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Sad NEWS

June Norton

DEMS 12/1-1

Many Ellington fans have been wondering about June Norton, a Washingtonian who sang with the orchestra during 1950 and occasionally thereafter. Recently I discovered with the help of a genealogist friend who got in touch with one of June's cousins that June had later in life married a US military man named Thomas Cuff and that they had resided in Washington, DC.

Then I found in the *Washington Post* archives that June Norton Cuff had passed on October 30, 2004. Her husband survived her. Her funeral was held in her birth city of Alexandria, Virginia and she was interred at Arlington National Cemetery.

An entry in a genealogy database indicates that June was born on October 19, 1924. A history of her family is included in a 2010 survey entitled *African American Settlement in the Uptown Neighborhood of Alexandria, Virginia: A Study of the 200 Block of North West Street* by Paul Doherty. You may find this unpublished manuscript in the Local History Collection, Kate Waller Barrett Branch, Alexandria Public Library in Virginia.

Patricia Braxton

June told me that she was the first black woman appearing on television (be in a commercial). I met her in Washington at the first Duke Ellington Conference in 1983. We travelled together to Oldham in 1985. She stayed with us several times and she became a good friend of both my wife and myself. I can confirm the date of birth. She is on our birthday calendar.

Sjef Hoefsmit

Bee Pine

DEMS 12/1-2

Many of us have met her on one or more Duke Ellington Conferences. She was a remarkable gentle lady. This message came to us from her son:

Bee Pine died peacefully of natural causes this morning, Sept. 24, 2011. She was 96.

She received birthday visitors with cheer last month. And less than two months ago Bee enjoyed a ride in the car. You can see a photo at http://farm7.static.flickr.com/6178/6178395383_7b8152041d_b.jpg

Her son Charlie and daughter-in-law Eva
DEMS

Butch Ballard

DEMS 12/1-3

George E. Ballard, 92, a Philadelphia drummer who played with a.o. Count Basie and with Duke Ellington died Saturday, 1 Oct 11, at Cheltenham-York Road Nursing Center in Philadelphia.

It was a pleasure to meet him at the Duke Ellington Conference in Ottawa where he played for us in the second half of the evening concert of 19 May 90 with Harold Ashby, Kenny Burrell, Wild Bill Davis and John Lamb. The next day he participated in a panel discussion presented by Patricia Willard.
Sjef Hoefsmit

Kay Davis

DEMS 12/1-4

Kay Davis joined the band in November 1944 and stayed until 1950 after a four-week tour in Europe. She married Edward Wimp in Chicago shortly after she left Ellington.

Kay was in the audience at the last concert during the Chicago Duke Ellington Conference on Saturday 19 May 84. She invited Klaus and Monika Stratemann and a few other participants of the Conference for a Sunday brunch at her home in Chicago. (See DEMS 84/4-5).

She was guest of honor at the Conference in Leeds in 1997, where she participated in a panel, chaired by Peter Newbrook. In the same panel were Jack Fallon, Malcolm Mitchell and Tony Crombie. Only Duke and Ray Nance were missing from the group that travelled through Great Britain, France, Belgium and Switzerland in 1948. (See DEMS 97/2-1&8).

The next year, she was again with us in her home town Chicago. After Deborra Richardson's presentation on 7 May 98, "Three Lovely Ladies", Kay came on stage accompanied by Joya Sherrill and Dolores Parker. (See DEMS 98/2-1&5).

Apart from her great talent as a singer, Kay also made an impression on everybody who met her, by her charm and friendliness. She died on 27 Jan 12.
Sjef Hoefsmit

NEW FINDS

A lot of Swedish NEW FINDS

DEMS 12/1-5

A group of Swedish friends, busy with cataloguing the Benny Aasland collection, have sent me several beautiful

concerts played in Sweden some of which are now complete for the first time, while others are completely "fresh" for the Duke Ellington community. This is an unauthorized translation of an article in the September Bulletin of the Duke Ellington Society of Sweden:

A year after Benny Åslund died, his widow, Birgit Åslund, donated a large collection of tapes, cassettes, videotapes, plus some other material to the Swedish Visarkiv [Center for Folk Music and Jazz Research], where it has stayed until now.

In connection with the project "Duke Ellington in Sweden" intended for our website, contacts were made with Visarkivet about the material in order to find previously unknown recordings that could complement the discography.

We received information that the Visarkivet is now forced to cut back on its activities, and that Benny's collections would probably be sent to the Smithsonian in Washington DC. However, keen to see that the collection stays in Sweden, providing that the material is treated in a serious manner, it was considered to be a good idea if the DESS took care of it. The board of DESS then declared itself ready to take care of the collection and to conserve it in an appropriate manner.

The idea is to first undertake a cataloguing exercise, so that usable records are created. Only after that can the collection be utilized for research purposes. During the years at Visarkivet no cataloguing has been done. We will set up a working group to deal with this and with establishing rules for the use of the collection.

The collection seems to be quite extensive. We assess the need for approximately 16 meters of shelf space for it. And here we arrive at our problem. We currently have no suitable premises for the purpose, but we have decided to try to obtain some.

Here it would be great if we could get help with ideas from members as to where we should search. The problem is probably not to find a room in itself, but to find one that the Society can afford. One can imagine a basement, with space for bookshelves, desks, some recording equipment. It would also be used to store a part of the Society's documents. Today, such material is scattered in several places. The premises should be easy to reach. The fact that 70% of the members are Stockholm locals, should be taken into account during the search.

We appeal to members to help us with ideas for a suitable home for the fine collection.

Anders Åsplund.

Not able to offer a helping hand in the matter of the storage problems of the Benny Åasland collection, I was happy to be invited to assist in the cataloguing. This resulted in a great number of New FINDS and one negative New FIND, one that has to be deleted.

We start with the negative one:

The Opposite of a New Find

DEMS 12/1-6

When I copied for one of my Swedish friends the sessions New DESOR 6417 and 6419, I got the impression that some of the selections were identical on both tapes. Had I made the copies with a considerable time interval between the two, I would not have noticed this. I myself have contributed to the confusion with my suggested correction for The New DESOR on page 366 (See DEMS 02/2-26), claiming that I had discovered the first part of the second concert in Stockholm on 9Mar64. I misled my Italian friends, who trusted me and who made the false correction of session 6417 on Correction-sheet 1037.

Actually what I claimed seemed very logical. The selections on my tape as described in DEMS 02/2-26 are indeed from 9Mar64 Stockholm, second concert, as long as we trust the liner notes by Stanley Dance on the jacket of the Pablo LP "Harlem" 2308.245, see DEMS 85/4-1. Three selections on my tape were identical with Pablo: *The Prowling Cat*, *Happy Reunion* and *Caravan*. So after I made a copy of the corrected session 6417, I started doing the same with session 6419, Göteborg. When I heard the same (few) clinkers that I had just heard on the tape of 6417, I suspected that they were identical. From 6417 I had only the tape as described in DEMS 02/2-26 and the Pablo release. From 6419 I had many more sources. Two tapes from the late André Mahus, my Parisian friend, one tape from my friend and compatriot Georges Debroe and four single selections which were released on the famous 5 LP box. After comparing all the sources that I have, my conclusion is that we have only one concert.

After I wrote to my friends in Sweden about this, one answered: "I've checked a little bit further and found that Olle Helander's statement about the concert taking place 'last Wednesday' also coincides with Wednesday 11 March."

Olle Helander presented a radio broadcast and he specifically stated that the broadcast recording is from the second concert, and is edited.

Another Swedish friend did send me a recording of a radio broadcast, in which it was explicitly claimed that the recordings were made in Stockholm. It was however the Pablo album which was played. The people at the Swedish Radio were also fooled by Stanley Dance.

If my Italian friends will accept my finding, it will cause a myriad of corrections. Incidentally my claims that a number of recordings were not from 9Mar64 but from 11Mar64 were right. They were indeed from 11Mar64. From 9Mar64 I have not yet found a trace. I have no confirmation of the correct sequence of the selections. I looked at the Berlin concert of 15Mar64 and I suggest that the second concert in Göteborg on 11Mar64 looked as follows: (The Pablo selections have an asterisk)

Take the "A" Train

Black and Tan Fantasy, Creole Love Call, The Mooch

Perdido

Amad

Agra (released on Black Lion 52021)

Blue Bird of Delhi

Depk

* *The Opener*

* *Happy Reunion* (released on Black Lion 52041)

* *Wailing Interval*

* *Harlem* (and intermission)

* *Caravan* (released on Black Lion 52021)

* *Tootie for Cootie*

Isfahan (released on Black Lion 52031)

* *Things Ain't What They Used to Be*

* *All of Me*

* *The Prowling Cat*

Kinda Dukish & Rockin' in Rhythm

* *Satin Doll*

Jones.

A totally unknown (to us) concert is from
Copenhagen, 30Sep59, K.B. Hallen

DEMS 12/1-7

Take the "A" Train

Black and Tan Fantasy

Creole Love Call

The Mooch

Such Sweet Thunder

Kinda Dukish & Rockin' in Rhythm

El Gato

Jeep's Blues

Things Ain't What They Used To Be

All of Me

Skin Deep

Bill Bailey

Walkin' and Singin' the Blues

I Got It Bad

V.I.P. Boogie

Jam with Sam

Medley

Don't Get Around Much Anymore
 Do Nothin' Till You Hear from Me
 In a Sentimental Mood
 Mood Indigo
 I'm Beginning To See the Light
 Sophisticated Lady
 Caravan
 Solitude
 Just Squeeze Me
 It Don't Mean a Thing
 I Let a Song Go Out of My Heart &

Don't Get Around Much Anymore
 Diminuendo and Crescendo in Blue (n.c.)

Another totally unknown concert is the **first** concert from
Stockholm, 6Feb63, Konserthuset

DEMS 12/1-8

Take the "A" Train (note 1)
 Afro-Bossa
 Kinda Dukish & Rockin' in Rhythm
 Silk Lace
 Eighth Veil
 Pyramid (note 2)
 Cops
 Guitar Amour (note 3)
 Cop-Out
 Jam with Sam
 Stompy Jones

Do Nothin' Till You Hear from Me
 Tootie for Cootie
 Star-Crossed Lovers
 Things Ain't What They Used To Be
 Perdido
 The Blues
 Do Nothin' Till You Hear from Me
 One More Once
 Dancers in Love (note 4)

This recording is more than welcome because it identifies three selections from the famous 5 LP box. See for the famous 5 LP box DEMS 98/4-3. To make the distinction between the 5 LPs we use the numbers of the releases on Black Lion. Black Lion 52001 is the same as the first LP (sides A & B); Black Lion 52011 is the same as the second LP (sides C & D); Black Lion 52021 is the same as the third LP (sides E & F); Black Lion 52031 is the same as the fourth LP (sides G & H) and Black Lion 52041 is the same as the fifth LP (sides I & J). It is obvious that it is now time to publish an updated version of the listing from 1998. See this Bulletin 12/1-30.

Notes:

1. Take the "A" Train is not "fresh". On our tape it came from a Swedish broadcast titled "Jazz Trumpeten"
2. Pyramid is released on Black Lion 52031
3. Guitar Amour is released on Black Lion 52021, but now it is complete. Black Lion does not include the start.
4. Dancers in Love is released on Black Lion 52011

Another partly unknown concert is the **second** concert from
Stockholm, 6Feb63, Konserthuset

DEMS 12/1-9

6315a Take the "A" Train
 6315b Afro-Bossa
 6315c Kinda Dukish
 6315d Rockin' in Rhythm
fresh Silk Lace
fresh Eighth Veil
 6315e Pyramid
 6315f Cops (Asphalt Jungle)
 6315g Guitar Amour
fresh Cop-Out
fresh Jam with Sam
fresh Stompy Jones (note 1)
 6315h Do Nothin' Till You Hear from Me
fresh Tootie for Cootie
 6315i Star-Crossed Lovers (note 2)
 6315j Things Ain't What They Used To Be
 6315k Perdido (note 3)
fresh The Blues
 6315l Do Nothin' Till You Hear from Me
fresh One More Once
 6315m C-Jam Blues (note 4)
fresh Take the "A" Train

This recording too is most welcome. It identifies one selection and confirms the identification of two more.

1. Stompy Jones is released on Black Lion 52001
2. Star-Crossed Lovers is indeed released on Black Lion 52041
3. Perdido on our tape came from a Swedish broadcast titled "Jazz Trumpeten", but it is now complete.
4. C-Jam Blues is indeed released on Black Lion 52001

Note 5. Now we do have two more or less complete Stockholm concerts from 6Feb63, it is time to express my doubts about the four titles in session 6316.

As dates for three of these recordings (*Afro-Bossa*, *Cops* and *Guitar Amour*) were mentioned 6Feb63 and for *Silk Lace* 8Jun63. These claims are wrong. Comparison of *Afro-Bossa* with every recording I have from the first and second European tour in 1963 revealed that it did not match and that it must have been from the first tour. Duke explicitly announced the title as *Afro-Bossa* after he returned in May.

During the first tour he used only as title *Boola* as he also did on the recording on Pablo 247. I suspect that these four titles belong to the first part of the concert in Milano on 21Feb63, because the first part of that concert is very clearly missing from our recordings and three other selections of the Pablo 247 release are from that concert. Sjef Hoefsmit**

Another great find is the complete **first** concert from
Stockholm, 7Feb66, Konserthuset

DEMS 12/1-10

Intro by Norman Granz
fresh Take the "A" Train
fresh Soul Call

fresh West Indian Pancake
 6613a El Viti
fresh The Opener
 6613b La Plus Belle Africaine
fresh Veldt-Amor
 6613c Magenta Haze
fresh Things Ain't What They Used To Be
fresh Wings and Things
 Introduction of Ella Fitzgerald by Norman Granz
 Satin Doll
 Wives and Lovers
 Something To Live For
 Let's Do It
 Sweet Georgia Brown
 Lover Man
 So Danco Samba
 I'm Just a Lucky So and So
 Mack the Knife
fresh Cotton Tail
fresh Imagine My Frustration
fresh C-Jam Blues (Duke's Place)
fresh Azure

The three selections which are mentioned in The New DESOR 6613, are indeed confirmed to have been released on the 5 LP box, on the Black Lion LPs 52021, 52031 and 52011 respectively.

The last New FIND from Sweden is for the time being the **second** concert from **Göteborg, 8Jul70, Liseberg Konserthallen**

DEMS 12/1-11

7052b *Summer Samba*
 7052a *C-Jam Blues*
 7052c *Kinda Dukish*
 7052d *Rockin' in Rhythm*
 7052e *Second Line*
 7052f *Bourbon Street Jingling Jollies*
 7052g *Aristocracy A La Jean Lafitte*
 7052h *Thanks For The Beautiful Land*
 7052i *Portrait Of Louis Armstrong*
 7052j *Take the "A" Train*
 7052k *In a Sentimental Mood*
 7052l *Up Jump*
 7052m Medley:
 Do Nothin' Till You Hear from Me
 Just Squeeze Me
 Don't Get Around Much Anymore (now complete)
fresh *Mood Indigo*
fresh *I'm Beginning To See the Light*
fresh *Sophisticated Lady* (interrupted)
fresh *Caravan*
fresh *Birth of the Blues*
fresh *St. Louis Blues*
fresh *April in Paris*
fresh *April in Paris*

fresh *Come Off the Veldt*
 fresh *April in Paris*
 fresh *Solitude*
 fresh *It Don't Mean a Thing*
 fresh *Be Cool and Groovy for Me*
 fresh *Satin Doll*
 fresh *Things Ain't What They Used To Be*
 fresh *In Triplicate*
 fresh *Perdido*
 fresh *Black Swan*
 fresh *Love You Madly*

(The 2nd concert is now complete. Benny Aasland recorded both concerts of 8Jul70 on portable equipment.)

Berlin, 8Nov69

DEMS 12/1-12

Luciano Massagli found a complete recording of the 8Nov69 Berlin concert at the Philharmonic Hall during the "Berliner Jazztagen". A great part of this concert has been released in the past on Videotape and DVD. See DEMS 91/3-4. But now it is complete, at least in audio. The concert is documented in The New DESOR session 6954. A Correction-sheet has now been published that contains two "fresh" selections: *Fife*, after *Black Swan* and *Meditation* at the very end of the concert after *C-Jam Blues*.

DEMS**

Today Show, 30Jul63

DEMS 12/1-13

Our friend Ian Bradley won on an auction several tapes from the Al Celley collection. I helped him to identify the contents and I was pleasantly surprised to find a "fresh" session.

It is the Today Show of 30Jul63 with Hugh Downs as the MC.

There is some chat at the start, followed by a kind of a Medley consisting of *Caravan*; *I Got It Bad* and *C-Jam Blues*. This is followed by an interview in which Duke's speaks of the Stratford Ontario Shakespeare performance of "Timon of Athens". He said "The première was last night". This confirms the date which was written on the tape box: 30Jul63. To conclude his contribution to the Show, Duke played "Timon of Athens". He was accompanied throughout by Johnny Hodges, Harry Carney, Sam Woodyard and Ernie Shepard.
 Sjef Hoefsmit

New Orleans, 25Apr70

DEMS 12/1-14

The Ellington concert on Wolfgang's Vault is marvelous:

<http://www.wolfgangsvault.com/concerts/player.html?type=concert&ConcertID=20020590|2045&StartTrackID=4>.

The date is April 25, 1970, 16 days before Johnny Hodges passed away. He is featured on *Blues for New Orleans*, *Passion Flower* and *Things Ain't What They Used To Be*.

A real treat!

Loek Hopstaken

Here are the titles:

1. Introduction by George Wein

2. C-Jam Blues
3. Intro to 4.
4. Take the "A" Train
5. Blues for New Orleans
6. Passion Flower
7. Things Ain't What They Used To Be
8. Intro to 9.
9. April in Paris
10. Intro to 11.
11. In Triplicate
12. Intro to 13.
13. Making That Scene
14. Be Cool and Groovy for Me
15. Intro to 16.
16. Satin Doll

NEW BOOKS

Clark Terry's autobiography.

DEMS 12/1-15 (See DEMS 11/2-7)

Clark, The Autobiography of Clark Terry – with Gwen Terry (University of California Press, \$34.95/£24.95), released coincide with Terry's 91st birthday December 14, 2011, is a remarkably detailed account of his life from nascent deep poverty as the seventh of his family's eleven children in severely segregated St. Louis, Missouri, to the internationally celebrated master musician whose list of Honors and Awards fills seven pages of 10-point type at the end of the book. In retrospect, his association with Duke Ellington appears inevitable. He easily recalls his initial exposure at age ten to Ellingtonia on a neighbor's graphophone—predecessor to the gramophone—and his enthusiasm for and dedication to Ellington music throughout his life. As he developed as an artist, his path led him to pervasively influential musicians, some of whom would be his eventual colleagues in the Ellington orchestra. At Great Lakes Naval Training Base during World War II, he played in the outstanding, segregated black band with future Ellingtonians Gerald Wilson and Booty Wood; in Charlie Barnet's more integrated band, Terry followed Al Killian in the trumpet section, was introduced to the "serious charts" of Andy Gibson who also wrote for Duke, and played alongside singer-dancer Bunny Briggs, who would become a significant performer with Ellington. As a member of the George Hudson aggregation, which backed such recurring Ellington associates as Peg Leg Bates, Patterson and Jackson, Ella Fitzgerald, the Mills Brothers and Pete Nugent, Terry got to know the band vocalist Jimmy Grissom before they shared the Ducal bandstand in the 1950s. Terry earned his stripes on the T.O.B.A. circuit but there was fun involved: "Man, Ella could hit and run just like one of the cats," he reminisces about early morning baseball games. "She could really hit that ball."

Terry offers charming vignettes he witnessed, such as John Birks Gillespie seeking the tutelage of a Mr. Gustat, principal trumpet with the St. Louis Symphony, for help in not puffing his cheeks: "'[Gustat] said, take out your horn and play something...Do that again...How long have you been doing that?' Dizzy answered reluctantly, 'Well, I've been doing it all of my life.' Gustat said, 'You just keep on doing it and get the hell out of here!'"

This book's most valuable contributions are Terry's descriptions of the revelation and impact of the music from inside bands of Ellington, Basie and Hampton and his characterizations of his fellow artists, especially the warm, intuitive sketches of Quentin Jackson, Billy Strayhorn and Ozzie Bailey. Terry was on site for the famous Mingus-Tizol escapade at the Apollo, he reveals the origin of "Mumbles," and recounts the pleasure of playing at "Ellington '94 at Stockholm the story behind Ellington's superstitious fear of the color yellow, and confesses to culpability in Ellington's capturing him from Basie's brass section. Basie gets the last word. Probably the least appealing section is Terry's seemingly proud account of his success as a pimp.

Gwen Terry, the author's third wife, succeeds admirably in maintaining his voice while weaving together the disparate

filaments of his nine decades. And Clark, visually impaired by advanced diabetes, cannot be held responsible for what appears in type. However, such a comprehensive autobiography should merit an expert editor who is capable of deleting annoying repetition, who knows that the Church of God in Christ continues to be known by that name alone and never has been the Church of God *and* Christ; that a person in the military who is not on the base at the appointed time is A.W.O.L. (absent without leave), not A.O.L.; that a photo of Harry James should not be captioned “*Actor* Harry James unless someone is being snide about his trumpet technique; that valve trombonist Juan Tizol was a native of Puerto Rico not Cuba; that the Celley brothers who managed Ellington, were Sicilian, not Italian; that it is unlikely that Terry played “Take the ‘A’ Train” in May 1940 with Fate Marable when Strayhorn did not compose it until December 1940, and that Dinah Washington did not yell out the window to the Ellington bandbus from the Adams Hotel in Los Angeles. It was the Watkins Hotel on West Adams Boulevard. Perhaps most important of all, names of two dozen significant musicians and their associates should not be misspelled!

Patricia Willard

The Ellington Century

DEMS 12/1-16

Roger Boyes wrote a review of "The Ellington Century" for the Newsletter of the Duke Ellington Society UK. He was so generous to allow us to "print" his fine review in DEMS Bulletin even before it will appear in "Blue Light".

The Ellington Century

By David Schiff

University of California Press, 2012

xiv + 320 pages, including notes, bibliography, index

ISBN 978-0-520-24587-7

Since around the centenary of Duke Ellington's birth in 1999, and probably for some time before then, he has been called with increasing frequency one of the greatest of 20th century composers, even the greatest. Such assertions don't add up to much in themselves. Ranking great cricketers or actors or artists, in order from greatest to great but least great, is in the end a game; fun but it doesn't mean much. The important point about the list of great composers is that the field from which it is compiled now includes Ellington at all. There will still be people who feel it shouldn't, but the fact that it does becomes ever more securely established.

The importance of David Schiff's new book, the most stimulating contribution to the Ellington literature I have encountered since Eddie Lambert's *Listener's Guide*, is that it buttresses the assertion with detailed consideration of the achievements of those other composers, Ellington's colleagues. That Ellington dominates the field of *jazz* composers has been a given since at least 1940. He was probably accepted as a significant songwriter even earlier, though Alec Wilder judges him a minor figure in this field, in his 1972 book *American Popular Song*, a dismissive assessment which Schiff challenges forcefully and convincingly. My uncle, not a jazz enthusiast but a good enough pianist to have accompanied the action of silent films in the 1920s, knew all the great Ellington hits of the 1930s. But terms like 'jazz composer' and 'songwriter' bring us up against categories. Ellington always insisted his music was beyond category, no doubt with just such tags in mind.

Schiff has the critical apparatus to support the assertion. Two years after the Pulitzer Prize board, headed by the president of Columbia University, had rejected its music jury's recommendation to award Ellington the Prize, Columbia granted Schiff a two-year fellowship to read English at Cambridge. At Clare College he quickly switched

to the Music Tripos, which involved six three-hour exams testing no taught courses, no prescribed activities, no classes in musicianship. Candidates were given beginnings of pieces – from Guillaume de Machaut in the 14th century to François Poulenc in the 20th – and required to complete them, on the spot, in the examination hall.

I'm saying all this to make the point that Schiff knows a thing or two about composing. The title of his book, *The Ellington Century*, invites us to ponder the fact that, while World War I took place as he grew up, and Soviet communism collapsed after his death, from 1924 to 1974 Duke's career encompassed the century's heart. The title suggests a chronological approach; not at all, it's a thematic one, and it doesn't go over familiar territory. The chronology is taken as read. Schiff's concern is the achievement.

An overture, titled *Such Sweet Thunder*, sets out the book's aim, to consider Duke's work in its musical context – Berg, Bizet, Fats Domino, Stravinsky – to say nothing of the wider culture (Eliot's Shakespearean Rag, 'Dagmar-bumpered V-8s' are referenced in the earliest pages). It places Billy Strayhorn briefly and accurately in the frame. Four chapters consider four aspects of Duke's work: first colour, then the key musical elements of rhythm, melody, harmony. The subjects of the four chapters are subtitles of four Ellington compositions, respectively *Blue Light*, *Cotton Tail*, *Prelude To A Kiss*, *Satin Doll*.

A brief entr'acte, titled *Sepia Panorama*, considers Duke's artistic purposes, what he was here for, from the growing boy imbibing the content of Washington DC pageants, to the dying septuagenarian proclaiming his faith in the world's cathedrals. 'My People' and the African American experience was the motivator. To compose *Chichester Psalms*, an 18-minute work, Leonard Bernstein could take a year's sabbatical from the New York Phil. No such luxury came Ellington's way; he was rarely away from the band, composed in the small hours after long nights on the bandstand, and was well aware of the thwarted ambitions of his mentors Will Marion Cook and James P Johnson. Three further chapters consider Duke's music under three headings, *Love*, *History*, *God*; again, each title has an Ellington composition as its supertitle, respectively *Warm Valley*, *Black Brown And Beige*, *Heaven*.

This is a scholarly book, closely argued. But it is very readable – Schiff is a journalist as well as a composer and academic. There are no musical examples to baffle those who don't read music. For many of the compositions discussed (not all) Schiff provides valuable guides, of the sort that are helpful while listening to the recordings. Ellington works for which Schiff supplies such guides include *Blue Light*, *Cotton Tail* and parts of *Black, Brown And Beige*; and there's a fascinating extended tour through the whole of *Such Sweet Thunder*. Other composers' works include Ravel's *Valses Nobles Et Sentimentales*, parts of Bartok's *String Quartet No 2*, Davis's *Freddie Freeloader*, and Copland's *Appalachian Spring*. I found the chapter on harmony hard going (the author warns that 'from here on things get a little technical'), but we reach easier terrain before long. The persistent will be amply rewarded, and the open-minded will gain fresh insights into music they know and introductions to music, probably including whole areas of music, previously overlooked.

Here are a few details to ponder. Pages 160-162: A short discussion on *Reminiscing In Tempo* covers John Howland's recent research stemming from his examination of the score. But it also discloses that back in 1935 an English critic, Leonard Hibbs, observed that side 4 of the recording bore a close resemblance to the AABABA form of an extended (32 to 48 bars) popular song, and seemed to be complete within itself (Howland's 'template'). *Reminiscing's* severest critics in 1935, Hammond and Hughes, are dismissed briefly and effectively. Page 157: Ellington's music, like much of the music of Mozart and Chopin, is night music. Pages 249-252: Schiff sees *five* sacred concerts, not three, arguing that two protosacred concerts anticipated the so-titled three with which we are familiar. It will surprise no-one that one of these is *My People* (1963), Duke's apotheosis, if you will, of those Washington pageants of his boyhood. The other is the Columbia *Black Brown And Beige* recording of 1958 – actually, as Schiff points out, it's a rerecording of *Work Song*, *Come Sunday* and *Light*, followed by Mahalia Jackson's vocal *Come Sunday* and her 23rd *Psalms*. In this undertaking did Ellington begin to overtly address his God through his music. It was interesting to read Schiff's assessment of the 1958 Columbia immediately after reading Mike Westbrook's eloquent description of its spiritual plane in *Blue Light* 19/1.

There are many more insights for the reader to savour (and occasionally to quarrel with). A single lucid paragraph sums up Lena Horne's problem with Hollywood, and so with her own career as an actress. A few pages later there's an equally brief and lucid analysis of *Reminiscing In Tempo* and the *Perfume Suite* as declarations of love. Consider Ellington as Othello, black superstar, and Strayhorn as 'the impish fairy Puck'. Consider: 'the lack of published scores fuelled rumours that Ellington lacked the techniques of the trained composer, a slander develop at

great length in James Lincoln Collier's mean-spirited biography'. Consider the baneful shadow which D W Griffith's racist *Birth Of A Nation* (1915) cast over the history of twentieth-century America, and the careers of Ellington and every jazz musician. Schiff sheds light on Ellington's problem with Gershwin.

I hope the examples I've mentioned here will be enough to convince you that many fresh insights await the reader of David Schiff's book. While it doesn't always yield them easily, he writes very well, and with concern for the reader. As always, persistence brings rewards. I found few errors of fact, and far fewer editorial typos than is often the case in books nowadays – nothing to distract attention from the argument. This is a well-constructed, cogently argued addition to the Ellington literature which is most welcome.

Roger Boyes

Alain Pailier's Latest Essay

DEMS 12/1-17

"Ko-Ko" is the title of Alain Pailier's latest "essay" on Duke and his music (after "Plaisir d'Ellington" 1998, see DEMS 99/4-29, "Duke's Place" 2002 and "La Preuve Par Neuf" 2007).

This book in French has 110 pages - 'Jazz Impressions' Editions Alter-ego ISBN 978-2-915528-26-8. 12 Euros.

Klaus Götting

Norman Granz

DEMS 12/1-18

"Norman Granz, The Man Who Used Jazz For Justice" is the title of an excellent book by Ted Hershorn.

A fine review by Norman Vickers can be found at

<<http://jazzpensacola.com/2011/11/book-review-norman-granz-the-man-who-used-jazz-for-justice/>>

Sjef Hoefsmit

Gunther Schuller

DEMS 12/1-19

"Gunther Schuller, A Life In Pursuit Of Music And Beauty" is the title of Gunther Schuller's autobiography. This heavy book (more than 600 pages) is only part one of his autobiography. It covers his life until 1960. A few very favorable

reviews can be found at <http://www.amazon.com/Gunther-Schuller-Pursuit-Music-Beauty/product-reviews/1580463428/ref=cm_cr_dp_all_helpful?ie=UTF8&showViewpoints=1&sortBy=bySubmissionDateDescendir>

Sjef Hoefsmit

Duke Ellington Itinerary Corrections and Additions

1929

25Dec29, **Masonic Temple, Washington, DC.** “Duke Ellington and his celebrated ‘Jungle Band’ attracted a crowd of more than twelve hundred to the Masonic Temple Auditorium on Christmas Day, when from 11 a.m. to 4 p.m. they entranced the admiring throng with their musical rhythm and syncopating strains.” *Baltimore Afro-American*, 4Jun30, p2)

1930

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19Jun30, **Lakewood, Mahanoy City, PA.** “Thursday Dance.” (ad, *Mt. Carmel Index*, 19Jun30, p10)

21Jun30, **Rocky Springs Park, Lancaster, PA.** “Music Starts at 8 o’clock.” (ad, *Reading Eagle*, 15Jun30, p2)

1Jul30, **Ocean Pier, Old Orchard Beach, ME.** “Dance O’er the Waves.” (ad, *Portland Press Herald*, 1Jul30, p4)

12Jul30, **Valley Dale, Columbus, OH.** “Dancing 9 to 2,” with local broadcast over WCAH 10:00 to 10:30 pm. (ad, radio listing, *Columbus Dispatch*, 12Jul30, pp12, 13)

16Jul30, **Masonic Temple, Cleveland, OH.** “Wednesday night when Duke Ellington played at the Masonic Temple on Euclid Street, he was greeted by a packed house.” (Thelma Louise, “Cleveland Squibs,” *Baltimore Afro-American*, 26Jul30, p18)

17Jul30, **Luna Pier, Lakeside, MI.** “Dancing 9 to 1.” (ad, *Toledo News-Bee*, 17Jul30)

18Jul to 24Jul30, **Graystone Ballroom, Detroit, MI.** The existence of this engagement is only revealed through radio broadcasts. “Duke Ellington and his Cotton Club Orchestra will be heard from WJR, Detroit, at 12:30 a.m., on the regular Graystone program.” (Robert S. Stephan, “Duke Ellington,” *Cleveland Plain Dealer*, 18Jul30, p16) Detroit daily newspapers contained little coverage of popular music and no advertisements for the Graystone, but radio listings in the *Detroit News* confirm these nightly broadcasts at midnight or 12:30 am.

25Jul30, **Memorial Hall, Columbus, OH.** Dance. “[T]he famous jazz king entertains members of his own race.” (“Ellington Tickets Selling Well,” *Columbus Dispatch*, 24Jul30, p18A)

28Jul30, **Paseo Hall, Kansas City, MO.** “Battle of Bands” versus Geo. E. Lee. (ad, *Kansas City Call*, Home Ed., 25Jul30, p9)

30Jul30, **City Auditorium, Omaha, NB.** (“Duke Ellington to Give Concert,” *Omaha Bee-News*, 29Jul30, p12)

24Aug30, **George Olsen’s Club, Los Angeles, CA.** “Guest orchestra.” (“Duke Ellington to Appear at Olsen’s,” *Los Angeles Times*, 23Aug30, pA7)

12Sep30, **Cotton Club, New York, NY.** First advertisement for Ellington’s return to the Cotton Club for the fall appeared 12Sep: “Appearing Nightly.” (ad, *New York Daily Mirror*, 12Sep30).

1931

5 to 11Feb31, **Metropolitan Theatre, Boston, MA.** correct opening date. (daily ads, *Boston Post*).

9Feb11, the dance at the Hotel New Yorker reported six weeks earlier in the 24Dec30 *Variety* would have been unlikely to have occurred on this date, if at all. The band was working in Boston.

18Apr to 21Apr31, **Paramount Theatre, Des Moines, IA.** correct closing date. (daily ads, *Des Moines Tribune*)

7June31, **Nixon’s Apollo, Atlantic City, NJ.** “In Person with his All Star Band. A Revue of 50 people. Sun Nite June 7th.” (ad, *Atlantic City Press*, 6Jun31, p9) “Ellington ...broke all records at the Apollo Theatre Sunday [7] night. Thousands of people were turned away. The orchestra is scheduled for another engagement this Sunday [14] night.” (“Duke Ellington Breaks All Records in Atlantic City,” *Pittsburgh Courier*, 13Jun31, sec2, p8)

14Jun31, **Nixon’s Apollo, Atlantic City, NJ.** “By Popular Demand Repeated.” (ad, *Atlantic City Press*, 13Jun31, p8)

19Jun31, **Berkshire Country Club, Reading, PA.** “The Casa [L]oma Orchestra and Duke Ellington played for dancing.” (“Misses Nicolls and Brother Entertain at Dance at Berkshire C.C.,” *Reading Eagle*, 20Jun31)

24Jun31, **Hershey Park Ballroom, Hershey, PA.** (“Duke Ellington at Hershey Park Tonight,” *Lebanon Daily News*, 24Jun31, p24)

25Jun31, **Yankee Lake Ballroom, Yankee Lake, OH.** “9 to 1.” (ad, *Youngstown Vindicator*, 25Jun31, p26)

3Jul31, **Greenwich Village, Dayton, OH.** “Tables are being arranged in the perfect setting in the summer gardens and there will be plenty of room.” (“News of Dayton Theaters,” *Dayton Journal*, 3Jul31, p36)

12Aug31, **Oasis Ballroom, Michigan City, IN.** (ad, *South Bend Tribune*, 11Aug31, p5)

1Sep31, **Ramona Gardens, Grand Rapids, MI.** (ad, *Grand Rapids Herald*, 30Aug31, Building and Theatres section, p7)

2Sep31, **Woodward’s Pavilion, Paw Paw Lake, MI.** (ad, *South Bend Tribune*, 1Sep31, p7)

5Sep31, **Danceland Ballroom, Davenport, IA.** “Dancing 9:00 pm to 1:00 am.” (ad, *Davenport Democrat and Leader*, 4Sep31, p8)

6Sep31, **Woodland, Dubuque, IA.** (ad, *Oelwein Daily Register*, 2Sep31, p8)

17oct31, **Madrid Ballroom, Harrisburg, PA.** “8:30 p.m.” (ad, *Reading Eagle*, 16oct31, p38)

20Sep31, **Nixon’s Apollo, Atlantic City, NJ.** “One show at 8:30 ... 60 People.” (ad, *Atlantic City Press*, 19Sep31, p9)

4 to 10Dec31, **Ambassador Theatre, St. Louis, MO.** (daily ads, *St. Louis Globe-Democrat*)

1932

4Jan32, **Pythian Temple, Pittsburgh, PA.** One night only. Duke was crowned winner of the *Pittsburgh Courier’s* “Most Popular Orchestra” contest. (“Ellington is Presented With Courier Loving Cup, Record Crowd Out,” *Pittsburgh Courier*, 9Jan32, p1) The band broadcast from the Pythian Temple locally over WCAE at 10:00 pm, opening a special two-and-a-half hour WCAE Dedication Program (as a member of NBC), but did not participate in the 10:30 to 11:30 portion of the broadcast carried nationally as had been announced in the *Courier*. (Darnell V. Martin, “We Now Present,” *Pittsburgh Sun Telegraph*, 4Jan32, p15; “Duke in Nat’l Broadcast from Temple Monday,” *Pittsburgh Courier*, 2Jan32, pA1; NBC Radio Logs, WEA, 4Jan32)

6Jan and 7Jan32, **Snell's, Syracuse, NY**. The daily press only advertised one night for "Wednesday, Jan. 6." (ad, *Syracuse Herald*, 5Jan32, p17) The African American press reported "Wednesday and Thursday nights," indicating a second night for African Americans. ("Duke Ellington in Syracuse, N.Y.," *Washington Tribune*, 15Jan32, p14)

8Apr to 14Apr32, **Publix Allyn Theatre, Hartford, CT**. (daily ads, *Hartford Daily Courier*). A portion of the broadcast on 11Apr over WTIC from 11:30 pm to 12:00 mid is the earliest recording of an Ellington broadcast extant.

21May32, **Hershey Park, Hershey, PA**. "8:30 p.m." (ad, *Reading Eagle*, 15May32, p15)

1Jun32, **Crystal Ballroom, Riverside Park, Springfield, MA**. "Dancing 8:30 to 1." (ad, *Springfield Union*, 31May32, p14)

2Jun32, **Lakewood, East Mahanoy Junction, PA**. "Everyone within a fifty mile radius is on tip toe eagerly awaiting the Thursday Dance...." ("Duke Ellington and Ivie Anderson May Top the Lakewood Attendance Record," *Mt. Carmel Item*, 1Jun32, p8)

2Aug32, **Woodward's Pavilion, Paw Paw Lake, MI**, (ad, *South Bend Tribune*, 1Aug32, p8)

3Aug32, **Waldorf Hotel, Toledo, OH**. (Fred Avendorph, "Michigan City Dances to the Duke's Music," *Chicago Defender*, nat. ed., 6Aug32, p5) This engagement could not be confirmed in the *Toledo News-Bee*.

5Aug32, **Dreamland Ballroom, Conneaut Lake, PA**. (ad, *New Castle News*, 2Aug32, p5) Avendorph's article in the 6Aug *Chicago Defender* gave Washington, PA, at the George Washington Hotel for this date.

6Aug32, **Valley Dale, Columbus, OH**. "Duke (Whataband) Ellington gave us one of the pleasantest evenings we ever enjoyed in a ballroom." (H.E. Cherrington, "Ellington Offers Dancers Pure Delight," *Columbus Dispatch*, 8Aug32)

15Aug32, **Armory, Louisville, KY**. "Admission 75 cents. A limited number of bandstand seats, 99 cents. Includes admission and dancing." (ad, *Louisville Courier-Journal*, 14Aug32, sec2, p2)

19Aug? to 23Aug32? **Layover in Chicago**. ("Ellington's 14 Now in Chicago for a Lay-Over, *Chicago Defender*, nat.ed., 27Aug32, p5) A 19Aug date for Sun Prairie, WI was advertised nine days prior, but evidently did not take place. (ad, *Wisconsin State Journal*, 10Aug32, p6)

26Aug32, **Eveleth Recreational Building, Eveleth, MN.** “Interest ... has been rapidly manifesting itself among music and dance lovers of the Mesabi Range....” (“Duke Ellington Here Tomorrow,” *Eveleth Clarion*, 25Aug32, p8)

29Aug32, **Electric Park Ballroom, Waterloo, IA.** “Dancing 9 to 1.” (ad, *Waterloo Daily Courier*, 29Aug32, p9)

26Dec32, **Hotel Cleveland, Cleveland, OH.** “Duke Ellington and his famous band have been engaged by the Ching Tang Club of Lakewood to furnish music at their ninth annual Christmas dance....” (“Plan Christmas Dance,” *Cleveland Plain Dealer*, 19Dec32, p14)

28Dec32, **Valley Dale, Columbus, OH.** “[T]hey will formally open the new Valley Dale Color room, designed by Dick Ashbaugh.” (“Harlem Duke Plays Dale Opening,” *Columbus Dispatch*, 27Jan32, p8A)

1933

9Jan33, **Pythian Temple, Pittsburgh, PA.** A one-nighter. For the second year in a row, Ellington was crowned “King of Jazz” by the *Pittsburgh Courier*. “The entire Ellington household came over from New York, especially for the coronation....” (Floyd Snelson, “Duke Ellington Praises Hospitality of Pittsburgh After Gala Coronation,” *Pittsburgh Courier*, 14Jan33, sec2, p7)

10Jan to 12Jan33, **Cincinnati, OH?** “Duke Ellington puffed on a mild Havana cigar in the drawing room of the special Pullman that was bringing his band to Pittsburgh, thence to Cincinnati and afterwards, to St. Louis, where they will fill dance and vaudeville engagements.” (Ted Yates, “Courier Columnist Makes Trip to Pittsburgh with Duke and Band,” *Pittsburgh Courier*, 14Jan33, sec2, p6)

13Jan33, **Venue unknown, Evansville, IN.** “A large crowd attended the dance in Evansville, Ind., Friday night where Duke Ellington’s band played.” (Lee L. Brown, “Kentucky State News,” *Chicago Defender*, nat. ed., 21Jan33, p21)

14Jan to 30Jan33?, **Club Avalon, St. Louis, MO.** Closing night uncertain. For this engagement, unadvertised in St. Louis newspapers, it was reported that “booking is for two weeks with an option. Ellington’s is the first colored band to play the spot.” (“Ellington at Avalon,” *Variety*, 10Jan33, p50) In a confusing report in the *Chicago Defender* of Ivie Anderson leaving the band twice during this engagement and flying to Chicago, the Avalon management was said to have sent a telegram to the *Defender* stating that the band closed “Saturday night” [28Jan]. (“Ivy Anderson Spikes Rumor of Split With Duke Ellington 14,” *Chicago Defender*, city ed., 4Feb33, p6) Perhaps a less reliable source, the last radio listing of one of Ellington’s nightly broadcast over KMOX appeared in the *St. Louis Globe-Democrat* on 30Jan.

31Jan to 1Feb 33, in St. Louis? The same telegram suggested that the band “might well have playing elsewhere in the Mound city.” (*Chicago Defender*, above)

2Feb33, exact venue unknown, **Carbondale, IL**. A “breakfast dance given at the shoe factory.” (“Illinois News,” *Chicago Defender*, nat. ed., 18Feb33, p22)

18Feb33, **Mealey Auditorium, Allentown, PA**. “Dancing 8:30 pm to 12:00.” (ad, *Allentown Morning Call*, 18Feb33, p11)

11Aug33, **Lafayette Theatre, New York, NY**. Personal appearance upon return from Europe. “Duke Ellington and his orchestra, with their wives or sweethearts, were Ted Balcman’s guests of honor at his Lafayette midnight show.” (“New York City Gives ‘The Duke’ Royal Welcome,” *Pittsburgh Courier*, nat. ed., Sec. 2, p6)

13Aug33, **Roton Point, Norwalk, CT**. “First American ballroom engagement since their return this week from a brilliant European tour.” *New Haven Evening Register*, 12Aug33, p5)

13Aug33, **Small’s Paradise, New York, NY**. Social event. “Sunday after midnight they enjoyed Arthur Hammerstein’s popular Small’s Paradise Breakfast.” (*Pittsburgh Courier*, see 11Aug)

16Aug33, **Riverside Park, Springfield, MA**. “Dancing 8:30 to 1.” This engagement was also advertised as “First American Appearance Since Returning From His Sensational European Trip.” (ad, *Springfield Republican*, 16Aug33, p12)

26Aug33, **Ocean Pier, Old Orchard Beach, ME**. (ad, *Portland Press Herald*, 26Aug33, p4)

7Sep33, **Lakewood, Mahanoy City, PA**. (ad, *Mt. Carmel Index*, 7Sep33, p8)

8Sep33, **Black Cat Ballroom, Chester, PA**. “Dancing 9 to 2,” sponsored by the Sigma Kappa Delta fraternity. (“Duke Ellington at the Black Cat,” *Chester Times*, 8Sep33, p5)

13Sep33, **Valley Dale, Columbus, OH**. “About 1500 in the crowd....” (H.E. Cherrington, “Duke Ellington Edifies the Dale,” *Columbus Dispatch*, 13Sep33, p4B)

14Sep33, unknown location, **Huntingdon, WV**? According to the above review in the *Columbus Dispatch*, “if you go down West Virginia way you’ll find the boys at Huntingdon.”

18Sep33, **Armory, Louisville, KY.** Over 100 African Americans and three whites walked out in protest of 75 cent prices for blacks and 55 cent prices for whites. (“Citizens Resent Segregation at Duke Ellington Armory Dance,” *Louisville Leader*, 23Sep33, p1)

24Nov to 26Nov33, **Pulaski Theatre, Little Rock, AR.** Four shows daily. (daily ads, *Arkansas Democrat*)

24Nov33, **Nut Club, Little Rock, AR.** Dance at 10 pm for whites. (ad, *Arkansas Democrat*, 24Nov33, p3)

25Nov33, **Mosaic Temple, Little Rock, AR.** Dance at 10 pm for blacks. (ad, *Arkansas Democrat*, 25Nov33, p3)

1934

21Jan to 24Jan34, **Keith’s Palace Theatre, Akron, OH.** (daily ads, *Akron Beacon Journal*) “Duke Ellington, ... whose regular performances at the Palace do not begin until Sunday [22], will be presented ... in a special Saturday stayup performance.” (“This, That About Shows,” *Akron Beacon-Journal*, 19Jan34, p17)

28Apr34, **Rainbow Ballroom, Fresno, CA.** (ad, *Fresno Bee*, 27Apr34, p4)

1May34, **Fox Theatre, Bakersfield, CA.** “Shows at 5:00, 7:00, 9:00, 11:00.” (ad, *Bakersfield Californian*, 1May34, p8)

15Jun to 18Jun34, **Loew’s Theatre, Canton, OH.** Four days only. (daily ads, *Canton Repository*)

20Jun34, **Market Auditorium, Wheeling, WV.** (ad, *Wheeling Intelligencer*, 18Jun34, p7)

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20Jul34, **Lakemont Park, Petersburg, VA.** The first of a series of “seven dance engagements;” for the band’s “first southern appearance” including 21-26Jul34 below. (ad, *Norfolk Journal and Guide*, 14Jul34, p15)

21Jul34, **Pepper Warehouse, Winston-Salem, NC.**

22Jul34, **Banner Warehouse, Durham, NC.**

23Jul34, **Big Brick Warehouse, Goldsboro, NC.**

24Jul34, **Township Auditorium, Columbia, SC.**

25Jul34, **City Armory, Charlotte, NC.**

26Jul34, **City Auditorium, Roanoke, VA.** “Admission \$1.00, White Spectators, 75 cents.”

27Jul34, **Armory, Charleston, WV.** “Admission \$1.25, White Spectators \$1.00.” (ad, *Charleston Gazette*, 27Jul34, p10)

5Aug34, **Tomlinson Hall, Indianapolis, IN.** “More than four thousand people jammed Tomlinson Hall ...” (“Duke Ellington, Ivie Anderson Win Palm for Attracting the Largest Dance Crowd,” *Indianapolis Recorder*, 11Aug34, p1).

7Sep to 13Sep34, **Majestic Theatre, Bridgeport CT.** Correct dates. (daily ads, *Bridgeport Post*)

16oct34, **Wilbur’s Ballroom, Somerset, MA.** City identified. (ad, *Providence Journal*, 12oct34, p20)

30oct to 1Nov34, **Colonial Theatre, Allentown, PA.** Correct dates. (daily ads, *Allentown Morning Call*)

1935

27Jan35, **Danceland, Cleveland, OH.** (ad, *Cleveland Plain Dealer*, 27Jan35, sec W, p9; and “Musical Notes,” *Cleveland Call and Post*, 2Feb35, p7) The Shubert Theatre, Cincinnati, OH, engagement ended on 26Jan, not on this date. (ad, *Cincinnati Enquirer*, 26Jan35, p10)

12Mar35, **Palais Royale Casino, Norfolk, VA.** Dance. “We have just finished a movie short to be titled *Black Rhapsody* or *Rhapsody in Black*. It is a composition of Negro moods from a highly artistic standpoint. Special

scenes of it are still being photographed.” (P. Bertrand Young, “Talk to Duke Ellington About Anything You Want to, But He Will Talk About Music to You,” *Norfolk Journal and Guide*, 16Apr35, p1)

13Mar35, **Roycroft’s Warehouse, Durham, NC.** “9:00 ‘till 1.” (ad, *Norfolk Journal and Guide*, 9Mar35, p15)

14Mar35, **Tantilla Gardens, Richmond, VA.** Correct date. “Music 9:30 - 2 A.M.” (ad, *Richmond News-Leader*, 14Mar35, p22) The listing for 11Mar at Tantilla Gardens is based on an incorrect reading of the 11Mar35 *Peterson (VA) Progress* (DESB) which indicates the engagement was for “Thursday” (the 14th).

15Mar35, **Central Warehouse, Johnson City, TN.** “It is anticipated the warehouse which has ample dancing space for 7,000 people will be none too large to accommodate the dance-minded of this section...” (“Duke Ellington in Johnson City Tonight,” *Kingsport Times*, 15Mar35, p5) The 15May35 Public Auditorium, Cleveland, OH engagement was incorrectly listed for this date in some sources.

1Apr35, **Woodland Auditorium, Lexington, KY.** Venue identified. “Concert from 8 till 9:00 P.M., Dance 9:30 Until ---.” (ad, *Lexington Herald*, 1Apr35, p2)

15Apr35, **National Guard Armory, Bluefield, WV.** Dance sponsored by the Spade Club. (“News of the Colored People,” *Bluefield Daily Telegraph*, 9Apr35, p10)

16Apr35, **Armory, Charleston, WV.** One night only. Dance sponsored by the Dice Club. “For White People Only. ... 10 until 2 o’clock.” (ad, *Charleston Gazette*, 16Apr35, p4)

24Apr35, **The Plantation, Philadelphia, PA.** One-night club engagement. (“Famous Jazz Leaders are Headline Attractions at City’s Night Clubs this Week,” *Philadelphia Inquirer*, 24Apr35, p6)

25May35, **Coliseum Gardens, Mansfield, OH.** (ad, *Columbus Dispatch*, 25May35, p8B)

30May35, **Lakeside, Hazleton, PA.** Memorial Day dance. (“Duke Ellington at Lakeside May30,” *Hazleton Standard*, 29May35, in DESB)

2Jun35, Memorial Hall, Columbus, OH. This incorrect date evidently resulted from a misreading of an article in the DESB for the 2May35 engagement.

23Jun35, **Melody Mill, Dubuque, IA.** (ad, *Cedar Rapids Gazette*, 23Jun35, p6) A Gary, IN, engagement is incorrectly listed for this date, evidently due to a reference in the 29Jun35 *Chicago Defender*, (“The band played a dance date in Gary, Ind., Sunday night”). The band was in Gary the previous Sunday, 16Jun35. (“Duke Ellington played to Packed House Sunday,” *Gary American*, 21Jun25, p2)

26Jun35, **Roof Garden, Arnolds Park, IA.** (“Duke Ellington at Roof Garden June 26,” *Lake Park News*, 20Jun35, p3)

27Jun35, **Sylvan Ballroom, Capitol Beach, Lincoln, NE.** Correct city. “nearly 4,000 people at Capitol Beach, a few trying to dance, but most preferring only to listen to the heated rhythms.” (*Lincoln Morning Journal*, 30Jun35, in DESB)

1Jul35, **Windmoor Gardens, Chillicothe, MO.** (“Duke Ellington is Known as Composer,” *Chillicothe Constitution Tribune*, 26Jun35, p1)

8Jul35, **City Auditorium/Nat Dance Palace, Amarillo, TX.** Concert at City Auditorium 8:15 to 10:00 pm. “The entire balcony reserved for colored people. ... Dance 10:30 to 1:30 am at Nat Dance Palace.” (ad, *Amarillo Globe*, 8Jul35, p10)

9Jul35, **venue unknown, San Angelo, TX.** “The Ellington party, including 15 members of the orchestra and Ivie Anderson, torch singer will arrive from San Angelo at 3 p.m. over the Texas and Pacific Railway... .. The cars were en route from Amarillo, where the band played to 2,200 concert patrons and 500 dance couples Monday night, to San Angelo for last night’s engagement.” (“Ellington to Play Tonight,” *Abilene Daily Reporter*, 10Jul35, p12)

10Jul35, **Fair Park Auditorium/Hilton Hotel, Abilene, TX.** “Throughout the two hours of the concert at Fair Park auditorium and the four hours of dancing at the Hilton Hotel last evening, the Duke sat at a baby grand and played that piano.” (Mary McKenzie, “Famous Negro Band and ‘Blues’ Singer Make Hit at Concert and Dance,” *Abilene Daily Reporter*, 11Jul35, p8)

14Jul35, **Shell Beach Club, Lake Charles, LA.** (ad, *Port Arthur News*, 10Jul35, p8)

15Jul35, **City Auditorium, Houston, TX.** “Being a Negro gives you license to do certain things that you just couldn’t do otherwise.” (John Stokes Holley, “Brown Skin May be an Asset, Says Duke Ellington,” *Houston Informer*, 15Jul35, p11).

16Jul to 17Jul35, **unknown venues, San Antonio, TX.** “Duke Ellington will play here for dances July 16 and 17.” (Renwicke Cary, “Around the Plaza,” *San Antonio Light*, 24Jun35, SecB, p1) The second night was presumably for blacks. “The Duke Ellington dance Wednesday [17] evening was the major attraction of many weeks.” (“Jo’s Jotting’s,” *San Antonio Register*, 19Jul35)

19Jul or 20Jul35, Duke is mistakenly listed as having played the Golden Dragon, New Orleans, LA, due to a mis-reading of the following report: “The Duke is scheduled to spend two days at the City Park, playing one night [19] for whites and one [20] for his own people. Louis Armstrong ... is to play to anybody and everybody at the Golden

Dragon on Sunday, July 21, and the following night at the same place.” (“New Orleans Host to Two Great Orchestras,” *Chicago Defender*, nat. ed., 13Jul35, p7)

26Jul35, **Tomlinson Hall, Indianapolis, IN.** (“Duke Ellington Kept His Word,” *Indianapolis Recorder*, 3Aug35, p8)

27Jul to 1Aug35, **Eastwood Park, Detroit, MI.** (ad, *Detroit Free Press*, 1Aug35, p17)

29Jul35, **Sylvan Lake, Detroit, MI.** “The famous band leader, who opened a week’s engagement at Eastwood Park Saturday, will take his orchestra to the *Free Press* Fresh Air Camp at Sylvan Lake Monday.” (“To Play at Camp,” *Detroit Free Press*, 29Jul35, p12)

21Sep35, **Pythian Temple, Jacksonville, FL.** “The famous orchestra will play for a dance engagement at the Pythian Temple Saturday night, 9 ’til 12.” (“Duke Ellington Booked for Jacksonville Dance,” *Atlanta Daily World*, 18Sep35, p3)

30Sep35, **Cherokee Casino, Augusta, GA.** Return to the same venue following 26Sep appearance. (ad, *Augusta Chronicle*, 29Sep35, p10)

29Nov35, **Roseland State Ballroom, Boston, MA.** One night only, grand opening of the “New” Roseland State ballroom. (ad, *Boston Post*, 29Nov35, p17)

6Dec35, **Pratt Gymnasium, Amherst College, Amherst, MA.** Annual fall prom. “Music from 9 to 3.” “Ellington Band to Play Tonight,” *Springfield Daily Republican*, 6Dec35, p9)

22Dec35, unknown location, Detroit, MI? “When Duke Ellington brings his boys into Paradise Valley, Sunday, Dec. 22....” Paradise Valley is the African American club district. (Rollo S. Vest, “The Lowdown,” *Pittsburgh Courier*, 14Dec35, sec2, p6)

1936

16Jan36, **De Lisa Winter Gardens, Chicago, IL.** Correct date for social event, a dinner sponsored by Earl Hines. (“Celebrated Pianist Has Unique Fete,” *Chicago Defender*, nat. ed, 25Jan36, p6)

17Jan36, **Louis-Retzlaff fight, Chicago Stadium, Chicago, IL.** “Duke Ellington who has never seen Joe Louis in action cancelled three important engagements the past week and the first of next week in order to remain in Chicago and see the Bomber face Retzlaff.” (“Duke Forgets Stage; Stays for Joe Bout,” *Chicago Defender*, city ed., 18Jan36, p8)

18Jan36, **Appomattox Club, Chicago, IL.** Social event. (“The Duke Ellingtons are Feted by Four Horseman,” *Chicago Defender*, nat. ed., 25Jan36, p7)

22Jan36, **left Chicago for Kansas City.** (“Duke Forgets Stage, Stays for Joe Bout,” above)

25Feb36, **Commodore Ballroom, Lowell, MA.** (ad, *Boston Post*, 25Feb36, p14)

1Mar to 12Mar36, band inactive? No gigs have been identified during this period. Perhaps because was Ellington was resting an injured finger: “Displaying a bandaged index finger on his left hand, ‘Tonight [13Mar] is the first time I’ve played piano in three weeks....’ Ellington explained that the finger became mysteriously infected while he and his band were making recordings [27-28Feb] in New York recently.” (“Ellington Refuses to Tempt the Fates,” *Saginaw News*, 14Mar36, in DESB)

13Mar36, **Naval Armory, Detroit, MI.** Hoodoo Dance sponsored by Youth, Inc. (“The Motor City Buzzes Again,” *Atlanta Daily World*, 12Mar36, p2)

16Mar36, **Palace Theatre, Cleveland, OH.** Duke made a guest appearance on-stage during a Cab Calloway performance, and played piano accompanying Cab Calloway over WGAR at 6:15 pm. (“Duke, Cab Meet Here,” *Cleveland Call and Post*, 19Mar36, p3; “The Duke and Cab,” *Cleveland Press*, 16Mar36, p24)

18Mar36, **Wheeling, WV. (cancelled)** According to the *Cleveland Call and Post* (“Duke, Cab Meet Here,” above), Duke was to head to Wheeling from Youngstown, OH (17Mar), but the gig would have certainly been cancelled by flooding of the Ohio River that left much of downtown Wheeling underwater.

28Mar36, Fair Grounds, New Orleans, LA, should be deleted. The correct date is 5Apr36 (ad, *Louisiana Weekly*, 28Mar36, in DESB)

24Apr36, Babylon High School, Babylon, NY, should be deleted. The event was a variety show featuring Ford, Marshall and Jones, dancers who had previously worked with Duke Ellington. (“Night of Fun to be Staged Tonight by Babylon Masons,” *Babylon Eagle*, 24Apr36, in DESB) Due to a mis-reading of this clipping, this date has been incorrectly listed in some sources as an Ellington date.

13Jun36, **Trianon Ballroom, Cleveland, OH.** “Presented by the B.A.T. Club.” (ad, *Cleveland Plain Dealer*, 13Jun36, p13)

19Jun36, **Louis-Schmeling fight, New York, NY.** ?

30Jul36, Onset Casino, Onset, MA, should be deleted. The correct date for this engagement is 23Jul36 (ad, *Boston Post*, 23Jul36, p14)

15Aug and 16Aug36, **Castle Farm, Cincinnati, OH.** Two nights. “Tonight and Sunday.” (ad, *Cincinnati Enquirer*, 15Aug36, p2)

19Aug36, **Armory, Louisville, KY.** (ad, *Louisville Courier-Journal*, 19Aug36, p15)

9oct36, **Armory, Welch, WV.** “By popular request the Duke Ellington engagements [in Welch and Charleston] have been changed....” (“Change of the Duke Ellington Dates,” *McDowell Times*, 9oct36, p10)

10oct36, **Armory, Charleston, WV.** (ad, *Charleston Gazette*, 10oct36)

11oct? to 13oct36?, one-nighter in Fayetteville, NC? “Duke Ellington and his famous orchestra ...will play single engagements in Charleston, W.Va.; Keystone, W.Va.; Fayetteville, N.C.; Greenville, S.C.; and Memphis, Tenn.; en route to Dallas....” (“Duke Ellington Headed for Texas,” *Pittsburgh Courier*, sec2, p11)

14oct36, **Textile Hall, Greenville, SC.** (“Duke Ellington to Greenville,” *Pittsburgh Courier*, 3oct36, sec2, p7)

15oct36, Ft. Worth, TX, needs to be deleted. This date has been listed with no citation.

15oct? to 17oct36? One-nighter in Memphis, TN? (see “Duke Ellington Headed for Texas,” above)

21oct? to 23oct36? One nighter in Tulsa, OK? “After concluding the current engagement at the Texas Exposition in Dallas, will play engagements in Tulsa, Okla.; Springfield, Mo.; Terre Haute, Ind.; St Louis, Chicago and Kansas City.” (“Duke Treks West,” *Chicago Defender*, nat. ed., 31oct36, p24.

24oct36, **Municipal Auditorium, Shreveport, LA.** L.S.U.-Arkansas Football Dance. KWKH broadcast, 10:00 – 10:30pm. (ad and radio listing, *Shreveport Times*, 24oct36, p2)

28oct36, **unknown location, Springfield, MO.** (“Locals,” *Miami News-Record*, 30oct36, p5)

29oct36, **lay-over in St. Louis, MO.** (“Hayes Alvis ‘Chi’ Visitor,” *Chicago Defender*, nat. ed., 7Nov36, p25)

25Nov36, **Tillotson College, Austin, TX.** Duke gave a talk to the students and played two piano solos. Ellington also appeared at two other schools, and “because the race people were unable to attend the dances for which the band played, Duke and his ace trumpeter, Art Whetsel, played a benefit performance at Metropolitan AME church, including such favorites as *Mood Indigo* and *Stardust*.” (William A. Haley, “Timely Topics,” *Chicago Defender*, nat ed., 5Dec36, p5)

27Nov36, **City Auditorium, Houston, TX.** Junior League dance “playing to a crowd of 900.” (Walter Barnes, “Houston is a Great City, a \$30,000 Theatre is Being Built, Says Walter Barnes,” *Chicago Defender*, nat. ed., 12Dec36, p20)

1Dec36, **Pecos, TX?** “After the Houston engagement which bids fair to be another triumph, the band’s itinerary includes Pecos, Texas; Albuquerque, N.M.; Salt Lake City, Utah; Denver, Colo.; Oakland, Cal., arriving in Los Angeles on Dec. 9 (“Ellington Plays for Texas U. Prom, *Chicago Defender*, nat. ed., 5Dec36, p21)

3Dec36, **Casino, Denver, CO.** Dance for blacks. (T.S. Williams, “Denver,” *Chicago Defender*, nat. ed., 5Dec36, p19)

8Dec36, **Oakland, CA?** Date reported in the 5Dec36 *Chicago Defender*, above, cannot be verified in Oakland newspapers.

1937

13Feb37, **McElroy’s Spanish Ballroom, Portland, OR.** “The snowfall Saturday night may have kept some folks home, but apparently not many of those who desired to dance to the music of Duke Ellington’s internationally known band...” (“Duke Ellington Wins Capacity Throng at McElroy’s,” *Oregon Daily Journal*, 15Feb37, p17) KOIN broadcast 11:00-11:30pm. (*Oregonian*, 13Feb37, p13)

26Feb37, **departs Los Angeles for New York.** “ Duke Ellington’s band just finished *Hit Parade* and they left last Friday night for the return trip East for a new tour out of their headquarters in New York. All week, the boys and their featured singer, Ivy Anderson, have had to virtually work day and night in order to finish by then, so as to depart on schedule.” (Harry Levette, “Behind the Scenes...,” *California Eagle*, 5Mar37)

28Feb37, **30 minute stop in Kansas City, MO.** (“Duke Ellington and His Band Here Between Trains,” *Kansas City Call*, city ed., 5Mar37, p14)

1Mar37, **changes trains in Chicago.** “The Ellington aggregation arrived in the Windy City on the crack Santa Fe at 8:50 a.m., quickly transferred to the Pennsylvania Station, hopped the Manhattan Limited and left for New York at 10:30 a.m. (“Duke Ellington Pauses Here Enroute to N.Y.,” *Chicago Defender*, nat. ed., 6Mar37, p20)

25Jun37, **Canobie Lake Park, Salem, NH.** “Only New England appearance. ... Although on previous trips to New England Duke has been warmly welcomed for his fine interpretations of sweet and sentimental tunes and especially for the brilliant arrangements of the scores of hits he has composed himself, this visit really finds him famous as one of the really great swing bands in America.” (“At Ballrooms,” *Boston Post*, 20Jun37, p21)

25Jul37. **Arabian Gardens, Columbus, OH.** First night of three-night engagement cancelled due to rain storm. (“Ellington Will Start Local Run Monday Evening,” *Columbus Dispatch*, 26Aug37, p4B)

13Aug37, **Joyland Casino, Lexington, KY.** “Dancing 8:30 till 2.” (ad, *Lexington Herald*, 13Aug37, sec2, p6) WLAP broadcast 8:30-9:00 pm.

15Aug and 16Aug37, **Arabian Gardens, Columbus, OH.** “The more than 760 Columbus persons who gathered at the Gardens had the privilege of hearing the latest Ellington effort, *Crescendo in Blue*. Sunday night’s rendition of the crescendo was the second since its composition.” (“Ellington Starts Two-Day Date at Arabian Gardens,” *Columbus Dispatch*, 16Aug37 pA10)

25Aug37, **Ideal Beach, Shafer Lake, Monticello, IN.** “Nine to One.” *Kokomo Tribune*, 20Aug37, p13.

2Sep37, **Milwaukee Country Club, Milwaukee, WI.** Private party. “Duke Ellington’s orchestra played for dancing in the east living room....” (“Debutantes’ Flowers Go to Help Shut-ins,” *Milwaukee Journal*, 3Sep37, sec4, p20). A 3Sep37, engagement in Milwaukee can’t be verified in the *Milwaukee Journal*. Stratemann’s source was a clipping in DESB that can’t be located. (Check DESB microfilm).

15Sep37, **Idora Park, Youngtown, OH.** “One Nite Only.” (ad, *Youngstown Vindicator*, 14Sep37, p10.) A second night, 16Sep37, can’t be verified.

8oct37, **Cocoanut Grove, Reading, PA.** (ad, *Reading Eagle*, 29Sept37)

10oct37, **Lake Compounce, Bristol, CT.** (ad, *Hartford Daily Courant*, 9oct37, p12)

30oct37, **Memorial Hall, Columbus, OH.** Correct date. (ad, *Columbus Dispatch*, 29oct37, secB, p4)

1Nov37, **Graystone Ballroom, Detroit, MI.** (“Duke’s Father Dies,” *Detroit Tribune*, 6Nov37, DESB)

6Nov37, **IMA Auditorium, Flint, MI.**

14Nov37, **Danville Armory, Danville, VA.** Actually occurred early morning of 15Nov37: “12:45 to 4:15. Colored Dance - \$1.00; White Balcony – 80c.” (ad, *Danville Bee*, 8Nov37, p11)

15Nov37, **City Auditorium, Norfolk, VA.** “An audience of both races [certainly segregated] conservatively estimated at 4,000” (“As Maestro of Swing Charmed Norfolians,” *Norfolk Journal and Guide*, 27Nov37, p18)

20Nov37, **Trionon, Ft. Lauderdale, FL.** “9 P.M. Till ??” (ad, *Ft. Lauderdale Daily News*, 20Nov37, p3)

1938

16Aug38, **Ocean Pier, Old Orchard Beach, ME.** “The Composer of ‘I Let a Song Go Out of My Heart.’” (ad, *Portland Press Herald*, 16Aug38, p12)

25Aug38, **Fifth Regiment Armory, Baltimore, MD.** “[U]nder the sponsorship of the Gunther Beer company to play a freebie. ... The Duke has recently added a new singer, Delores Brown, whose voice is a different type from that of Ivy. She made a big hit with the crowd, doing *Music, Maestro Please...*” (“Duke and Lunceford Jammed, and the Elks Had the Swing,” *Washington Afro American*, 3Sep39, p10)

28Sep38, **Sussex Avenue Armory, Newark, NJ.** Dance given by the Rho Sigma Rho Fraternity. (ad, *Newark Herald*, 24Sep38, p8)

14oct38, **Memorial Hall, Dayton, OH.** “Dancing, 8:30 to 2.” (ad, *Dayton Forum*, 7oct38, p7)

19oct38, **Tennessee A&I State College, Nashville, TN.** Ellington “spoke briefly at the chapel exercises and obliged a small group [of faculty and students] afterwards by performing a few numbers at the piano.” (“Duke Ellington Is Tenn. State Guest,” *Chicago Defender*, nat. ed., 29oct38, p6)

21oct to 25oct38, **Orpheum Theatre, Memphis, TN.** Correct closing date. (daily ads, *Memphis Commercial Appeal*)

2Nov38, **Municipal Auditorium, Jackson, MS.** “The Duke gave a concert for members of the Race early in the evening and later played for a white dance, also at the auditorium.” (J.E. Conic, “Mississippi State – Jackson,” *Chicago Defender*, nat. ed., 12Nov38, p23)

8Nov38, **Arrives Kansas City.** “Ellington arrived in Kansas City Tuesday night and spent part of the night and most of the following day working on a few of his new compositions. Wednesday afternoon [9Nov] he made personal appearances at the R.T. Coles school and the Lincoln high school. He gave talks and played a few of his selections at both schools.” (“Duke Ellington Still a Favorite with Kansas City’s Jitterbugs,” *Kansas City Call*, city ed., 11Nov38, p6)

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26Nov38, **Graystone Ballroom, Detroit, MI.** Correct venue. “Saturday Swing Session,” with 12:00 midnight broadcast over WXYZ. (radio listing and ad, *Detroit News*, 25Nov38, pp 4, 18)

1939

14Feb39, **Roseland Ballroom, New York, NY.** “First New York Ballroom Appearance.” (ad, *New York Daily News*, 13Feb39, p28)

3Mar39, **Krueger Auditorium, Newark, NJ.** “The Pals of Pleasure Present Its Primer Baile.” (ad, *New Jersey Herald News*, 25Feb39, p7)

18Mar39, **Ricker Gardens, Portland, ME.** With broadcast over WGAN, 8:15 pm. (ad and radio listing, *Portland Press Herald*, 38Mar39, p13)

2Jun to 8Jun39, Flatbush Theatre, Brooklyn NY. Engagement listed in *Billboard* and *Variety* was evidently cancelled. Ellington was replaced by Ina Ray Hutton. (daily ads, *Brooklyn Eagle*) Ellington recorded three times this week.

18Jun39, Lake Compounce, Bristol, CT. (M. Oakley Christoph, "For Your Information," *Hartford Courant*, 17Jun39, p8)

18Jul39, Tomlinson Hall, Indianapolis, IN. Correct date. (ad, *Indianapolis Star*, 16Jul39, p6A) 19Jul has been listed for this date due to a story in *Variety*. ("Fists Fly at Dance," *Variety*, 26Jul39, p140) Equipment manager "Jack [Boyd] recalls the occasion, before the Union limitation on hops, when the band played one night in Sioux Falls, S.D., and the next in Indianapolis – traveling via Chicago, a total of 875 miles! The band traveled from 2 a.m. to 9:45 p.m. to make it, played from 10 to 2, and was in St. Louis, Mo. next morning at 7 for another date. ("Boyd Has Traveled A Million Miles With Duke," *Orchestra World*, Jan43, p18)

19Jul39, Forest Park Highlands, St. Louis, MO. "Tonite Only. ... Five hours dancing." Correct date. (ad, *St. Louis Star-Times*, 19Jul39, p10) Stratemann had the Indianapolis and St. Louis dates gigs in incorrect order, although the source he cited had them correct. ("Band Bookings," *Variety*, 12Jul39 p40)

28Jul39, Revere Plaza, Boston, MA. Dance with Erskine Hawkins and his Orchestra. "Dancing 9 Until 3." (ad, *Boston Guardian*, 22Jul39, p8)

1oct39, Savoy Ballroom, Pittsburgh, PA, should be deleted. This gig has been mis-dated due to a *DownBeat* article about a 3Sep39 dance "White and colored patrons stood around 30 deep for five hours watching the show." ("Ellington's New Mark," *DownBeat*, 1oct39, p1)

14Nov39, City Auditorium, Great Bend, KS. (ad, *Great Bend Tribune*, 14Nov39, p3) "Duke Ellington and his swingwaits were lauded by more than 1,500...." ("Music Notes," *Chicago Defender*, nat. ed., 9Dec39, p20)

23Nov39, Armory Ballroom, Dixon, IL. "The Biggest Thanksgiving Dance Attraction in the State." (ad, *Dixon Evening Telegraph*, 22Nov39, p10)

11Dec39, Public Auditorium, Cleveland, OH. "8:30 Until." (ad, *Cleveland Call and Post*, 7Dec39, p11)

1940

30Jan40, Mishler Theatre, Altoona, PA. (ad, *Altoona Daily Mirror*, 29Jan40, p11) Afterward, the band played at a ball in honor of President Roosevelt's birthday at the **Penn Alto Hotel**. "[T]he visit was its contribution to the paralysis fund." ("City's Birthday Ball is Largely Attended Affair," *Altoona Daily Mirror*, 31Jan40, p1)

17Mar40, **Jayhawk Theatre, Topeka, KS.** “5 Stage Shows, 1:45 – 3:55 – 6 - 8:45 – 10:15.” (ad, *Topeka Daily Capital*, 17Mar40, p10)

25Jun to 27Jun40, **Lake Milton Dog Track, Lake Milton, OH.** “Covered Grandstand. On Ohio Route 18 From Youngstown.” (ad, *New Castle [PA] News*, 20Jun40, p21)

14Aug40, **West Side Park, Berwick, PA.** (“To West Side Park Ellington Band Comes,” *Wilkes-Barre Sunday Independent*, 11Aug40, p19)

1Sep40, **Modernistic Ballroom, Milwaukee, PA.** (ad, *Milwaukee Journal*, 1Sep40, p7)

25Dec40, **Hotel Cleveland, Cleveland, OH.** Christmas Prom of the Ching Tang club. (Glenn C. Pullen, “Andy Hardys About Town Shoot as High as the Moon for Holiday ‘Jive’ Favorites,” *Cleveland Plain Dealer*, 20Dec40, p18)

1941

22Feb41, **Civic Auditorium, San Jose, CA.** “8:30 P.M.” (ad, *San Jose Mercury Herald*, 22Feb41, p5)

5May41, **Layover in Chicago, IL.** “Duke Ellington’s troupe will spend a few hours in Chicago Monday [5May]. And believe it or not, they are due to jump back to the coast within a few weeks.” (Al Monroe, “Swingin’ the News,” *Chicago Defender*, nat. ed., 3May41, p13)

11May to 16May41, **Layover in Chicago, IL.** “Duke Ellington, who spent Monday [5May] in Chicago, returns Sunday [11May from a tour of Wisconsin] for a five-day stay.” (Al Monroe, “Swingin’ the News,” *Chicago Defender*, nat. ed., 10May41, p11) During this five-day period, Ellington traveled to New York to record piano solos of Dear Old South and Solitude for Victor on 14May.

18May41, **Stopover in Chicago, IL.** “Duke Ellington’s engagement at Wabash college [17May] in Indiana was a wow. Your ‘Swinging’ made the trip by motor with Cutie [sic] Williams. On the way back we were accompanied by Harry Carney, Ben Webster, Young and Rex Stewart. We reached Chicago on the return trip Sunday morning [18May] at 5. Two hours later the band was en route to California where a show is to be staged featuring his music.”

20Jun41, **New Memorial Auditorium, Fresno, CA.** “9:00 P.M. – 1:00 A.M.” (ad, *Fresno Bee*, 19Jun41, p17).

16Nov and 17Nov41, **Sweet's Ballroom, Oakland, CA.** (ad, *Oakland Tribune*, 15Nov41, p2) The Tribune advertised Sunday [16] night only; Sweet's customarily held Monday [17] night dances for the African American community. Junior Raglan likely made his debut at Sweet's the previous month (12-13oct41). Journalist Thomas Fleming recalled that, "One night, when Duke came through San Francisco, he stopped at Jack's Tavern and saw a local bass player, Junior Raglan, playing in a group.

Duke hired him for his band. I was there the first night he got up and played bass with Duke, at Sweet's Ballroom." (expanded version of *Reflections on Black History, Part 49* <http://www.freepress.org/fleming/flemng49.html>, by Thomas C. Fleming, posted by Bill Egan on duke-lym, 07Dec06) Collections of the *California Voice*, an African American newspaper based in Oakland, are unfortunately spotty. One surviving issue stated that "Any gambler would have given you at least One Thousand to One Against the unknown Raglan being a permanent fixture in the band by November 1941!" (Ken Freeman, "Music and Musicians," *California Voice*, 28Nov41, p5)

25Dec to 30Dec41, **Detroit, MI.**

© Ken Steiner

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DISCUSSIONS - ADDITIONS - CORRECTIONS

An Announcement From Dan Morgenstern:

DEMS 12/1-21

For those who may be interested, this to let you know that I'm retiring, after 35 years, from the Institute of Jazz Studies. Officially, end of year--unofficially, I stop working end of October to use up accumulated vacation time, during which I'll be tying up loose ends and cleaning up accumulated clutter. Checking out was not an easy decision, but I want to do some serious writing, and some of those things people do when they have time, all of a sudden. As most of you know, my 34-year associate Ed Berger preceded me in this direction last year, so the Institute will now be in the good hands of the third member of the Ancient Jazz Trio, Vincent Pelote. No formal search for replacements for Ed and myself has yet begun, but IJS's archivists, Annie Kuebler and Tad Hershorn, will back up Vincent, and reference specialists Joe Peterson and Dan Faulk, both grads of Rutgers-Newark's unique Masters program in Jazz Research and History, and both musicians, will be on duty.

IJS will turn 60 come 2012, but was already famous as Marshall Stearns's great collection before he decided to incorporate it as IJS and open it by appointment twice a week, at his spacious Greenwich Village apartment, and then to donate it Rutgers, where it landed sooner than anticipated due to Marshall's sudden death at 58, late in 1966. Until Ed and I came on board (and Vincent soon thereafter--he began as a student volunteer) IJS was what you might call a sleeping beauty at Rutgers--we were the first full-time staffers.

It's been a great ride, and a productive one: the collection has more than quintupled in volume, and most of it is accessible. I do not intend to disappear from the jazz scene but will be lurking in the underbrush. My e mail address, as a Rutgers perk, will remain unchanged, and I'll still be on "Jazz From the Archives," on WBGO.

The Timex All-Star Jazz Shows

DEMS 12/1-22

See DEMS 06/2-17

Duke participated in two of these Timex shows. No 1 (30Dec57, New DESOR 5747) and No 4 (7Jan59, New DESOR 5902). The address Hoefsmit gave in DEMS 06/2-17 does not work properly. The DVD of Show # 1 can be ordered through www.jazzlegends.com/video/40. The Show #4 can be ordered at the same address but with the last number 22 instead of 40.

DEMS

Oklahoma Stomp

DEMS 12/1-23

See DEMS 11/2-6, ad 1.

In the latest DEMS, one reads a reference to *Oklahoma Stomp* take 3. There is no such take. Three takes survive: take A, take B, and the office take. (This was discussed by me in DEMS 05/3-59.) The office take was played on the radio broadcast.

Steven Lasker

Hiawatha

DEMS 12/1-24

Surprise! The theme of *Long Long Ago* (T. Haynes-Bailey) recorded by Al Sears and the "All Star Rhythm", autumn 1945, is exactly the theme of *Hiawatha* (Sears-Ellington) in "The Beautiful Indians" in 1946.

Claude Carrière

I have downloaded from the iTunes store the title *Long Long Ago* by Al Sears. But I cannot hear any similarity with *The Beautiful Indians*. Sorry!

Sjef Hoefsmit

I found the tune on Deezer: on the album "the Rocking and Honking Tenor", on the French Jazz Archives label (n°210) it's under the title *Searsy*, and on *Long Long Ago* you can hear the *Searsy* of the *Ocium* album. So, one of them has inverted the titles ...I would say *Searsy* is the good title! Sorry.

Claude Carrière

You are quite right. *Searsy* is exactly the same as *Hiawatha*. Thank you very much!

Sjef Hoefsmit

Don't Get Around Much Anymore

DEMS 12/1-25

The excerpt below

<http://filmsgraded.com/db11/nnl.mp3>

sounds like Duke Ellington on solo piano playing several opening bars to Don't Get Around Much Anymore. The

solo doesn't seem to be taken from a prior recording.

The excerpt is from the 1943 33 1/3 RPM War Department disc Downbeat Program No. 11.

The entire contents of that disk can be heard at

<http://www.youtube.com/watch?v=QQ38gORzA20>

which also has a few other minutes of scripted banter between DE and the Downbeat "disc jockeys."

Brian Koller

You are right. This comes from my notes on Downbeat # 11:

"Between the records that have been played we hear comments by Duke and the MC. Just before *Don't Get Around Much Anymore* it seems that Duke played a short intro on the piano, on the spot."

The record in question was made 4May40, matrix 049656-1. The same recording was used for

V Disc # 10-A.

Sjef Hoefsmit

The Glen Gray version of *Don't Get Around Much Anymore* was recorded circa September 1942, and Duke mentions "eight months ago", so that would date the Downbeat #11 recording to circa May 1943.

Brian Koller

That is possible, although in Benny Aasland's WaxWorks "31Jul42-11Nov44" the Downbeat #11 session has been documented under the date of 11Nov43 (entry 43-180). That could however have been the date of the broadcast and not of the recording.

Sjef Hoefsmit

Cool Rock

DEMS 12/1-26

The second half of *Very Tenor* appears to be *Cool Rock* (6535a). *Cool Rock* is played by the band behind Jimmy Hamilton's sax solo (4:20 to 5:00) and again in the last minute (6:50-7:50).

Come to think of it, other parts of *Very Tenor* also closely resemble *Cool Rock*, such as the band after the opening DE piano solo.

I think it's safe to say that *Very Tenor* is actually *Cool Rock* with room made for several lengthy tenor sax solos.

Brian Koller

A Very Short Silent But Interesting Video Recording

DEMS 12/1-27

from the Friday 7Apr39 concert at the "Gebouw for K. and W." at the Hague in the Netherlands can be found at

<http://www.archive.org/details/oi51655>.

Stephen Blake

Racing World

DEMS 12/1-28

New DESOR Disc 0485 begins with the Degas Suite. See page 1375, "The Private Collection" Volume 5. The *Introduction*, or *Opening Titles*, is listed as 6858ae.

The New DESOR description of 6858ae (page 1061) is 1°IBAND;pas4BAND&DE;2°IWC;etc.

But what I hear instead is 4DE;4PG; followed by 6858ae.

My question is, is the description of 6858ae incorrect, or are the first bars of Disc 0485 from a different take of the Degas Suite sessions?

Brian Koller

The description of 6858ae is correct. The soundtrack begins however with 6857m (followed by 6858ae). This is indicated with the parentheses around the number of the release after 6857m on page 514.

I agree with you that a note on page 1375 would be in order.

Sjef Hoefsmit

Hamburg, 29May50

DEMS 12/1-29

I was listening to this lengthy 1950 concert

<http://arizjones.blogspot.com/2011/04/duke-ellington-orchestra-6-10-1950.html>

and didn't know what to make of what happens following *St. Louis Blues*.

Drummer Butch Ballard (?) apparently spontaneously begins a drum solo, and after a while Ray Nance half-heartedly joins in. Perhaps he was dancing as well. Ellington takes it all in stride.

This is at the end of Ballard's then-stint with Ellington, although he later returned to the orchestra after Louie Bellson's departure.

Brian Koller

The famous 5 LP Box

DEMS 12/1-30 (See DEMS 98/4-2/4)

In 1977 we were pleasantly surprised by the release of a set of 5 LPs with terrific music. It was produced by M.F.Productions, Inc. The identification of the recordings was in many cases found to be wrong. But what were the correct dates and locations? It took us until recently to be able to fill in the last open spots in the list of dates and locations, thanks to the generosity of our Swedish friends from DESS (See 12/1-9).

A1	Take the "A" Train	24May62	t-1	Bell/NYC	6221h
A2	Taffy Twist	6Jun62	t-1	Bell/NYC	6228a
A3	Black and Tan Fantasy	25May62	t-3	Bell/NYC	6222h
A4	Stomp by Jones	6Feb63	2nd	Stockholm	6315xe
B1	Sophisticated Lady	6Nov58	2nd	Göteborg	5848h
B2	C-Jam Blues	6Feb63	2nd	Stockholm	6315m
B3	Serenade to Sweden	4Nov69	1st	Stockholm	6948c
B4	Boodah	25May62	t-4	Bell/NYC	6222e
B5	I Let a Song Go Out of My Heart & Don't Get Around Much Anymore	3Jul62	t-4	Bell/NYC	6232d
C1	The Feeling of Jazz	3Jul62	t-8	Bell/NYC	6232r
C2	Magenta Haze	7Feb66	1st	Stockholm	6613c
C3	Dancers in Love	6Feb63	1st	Stockholm	9098u
C4	I'm Gonna Go Fishin'	25May62	t-3	Bell/NYC	6222b
C5	Kinda Dukish & Rockin' in Rhythm	26Sep59	2nd	Stockholm	5932f,g
D1	Mr Gentle and Mr Cool	28May62	t-2	Bell/NYC	6220a
D2	Smada	24May62	t-1	Bell/NYC	6221e
D3	Jump for Joy	3Jul62	t-1	Bell/NYC	6232c

D4	Things Ain't What They Used To Be	6Nov58	2nd	Göteborg	5848m
E1	Caravan	11Mar64		Stockholm	6419n
E2	Jungle Triangle	20Aug63	t62	Univ.Chic.	6362ax
E3	Sentimental Lady	24Jan67	2nd	Stockholm	9061l
E4	Guitar Amour	6Feb63	1st	Stockholm	9098i
F1	El Viti	7Feb66	1st	Stockholm	6613a
F2	Passion Flower	26Sep59	2nd	Stockholm	5932i
F3	Agra	11Mar64		Stockholm	6419g
F4	What Am I Here For?	24May62	t-2	Bell/NYC	6221g
F5	Flirtibird	24May62	t-4	Bell/NYC	6221d
G1	Satin Doll	26Sep59	2nd	Stockholm	5932o(i)
G2	Isfahan	11Mar64		Stockholm	6419o
G3	Diminuendo and Crescendo in Blue	6Nov58	1st	Göteborg	5847p, q, r
H1	Jeep's Blues	6Nov58	1st	Göteborg	5847j
H2	Pyramid	6Feb63	1st	Stockholm	9098g
H3	La Plus Belle Africaine	7Feb66	1st	Stockholm	6613b
I1	Happy Reunion	11Mar64		Stockholm	6419k
I2	Chinoiserie	9Nov71	2nd	Uppsala	7175h
I3	Sonnet to Hank Cinq	6Nov58	2nd	Göteborg	5848i
I4	Star-Crossed Lovers	6Feb63	2nd	Stockholm	6315i
I5	Such Sweet Thunder	26Sep59	2nd	Stockholm	5932e
J1	Perdido	6Nov58	2nd	Göteborg	5848g
J2	Black Butterfly	4Nov69	2nd	Stockholm	6949j
J3	Medley (c, d, e, f, h, i, j, l)	6Nov58	2nd	Göteborg	5848r

DETS 15

DEMS 12/1-31 (See DEMS 11/2-16)

DETS 15 brought up a couple of questions. I understand that the date that DESOR lists as April 28 has been changed to May in corrections. However the description of *Way Low* for that date doesn't fit what's on the CD. The description from a later broadcast (with different tunes) does fit. The description of *Way Low* on April 28 has Chauncey Haughton as the clarinet soloist though DESOR don't list him as being in the band during that concert.

Joe Medjuck

This is the story of the 28May43 broadcast. The first time that this session was mentioned was in DEMS 85/3/4. Among Jerry's discoveries it said: "28May43, NYC, Hurricane Restaurant, from broadcast: *Around My Heart/Perdido*." Benny added the remark: "Should in the WWofDE be referred to as "43-51z".

The second time the date was mentioned (this time as 23Apr43) was by Jerry Valburn who played for us on 18May87 at the Toronto Duke Ellington Conference the selections 2, 3 and 4 from this session.

After this conference and before The New DESOR was published in 1999, I wrote to my Italian friends that the date should be April and not May, because Jerry Valburn had mentioned this date in Toronto. That's why in The New DESOR the date was April.

The third time the date was mentioned in DEMS Bulletin was by Jerry himself who wrote in 01/3-24 in The New DESOR corrections:

"Page 69. Session 4312. The following broadcast was transferred from glass acetates (now at the Library of Congress):

Around My Heart

Perdido

Ogeechee River Lullaby

I acquired these from the pianist Dick Katz. The fact is that the broadcast took place on 28May43 and not on 28Apr43 as shown in the New DESOR. So the solo sequence as shown in Volume Two is not Rex Stewart and Lawrence Brown but Taft Jordan and Sandy Williams.

Most interesting is the arrangement of *Perdido*, which^[1]_[SEP] is not heard again until 1945 on the Treasury Broadcast from Detroit-Paradise Theatre (19May45). Jerry Valburn"

This was my reaction: "The date of 28May43 was first mentioned in your list of New Discoveries in DEMS Bulletin 85/3-4. On 16May87 you played these three selections for us at the Ellington Conference in Toronto. You gave as date 28Apr43. I passed this on to our Italian friends. That is the reason that the wrong correction was made. I agree with the date being the end of May. Rex Stewart is not heard in *Perdido*. I believe however that Lawrence Brown was still in the band on 28 and 30May43. I know that Klaus Stratemann (p.242) tells us that Lawrence left at the same time as Rex Stewart at the end of May, but I think I heard him in *Way Low* and *Around My Heart* from 28May and in *Don't Get Around Much Anymore* from 30May43. Sjef Hoefsmit"

The session was mentioned for the fourth time in 01/3-27 under page 1268:

"Page 1268. *Way Low* — 28Apr or May43, 4312a. Chauncey Haughton cannot have been the clarinet soloist. He left on 10Apr43. It could have been Oett Mallard if the date was 28Apr43, but since we know that the date was 28May43 (see suggested correction for [Page 69](#) in this column on page 24) the soloist must have been either Jimmy Hamilton or Nat Jones. Sjef Hoefsmit"

The fifth time this session was mentioned in DEMS Bulletin 02/1-25 in The DESOR small corrections sheet 5004. There you see:

"69 - Session 4312. May 28 instead of April 28; Same as 4317 instead of Same as 4309."

"1268 - *Way Low*. 4312a. Delete the whole description; add: Same as 4317d, but: int8DE"

The sixth time this session appeared in DEMS Bulletin was in the announcement of CD #5 by Carl Hällström. DEMS 04/3-43. This was added to that announcement:

"The session of 28May had a wrong date (28Apr43) in the New DESOR. This error has been corrected with a small correction in DEMS 02/1-25. This broadcast has not been released previously. DEMS"

Creole Love Call, 11Feb32

DEMS 12/1-32

One of the first jazz records in my life, over 50 years ago, was *Creole Love Call*, the 1932 Brunswick version.

I never liked the idea, circulating at the time, of two different clarinet soloists, because it didn't fit with what I heard and I felt it unnecessary.

I was glad and satisfied when DESOR decided for one man only and, better, when they changed from Barney Bigard to Harry Carney.

Moreover, when Duke came to Italy in 1973, I met the guys in the band in Bologna and asked Carney about it. Just to be sure we were talking about the same thing he asked me if I meant the solo with the long descending glissando, thus showing that he was talking exactly about THAT PARTICULAR CHORUS, and then confirmed that IT BELONGED TO HIM.

I believe this should close all arguments.

Vittorio Castelli

In the old Desor, page 41, session 99, the description of *Creole Love Call* shows the first (5°) chorus by Barney Bigard and the second (6°) chorus also by Barney Bigard. So long ago, we did not yet make references to the sources of corrections when we implemented them in our notes. Anyway we corrected the first of the two choruses into Harry Carney. The second remained as being played by Barney Bigard. And indeed, listening to these choruses on take -A on CD 1 track 7, makes you believe that the soloist could be different from the one in the first of both choruses. But it could also very well have been Harry Carney. This difference is less convincing on the alternate take -B, CD 1 track 20.

Now we have Harry's own statement about this second (actually 6°) chorus which has the mentioned glissando, I agree with Vittorio Castelli (and with the New DESOR) that we should make a correction in the liner notes by Steven Lasker on page 10 of his award-winning booklet for the Mosaic MD11-248,

11 CD release (DEMS 10/3-5). Chorus 5° and chorus 6° are both by Harry Carney.^[L]_[SEP]
DEMS

Broadway Bandbox

DEMS 12/1-33

Duke Ellington on Frank Sinatra's radio show "Broadway Bandbox" with the Raymond Scott Orchestra in 1943. The New DESOR corrections list the date as June 25.

<http://www.youtube.com/watch?v=Txb5qNQ7AHs>

Brian Koller

Grace Cathedral

DEMS 12/1-34

Track 010 of New DESOR disc 0901 (Correction sheet 3025) is listed as 6551f but is actually 6551k followed by portions of 6551f.

The New DESOR description for 6551f (page 943) is incorrect. It appears to have been taken from the documentary film of the Grace Cathedral concert (later used as the second half of disc 0901). For example, the 6551f description lists a spoken passage by Jon Hendricks (actually in 6551k) and the description omits a lengthy drum solo by Louie Bellson.

The two corrections above are based upon the versions of 6551f and 6551k from the Status CD of the concert (New DESOR disc 0720), which I believe are more accurate than the edited combination of the two tracks presented in the Grace Cathedral documentary.

Brian Koller

First New Orleans Jazz & Heritage Festival

DEMS 12/1-35

Has this been reported in the past?

Carl Hällström

NATIONAL FILM PRESERVATION FOUNDATION AWARDS 36 PRESERVATION GRANTS: 1919 "LAWRENCE OF ARABIA" EPIC AND JOHN FORD'S HOME MOVIES TO BE SAVED

San Francisco, CA (June 15, 2011)—The National Film Preservation Foundation today announced grants to save 64 films, including Lowell Thomas's 1919 *With Allenby in Palestine and Lawrence in Arabia*, the phenomenally popular silent-era documentary that made T.E. Lawrence a household name, and director John Ford's home movies. Awards went to 36 institutions. With these grants, the NFPF has enabled museums and libraries in every state to rescue and make available historically significant American films that would have been unlikely to survive without public support.

Among the other works pegged for preservation are filmed performances by Duke Ellington and Mahalia Jackson at the first New Orleans Jazz & Heritage Festival.

No it has not been reported, but the audio recording is available through Wolfgang's Vault, see

DEMS 02/1-14.

Sjef Hoefsmit

Hep Records 92/93 (double CD)

At the Crystal Gardens, Salem, Oregon 1952

DEMS 12/1-36

See DEMS 11/2-12

I am excited about this double CD. It shows Duke Ellington's majestic band in what some people think was his weakest period. Everything on these two CDs is superior. The music as well as the sound restoration are terrific and only equalled in quality by the brilliant booklet, written by Andrew Homzy.

The piece that featured Willie Cook is not *W.C.* or *Moonstone*, as I suggested in my remarks in the latest Bulletin. It is track 3 of CD 1, titled *Tenderly*. It is one of the selections played that evening for which no written parts were available yet. But Duke's band was not afraid of making up a splendid head-arrangement on the spot.

A great advantage of these live-recordings is the fact that Duke plays much more piano than he normally does during studio recordings.

The following notes are for completists. Comparison with our tapes reveals that there are perhaps four selections missing: *Solitude*, which on our tape seems to precede *Blues at Sundown*; a third version of *Take the "A" Train*, which on our tape follows on from *It Don't Mean a Thing* and was released on Folkways 2968 and Sunburst 501; *Black Beauty*, which on our tape seems to precede *Dancers in Love*; and finally *Flamingo*, which on our tape seems to be between *The Tattooed Bride* and *Blue Skies*. There would have been a little bit more room available on the two CDs, which respectively offer 60 and 64 minutes of music. That's why it could be the case that one or more of these selections were dropped deliberately (they may have been in bad shape). We would appreciate if the producers would tell us. It is not in the slightest way a criticism of this wonderful release. We cannot recommend these two CDs enough. They are superb! Later in the glorious years of 1966 and 1968, the concerts were each evening almost identical. A real challenge for those who wanted to know exactly what was played and when and where. At this dance date (and at other similar occasions) the band sounded so much more enthusiastic. We are inclined to believe that this had to do with the still relatively young age of the band-members.

Here are the titles:

CD 1

- | | |
|-------------------------------------|-------|
| 1. Fancy Dan | 5205e |
| 2. The Hawk Talks | 5205f |
| 3. Tenderly | 5205g |
| 4. Frustration | 5205h |
| 5. Tea for Two | 5205i |
| 6. Take the "A" Train | 5205o |
| 7. Sophisticated Lady | 5205p |
| 8. Don't Worry 'Bout Me | 5205q |
| 9. Perdido | 5205r |
| 10. Jeep Is Jumpin' | 5205s |
| 11. Deep Purple | 5205j |
| 12. Caravan | 5205k |
| 13. Warm Valley | 5205l |
| 14. I Let a Song Go Out of My Heart | 5205m |
| . Don't Get Around Much Anymore | 5205n |

CD 2

- | | |
|-------------------------------------|--------|
| 1. Mood Indigo | 5205t |
| 2. How High the Moon | 5205u |
| 3. Monologue | 5205v |
| 4. Duet | 5205w |
| 5. Skin Deep | 5205x |
| 6. Blues at Sundown | 5205b |
| 7. Do Nothin' Till You Hear from Me | 5205c |
| 8. It Don't Mean a Thing | 5205d |
| 9. Dancers in Love | 5205z |
| 10. The Tattooed Bride | 5205aa |
| 11. Blue Skies | 5205ac |
| 12. Take the "A" Train | 5205ad |

Although nobody knows the exact sequence of the selections, it is safe to presume that the selections in one group of titles, as indicated by the position of the DESOR numbering, belong together.

If you go to Correction-sheet 1038 you will see the four selections which are on our tape but not on the double CD: 5205a; 5205xa; 5205y and 5205ab.
Sjef Hoefsmit

I got the following message from Alastair Robertson - plus permission to forward it to the list.
Frits Schjøtt

Re omission of *Black Beauty* - on grounds of slightly damaged sound quality. The running order very close to original but possibly changed to make the timings reasonable on both volumes - nothing sinister.
Alastair Robertson.

Hollywood Bowl, 25Aug66

DEMS 12/1-37

See DEMS 81/4-6

On the duke-lym mail list this past September, Bjarne Busk noted a DE Hollywood Bowl concert posted on the internet at

<http://newstalgia.crooksandliars.com/gordonskene/backstage-weekend-fundraiser-special-d>

The title list for this internet mp3 file matches DE6668a through DE6668h, plus DE6679a through DE6679d, which corresponds to the duke-lym mail list comment by Hoefsmit:

"A recording, consisting of *Harlem*, Medley, *Satin Doll* and *Take the "A" Train* is claimed to be from this concert. It is however taken from San Diego, 2nd concert, 16Nov66, old Desor 1055 and The New DESOR 6679."

However, listening to the second half of the posted mp3 file, DE makes two references to Bill Kraft, prior to *Fanfare/Do Nothing Till You Hear From Me* and again before *Satin Doll*. William Kraft was assistant conductor of the Los Angeles Philharmonic under Zubin Mehta. Per Wikipedia, the San Diego conductor at the time was Earl Bernard Murray. Could it be that the mp3 file correctly reflects the August 25 concert? [note 1] This would indicate that DE6668i through DE6668r belong to a different concert. [note2] This would make sense given that the [symphony] orchestra was present. DE6679 is presumably a different concert than the mp3 file but with the same title order due to the need for an orchestra to have carefully prepared scores. [note 3]

Further evidence that the mp3 file contains an intact Hollywood Bowl concert comes from the newstalgia.crooksandliars.com website, which has other Hollywood Bowl concerts from Ian & Sylvia, Bud & Travis, The Young Rascals, and Hearts and Flowers. The website presumably has a "source" with vault access to professional recordings made by, for, or with the permission of the Hollywood Bowl.

Brian Koller

note 1: Yes that is indeed very probable. A correction of this nature was already made by Benny Aasland in DEMS 81/4-6.

note 2: Not necessarily. It is possible [as you mentioned in your next e-mail message] that the middle portion of the concert is missing from the mp3 file.

note 3: No trace has been found of a different concert with the same selections.

I have re-listened to all my tapes. There is no indication that the supposed missing part of DESOR 6668 (6668i, *Black and Tan Fantasy* until 6668r, *Things Ain't What They Used To Be*) belongs to any other concert. I suggest that we should keep it there and add to the concert the selections from DESOR 6679. Another concert with twice the participation by a Symphony Orchestra and a performance by the Ellington band in the middle was played on 19Feb67 in the Royal Albert Hall in London. This concert has been recorded for television and there are no doubts about the sequence of the selections.

There is no reliable indication that a second concert on 16Nov66 (with the San Diego Symphony) was actually recorded. DESOR 6679 should be cancelled.

Sjef Hoefsmit

I retrieved from the Los Angeles Times archive a next-day review of the Hollywood Bowl concert. From the review, it appears that all suspected titles (6668 and 6679 combined) were part of the concert. Needless to say, the review also confirms that the concert took place on August 25.

I posted the archived review at <http://filmsgraded.com/hbowl>

Brian Koller

NEW RELEASES AND RE-RELEASES

Arthaus 101703

Jazzhaus SWR Music

Duke Ellington and His Orchestra

Liederhalle Stuttgart, 6Mar67.

DEMS 12/1-38

Norbert Ruecker advised us to download the Newsletter of NAXOS of 14Nov11:

http://www.naxos.de/Newsletter/NAXOS_CD-NEWS_2011_11_14.pdf

where a "fresh" CD was advertised.

This new release has been mentioned several times in the past months on the Duke-LYM list. But in order to have it firmly documented it seems appropriate to mention it again in DEMS Bulletin.

It contains from the Stuttgart 6Mar67 concert the following selections:

Take the "A" Train

Johnny Come Lately

* *Swamp Goo*

Mount Harissa (as Knob Hill)

Eggo

La Plus Belle Africaine

* *Rue Bleue*

* *Chromatic Love Affair*

Salomé

The Shepherd

* *Tootie for Cootie*

* *Blood Count (as Freakish Lights)*

The Biggest (and Busiest Intersection) (as Kixx).

The selections marked with * were previously released on the LP Jazz Band Records EB 411, see DEMS 90/1-5; 91/5-5; 94/2-9; 96/2-3; 03/1-27p470 and 03/2-28p470.

DEMS

Candid (79557?)

Duke Ellington "Flying Home"

DEMS 12/1-39

<http://www.cduniverse.com/productinfo.asp?pid=8601765&style=music&meid=12936&x=17297685577767>

This is the same as the CD Bandstand TKCB-30523, originally on the LP Aircheck #4. Blue Note Chicago, 30Jul and 13Aug52. See DEMS 92/2-4; 92/4-7 and 01/2-20.

DEMS

ELLINGTONIA

Laurent Mignard and the Duke Orchestra

"Ellington French Touch"

Just Une Trace 88691952912

DEMS 12/1-40

Laurent Mignard was so kind to send me a copy of his latest CD, recorded on 27Dec11 at the Auditorium Henri Dutilleux in Clamart in France. It concentrates on Duke's work related to France.

It is a bright idea to record work from Duke that was not been released previously but from which complete or unfinished scores were found at the Smithsonian Institution. From the 24 selections 15 are released for the first time. Track 1 is a French composition by Jack Reardon and Sacha Distel *La Belle Vie*, recorded by Ellington for the Reprise album Ellington '66 under the title *The Good Life*.

Tracks 2, 3 and 4 contain three parts from the Goutelas Suite. Track 2 has the well known *Goof*. Track 3 and 4 have *Gogo* and *Gigi*. *Gogo* has the same theme as *Amour*, *Amour* from the Togo Brava Suite. It is much longer. *Amour*, *Amour* is not more than 2'15". *Gogo* is even 9'04". *Gogo* and *Gigi* were left unfinished. Laurent Mignard has made the effort to finish the job, so that we can finally hear them.

On tracks 5, 6, 7 and 8 we find music from the picture Paris Blues. Track 5 has the well-known theme of Paris Blues, but this time it is based on a combination of the LP and the film version.

Track 6 has *Battle Royal*, which is closer to what was in the film than what we have on the Ellington/Basie album First Time.

Track 7 has *Paris Blues Alternate Bed*. Now in its entirety, while on screen it is submerged in dialogue and just hinted at.

Track 8 has *Autumnal Suite*. Duke recorded it on 2&3May61. See Correction-sheet 1103.

On tracks 9, 10, 12 and 13 are four French songs, which were included in Duke's Columbia album *Midnight In Paris: Under Paris Skies; No Regrets; Comme Ci, Comme Ça* and *A Midnight In Paris*.

On track 11 is *Daily Double* from the unfinished picture *Racing World*. Duke recorded it on 3Dec68. It was released on the Private Collection Volume 5 as part of the soundtrack.

Track 14 has *The Old Circus Train* as rehearsed and premièred in Antibes in Jul66.

On the remaining tracks (15 - 24) are the motifs of *Turcaret* as recorded by Duke on 29Dec60 and never (officially) released. DEMS has put them on a cassette (CA-3 in 1985) for the membership. Both in *The New DESOR* and on that cassette are only 9 parts. The Laurent Mignard CD has 10 tracks. The last one is titled *Turcaret Final* and it has the same theme as track 16, *Turcaret court* (0'16") and track 22, *La Colère de Turcaret*.

The first CD of the Duke Orchestra (DEMS 09/2-15) was a great surprise. It was almost unbelievable how exactly Laurent Mignard had succeeded in playing Duke's music as we were used to hear it. This CD is an even greater surprise. It does not play the music exactly as we know it by heart. This time Laurent Mignard has not only recorded several Ellington compositions, which are "fresh" to us, but has taken much more freedom in arranging the tunes that we know. The high quality of his arrangements as played by the impeccable musicians in his orchestra, together with the complete Dukish approach make this a very valuable addition to every Ellington collection.

Sjef Hoefsmit**

The New DESOR corrections

DEMS 12/1-41

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

Page 24. item DE3407a. It shows the record was Cs 7504, which means Cosmopolitan, but both the 1954 Wax Works and the Cosmopolitan label itself show the number is 7501.

The label is reproduced at [http://ellingtonweb.ca/Hostedpages/DoojiCollection/DE3407a-MyOldFlame-Cosmopolitan7501A-C1008\(Weiner\)dukecosmoa.jpg](http://ellingtonweb.ca/Hostedpages/DoojiCollection/DE3407a-MyOldFlame-Cosmopolitan7501A-C1008(Weiner)dukecosmoa.jpg)

Jepsen gets the label number right but shows a different date. Bakker doesn't mention it. Timmer doesn't either.
David Palmquist

Pages 186; 873 and 1370. On track 12 of the CD "at Birdland 1952" (New DESOR Disc 0455, page 1370) there are several bars comprising most of the intro of *Frankie and Johnny* played by the Ellington orchestra prior to *Things Ain't What They Used To Be*. This admittedly brief performance is unlisted on page 1370, or page 873 under *Frankie and Johnny*, or page 186 for the DE5223 session.

Brian Koller

Page 1322. Disc 0263, "The Complete Duke Ellington Vol. 1", CBS 66607.

Track C04 is 2803d instead of 2803c,

Track C05 is 2803c instead of 2803d,

Track C06 is 2803f instead of 2803e,

Track Co7 is 2803e instead of 2803f,

At least relative to corrections for Disc 0509 on page 1381 in The New DESOR, mentioned in DEMS 11/2-18. Disc 0263 track D08 *The Mooche* is 2811b instead of 2811a. It is the same take as on track 17 on Neatwork Vol. 1.
Brian Koller

Page 1394. Per DEMS 03/3-19/1, a note should be added to Disc 0580 that the trumpet intro to *Light* on Track C01 is from 4302g. I have Prestige 2PCD-34004-2 and Hall of Fame JG-626 and the opening trumpet solos of *Light* are different.

Brian Koller

Page 1429. On Disc 4, Track 3, of New DESOR Disc 1428, the Verve 8CD set of the Cote d'Azur concerts, DE6664h, *El Viti*, is incomplete. It cuts off during Cat Anderson's first long solo.

Since the source recording is truncated, the New DESOR description on page 860 is incorrect, unless a different and complete recording of DE6664h exists, in which case a note should added on page 1429 that the track is incomplete.

Brian Koller

In the same concert (of 28Jul66) Disc 5, track 1, *The Old Circus Train*, 6664s is missing something at the start. The same is true for this selection on the LP Verve 711054. There are also many small parts missing in the Ella Fitzgerald portion. My tapes however are complete.

Sjef Hoefsmit

The New DESOR correction-sheets

Here are the latest additions to the Correction-sheets:

DEMS 12/1-42

Sessions

1104	4727	Los Angeles	6oct47	(8 alternates of <i>Sultry Serenade</i>)
	5123	NYC	7Aug51	(2 alternates of <i>Rock Skippin'</i>)
1105	5915	NYC	27Mar59	11/2-4
	6851	Puebla	23Sep68	11/2-5 Corrected
1106	9100	Guadalajara	26Sep68	11/2-5
	6852	Ciudad De Mexico	28Sep68	11/2-5
1107	9099	Copenhagen	30Sep59	12/1-7
1108/1	9098	Stockholm , 1st	6Feb63	12/1-8
1109/1	6315	Stockholm , 2nd	6Feb63	12/1-9
1110	6419	Göteborg	11Mar64	12/1-6
	9101	Uniondale, NY	8Jul73	11/2-3
1111	6954	Berlin	8Nov69	12/1-12
1112	7052	Göteborg . 2nd	8Jul70	12/1-11

as soon as there are more sessions for 1108/1 and/or 1109/1, the sheets will be updated. The numbers will change into 1108 and 1109.

Titles

2006	6233i	<i>Ba-lue Bolivar Ba-lues-are</i>	08/3-29
	4727	<i>Sultry Serenade</i>	
	6851/6926	<i>Anticipation and Hesitation</i>	11/2-5
	6842/9100	<i>Oclupaca</i>	11/2-5
2007/1	6848/9100	<i>The Sleeping Lady</i>	11/2-5

as soon as there are more titles for 2007/1, the sheet will be updated. The number will change into 2007/2 or 2007 (for the final version).

Discs

3033	1932-1940	cont. Mosaic	MD11-248	10/3-5
6915	Ellington 59	Fairmont	107	11/2-4
	Memories of Duke	MVD WNRD-2197		11/2-5
	Reminiscing in Tempo	MVD 5071D		11/2-5

DESOR small corrections

DEMS 12/1-43

These corrections are authorised by Luciano Massagli and Giovanni Volonté.

DEMS

DESOR small corrections 5015

Volume 1 (Corrections April 2012)

- 281 - Make a note for a "fresh" concert: 9099, 30Sep59, Copenhagen. Correction-sheet 1107. (12/1-7)
- 331 - Make a note for a "fresh concert", 1st concert of 6Feb63 at Stockholm. Session 9098 on Correction-sheet 1108. (12/1-8)
- 331 - Session 6315, 6Feb63 is from the second concert.
A more complete rundown of this concert is on Correction-sheet 1109. (12/1-9)
- 339 - Session 6336, Feb63. Delete this session, see Correction-sheets 1108 and 1109. (12/1-8&9)
- 366 - Session 6417, 9Mar64, 2nd concert. Delete this session. Delete this session also on Correction-sheet 1037. (12/1-6)
- 367 - Session 6419, 11Mar64. A more complete rundown of this concert is on Correction-sheet 1110. (12/1-6)
- 451 - Session 6692, probably 1966/1967. Delete this session, see Correction-sheet 1108. (12/1-8)
- 511 - Session 6851, 23Sep68. I Got It Bad, 6851k; delete: unissued; add: MVD 5071-D. Add in the note: Anticipation and Hesitation is played by DE only. Correction-sheet 1105. (11/2-5)
- 511 - Make a note for a "fresh" concert, 9100, 26Sep68, Guadalajara. Correction-sheet 1106. (11/2-5)
- 511 - Un updated version of session 6852, 28Sep68, first on Correction-sheet 1082 is now on Correction-sheet 1106. (11/2-5)
- 546 - Un updated version of session 6954, 8Nov69, Berlin, is on Correction-sheet 1111. (12/1-12)
- 581 - A more complete version of session 7052, 8Jul70, 2nd concert at Göteborg, is on Correction-sheet 1112. (12/1-11)
- 686 - Make a note for a "fresh concert" 8Jul73 at Uniondale. Session 9101 on Correction-sheet 1110. (11/2-3)

Volume 2 (Corrections April 2012)

- 728 - All of Me. Change 6417h into 6419xc. (12/1-6)
- 732 - Make a note for an update of Anticipation and Hesitation on Correction-sheet 2006. (11/2-5)
- 787 - Caravan. Delete 6417e. (12/1-6)
- 796 - Chico Cuadrado, 6851c. Replace the 5° chorus as follows: 5°I%,21BAND,8BAND&DE. (11/2-5)
- 822 - Dancers in Love. Change 6692b into 9098u. (12/1-8)
- 835 - Do Nothin' Till You Hear from Me, 6315l. Delete: but without int. (12/1-9)
- 846 - Don't Get Around Much Anymore, 7052m. Same as 6003m instead of 1°6DE,%. (12/1-11)
- 883 - Guitar Amour. Delete 6336b. (12/1-8)
- 887 - Happy Reunion. Delete 6417b. (12/1-6)
- 889 - Harlem. Delete 6417d. (12/1-6)
- 909 - I Didn't Know About You. Change 6692a (9027f) into 9016l. Correction-sheet 1083. (02/2-8)

DESOR small corrections 5016

Volume 2 (Corrections April 2012 continued)

- 982 - *Kinda Dukish*, 7052c. Delete: but: 1°%,30DE. (12/1-11)

- 1054 - Make a note for an update of *Oclupaca* on Correction-sheet 2006. (11/2-5)
- 1070 - *Perdido*, 6315k. Coda, replace 16SW,% with: 358SW,2BAND. (12/1-9)
- 1083 - *Pyramid*. Change 6336a into 9098g. Correction-sheet 1108. (12/1-8)
- 1106 - *Satin Doll*. Change 6417j into 6419xd. Correction-sheet 1110. (12/1-6)
- 1160 - *Stompy Jones*. Change 6336c into 6315xe. Correction-sheet 1109. (12/1-9)
- 1166 - Make a note to go to Correction-sheet 2006 for an update of *Sultry Serenade*.
- 1179 - *Take the "A" Train*, 6851g. Add: but: 2°(nc)% ,28DE. Correction-sheet 1105. (11/2-5)
- 1218 - *The Opener*. Delete 6417a. (12/1-6)
- 1221 - *The Prowling Cat*. Delete 6417i. (12/1-6)
- 1225 - Make a note for an update of *The Sleeping Lady* on Correction-sheet 2007. (11/2-5)
- 1233 - *Things Ain't What They Used To Be*. Change 6417g into 6419xb. Correction-sheet 1110. (12/1-6)
- 1253 - *Tutti for Cootie*. Change 6417f into 6419xa. Correction-sheet 1110. (12/1-6)
- 1264 - *Wailing Interval*. Delete 6417c. (12/1-6)
- 1287 - A VISION AMLY-8029. Add, at the bottom of the list: Take the "A" Train (6852j). Same contents on DVD "Memories of Duke" MVD WNRD-2197. Track 007, *Chico Cuadrado*. Ends at: 5°15BAND. Correction-sheet 1106. (11/2-5)
- 1355 - Add 0929 LP Fairmont 107. Correction-sheet 3033. (11/2-4)
- 1360 - FRANKLIN MINT. Track B03, *Blue Mood*: 3209c instead of 3209b. (11/2-18, p19)
- 1377 - M.F.DISTRIBUTION G4RS-2536.
A04: 6315xe instead of 6336c.
C03: 9098u instead of 6692b.
E04: 9098i instead of 6336b.
H02: 9098g instead of 6336a.
Add in the note: Track E04: 14 bars of intro omitted.
Correction-sheets 1108 and 1109. (12/1-8&9)
- 1384 - Add 0926 CD (11 discs) Mosaic MD11-248. Correction-sheets 3032 and 3033. (10/3-5)
- 1386 - Add 0927 DVD Music Video Distributors WNRD-2197. Correction-sheet 3033. (11/2-5)
- 1386 - Add 0928 DVD Music Video Distributors 5071D. Correction-sheet 3033. (11/2-5)
- 1389 - PABLO 2308-245.
A01: 6419j instead of 6417a.
A02: 6419k instead of 6417b.
A03: 6419l instead of 6417c.
A04: 6419n instead of 6417e.
A05: 6419xa instead of 6417f.
A06: 6419xd instead of 6417j.
B01: 6419m instead of 6417d.
B02: 6419xb instead of 6417g.
B03: 6419xc instead of 6417h.
B04: 6419p instead of 6417i.
Correction-sheet 1110. (12/1-6)
- 1401 - 0618 LP RCA FMX1-7133. Track 08 is 4035 a, b, c instead of 4035 c, a, b. (11/2-18, p1401)
- 1419 - Add: 0925 CD (2 discs). Storyville 1038415. Correction-sheet 3031, (10/3-18)
- 1460 - Foster, Frank Sep 23, 1928 - Jul 26, 2011.
- 1464 - Greenwood, Lil Nov 18, 1923 - Jul 19, 2011.
- 1491 - Rubin, Al Feb 11, 1943 - Jun 8, 2011.
- Correction-sheet 1082. An updated version of session 6852, 28Sep68 is on Correction-sheet 1106. (11/2-5)

