on the keyboard. Perhaps the bass is still there, but the saxophone has already died away. This lovely piece is over.

Here's an interesting twist about *Finesse*. Although it lay forgotten in Columbia's vaults for years, a second version made a fortnight later in Paris by Rex Stewart and Barney Bigard with Django Reinhardt became justly celebrated. Billy Taylor was once again on bass. It was issued in the USA on the HRS label in the early 1940s with a new title, *Night Wind*. Why? Was *Finesse* too foreign-sounding? *Montmartre* from this session became *Django's Jump* and *Solid Old Man* was retitled *Solid Rock*. Strangely, whereas the Vocalion *Finesse* was credited to Johnny Hodges and Duke, the Paris one was attributed to Billy Taylor. Another 1996 *ASV Living Era* CD spotlighting Rex Stewart's playing reissues the entire session with Django of which *Finesse* is a part. Reviewed in July's *Blue Light* [vol.3 no.3], it perpetuates the mystery concerning composer credits.

What an extraordinary moment in Duke's career this was! Quite apart from the changes in his personal life, he was about to split with Irving Mills. Billy Strayhorn, recently arrived from Pittsburgh, had done his first specific assignment on 26 February (*Lush Life* [Hajdu], pp 59-60). Mills sailed for London on 11 March on his unsuccessful bid to persuade the British to let Duke play this country. On 23 March the band (minus Billy Strayhorn and Jean Eldridge) sailed for Le Havre, two days after a flurry of recording activity involving both the full band and small groups. On the 20th there was a Rex Stewart session featuring Barney Bigard and Billy Taylor as well as Rex himself. The Hodges session including *Finesse* was on the 21st.

Is it likely that a Hodges composition, whether or not co-composed with Duke, should be recycled a couple of weeks later on the other side of the Atlantic by the band's bass player, cornettist and clarinetist? I think not. Presumably the band, including Rex and Barney, were in the studio when *Finesse* was cut in March. [Yes, Steven's article confirms this.] But Billy Taylor is the link between the two recordings, and it is a reasonable conjecture that the theme was Billy's, and that it was he who elected to record it again in Paris with Django and the others. Perhaps he did it to say 'this is mine' and to put his name to it. If so he succeeded. The Paris recording was judged a masterpiece. The Vocalion disappeared.

So whose finesse was it, in the end?

For a discussion of this most celebrated recording of *Finesse*, simply refer to page 836 of Gunther Schuller's *The Swing Era*. Then you can listen to the piece with the full transcription in front of you (Ex.15, pp 837-839). There's little to add. Billy Taylor plays those soft notes on the first and third beats of the bar. After his four extraordinary opening chords Django plays Duke's rocking lullaby figure. Did Billy simply tell him what was required? I suppose so. The score also shows how Django's solo shrinks from 16 to 14 bars. This is amazing, and it has nothing to do with the three-minute straitjacket [imposed by the length of a 10-inch 78 rpm side] since the whole recording lasts just two minutes and eighteen seconds.

Introduction – 2 bars. Solo guitar, four chords; the first two anticipate the start of the theme.

Chorus 1 – 16 bars. Rex, solo, with guitar and bass.

Chorus 2 – 16 bars. Barney, solo, with guitar and bass ('one of his more flamboyant inventions', comments Schuller)..

Passage – 2 bars. Break, for solo guitar. This is a lovely moment.

Chorus 3 – 12 bars. Guitar solo continues, now with bass. Django solos for 14 bars as Schuller says, but it seems to me that the chorus itself is shortened to 12 bars. We definitely get the first four, but then we seem to jump straight over bars 5-8 to bar 9. After a couple more

bars we move on to the closing 6 bars of the piece. In terms of the 16-bar chorus therefore, we have bars 1-4 followed by bars 9-16. Add the 2-bar introductory passage for Django's full 14-bar solo.

At no stage do all four musicians play at once. Against Rex's closing notes Barney climbs into the start of his own solo. Only at this point do the two horns play together, but as they do Billy is silent.

There's a second less well-known twist to the story of *Finesse* and the puzzle as to whose piece it really is. In August 1944 it was recycled again as *Night Wind* by a semi-Ellingtonian band including both Johnny Hodges and Billy Taylor of the original Vocalion trio. The melody is expanded into a 32-bar ABAC song, taken faster than the 1939 Vocalion. On my record (Mercury LP SMWL21023), the piece is credited to Wayne. Who he? And as Billy Taylor was the leader on the 1944 date (was it for Keynote? [Yes – see Steven's article]), how odd it is that he was deprived of even a part of the credit!

Introduction – 4 bars. Piano and horns (rocking lullaby), plus rhythm; trumpets at bars 2, 4.

Chorus 1 – 32 bars (ABAC). Johnny Hodges with rhythm, against the lullaby. Emmett Berry is evident in the accompaniment in the first A, and Harry Carney contributes tellingly on bass-clarinet in B, as the horns move into held notes and the piano into little ripples. In AC, A returns to the lullaby and C to the held notes (without bass-clarinet this time). At the end of C Harry picks up the melodic line as Johnny fades, just as Duke did back in 1939. AC is the original 16-bar *Finesse*. The last few bars of B turn back into A to give the piece its new 32-bar shape.

Chorus 2 – 32 bars (ABAC). After two bars from the horns Harry Carney, now on baritone saxophone, solos through the rest of AB, In A the background is rhythm only (no evidence of piano); in B there's a cushion from the other horns.

At bar 17 Johnny Hodges returns, backed by the rocking lullaby as in Chorus 1. This dies away in the first two bars of C as Johnny solos on. In the next two bars Billy Taylor's bass dominates the accompaniment, on the first and third beats in the tradition of *Finesse*. As the mid-point of C is approached the performance slows down at a rippling signal from Johnny Guarnieri and moves out of tempo for the bluesy passage at bars 13-14. The accompaniment is on piano and bowed bass, Bar 15 is the conclusion, a long Hodges note against a figure rising through the keys. There's no 16th bar in this curiously abbreviated ending which echoes the one on the 1939 Hodges trio.

A final note on the composer. Rex Stewart writes (*Boy With Horn, p185*) of 'winning the Grand Prix for the best composition of 1939. It was awarded for a tune I titled *Finesse*.' So Rex claimed the title [though not the tune] and he also won the Grand Prix. The Grand Prix was awarded for *Finesse*. The unanswered question is: Who wrote *Finesse*?

Finesse Extension

This fascinating discussion and exchange of articles still left me wondering: why should the 1944 Billy Taylor – Robert Sour *Night Wind* appear on my 1970s Mercury LP as a composition by 'Wayne'? Perhaps there's another song titled *Night Wind* which really was written by someone of that name. As Steven says, tune titles are uncopyrightable.

Next, Steven sent me a photocopy of the sheet music itself, which confirms the information on the copyright submission registered on 2 November 1944. He also wrote:

"Re *Finesse*

The composer's miscredit to Wayne is news to me. Fat chance?

The artist's credit for the 1939 trio version: Duke Ellington (piano), Johnny Hodges (alto sax), Billy Taylor (bass). Had Hodges' name been listed first, it would have been a 35-cent record issued on Vocalion (or later OKeh). But with Ellington's name first, the destination labels would be Brunswick (75 cents) or (from September 1939) Columbia (50 cents). So you shouldn't refer to this as the Vocalion version – *Finesse* wasn't recorded for that label.

Brick Fleagle is described as 'HRS's mid-40s musical director' in a Mosaic catalogue blurb on their release 'The Complete HRS sessions' which reissues a 5May 47 session by Brick Fleagle's Footwarmers (with Rex). Discographies list a 22Aug45 Associated transcription date by Brick Fleagle that includes Rex. In other words, the close association of Rex and Brick evidently persisted despite any fallout over Rex's test pressings.

In my summary paragraph, I accept as a given that the American Academy of Music submitted the 1968 claim to *Finesse* through ASCAP on behalf of 'Hodges-Ellington' rather than 'Hodges-Ellington' themselves; this is postulated on the assumption that, were 'Hodges-Ellington' the actual claimants, we would expect the publisher to be Tempo, not the American Academy of Music, and we might even find a copyright deposited in their names – yet I didn't find one in the official catalogues for the most likely years."

There the matter rests, at any rate for the time being. It seems that *Finesse* was the work of Billy Taylor, as therefore is its descendent *Night Wind*, for which Robert Sour supplied words.

Roger Boyes



THE INTERNATIONAL

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY

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NEW RELEASES AND RE-RELEASES

Mosaic Single MCD 1014

Duke Ellington - Newport 1958

DEMS 07/1-44

When Duke Ellington set out to make a live album at the [3Jul]1958 Newport Jazz Festival, he set his sights high, targeting new material that had been played by the band only infrequently in the months leading up to the concert. After the performance, Ellington and producer Irving Townsend decided to re-cut eight pieces under more ideal studio conditions [on 21Jul58] and dub in applause to recreate the Newport event. The subsequent Newport 1958 album [LPs Co CL-1245 from 1958 or CBS S 65113 from 1972] contained the eight studio tracks with doctored audience and only two real Newport performances [*Just Scratchin' the Surface* and *Prima Bara Dubla*]. A 2-CD Live At Newport 1958 [Columbia Legacy C2K 53584, see DEMS 96/1-8] of all the real Ellington performances from the festival only served to prove that the original assessment by Ellington to re-cut a lot of the material was correct. That reissue also sentenced the musically-superior studio material to obscurity. So for the Mosaic edition of Newport 1958, we have remixed the studio material without the annoying dubbed-in audience, retained the two Newport tracks and added four more successful tracks from the concert, including a version of *Feet Bone* which was not remade in the studio. We have returned to the original three-track tapes in all cases and mixed them in 24-bit.

Mosaic

From this it may appear that the studio recordings of 21Jul58 are now being released on CD for the first time. That is not the case. In 1993 a French Columbia released a single CD 468436 2. See Richard Ehrenzeller's column in the TDES Newsletter of Feb93.

We suspect that this French CD was nothing more than a dub from the LP but we expect the quality of this Mosaic CD to be much better and we also welcome the absence of dubbed applause.

DEMS

Mosaic Single MCD-1012

Various Artists - The Jazz Piano

DEMS 07/1-45

Actually this CD does not contain any "fresh" Ellington recordings. The spoken introduction to *The Second Portrait of the Lion* was earlier on the first CD of the three CD pack "Duke Ellington Live and Rare", Bluebird 09026 63953 2, see DEMS 02/2-23/3. Duke's "Father's Day Greetings" which was included in the same 3 CD set, is now missing. What we have gained in this new Mosaic release however is more gorgeous piano playing by Mary Lou Williams, Willie "The Lion" Smith, Charles Bell and Billy Taylor. The opening selection is played by Earl Hines. The title is *Somewhere* (if we are inclined to believe the Mosaic CD) or *Somehow* (if we prefer to trust the French RCA LP PL 42105). In both cases the composer is Mort Maser. Both titles appear in Earl Hines' discography on two different releases, which I do not have. Maybe it is the same tune under two different titles. The following Mary Lou Williams track is "fresh" on the Mosaic CD: *Miss D.D.* The Willie "The Lion" Smith tracks include a "fresh" *Blue Skies* and a "fresh" Medley with: *Just One of Those Things, Tea for Two, Some of These Days* and *After You've Gone*. *Bluesette* by Charles Bell is "fresh", as are *I'll Remember April* and *'Round Midnight* by Billy Taylor.

DEMS

Storyville Records 108 8600
The Duke Box (8 CDs - 2006)

DEMS 07/1-46

CD 1 (58:19)

9Jan40, *Southland Café Supper Club, Boston*

1. East St. Louis Toodle-O
2. Me and You
3. Grievin'
4. Little Posey
5. My Last Goodbye
6. Gal from Joe's
7. Tootin' Through the Roof
8. Day In, Day Out
9. Merry Go Round

These 9 tracks have been previously issued on the CD Jazz Unlimited JUCD 2022.

10Jun40, *CBS studios NYC, pre-recording for BBC broadcast "America Dances"*

10. East St. Louis Toodle-O
11. Ko-Ko
12. Blue Goose
13. So Far, So Good
14. Cotton Tail
15. Concerto for Cootie
16. Jack the Bear
17. Boy Meets Horn
18. The Sergeant Was Shy
19. Don't Get Around Much Anymore

These 10 tracks have been previously issued on the CDs Ellington '97 Souvenir CD, Jazz Unlimited JUCD 2069 and JUCD 2043, Moon Records MCD 084-2.

According to Klaus Stratemann (p.162), William White Jr replaced Otto Hardwick on alto saxophone.

CD 2 (77:24)

7Nov40, *"Crystal Ballroom", Fargo, North Dakota*

1. It's Glory
2. The Mooche
3. The Sheik of Araby
4. Sepia Panorama
5. Ko-Ko
6. There Shall Be No Night
7. Pussy Willow
8. Chatterbox
9. Mood Indigo
10. Harlem Air-Shaft
11. Ferryboat Serenade
12. Warm Valley
13. Stomp Jones
14. Chloe
15. Bojangles
16. On the Air
17. Rumpus in Richmond
18. Chaser
19. The Sidewalks of New York
20. The Flaming Sword
21. Don't Get Around Much Anymore

- 22. Caravan
- 23. Clarinet Lament

These 23 tracks have been previously issued on Vintage Jazz VJC 1019 and Storyville 8316. The *Chaser#1* has been left out on both "the old" and "the new" Storyville release. It took less than a second on the Vintage Jazz CD after *Warm Valley*, track 12. No harm done.

CD 3 (76:56)

7Nov40, "Crystal Ballroom", Fargo, North Dakota

- 1. Slap Happy
- 2. Sepia Panorama
- 3. Boy Meets Horn
- 4. Way Down Yonder in New Orleans
- 5. Oh Babe! Maybe Someday
- 6. Five O'Clock Whistle
- 7. Fanfare
- 8. Call of the Canyon
Unidentified Title
All This and Heaven Too
- 9. Rockin' in Rhythm
- 10. Sophisticated Lady
- 11. Cotton Tail
- 12. Whispering Grass
- 13. Congo Brava
- 14. I Never Felt This Way Before
- 15. Across the Track Blues
- 16. Honeysuckle Rose
- 17. Wham
- 18. Stardust
- 19. Rose of the Rio Grande
- 20. St. Louis Blues
- 21. Warm Valley
- 22. God Bless America

These 22 tracks have been previously issued on Vintage Jazz VJC 1020 and Storyville 8317. The *Chasers#3 & #4* have been left out in the listings of both Storyville releases, they are however present on the CDs after track 8 and track 14. The New DESOR has all four *Chasers* documented but not the *Unidentified Title* in track 8 in spite of the fact that this *Unidentified Title* took 0:09 and the first *Chaser* only 0:06. The "new" Storyville release is not a carbon copy of the "old" one. Sound differences are for my old ears negligible. A survey of all previously released LPs and CDs with this dance date has been published in DEMS Bulletin 00/3-7/2.

CD 4 (67:06)

3Apr43, Hurricane, NYC

- 1. Take the "A" Train
- 2. Hayfoot, Strawfoot
- 3. It Can't Be Wrong
- 4. What Am I Here For?
- 5. Mainstem
- 6. Could It Be You?
- 7. Goin' Up
- 8. Don't Get Around Much Anymore
- 9. Nevada
- 10. Things Ain't What They Used To Be

4Apr43, Hurricane, NYC

- 11. Take the "A" Train
- 12. Don't Get Around Much Anymore
- 13. Mainstem
- 14. I Don't Want Anybody at All
- 15. Johnny Come Lately
- 16. Things Ain't What They Used To Be

6Jun43, Hurricane, NYC

- 17. Moon Mist
- 18. You'll Never Know
- 19. Tonight I Shall Sleep
- 20. I Don't Know What Kind of Blues I Got
- 21. Don't Get Around Much Anymore
- 22. Moon Mist

8Dec43, Langley Field Air Force Base, Hampton, Virginia

- 23. Introduction
- 24. I Wonder Why
- 25. Goin' Up

Tracks 1 - 22 have been released previously on Storyville 8359. With the exception of track 11, the tracks of the second session were marked in the booklet (which is included in the box) with "A" instead of "B". Tracks 23 - 25 have been released on the 1999 Conference Souvenir CD. It is a pity that again the session of 6Jun43 is missing three of its selections. Betty Roche is missing from the list of musicians participating in the 6Jun43 session. The session of 8Dec43 is also not complete. If that session had been omitted, the entire

session of 6Jun43 would have fitted onto this CD.

CD 5 (55:29)

11Dec43, Carnegie Hall, NYC

1. Star Spangled Banner
2. Introduction by Duke Ellington
3. Take the "A" Train
4. Moon Mist
5. Tea for Two
6. Honeysuckle Rose
7. Stardust
8. C-Jam Blues
9. West Indian Dance
10. Emancipation Celebration
11. New World a-Comin'
12. Goin' Up
13. Don't Get Around Much Anymore

CD 6 (57:53)

11Dec43, Carnegie Hall, NYC

1. Introduction by Duke Ellington
2. Ring dem Bells
3. Medley
 - In a Sentimental Mood
 - Mood Indigo
 - Sophisticated Lady
 - Caravan
 - Solitude
 - I Let a Song Go Out of My Heart
4. Jack the Bear
5. Do Nothing Till You Hear from Me
6. Summertime
7. Cotton Tail
8. Black and Tan Fantasy
9. Suddenly It Jumped
 - Rockin' in Rhythm
10. I Didn't Know About You
11. Trumpet in Spades
12. Things Ain't What They Used To Be

8Jul44, Naval Training Centre, Bainbridge, Maryland

13. Introduction by announcer and Duke Ellington
14. G. I. Jive
15. Amor
16. Frankie and Johnny

CD 5 and the tracks 1 - 12 of CD 6 were earlier released on the Storyville CD 8341. Tracks 13 - 16 of CD 6 were released on the 1999 Conference Souvenir CD. This means that a number of selections from this 8Jul44 broadcast still remain unreleased. On 8Jul44, Wallace Jones was no longer in the band. He had been replaced by Shelton Hemphill in late Feb44. Skippy Williams was replaced by Al Sears in May44. Betty Roche did not participate in the 8Jul44 session (only Albert Hibbler sang, on one unissued selection, *My Little Brown Book*). The correct title of track 15 is *Amor* and not *Amor, Amor*.

CD 7 (71:20)

26Sep45, The New Zanzibar, NYC

1. Take the "A" Train
2. Suddenly It Jumped
3. Laura
4. Kissing Bug
5. Stomp Jones
6. Solid Old Man
7. Carnegie Blues
8. In a Mellow Tone
9. Fancy Dan
10. Things Ain't What They Used To Be

3Aug45, World Studio, NYC

11. Black and Tan Fantasy
12. Mood To Be Wooed
13. Frantic Fantasy
14. C-Jam Blues
15. Air Conditioned Jungle
16. On the Sunny Side of the Street
17. Rockin' in Rhythm
18. Take the "A" Train

20Apr46, Howard Theatre, Washington, D.C.

19. The Blues
20. Sono

Tracks 1 - 10 of CD 7 were released on the double CD DETS 9039 9010 (volume 10). The sound quality of this double CD was criticised in DEMS 05/2-27. That criticism was mainly about the Treasury broadcast of 11Aug45. The quality of this 20Sep45 broadcast is acceptable and not better or worse than on the DETS release.

Tracks 11 - 18 have been released on the CD Jazz Unlimited 2043, DEMS 00/2-13/3.

Tracks 19 and 20 have been previously released on the 1999 Conference Souvenir CD, DEMS 99/3-15/3.

CD 8 (70:57)

10Feb49, *The Hollywood Empire, L.A. Jubilee bc 336*

1. Solid Old Man
2. Singin' in the Rain
3. Three Cent Stomp
4. Tulip or Turnip
5. Take the "A" Train

Feb49, *The Hollywood Empire, L.A. Just Jazz bc 46*

6. H'ya Sue
7. C-Jam Blues
8. Passion Flower
9. Clementine
10. Just A-Sittin' and A-Rockin'
11. One O'Clock Jump

Feb49, *The Hollywood Empire, L.A. Jubilee bc 361*

12. Unbooted Character
13. Paradise
14. How You Sound
15. It's Monday Every Day
16. Caravan
17. Cotton Tail

The complete CD 8 has been released previously on Storyville 8346.

Ray Nance was not in the band during the Just Jazz bc.

Dan Morgenstern believes that Billy Strayhorn was at the piano in the middle of track 5 and in the whole track 8. I believe he is right although I wonder why the very active speaker, Burley Smith, didn't mention it and I wonder who played the piano in track 9, since it started without any interruption after track 8, too short to change places behind the piano.

It is a real pleasure to read Dan Morgenstern's liner-notes while listening to the fine music. I was pleasantly surprised to see that Dan in his introduction wrote the name as Jimmie Blanton, but I am sorry to say that in his review of CD8 he wrote again Jimmy Blanton.

If you are reluctant to touch with your fingers the playing surface of the CDs you will have problems to taking them out of their envelopes, which are too tight.

If you already have in your collection the CDs

Jazz Unlimited 2022 (94/1-4)

and Ellington '97 Souvenir **or** Jazz Unlimited 2069 (99/5-4) **or** Jazz Unlimited 2043 (00/2-13/3) **or** Moon Records 084 (97/2-16)

and Vintage Jazz 1019/1020 (91/1-6) **or** Storyville 8316/8317 (00/4-20/2)

and Storyville 8359 (03/1-15/6)

and Ellington '99 Souvenir (99/3-15/3)

and Storyville 8341 (02/1-19/1)

and DETS Volume 10 9039 9010 (05/2-27)

and Storyville 8346 (03/3-21/2)

you certainly have a nice collection. There is no need for you to buy this 8 CD box. If, however, you are missing one or more sessions, you are strongly advised to buy a set. You not only will have the music but also the extremely well-written liner-notes by Dan Morgenstern.

You also support Storyville records. I wish that company a very great success with this box, although I hope it won't be too great, because that might make them decide to concentrate on re-releases of their own material, and I belong to the fanatics who hope that they will again give some attention to what we call "fresh" material. In cases where parts of a session are missing, we offer to supply the material to make them complete, but we would rather see completely "fresh" releases from the Danish Radio treasure trove.

Sjef Hoefsmit

The Duke Box will be available from our web-site from February 15 - either on-line www.storyville-records.com or order by email to me mg@storyville-records.com

Prices are: EUR 66,98; USD 79,98; GBP 49,98; DKK 499,00 plus postage.

Mona Granager

Sony & BMG CH 672 3678-2**Dreyfus double CD****"Duke Ellington the Art of Jazz"**-----
DEMS 07/1-47

I don't think this has been mentioned so far. The Dreyfus Duke CDs "Ko-Ko" (DEMS 02/1-17/7) and "Take the 'A' Train" (04/3-33) have been issued as a boxed set by Sony & BMG. I just purchased it here, Winnipeg, at Indigo Books.

The two discs are packed I assume in the original Dreyfus folding containers. I have only compared one selection so far, with the RCA 24 CD box, the issued take of *Ko-Ko*.

Dreyfus is clearer and warmer. I felt I was sitting just in front and centre of the band. The RCA seemed to put a distance between Duke's piano, Jimmie Blanton's bass and the rest of the band and of course the overall sound is slightly more harsh.

It appears that the boxed set is part of a series, others are Nat Cole and Stan Getz. Both Dreyfus CDs have the same quality sound. Well worth investigating.

Just a couple of bits of info re the contents of the 2nd CD, "Take the A Train", FDM 36732-2: the last track is not *Solitude* from the "Masterpieces" from 18Dec50, Columbia, but the piano solo from 14May41, RCA. All the others from a quick listen appear to be as stated in the liners notes.

To me the sound job done on *I Got It Bad*, with Ivie is just so detailed and warm, the impression is that it was recorded recently, not 26Jun41.

Worth every penny.

Bill Morton**

That's strange. On the original CD it was undoubtedly the Masterpiece from 18Dec50.

Sjef Hoefsmit**

This is strange indeed, because the disc itself looks like the original Dreyfus disc, there is no reference to anything other than Dreyfus. The basic color is cream, with black lettering, including copyright and publishing date 2001. The only DEMS reference I could find was at 02/1-1718. There the writer also stated that the tracks appear to be as listed. Curious.

Bill Morton**

Are you sure?

Sjef Hoefsmit**

Yes I've listened to it again, and it is definitely the issued 14May41, *Solitude*, solo. All the other titles are as listed in the liner notes. The liner notes definitely state the version is from 18Dec50, timed at 8:23minutes. The back liners simply list the title and the time as 8:23. The face of the CD itself has no listing of tracks, simply the info re Dreyfus records as stated earlier and identification info of that publication.

Another very small point, in the DEMS 02/1-17/8 review, track 10 is listed as *Chelsea Bridge* date 16Dec41. The actual version is as listed, namely from the transcription of 17Sep41.

Hope this helps.

Bill Morton**

The date of 16Dec41 is wrong anyhow. We are sorry that we haven't checked the dates. The closest date to that wrong date is 2Dec41.

This double CD is not only well worth investigating but also well worth investing in if you have missed your chance a couple of years ago.

The Dreyfus CDs are generally considered the best as far as sound quality is concerned with ASV second best.

DEMS**

The New DESOR corrections

DEMS 07/1-48

Page 91. Session 4504. DE4504m. The correct title is not *Wish You Are Waitin' for Me* (as stated in the August 2003 corrections on page 5006, DEMS 03/2-29). The correct title is *Wish You Were Waitin' for Me*.

Pages 372 and 373. Sessions 6429 and 6430. Chicago Conrad Hilton Hotel Celebrity Suite, NAB Convention, early Apr64.

I think an additional note to New Desor entries 6429 and 6430 should usefully specify the following:

6429q-v are from first set on first night

6430a-k are from second set on first night

6429a-p are from second set on second night

We can clearly deduce this sequence from Stratemann page 483: "JH, LB contracted for the first night" and "CW, JHa, PG, HC contracted for the second night"

from Duke saying just before 6430k: "this is our second show tonight"

from the speaker closing the show after 6429p and inviting attendees to reconvene "from two to six tomorrow".

Klaus Götting

Page 1499. Martha Tilton died Friday, December 8, 2006 at her home in Brentwood, western part of Los Angeles.

Stanley Slome

Martha Tilton was born on 14Nov15 in Corpus Christi in Texas, according to the Newsletter of Feb07 of the Toronto Chapter of the Duke Ellington Society and not on 12Nov18 as stated in the New DESOR.

Pages XXXV and 1166. *How Could You Do a Thing Like that to Me?* is not the subtitle of *Sultry Sunset*, but it is the subtitle of *Sultry Serenade*. Where the title *Working Eyes* comes from is unknown to me.

Page 1168. According to Duke in *Music Is My Mistress* page 112, he wrote *Sunset and the Mockingbird*. Where have you found the claim that Billy Strayhorn wrote it?

DESOR small corrections

DEMS 07/1-49

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DESOR small corrections 5012

Volume 1 (Corrections April 2007)

XXII - WLS....Willie "The Lion" Smithp. (06/3-4)

294 - 27Sep60, session 6030. Add: KHIP broadcast.

350 - 20Aug63, session 6362. RP plays also s.s. After the correction it should read as follows:

RP (a.s.,cl.,s.s.); RPo (a.s.,cl.)

Volume 2 (Corrections April 2007)

1125 - *Skilypoop*. 6362av, aw, ax, 6364s: RP plays s.s. instead of cl.

1442 - Baker, "Two Ton" Dick. Add: May 2, 1916 - May 4, 1975.

1442 - Ballew, "Smith". Jan 21, 1902 - May 2, 1984.

1445 - Black, "Dave" David John. Jan 23, 1928 - Dec 4, 2006. (07/1-2)

1452 - Cohn, "Sonny" George Thomas. Mar 14, 1925 - Nov 7, 2006. (06/3-33)

1456 - Durham, Bobby. Add: Feb 3, 1937 -

1477 - Liston, Melba Doretta. Jan 13, 1926 - Apr 23, 1999. (06/3-33)

1484 - O'Day, Anita (Anita Belle Colton). Oct 18, 1919 - Nov 23, 2006. (06/3-33)

1488 - Procope, Russell. On clarinet, delete *Skilypoop*; on soprano sax, add: *Skilypoop*.

1497 - Taylor, "Billy" William. Stay in the band, add: and July 1969 (9058). Add: *Perdido*. (06/3-4)