



THE INTERNATIONAL

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## *Sad NEWS*

### Lena Horne

#### DEMS 10/2-1

Lena Horne died on Sunday night 9May10. Her closest connection to the Ellington community was her close friendship with Billy Strayhorn. An excellent obituary by Aljean Harmetz was brought to our attention by Carl Hällström through the courtesy of David Palmquist. Go to <http://www.nytimes.com/2010/05/10/arts/music/10horne.html?hp> to read it.

Jo Ann Sterling gave us this address for the nice obituary written by Dennis McLellan, who however overlooked the relationship between Lena and Billy:

<http://www.kansascity.com/2010/05/10/1935052/singing-legend-lena-horne-dies.html>

DEMS

### Joya Sherrill

#### DEMS 10/2-2

Joya Sherrill died on Monday 28Jun10. She was an exceptional vocalist, because her ability to sing the lyrics so that everybody could understand them is a very rare gift. Like many other great musicians, she had no formal training. When she suggested to Duke that she should do something about that, he advised her not to. Her relationship with Duke was such that he asked her to write her own chapter for his book *Music Is My Mistress*. Much of her work during the great years with Ellington was recorded on the Treasury Series, which were cleaned by Jack Towers and released by Jerry Valburn. DEMS took care that Joya received a complete collection of 48 LPs.

Joya was a guest at the party organized by Jean Bach in her house on Washington Mews in Manhattan for the occasion of having four Europeans joining the first international Ellington Conference in Washington DC in 1983. Joya attended many of these conferences. Her appearance on the stage of the New Regal Theatre in the production of "My People", for the occasion of the 1998 Ellington Conference in Chicago, was without a doubt the one most applauded.

Her spontaneity helped her make many friends in the Ellington community. She will be missed.

Sjef Hoefsmit

## NEW BOOKS

### Duke Ellington's America

#### DEMS 10/2-3

See DEMS 10/1-8

Harvey G. Cohen: *Duke Ellington's America*. The University of Chicago Press; 688 pages.  
ISBN 978 0 226 11263 3.

Duke Ellington, master musician, one of America's most important composers of the 20<sup>th</sup> century. Yes, of course, many people will agree.

But a closer look at his music reveals an extra dimension in his work, which contains a very important message. This message pertains to the other, 'darker' side of the coin, which has been discussed and mentioned before, but not as seriously, thoroughly and well-documented as in Harvey Cohen's monumental historic-cultural study. This message is about the uncensored and unadulterated expression of African American identity. Let's have a closer look at the titles of some of his compositions, starting at the beginning of his career in the twenties and continuing into the seventies: *Black Beauty*, *Creole Rhapsody*, *Symphony in Black*, *A Portrait of Bert Williams*, *Bojangles*, *Jump for Joy*, *Black, Brown & Beige*, *Emancipation Celebration*, *New World A-Comin'*, *Liberian Suite*, *Harlem*, *My People*, *King Fit the Battle of Alabam*, *La Plus Belle Africaine*, *It's Freedom*, *Three Black Kings*, as cases in point. They all refer to or tell a story about significant African American persons, situations and experiences. Duke Ellington was a proud, independent, and autonomous artist, who valued his African American heritage, and never compromised when his freedom of expression was at stake. He stood up to the important and influential record producer John Hammond who criticized Ellington's extended 1935 composition *Reminiscing in Tempo*, written after the death of Daisy, Ellington's mother. According to Hammond, Ellington was abandoning the music of his race, and he'd better concentrate on writing dance music as his medium of expression. For the rest of his career Ellington would ignore Hammond and avoid him as much as possible. Independence, autonomy and self-esteem: these were the key concepts in Ellington's life. In the early thirties he hired three well-apportioned Pullman train cars to ferry the orchestra around during its Southern tour. In this way he not only travelled very comfortably, but he also avoided all kinds of humiliations, such as not being serviced in hotels and restaurants. Ellington incorporated Tempo Music, his own publishing company, in New York City in December 1940. For the rest of his career, the company ensured that he would earn the publisher's share of his songs' royalties, as well as the songwriter's share. It was a business move that greatly aided the survival of the orchestra and Ellington's music in the decades to follow. And it set an important precedent for African Americans, and other jazz artists, controlling their own publishing. No major popular music figure – white or black – had created his own publishing company since Irving Berlin in 1914.

To me, one of the most revealing accounts of Ellington's artistic integrity and self-confidence is the following, describing an incident that occurred during a 1944 RCA Victor recording session, under the direction of Eli Oberstein. "The microphone in the control room where the engineers were, which should have flipped back to the 'off' position did not, it stuck. And so the mike remained open, Eli came in, and he says: "OK boys, you ready for a little Saturday night nigger music," or something to that effect. Well that went right into the studio and everybody in the Ellington band just kind of looked up and it was not exactly what they were used to hearing, and they all looked in the control room (...). And Duke, you know, turned slowly back and said to the band, "Gentlemen, pack up." He shuffled the music, gave it to the copyist, went and put his coat on, and (...) walked down the hall at 24<sup>th</sup> Street, and on out" (Cohen, p. 264).

At that moment, Ellington's Victor contract had two years to go. Ellington did not scream or shout, he did not curse or insult Oberstein and those who were with him in the control room. He just walked out on them, leaving the burden of shame and the feeling of awkwardness on their shoulders. It was a very clear statement, and a telling testimony to the fact that he valued his artistic integrity and his self-esteem above the financial security of a contract with a big company.

By his authoritative and dignified behavioural style and manners, and the fundamental choices he made at crucial moments in his life and career, Duke Ellington set an example that served and will serve as a role model for African Americans and the unique contributions they can make to American society. Of all the books I have read on the subject of Duke Ellington, Cohen's book is easily the best and certainly the most comprehensive.

Louis Tavecchio

## **Duke's Place Ellington et ses Imaginaires**

By Alain Pailler

Published in 2002 by Actes Sud at 21 Euros

### **DEMS 10/2-4**

Three cheers for the essay, a literary form which aspires to more substance than an article, though less than a treatise. In the era of emails, blogs and instant comments, the essay seems to have fallen somewhat from favour, though not, it seems, in France. Perhaps that's not so surprising in the country which gave us Michel de Montaigne.

A most valuable form it is too, in the hands of Alain Pailler, who offered us in 2002 *Duke's Place*, a second volume in which he considers aspects of Ellingtonia. The first, *Plaisir d'Ellington*, had appeared four years earlier [see DEMS 99/4-29/1], and the cover blurb describes them together as a diptych.

At the heart of *Duke's Place* is a consideration of the Ellington drummers, specifically Sonny Greer, Louie Bellson, Sam Woodyard and Rufus Jones. Pailler's initial proposition is that, somewhat in anticipation of the freedoms of bebop and beyond, the Ellington Orchestra's rhythmic pulse was essentially supplied by the bassist with (until 1949) the guitarist, i.e. within the harmonic framework of the music. In this regard Wellman Braud, Oscar Pettiford and of course Jimmie Blanton are singled out. This frees the percussionist to take on the colourist's role which is more usual in a symphony orchestra, and it incidentally turns inside out the old saw that a jazz ensemble comprises 'x musicians plus a drummer'. Pailler concentrates on the ways in which the Ellington drummers supply the dots which define the 'i's, the strokes which cross the 't's'.

The section on Sonny Greer is a brief summary of the much lengthier discussion of Greer's art in the earlier book, in which the author concentrated largely on the marvels of the 1940-42 band. In support of his view that for all his growing waywardness Sonny could cut it until the day he left, Pailler cites numerous recordings from the late 40s and early 50s. He ends his summary with a poetic paragraph on

Swamp Fire (1946), in which he employs another approach to jazz writing which seems largely forgotten in this age of the Ph D thesis and the scholarly tome; the critical impressionism which the late Martin Williams found in Vic Bellerby's writing on Ellington (*The Art of Jazz*, 1959).

Turning to Greer's successor, Louie Bellson, Pailler finds him so complete a drummer that he could seem a second orchestra within the Orchestra. Louie's skills as a big band drummer (which in the conventional sense, Pailler says, Greer was not, the arrival of Blanton having freed him to add the role of hard-swinging drummer to his existing functions as a percussionist) enabled Louie to pick up the 1950-52 band by the scruff of its collective neck and completely redefine its sound and feel. In doing so, Pailler argues, Louie stemmed and reversed the slow dilution of the ensemble in the late 1940s as the old gods departed one by one, and prepared their replacements to be a new malleable instrument for Ellington's purposes with the arrival in 1955 of a new colourist at the percussion. Pailler does not overlook the solidly unspectacular, but crucial, role of Wendell Marshall in this redefinition (pp56-7).

The newcomer in 1955 was of course Sam Woodyard, and Pailler devotes over thirty pages to Sam's achievement, an essay within the essay which he clearly intends as a complement to the piece on Greer in the earlier book. He cites a wide range of examples to illustrate his points and substantiate his assertions. These references alone, which send the reader back to the recordings which may have been gathering dust on the Ellington shelf for years, make the book invaluable. Pailler considers the three successive bassists in this wonderful rhythm section, Woode, Bell and Shepherd, in the end perhaps favouring Shepherd over his two predecessors. It is an invidious comparison, and one of many judgments with which one could take friendly issue. The brief consideration of Rufus Jones concentrates largely on the music of the Far East Suite (composed of course, but not recorded for Victor, in the Woodyard period, though Pailler doesn't make that point).

A number of other topics surround Pailler's discussion of the four drummers, setting off the diamond cluster of which the discussion of Woodyard is the central gem. After outlining his terms of reference in a short introduction he describes the importance of 1956 in Ellington's achievement in surviving the passing of the dance-hall era, with special reference to *Such Sweet Thunder*. He ruminates for twenty pages on Duke's conception of 'the jungle'; revisiting this theme after his survey of the drummers, comparing it with expressionism, especially in German cinema, and the notion of the doppelgänger. Then he considers the Ellington-Strayhorn relationship, without falling into the trap of boosting the one at the expense of the other (essentially they were good for each other, and so were good for us); discusses *Caravan*, from its 1930s beginnings to the late 1950s; surveys the evocations of trains, with the curious omission of *Loco Madi*. He concludes with a few pages (nothing daunting) in which he discusses several passages illustrated by musical transcriptions, an approach he is at pains elsewhere to avoid.

This is a slim book, though not a slight one; impressionistic, but with its feet firmly on the ground of the Ellington discography. Within it the author moves comfortably and very widely, with a strong sense of focus, while conceding a preference for the earlier music over the later. Pailler covers a lot of ground, and he writes lucidly and well. Anyone with good French will get a lot out of *Duke's Place* and its companion volume *Plaisir d'Ellington*. Readers with a more modest grasp of the language should still find much of interest, as they go back to those long neglected recordings in the light of Pailler's judgments.

Roger Boyes

## DISCUSSIONS - ADDITIONS - CORRECTIONS

### Duke Ellington, Mary Lou Williams, *The River* and *Chief Natoma*

Walter van de Leur

#### DEMS 10/2-5

In *Morning Glory: A Biography of Mary Lou Williams* (Berkeley: U. of California Press, 1999), Linda Dahl discusses the supposed connection between Mary Lou Williams's *Chief Natoma from Tacoma*, Duke Ellington's eighth movement of *The River*, and a movement from the *UWIS Suite* titled *Loco Madi*. In 1967, Mary Lou Williams had written some arrangements for Ellington, which she sent him later. "Among these were," Dahl says, new rock-and-roll and ballad versions of *You Know Baby*, and rock and jazz versions of *Chief Natoma from Tacoma* . . . Both versions of *Chief* wound up on Ellington suites: the "rock" version in the center section of the long suite *The River*, and the "jazz" version in the *Loco Madi* (short for "location Madison") movement of the *UWIS Suite*. Though the tempo is changed in the latter, and there is an inimitable Ellington treatment at the end of the movement, Mary's *Chief* melody can be clearly heard. Mary was never credited nor paid. . . Mary knew nothing of how her material had been used, never heard the suites, though there was a close call: while team teaching with her at Duke University in the late seventies, [father Peter] O'Brien [Mary Lou's manager among other things] recalls listening to *The River* for the first time with students right before Mary arrived in the class-room. "When I realized what I was hearing, I took the needle off the record before she entered. She would have been furious" (Dahl, 297).

The connection between Williams's arrangements for Ellington and *The River* is made again in David Bradbury's *Duke Ellington* (London: Haus Publishing, 2005), but now "four of her compositions appeared uncredited in Ellington's ballet *The River*" (Bradbury, 62). Bradbury doesn't identify the other three compositions that went into *The River*, but given the material sent by Mary Lou, they might include *Truth* (a reworking of her earlier *Scratchin' in the Gravel*) and *You Know Baby*, of which she made a rock and a jazz version, just as she had done with *Chief*, and *O.W.* The Dutch Jazz Orchestra recorded most of Williams's 1967 arrangements for Duke on *The Lady Who Swings The Band: Rediscovered Music of Mary Lou Williams* (Challenge Records CR73251): *Chief Natoma*, *O.W.*, *Scratchin' in the Gravel (Truth)*, and *You Know Baby*.

Figure 1 gives the outline of the main thematic material of *Chief Natoma from Tacoma* and the opening of movement eight of *The River*, which I will refer to as *RIBA* (Ellington's working title of this movement), to discern it from the entire ballet. *Chief* is built on a 12-bar minor-blues in E flat. The melody consists of a one-bar melodic and rhythmic gesture that is altered a number of times. The bass line provides a propulsive countermelody with some strong clashes against the theme. Ellington's *RIBA* is a 12-bar major-blues that travels through three different keys. Its opening theme is a one-bar riff that is repeated twelve times without significant alterations. The only changes occur in the left-hand dyads on the downbeat (doubled in the bass), which give the passage its typical Ellingtonian flavor. Even for those who don't read music it will be clear that there isn't any resemblance between these passages.



Figure 1. Comparison of thematic material in *Chief* and *RIBA*

The image displays a musical score comparing thematic material in two pieces, *Chief* and *RIBA*. The score is organized into two systems, each containing a *CHIEF* section and a *RIBA* section. Each section consists of a grand staff with a treble and bass clef. The *CHIEF* sections feature a melodic line in the treble clef and a bass line in the bass clef. The *RIBA* sections feature a rhythmic accompaniment in the treble clef and a bass line in the bass clef. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staves, including  $E^b_{M1}$ ,  $A^b$ ,  $F$ ,  $A^b_{M1}$ ,  $D^b$ ,  $E^b_{M1}$ ,  $B^b$ ,  $F$ ,  $B^b7$ ,  $A^b9$ ,  $E^b_{M1}$ , and  $A^b$ . A triplet of eighth notes is marked with a '3' and a bracket in the first *CHIEF* section of both systems. The key signature for all parts is three flats (B-flat major or D-flat minor).

Although Dahl's anecdote indicates that the opening bars of *RIBA* alarmed O'Brien, it could be that elsewhere Williams's arrangement pops up in the movement. Figure 2 gives the formal plan of *RIBA*. Figure 3 gives the first four bars of the thematic material from the other sections of *RIBA* (sometimes in a different octave for clarity). The first four bars suffice, because most sections build on repeated strains.

Figure 2. Formal outline of *RIBA*

Time		bars	key	
0.00	A.	12	F	Piano riff
0.20	B.	12	F	Sax unison line with trombone answers
0.40	C.	12	F	Sax unison line with bass
1.01	D.	12	F	Same as B.
1.21	E.	12	Bb	Sax repeated Bb + trombone riff last 8 (altered blues form)
1.41	F.	12	Bb	Sax two-part riff against trombone unison line
2.01	G.	12	Bb	Sax unison riff against riff chords
2.23	H.	12	Bb	Sax unison riff (variation G.) against brass chords
2.43	I.	12	Eb	Brass chords
3.02	J.	12	Eb	Piano riff A. transposed major second down
3.22	K.	12	Eb	Same as J.
3.40	Coda	6	Eb	Piano, based on A.





Figure 3. Comparison of thematic material in *Chief* and *RIBA*

The image displays a musical score for the piece "Chief" by Duke Ellington. The score is arranged in a grand staff format with nine staves. The top staff is labeled "CHIEF" and contains the main melodic line. The subsequent staves are labeled "R1BA A" through "R1BA I", representing different instruments in the Rhythm and Bass section. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A fermata is present over the final measure of the Chief staff. The R1BA parts provide harmonic support and rhythmic accompaniment for the main theme.

The other themes from *RIBA* nowhere come close to those of *Chief* either. Neither do I find any connection between the other known arrangements by Williams for Ellington and other movements of *The River*, as suggested by Bradbury.

This brings me to the connection between *Chief* and *Loco Madi*. The latter is formally and thematically more complex than *RIBA*, as it is built on various blues chord progressions, such as eight-bar and twelve-bar blues. There are few similarities between *Chief* and *Loco Madi*. Despite Dahl's observation that "Mary's *Chief* melody can be clearly heard" there is only one passage that deserves a closer look: the 8-bar saxophone section that starts at [0.58]. It is given in figure 4.



Figure 4. Thematic material in *Loco Madi* at [0.58]



The melodic contours in the second half of this passage indeed vaguely resemble those of the melodic building block of *Chief*: a large step down, a smaller step up, and a large step down. But that isn't anywhere close to a match. Neither melodically, rhythmically, harmonically, nor structurally do *Loco Madi* and *Chief* have anything in common. This passage may be rhythmically congruent with much of the material in *RIBA*, but that too provides insufficient ground to see a connection between *Loco Madi* and *RIBA* (as one would expect if both movements were derived from the same work).

I don't doubt that Peter O'Brien thought, as per Linda Dahl's report, that *RIBA* resembles *Chief*. Still, Peter was mistaken: *RIBA* has nothing to do with *Chief*. Obviously, neither Dahl nor Bradbury have checked Duke's recordings against Mary Lou's scores. Although Dahl links Williams's "rock" version of *Chief* with *The River*, and the "jazz" version with *Loco Madi*--which suggests she has studied the materials in some detail--she offers no documentation. Bradbury flatly connects *The River* to no less than four of Mary Lou's compositions, again without any further evidence. Such serious accusations of appropriation that Dahl and Bradbury make against Ellington, demand serious substantiation. Hearsay and some cursory listening clearly are not enough.

I believe that *Loco Madi* is not a location, but a train.  
Sjef Hoefsmit\*\*

Yes there is something about this matter in MIMM, p 407. I also have always believed it had to do with a train. However, for the scope of my article, it doesn't seem to be very important.  
Walter van de Leur\*\*

This is what Duke said just prior to the performance of *Loco Madi* on 21Jul72 during the final concert of his stay at the University of Wisconsin at Madison:

"I finally came to Wisconsin and I came on a train. They had trains in those days, 1931. They had a train which came from Chicago and I think the big line was : 'ninety miles in ninety minutes' "  
DEMS\*\*

## Corrections for DEMS Bulletin

### DEMS 10/2-6

DEMS 2002/1, page 18/2, lists the track of *Black and Tan Fantasy* from the Alternative Takes, Volume 1 Neatwork CD as take C.  
DEMS 2000/1, page 16-1, lists the track of *Black and Tan Fantasy* from the Essential Recordings, 1927-1962, disk 1, track 3, as take B.  
(The title of this CD is listed in DEMS as 1927-1961, but the second year is 1962 since it includes a 1962 version of *A Midnight in Paris*.)  
I have both CDs and can tell no difference at all between the recordings.  
My guess is that the Alternative Takes, Volume 1 version of *Black and Tan Fantasy* is actually take B.  
Brian Koller

You are right again. This is a typing error. Both the liner-notes of Classics 542 and Neatwork 2023 are correct, as are the notes that I made when I compared the takes with Masters of Jazz 25. The Classics has take -C and Neatwork has take -B, which is unexpected, since take -B was chosen for all the other CD reissues. I have -C only on the CD Masters of Jazz and on the LPs CBS 67264 (where it follows take -B) and on the rare LP Family Records 656. I will make a correction in the DEMS Bulletin 02/1-18/2(542), so as not to mislead future readers. Thank you for your correction.  
The title of the Sony 3 CD set is indeed "The Duke The Essential 1927-1961." This error is not made by DEMS, but by Sony.  
Sjef Hoefsmit

## Who is the trumpet soloist?

### DEMS 10/2-7

See DEMS 10/1-14

About the remarks, made by Graham Colombé on the soloists performing in *How High the Moon*, we listened again to all the versions of this title. We confirm that the correct sequence of the trumpets is definitely RN-CT-WC and not RN-WC-CT as suggested by Mr Colombé.  
Giovanni Volonté and Luciano Massagli

## An interesting correction

### DEMS 10/2-8

See DEMS 09/3-20

Among the corrections to The New DESOR in this Bulletin is one that deserves more careful attention than usual (See 10/2-20, 430). It could easily be overlooked by those who do not incorporate the corrections into their New DESOR, but who simply rely on the statements

in the Ellington periodicals.

In DEMS 97/2-13/1 it was made clear that apart from a "fresh" *Caravan* nothing is new on the 1997 CD release "The Popular Duke Ellington" RCA 9026-68705. It was simply assumed that all the other 11 tracks were identical with those on the LP with the same title, RCA LSP-3576. This is not the case.

Giovanni Volonté and Luciano Massagli detected that the version of *Do Nothin' Till You Hear from Me* on the CD is different from the one on the LP.

Three different versions of this title have now been released from the recordings made on the sessions of 9 and 11 May 66. Two of them are very similar. The only obvious difference is the length of the piano introduction, but one is not edited from the other. They are different all the way through and both were presumably recorded on 11 May. Both were included in the 24 CD box RCA 09026-63386. The long version is on track 14 of CD 22. The short version is on track 8 of CD 22 and on all our other releases, including the LP 3576.

The third one is uniquely released on the CD "The Popular Duke Ellington" and was presumably recorded on 9 May.

DEMS

## Johnny Mercer documentary

### DEMS 10/2-9

I saw recently (5 Apr 10) on BBC 4 a documentary about Johnny Mercer. At a certain moment I saw Duke at the piano in a white suit with Ella Fitzgerald behind him with her hands on his shoulders, singing *Satin Doll*. Can you tell me where this recording came from?

Joe Farrier

It is taken from the NBC telecast "Bell Telephone Hour" - "American Festival", recorded 10 Feb 59 with Jim Hall, Wilfred Middlebrooks and Gus Johnson, none of whom are visible on screen in the clip you saw.

DEMS

## The Musicraft session of 23 Oct 46

### DEMS 10/2-10

See DEMS 09/3-12

I had copies of the recording cards of all Musicraft sessions, where all the takes were mentioned. I then (4th edition) still held up the principle to list all recordings made, notwithstanding their availability. In the meantime I have changed my mind — why carry all that dead weight around — and in the 5th edition only the recordings that have survived — whether or not they are available — are listed.

Willie Timmer

## Timmer's fifth edition

### DEMS 10/2-11

See DEMS 09/3-4

Here are a few additional comments by Willie Timmer:

12. 16-17 May 36 — I only can repeat that I have sold my entire collection. The material given to me in confidence was destroyed.

11. 23 May 36 — Congress Hotel Chicago. I got the tape with the date May 36 on it and I listed the titles under this date in my third edition. Somebody came up and told me that the correct date should be 26 May 36. I still have no clue where the titles actually belong. Ellington played from 8 May to 5 Jun 36 nightly(?) at the Congress Hotel. Do radio logs exist to verify any date?

16. Feb 39 — *Beer Barrel Polka*. I did not take my clue from DESOR, but from the information sheet that came with the tape. Probably the event was not a concert but a dance (quite likely, given the title of the song).

## Broadcasts in September and October 1940

### DEMS 10/2-12

See DEMS 09/3-10

Finally we are getting some clarity. Much confusion was created alone by the fact that we are dealing with two time zones here. The daily broadcasts of the band from the hotel have been aired locally (Chicago) from 11:00-11:30 PM, however in New York it was 12:00-0:30 AM. If somebody cut acetates in New York, they carried probably the date of the following day, because of the New York time. I am sure that somebody has noticed that and that corrections were made, however, nobody could be 100% sure which date was the correct one.

The list by Carl Hällström and Ken Steiner also requires some thinking, because they are listing the local broadcasts (WMAQ and WENR) and the national stations (NBC Red and NBC Blue), which were aired in NYC (broadcasting yesterday's performance live).

The title *I Don't Mind* listed in the 11 Sep 40 program is in fact *All Too Soon*. I have nothing that indicates that either selection had an alternate title. Would it be possible to check out the other broadcasts (7 Sep; 12 Sep and 5 Oct) which include *I Don't Mind* which has usually

a vocal by Ivie Anderson? The 5oct title seems to be without vocal.

One question remains. I have listed the title *Ring dem Bells* together with *In a Mellotone* under the date of 4oct40. *In a Mellotone* could be identical with the one mentioned by Carl Hällström on 6oct, but there is no *Ring dem Bells* to be found in the broadcasts. It has been issued on Queen Disc [007 and on Jazz Supreme 705]. I have checked DESOR. They have the same listing [on 3oct40].

Willie Timmer

About the titles *I Don't Mind* and *All Too Soon*. What you hear is *All Too Soon*, but according to The New DESOR, this selection was erroneously titled *I Don't Mind* in the broadcast. Since that title was already "occupied" by a totally different composition, it is included in the list of alternates, indicated with the mark: # to indicate that this is not a "proper" alternate, but that there is another, genuine composition with this title. (See also DEMS 04/1-30.)

About *Ring dem Bells* on 3 or 4oct40. This is what Carl Hällström wrote in an e-mail of 13oct02:

"31Dec39, 'Meet the Band' broadcast: 'A New Year's preview will swing out over the airwaves on Sunday, Dec. 31, when WBBM listeners hear Duke Ellington and his orchestra in a special arrangement of *Ring dem Bells*.' [Carl Hällström suggested that the aircheck of Cootie Williams' vocal on *Ring dem Bells* considered to be "Panther Room Sep/Oct 1940 unidentified date" may indeed be the "special New Year's arrangement" for "Meet the Band."]

The reason which nails *Ring dem Bells* to this date is, according to Carl, that the tune doesn't appear on a single one of the monitored NBC "coast to coast" broadcasts from the Panther Room of the Fall 1940 gig. Benny Aasland gives 3oct40 as the broadcast date of *Ring dem Bells*, entry 40-40 in his WWoDE 1940-42 and it's highly unlikely that the Duke only would play this outstanding "production number" just a single time during the Panther Room gig, during one of his very last broadcasts from the venue.

*Ring dem Bells* aircheck. A faint scribbling of "31/12" could easily be interpreted as "3/10" and, as the content of the "Meet the Band" broadcast wasn't known to Benny at the time, it was quite natural for him to assign this single item to the well known Panther Room gig one year later.

Ken Steiner: "To which I would add, that the other tune from this date, according to Benny - *In a Mellow Tone* - doesn't have the same 'sound' as *Ring dem Bells*, they are from different broadcasts !"

DEMS

## DEMS Bulletins on line

### DEMS 10/2-13

If you go to <http://www.depanorama.net/dems/index.htm> you will find all the DEMS Bulletins from 1979 until today. The Bulletins made by me (Sjef Hoefsmit) on my Mac, starting with 2001 are in HTML format which means that you can locate an item by a search through each Bulletin. The older Bulletins are "photographed" and in PDF format thanks to Bjorn Andresen. You cannot search an item in the way you can on the HTML files. Marcus Girvan has put the Bulletins 1995 - 2000 through an optical character recognition programme and they are now searchable by word. It isn't always 100% reliable but at least it makes it somewhat easier to find items rather than by reading through the entire Bulletin until the item is found.

Marcus writes: "The main difficulty is that the two earliest Bulletins from 1995 have been annotated, underlined and sometimes not too accurately, obscuring some of the text. Not a problem when you are doing that for your own benefit but it is when the pages are scanned and there is no differentiation between the text and the amendments.

Sadly, before 1995, this becomes too bad for OCR to recognize the words and unless there are some pristine copies of the old Bulletins out there, then this is as far as I can go.

I do hope that what I have done is of some help and can replace those on <http://www.depanorama.net/dems/index.htm>."

I am very grateful for the work done by Marcus Girvan. The Bulletins made by Benny Aasland (before he died in 1996) are photocopies of my own Xeroxed copies. I was able to reproduce the Bulletins from 1996 on with my printer from my computer files.

The further you go back into the past, the less interesting it is to find your way. Many of the older statements and pieces of information are no longer up to date. When I refer to an article in an old Bulletin, I give you the DEMS number to help you find it. Items in the Bulletins from before we went on line are numbered as follows: the year in two digits/the edition number in one digit-the page number in one or two digits/and the sequential number of the article between the other articles on the same page. Since pages are no longer used in the on line version of the Bulletins (since 2001) after the edition number is one or are two digits referring to the sequential number of the article between all the other articles in the same Bulletin.

Sjef Hoefsmit\*\*

## Great News about Mosaic

### DEMS 10/2-14

Long ago Ted Hudson and I were discussing Duke's future as a classical composer. Ted said: "there are still recordings with Van Beethoven's compositions available. You will see Duke's recordings will also be available and bought by music lovers with good taste for many years to come.

I think that Ted is proven to be right if you see how many re-releases there are on the market today. If you are still working on your collection and you want to know more about a specific album or about a specific title, you could go to the very useful website <http://ellingtonweb.ca> and more specifically to <http://www.ellingtonweb.ca/Hostedpages/CDCatalogue/CD-Lists.htm>. If you still need more information please ask DEMS. We are always ready to help you.

In this edition of the Bulletin you will not find "New Finds" or "New Releases", but I can tell you that Steven Lasker is working on an 11 CD production for Mosaic with Ellington recordings from 1932 until 1940 made for the labels Master, Brunswick, Columbia and American

Record Corporation. Steven told me that he hopes that the set will be ready for Christmas. I expect that a few "New Finds" will be included and that together with an unsurpassed sound quality and a complete and up to date booklet answering all your discographical and other questions, this production will be a marvelous opportunity to fill some holes in your collection or to replace your old 1932 - 1940 recordings. A terrific Christmas present!  
Sjef Hoefsmit

I'm still looking for a few 78 rpm sources. If anyone has master-pressed tests on the following, please contact me via DEMS:

C1199-2 *I Don't Know Why I Love You So*

M519-2 *All God's Chillun Got Rhythm*

M521-2 *Alabama Home*

M648-2 *Diminuendo in Blue*

M649-2 *Crescendo in Blue*

M650-x *Harmony in Harlem* (the take issued on Raretone mistakenly identified as being -1; original source may be an unprocessed acetate)

M833-2 *Rose of the Rio Grande*

WM1006-2 *Portrait of the Lion*

Thanks in advance for any help,

Steven Lasker

## Harlem Air Shaft from 24Aug43

### DEMS 10/2-15

Bulletin 01/3-20 had the attached following question and answer.

The question [#7 by Willie Timmer] was: 24Aug43, Hurricane. *Harlem Air Shaft*. Approved by you but not in DESOR, or is it in its supplementary notes?

SH: It is not approved by me. It is only not commented on because there seems to be an acetate with a five title broadcast from the Hurricane on 24Aug43 in the Timme Rosenkrantz collection under number 2-7-A and B. The 4th selection is *Harlem Air Shaft*. I have never heard it, neither have our Italian friends, but it may exist.

WT: I left *Harlem Air Shaft* in [the discography 'Ellingtonia'] for the time being. I had it on tape and have to look for it.

SH: Hope you find it and that you let me hear it.

Here ends the text from Bulletin 01/3-20. I have seen no follow-up since. Have you?

Klaus Götting

Sjef Hoefsmit: No I haven't. Willie Timmer has disposed of his collection and is therefore not able to present his tape.

## The Cotton Club broadcasts of 1938

### DEMS 10/2-16

See DEMS 04/3-42

Dear Mona Granager,

Do you have any idea if Storyville is going to release the Cotton Club set this year [2010]?

DEMS

Yes it will definitely be out this year - the delay is because we wanted to add a little bonus DVD!

We plan to add the newsreel from the Cotton Club as described in Stratemann's book on page 57.

Mona Granager

We expect this bonus to be taken from the Pathé Newsreel from 1930, see DEMS 10/1-6. It will be nice to have it in our collections as a DVD.

DEMS

# ELLINGTONIA



## More Johnny Hodges on CD.

### DEMS 10/2-17

See DEMS 10/1-24

Since the last Bulletin more Johnny Hodges CD's have been released.

The 50 year copyright rule in Europe makes it possible to reissue records the original company has forgotten or lost interest in. Recently a couple of CD's have been issued that are readily available. Even Miles Davis' 'Kind Of Blue' has been issued this way. There are now three different issues of 'Back To Back' and two of 'Side By Side'. Here is an overview of those issues.

'Back To Back' on Verve contains the following tracks DE5909c, *Wabash Blues*; DE5907e, *Basin Street Blues*; DE5907c, *Beale Street Blues*; DE5909a, *Weary Blues*; DE5907a, *St. Louis Blues*; DE5907d, *Loveless Love* and DE5907b, *Royal Garden Blues*. Essential Jazz Classics contains the seven tracks above plus DE5908f, *Villes Ville Is the Place, Man*; DE5937b, *Brown Penny*; DE5937f, *I Didn't Know about You*; DE5938a, *Smada*; DE5938e or f, *The Swinger's Jump*; DE5938d, *The Swingers Get the Blues Too*; DE5938b, *Blues in Blueprint*; DE5937a, *Three J's Blues* and DE5937e. *C-Jam Blues*.

The contents of the Fresh Sound issue can be found in DEMS 10/1-24. Their claim to have two LP's on one CD is false. The 14Aug58 session is not included. It can be found on the Fresh Sound CD 'Not So Dukish'.

'Side By Side' on Verve contains DE5909d, *Stompy Jones*; DE5909b, *Squeeze Me*; DE5909e, *Goin' Up* plus the Johnny Hodges session of 14Aug58: *Just a Memory*; *Let's Fall in Love*; *Big Shoe*; *Ruint*; *Bend One* and *You Need To Rock*.

Essential Jazz Classics adds 6 of the 8 tunes from the LP 'Not So Dukish': *Broadway Babe* and *Jeep Bounced Back* are missing from the 10Sep58 session.

There is no confusion with the American Jazz Classics reissue of 'Gerry Mulligan Meets Johnny Hodges'. All six tracks are there. As a bonus Mulligan's LP 'What Is There To Say?' is added.

A few additional notes to my piece in DEMS 10-1/24:

On the Avid set the LP 'Perdido' starts with *Perdido* as last track on CD 1 and continues on CD 2. For continuous listening you need the Fresh Sound CD 'Perdido'.

Fresh Sound's claim of two LP's on one CD is again false. The Al Hibbler vocal tracks: '*For This Is My Night To Love*' of 17jul52 and '*This Love Of Mine*' of 22jul52 are missing.

The Avid booklet has reproductions of the original liner notes. The Fresh Sound has larger reproductions of the original LP-covers (minus the Verve logo).

Remco Plas

## The New DESOR corrections

### DEMS 10/2-18

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

Pages XXXVIII, 271 and 1009. See DEMS Bulletin 82/1-6. It would reduce confusion if the Columbia 45rpm single Co 4-41362 was added as a release to The New Desor entry for DE5908b *Malletoba Spank*. Also, *Spank #1* and *Spank #2* should be added as Other titles in the Section two - Titles chapter, and to the List of Alternative Titles in New DESOR.

Brian Koller\*\*

If you want to make these corrections/additions to your copy of The New DESOR, please do so. It would however be against the rules, accepted by the authors to keep the content of the two books manageable as explained on pages XXX and XXXI: "we have comprised all the records that include at least one unreleased title and some records we consider particularly important." Since this is a promotion record, not for sale, it is not eligible to be included.

DEMS\*\*

Page 1. Session 2501. Prince Robinson doesn't play clarinet on this date, only tenor sax. Hardwick doubles clarinet and also sax. Steven Lasker in VJM's Jazz and Blues Mart, No 157 page 10.

Pages 14, 25, 32 and 1360.

*Sweet Mama*, track B01 of the Franklin Mint double LP (0395) , is DE3009b not DE3009a.

*Moonlight Fiesta*, track B05 is DE3502c and not DE3713c (see also DEMS 88/5-1).

*Tulip or Turnip*, track D05 and *Just A-Sittin' and A-Rockin'*, track D06 have been switched, that is: D05 is 6102e and D06 is 6103b.  
Brian Koller\*\*

Page 58 and Correction-sheets 1004 and 3003.

I have compared DE4117xa and DE4117c, the two 3Jul41 takes of *Menelik the Lion of Judah* from the 24CD RCA Box, and they are identical, down to the cough heard in the background at 1:17. So, it appears that all references to DE4117xa should be scrubbed from The New DESOR.

Brian Koller\*\*

You are right. See DEMS 03/2-20/5.

Page 65. Session Oct42: DE4229a, *Jubilee Theme*, may not be an Ellington recording.

<http://home.swipnet.se/dooji/jubilee0-100.pdf>, page 12, states it was recorded by a studio orchestra, presumably the same studio orchestra that performs the closing theme, which also sounds like *Jubilee Theme*. The same studio orchestra appears to end Ethel Waters' three numbers from the same Jubilee #1 program.

Brian Koller

DE4229a may be an Ellington recording or it may not. I have listened to it several times and I am not confident I can be sure either way. I do believe however that the closing *Jubilee Theme* is not Ellington. Not because it is much longer (32 bars instead of 8), but because it sounds different. Those of you who have this recording, please listen to it and give us your opinion. The whole program was "released" on the Crabapple CD RMU-3228, see DEMS 00/1-13/1.

Page 1406. EP 0644, RCA EPAT-435: Track B02 is listed as 4435e but is actually the "alternate" take 4435d. Thus, Disc 0644 is the first release of 4435d. See correction made in 02/1-25, DESOR small corrections page 87.

Brian Koller\*\*

Page 1412. Disk 0679, the 1961 Roulette LP of Ellington-Armstrong, switches sides A and B of the LP. That is, *C-Jam Blues* is A01 not B01, etc.

Brian Koller\*\*

Page 1458. Marie Ellington was born as Maria Hawkins on 1Aug22.

Correction-sheet 3013. CD 0855, DETS 9039005, Treasury Shows Volume 5. Track B04 is from the session of 24oct45, DE4583. The last selection [4583k], *Let the Zoomers Drol* is incomplete. It is faded out at 2:35, but the version on LP 0124 (on page 1307 of volume 2 of The New DESOR) AFRS One Night Stand 764, continues for another 1:12 (total 3:37).

Brian Koller

I do not have disk 124, but I have the broadcast on tape. At the end of this selection (which follows exactly the description on page 994) you hear: "up for another One Night Stand and we wind up another session with Duke Ellington and his Orchestra playing from club Zanzibar in N.Y.C. Featured vocalists were Joya Sherrill and Albert Hibbler. This is the Armed Forces Radio Service." During the end of this comment starts a repeat of 2°(nc)12AS,4BAND,12CA;3°(nc)8BAND. These 36 bars are taken from the end of the last selection, just played.

This is indicated in The New DESOR on page 1307, by the mention of the same title twice: first underlined, because it was "fresh", after that not underlined because it was not "fresh" anymore, but a repeat of the same selection. That the repeat is not complete is not relevant. The New DESOR only gives descriptions of the most complete versions, but does not go into detail about incomplete repeats.

The same selection was released on the LP Joyce 1071. Here too it was not complete, but this time in a different way. First of all the first appearance of this selection does not follow the description of 4583k on page 994 until the end. It ends with 3°(nc)11BAND. This is followed by another voice, different from the one on the original ONS 764, and simply saying: "This is the American Forces Radio Service". This is followed by another version of the same recording of *Let the Zoomers Drol*: 2°(nc)9AS,4BAND,12CA;3°(nc)6BAND. By the way, the version on Volume 5 of the Treasury Shows is also not complete. It ends with 3°(nc)10BAND.

There is something else fishy about this session. The description of the opening *Take the "A" Train* (4583a), mentioned on page 1185 as 1°(nc)8DE;cod4DE does not fit with the opening selection on my tape. I have 2DE;1°16BAND,8BAND&TJ,8BAND;2°(nc)11DE. This is edited out of the complete recording in the middle of the program (4583g).

## The New DESOR correction-sheets

**Here are the latest additions to the Correction-sheets:**

**DEMS 10/2-19**

**Sessions**

1098	9083	Hurricane	early Sep43	09/3-2/2-3-B
	9084	Hurricane	early Sep43	09/3-2/2-2-A
	9085	Hurricane	early Sep43	09/3-2/2-2-B
	9086	Hurricane	early Sep43	09/3-2/2-1-A
	9087	Hurricane	early Sep43	09/3-2/2-1-B
1099	9088	Hurricane	Apr44	09/3-2/35-2-B
	9089	Hurricane	Apr44	09/3-2/35-2-A
	9090	Hurricane	Apr44	09/3-2/35-8-A
	9091	Hurricane	Apr44	09/3-2/35-8-B
1100	9092	Hurricane	Apr44	09/3-2/35-10-B
	9093	Hurricane	Apr44	09/3-2/35-10-A
	9094	Hurricane	May44	09/3-2/33-5-A
	9095	Hurricane	May44	09/3-2/33-5-B
1101/1	6645	Los Angeles	11May66	10/2-8

**Discs**

3031/1 "On the Road" Docurama DVD 0922 02/2-22/7

as soon as there are more sessions for 1101/1 or discs for 3031/1, they will be updated (1101/2 etc.) until the numbers will change into 1101 or 3031

## DESOR small corrections

**DEMS 10/2-20**

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

### DESOR small corrections 5014

**Volume 1** (Corrections August 2010)

XXIII - Add: Do ... Docurama (02/-22/7)

65 - The session 4230 has been released on Docurama DVD NVG 9502.  
Correction-sheet 3031 (02/2-22/7)

75 - Make a note for the "fresh" sessions 9083; 9084; 9085; 9086 and 9087, all early Sep43 on Correction-sheet 1098 (09/3-2/2)

83 - Make a note for the "fresh" sessions 9088; 9089; 9090 and 9091, all Apr44 on Correction-sheet 1099 and for the "fresh" sessions 9092 and 9093, both Apr44 plus the "fresh" sessions 9094 and 9095, both May44, all on Correction-sheet 1100 (09/3-2/2)

430 - Session 6643, 9May66.  
6643d, delete RCA 09026-663386-2;  
add RCA 09026-68705-2 (10/2-8)  
Make a note for the corrected session 6645 on Correction-sheet 1101 (10/2-8)

475 - The session 6750 has been released on Docurama DVD NVG 9502.  
Correction-sheet 3031 (02/2-22/7)

476 - The sessions 6751; 6752; 6753; 6754; 6755 and 6756 have been released in segments on Docurama DVD NVG 9502. Correction-sheet 3031 (02/2-22/7)

479 - The Medley 6763a has been released in segments on Docurama DVD NVG 9502.  
Correction-sheet 3031 (02/2-22/7)  
*Rondelet*, 6764a has been released on Docurama DVD NVG 9502.  
Correction-sheet 3031 (02/2-22/7)

480 - The session 6769 has been released in segments on Docurama DVD NVG 9502.  
Correction-sheet 3031 (02/2-22/7)

**Volume 2** (Corrections August 2010)

817 - *Creole Love Call*, 6644d. Add: int4DE

836 - *Do Nothin' Till You Hear from Me*, 6643d.  
Delete: but int 8DE. (10/2-8)

1404 - RCA 0926-68705-2  
Track 008: 6643d instead of 6645b; underline the title.  
Correction-sheet 1101 (10/2-8)

1407 - RCA LPM-3576.  
Add: NOTE - Track B06: intro omitted

1423 - Toshiba TOLW-3162.  
Add in the NOTE: Track 006, *Rockin' in Rhythm* begins from 4° chorus; *Passion Flower*: intro and 30 bars of first chorus omitted.

1466 - Hall, Barrie Lee Jun 30, 1949 -  
Hanna, John "Jake" Apr 4, 1931 - Feb 12, 2010.

1470 - Horne, Lena Mary Calhoun  
Jun 30, 1917 - May 9, 2010 (10/2-1)

1498 - Thigpen, "Ed" Edmund Leonard  
Dec 28, 1930 - Jan 13, 2010 (10/1-1)

Correction-sheet 3004. RCA 0926-63386-2.  
Track V14: 6645xa instead of 6643d  
Correction-sheet 1101 (10/2-8)

Correction-sheet 3030. Quantum Leap QLDVD-0373.  
Add in the NOTE: Track 006, *Rockin' in Rhythm* begins from 4° chorus; *Passion Flower*: intro and 30 bars of first chorus omitted.

Correction-sheet 3030. Sony & BMG 88697302362.  
Track A 10: 3208b instead of 3208c.