



For DEKS members only

THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1984/2

APRIL - MAY - JUNE

★ ELLINGTON STUDY GROUP CONFERENCE

MAY 16-19, 1984

LECTURES, PANELS,
CONCERTS, FILMS

All sessions at:
UNIVERSITY OF ILLINOIS AT CHICAGO
(formerly Circle Campus)

Lodging, Registration & Hospitality:
HOLIDAY INN, Madison & Halsted, Chicago

PARTICIPANTS INCLUDE:

- GUNTHER SCHULLER, Composer, Conductor, Author, Publisher
- WILLIS CONOVER, Voice of America
- DAN MORGENSTERN, Director of Institute of Jazz Studies, Rutgers University
- JACK TOWERS, Premier Remasterer of Recordings
- BROOKS KERR and GEORGE DUVIVIER, Replicating the Ellington-Blanton Duets
- KENNY BURRELL and Ensemble, "A Tribute To Duke Ellington"

AND MANY OTHERS!!!!!!!

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- 79/1 2 pages
- /2 10 - (5 are of current interest)
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- 80/1 10 - (8 of current interest)
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EDITORIAL

This issue is somewhat ahead of schedule depending on the eagerness to inform of the 1984 Ellington Study Group Conference and the possibility to take advantage of reduced convention hotel rates. More of this on page 5.

The following LPs are mentioned in this issue:

Label	Number	Page	Label	Number	Page
CBS	Prestige	...	...
Doctor Jazz	P-Vine Special	...	...
FDC	Rare Records	...	...
-	-
Folkways	Rarities	...	...
Ponit Centra	Skata	...	...
Giganti del Jazz	Stardust	...	...
-	Storyville	...	...
Jazzy	-
London	Sunburst	...	...
-	Vee Jay	...	...
Longines Symphonette	5112/5116	8	-	...	...
Louisville	Vocalion	...	...
MCA	Verve	...	...
			-



THE EVOLUTION OF

THE DE STUDY GROUP

In October 1980 I went to New York to attend the Ellington Film Festival which David Chertok gave for The Duke Ellington Society, New York. During the course of the visit I enjoyed a beautiful reunion with dear, dear friends, Leonard and Norma Louise de Paur.

Leonard and I shared the feeling that more than films should be presented when Ellington enthusiasts get together. Why not also lectures, panels, and master classes?

While in New York I brunch-ed with Charles Russell and the late Arthur Smith, the then president and vice-president of TDES, NY, and discussed these ideas with them. It was obvious they were so overwhelmed with administrative responsibilities for their organization that expanded activities were out of the question.

A few months later I learned that Gunther Schuller would be in Chicago to conduct the Symphony of Illinois. I immediately called Joe Igo and said, "Let's have a brunch with Gunther and Ellington researchers." As Gunther is Joe's publisher, this was the best way to go. Joe bit the bullet and on May 9, 1981, we gathered. The result was a very profound experience.

Jerry Valburn came the greatest distance. Jack Towers and John Steiner--a mutual admiration society for several decades--met for the first time. This was an extraordinary benefit we had not expected.

Of course, Joe Igo was there, as was Gordon Ewing--who has been so enormously helpful to Joe in the preparation of Joe's manuscripts for "An Ellington Chronicle," a three-part work of paradiography, discography, and itinerary. Henry Quarles, publisher of an index for Ellington's autobiography, MUSIC IS MY MISTRESS, joined us.

We Chicagoans were actually a minority, only four in number. I am pleased with this for it means we successfully reached out. I was fortunate to have the assistance of Melvin Saxton, Chuck Connors' favorite Chicagoan. Dick Buckley, certainly Chicago's best DJ, added much to the conversation. Finally, second only to Gunther in terms of substantive contribution, we were blessed with the presence of Richard Wang who teaches music at the Chicago campus of the University of Illinois. Dick does more than teach music, his student orchestra specializes in Ellington and Dick is a transcriber of Ellington creations--an extremely important undertaking.

This first meeting of the Ellington Study Group lasted over 8 1/2 hours with gem after gem of wisdom and knowledge offered to us by Gunther. A condensed recording of the conversation, lasting about 2 1/2 hours, is in circulation and in the possession of each chapter of the Duke Ellington Society.

Back to New York! In October 1981 TDES, NY, had another Ellington Film Festival put together by David Chertok. Jerry Valburn and I decided we should piggy-back, broaden the opportunities for those with intense interests. Thanks to Jerry, Benny Aasland came

from Sweden, Charles Delaunay came from France, and we Chicagoans were well represented. The New York meeting included five of the eleven persons who met in Chicago, as well as scores of others.

Rare films, records, and tapes were the menu at Jerry and Barbara Valburn's home on Long Island. Further, and this is most important, we had the camaraderie of conversation by so many enthusiastic persons. As Jack Towers said when he was interviewed for broadcast by Dick Buckley, "Isn't it amazing that so many people can come together and not have any problem as to what they'll talk about."

The October 1981 meeting included three more events: a meeting at the West End Cafe which included in attendance Tom Whaley, Aaron Bell, Brooks Kerr, Bob Wilber, Ruth Ellington, and her husband McHenry Boatwright; we then viewed David Chertok's film program at Columbia University for TDES, NY, at which Jack Towers received a honorary lifetime membership in TDES, NY; and on the following concluding evening when TDES, NY, featured our European visitors, Benny Aasland and Charles Delaunay.

I must back up just a bit. In September 1981 the Chicago Jazz Festival included a night devoted entirely to the music of Ellington. The highlight of the evening for some of us came when Clark Terry and Louis Bellson appeared with a young Chicago group, the Jazz Members Big Band. This performance inspired the idea that JMBB was a group to be conducted by Gunther Schuller in replications of Ellington as transcribed by Gunther.

Thanks to the guiding talents of Richard Wang this was achieved in May 1982 at the Chicago campus of the University of Illinois. It was an exciting concert at which we heard many compositions played precisely, compositions which few ever heard live as performed by the Ellington orchestra. Most notable were Day-break Express, Symphony In Black, and American Lullaby (which may never have been performed by the Ellington orchestra).

The latter composition was written on commission by Duke for Meredith Willson. A piano score was published by Robbins and there are short bits of it on recordings of radio shows played by Duke at the piano. Gunther has created an orchestral version with the band in mind which Duke had in 1942.

Naturally, we of the Ellington Study Group held another brunch with Schuller the day after the concert. What beautiful memories we have of the rehearsals, the concert, and the brunch!

A few months later Jerry Valburn, Jack Towers, and I brainstormed again and decided to piggy-back at the Detroit convention of the International Association of Jazz Record Collectors, to which each of us belongs.

At a special morning program, before the third day's IAJRC activities got under way, we were treated to a marvelous program of Ellingtonia by Brooks Kerr, whose knowledge of early Ellington piano is amazing.

by Don Miller



(Ctd. page 6)

NEW RELEASES

AND RE-RELEASES



Doctor Jazz W2X-39137
 (2-LP Set) **DUKE ELLINGTON**
"All Star Road Band"

Selections

- | | |
|--------------------------|--------------------------|
| Take The A Train | Stardust |
| Take The A Train (Vocal) | Jeeps Blues |
| Such Sweet Thunder | All Of Me |
| Frustration | Diminuendo And Crescendo |
| Cop Out | In Blue |
| Pardido | I Got It Bad And That |
| Mood Indigo | Ain't Good |
| Basement | On The Sunny Side Of |
| Sophisticated Lady | The Street |

The date is June 1957 nearly a year after the famous Newport concert that put Duke on the cover of TIME Magazine. The place is Carrolltown, Pennsylvania. It is one of thousands of one nighters the band did before dancers. A dance date like the legendary 1940, North Dakota dance, a recording of which was engineered by Jack Towers. The recording engineer for the Carrolltown date was (you guessed it) Jack Towers. The sound is nothing short of gorgeous. Dance dates were special. The band was relaxed. Selections went for many more choruses than on recordings in recording sessions. And there was lots of interplay between the band and Duke, Duke and the band. For this, hear Duke call an A Flat chord, witness Ray Nance (whose first date with The Duke was the Fargo date) and the band in vocal responses to each other on Billy Strayhorn's Take the A Train, recalling Betty Roche's lyrics (not credited) and jive routing. There's "Shorty" Baker waxing eloquently on "Stardust" (remember Ben Webster's rendition at Fargo) Johnny Hodges in soul-stirring "Jeep's Blues" (yes, he has other features), Harry Carney on Duke's Baritone rhapsody, "Frustration" (1945, not 1948 as the album notes say), Paul Gonsalves in "Diminuendo and Crescendo In Blue" with all the excitement of Newport and much better sound, and Joe Benjamin sitting in for Jimmy Woode on Woode's (not credited) and Duke's "Basement".

Those are just a few highlights of this fine two-record set put out by the great jazz producer, Bob Thiele on his Doctor Jazz label, from tapes of Duke's in Mercer Ellington's archives. These records represent a labor of love on the part of Mercer, Thiele and Towers and, of course, Duke's. And there will be more! Because Thiele has a contract with Mercer to release two records a year from Mercer's archives. There is enough material there to draw upon for the next 100 years. (Fairfield)

The inference that Duke ever had a "road band" is recanted. His band was always more or less uniform and changed only gradually with the departure business ... he never went "on the road" as the title implies with hired musicians from here and there. Of course he has had silly album titles before ... such as "The Indispensable" and "The Everlastin'", but it just do not condone this "Road Band" thing. There have been so many road bands hired expressly for the quick buck such as the Glenn Miller outfits, Warren Covington and his "Tommy Dorsey band" etc. NEVER DUKE ELLINGTON! Strangely enough, the local radio stations have been playing this thing frequently. ... (D Swenson)

DEMS: Many thanks for above commentaries - Fairfield's originally presented in the IDES January Newsletter, here somewhat abridged.

DEMS members should be familiar with this occasion from

a tour (Midwest & East) since parts of it has been available on the now legendary Jazzy label. And once a portion (Stardust and Jeep's Blues) was broadcast in Denmark with an introduction by the late Mr. Timme Rosencrantz. The tour lasted until June 24, at which date a series of recording sessions begun for the four parts of the Ella Fitzgerald/Duke Ellington "The Duke Ellington Song Book" album set(s). By the way, we can add to Mr. Fairfield's comment on "Frustration" that this piece was premiered already in 1944 at the Carnegie Hall concert on December 19, however not included in the Prestige 2-LP Set, but later released on Rarities 59.

London (J) L18P-1146 "TOODLE-OO"
 Same as Vocalion VLP-4. (Yuze)

London (J) L18P-1147 "JAZZ HALL OF FAME"
 J. Dorsey, B. Carter, Hawkins, Shearing, Reinhardt. 14 tracks. Contains 3 DE tracks: "Hyde Park" -3/ "Harlem Speaks" -2/ "Ain't Misbehavin'" -1 (from 13July33) (Yuze)

MCA VIM-5-7 "MOVIN' ON UP" "THE STORY OF APRO-AMERICAN MUSIC" (3-LP Box)
 50 tracks from Mrian Makeba to Chaka Khan. Contains 2 DE tracks, "The Mooche" (E28359-A)(17oct28) / "Peanut Vendor" (E35938-A)(20Jan31). (Yuze)

Storyville UPS-2247R "DE & JH"
 Stereo version. Same as Storyville (De) SLP-243. (Yuze)

Fonit Centra VD-2001 "VENTI DI GUERRA"
 Includes one DE track: 16Jan46 C Jam Blues (DE's and Woody Herman's combined orchestras) (Masera)

CBS 66425 "JAZZ ANTHOLOGY" (From King Oliver to Ornette Coleman) (4-LP Box)
 Contains four DE tracks: DE&H "Black and Tan Fantasy", DE&JB "Blues", DE&H "Primpin' For The Prom", "All Of Me".

Folkways FJ-2968 "DE&H - FIRST ANNUAL TOUR OF THE PACIFIC NORTHWEST, SPRING 1952" (2-LP Set)

SIDE A (Early 1952, location unknown): Take the A Train 5:09 / (10Mar52, Salem): Fancy Dan 5:14 / Time On My Hands 5:00 / On the Sunny Side of the Street 3:28 / Tea for Two 3:31 / Blue Skies (Trumpet No End 2:21
 SIDE B (10Mar52): It Don't Mean A Thing 6:48 / Lady of the Lavender Mist 3:17 / How High the Moon 6:12 / (Apr52, Olympia, Washington): The Tattooed Bride (Aberdeen) 6:30 / Love You Madly 3:13
 SIDE C (Apr52, etd.): Bensonality 3:00 / Don't Worry 'Bout Me 4:13 / Deep Purple 3:47 / Caravan 4:09 / Cottontail 4:13 / (29Apr52, Yakima): Solitude 4:49
 SIDE D (29Apr, etd): C Jam Blues 4:46 / Happy Birthday :28 / Sophisticated Lady 6:48 / Chelsea Bridge 4:49 / Mood Indigo 6:22

Original recordings made in the field by Wally Heider. Dates as given on the sleeve. There seems to be considerable confusion compared with details as given in DE-SOR, et al. Can DEMS clarify? (Lundia)

DEMS: The date given as 10Mar52 is positively wrong. Duke

(etd. next page)

NEW RELEASES (ctd.)

was in Los Angeles 7-16 March playing the OASIS (night club).

All selections except one has earlier been available on other labels as shown below. Yes, confusing dates have always been stated in connection with above performances. We will therefore give our latest results as worked out for our files. These investigations reveal quite another picture:

22Mar52, Salem, Oregon:

- It Don't Mean A Thing Sunburst 501
- Fancy Dan -
- Tea for Two Skata 502
- Deep Purple -
- Take the A Train Sunburst 501
- Don't Worry 'Bout Me Skata 502
- Trumpet No End -

29Apr52, The Armory, Yakima, Washington:

- Bensonality Skata 502
- . Aberdeen (= Pt.2 of The Tattooed Bride) Sunburst 501
- Cottontail Skata 502
- Mood Indigo Sunburst 501
- Caravan Skata 502
- Love You Madly -
- Lady of the Lavender Mist -
- How High the Moon -
- On The Sunny Side of the Street -
- Time On My Hands *Skata 502* Stardust 201
- Chelsea Bridge Sunburst 501
- Sophisticated Lady -

To Libade = Libby's
 C Jam Blues = *Libby's* (fresh release)
 Happy Birthday (to Duke) Sunburst 501

The remastering for the Folkways issue is - you may guess again - made by Jack Towers.

✓ Vee Jay RJL - 2610 "DE 1952 AT CARNEGIE HALL"
 Side 1 & 4 of FDC 1005/1006 plus "Body and Soul" from side 3. (Yuze)

✓ Vee Jay RJL - 2638 "DE AT METROPOLITAN OPERA HOUSE"
 Same as Rare Records 3 & 4 but "Harlem Suite" and the 1945 titles are deleted. *Handwritten note: "Handwritten note with buff"* (Yuze)

✓ Verve (J) 23MJ - 3286 "ELLA AT DUKE'S PLACE"
 Same as Verve V6 - 4070. (Yuze)

✓ ELLINGTONIA *← accented*
 Louisville LS-777 "TOSHIRO MAYUZUMI / DUKE ELLINGTON"
 Mayuzumi: "Essay for String Orchestra" / Ellington: "Suite from 'The River'". My Tinner book, which is not very old, indicates that there were no performances of "The River" by the Duke. (Surely this is incorrect?) At any rate, this is an excellent recording by the Louisville Orchestra, under the direction of Akira Endo. (Are there any other known recordings of "The River" besides the Louisville Orchestra?) (Jacobs)

DEMS AND THE MAHUS COLLECTION

On the 18th of February 1983 our dear friend and DEMS-member André Mahus died on the age of 55.

As a young man of 20 years, when he served his country in the French Army, he was struck by the terrible disease of infantile-paralysis and became crippled for the rest of his life. One of the unexpected consequences of his handicap: he never could attend a concert of the Duke. The last few years of his life he was not longer able to go to work and he devoted all his time to his great passion: his impressive record-collection and his fabulous collection of unissued material on open reels. He had many good friends all over the world, exchanging copies with him constantly.

His death came completely unexpected for everybody, not in the least for André himself. It had never crossed his mind that suddenly somebody else had to find his way in the collection that he knew by heart.

His wife told us that she has the strong feeling that this collection should stay in the hands of real devoted collectors and that is why she offered the tape-collection to his friends for a price that was far below reasonable. His friends however had to face the problem that most of their own collections went to or came from André. It was impossible to find "fresh" material without a thorough examination of André's files. The only files André kept, were in chronological sequence, pointing to more than 100 king-size reels. There were no tables of contents for every single reel, except some short notes on the inside of some of the boxes around the reels.

There is no doubt that this collection is very valuable, if offered in the proper way to the many members of the great Ellington-community. It is significant that one year after André's death, the collection is still complete and that none of his friends took the whole collection, to make a profit by selling it on his own behalf. That is not what good friends are for.

The problem however is not solved. André's wife is not interested in keeping the collection, neither is she prepared to let complete strangers investigate the collection of almost 300 pounds of reels in her apartment in Paris.

That is why DEMS offered to help. DEMS-representative for France, Sjef Hoefsmit, together with DEMS-member Klaus Götting, visited Madame Mahus last January and offered her to arrange an auction of the tape-collection of her husband.

A listing will be compiled and printed in two volumes: the first with the complete collection in chronological

sequence and the second with a table of contents of each single reel. Because it is physical impossible to have all the titles spelled out, the catalogue numbers of the DESOR-catalogue will be used to identify each single title. Everybody, interested in Ellington's music must have this splendid catalogue. Much more: it is completely impossible to collect unissued material without the help of this catalogue. We figured that all the candidates of the auction would have access to this catalogue.

We feel very indebted to the DESOR-group for this possibility. Thanks to the fact that the last volume of this standard-work just appeared, we can cover the whole collection with the identification-numbers of DESOR. The whole collection is on reels of 10,5 inch (26,7 cm). We realize that this will create problems for most of the collectors. We are working on a solution that the collection will be available for people with 7 inch machines and we are even thinking of a solution for DEMS-members, only equipped with cassette-players.

The full guarantee from DEMS that there will be no copies made to multiply the collection in order to raise the turnover, should be enough for everybody. But for another reason we will ask every winner in the auction, to allow us to put his name and the number(s) of his reel(s) on a list that will be available for all the winners in order to help them making exchanges with each other. We will be happy when we can support that more people may enjoy more of Ellington's unissued music.

On the other hand DEMS will feel free to select the winners in order to protect our mutual interests, trying to prevent unpleasant consequences. This is as well one of the conditions in the arrangement with Madame Mahus, as also her strong wish, that the collection should stay in the hands of real amateur-collectors.

More details will be published in the listings, now in preparation. If you only are curious, we beg you not to write for a listing. It will only contain a tremendous amount of numbers, not making any sense without having access to the DESOR-catalogue.

Everybody who is interested to participate in the auction is invited to send his name and address to:

J. Hoefsmit, Valkenstraat 35, 4847 TH TETERINGEN, The Netherlands -

You can also meet him on the next Ellington-conference in Chicago, May 16 - 19, 1984. As soon as the listings are ready they will be shipped to you, free of charge.



FROM DON'S PLACE



Plans for the DUKE ELLINGTON STUDY GROUP Conference are developing rapidly. The first priority is that you mark your diary to be in Chicago from May 16 through 19. We cannot guarantee that we have your name on our mailing list, so please let us hear from you.

Reduced convention hotel rates will be available only if the hotel receives your reservation prior to April 25. The rates are \$30, single; \$38, double; \$46 for three; and \$54 for four in a room. Most rooms have two king-sized beds.

Now, this is extremely important. Because of prior obligations, the hotel is allowing us only 25 rooms for the last night of Friday, May 18. You will want to be among the first 25 to register with the hotel. We shall do everything possible to re-house additional numbers for that last night. Such persons will not be as conveniently located to the site of the conference at the University of Illinois at Chicago, only a few blocks from the conference hotel.

I must share with you a few lines of a letter I received from Sjef Hoefsmit of The Netherlands. Sjef was with us in D.C. He wrote, "I simply cannot tell you what a difference it makes when you almost suddenly come to the discovery that you are not alone and isolated anymore in your admiration of Duke. Try to imagine that you have learned a foreign language that nobody understands, and that you suddenly meet a group of people that speaks the same language. People as I am are very, very grateful (or should be very grateful) to people like Benny Aaslund, Jerry Valburn, and you for bringing us together."

Sjef will be with us in May. He is a very beautiful person. If you are here you will meet him and many other people devoted to the LOVE and language of DUKE.

Many aspects of the conference are coming into place rapidly. As this is being written I have received the news that we shall be joined by Willis Conover of Voice of America. He will more than attend. He will present unique private materials. Who knows, he may even bring recorded chats with Harry and Duke while Harry drove and Duke "navigated." Cross your fingers.

Are you ready for more? Our dates are sandwiched between conducting appearances Gunther Schuller will make in Atlanta and the Kennedy Center in D.C. (the latter of all-Schuller compositions). He WILL come to Chicago. Gunther said, "I really love what you folks are doing!"

Isn't that marvelous? You can become part of it all.

More is learned as this report is being prepared. I must give you an update! Dan Morgenstern, Director of the Institute of Jazz Studies, Rutgers University, will join us between appearances in the West. What great news!

The conference will be loaded with riches. Unusual sessions will be offered.

Jack Towers will demonstrate how he remasters old recordings for issue by Meritt, Smithsonian, Pablo, et al. If you are into tape as well as Ellington, there is much you will learn. This presentation will be recorded on video-tape. Jack is to be treasured!

John Gill recorded numerous Ellington appearances in the Chicago area. In Duke's latter years John made the recordings in 4-channel sound. He will play some of those recordings for us and tell how they were made. Duke is definitely on the left and Harry is firmly on the right!

Marie Griffin, Librarian of the Institute of Jazz Studies at Rutgers University, has done so much to be sure that the voluminous material of jazz can be efficiently and readily retrieved for study. The future dictates computerization, we cannot avoid this, we must get in step. Ms. Griffin will provide us with a paper on "A Universal System for Cataloging Ellington." All collectors of Ellingtonia will surely gain from this. Bach has his "BWV's," we must do the same for Duke during our time. Ms. Griffin will give us the opportunity.

One part of our program will repeat part of last year's conference in D.C. Those who heard it will be delighted to listen again for it was so marvelous. All will share in the amazement we experienced. Brooks Kerr and George Duvivier will replicate the revolutionary Ellington - Blanton duets. What more can one say? To hear this music live brings tears. Whether as performed by Duke and Jimmy or by Brooks and George, very few people have ever heard these scores in live performance.

Kerr and Duvivier will be followed in concert by Kenny Burrell and a group of his selection for more "Ellington Is Forever" to spread the majesty of Duke.

There will be presentations of "Works In Progress" by established authors as well as those doing their first works on Duke.

Transcribers are of great importance. Few Ellington scores have ever been published. Students cannot study Duke because little is on paper. Gunther Schuller emphasizes points by stating them with deliberate grammatical incorrectness, "If it ain't written down, it don't exist!" He is right! We must do something to make certain Duke is "written down." For this reason we are planning a panel of persons who laboriously listen to recordings over and over again attempting to put on paper every note of every instrument so that students may study and play the creations of Ellington.

You will help us and the cause by being in Chicago from May 16 to 19, 1984. There will be more during the conference--rare DE recordings, films, video-taped material, and (not the least important) hours and hours of conviviality at the hospitality suite with experts and collectors from many nations.

Please know that we are adding more each week as we seek others who can make the conference even better. We are on the job!

Press deadlines make it impossible to keep you "up-to-the-minute." We WANT YOU to be with us, your attendance is a positive expression. Join us! To be sure you can be with us you should WRITE!

All correspondence should be addressed to:

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DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

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Sweden

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, Acct. N° 441 21 72 - 1,
Centre de Cheques Postaux,
S-105 06 STOCKHOLM
Sweden

EXCEPTIONS:

- 4) All over the world the following AMERICAN EXPRESS account can be used: N° 3757-035511-01005, Benny Aasland. (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.

THE EVOLUTION OF THE ELLINGTON STUDY GROUP (ctd. from page 2)



At the end of the convention a group of us, including Brooks, Jerry, and Jack, were eating breakfast prior to leaving in our separate directions. I suggested to Jack Towers that, since the Ellington Study Group had met in Chicago, New York, and Detroit, it was time we met in Washington, D.C. Before they reached their homes, Jack and Jerry decided it could be done.

Jack took the idea to Terrell Allen and the Washington, D.C. Chapter of the Duke Ellington Society. They took off!

In May 1983 we had a gathering of numerous registrants from six nations. There were lectures, panels, and concerts.

The first afternoon, a Thursday, was spent on registration, introductions, and camaraderie. In the evening we were taken by bus to Fort Myer, Virginia, where the U.S. Army bases the best of its music personnel. Their duties are numerous and include the role of a jazz band, The Army Blues.

We were flattered to have had the front center section reserved for us and to be greeted by the applause of the audience. They must have been told something of our coming. I wish I knew what it was. The concert was all Ellington and was covered by local TV. The music, of course, was marvelous! At one point in the program our fellow-registrants from Canada, England, Holland, Switzerland, and West Germany were introduced on stage and individually presented with a record album of The Army Blues.

It is my understanding that Ray Knight, DES, DC, was responsible for putting this program together.

The conference had two more days to run. The days were spent with individual presentations and panels. Outstanding individual papers were by Martin Williams on Ellington the composer, Dan Morgenstern on Duke and Tiger Rag, and Patricia Willard on Jump For Joy. We were assured by Martin Williams that Smithsonian will issue the promised album of Jump For Joy, for which Patricia wrote the album notes and Jack Towers did the remastering. Ms. Willard happens also to be preparing a book on Ellington with a grant from the National Endowment For The Humanities.

Jerry Valburn and Joe Igo were a panel and discussed their discographic studies on Duke. Willis Conover, Voice of America, headed a large group of radio personalities on the subject of presenting DE to today's radio audience. Charles Menees, St. Louis, and Dick Buckley, Chicago, spoke of how they have

been presenting Ellington for years. Bob Bamberger, D.C., was on this panel (he was also at our IAJRC breakfast) and has since decided to present a weekly show on Ellington. Good luck, Bob!

Readers of Benny Aasland's "DEMS Bulletin" are familiar with the names of Eddie Lambert, from England, Klaus Stratemann, West Germany, and Sjef (Joe) Hoefsmit, Holland, who regularly offer facts or queries to DEMS subscribers. Except in correspondence, and on the pages of the Bulletin, these gentlemen had never met--not until the Washington conference. This came as a delightful surprise to their audience when they mentioned it during their appearance as a panel.

Lambert spoke on his work in progress which will be a full-length study of DE's recorded music, 1924-1974. Stratemann, a dentist by profession, but also a drummer with his own jazz band, spoke of his studies of Duke on film. Hoefsmit has an encyclopedic knowledge of Ellington. Indeed, he carried much of the information he has collected with him throughout the conference.

On Friday evening Klaus Stratemann, Jerry Valburn, and Jack Towers teamed to present a program of Ellington on film. It was quite exciting, to say the least.

The climax of the conference came on Saturday evening when we gathered for wine, dining, and a superb mini-concert. What was the mini-concert? Brooks Kerr and George Duviol got together and gave us a live performance of replications of the famous, revolutionary, Ellington-Blanton duets. It was an electric evening!

We left D.C. in a happy and inspired state. A post-conference party was held in New York at the home of Jean Bach. Many of the conferees from New York were able to attend. Our friends from Europe were there; so, too, were others such as Patricia Willard and Barbara Valburn. Henry Quarles was the guest of honor. Joya Sherrill, Gloria Nance, Helen Ennico, Harry Lim, Ira Gittler, Jonah Jones, and Whitney Balliett were in attendance. I had to be in Boston so I cannot really report on the gathering.

We learned again in Washington that an extremely important part of any gathering or conference is to provide opportunities for camaraderie--time to converse and exchange ideas, to express inspiration and thoughts. Between sessions, and late into the night at the conference's hospitality suite, the air sparkled with conversation about Ellington.

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THE ELLINGTON STUDY GROUP (etd. from previous page)



Plans are now being made for an Ellington Study Group Conference to be held in Chicago in May 1984. As rapidly as details are known you will learn of them from the Meritt Rag, the DEMS Bulletin, and the newsletters of the several chapters of the Duke Ellington Society. We hope you will attend.

Correspondence from Eddie Lambert indicates he is hoping to do a similar conference in Manchester, England, in 1985 or 1986. Jack Buckley wrote me that DES, Toronto, is very warm to the idea of hosting an Ellington Conference. We shall not, of course, compete from different cities. One conference a year will suffice.

Future gatherings should include not just additional variations of what we have done before, but also master classes for students and meetings of the rarest talent of all--the persons who labor over score paper while listening to recorded passages over and over again as they strive to create precise orchestral scores of Ellington's work. There is precious little of Duke's music which is on paper for students to study and learn to play.

The Ellington Study Group is achieving a momentum. You will hear more of us. Such activities can be carried on in many places. What about where you are? Please know that any or all of us who have been involved so far will be delighted to help.



ELLINGTON
STUDY
GROUP

CONFERENCE

May 16 - 19, 1984

UNIVERSITY
OF
ILLINOIS AT CHICAGO

● Conferences

● Panels

● Lectures

● Films

● Concerts

Correspondence to:

Donald G. Miller
5728 S. Stony Island Ave.
Chicago, IL 60637

Planning Committee:

Susan Markie
Don Miller
Richard Wang

Coordinated by:

DUKE ELLINGTON SOCIETY
Ray Nance Chapter



TENTATIVE SCHEDULE



Wednesday, May 16
Registration
Hospitality
Reception



Thursday and Friday, May 17 & 18
Six sessions per day
Two in the mornings
Three in the afternoons
One each evening



Saturday morning, May 19
Master classes on Ellington

CLIP AND SEND OR SUBMIT FACSIMILE, PLEASE PRINT CLEARLY

DUKE ELLINGTON STUDY GROUP CONFERENCE

Remittances should be payable to THE DUKE ELLINGTON SOCIETY-Ray Nance Chapter

() I am enclosing payment of US\$40.00 for all Conference activities.

() Please RUSH special registration form for lodging with discount rates.

NAME: _____

ADDRESS: _____

Address all correspondence to:
DONALD G. MILLER
5728 S. STONY ISLAND AVENUE
CHICAGO, ILLINOIS 60637
U. S. A.

