



1984/4

OCT-NOV

## UNRELEASED STUDIO RECORDINGS DONATED TO RADIO DENMARK

Mercer Ellington, who is married in Denmark, and owns a house there, in Fredriksborg, has donated 41 boxes of unreleased studio tape recordings made by Duke over the last 20 years of his life. The donation consists of both tapes and written music free to be used for broadcasting by Radio Denmark. There is only one condition attached to the donation - maximum exposure. The unreleased recordings include music for a ballet never publicly performed and music for planned film that was never produced. Also recordings with Duke alone at the piano.

(ctd. page 6)

The following microgroove records and ET's are mentioned in this issue (No prefix and/or suffix mentioned):

Label	Number	Page(s)	Label	Number	Page(s)	Label	Number	Page(s)
AFRS JUBILEE	...	1 11	HMV	...	8153 8	PABLO (ctd.)	...	2335.743 11
-	...	69 11	INTERMEDIA	...	5021 11	-	...	2625.704 9,11
AFRS JUST JAZZ	...	ET's 8	JAZZ CLUB	...	124 8	-	...	2660.109 11
ARISTON	...	12031 6	MCA	...	17-19 11	PALM CLUB	...	24 8
CALIBAN	...	6036 6	-	...	3517 6	RCA	...	40 8
CAMDEN	...	25091 8	MURRAY HILL	...	56761 11	-	...	541 8
CBS	...	21059 2	MUSICA JAZZ	...	1005 8	-	...	0594 8
-	...	21113 2	MUSIDISC	...	5189 8	-	...	1092 8
-	...	66677 8	OZONE	...	12 2,8	-	...	3072 7
COLUMBIA	...	1323 9/11	PABLO	...	1001 11	-	...	3906 2
-	...	1445 9	-	...	1002 11	-	...	5006 7
-	...	8098 2	-	...	1043 11	-	...	7002 6
-	...	8127 9	-	...	1067 11	-	...	7301 8
-	...	8241 9	-	...	1116 11	-	...	43697 6
-	...	10077 2	-	...	2090 11	-	...	89166 2
-	...	10381 2	-	...	2136 11	-	...	430227 8
-	...	33961 8	-	...	9057-9060 11	-	...	730559 8
-	...	38028 8	-	...	2310.703 11	SESSION	...	107 8
DETS Souvenir Record	...	(EP) 2	-	...	2310.721 11	STANDARD ET (see VAN STORY)	...	2 2
DOCTOR JAZZ	...	850 2	-	...	2310.762 9/10/11	UP-TO-DATE	...	2004 8
-	...	39137 2/8	-	...	2310.787 9/10/11	-	...	2006 8
EVERYBODYS	...	3003 2/8	-	...	2310.815 9/10/11	VAN STORY	...	3409-3411 2
FIC	...	1021 6	-	...	2310.845 11	VERVE	...	68274 2
FESTIVAL	...	228 8	-	...	2335.721-724 11	-	...	2304232 2
FRANKLIN MINT	...	...	-	...	2335.728 10,11	- (tape)	...	224 2
-	...	(042) 11	-	...		WORLD	...	...

## THE FIRST EVER EUROPEAN DUKE ELLINGTON CONFERENCE



Grand news for Ellington fans - especially on this side of the Atlantic. Following the success of the 1983 Washington and 1984 Chicago conferences in America, the 1985 Duke Ellington conference is to be held in England. As at previous conferences, in attendance will be many of the world's leading discographers, biographers, record producers and distinguished critics from Europe and America - as in earlier cases a meeting of fellow enthusiasts from all parts of the world - the wonderful world of Duke! This event will take place at Birch Hall, Oldham (Gt. Manchester), England. We urge you to make any effort to take advantage of this possibility to attend. To begin with just send a letter of intent to: Eddie Lambert, "Ellington '85", 92 Hadfield Street, Oldham, OL8 3EE, Lancs, England. The celebration will take place on the Whit weekend, Thursday 23 to Sunday 26 May, 1985. As soon as full details of guest speakers, other events and fees are known, they will be forwarded to you. Your letter of intent places you under no obligation to attend. Together with your enquiry a large S.A.E. (Self Addressed Envelope) will be appreciated. Don't wait - write Eddie right away!

# NEW RELEASES AND RE-RELEASES

● CBS (F) 21059 "DE - GREATEST HITS"  
Same as Columbia LE-10381.

● CBS (F) 21113 "KINGS OF DRUM"  
This is a Drum Collection LP. Three selections present DE recordings: 12Aug58 Skin Deep (with Louis Bellson) - 21Jul58 Hi-Pi-Fo-Fum (w. Sam Woodyard) - 8Sep59 Dual Fuel, Pts. 1, 2, 3 (w. SWrd and Jimmy Johnson). Other drummers featured on this LP is Gene Krupa (Sing, Sing, Sing), Lionel Hampton (Drums Fight), Art Blakey (Hank's Symphony), and Max Roach (Drum Suite, Pt.1).

● Columbia (US) LE-10381 "DE - GREATEST HITS"  
Same as ?

● Columbia (US) LE-10077 "DE - BAL MASQUE"  
Same as originally on Columbia CS-8098.

● D.E.T.S. Souvenir Record honoring the DE Conference in Chicago, May 16-19, 1964. (EP)

SIDE ONE: Retrospection / Nobody Was Lookin'  
SIDE TWO: AFRO-BOSSA PIANO SUMMATIONS, Pts. 1 & 2  
The first side is a Duke piano solo, originating from the Piano Recital at the Museum of Modern Art on 4Jan62. The second side is as said a piano summation for the AFRO-BOSSA album. Duke is here assisted by Ernie Sheppard (b) and Sam Woodyard (dm), recorded 8Jan63.

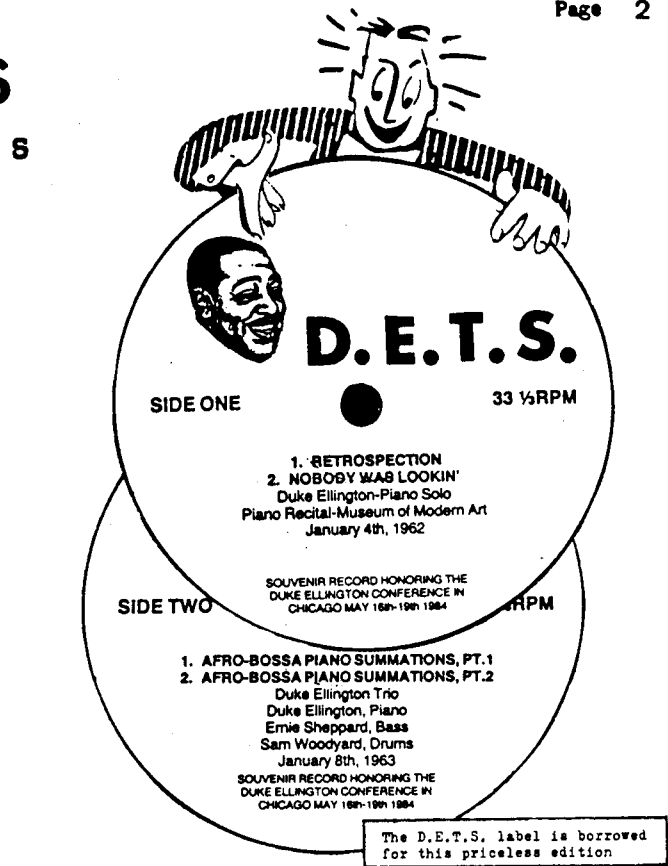
● Doctor Jazz (E) ASLD-850 "DE - ALL STAR ROAD BAND"  
Doctor Jazz (F) W2X-39137 "DE - ALL STAR ROAD BAND"  
Same as Doctor Jazz (US) W2X-39137. (Hill)

● Everybodys EV-3003 "LIVE AT THE APOLLO - LIVE BROADCASTS - VARIOUS ARTISTS 1944 - 1947"

Here are \* selections from this legendary Harlem theater, Apollo. Among the welth of famous artists and orchestras one track has DE&HO with THINGS AIN'T WHAT THEY USED TO BE (29Nov44). From the liner notes by Dan Morgenstern we can't help but cite the following concerning DE's Apollo performances: "Apollo audiences were super-hip. They could spot the difference between the best, the merely good, and the fake, and they were quick to communicate their perceptions. There was a world of difference between hearing and seeing, for instance, Duke Ellington's band at a downtown theater and at the Apollo. Up there each man in the band was a known entity to the audience. Up there, even Johnny Hodges was not blasé - how could he be when a hudge, juicy sigh would greet him as soon as he stepped out to center stage for a solo?"  
Another DE selection is known to exist from this 29Nov44 date. Let's hope for an inclusion in another just as happy Everybodys LP.

● Ozone (US) 12 "DUKE ELLINGTON - a. o." ELLINGTONIA

Boris Rose has issued a "revised" edition of OZONE 12. I believe that it contains the same Ellingtonia as before, but this time Boris has added a rare Count Basie broadcast from June, 1937(?). Completist collectors might like to own both versions of this LP. (Jacobs)



● RCA (F) NL-89166 "... AND HIS MOTHER CALLED HIM BILL"

Same as all former issues but plus two additional tracks: 28Aug67 SMADA / 30Aug67 MY LITTLE BROWN BOOK (Hill)  
DEMS comment: Since both titles are omitted both in DESOR and in Timmer and some confusion exists concerning titles recorded on the below sessions, we give you the following table to help you out:

	28 Aug 67
UPA1-8528 BOO-DAH	RCA LSP-3906
-8529 U.M.M.G.	-
-8530 BLOOD COUNT	-
-8531 SMADA	(see above)

(omit CT from the personnel on the last two items)

	30 Aug 67
UPA1-8532 ROCK-SKIPPIN' ON A BLUE NOTE	RCA LSP-3906
-8533 RAIN CHECK	-
-8534 SNIBOR	rejected
-8535 MIDRIPP	unissued
-8536 MY LITTLE BROWN BOOK	(see above)

(add John Sanders to personnel)

	1 Sep 67
UPA1-8534 SNIBOR	RCA LSP-3906
-8537 AFTER ALL	-
-8538 ALL DAY LONG	-
-8539 LOTUS BLOSSOM P SOLO	-

(Note: Lotus Blossom is from this session contrary to what is given elsewhere)

● Van Story VS-3409/3411 "THE GOLDEN AGE OF JAZZ" (3-LP Box)

Includes three DE tracks: 3Dec41 Easy Street/Rain Check /Bugle Breaks. (Standard Transcriptions material).

● Verve (F) 2304232 "THE BIG SOUND"

Same selections as originally on Verve (US) 68271, also on Verve (4-track tape) VSTC-224.

(ctd. page 11)

DEMS has, not without certain pride, received the following letter:

Dear DEMS,

DUKE ELLINGTON, JAZZ COMPOSER

You may recall that in Feb/March 1982 we corresponded on the subject of my thesis on Duke's methods of composition. I am glad to be able to tell you that it is now all complete and that I have obtained a degree of Master of Arts in musicology at the University of Keele through this work. Then, in 1982, you were most kind to include details of my work in the Aug/Oct 1982 Bulletin; such valuable data ensued from this publication. Just to let you know the contents of my work and the detail I have covered, I enclose a Synopsis of the thesis herewith; please accept this with my compliments. If you feel that I could sometime contribute a short analytical article (complete with notated music) to your most informative Bulletin, I would be most happy to send this to you, again with my compliments, to repay some of your help to me in the past.

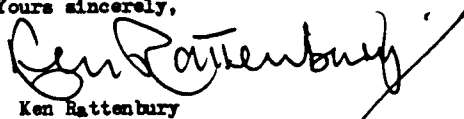
If there are any things in the Synopsis which you feel may interest your readers, please reproduce any you wish. I would be most pleased.

It has been suggested by my supervising Professor at Keele University that a book could be derived from my dissertation. In this ambition, Vivian Perlis, Director of the Oral History Project at Yale University (where they have a fine Ellington archive) has also encouraged me, with these words:

Thank you for your letter about your Ellington dissertation and the interesting Abstract. It certainly seems that you have the basis here for a book. Since there is so little available of a theoretical nature on Ellington, I certainly think that it would be welcomed as an addition to the literature.

I hope you may find my work of interest --- all for the love of Duke !

Thank you again,  
Yours sincerely,



Ken Rattenbury



Encl: Synopsis (4 pp.)

Synopsis of Thesis:

DUKE ELLINGTON, JAZZ COMPOSER  
(an investigation into Duke Ellington's methods of composition, with particular emphasis on his Summit Years, 1939 to 1943)  
by  
KEN RATTENBURY

Here is the original ABSTRACT to the Thesis:

This is an investigation into jazz composer/pianist/orchestra-leader Duke Ellington's methods of composition with particular emphasis on works which he had written, performed and recorded with his musicians between 1939 and 1943, years which have come to be recognised as his most fruitful period.

The dissertation begins on a submission that Ellington was the first genuine jazz composer, then proceeds, first, in support of this, with an examination of the compositional processes he evolved and followed, quoting from his own statements, those of qualified observers, and of his own musicians. The importance of his carefully-chosen personnel to the satisfactory creation of his ideas is discussed in detail. The influences of antecedent styles on his music -- the blues (regarded as a Black folk music and the parent of all legitimate jazz) and ragtime (seen as the superimposition of sophisticated urban musical forms and practices upon naive and intuitive folk procedures) -- are discussed and analysed. Ellington's gifts as a melodist and songwriter are examined; this touches upon the commercial aspects of his involvement with popular dance music.

Eight complete Ellington works selected from the 1939 to 1943 period, and two from later years (also complete) have been transcribed, especially for this project, from the original recordings -- notated as played -- and analysed on matters of form, harmony, style and allegiance to antecedent influences. Conclusions drawn from these individual investigations are presented in support of the original submission that Duke was a genuine jazz composer.

The Thesis concludes with a series of Appendices (which include four verbatim transcripts of interviews given by Ellington on radio and television between 1939 and 1973) and a full index.

...oooOooo...

THE THESIS

Introductory Preface/Acknowledgements/ Duke Ellington, 1899 to 1974, a Chronology

PART I

DUKE ELLINGTON'S APPROACH TO COMPOSITION (prior to the Summit Years)

Chapter I Introduction: Early influences (e.g., James P. Johnson) and Ellington's own Declaration of Intent, published in Rhythmic Magazine, 1931.

Chapter II THE INFLUENCE OF THE BLUES

Music transcribed: Main Stem (excerpt, 1942)/Body and Soul (John V. Green, excerpt of Coleman Hawkins' improvisation, 1939)/Take It Easy (Bubber Miley solo, 1928)/Ko Ko (Nanton solo, 1940)/Sweet Chariot (Nanton solo, 1930)/ Things Ain't What They Used To Be (Hodges solo, 1941).

The above examples (as with all subsequent scores and extracts) are integrated into the text, which traces the roots of 20th Century Blues -- microtonal intervals, non-tempered pitching, the 'blues scale', the connection between blues chromaticism and voicing of the higher dominants, into chords which became characteristic of Ellington's orchestral voicing and melodic constructions; there is analysis of blues solos by Miley, Nanton and Hodges.

Conclusions: Ellington accomplished an aesthetically acceptable of the sounds or style of Black rural blues with the conventions and traditions of White urban music making, the hybrid thus stabilised being clearly identifiable as deriving from the Black culture, but expressed in terms of the White culture, neither being the loser.

Chapter III

THE INFLUENCE OF RAGTIME

Music transcribed: The Charleston Rag (Blake, excerpt, 1971)/The Carolina Shout (Sheet music, 1925, excerpts from piano roll, c.1918)/Soda Fountain Rag (Duke solo, excerpt, 1964)/ Jig Walk (Duke, piano roll, c.1923)

Syncopation defined, syncopation-types codified for future reference in analyses; ragtime considered as being largely shaped in matters of harmony, composition, presentation and form (syncopation being seen as the Black influence) by White European conventions. Ellington's adoration of James P. Johnson's The Carolina Shout is noted as, seemingly, Ellington had found -- on his own admission -- and no doubt, intuitively, this work to be the most complete jazz composers' 'box-of-tricks' available to him at the time. The Carolina Shout is subjected to a bar-by-bar analysis, identifying archaic pre-rag, pre-jazz forms -- the 'ring shout blues' (referring back to chromaticism), and noting the simulation of non-tempered pitching and development from and beyond classic ragtime. Piano scores of the Dub Soda Fountain Rag and Jig Walk are analysed in depth -- blues and rag devices identified throughout.

Conclusions: Ellington's modus operandi confirmed to be a catalyst in accelerating the process of acculturation proceeding between the two quite different musical cultures noted above -- such a matter of unequal opportunity -- the one displaying, predominantly, natural, untutored improvisational flair, both rhythmically and melodically, the other demonstrating conservatory-trained formalism, discipline and technical accomplishment. He is found to have evolved a solid and personal style which was, in the fullness of its development, to create its own traditions.

Chapter IV

THE INFLUENCE OF THE PAF ALLEY

Ellington's involvement with commercial dance music is discussed; his output of songs over a 50-year period charted by graph; his adoption of popular song formats noted; the quality of tunefulness and melodic memorability in his work is observed.

Six Ellington songs are analysed using the published sheet music of each (reduced and integrated into the text), noting form, blues and rag influences and compositional ingenuity.

The songs are: Mood Indigo (1931), It Don't Mean A Thing If It Ain't Got That Swing (1932), Solitude (1934), Serenade To Sweden (Kind Of Moody) (1940), Day Dream (1941) and Satin Doll (1953).

...oooOooo...

PART II

THE MUSIC OF THE SUMMIT YEARS (1939 to 1943) AND AFTER  
(all music transcribed from recordings on to full score)

Chapter I

THE 12-BAR BLUES

- (a) KO KO (1940) Full orchestra
- (b) MAIN STEM (1942) Full orchestra
- (c) Mr J.B. BLUES (1940) Piano/bass duet

Each score analysed bar-by-bar, covering harmony, melody, compositional flair, orchestration, antecedent influences and overall form. All improvised solos are transcribed and analysed also.

Chapter II

FEATURED SOLOISTS

- (a) CONCERTO FOR COOTIE (1940) Full orchestra with Cootie Williams, solo trumpet. (this, due to the prevailing voicings incorporated into the score, includes an investigation into Ellington's application of pianistic parallelism and diatonic plus blues chromaticism in his orchestration (works by Debussy, Gerahwin and Bizet/Beiderbecke examined for like stylistic traits).
- (b) JUNIOR HOP (1940) Small group, Johnny Hodges solo alto saxophone. Seen principally as a move away from the blues, towards the more lenitive music of Tin Pan Alley.
- (c) SUBTLE SLOUGH (1941) Small group, Rex Stewart, solo cornet. Includes a study of the techniques behind the production of vocalised blues-brass timbres, and how to achieve them in performance.

( ctd. next page )

Chapter III ROMPING and STOMPING (Ellington's less-serious side)

- (a) HARLEY AIR SHAFT (1940) Full orchestra
- (b) PITTER PANETHER PATTY (1940) Piano/bass duet

Chapter IV BILLY STRAYHORN (included in deference to his considerable contribution to Ellingtonia)

- (a) CHELSEA BRIDGE (Billy Strayhorn) (1941) Full orchestra, Strayhorn on piano
- (b) DRAWING ROOM BLUES (1946) Strayhorn film, excerpt.

Chapter V BEYOND THE SUMMIT YEARS

Ellington and the European Impressionists (e.g., Debussy, Delius, Ravel, Ireland); further examples of parallelism and blues-directed chromaticism.  
 (a) MELANCHOLIA (1953) Ellington piano solo with bowed bass support; Unconventional (for jazz) 7-bar phrases; bitonality achieving major/minor blues ambivalence.  
 (b) 4:30 BLUES (1969) Full orchestra, Russell Procope solo clarinet. Major/minor blues ambivalence confirmed by analysis of Duke's piano introduction to this piece; the compatibility existing between the traditional 'blue notes' (from the soloist's improvisations) and the Europeanised impressionistic extension (by the composer-arranger) of the higher domains from the fundamental 12-bar blues harmonies is noted.

Chapter VI CONCLUSIONS and COMPARISONS

The complex connection existing between the mature Ellington Style and modern operandi, and the influences exerted on his oeuvre by rural blues, urban ragtime and the practical requirements of Tin Pan Alley summarised and revised. Contemporary developments in orchestral jazz, and neo-jazz, composition and performance compared with the Ellington Style. The Ellington 'mix' (unusual/original instrumental voicings) is noted, and specific instances referenced directly to their location on the transcription scores. The significance of the roles undertaken by the Ellington men in the final concretisation of his concepts by recorded performance (the surviving evidence) is recalled.  
 A selection of the final conclusions drawn from the complete study:

Duke Ellington ...  
 ... made the greatest and most significant contribution to the jazz repertoire to date.  
 ... successfully bridged the oft-implied chasm separating the conservatory from the honky-tonk.  
 ... possessed an instinct which invariably led him to recognise, then recruit and exploit the kind of musicians whose idiosyncratic, folk-based styles -- allied to sound musicianship and improvisational ability -- could both realise and accurately reproduce the textures and conceptions he had in mind.  
 ... conceived the 'Ellington Effect' through the unique approaches noted above; not so much through academic practice, as his work more often than not evidenced only a tenuous connection with the tenets of strict counterpoint and harmony.  
 ... achieved, without recourse to musical anarchy, -- by his direction of a 'special' folk-blues-based style of musicianship -- a degree of liberation from the strictures imposed by the European system of 12 notationally-equal semitones. Overall, Duke's works are enhanced by his natural gift for the creation of memorable melodies.

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PART III

A selective Discography

The Copyrighted Works of Duke Ellington (and collaborators) Statistics and graph displaying variable annual output.

A Bibliography and list of Works Cited

Appendices:

A : Dramatis Felidae (the 'cast of cats') listing, alphabetically, all the musicians of significance who have ever worked for Ellington.

Transcripts of interviews with Duke Ellington:

- E : Ellington at 40 (Stockholm Radio, 1939)
- C : The Vancouver Interview (1962)
- D : The 'Tempo' Interview (BBC/TV, 1966)
- E : The Michael Parkinson Interview (BBC/TV, 1973) (this includes Billy Strayhorn's composition Lotus Blossom, notated as played by Duke on the broadcast)
- F : Duke Ellington and His Famous Orchestra (Soundtrack of television film documentary, BBC/TV, 1983)

Miscellaneous:

- G : The Blues in Classic Ragtime
- H : Jig Walk piano roll - acting-drum device
- I : Do Nothin' 'Til You Hear From Me (specimen 'stock' dance band arrangement)
- J : Just Squeeze Me (song version of these from Subtle Slough)
- K : Music Box Rag (Luckey Roberts) (compared with Ellington's Pitter Panther Patter)

Index. ( ... END OF THESIS ... )

N.B.

Here follow some statistics on the thesis in its present unabridged form; the work may be readily condensed without impairment of the main objective; to present a study of Ellington's methods of composition. e.g., the transcripts of interviews etc in Part III, although interesting as examples, in sustained form, of Duke's well-rehearsed repartee on such occasions, have, I feel, been adequately reproduced in anecdotal form many times, and therefore could be excised from this work. Also, some analyses may be edited out, each point as may be noted from Part II, has been covered more than once (some detail may be missed, but could be reinstated in a more cursory form).

STATISTICS

Part I	Original text	53,000 words
Part II	do.	64,000
Part III	Appendices, etc. as above	38,000
		Total 155,000 words

The above amounts to 1,060 pp. (in A4 paper size) \*\*\*

\*\*\* These pp. include the following notated examples, etc.:

Transcriptions into full score	Full pp.	200
230 music examples in short score, the equivalent of .....	Full pp.	100
		Total pp. of music 300

...oooOooo...

*Ken Rattenbury*  
1984

KEN RATTENBURY, MA  
 'WAY DOWN YONDER'  
 299 BIRMINGHAM ROAD  
 WALSALL WS5 3QA  
 ENGLAND

(For Ken's first contribution in his Ellington series see page 7)

# VIDEO NEWS

● Pony Video (J) VAM-1028 (VHS), VFM-1028 (Beta) "ALL STAR SWING SPECIAL"

Color, 52 mins., Mono. Live at Philharmonic Hall, NYC, 23 Oct '72: C Jam Blues / It Don't Mean A Thing / One O'Clock Jump

"C Jam" and "It Don't" are by DE&H, "One O'Clock" by DE and Count Basie, et al. (DESOR 1398). The balance has Benny Goodman, Ella Fitzgerald, Dave Brubeck, to name a few. (Yuze)

DEMS: The above is from a NBC-TV "The Timex All Star Swing Festival", first televised on 29 Nov 72.

● Toei Video (J) TE-M 521 (VHS and Beta) "DE 1962"

Color, 25 mins., Mono. This is the 9 Jan 62 Goodyear TV film (DESOR 809). (Yuze)

● Toei Video (J) TE-M 566 (VHS and Beta) "SOLITUDE/ /DUKE ELLINGTON"

Black & White, 49 mins., Mono. Includes two Snader Tele-  
 scription titles: "Solitude" and "The Mooche" (DESOR 503). Other titles by Charlie Barnet (2), Les Brown (2), Ralph Flanagan (2), and George Shering (4). (Yuze)

● Because of equipment malfunction, I can't yet announce the availability of the videotape I am producing on Jack Towers' presentation at the DE Study Conference, but it WILL be available! We're working on it. I do, however, want to respond to the discouraged report by Morton on p.5 of the 84/3 Bulletin. I had the opportunity at the Conference to share some of my collection of Ellington on video with those in attendance, and deliberately restricted myself to those which are "commercially" available, in both BETA and VHS formats in this country. Granted, most video stores do not stock much jazz (except for the recent Sony Beta HI-FI's) but a major chain like VideoShack in New York City lists quite a few Ellington videos in their catalogue. They can get them on order.

Among these are the All-Star "Best of Jazz, Vol. I" with Symphony in Black and "The Duke Ellington Story". While All Star Jazz is defunct, Reel Images seems to have taken over the catalogue to keep the classics in distribution. Also available: Check and Double Check; Showtime at the Apollo (contains soundies); Ella Fitzgerald (some numbers with Duke from the Cote d'Azur session); The Timex All-Star Jazz Show (1958); a tribute to Louis Armstrong in 1972 with a little of the Ellington band - Jazz Festival; and a Lou Rawls show in which Duke plays one number and plays behind Lou. Less available are occasional outbursts like Jazz Ball, containing material from "Bundle of Blues". There is an active trading network in which a great deal more material can be found, almost all of the soundies, most of the broadcast television shows, and most of the band's appearances on film. Quality is extremely variable, of course, and few of us can transfer from the American to the European standard (that works both ways -- important European tapes are not in our network!).

And finally, my all-time favorite, broadcast live in 1957 and reputedly lost forever, his A DRUM IS A WOMAN, is in the collection of the Museum of Broadcasting in New York City where anyone may go to see it. It's black and white (the way most of us saw it then anyway) but extremely good quality kinescope.  
 So Duke lives. (Susan Markle, Univ of Ill.)

# THE DE STUDY GROUP

## CONFERENCE MAY 16-19, 1984

Though Sjeff Hoefsmit has already given an account of this year's Conference, a few additional observations to round off the picture seem appropriate. Together with the report Don Miller is expected to write, these efforts will present the Conference in its totality.

In contrast to the events described by Sjeff that were devoted to the topic of faithful reproduction of Duke's music (Transcriber's podium discussion w. Dr. Gunther Schuller, a.o.; University of Illinois Jazz Ensemble concert under Dick Wang), there were two events demonstrating once again the suitability of Ellington's compositions for interpretation in widely differing jazz styles:

Chicago pianist Dick Campbell, a young man on his way to a New York engagement and general acclaim, entertained the Conference participants during "The Opener", the first night reception on May 16th.

Two nights later, we were treated to a marvellously relaxed presentation of Duke's music by a group under the leadership of guitarist Kenny Burrell. Imported from New York, the group featured one ex-Ellingtonian in trombonist Britt Woodman, who also graced that night's meeting at the hospitality suite with his presence. Other surprise visitors that night at the hotel were singer Joe Williams, in town for a concert the next night, and promoter/producer Gene Norman.

At the hospitality suite, there were on constant display two most interesting exhibits. One, by Gwen Pittard, reached back to the 1940s and Duke's Chicago visits of that period, in newspaper clippings and other memorabilia. The other exhibit bore testimony of Duke's close allegiance during the 1950s to Chicago's "Blue Note" and its owner, Frank Holzfeind. Betty Cortez, Holzfeind's close aide, was responsible for a memorable collection that included copies of Duke's Blue Note contracts.

Another lady deserves to be singled out from among the Ray Nance Chapter's organizers for her tireless effort on behalf of the Conference during the seminar sessions, which were held at "her" building on the University of

Illinois at Chicago campus - and for the social attention she lavished on this writer during and after the conference: Dr. Susan Markle, scholar and teacher in modern media, was also instrumental in setting up an interesting evening of Ellington films, and she provided fascinating entertainment with a presentation of Ellington on videotape as well.

With due respect to all who attended and gave to this writer and his wife of their warmth and friendship during the conference, the Ellington aficionado in me will always relish the memory of having been in the presence, simultaneously, of the two men who provided us "Ellingtonians" with the two most memorable private recordings of Duke's career, Jack Towers (Fargo, 1940) and John Steiner (Civic Opera House, Chicago, 1946).

Recollections of the 1984 Conference would be grossly incomplete without acknowledging the fact that all participants were presented with a free copy of the cassette of rare Ellington recordings prepared by Sjeff Hoefsmit - and detailed in the latest DEMS Bulletin, p.7.

Likewise, all were treated to a special souvenir record of Duke Ellington solo and trio recordings, produced expressly for the conference by resourceful Jerry Valburn. This is one small record that is certain to become a collectors item!

If I may end on a very personal note: To this writer and his wife, among a small and fortunate group of conference participants remaining in Chicago beyond the official proceedings, the icing on the top of the cake, so-to-speak, came in form of an invitation to attend a Sunday brunch at the home of none other than Kay Davis, Duke's beautiful singer of the late 1940s.

Happily and comfortably married in Chicago since her departure from the Ellington band, in 1950, Ms. Davis provided us with a most memorable meal and recollections and anecdotes shared in the warm atmosphere of her beautiful home.

To everyone over there: Thank you! (Klaus Stratemann)

● Many thanks goes to our DEMS member, Mr. Ted R. Hudson, who kindly sent us a set of photographs from the Conference, out of which we are taking the liberty reproducing the following:



Seated:  
Don Miller and Kay Davis  
Standing left:  
Klaus Stratemann  
Standing right:  
Sjeff Hoefsmit  
Seated, far right:  
Jack Towers

(18 May 84)

# DUKE IN THE PICTURE

● **BELLE OF THE NINETIES** - "My Old Flame" (see 84/3-7): The recording release with this Mae West/Duke Ellington collaboration have two different original sources, which explains existing differences: Originally, a three-minute-plus "Pre-Recording" was made, which appears on the following records:

Biltmore 1014 (78 rpm), Cosmopolitan 7501 (78 rpm)  
 RCA(F) FPM-7002, PM-43697  
 MCA MCG-3517  
 Caliban 6036

For inclusion in the film's soundtrack, the pre-recording was edited down to about half its running time, as follows: A section of 32 bars was edited after the two-bar piano introduction and 24 bars of Mae West's vocal. The final 8 bars are intact, then.

This edited soundtrack version appears on the following records:

PDC(I) 1021  
 Ariston(I) 12031

It is certain that Ellington and his men, with or without Mae West, made at least one more pre-recording of "My Old Flame". From this, there is a fragment on the film soundtrack immediately following Mae West's version, as an instrumental reprise.

Some loose ends remain with regard to "My Old Flame": The date generally given as a recording date for the number, April 23, 1934, seems hardly likely. According to my research, Ellington's men had been at work on the film then for more than a month. It must be assumed that in accordance with the regular movie production schedule, the pre-recordings would have been made first, before the band went into rehearsals and actual filming. If indeed the pre-recordings had been made no sooner than April 23, then there would have been precious little time for Ellington and his men to be filmed in those fairly intricate scenes with Mae West - they left the L.A. area on a tour of theatres in the Pacific Northwest briefly after their May 9 L.A. recording date, playing Portland, Oregon, on May 12, for instance.

Instead, it is believed that the pre-recordings were made during the second half of March or early in April, at least.

The date of April 23, it is believed, is that on which the original pre-recording was transferred to an RCA matrix, receiving an RCA matrix number within the chronological sequence, and entered into the RCA files.

It remains yet to be established which way the Paramount pre-recording ended up on an RCA master, as film pre-recordings normally remained the property of the film studio and its recording unit. It is speculated that Paramount employed RCA Photophone recording equipment and RCA's West Coast laboratory services for processing, but this is uncorroborated. At any rate, there is something irregular about this RCA master. (Stratemann)

● **MASKS AND MEMORIES** (see 84/3-7): Information on this film, when circulated among Ellington aficionados earlier this year, ended up with the suggestion that the film could have included the Ellington band in some capacity because "it was out there on the West Coast making films anyway" (in 1934). Well, this just cannot be so. **MASKS AND MEMORIES** was made at the Warner Brothers Vitaphone studios in New York, around March-May, 1934, to be theatrically released on July 19, 1934.

At no time during this period were Ellington and his men near the Vitaphone studios, as they did not return to New

York, from the West Coast and their film work, before the last week of June, 1934, when they slated to play the Capitol Theatre, NYC, for a week, beginning June 29, 1934. Prior to that, they worked their way over from the Coast, on a 6-week string of Fanchon & Marco theatre dates.

At the risk of disgressing too much, I would also like to point out the fact that it is highly inconceivable that Irving Mills, Duke's promotor at the time, and a man with a keen sense for the promotional value of films, would have permitted the use of Ellington's band in such a film without being the collaboration properly credited, in its opening credits. "Music by Duke Ellington" indicates nothing more than the use of Written music for a film.

There is one insyance in Duke's film career in which the band contributed to a film without being credited, "MANY HAPPY RETURNS"(1934), mentioned in earlier Bulletins, but that particular incidence would require a lengthy explanation and is outside the scope of these writings. (Details shall be forthcoming in my book on Duke's film career).

**MASKS AND MEMORIES**, unfortunately, is not a Duke Ellington film. (Stratemann)

● **"ALL STAR GOLDEN CLASSICS - THE DUKE ELLINGTON STORY"** (see 84/3-5 "Video News"): Film (1), of course is not "Goodyear TV", but rather the well-known short film made on 9Jan62, for use as a promotional film in theatres outside the U.S. and Canada.

Film (3) is a Norman Granz production for National Educational Television (NET), filmed late July, 1966, during the jazz festival at Juan-les-Pins, France. The correct title is "ELLINGTON AT THE COTE d'AZUR", and it was originally televised in June, 1968. Concert footage was filmed and recorded on 28Jul66, the Ellington trio footage was filmed and recorded at the "Foundation Maeght", a museum at St. Paul de Vence near Cannes, probably on 27Jul66. There Ellington is seen in the company of Spanish painter/sculptor Juan Miro. For details on the music, consult **DESCOR** 1040. The unknown b & dm are John Lamb and Sam Woodyard, respectively.

Ella Fitzgeralds, on some tracks, is accompanied by Jimmy Jones Trio: Jones(p), Jim Hughart(b), Grady Tate(dm).

For further background on this film, and details of music and footage, again, please be patient until I can get my book published. (Stratemann)

**DEMS** comments: Our Files confirm the date to be 27Jul66. The name of the museum is Musee d'Art Pictural. The titles in this portion of the COTE d'AZUR film are as follows: "Tingling Is A Happiness", "Variations on the Night Flock" (= "The Shepard" as mentioned in **DESCOR**, followed by something that is simply referred to as "Rockin'", which seems to be the piano variations (however not "Kinda Dukish") Duke so often used leading into "Rockin' In Rhythm". This piano portion is not mentioned in **DESCOR**.

## UNRELEASED RECORDINGS (ctd. from front page)

**DEMS** and **DETS** members in Denmark, Southern Sweden/Norway, and Northern Germany are strongly advised to keep their tape decks loaded in order to take advantage of this wind-fall.

Let us all work together to preserve this legacy and later to find a way to let all our members to be able to listen to these finally undusted Duke treasuries!

Here is the first in the series by Ken Rattenbury on Duke and his Men, beginning with

# THE ELLINGTON SOLOISTS (1): JOHNNY HODGES

● Johnny Hodges was, quite properly, it seems to me, recognised as being Duke Ellington's premier soloist, and therefore my transcription of one of his most elegant and characteristic solos serves as an admirable choice to introduce this series of extemporisations by the Ellington Men.

As with many of the Duke's memorable melodies, this one was surely conceived with the Hodges genius in mind? It presents a delicately poised paraphrase of the original lovely tune, and Johnny's exquisite decorations are a joy to hear — and see!!

## "I GOT IT BAD AND THAT AIN'T GOOD"

Transcribed from L/P, "HERE IS THE ESSENCE OF ELLINGTON"; RCA INTS-5006 (previously on LSA-3072)

VERY SLOWLY

BEND

LIP SLUR

BENDS

LIP

CADENZA

RALLANTANDO [AD LIB TEMPO]

Ken Rattenbury  
1984

# DISCUSSIONS - ADDITIONS - CORRECTIONS

● PABLO titles and dates: My sources, being the Pablo sleeve notes, DESOR and "60 Years of Jazz on Record" by Bruyninckx, are confusing, especially for the dates of "Up In Duke's Workshop". (Moriarty)

DEMS: You are not the only one to have been confused in these matters. Already the very first Pablo release caused questions concerning dates and titles. Subsequent releases has added to this, and we have gathered askings for DEMS comments from many members. Thus we are, beginning on page 9, presenting a Pablo releases and recording dates survey presenting our latest research efforts.

● I have recently seen a TV commercial advertising a cellophane product which is used for wrapping and storing food, the main virtue of which is that it is highly self-adhesive. In other words, It Clings. In the commercial, a succession of actors appears before the camera, each of them singing, "It don't mean a thing if it ain't got that cling", to a very familiar tune. Another example of Ellington in the cultural mainstream, you might say, or, if you are of a more recondite turn of mind, of Bubber Wiley. (Hewat)

● Who is SYLVIA? She's included on Columbia PC-38028 in the GIRL'S SUITE, listed in the liner notes as recorded Aug 19 & 20, 1961. Can you identify when "Sylvia" was recorded? In addition, any ideas about who she might have been. She sounds like an upbeat beauty to me. (Kennan)

DEMS: This Columbia release is commented on in Bull82/5, p.2 where correct dates are given. The date on the sleeve is false and should read 19-20Sep61. "Sylvia" is recorded in Hollywood, 19Sep61, and comes between "Juanita" (RCHO-70346) and "Lena" (-70348). Consequently "Sylvia" has the mx RCHO-79347, contrary to what is given in Timner.

"Sylvia" refers to one of the songs remembered from Duke's childhood, according to the liner notes, like "Peg O' My Heart", "Sweet Adeline", and "Juanita".

● MOON MIST takes (21Jan42): The question of which take is which on the various releases has been discussed quite a few times in the Bull (see 83/4, a.o.). Mr. Yuze is the latest one to have made a thorough investigation, which together with what earlier have been stated by Mr. Debroe and Mr. Gautier, and our latest research results in the following:

take -1 RCA FXM1-7301

take -2 (78s): Victor 27856, 82-0132, A25V-0320;  
HMV B-9292, EA-3429, JK-2434  
(LPs): RCA LPM-1092, 430227, 730559, LPV-541,  
EPC-1092 (547-0594), RA-40;  
Camden QJ-25091  
(EP): 7EG-8153

... and according to Mr. Carmack's result (see 84/1-3) take -2 is the one used for the Franklin Mint 4-LP set "DE - Great Jazz Classics".

Finally, and once for all, the take number given in the liner notes on LPV-541 as -1 is a mistake and should consequently read as -2.

● DOCTOR JAZZ W2X - 39137 (84/2-3, et al): The material released on this LP, by Bob Thiele, was recorded by Wally Heider, privately, and never intended by him for general release. As one not directly involved in the production side of records, one wonders how the LP's producer secured the rights to this material. However the LP may have come about, we, the Ellington collectors, are the richer for it. (Stratemann)

● Is it planned to publish a WwofDE 44-45-46 volume, as it is rumoured - or a new issue of DESOR prior to 45? (Merlin)

DEMS: There is another WwofDE volume covering the balance of '44 and all of 1945 ready for publication. For various reasons the project has been postponed. We will still have to wait somewhat. Concerning some re-worked DESOR editions we haven't heard of such plans. However, Dick Bakker is working on another Duke disco 1937 up to 6Mar40 to join the first of the WwofDE volumes.

● Some time ago in France I came across a 2-LP set, FESTIVAL 228. One record contains 30Jan65 recordings, the other selections said to be from Mar52, NYC. Can DEMS furnish further details? (Aarnio)

DEMS: This album is commented on in Bulls80/1-4 and 80/3-4 & 5. Here is a short repeat: The 30Jan65 selections comes from the 2nd part of the 9PM Theatre Champs Elyses concert and are the same as also issued on Musidisc JA-5189 and on Jazz Club JC-124. (By the way, some additional titles from this same event can be found on the "Ten Years later" CA-2 cassette)(see 84/3-7). The date for the other LP is false. Dates and locations should read as follows: 2May51 (TV "Kreisler Bandstand") Take The A Train/Something To Live For/Caravan/I Got It Bad/Do Nothin' Till You Hear From Me / 23Jun51 (Bc from Birdland) Fancy Dance (sic!)/The Hawk Talks/Swamp Drum/Feb49 (KECA bcs from the Hollywood Empire Room) Main Stem/You Oughta/Solitude/How High The Moon/23Jun51(ctd.) Threesome (consisting of VIP's, Boogie & Jam With Sam). The 2&23June selections are also issued on Session 107 and the Feb49 selections also on Ozone 12. "How High The Moon" also on Palm Club 24. The KECA material has earlier been used for AFRS "Just Jazz" transcriptions - these in turn the basis for the LP issues.

● CBS 66677 (see Bull84/3-2): Azalia, Something To Live For, I Love My Lovin' Lover (different take on Columbia CG-33961), Blues, and Body And Soul are all identical to UTD-2004/2006. (T Larsson)

● 6 Oct 47 and 20 Nov 50 Columbia sessions: The drummer on these sessions does not at all sound like SG, but in both cases more like a disciple of the Jo Jones school. Could it be Butch Ballard on 20Nov50? I think that SG plays timpani on "Build That Railroad", but who is the drummer of the 6 Oct 47 session? Any ideas? (T Larsson)

● A query for DEMS: I heard a recording on the radio of Duke and the orchestra playing, probably in concert, his usual medley of Ellington tunes; this medley ends with Ozzie Bailey singing "Solitude". Can someone identify the recording and tell if/where it can be purchased? (Hudson)

DEMS: Ozzie Bailey was featured on "Solitude" as included in the Medley during the Oct-Nov58 European Tour. He was likewise featured on "Solitude" during Apr57 - 10Sep59 and Nov59 - Feb60. The only LP we can think of right now is Musica Jazz 2MJP-1005 which ends with Duke announcing "Solitude" (from 6Nov58 concert) and fading out, leaving the OB vocal unheard, contrary to what you experienced on the bc. Perhaps some DEMS member can help solving the problem?

● EVERYBODYS 3003 (see this issue): Do you know if the 29Nov44 "Things Ain't What They Used To Be" selection can be found on any other LP elsewhere? (Merlin)

DEMS: No, it isn't. It is exclusively to be found on the Everybods label.

● WwofDE session 40-12 (cf Bull83/3-7): Another reason for dating this March 1940 is that CW is present. The solo routines should read:

# PABLO - SOURCES - DATES - RELEASES

RN CT HB CA, QJ BWmn JSrs, PG JHtn JH RP HC, DE JW SWrd (additional percussionists on 62255/56)		NYC, 25Feb59
CO 62255	Tymperturbably Blue	Columbia CL-1323, CS-8127
62256	Malletoba Spank	Columbia CL-1323, CS-8127
(additional percussionists out):		
62257	Nothern Lights (from "Queen Suite")	Pablo 2310.762
62258	Le Sucrier Velours (from "Queen Suite")	-
62259	Lightning Bugs And Frogs (from "Queen Suite")	-
RN, QJ BWmn JSrs, JH HC, DE JW SWrd:		
62260	Villes Ville Is The Place, Man	Columbia CL-1445, CS-8241
Full band. JJ for JW <i>June</i>		NYC, 1Apr59
63072	Sunset And The Mocking Bird (from "Queen Suite")	Pablo 2310.762
63073	Apes And Peacocks (from "Queen Suite")	-
DE and JW		NYC, 14Apr59
63249	A Single Petal Of A Rose (from "Queen Suite")	Pablo 2310.762
CW HJns MEtn CA, BCpr CCrs LB, PG JHtn JH RP HC, DE JLmb RJns		Carnegie Hall, NYC, 26Mar67
	Tooie For Cootie CW	Pablo 2625.704
	Mount Harissa DE PG DE	-
	Up Jump PG	-
	Rue Bleu DE LB/HJns LB	unissued
	Chromatic Love Affair HC	-
	Salome RJns CA	-
	Blood Count JH	Pablo 2625.704
	Rockin' In Rhythm DE LB HC LB/CW/HJns CA	-
	Very Tenor (Zoot Sims added on this) ZS HC JHtn	-
	Satin Doll (Benny Carter added on this) Bctr JHtn JH PG Bctr	-
	Mood Indigo - RP/HC/LB	-
	- I Got It Bad - JH	-
	- Things Ain't What They Used To Be JH	-
JLmb RJns out. Bob Cranshaw and SWrd added. vEF:		
	Cotton Tail DE vEF vEF/tsPG(chase)	-
CW HJns MEtn CA, BCpr CCrs LB, PG JHtn JH RP HC, DE JLmb CCbs		Hollywood Bowl, L.A., 1Jul67
	Swamp Goo DE JHtn/RP/HC RP	Pablo 2625.704
	Girdle Hirdle JHtn	-
	Night Flock (The Shepherd) CW	-
	Rue Bleu LB	-
	Salome CCbs CA	-
	Chromatic Love Affair HC	-
	Wild Onions (CT added on this) CCbs CA/CT(chase)	-
	Take The A Train (Oscar Peterson added) DE OPsn	-
OPsn out. Benny Carter added:		
	Prelude To A Kiss DE JH Bctr	-
CW WC, BGreen BPowel, PG Haby RP HC, DE PK RJns		National Studios, NYC, 25Apr69
	Neo-Creole (theme from "Creole Rhapsody") RJns Haby DE RP Haby	unissued
	Neo-Creole RJns Haby	-
✓	Wanderlust DE CW Haby/CW DE PK DE	Pablo 2310.815
DE PK RJns, v??:		
	What Good Am I Without You v??	unissued
✓	Edward The First DE <i>2307/69</i>	Pablo 2310.787
CW WC JimmyOwens CA, CCrs BCpr LB, PG NTny JH RP HC, DE PK VG RJns		NYC, 23May69
<i>20/69</i>	Neo-Creole <i>2/69</i> RJns Haby DE NTny Haby	Pablo 2310.815
	"Change Of Mind" (music score for film sound track)	unissued
CW WC MEtn MJsn, BGreen CCrs LB, PG Haby JH NTny HC, DE PK RJns		NYC, 20Jun69
✓	Black Butterfly JH NTny JH	Pablo 2310.815
	Harlem	unissued
DE (celeste and vocal)		NYC, 14Jul69
✓	Moon Maiden (part of "Ballet Of The Flying Saucers")	Pablo 2310.787
WC, LB, PG Haby JH RP HC, DE PK RJns		NYC, 29Aug69
✓	Layin' On Mellow DE JH	Pablo 2310.787

(ctd. next page)

## PABLO ... (ctd.)

CW PS FStone MEtn CA, CCrs BWood JP, PG NTny Haby RP HC, DE WBD JBmn RJns			NYC, 15Jun70
✓ Some Summer Fun	DE WBD CW PG JP WBD Haby	Pablo 2310.787	
✓ Mendoza	DE WBD RP BWood PG WBD FStone	Pablo 2310.815	
All Too Soon		unissued	
Just A-Settin' And A-Rockin'		-	
CW ARubin MJsn CA, BWood CCrs MTLr, PG NTny Haby RP HC, DE WBD JBmn RJns			NYC, 9Dec70
R.T.M.		unissued	
Sans Snyphelle		-	
Sophisticated Lady	DE HC NTny HC	Pablo 2310.787	
✓ I Got It Bad (arrWBD)	DE CW	-	
✓ Bateau (arrWBD)	RJns DE	Pablo 2310.815	
Big Luv		unissued	
CW EPtn MEtn MJsn, CCrs BWood MTLr, PG NTny Haby RP HC, DE WBD JBmn RJns			NYC, 1Feb71
✓ Love Is Just Around The Corner (arr Jimmy Hillard)	WBD CW	Pablo 2310.815	
DE JBmn RJns:			
Edward The Second		Pablo 2310.787	
NTny HC, DE JBmn RJns			NYC, 2Feb71
✓ Intimate Interlude	DE HC NTny/HC(chase)	Pablo 2310.787	
CW EPtn MEtn MJsn, CCrs BWood MTLr, PG NTny Haby RP HC, DE WBD JBmn RJns			NYC, 3Feb71
Hick	DE/WBD RJns WBD HC WBD MTLr/DE/WBD	Pablo 2310.815	
(On Pablo and in MIMM the title is misspelled as "Dick")			
CW EPtn MEtn MJsn, CCrs BWood MTLr, PG NTny Haby HMve HC, DE JBmn RJns			NYC, 27Apr71
"THE GOUTELAS SUITE":			
Fanfare	Brass & drum	Pablo 2310.762	
Goutelas		-	
Get-With-Itness	NTny HMve Haby HC RJns	-	
Something	DE NTny/HC DE	-	
Having At It	PG	-	
Fanfare	Brass & drum	-	
CW EPtn RWns MJsn, CCrs BWood MTLr, PG NTny BPSn Haby HMve HC, DE JBmn RJns			NYC, 6May71
✓ Symphonette (= "Sugar Hill Penthouse" = "Creamy Brown")	HC	Pablo 2310.787	
CW RWns MEtn MJsn, CCrs BWood MTLr, PG NTny BPSn Haby RP HC, DE JBmn RJns			NYC, 29Jun71
Goof	DE	Pablo 2310.815	
Eulb	DE/JBmn	Pablo 2310.787	
Tenz	DE DE/JBmn	-	
CW JClis MEtn MJsn, CCrs BWood VP, RAWs NTny Haby HMve RP HC, DE JBmn RJns			NYC, 5Oct72
Wulf Freedman (electric bass) added on "Loco Mardi"			
"THE UWIS SUITE":			
The Kiss		unissued	
Ac-Ac		-	
Uwis	DE HC NTny HC Haby HC NTny HMve NTny HMve	Pablo 2310.762	
Klop	DE RP/NTny/Haby	-	
Loco Mardi	DE/JBmn Haby MJsn NTny	-	
DE RayBrown			United Recording, Vegas, 5Dec72
Do Nothin' Till You Hear From Me		Pablo 2335.728	
Pitter Panther Patter		-	
Things Ain't What They Used To Be		-	
Sophisticated Lady		-	
See See Rider		-	
"FRAGMENTED SUITE FOR PIANO AND BASS":			
First Movement		-	
Second		-	
Third	(= "Pleadin' For Love")	-	
Fourth		-	
CW JClis MEtn MJsn, CCrs TG VP, PG NTny Haby HMve HC, DE JBmn RJns			Las Vegas, 6Dec72
Blen	DE Haby BTny MJsn PG TG HMve	Pablo 2310.815	

(ctd. next page)

PABLO ... (concl.)

DE JoePass RayBrown LBSn (this session was also video-taped)

L.A., 8Jan73

Just Squeeze Me	Pablo 2310.703
The Hawk Talks	-
Carnegie Blues	-
Prelude To A Kiss	-
Cotton Tail	-
Everything But You	-
Love You Madly	-
Caravan	unissued

PABLO ALBUM TITLES and SUBSEQUENT ISSUES:

"Duke's Big 4"	2310.703, (J) MTF-1001, (J) MW-2090
"This One's For Blanton"	721, (J) MTF-1002, (J) MW-2136, (E) 2335.728
"The Ellington Suites"	762, (J) MTF-1043, (E) 2335.743
"The Intimate Ellington"	787, (J) MTF-1067
"Up In Duke's Workshop"	815, (J) MTF-1116
"The Greatest Jazz Concert In The World"	2625.704, (J) MW-9057/-9060, (E) 2660.109 (2335.721/-724)
"The Best Of Duke Ellington"	2310.845 (SIDE 1: "QUEEN'S SUITE"/SIDE 2: Bateau/Soph.Lady/Goof/Black Butterfly/Mendoza/Layin' On Mellow)

NEW RELEASES ... (ctd.)

are rare and vintage transcriptions". (Carmack)

● Franklin Mint Un-numbered 4-LP set "THE GREATEST JAZZ RECORDINGS OF ALL TIME: BEBOP LEGENDS" Vols. 41/42/43/44

● MCA (J) VIM 17-19 "DECCA - MCA HISTORY OF JAZZ" (3-LP Box)

A set containing Dizzie Gillespie and Charlie Parker, but one DE item (with Gillespie) is included: 19Feb59 U.M.M.G. (FM-042); the source noted to be Columbia CL-1323. (Carmack)

Two DE titles included: 7Apr27 Black And Tan Fantasy (E22299) / 17Oct28 The Mooche (E28359-A). (Yuze)

● Intermedia OS-5021 "DO NOTHIN' TILL YOU HEAR FROM ME"

● Murray Hill M-56761 "BIG BANDS OF THE SWINGING YEARS" (4-LP Set)

The titles are given as follows: Mooch/Buddah/H'ya Sue/Primpin' At The Prom / Do Nothin' Till You Hear From Me / Snada / Jam With Sam / Flamingo / Blue Jean Beguine

Containing five DE titles: Magenta Haze/Take The A Train / Sophisticated Lady/Sultry Sunset/Ain't Misbehavin'

From the liner notes of the album I find statements that these performances were "never previously available on record", that they "were recorded in live concert" in "the 1940's and early 1950's". The only further clue as to their source is the statement that "these recordings

No discographical information is provided as to the source of any of these. I suspect that a couple of the titles might be from the former Musicraft label; hopefully I of any of these. I suspect that a couple of the titles might be from the former Musicraft label; hopefully I will be able to further identify these later by listening comparisons. (Carmack)

DISCUSSIONS/CORRECTIONS/ADDITIONS (ctd.)

ST. LOUIS BLUES DE RS BB CW DE vCW?/HC/DE BW JN (the vocalist is not IA but a male one, possibly CW although the pitch is higher than usual for him)

I WANT A MAN LIKE THAT vIA/v comments by band member(s)

CLARINET LAMENT ... BB

SERENADE TO SWEDEN DE WJ CW (not JN) HC DE ...

BOY MEETS HORN ... RS

PYRAMID tontomDE JT ssJH CW ssJH HC/ssJH ssJH WJ JT

MOOD INDIGO ... WJ/BB/JN DE WJ (T Larsson)

WWofDE's World one, we still have to account for THE CANTEEN BOUNCE and HAYFOOT, STRAWFOOT. The latter title is not identical to Jubilee 1 (WWofDE 42-37) and features RS vER BW. CANTEEN BOUNCE features TJ (not RS) CH TJ (correctly so in WWofDE, but no TJ in personnel. Thus it must have been recorded in some period when both TJ and CH were in the band (of session 43-92). (T Larsson)

● WWofDE session 42-19: WAY LOW must be from another date, since both HB(not RS) and, possibly, JHtn (probably not CH) have soli in this. (T Larsson)

● WWofDE session 43-92 (cf Bull84/3-8): The drummer is definitely not SG, but very probably Hal West, although he also sounds a lot like Lionel Hampton. Since amongst others, RS TJ, LB, CH BW are present, this must have a personnel not recorded in WWofDE. When did RS and CH leave, and when did TJ enter the band?

Solo routines:

COTTON TAIL RS (not RN) BW HC DE BW

I LEFT MY SUGAR ... not heard (DEMS: This features vER throughout)

SWEET GEORGIA BROWN CH (not NJ) DE CH BW HWest TJ (4 bars) TJ/RS(chase 8+8 for 32 bars) TJ/RN/RS (chase 4+4+4 for 24 bars) RS(8 bars) CH (the cl soloist sounds very much like CH and not like NJ)

GOIN' UP DE HC JN JH/DE LB viRN BW RS/HWest (T Larsson)

● WWofDE session 42-38: AFRS "Jubilee" 69: This should probably be dated much later and seems to use pre-recorded material throughout; "Bubbles" Whitman's voice being dubbed in and the voice supposed to be Duke's not sounding a bit like his. I have found HOP, SKIP AND JUMP to be an abridged version of the 8Nov43 World transcription. Since I don't have the World recordings of SENTIMENTAL LADY, I DON'T WANT ANYBODY AT ALL and SLIP OF THE LIP, I can't make comparisons with the "Jubilee" versions of these. Can someone else do this? If we assume that these also are identical to each other (although my solo routine for Jubilee's "Slip", vRN RN TJ vRN, doesn't correspond to

DEMS comments: There were many ins and outs among the personnel during the WWII period. Concerning CH we know he was drafted, inducted on 20Apr43. We cite from "The Jazz Record Magazine, No. 6, May 1, 1943: "Otto Hardwick is back with Duke Ellington, and Sax Mallard, who replaced him, has taken over Chauncy Houghton's chair, Chauncy has

(ctd. next page)

## DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund  
Box 4026  
S- 175 04 JÄRFÄLLA  
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.

## CORRECTIONS ... (std. from previous page)

been in the armed forces for about four weeks. Scotty Scott, who has his own band at Minton's Playhouse ... was a temporary feature with the Duke 'till Hardwick's return. ... in Scott's band are Telonius Monk, piano, Nick Penton, bass, and the ever happy Harold West, drums. ..."

RS left in June, probably during the first week. TJ took over.

● DESOR 1350, Paris, Oct. 28, 1971, PM concert: On my tape there is a "La Plus Belle Africaine" between "Togo Brava" (13501) and "Come Off The Veldt" (1350m).  
(Contijoch)

● DESOR 1376, Portland, Feb. 1972: There are 2 shows: The first begins with "Perdido" (1376a) up to "Chinoiserie" (1376c) continued with "I Can't Get Started" (1376v) to "Things ..." (1376z). The second show begins with "C Jam Blues" (1376p) to "Goof" (1376u) followed by "Rockin' In Rhythm/Addi/Dim.&Cresc. In Blue/4:30 Blues/A Train/Togo Brava Suite/Satin Doll/Unidentified title (nc), not mentioned in DESOR.  
(Contijoch)

● I am excited about the tape CA-2 put together by some experts, now available to members for personal use. This is such a great idea for collectors, is there another plan to compile another "members only" tape? Could be the annual "rare" concert made from member inputs, maybe only to those who send you a cassette with a selection, a full tape voted on by members to pick the most needed (like you did with the Hurricane). Probably would be at cost, to prevent it from being commercial. Just a thought for your consideration.  
(Kennis)

DEMS: Your idea for an annual "members only" cassette release is simply great and in line with our efforts to spread the Master's sounds and things enriching our members. Here is consequently an invitation to all of you to let us know what you yourself most of all should like to be included in such a next annual tape collection. One selection (plus an alternative) from each member is accepted. There is in most cases no need to send your suggestion on a cassette - just send a SEPARATE SHEET (don't forget to add your name - please print). According to the votes received a master tape will be produced allowing for making cassette copies needed. As in earlier cases no commercial aspects will be involved. All For The Love Of Duke!

● Duke's very last stage appearance: It is beyond our ken that so little was recorded (see Bull 84/1-6, 84/3-8). Bob Davis made the introduction. He insists that all he could convince the engineer to record was the introduction. The engineer was strict on union rules and would not record any of the music. He says further that security was very tight to keep out personal recorders, that if any recording does exist it would have to have been made

## 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.) 2:00 per current page (pages of no current interest are added free).

79/1	2 pages
/2	10 pages (5 are of no current interest)
/3	6 pages
/4	4 pages
/5	8 pages (1 is of no current interest)
80/1	10 pages (2 are of no current interest)
/2	8 pages (1 is of no current interest)
/3	8 pages
/4	8 pages (1 is of no current interest)
81/1	7 pages
/2	7 pages
/3	5 pages
/4	8 pages
/5	9 pages
82/1	13 pages
/2	7 pages
/3	13 pages
/4	5 pages
/5	6 pages
83/1	6 pages
/2	12 pages (4 are of no current interest)

and

84/3 12 pages (1 is of no current interest)

New members will automatically receive still available back copies free of charge.

FOR  
**DEMS**  
MEMBERS  
**ONLY**

## AZURE cassettes

CA-1 SEK 40:-  
CA-2 SEK 40:-

## AZURE lp

LP-431 SEK 35:-

from the audience. I fear we must assume that there is no recording of the concert, except for what may exist in the hands of a person who has no idea of the historical value of what they have.

By the way, Bob has written very poetical about that night. It was his last meeting with Duke. He has played his scrap of tape (his intro and the few bars of "Take the A Train") on radio with an introduction that will bring tears to the eyes of an Ellington enthusiast. I have a tape of that which I cherish.  
(D Miller)

★ FROM DON'S PLACE



"...the greatest group of Ellington experts ever together..." That is the description given to the 1984 DUKE ELLINGTON STUDY GROUP CONFERENCE by Sjeif Hoefsmit in the 1984/3 issue of the DEMS BULLETIN. I do sincerely appreciate Sjeif's description for that is exactly what I hope all conferences will be.

I hope each succeeding conference will exceed the quality of the previous meeting.

Of the eight sessions over four days there were three which included exciting live music. Rare quadrasonic recordings of DE threw the participants into ecstasy, and we offered also lectures, panels, and most unusual demonstrations. Please refer to our "shopping list" for what we are able to provide on tape.

I am including also the balance of the program as presented. All sessions were successful. The appeal of individual sessions was, of course, in the eyes and the ears of the beholder. I do not believe that anyone was disappointed. We of the Ray Nance Chapter of the DUKE ELLINGTON SOCIETY are very pleased with all of the flattering comments we have received. The conference did include something for every person in attendance.

People came from as far east as West Germany and as far west as Hawaii. That is quite a testimonial to DUKE.

Sjeif Hoefsmit has suggested that I write a full report. How full is full? That would be quite an undertaking. Right now we are very involved in trying to provide Eddie Lambert and his friends in England with a maximum of information so that any hurdles we met will be easier for them.

To me, the shining aspect of the meeting

was all of the very hard work which our local people put in to make the whole show possible. Nothing could have happened without that extraordinary devotion.

Next in line for credits are those persons who offered their talents to the program. They are all experts and they were ever so willing to share their knowledge and abilities with fellow ELLINGTON enthusiasts.

I am reluctant to suggest what was most of interest to me. I liked the entire program, each part had its place. Some parts were subjective, some were quite objective and will lead to further activity for the sake of ELLINGTONIA. An outstanding example of the latter is the panel of transcribers. There is much work to be done in this area. The panel provided the STUDY GROUP with some roots from which we shall proceed and grow.

The past is history. One must be taken with the hope of joining Eddie Lambert in Merry Olds England next May. This will be a marvelous opportunity for enthusiasts in Europe to get together. I can well recall in Washington in 1983 when I was astonished to learn that Eddie Lambert, Sjeif Hoefsmit, and Klaus Stratemann had never before seen each other. The meeting next year has been titled ELLINGTON '85 and it will be a rare chance for Europeans with serious interests in ELLINGTONIA to gain closer communication with each other and to meet others of like mind from other parts of the world. I do hope that they will not let each other down.

Let us all plan to be there!

All for the LOVE of DUKE,

Don Miller

**PRESIDENT**  
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● Couldn't Benny come to Chicago, Chicago came to Benny in form of a visit on June 29th by Mr. Gordon Ewing and his wife Miriam with reports from the conference. During the pleasant afternoon and dinner we exchanged happy memories from earlier days in connection with our common interest. In later years the Ewings became especially interested in Alice Babs. Fortunately the Aslunds were able to show a video tape from an Alice Babs/Duke Ellington Sacred Concert given in Stockholm. A rather rare Alice Babs LP was also handed over. Before leaving Sweden they reported to have found 12 more Alice Babs LPs to bring back home. As Gordon described the visit to Sweden, they now had made their "pilgrimage to 'Mecca'". The event was also video-taped.

● For the same reason that Benny was unable to go to Chicago, he also had to turn down to go to Paris chosen to represent Sweden in the annual International Jazz Quiz Radio Contest, this time dealing with Ellington and Ellingtonia.

**FOR SALE**

		<u>SEK</u>
Børge J C Møller: PARLOPHONE BIO-DISCOGRAFI (1946)(rare)	N	10:-
"BLUE BOOK" OF THE WORLD'S COLLECTORS (1955)	N	1:-
G E Lambert: DUKE ELLINGTON (1959)(in Swedish)	N	10:-
Coller/Whyatt: JOSH WHITE DISCO (Discophile 1951)	N-	-150
Woody Woodyard: JAZZ AMERICANA (Trend Books 1956)	N-	10:-
Hy White: GUITAR DIGEST (solos feat. w. W. Herman)(1944)	E+	5:-
Jim Haskins: THE COTTON CLUB (1977)	N+	50:-
Nestor Ortiz Oderigo: PANORAMA MUSICA AFROAMERICANA (Argentine '44)		10:-

**1984 DUKE ELLINGTON STUDY GROUP CONFERENCE**

The total program included those sessions listed on the "shopping list" of available cassettes. There were other sessions that could not be recorded. They are as follows:

**THE OPENER** - John Campbell, Piano; and Brooks Kerr, Piano

**EXHIBITS** - Duke In Chicago In The 1940's from the archives of Gwen Pittard; and Duke At Chicago's Blue Note from the memorabilia of Betty Cortez

**FILMS OF ELLINGTON** - Klaus Stratemann and Jerry Valburn

**VIDEO TAPES OF DUKE ELLINGTON** - Sue Markle

**DUKE IN QUADRAPHONIC SOUND** - John Gill

**THE ELLINGTON-BLANTON DUETS** - Brooks Kerr, Piano; and George Duvivier, Bass

**ALL-STAR TRIBUTE TO DUKE ELLINGTON** - Kenny Burrell, Leader and Guitar; Britt Woodman, Trombone; Joe Newman, Trumpet; Seldon Powell, Tenor; Rufus Reid, Bass; Frank Gent, Drums; and Richard Wyands, Piano

**CONVERSATIONS WITH DUKE** - Willis Conover

In addition there were numerous hours in the hospitality suite and in dining which were spent in delightful camaraderie.

Your Balance (Sw. Crowns) SEK:	:
DEMS Bulletin	0:-
Postage/Exp	:
Remaining deposit:	=====

*Letter will follow shortly!*

**LP's FOR SALE - S.Cr. 35:-/each:**

Tax #8010 "BRAGGIN" IN BRASS / DE 1936-1939"  
 Tax #8012 "COTTON CLUB STOMP / DE 1937-1939"  
 Tax #8037 "DUKE ELLINGTON - THE TRANSCRIPTION YEARS"

Only for DEMS members. For your information:  
 Each "SMALL PACKET" can contain up to 3 LPs.  
 This is the most economical way sending LPs  
 air mailed. Small Packets can be forwarded  
 everywhere, except within Sweden.

For Sale

		SEK
BRUNSWICK RECORDS: Complete Catalogue up to and including October 1947	N	10:-
PARLOPHONE RHYTHM STYLE by E Jackson (Personnel of Bands & Index to Artists) 1946	N-	10:-
Same (1948 Edition)	N-	10:-
HIS MASTER'S VOICE - SWING MUSIC by E Jackson (1948)	N-	10:-
STORYVILLE JAZZ - Katalog 1963 (German)	N-	1:-
ATLANTIC RECORDS CATALOGUE (no year)	N	-:50
DEUTSCHE GRAMMOPHON GESELLSCHAFT - LANGSPIELPLATTEN 33 - 45(no year - no jazz)	N	free
- - KATALOG 1951/52 (no jazz)	N	free
GUIDE TO NEW RECORDS 33 - 45 - 78 (USA) Aug 51	N	-:50
- Oct 51	N	-:50
- Nov 51	N	-:50
- Dec 51	N	-:50
THE AMERICAN RECORD GUIDE Sep 63	N	-:50
- Oct 63	N	-:50
- Nov 63	N	-:50
- Dec 63	N	-:50
- Jan 64	N	-:50
- Feb 64	N	-:50
ELECTROLA und COLUMBIA - HAUPTKATALOG 1950	N-	5:-
CAPITOL/TELEFUNKEN/MUSICA - HUVUDKATALOG 1954 (Swedish)	N	2:-
JAZZ (Catalog listing PHILIPS LPs (no year)	N-	2:-
POPULAR RECORD AID - 78/45/LP (1954) (USA)	E-	2:-
HUSBONDENS RÖST (= HIS MASTER'S VOICE)(Swedish)(1951)	N	2:-
HIS MASTER'S VOICE - AMERICAN SWING & STRAIGHT (Swiss)(1948)	N	1:-
HUSBONDENS RÖST 50 ÅR (Swedish) (1953-54)	N	5:-
EP (HUSBONDENS RÖST/COLUMBIA/ODEON/PARLOPHONE/PATHE/MGM) (Swedish) (1955)	N	5:-
THE POLYDOR JAZZ POCKET (a catalogue of jazz from the house of polydor) (no year)	N	1:-
PARLOPHONE / ODEON SWING (c. 1950)	N	2:-
JAZZ MASTERWORKS (COLUMBIA / SWING) (c. 1950)	N	2:-
POLYDOR KATALOG 1951/52 (no jazz)	N-	free
JAZZ (BRUNSWICK / CORAL) (German) (1958)	N-	2:-
THE 45er (USA) Sep 51	N	1:-
PARLOPHONE 1949-50 RECORD CATALOGUE (O.S. Edition)	N	2:-
COLUMBIA 1950-51 CATALOGUE (O.S. EDITION)	N	2:-
THE GRAMOPHONE - POPULAR RECORD CATALOGUE by E Jackson - TITLE SECTION Dec 64	N-	5:-
- - ARTIST SECTION Dec 64	N	10:-
- - TITLE SECTION Mar 65	N-	5:-
- - ARTIST SECTION Mar 65	N	10:-
- - TITLE SECTION Jun 65	N-	5:-
- - ARTIST SECTION Jun 65	N	10:-
- - TITLE SECTION Dec 63	N-	5:-
- - ARTIST SECTION Sep 65	N-	10:-
PHONOBAND KATALOG 7 (Swedish) (1967)	N	1:-
MUSICASSETTES (PHILIPS/FONTANA/MERCURY/CBS/PYE/AMADEO) (Swedish) (1968)	N	-:50
WORLD'S LARGEST CATALOG OF 8 TRACK AND 4 TRACK STEREO TAPE CARTRIDGES (2nd Edition, 1967)	N-	5:-
JAZZ SOCIETY AA-520/521	N	2-LP Set 100:-
TAX #8012	N	50:-
TAX #8010	N	50:-
JAZZ PANORAMA JPLP-17	N	50:-
COLUMBIA JCL-1033	N	50:-
CBS 82819	N	50:-
RCA PM-43697	N	2-LP Set 100:-
JAZZ BIRD JAZ-2009	N	50:-
SAGA 6926	N	50:-
VOCALION VLP-4	N	50:-
JAZZ PANORAMA LP-1	N	35:-
(no label name) QSR-2439	N	30:-
THE DUKE 1940 - CRYSTAL BALLROOM IN FARGO)	N	50:-
COTTON CLUB STOMP - DE 1937/39	N	50:-
BRAGGIN" IN BRASS - DE 1936/39	N	50:-
DUKE ELLINGTON IN HARLEM	N	50:-
DE&HO - SUCH SWEET THUNDER	N	50:-
DUKE ELLINGTON - UNKNOWN SESSION	N	50:-
THE INDISPENSABLE DUKE ELLINGTON Volumes 3/4	N	2-LP Set 100:-
DE - MEADOWROCK TO MANHATTAN	N	50:-
IMMORTAL SESSIONS - DE Volume 2	N	50:-
TOODLE-OO - DUKE ELLINGTON	N	50:-
DE&HO - CARNEGIE HALL CONCERT DECEMBER 11, 1943	N	35:-
DUKE ELLINGTON & HIS FAMOUS ORCHESTRA (plain envelop)	N	30:-