



THE **DEMS BULLETIN**  
DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1983/2

APRIL MAY



SOME — **COLUMBIA** —  
**RECORDING SESSIONS** (ctd.)

Hollywood, 29 Sep 47

SH RN HB DBob FW, LB TG CJ, AS JHtn JH RP HC, DE FG OP SG, vDP vWoodyHerman, ES piano on 2598-2

2598-2	PUT YOURSELF IN MY PLACE BABY (vDP)	Co 37957, and all issues except LTD
2654-1	COWBOY RHUMBA (voc Woody Herman)	Unissued
2654-2	COWBOY RHUMBA (voc Woody Herman)	Co 38950, and all issues, including Co 1-778
2655	THE WILDEST GAL IN TOWN (vDP)	Unissued
2655-1	THE WILDEST GAL IN TOWN (vDP)	Co 37957, and all issues
2655-2	THE WILDEST GAL IN TOWN (vDP)	Unissued
2656-1	I FELL AND BROOKE MY HEART (vWH)	FDC 1022, Franklin Mint (no number)
2656	I FELL AND BROOKE MY HEART (vWH)	UTD 2002
2657 (mx number not used)		
2658	ANTIDISESTABLISHMENTARIANISMIST(vRN)	UTD 2002(date shown as 30Sep47)

Hollywood, 30 Sep 47

SH RN HB DBob FW, LB TG CJ, AS JHtn JH RP HC, DE FG OP SG, vAHLr

2658-1	ANTIDISESTABLISHMENTARIANISMIST(vRN)	V-Disc 843, FDC 1013, CBS 67203
2659 - 2661 (mx numbers not used)		
2662	DON'T BE SO MEAN TO BABY (vAHLr)	Unissued
2662-1	DON'T BE SO MEAN TO BABY	Co 38295, and all issues

Hollywood, 1 Oct 47

SH RN HB DBob FW, LB TG CJ, AS JHtn JH RP HC, DE FG OP SG, vDP

2663-1	IT'S MAD MAD MAD(vDP)	Co 38295, Co G-32264
2664	YA GOTTA CRAWL BEFORE YOU WALK (vRN)	UTD 2002
2664-1	YA GOTTA CRAWL BEFORE YOU WALK (vRN)	Co G-32564
2665	CHANGE MY WAYS (note- tprN)	UTD 2002(date shown as 2 Oct 47)
2665-1	CHANGE MY WAYS (note- tprN)	unissued

Hollywood, 2 Oct 47

SH RN HB DBob FW, LB TG CJ, AS JHtn JH RP HC, DE FG OP SG, vKD, ES piano on 2668

2666-1	KITTY (vRN)	Co G-32564
2666	KITTY (vRN)	UTD 2002
2667 (mx number not used)		
2668	BROWN PENNY (vKD)	unissued
2668-1	BROWN PENNY (vKD)	unissued
2668-2	BROWN PENNY (vKD)	Co G-32564(mx shown as 2667)
2668-3	BROWN PENNY (vKD)	unissued

Hollywood, 6 Oct 47

SH RN DBob FW, LB CJ TG, AS JHtn JH RP HC, DE FG OP SG, ES piano on 2665

2665	CHANGE MY WAYS (note- vRN)	UTD 2002
2665-2	CHANGE MY WAYS (note- vRN)	Co 38576, and all issues except UTD
2676	BOOGIE BOP BLUES	UTD 2003
2676-1	BOOGIE BOP BLUES	CBS 62993(date shown as 5 Oct 47), Co G-32564
2677 (rehearsal)	SULTRY SERENADE	UTD 2004
2677	SULTRY SERENADE	UTD 2004
2677-1	SULTRY SERENADE	Co 38363, and all issues except UTD

(2665-2 on Co 1-331 is indicated in the "take position" as -1)  
("Sultry Serenade" was on some subsequent releases renamed as "How Could You Do A Thing Like This To Me")

New York, 10 Nov 47

SH RN HB DBob FW, LB CJ TG WDP, AS JHtn JH RP HC, DE FG OP SG

3837-1	STOMP, LOOK AND LISTEN	Co(E) DB-2504, and all issues except UTD
38371	STOMP, LOOK AND LISTEN	UTD 2003
38372-1	AIR CONDITIONED JUNGLE	Co 38165, FDC 1025*) and all, except V-Disc & UTD
38372	AIR CONDITIONED JUNGLE	UTD 2003
38372	AIR CONDITIONED JUNGLE	Unissued
38372	AIR CONDITIONED JUNGLE	Unissued
38372-2	AIR CONDITIONED JUNGLE	V-Disc 833
38371	STOMP, LOOK AND LISTEN	UTD 2003 (mistakenly as THREE CENT STOMP, alt take)
38373-1	THREE CENT STOMP	Co 38237, and all other issues

\* ) Asserted to be equal to V-Disc, but nevertheless the same as take -1 !

# DUKE IN THE PICTURE

(continued from previous Bulletin)

"BLACK AND TAN" (cf. Bull180/4 p3, 81/1 p2, 82/5 p5): Has none noticed that Juan Tizol is present in this film short? He can be seen clearly (Joe Nanton is partially hidden behind a curtain) and also heard, particularly in the two-trombone parts in "The Duke Steps Out". According to Chilton's "Who's Who of Jazz", Tizol joined the Duke in August 1929, and he certainly did not record with him until September that year. I have listened closely to all the Duke's 1929 recordings, and the first date on which I can hear more than one trombone is September 16th (do the Brunswick files really indicate two trombones on September 13th?). Thus February, and even July, seems to be too early a date for this film. Is August or September 1929 an impossible date?

I would also like to add AW in the beginning of the solo routine on "Cotton Club Stomp", and note that the third version of "Black and Tan Fantasy" is played behind dialogue by the "movers" (Lovejoy and Connor?).

The entire soundtrack is also on Avenue International AV INT 1006. Reverse is sound tracks and air checks by Louis Armstrong. On this LP Duke's solo in the second version of "Black Beauty" is mutilated in the first and second bar.

(I Larsson)

DEMS comments: Here are notations we know of hoping to add further help in pinpointing the actual film shooting date of "BLACK AND TAN":

Cf. periodicals: "SHOW GIRL" opened 2Jul29 at Ziegfield Theatre, NY.

Cf. periodicals: "... Ziegfield featured Ellington and his orchestra in "Show Girl". During the run the Duke found time to make the movie musical short, "Black And Tan Fantasy", highlighting his own composition of the same name.

Cf. ?: "Black And Tan" released on 8Dec29.

The Victor recording sheet from the 16Sep29 session shows two trombones (no names).

Aslands: FJ out, replaced by unidentified French horn.

Aslands: Some contemporary reports are formed in a way permitting to draw the conclusion that the Bessie Smith film short was shoot more or less simultaneously at the same location as where the "Black and Tan" was made."

Cf. periodicals (publishing dates within parenthesis):

(6oct29) Rockland Palace, NY

(5oct29) New Star Casino, NY

(5oct29) DE, without orchestra appeared at Rockland Palace, NY

(5oct29) DE Orch, ex SHOW GIRL in new revue Cotton Club, NY

The dating of the Ellington short film SYMPHONY IN BLACK hinges on the personnel seen in it. We've discussed this earlier. Unfortunately, around that time (late 1934 - early 1935), there was quite a bit of turnover in the Ellington aggregation due to illness and replacements/additions. Let's see if I can voice my problems adequately: Trumpeters first: The band had moved from a week at the Apollo Theatre, NYC (7-14Dec34) to the Oriental Theatre, Chicago, there to open on 28Dec34 (Chicago Def. 22Dec34), when RS joined on 27Dec34 (Asland and other sources). Stewart came in as replacement for Louis Bacon - who in turn had replaced ailing FJ in weeks preceding. My question: When did Bacon come in for Jenkins?

The first week of January (when exactly?) Charlie Allen came in for Whetsol, who was back by 19Aug35, for the recording session. (AW, by the way, is in the film!).

Secondly the bassists: There are 2 in the film, but available photos do not conclusively permit to decide who they are. They could be one Ellington bassist plus one from the MERB added for the purpose of Symmetry (as in the other sections) or they could be the regular 2-bass team formed in 1935 (which I doubt, though). However, it remains to be established when exactly the changes in the "bass-section" took place. There are many contradictory statements in available sources. It seem clear that originally BT came in as an addition (on tuba, first), during the first week of January. He can be heard on the 9Jan35 session. Next came the replacement of WB by HA. Chilton say Braud left in May, which is contradictory to discographical entries showing the new bass team already for the session of 5Mar35 (the band had returned from Chicago last week of February) in New York. My guess would be that Alvis came in during the first week of March, right after the band had returned from Chicago.

Can anyone come up with more exact dates and/or suggestions?

(K Stratemann)

DEMS comments: Like above, here are some notations hoping to add help:

(8Sep34) New England tour

(12Sep35) Brunswick rec. sess. personnel: FJ CW AW, JN JT LB, OH BB JH HC, DE FG WB SG

Aslands: Astoria, LI, late Sep or early Oct '34: SYMPHONY IN BLACK (Release date: 12Sep35)

5-12 Oct 34 Apollo Theatre, NY

23-30 Nov 34 Lincoln Theatre, Philadelphia

7-14 Dec 34 Apollo Theatre, NY

Late Dec 34 Oriental Theatre (week stay), Chicago

(Jan35) Shubert Theatre, Cincinnati

(Jan35) BT, bass, added

( ? ) CA replaced AW

9Jan35 (Asland): Columbia rec. sess.: RS CW CA, JN JT LB, OH BB JH HC, DE FG WB BT PA, vIA

(10-17Feb35) Regal Theatre, Chicago

5Mar35 (Asland): Brunswick, NYC: RS CW, JN JT LB, OH JH HC, DE FG WB BT SG

15Mar35 (Asland): Brunswick, NYC: RS, JH HC, DE WB BT

(Mar35) Castle Farms, Cincinnati

(Mar35) Palace Theatre, Cleveland

29Mar35 Savoy Ballroom, Pittsburgh

18Apr35 Palace Ballroom, Cincinnati

19Apr35 Armory Dance, Fairmont, WV

(std. next page)

22Apr35 Armory Hall, Chester, Penn.  
 30Apr35 Brunswick rec. sess., NY: RS CW CA, JN JT LB, OH BB JH HC, DE FG WB FA  
 (May35) HA leaves MRB replacing WB (Chilton: WB left in May 35)  
 (Jun35) CA and FA sub for ill AW and SG  
 (Jul35) CA returns to Chicago, after six weeks with DE  
 19Aug35 Brunswick rec. sess., NY: RS CW AW, JN JT LB, OH BB JH BW HC, DE FG HA BT SG, VIA

Shouldn't HB be added to the sessions 42-35 ("CARIN IN THE SKY") to 39? He is on the stills from the two films, and according to Chilton he joined Duke in c. September 1942. (T Larsson)  
 DEMS comment: Yes, HB should be added.

# NEW RELEASES

and rereleases



● Affinity AFF-91 "THE JEEP IS JUMPIN'"  
 Here is once again the very familiar February 7-8, 1956 material, originally issued on the Bethlehem label.

● Black Lion BLM-52001 C "SERENADE TO SWEDEN"  
 Same as the 1st record included in the 5-LP Box originally issued by M.F. Distribution Co., Inc. Sleeve notes by Stanley Dance are the same as those included in the Box.

● CBS C2-38262 "NEWPORT"  
 Same as Columbia C2-38262 (see below).

● CBS(Arg) 80118 "FIRST TIME!"  
 Same as originally on Columbia CS-8127. (Contijoch)

● CBS(Arg) 80200 "THE ELLINGTON ERA 1927-40"  
 Same as originally on Columbia. (Contijoch)

● CBS(Arg) 80075 "FESTIVAL SESSION"  
 Same as originally on Columbia CS-8200. (Contijoch)

● Columbia C2-38262 "NEWPORT JAZZ FESTIVAL - LIVE"  
 A 2-LP album containing hitherto unreleased material from a few Newport Jazz Festivals. One of the tracks contains "Black And Tan Fantasy" from the famous 7Jul56 performance. The festival opened at 8:30PM with DE1b0 from which four members were absent at that time. Thus we have a rather different B&T version here, with CA in the otherwise usual RN parts.

● Discovery(J) DS-871 "AFRO BOSSA"  
 Same as originally released on Reprise R(S)-6069.

● EMI(Arg) 6320 "RETRATO - VOL. 1"  
 Rockin' In Rhythm/Take The A Train/Satin Doll/Things Ain't What They Used To Be/Perdido/Medley/Solitude/Money Jungle/Warn Valley  
 First six tracks consists of selections from the "70TH BIRTHDAY CONCERT" (Solid State SS-19000). The remaining three selections comes from the "Money Jungle" United Artists LP.

● EMI(Arg) 6391 "RETRATO - VOL. 2"  
 3Nov27: What Can A Poor Fellow Do?/Black And Tan Fantasy/Chicago Stomp Down/9Jan28: Sweet Mama/Stack O'Lee Blues/Bugle Call Rag/19Jan28: Take It Easy/Jubilee Stomp/Harlem Twist/Mar28 (correct date should read 10Jul28): Diga Diga Doo/Doin' The New Low Down/1oct28: Black Beauty/Swampy River/The Mooche/Move Over/15Nov28 (correct date should read 1oct28): Hot And Bothered/15Nov28(correct date should read 20Nov28): The Blues With A Feeling/Goin' To Town (Contijoch)

● Flying Dutchman(J) RJL-2569 "IT DON'T MEAN A THING"  
 Same as Flying Dutchman FD-10166, in Europe on Philips 6369353.

● Los Grandes del Jazz No.94 "DUKE ELLINGTON, PAUL GONSALVES, HARRY CARNEY, LOUIS BELLSON"

SIDE A: Felanges/Good Woman Blues/Ting A Ling/Johnny Come Lately/W.C./Margie/Moonlight Fiesta

SIDE B: Diminuendo In Blue-Crescendo In Blue/Night Walk/Harlem Air Shaft/Things Ain't What They Used To Be

All said to be from 1952 on SIDE A, which is correct, in fact a copy from Stardust 201, side A. First 3 titles as from 29Apr55, the balance as from 10Mar52. All are also said to be from 1952 on SIDE B, which is incorrect. This is a copy from Stardust 202, side A. First title as from 30Jun51, "Night Walk" as from 11Jun51, "Harlem ..." is from 23Jun51, and "Things ..." as from 11Jun51. (Hoefmit)

● Jazz Supreme JS-704 "LIVE FROM HOTEL SHERMAN"

SIDE 1: 6Sep40 Sepia Panorama/Concerto For Cootie/Sep40 Azure/Five O'Clock Whistle/10Sep40 Sepia Panorama (these)/Rumpus In Richmond/You Think Of Everything/My Greatest Mistake/Bojangles

SIDE 2: 11Sep40 Tootin' Through The Roof/April In Paris/So Far, So Good/Whispering Grass/The Mystery Song/Warn Valley & Close/12Sep40 Madame Will Drop Her Shawl/Blue Goose/Slap Happy/I Don't Mind(All Too Soon)/Rockin' In Rhythm & Close

● Jazz Supreme JS-705 "LIVE FROM HOTEL SHERMAN VOL 2"

SIDE 1: 12Sep40 Solid Old Man/Maybe/Oh, Babe, Maybe Someday/Bluberry Hill/Harlem Air Shaft/Sep-Oct40 Black Beauty/Subtle Lament/Stardust/The Same Old Story

SIDE 2: Sep-Oct40 Ko-Ko/Cotton Tail/The Sergeant Was Shy/Tootin' Through The Roof/Lady In Doubt & Close/3oct40 In A Mellotone/Ring Dem Bells/The Gal From Joe's/Me And You/Echoes Of Harlem (last 3 titles originally on 5006)

Here is a great effort made to collect on these two LPs what hasn't been previously issued from the famous Duke stay at the Panther Room, Hotel Sherman, in Chicago, 6 Sep to early Oct 1940 (compare "Wax Works of DE" entry 40-23 and onwards). A few portions only have been available on microgroove earlier: "Sepia"/"Concerto" (6Sep) on DJM 8020; "Slap" (12Sep) on Max 1003 and DJM 8020; "Ko-Ko" said to be from Sep-Oct has lately been identified in fact to be from the Eastwood Gardens, Detroit, broadcast on 26Jul40, earlier issued on Jazz Moderne, "Ring" on Queen 007.

There is still further material to be discovered from this most interesting period.

● MCA Coral COPS-7394-D/1-2 (2-LP Set)

SIDE 1: East St. Louis Toodle-0o (E4110)/Birmingham Breakdown(E4114)/Immigration Blues(E4321)/The Creeper(E4323)/New Orleans Lowdown(E4510)/Song Of The Cotton Field(E4511)  
 SIDE 2: Birmingham Breakdown(E21641)/East St. Louis Toodle-

# NEW RELEASES (ctd.)

Oo(E21872)/Black And Tan Fantasy(E22299)/Solibquy(E22809)/  
/Red Hot Band(E6824)/Doin' The Frog(E6826)

SIDE 3: Take It Easy (E27089) / Jubilee Stomp(E27091)/Black  
Beauty (E27094) / Yellow Dog Blues (E27771) / Tishomingo  
Blues (E27772) / The Mooche (E28359) / Louisiana (E28360)

SIDE 4: Awful Sad (E28441) / Doing The Voom Voom (E28939)/  
/Tiger Rag, 1 & 2 (E28940-41) / Rent Party Blues (E29381) /  
/ Paducah (E29382) / Harlem Flat Blues (E29383)

I would like to get the mx numbers confirmed - special  
attention to E4323, E27089, E27094, and concerning E28940,  
what take, A or B? (Åkesson)

If Mr. Åkesson wants me to answer his questions I will  
gladly do that - only send a copy on cassette of the titles  
wanted for comparison. (Hoefsmit)

● Musidisc JA-5253 Jazz Anthology series

22Jul60 Stardust/Paris Blues/Unknown title 2 pts/ Overture  
//Tenderly / Black And Tan Fantasy-Creole Love Call-Mooche/  
/Jeep's Blues/Moonglow

Same as Unique Jazz UJ-27. Take The A Train is also includ-  
ed though not mentioned either by Musidisc nor by Unique  
Jazz. The unknown title should be "Big Bash". (Hoefsmit)

● Nostalgia MOST-7604 "HIT SONGS AND HOT SONGS"

This "stereo" LP contains one DE track, "Creole Love Call"  
(99370-1), from 26oct27.

● Nostalgia MOST-7608 "A FLASH OF '29"

One of the tracks contains an Ellington July '29 item,  
"Black And Blue" (E-30585-A). This "A"-take has earlier  
only been available on Elu-Disco T-1001.

● RCA(J) RJL-2533 "FAR EAST SUITE"

Same as the original issue, RCA Victor LSP-3782.

● Swing House 28 "V.I.P."

4oct59 VIP's Boogie/Anatomy Of A Murder (Flirtibird)/Med-  
ley: Don't Get Around, Do Nothin', I Got It Bad, In A Sent-  
imental Mood, Mood Indigo, I'm Beg. To See The Light, Soph.  
Lady, Caravan, Solitude//St. Louis Blues/Bill Bailey/Satin  
Doll (from "Medley")/Skin Deep (Hoefsmit)

● Verve(J) MV-2012 "BACK TO BACK"

Same as originally issued on Verve MG V(S)-8317.

## DUKE'S FIRST SACRED CONCERT

● Referring to my question about the Sacred Concert on  
26Dec65 DESOR 995 + 996 (Bull83/1 p2) I hope we can have  
some further comments.

Concerning Lena Horne's participation as guestartist, I  
just want to let you know, that she indeed appears on my  
LPs (Master Sound System, Bucks, England) with Billy  
Strayhorn on "Christmas Surprise" as shown in DESOR 955i  
(3:15). (Götting)

● WRVR-FM broadcast live the 1st concert. However, on a  
repeat broadcast the following week, the 2nd (midnight)  
concert was used. Differences are very apparent on Lena  
Horne's introduction and dialogue. CBS-TV taped both con-  
cert performances and edited an hour TV presentation that  
was aired a few months later. It is quite possible, that in  
the TV editing, segments were taken from both concerts.  
(I would appreciate hearing from Mr. Götting regarding the  
full details on the issue by Master Sound System, Bucks,  
England, also the address of the Company and the possible  
availability of the set at this time). (Valburn)

(Although the date in Jerry's epistle is given as 26oct65,  
we believe the above remarks to refer to the December con-  
cert - or, is there still another performance?)

● We have four sources of the concert that days:

- 1) RCA 3582
- 2) Master Sound System, LPs
- 3) Tape recording of a French TV bc
- 4) Tape recording of a Dutch TV bc

On Master Sound System LPs there is a long introduction to  
the live broadcast supposed to begin at 8:00 PM. At the end  
there is again a long commentary during which a 2nd mid-  
night concert is mentioned.

The French TV recording is commented in French.

The Dutch TV recording has the original CBS commentaries.  
Based on the likely supposition that the Master Sound System  
LPs are all from the 1st concert (it is clearly said so,  
and follows the program as mentioned in DESOR 995).

Comparisons of all the titles brings us to the conclusion  
that all the RCA titles are taken from the 2nd concert,  
except one: "Tell Me It's The Truth", sung by Esther  
Narrow. This one is taken from the 1st concert.

When we look to the description of the structures in DESOR  
we have a new problem. Our description of the title in the  
1st concert would have been:

DE;1<sup>o</sup>LBandJH;pass4LBandBAND;2<sup>o</sup>32EM;pass8EM;3<sup>o</sup>EMandJH;  
4<sup>o</sup>EMandBAND;coda1<sup>o</sup>EM,4BAND.

Our description of this portion in the 2nd concert would  
have been the same. We could have changed the intro into:

intro4DE;  
and the coda into:  
coda1<sup>o</sup>EM,2BAND.

but we certainly would have mentioned the four bars between  
the first and the second chorus. They are missing in the  
DESCOR 996 description. Thus: Is there still another perfor-  
mance in circulation?

Both tape recordings emanate from the 2nd concert: They are  
equal as to RCA, or different compared to the Master Sound  
System. Consequently we are able to give the 2nd  
concert more in detail than mentioned in DESOR 996.

Another question calling for clarification is "Unknown  
title" (DESCOR 995r). This turns out to be the same composi-  
tion as later, in DESOR vol.15, is called "The Preacher's  
Song" - it is in fact the text of "Pater Noster", and as  
far as we know, always sung by Tony Watkins, usually at the  
end of a Sacred Concert, later on, as Duke said, "without  
the benefit of electronic amplification". In MIMM, page 266,  
this song, performed during this concert, is called "The  
Lord's Prayer". This is not so strange, the song, performed  
by Esther Marrow, also has in the text "Pater Noster", but  
the melody is completely different.

To make things more complicated: Later in the 3rd Sacred  
Concert we find this title, "The Lord's Prayer", again - but  
now as a completely different performance as a piano solo  
by Duke, sometimes as the beginning of a concert (Westmin-  
ster Abbey, 1973), sometimes as part of "Every Man Prays In  
His Own Language", as in Barcelona 1973. (Hoefsmit)

● I think Hoefsmit is perfectly right on the above. So my  
mysterious tape mentioned in Bull83/1 is equivalent to the  
contents as mentioned in DESOR 996, some new titles and un-  
mentioned sequences added, as on Hoefsmit's Dutch TV tape  
recording. (Götting)

(ctd. next page)

DUKE'S FIRST SACRED CONCERT (ctd.):

The CBS TV contents: I Cried And I Cried/Swing Low, Sweet Chariot/Tell Me It's The Truth/In The Beginning God/Will You Be There?/99%/Ain't But The One/David Danced Before The Lord/Pater Noster/In The Beginning God

CBS as presented by the French TV: In The Beginning God (no)/Will You Be There?/99%/Ain't But The One/The Lord's Prayer/In The Beginning God

CBS as presented by the Dutch TV (DESCOR 996): Intro. by Reverend Bryant M. Kirkland D.D./I Cried And I Cried/Swing Low, Sweet Chariot/Tell Me It's The Truth/In The Beginning God/Will You Be There?/99%/Ain't But The One/The Lord's Prayer/David Danced Before The Lord/The Preacher's Song/In The Beginning God

CBS-NEWS via APN, broadcast: In The Beginning God/Will You Be There?/99%/Ain't But The One/New World A-Comin'/I Cried And I Cried/Swing Low, Sweet Chariot/David Danced Before The Lord/Tell Me It's The Truth/Our Father/In The Beginning God

MASTER SOUND SYSTEM (DESCOR 995): Introduction to broadcast/Speech by Reverend Bryant M. Kirkland D.D./Come Sunday/Piece written and recited by Miss C. Gensel/Come Sunday/I Cried And I Cried/Swing Low, Sweet Chariot/Tell Me It's The Truth/Tell Me It's The Truth/Praise Ye The Lord/In The Beginning God/Christmas Surprise/New World A-Comin'/Will You Be There?/99%/Ain't But The One/Come Sunday/The Lord's Prayer/O Magnify The Lord With Me/David Danced Before The Lord/The Preacher's Song/In The Beginning God/Comments on the concert

PLEASE NOTE THAT NO FLASHBULB PHOTOGRAPHY, MOTION PICTURES OR RECORDING IS PERMITTED DURING THIS CONCERT OF SACRED MUSIC. YOUR COOPERATION IS APPRECIATED. THANK YOU - Duke Ellington. PROGRAM: Observed in "BLACK, BROWN AND BEIGE" from "Mr. Piano" Duke Ellington; "NEW WORLD A'COMING" Duke Ellington; "WILL YOU BE THERE?" Duke Ellington; "NINETY-NINE PER CENT" Duke Ellington; "AINT BUT THE ONE" Duke Ellington; "DUKE SUNDAY" Duke Ellington; "DAVID DANCED BEFORE THE LORD WITH ALL HIS MIGHT" Duke Ellington; "THE LORD'S PRAYER" Duke Ellington.

The very first Concert of Sacred Music took place at Grace Cathedral in San Francisco. For the sake of interest here's the program from this occasion on 16 Sep 65.

A young new gospel singer has joined the Ellington organisation, here named Esther Merrill (not Marrow, as later on).

DISCUSSIONS - ADDITIONS - CORRECTIONS

Flutegrove 8 (see Bull83/1-5): I (ve) can confirm that Flutegrove 8 and Foxy are identical, even down to the noises from the acetate from which they both clearly derive. (E Lambert / Lundin - et al.)

Both labels state the same performance date - if, as Carnack asserts, its erroneous. Tinner doesn't list it on either date. Emblazened on both sides of the Flutegrove jacket is "First Time On LP Record", whereas the Foxy was issued long before that label was born. (N Denise)

DEMS comment: Correct date should read May 20, 1964.

Bulldog 1046 (see 83/1-1) same as Collectors Classics CC-16 and Ariston 12003. (Hoefsmit)

"BABY" (see 83/1-4): It is stated that "Baby", 21Dec32, has take "B" as unissued, though by Valburn given as issued on Blu-Disco T-1001. Is he mistaken? (Lundin)

DEMS comment: No, he isn't, but you are. He states take "B" as issued on T-1001, as will be shown in the continuation of the series, then beginning with 7Jan33.

Eddie Lambert did ask us for more details on the DEMS project (balance of the series). It is quite difficult to estimate and know just how the material will be released on each record at this point. As a matter of fact, we may have more than 48 records of the total series. DEMS 28, 29, 30 have just been released at this time. (Valburn)

Regarding the total number of D.E.T.S broadcasts: According to my records there were 33 D.E.T.S. broadcasts

in 1945 and 17 in 1946, a total of 50. Yet Jerry promises 48 D.E.T.S. LPs. (E Lambert)

DEMS comment: See Valburn's reply above on your earlier request for details.

14Apr68, date not mentioned in DESCOR but in Tinner's Book (see 83/1-2): This was stated in the 1976 edition, but deleted in the 1979 edition. (Hoefsmit)

83/1-3: The name of the person residing at 5728 S. Stony Island Ave. in Chicago is DEMS member Richard Wang who teaches music on college level in Chicago and is quite devoted to Ellington's music. (Valburn)

DEMS comment: We have just received a change of address from our member Donald Miller in which he refers to the same residence. How come?

The trombone soloist on "Dinah's in a Jam" from session 43-62 sounds more like SW than LB to me, especially in the beginning of the solo. If this is right, the trombones should be JN SW JT, and the solo routines: DE NJ vRN/NJ SW (NJ) JH, NJ TJ NJ. The three last NJ soli are all in ensemble and the first of these three only consists of a few trills. (T Larsson)

DEMS comment: We appreciate every effort trying to bring still better order among the personnel during this rather difficult period. Please see elsewhere in this issue what is said in connection with Elbert "Skippy" Williams concerning the 1943 Ellington personnel changes.

DEMS 83/1-3

Handwritten note: "Lundin" and "Foxy"

## DISCUSSIONS-ADDITIONS-CORRECTIONS (ctd.):

● What is the source of JT being absent from 43-100? He takes a solo on "And Russia ...": DE (HB) viRN JT/viRN.

(T Larsson)

DEMS comment: Again, thank you for your observations.

● I have a tape copy from Debroe as being from Olympia, Washington, May 1952 (see DESOR 509) containing: Bensonality /The Tattooed Bride/Just Squeeze Me. All three titles are fully following the structures in DESOR, but found by me as being identical to Salem, 10Mar52 (see DESOR 504).

(Hoefsmit)

● THREE LITTLE WORDS (W 404520) (see Bull83/1-4): My own copy on English Parlophone is a genuine take "E". Some years ago, John R.T. Davies sent me a transfer of his copy ("C" take) and it is surally identical. So while DEMS reports "E" as the take used, it does appear on both "C" and "E" stampers.

(Valburn)

● Trombone Red (see Bull83/1-4): As the Trombone Red and his Blue Six titles are now "more and more regarded as true DE items" I am sure many Ellington collectors would like to obtain these titles, as I would. Could you oblige by including a listing of microgroove issues in the next Bulletin?

(E Lambert)

DEMS comment: Sorry, we don't know of any microgrooves in this case.

● I recall (without being able to put my finger on it at the moment) a comment in passing on one of Dance's liner notes which I've been unable to put out of my mind: Something to the effect that Hodges ducked out (of a recording session) to buy some fruit for his monkey. Can any DEMS correspondent tell me anything about Johnny's monkey? Or was that just an "inside" joke?

(Hewat)

● I think it is important to finally correct some wrong information which appeared in all Ellington discographies to date. Mr. Carmack's list and observation regarding the LP "JAZZ MAKERS" Co CL-1036. The Ellington cut of the "Sergeant Was Shy": There is only one take of this number that was ever made in the Brunswick Studios on 28Aug39. I have had the opportunity of checking not only the CBS files but a group of special engineering books which survived all these years and have full entries for every working day of the week when recording sessions were made. On that date only one take (take "A") was made and processed from each of the three titles ("Bouncing Bouyancy" WM 1062) ("The Sergeant Was Shy" WM1063)("Grievin" WM1065). The LP issue that claims take "B", this is either from a Radio broadcast or a pickup of the band performing somewhere. One final interesting item on the use of "Sergeant Was Shy" on the Columbia "JAZZ MAKERS" record. At the time this record was being produced, Columbia could not find metal parts for this item. The record was borrowed (78 copy) from none other than Boris Rose and it was transferred during an actual Ellington recording session at the Columbia Studios. It is from the New York session of 9Sep57 and this is exactly how the recording ledger reads:

Job# 34715 - September 9, 1957  
CO 59716 COMMERCIAL TIME (B. Rose, use of recordings, \$60.00)  
CO 59717 (SM41526) TENDERLY (Jimmy Grissom)  
CO 59718 AUTUMN LEAVES (Ozzie Bailey) (Remade October 1, 1957)  
CO 59719 MOOD INDIGO

So not only was Rose's material transferred at this session, but the time and payment to Rose were charged to Ellington's session and even assigned a Master Number! (Valburn)



ELBERT "SKIPPY" WILLIAMS

You are cordially invited to come to our Thursday, March 24, Program Meeting at Saint Peter's Church when our Special guest for the night will be tenor saxophonist, Elbert "Skippy" Williams, of Duke's 1943-1944 band. The meeting will begin promptly at 8:00 p.m.

Born July 27, 1916 in Tuscaloosa, Alabama, Elbert "Skippy" Williams joined Duke Ellington and His Famous Orchestra in August of 1943 and left in May of 1944. His tenor saxophone style was such in the tradition of the great Herschel Evans of the Count Basie Band and he combined some of the flavor of both Evans and Lester "Prez" Young in his playing. His tone was big like Ben Webster's, whose place in the band he took, and Big Al Sears, who replaced "Skippy" in May 1944. Skippy made several important contributions to the Ellington Band, including some swinging V-DISCS. These will be played March 24. Skippy played on and off with the Ellington Band through 1965. He also served as Duke's Valet. Besides Duke's Skippy also worked with Art Tatum, Fletcher Henderson, Count Basie, Lucky Millinder, Bob Chester Bands, among others. Like Al Sears, Budd Johnson, and Sam "The Man" Taylor, Skippy made the transition to "rhythm and blues" and "rock and roll" during the Fifties. And he had the distinction of performing on the original dates of Bill Haley and His Comets, playing tenor saxophone on "ROCK AROUND THE CLOCK" and many others.

We are extremely fortunate to have Skippy alive, well and with us in 1983. We are most honored and privileged to have Skippy as our March Program Guest. You are invited to come hear his story as only he can tell it. It's a story that hasn't been told. There are bound to be revelations!



#### AN IMPORTANT DISCOGRAPHICAL NOTE ABOUT ELBERT "SKIPPY" WILLIAMS by Richard Fairfield

1943 is a period of recording history that is largely unrepresented in Duke's recordings. This was due to the Recording Men imposed then and the lack of shellac. This, however, was a significant year for the Duke. He introduced two major works—BLACK, BROWN, AND BEIGE and NEW WORLD-A-COMING at his first and second Carnegie Hall Concerts. After the first concert the Duke was offered a long term contract at the Hurricane Restaurant, top billing, and security. The Porties band was at its peak, its book expanding almost daily. Were it not for weekly and sometimes nightly radio broadcasts during this period, there would have been no way to preserve for posterity this significant period. Fortunately, radio broadcasts were numerous and therefore radio transcriptions, airchecks taken by amateurs from the broadcasts, and V-DISCS were made.

Discographical material that seeks to identify musicians during this period and give them credit for historical posterity as well as to trace the history of the bands is often scanty and inaccurate. (Benny Asland's work on this period is the best available.) Such a case is illustrated by THIS PROGRAM GUEST for March 24, ELBERT "SKIPPY" WILLIAMS. Since 1943, ELBERT "SKIPPY" WILLIAMS has been unjustly referred to as ELMER WILLIAMS, yet ELMER WILLIAMS NEVER played with The Duke. ELMER WILLIAMS, a saxophonist like SKIPPY, played with Chick Webb at one time but not for The Duke. In our February announcement, I, too, was guilty of calling SKIPPY Elmer. I was relying on published discographical sources. SKIPPY's name, however, is ELBERT, always has been. His most known name is SKIPPY or SKIP Williams. So discographers and writers please TAKE NOTE of this most unfortunate mistake and start changing your records. Now is the time that ELBERT "SKIPPY" WILLIAMS gets his historical due!

The above is extracted from the Duke Ellington Society, New York Chapter, March newsletter. We bet all our DEMS readers recall the way dear "Skippy" was finally revealed due to our member H-U Hill (see Bull80/3, p.1).



All DEMS members are urged to assist in this Duke Postage Stamp campaign run by the DUKE ELLINGTON SOCIETY in New York.

For your convenience please use the form attached to this DEMS Bulletin.



THE DUKE ELLINGTON SOCIETY

New York Chapter  
March 1, 1983

Dear Ellingtonians Everywhere:

It's the first of March and time for an UPDATE on the TDES campaign to put The Duke on a US Postage Stamp.

Our effort is beginning to snowball. People hearing about the petition drive have become very enthusiastic, saying such things as "It's the most uncontroversial idea one could support" or "What a wonderful idea!" Here are some of the things that have happened in the last month: A 6th grade class in New Jersey has adopted the petition drive as a class project! A friend of a TDES member in Brooklyn asked for a copy of the petition, circulated it and sent in 280 names! A few members have approached their CHURCHES and they are now circulating the petitions. A SENIOR CITIZEN CENTER has pledged 150 signatures! One TDES member has SET A PERSONAL GOAL of obtaining 1000 names. A UNION LOCAL and a LOCAL JAZZ SOCIETY are circulating the petition. And a news article (see below) has been written about the stamp and has brought forth many responses.

These are most exciting responses! People who are ordinarily leery of signing petitions seem at first surprised and then say, "Sign for the Duke? Why, sure!" The petition drive is bringing together many people who love The Duke, which, of course, is one of the central ideas of the drive (to promote interest, appreciation, and love of the Duke and his music—our TDES purpose).

Currently we have about 4000 signatures (40% of our goal). With your continued involvement we hope to have our 10,000 signatures by May 1. That is our deadline for receipt of completed petitions. We will be taking the petitions to Washington D.C. May 5 to present them to the US Postal Service. We will ask the Postal Service for dual First Day Ceremonies—one in Washington D.C., the place of Duke's Birth, the other in New York City, the longtime residence and home of the Duke.

TIME IS NOW OF THE ESSENCE! So please TRY HARD TO GET YOUR PETITIONS IN ON TIME. APRIL IS ELLINGTON MONTH and there is no better time to talk about the stamp.

ELLINGTONIA IN ABSURDUM

I would call to your attention one of the wierdest releases of Ellington-related material that's crossed my turntable, something so out-and-out bizarre that you could call it comedy. The title of the album is "LUV YOU MADLY ORCHESTRA" and it's on the Salsoul label (SALSOU SA 8507), and I have to presume that it carries the Ellington family imprimatur, since it was produced by Stephen James and has liner notes written by Ruth Ellington. What it is, folks, is a disco recording, full of electronic warbling and keening, echo effects, relentless machine-made bass-drum throbbing, erotic giggles and sighs by women called Marcy Olive, Alfa Anderson, Debbie Andrews and Corinne "Petit Bon Bon" Escanes (stop me if you've heard of any of these people), and no redeeming musical value whatsoever. Except that the album consists (almost) entirely of DE compositions: In The Beginning God (!) / Take The A Train / Satin Doll / I Let A Song Go Out Of My Heart / Caravan / Mood Indigo / Melanch-

olia / Moon Maiden / Love You Madly / Hippo Hop (?) / Fleurette Africaine / Soda Fountain Rag (yes!)/Fontainebleu Forrest / Lotus Blossom. Now, I don't necessarily recommend this album, and certainly not to anyone who has any serious feelings that Duke is not to be trifled with, because even if you listen with a light heart and a readiness to suspend all disbelief you don't really know whether to laugh or cry at the crassness of it. But if your stomach is strong enough, and if you want to debate stringently the question (vide Gunther Schuller) of whether Ellington's music can retain its full validity outside of its original, intended milieu and survive in a generalized repertory, or simply if you are feeling prankish and would appall an Ellington lover by slipping this on the record player right after, say, "Such Sweet Thunder" or the 1940 Victors, then you might want to consider this. Definitely not for the faint of heart, however. (Hewat)



Coleman Hawkins' solo on  
LIMBO JAZZ  
(recorded for Impulse)

These 16 bars were taken down by Swedish musician Ove Lind.

Originally published in the Swedish Jazz mag ORKESTER-JOURNALEN.

WANTEDS

I'm still looking for DESORs, although now I'm missing only Vols. 2, 3, 4, 5. Anyone having spare copies? Please contact:

Alan V. Hewat, Box 88 RFD,  
EAST CALAIS, VT 05650,  
U. S. A.

I'm looking for Coral 97012, Coral 97015, Session 107. Please contact:

H. Åkesson, Ponnygatan 2,  
S- 212 35 MALMÖ,  
Sweden.

Many DEMS members are looking for VHS recordings (copies), PAL system, with DE material. Please contact DEMS!

**DEAR DEMS MEMBER:**

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund  
Box 4026  
S-175 04 JÄRPÅLLA  
S w e d e n

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

- 1) Cash (the easiest and fastest way. No exchange costs involved)
- 2) I.M.O. (International Money Order via your local Post Office) - preferably stating the actual sum in Swedish Crowns (= SEK)
- 3) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank):  
Birgit Åslund, Accont. N° 441 21 72 - 1,  
Centre de Cheques Postaux,  
S-105 06 STOCKHOLM  
S w e d e n

**EXCEPTIONS:**

- 4) All over the world the following AMERICAN EXPRESS account can be used: N° 3757-035511-01005, Benny Asaland. (Can take months before reaching Sweden)

Note: Under present circumstances no Bank Checks can be accepted with a Swedish Bank involved. This is deeply regretted.

**SAD NEWS**

Our member Monsieur ANDRES MAHUS, Paris, France, died on February 18th, at the age of only 55 years. His many friends regarded him as an expert on Duke's music of which he possessed a wonderful collection on records and tapes.

Your balance (SEK):	38:25
<i>Stamps listing</i>	0:-
<i>Sending costs</i>	5:-
DEMS Bulletin	0:-
Sending costs	5:80
Balance out:	SEK 27:75

**Please observe:**

THE GOLDEN AGE RECORDS (see 83/1-3) has a new address as follows: Nieuwezijds Voorburgwal 51-53, 1012 RD AMSTERDAM, Holland (telephone 020-252281) (Hoefsmit)

**OUT OF PRINT BULLETINS**

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Cr.) 1:70 per page (Note: New price).

79/1	2 pages	
79/2	10 pages	(5 are of current interest)
79/3	6 pages	
79/4	4 pages	
79/5	8 pages	(7 are of current interest)
80/1	10 pages	(8 are of current interest)
80/2	8 pages	(6 are of current interest)
80/3	8 pages	
80/4	8 pages	(7 are of current interest)
81/1	7 pages	
81/2	7 pages	
81/3	5 pages	
81/4	8 pages	
81/5	9 pages	
82/3	13 pages	
82/4	5 pages	

(Pages of no current interest are added free of charge when ordering current pages)

**SOME LP'S OF POSSIBLE INTEREST TO ELLINGTON COLLECTORS**

I'm writing to add a few small items to the list so diligently compiled by Brother Carmack (Alan V Hewat)

● Columbia CB-4 "JAZZ AT COLUMBIA - SWING"

This was a bonus record issued to members of the Columbia Record Club in the mid-50s and contains one DE item, "Take The A Train", in the same version which appears on "Hi-Fi Ellington Uptown" (CL 830 and subsequent reissues). No date or matrix number given but I'm presuming it's 10 Aug '52, CO 48343-1.

● Columbia CB-16 "JAZZ AT COLUMBIA - COLLECTOR'S ITEMS"

Also a bonus record from the same time, contains one DE item, "Solitude", with vocal by Ivie. Again no disco info, but presumed to be 14Feb40.

● Franklin Mint Record Society (unnumbered) "THE GREATEST JAZZ RECORDINGS OF ALL TIME: THE JAZZ SINGERS"

A 4-LP Set. Contains the following DE material: SIDE 5B, track 3: "I'm Just A Lucky So-And-So (26Nov45) Mx D5VB 949-1.

SIDE 7A, track 2: "I Can't Give You Anything But Love", by Ethel Waters with DElhO (22Dec32) Mx B-12783-A.

SIDE 8A, track 6: "Grievin'", by Rosemary Clooney with DElhO (23Jan56) Mx CO 55818.

● Time-Life Records TL-J12 "GIANTS OF JAZZ: THE GITARISTS"

3-LP Set. Contains the following DE materials:

SIDE 4, track 3: "The Mooche" (1oct28) Mx W 401175-A, featuring Lonnie Johnson.

SIDE 5, track 1: "Haunted Nights" (16Sep29) Mx 55847-2 with Teddy Bunn.

● Time-Life Records TL-J19 "GIANTS OF JAZZ: JOHNNY HODGES"

3-LP Set. Almost all DE material, and quite familiar:

SIDE 1: 5Jun28 Tishomingo Blues (-A) / 22Nov28 The Blues With A Feelin' (-B) / 16Jan29 Flaming Youth (-1) / 1Mar29 Rent Party Blues (-A) / 2May29 Cotton Club Stomp (-2) / 20Mar30 When You're Sailing (-A) / 30Oct30 Old Man Blues (-B)

SIDE 2: 16Jun31 Echoes Of The Jungle (-1) / 16May32 Bundle Of Blues (Dragon Blues) (-A) / 2Mar35 Tough Truckin' (-2)

SIDE 3: 29Jun36 In A Jam (-1) / 2Feb38 The Gal From Joe's (-1) / 28Mar38 Jeep's Blues (-1)

SIDE 4: 22Jun38 Empty Ballroom Blues (-1) / 24Aug38 The Jeep Is Jumpin' (-1) / 24Aug38 Krum Elbow Blues (-1) / 19Dec38 Nodge Podge (-1) / Wanderlust (-1) / 27Feb39 Dooji Wooji (-1)

SIDE 5: 21Mar39 Finesse (Night Wind) (-1) / 1Sep39 The Rabbit's Jump (with BS on piano) (-A) / 14Oct39 Grievin' (-A) / 2Nov40 Day Dream (-1) / Good Queen Bess (-1) / That's The Blues, Old Man (-1) 9 3Jul41 Squatty Roo (-1)

SIDE 6: 3Jul41 Passion Flower / Things Ain't ... / Goin' Out The Back Way (-1) / 14Aug47 Hy's Sue (-1) / 20Feb59 Beale St. Blues (-A) / 20Dec66 Infahan (no mx)

The balance consists of non-DE material. As with all of this series from Time-Life, the set is handsomely and sturdily bound, the sound is excellent and a booklet is included which includes the lengthiest biography I've seen to date on Johnny (by Stanley Dance), cut-by-cut notes on the music (by Gary Giddens), with full personnel listings/dates/recording info, and an interesting collection of photos of that stubby little virtuoso at work and play.

THE DUKE ELLINGTON COMMEMORATIVE STAMP

Along with this newsletter, each and everyone of you will be receiving a printed petition for a Duke Ellington U.S. Postage Stamp in 1984. Please sign this and get as many of your friends to sign as well. It does not matter that you may live outside of the United States. As a matter of fact, being a person from another country who recognizes Ellington's greatness may be more in our favor in getting this stamp produced. PLEASE mail your petition to:

Richard W. Fairfield, President  
Duke Ellington Society, New York Chapter  
P.O. Box 31, Church Street Station  
New York, N.Y. 10008 USA

I urge each and everyone of you to do this as soon as possible. The Ellington group is traveling by chartered bus to Washington on Thursday, May 5th, 1983, to turn the petitions over to the U.S. Postal Service. Many of the participants of the New York group will then be remaining in Washington for our Ellington conference.

CHARLIE DID NOT RING THE CHIMES ON "RING DEM BELLS"

During a recent visit with Stanley Dance at his home in Vista, California, we learned that Stanley has completed a biography of Charlie Barnet. Stanley informed us that Charlie had told him that he did not play the chimes on the 1930 Hollywood Victor recording of "Ring Dem Bells" (it was Cootie). Charlie admitted that he did play maracas on the recording of "Emperor Jones" (Jubilate).

D.E.T.S.

NEWSLETTER

Volume Three - Number One March 1983

A SPECIAL EDITION for D.E.T.S. - D.E.M.S. - DUKE ELLINGTON SOCIETY members.

ELLINGTON CONFERENCE IN WASHINGTON SET FOR FIRST WEEKEND OF MAY 1983

PETITION DRIVE FOR 1984 ELLINGTON U.S. COMMEMORATIVE STAMP GROWS (see pg.2)

The Washington Ellington Conference opens on Thursday, May 5th, 1983, with this day as an arrival day for those of you attending. Registration will be set up at the Hampshire Motor Inn (7411 New Hampshire Avenue, Langley Park, Maryland (Md) 20787; Tel. No.: 301-439-3000). This beautiful motel is just across the Washington borderline and is close to all areas where the events will be taking place. The evening of May 5th will be highlighted with an informal welcome party for those who have already arrived.

Before discussing the background and the many important events which will be taking place on this historic weekend, let me point out that the beginning of May is an ideal time to be in Washington. The spring weather at this time is beautiful (temperatures in the low 80's F); all plants and flowers in full bloom. Washington, itself, is an exciting city with both Congress and the Supreme Court in session; with cultural activities going on at both the Kennedy Center and at the Smithsonian.

The Washington chapter of the Duke Ellington Society will be the "host group" for the conference. Their president, Terrell Allen, is working at this very moment for the success of this gathering. Conferences are planned at the beautiful fraternity house on the campus of Howard University where the chapter holds their monthly meetings. The conference rooms at the Hampshire Motor Inn will be at our disposal as well. This conference is in a sense a joint venture of D.E.M.S., D.E.T.S., the Duke Ellington Societies world-wide; and the Ellington Study Group which held the first such conference in Chicago in May of 1981. This will be the fifth such meeting involving the members of the above groups. As before, the purpose is a greater appreciation and understanding of Ellington's music; to learn what books and publications are available or getting ready to be published; and what we all can do to keep Ellington and his music alive for generations to come.

This gathering will mark our most ambitious Ellington presentation. Martin Williams of Smithsonian will talk on "Ellington the Composer". Pat Willard will do a special presentation on Ellington's great stage success, "Jump For Joy". Film producer Robert Levy will discuss the background and work involved in his film documentary on Ellington. This documentary is not as yet completed and Robert Levy will be there with his motion picture camera to do more interviews with the Ellington alumnus attending the affair. Jerry Valburn will present two full evenings of Ellington films. It is Jerry's hope that his good friend, Dr. Klaus Stratmann of West Germany can be here to share the films and discuss fully the background on each film production. Dr. Stratmann is an outstanding researcher as well as publisher of a series of "Film-Discography" books. A panel is planned to discuss the problems and the avenues of research involved in Ellington books. Joseph Igo, who has already completed his Ellington discographical work, will be on this panel along with Henry Quarles (publisher of the index to "Music is My Mistress" as well as Jerry Valburn, whose forthcoming Ellington books are still not as yet completed. We will miss Canadian discographer Willie Timmer who cannot be with us at this time.

Dorothy Carmey, wife of the late Harry Carmey, will be our special honored guest. She will be joined by such Ellington alumnus as Rick Henderson; Marion Cox; June Norton; and Jimmy McPhail. We are still hoping for an appearance by the great Ellington bassist Billy Taylor, Sr. Speaking of bass players, Wendell Marshall hopefully will shortly be taking Jimmy Blanton's bass and heading to New York where he will be staying with Brooks Kerr. While in New York they will be rehearsing the famous Ellington-Blanton duets for a live presentation at our conference.

Replies have not come in as yet from Gunther Schuller. We are still hoping that he will attend. Dan Morgenstern of the Institute of Jazz Studies should be with us and we are hopeful that Charles Delaunay will arrange his spring visit to the States at this particular time. A tour bus is being chartered to take all of you around the area to see such landmarks as Duke's birthplace; the Howard Theatre; Otto Hardwick's home; and the location of the early spots where Duke and the Washingtonians held forth before they came to New York. Of course none of the other great Washington landmarks will be overlooked.

It is most important at this time that we have a good idea of the attendance for this conference. This will better help those involved in the setting up of the facilities we will require. Further, there are certain expenses and when we have an approximate idea of the number of people attending we will be able to set up a reasonable fixed registration fee for those attending. PLEASE, if you plan to join us send a letter, air-letter, or air-postal card immediately to:

Mr. Jack Towers  
Ellington Conference  
1417 Jefferson Street  
Hyattsville, MD 20782 USA

In your correspondence, please indicate the following: (1) your name (2) the number of people in your party who will be attending (3) if you want a reservation at the Hampshire Motor Inn or if you are planning your own accommodations (4) the day you will be arriving (5) the day you will be departing.

All of those planning to attend will be sent "follow-up" information including transportation from both Airport and Train Station; confirmation of Motel stay; and more information on the conference. We hope to have as many of you in Washington with us as possible to make this Duca! conference a meaningful success. ALL FOR THE LOVE OF DUKE!

Jerry Valburn



Jerry Valburn and Stanley Dance



Duke's picture above the mantle in Stanley's music room

DUKE ELLINGTON REMEMBERED  
a miniature book

DUKE ELLINGTON REMEMBERED is renowned jazz historian WHITNEY BALLETTS' farewell appreciation of Duke Ellington, exquisitely reproduced in miniature. Printed by Jon Enschede en Zonen, in Holland. Bound by Relure d'Art in France. Dedicated to ACHILLE J. ST. ONGE with introductory material by ROBERT MASSMAN, RUTH ADOMEIT and JAMES LORSON. 48 pages, full indigo lambskin. 2 1/4" by 1 3/4", gold stamped front, back and spine. 750 copies of this book have been printed, of which there are 350 left. A true collectors item. \$25.00 postpaid from Arthur L. Newman, 16 N. Chatsworth Ave., Larchmont, N.Y. 10538

