

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON MUSIC SOCIETY

1994 / 3 Sep - Dec



As a DEMS member you'll get access from time to time to unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught with having passed on such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. As a DEMS member please help see to that this simple rule is followed. Thus we will be able to continue future special offers, such as tapes, AZURE-releases, etc., etc.

ALL FOR THE LOVE OF DUKE !

DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

STEVE VOCE, a British subject, will go to history as the first one ever to be excluded from our exclusive Duke Ellington community. He succeeded violating the simple rules (see above) using material given in confidence, for undue publication in a commercial jazz magazine. He also succeeded in defaming every single person in our Ellington music lover group, including the co-ordinator of research material. As a side effect, he succeeded in causing considerable trouble, first hand, to one Mr. Eddie Cook, Jazz Journal Ltd (See page 8).

DUKE'S FIRST PIANO TEACHER

Knowing I had the original name in my files of Duke's first piano teacher, I promised to tell it as soon as encountered. Quite some time has passed since then, because I failed to locate it. Suddenly it popped up just a few days ago. The name of the fellow who was the one to "invent" the name as Miss Clinkscale we will perhaps never know. Being such a "fit and funny" name it was, as we all know, adopted, and the "story" begun to live its own life. Even Duke himself referred in his MIMM to this lady the same way.

However, here's the original story as once added to my Ellingtonia files way way back:
"In 1904 his mother thought it was time to begin his musical education. The one chosen was a Mrs. Kingdale. Duke called her "Mis' Kinker". Duke didn't like the teaching efforts at all. The lessons were given up, and he didn't play the piano again until about fifteen and reports says he was driving the neighbors almost mad - he wouldn't stop."
Aasland

NEW RELEASES AND RE-RELEASES



● Best Of Jazz BOJ 4010 (CD) JOHNNY HODGES
HIS BEST RECORDINGS 1928-41

Further info remain. Scherman

● Classics(EEC) 666 (CD) DE&HO 1936-1937

28Feb36 Love Is Like A Cigarette -1/Kissin' My Baby Good-Night/Oh Babe! -1/Maybe Someday -1/17Jul36 Shoe Shine Boy -2/It Was A Sad Night In Harlem -1/Trumpet In Spades (Rex's Concerto) -1/Yearning For Love (Lawrence's Concerto) -2/29Jul36 In A Jam -1/Exposition Swing -1/Uptown Downbeat (Black Out) -1/16Dec36 Rexatious -A/Lazy Man's Shuffle -B/19Dec36 Clouds In My Heart/Frolic Sam -2/Caravan -1/Stompy Jones -1/21Dec36 Scattin' At The Cotton Club -1/Black Butterfly -1/Mood Indigo & Solitude -1/Sophisticated Lady & In A Sentimental Mood -1/5Mar37 New Birmingham Beakdown -1/Scattin' Ay The Kit Cat -1/I've Got To Be A Rug Cutter -1/New East St. Louis Toodle-O -1

This CD hasn't been mentioned in our bulletin before. DEMS

● Columbia 75025-2 (CD) ANATOMY OF A MURDER

New issue number - new prize Scherman

● Dohosha(J) (CD) JAZZ VOL 4

Includes 17 titles from 14Mar27 (E.St.L. Toodle-oo) to 15Feb41 (A Train). Brunswick, Okeh, Columbia, Victor compilation.

The CD was issued by Publishing Company, not by Record Company, as stated elsewhere. Yuze

● Giants Of Jazz(It) CD 53048 (CD) DE - THE JIMMY BLANTON ERA

In A Mellotone/Ko-Ko/Jack The Bear/Harlem Air Shaft/Just A-Settin' And A-Rockin'/Sepia Panorama/Jumpin' Punkins/Mr. J.B. Blues/Body And Soul/Bojangles/Sidewalks Of N.Y./Pitter Panther Patter/Sophisticated Lady/AcrossTheTrack Blues/Plucked Again/Blues/Chloe/"C" Blues/Weely/Junior Hop/Dusk /Blue Serge/Morning Glory

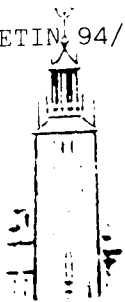
Total playing time 71:04.

DEMS

● Jazz!/RCA(F) 74321192542 (CD) CONCERT OF SACRED MUSIC

First CD issue of the first concert of sacred music, as originaly-released on RCA LPM/LSP 3582. Original sleeve design, (ctd page 3)

ELLINGTON 94



STOCKHOLM CONFERENCE



The Conference started on Thursday **May 19** with a Get-together Party. Old and new friends and happy faces. It was highly appreciated.

May 20:

The conference was officially opened by Göran Wallén (head of DESS) and Alice Babs, followed by the very first presentation, "DE in Sweden 1939", consisting of a panel with Alice, Rolf Dahlgren and Bertil Lyttkens, presenting memories and musical examples.

An unannounced portion beginning with a "Sophisticated Lady" piano rendition by Berndt Egerblad, well-known from a Swedish TV-channel with a series of memory programs. A portion from the Stockholm Gustav Vasa church was shown, "Heaven", with Alice and Johnny Hodges from Duke's Second Sacred Concert, which was videotaped there. A totally unprepared blues, improvised by Berndt and Alice, was another highlight.

After coffee break followed, what is described in TDES, Chapter 90, Newsletter as follows: "The morning's program ended on a high note: The audience enthusiastically greeted revered Benny Aasland, one of the world's great authorities on Ellingtonia. A program note by Sjeff Hoefsmit reads in part: "A few lines is not enough to describe the importance of Benny Aasland for the still growing community of admirers of Duke Ellington. One line is nothing compared with the four to five editions of the DEMS-bulletin which Benny and Birgit (his wife) write, print and mail each year. And this is what they accomplished...for the last 15 years! ... Benny became famous ... on the very first discography dedicated to (a) single musician: *The Wax Works of Duke Ellington*, the basis for every subsequent Ellington discography." ... and we continue with a small part from TDES newsletter from the Austin Lawrence reviewing the conference: "Benny Aasland showed us films, never seen by the public, of his travels on the tour bus with the Ellington band in both the US and Sweden". Bus transportation to the Town Hall where a buffet luncheon was served, preceded in the courtyard by the Stockholm Transit Workers Band rendering Ellington music.

Back to the conference where Alexandre Rado began the afternoon presentations with a portrait of Cat Anderson. (His presentation will be included in our next coming bulletin).

The Nils Lindberg presentation included thoughts regarding an orchestra arrangement of a Swedish folk song that Ellington ordered and recorded as *Far Away Star* with Alice as vocalist.

After coffee break Dr. Theodore Hudson spoke about Duke's childhood in Washington, D.C.

The Prof. Richard Wang speech, "Beggars' Opera to Beggars' Holiday. The 1994 Chicago revival", followed.

In the evening came so "Serenade to Sweden", a gala concert in the Stockholm Concert Hall. The Big Band included not less than seven former Ellingtonians, CT WC REsn JW LBsn (who also directed the band) and vJsrI. The event was hosted by Alice Babs and Leif "Smoke Rings" Anderson.

May 21:

Phil Schapp started the conference proceedings with tapes from an Ellington recording session.

Klaus Stratemann presented "A Potpourri of Ellington on Films" with selected portions from shorts and feature films.

Ken Rattenbury presented a musicological survey of Duke's method of composition and how he draw upon the the three most important ingredients of jazz.

After lunch we heard John Lewis' memories from his growing up in Albuquerque, New Mexico, and memories from his first listening to the Ellington orchestra in 1939 and 1940.

Coffee break. Austin H. Lawrence presented "Bubber Miley"-Duke Ellington, the first great collaboration".

Prof. Andrew Homzy spoke of musical techniques and devices that were adopted or invented, which placed him in the forefront of developments from the '20s to the '70s.

The evening event was "A Tribute to Duke", a Radio Concert in the Berwald Hall, hosted by Alice Babs. A series of new compositions, as tributes by six Swedish jazz composers, were for the first time performed, featuring CT and pianists Nils Lindberg and Bengt Hallberg.

May 22:

Ove Hahn shared his memories from Duke's week engagement at the Gröna Lund Amusement Park in Stockholm.

Alice Babs and Nils Lindberg had a conversation on the cooperation with Duke.

Walter van de Leur told about "DE and BS: Their special reference and collaboration for the Blanton-Webster Band 1939-42". He had the opportunity to go through the Ellington archives at the Smithsonian in Washington, where he worked for quite some time.

John Edward Hasse, curator of American Music at Smithsonian. He presented "Ellington Storms Sweden" as related in the Swedish itinerary together with press and public response a.s.o.

After lunch CT WC JSrI JW and LBsn assisted Patricia Willard, who led the panel, in discussng, the by now 37 year old video tape, "A Drum Is A Woman". This was a highly interesting discussion leading into the black

and white version of "A Drum Is A Woman".

Joya Sherrill talked about her experiences working with the Duke at the Panther Room in Chicago, and also while working in "My People", presented in Chicago during summer 1963.

Sjeff Hoefsmit presented, with comments, the best portions from the TV recording from Duke's last appearance at the Stockholm Concert Hall, 28 Oct 73, taped by Benny Aasland.

Dr. Gregory Morris, BS's nephew and executor of the BS estate invited everybody to "Ellington '95" which will take place in Pittsburgh, USA. Billy was bombed in Pittsburgh.

Alice Babs and Göran Wallén closed the conference thanking all and everyone for their assistance helping the meeting being such a happy one. Lastly Aasland received a real big hand from the whole convention.

In the evening there was a Banquet Dinner and dance music performed by a Swedish 10 piece orchestra, Kustbandet. Featured was early DE compositions, and other bands of that era.

Some additions:

Jan Bruer presented glimpses of the 14 tours of Sweden with music samples from events.

Alice Babs sang "In A Little Red Cottage" (NOT "In A Red Little ...") By The Sea". The original Duke orchestration was newly found.

Walter van de Leur conducted a totally unknown transcription of a BS piece, "Portrait of a Silk Thread", an encore at the May 20 night concert.

"... Special thanks also to Alice "Babs" and Nils-Ivar Sjöblom together with Benny Aasland for inspiration and support, ... a great help for our planning which began in 1992 and up to the realization in May 1994. ..."

(Wallén)

The conference was favourably commented by the press in Sweden and internationally. A most curious thing: It was however not observed, or in any way, commented by the Swedish music magazine "Orkester-Journalen", the worlds oldest jazz magazine - despite subsidies. Furthermore: From their usual listings of coming events in Radio and TV everything was removed.

A few comments received afterwards

"What a fantastic Conference"

(Claes Ringqvist)

"... a most enjoyable event ... the best organised Ellington Conference ... I attended Washington and Los Angeles and they were not a patch on your conference. The venue was excellent and the facilities first class ... Exemplary technical back-up. ... I join my fellow countryman Laurie Wright (Editor of Storyville) in saying that Pittsburgh will have to do very well indeed to better the standard that the Swedish Duke Ellington Society has set for Ellington Conferences."

(Michael Bowen)

"... a peerless conference ... I am HAPPY to have been able to experience this event"

(Sven Tollin)

"Simply put ... BRAVO on the Ellington Conference - the logistres, lectures, and overall organization was truly fantastic!!"

(David William Yoken)

"Dear Göran; Many thanks to you and your well organized team for such a great conference experience ... an excellent program set in very congenial surroundings ... Perhaps you will have the courage and energy to bring the Ellington Conference back to Stockholm at some future date As always, it was a happy time with old friends, one of the most important aspects of our annual meeting. ..."

(Lois K. Moody)

"... congratulations to a throughout happy Conference, everything included."

("Svenskt Visarkiv" / Jens L.)

"Congratulations on a great conference!!"

(Ted Hudson)

"What a tribute to Duke it must be, that several hundred people would travel from all over the world to sit in a hotel and talk about him and his music!"

(TDES / Austin Lawrence)

"The Duke Ellington Swedish Society and the city of Stockholm pulled out all the stops to make the conference one of the best ever. Before and after the conference, the musicians in the jazz clubs and churches featured Ellington's music every night."

(TDES / Morris Hodara)

About nine or ten delegates brought their 1954 copies of Aasland's first discography to the conference for dedications. One showed 2 copies. The first turned out to be from the regular original edition, the second from the especially made gift edition, 200 copies, for the then named "DEJS". Two years ago, the same thing happened in Copen-hagen, 5 or 6 copies. Amazing.

(Aasland)

(concluded page 3)



notes in French by Claude Carrière (from French LP re-issue in 1983) and excerpts from the original notes, in English, by Stanley Dance. **Moulé**

The concert took place at the Grace Cathedral in San Francisco on **16 Sep 65**, recorded for KQED-TV. You should also see DEMS83/4-2+5 for interesting details, including a diminished facsimile of the printed program. Parts of the recording were used in Danish broadcasts DR-54 and DR-55. Parts were also used for the "DE - Love Yoy Madly" NET telecast. In the printed program Tony Watkins is the vocalist on "The Lord's Prayer", but in the recording we hear a just joined gospel singer by name of **Esther Merrill**. There were two performances. **Aasland**

● Polygram 844 401-2 (2xCD) THE GREAT CHICAGO CONCERTS (10 Nov 46 & 20 Jan 46)

Same as Limelight (see DEMS94/24) **Scherman**

● Sidewinders(US) (LP) DUKE ELLINGTON "FOREVER"

SIDE A: Ring Dem Bells/Frustration/Coloratura/A Train/Rose Of The Rio Grande / SIDE B: Duet/Harlem Suite/The Mooche/Love You Madly **Valburn**

No date/origin stated. This is material from the **21 Jan 51** Metropolitan Opera House concert. This was DE's Metropolitan Opera House debut, built up as a social occasion and a big

musical event. The "Monologue", with Duke as the narrator, was here premiered, as well as the "Harlem Suite". The Voice Of America recorded the whole thing (VOA J-11, 12, 13, 14, 15 ("Duke Ellington In Concert"). In addition to the usual personnel Joe Benjamin(b) and Bill Clark(d), are added to unison with WMSI and SG. New vocalist was Yvonne Lanauze. **Aasland**

ELLINGTONIA

● Chandos(E) CHAN 9154 (CD) W. G. Still: SYMPHONY NO.1 (AFRO-AMERICAN); Duke Ellington: SUITE FOR THE RIVER

The Duke Ellington musical heritage seems to be played more and more by classically trained musicians and orchestras. This is one such example:

The Suite From The River runs as follows: Spring (3'00)/Meander (3'57)/Giggling Rapids (2'55)/Lake (6'51)/Vortex (2'13)/Riba (3'18)/Village Virgins (4'21).

Detroit Symphony Orchestra, Neeme Järvi, conductor. Orchestrated by Ron Collier. **Moulé**

● Emi(E) CDC 7 47621 2 (CD) Bartok: SONATA FOR SOLO VIOLIN; Ellington: MAINLY BLACK

Made up of excerpts from the "Black, Brown & Beige" suite: Introduction (6'41)/Come Sunday (2'39)/Work Song (7'51)/The Blues (Mauve) (12'30)/Come Sunday (10'04).

Nigel Kennedy (violin) & Alec Dankworth (double bass). **Moulé**

DISCUSSIONS - ADDITIONS - CORRECTIONS

● DEMS 93/4-1, left column last item: Jazz Unlimited(Sd/D) JUCD 2036 (CD) "DE AT BIRDland". The second group of titles is not from 22 Nov 52 but from **24 Nov 52**. A session of **22 Nov 52** though, and we hope to see it issued on the second of the two CDs, mentioned in DEMS83/1-8. **DEMS**

● Pablo 2308-247 "IN THE UNCOMMON MARKET" (LP) I have traced the Juan-les-Pins selections but am unable to find out dates/origins for the balance. **Schott**

DEMS has been able to investigate, and together with confirmation by Valburn's reference manual (1st Edition). This is the result:

3 Jul 62 Bula (= Afro Bossa) / **8 Jun 63** Silk Lace (also known as "Caliné") / **6 Feb 63** Asphalt Jungle / **21 Feb 63** Star-Crossed Lovers / In A Sentimental Mood (on release incorrectly titled as "Getting Sentimental Over You") / **21 Feb 63** E.S.P. (Extra Sensory Perception) (=Broad Stream) / **6 Feb 63** Paris Blues (correct title should here read as "Guitar Amour") / **27 Jul 66** The Shepherd, 1st & 2nd concepts / **27 Jul 66** Kinda Dukish *)

*) Though a duration of 4:19 it is Kinda Dukish throughout. It is not followed by "Rockin' In Rhythm" as stated in Jerry's book "DE on CD". **DEMS**

One might add, that the title here as "Paris Blues" is in fact one of the items from the "Paris Blues" feature film, "Guitar Amour". "Kinda Dukish" is not mentioned at all in the liner notes, despite its unusual rendition. **Aasland**

● **16 May 69**, Oil City/PA: Addition to Nielsen's disco: The concert begins with "A Train (theme). Between "St. Louis Blues" and "Acht O'Clock Rock" comes "The Biggest And Busiest Intersection". The "Things Ain't ..." is here the finger-snapping version. **Aasland**

● **11 July 46**: Addition to the Nielsen disco: "rockabye River" is also on Here's To Veterans No. 251 and Azure CA-1 (both with the version tampered with). **Aasland**

● For reasons unknown many Azure releases have been missing during the printing of the disco. Here are some additions: Azure CA-10 **18 Mar 56** Short Sheet Cluster -10; Azure CA-10 **3 Jan 56** Feet Bone; Azure CA-10 **15 Jan 57** Perdido; Azure; Azure CA-1 **June 57** (Carrolltown) Caravan, Things Ain't ...; **20 Sp 59** Azure CD-2 should read Azure CA-2 for C Jam Blues; Azure CA-12 **2 Feb 63** (was not issued before printing the disco, but can now be added for the following: Misfit

Blues/Schwiphti/New Concerto .../Tootie .../ Star-Crossed .../ Things Ain't .../Perdido/The Blues Ain't/Do Nothin' .../One More Once/A Train; Azure CA-14 **8 June 63** Dans In: Kinda Dukish-Rockin' In Rhythm/In A Sentimental Mood; Azure CA-14 **9 June 63**: 2nd outdoor concert complete; **29 June 65** Pass-ion Flower -3; Azure CA-6 **30 Jan 66** Hamlet's Monologue; **8 Feb 66** Plus Belle Africaine/Opener; Azure CA-6 **28 July 66** Such Sweet Thunder/Half The Fun/Madness In Great Ones; Azure CA-2 **29 July 66** The Trip (=High Passage)//Jive Jam(2nd rendition); Azure CA-14 **22 Dec 66** Carney interv.(fragment); Azure CA-2 **15 Jan 67** Blessings On The Night; Azure CA-8 **28 Jan 67** Rue Bleue; Azure CA-2 **31 Jan 67** The Drag (based on "Ja-Da" chords)71 Got It Bad; Azure CA-14 **23 June 63** Swamp Goo -5/Girdle Hurdle -Intro. and -1/The Shepherd -2/Up Jump -4/Rue Bleue -2/Cromatic Love ... -1/Salomé -1/Blood Count -1; Azure CA-5 **17 July 67** Lele -false start, -7; Azure CA-9 **17 Aug 67** Azure; Azure CA-5 **17 Aug 67** DE interv.(fragment), Azure CA-9 **21 Aug 67** Mood Indigo/It's Freedom; Azure CA-6 **23 Nov 68** I Can't Get Started -5, -6(false start), -6(nc). **Aasland**

12 June 72 (see Nielsen's disco): Chinoiserie (as not found) is released on Laselight 15 782 (CD). **Aasland**

● Regarding the Chick Corea statement in our previous bulletin, page 7, we would like to acknowledge my (& Mr Louis Tavecchio's) cooperation, and it would be wise to add what the recordings are Mr Corea refers to: It is the **5 Jan 66** date with the Mercer Ellington Septet, featuring Nance, Hodges, Gonsalves, Carney, Bell & Benson. Recently I had a short meeting with him after a concert in Amsterdam.

He told me how proud he felt listening back to those recordings and announced he might use one of the tracks on a next album; he said it was the Hodge's track, so I presume it's "Portrait for Pea". **Hopstaken**

ELLINGTON '94 (ctd from page 2):

An extra surprise presentation on Sunday morning was held by well-known Italian discographers Luciano Massagli and Giovanni M. Volonté. An updated DESOR disco is to be presented in a near future. This time the disco will consist of two volumes, the 1st one in the usual way listing dates, personnel, titles, releases, etc., and the structure of each tune will be assembled in the 2nd volume.

ADDITIONAL DANISH BROADCASTS FROM THE MERCER ELLINGTON DONATION

reported by Bjarne Busk

During July and August 1994 Radio Denmark sent 8 additional broadcasts with material from the Mercer donation, almost all consisting of unreleased material. The were contained in a program series named "Stardust" and covered the last half hour for eight tuesday evenings, starting July the 5th. The material was chosen from live performances, and the Ellington parts were produced by me:

● DR-52 (5Jul94)	DE&hO at the D.J.'s in Seattle, <u>4 or 5 Dec 67</u>	● DR-56 (2Aug94)	DE&hO at Stadsteatern in Malmö, Sweden, <u>25 Oct 73</u> , from bc
Mount Harissa	unissued	Kinda Dukish - Rockin' In Rhythm	unissued
Satin Doll	-	Creole Love Call	-
Jam With Sam	-	Caravan	- 5)
The Shepherd	- 1)	In Duplicate	- 5)
Drag	- 1)	Take The A Train	- 6)
	Busk	New York, New York	-
From a KING-FM live bc from the D.J.'s.		I Got It Bad	- Busk
1) Earlier included on DR-41, see DEMS90/3-3!		5) Earlier on DR-6.	
	Aasland	6) Earlier used for DR-24, but incomplete.	Aasland
● DR-53 (12Jul94)	DE&hO at Alhambra Theater, Paris <u>29 Oct 58</u>	● DR-57 (9Aug94)	DE&hO at Universitetsaulan, Uppsala, Sweden, <u>9 Nov 71</u>
Kinda Dukish - Rockin' In Rhythm	unissued	From the 2nd concert:	
What Else Can You Do With A Drum	- 2)	Fife	unissued
Together	unissued 3)	Harlem	-
Jeep's Blues	- 3) 4)	Things Ain't ...	-
All Of Me	2)	Hello, Dolly!	- Busk
Things Ain't ...	2)	For additional titles see DR-47 /DEMS91/4-6) and Azure CA-10 (DEMS90/2-2.	Aasland
El Gato	2)		
	Busk		
The location was known as "Théâtre - Maurice Chevalier." <i>= 1.40.00.00 FCD Sulejku N.1</i>	Hoefsmit	● DR-58 (16Aug94)	DE&hO at the Congress Theatre, Eastbourne, England, <u>1 Dec 73</u>
2) Issued on Magic AWE 19 (LP), which contains many more titles, see DEMS86/2-1. You may also see Magnetic MRCD-119 (CD), see DEMS91/4-2.		From 1st concert:	
3) Earlier included on DR-42, see DEMS90/3-3.		Perdido	unissued
4) Complete - not incomplete as on DR-42.	Aasland	How High The Moon	-
		I'm Beginning To See The Light	-
		I Didn't Know About You	-
		Blem	-
		Metcuria The Lion	-
		Pitter Panther Patter	- Busk
		There are some additional titles issued on RCA Victor APL-1-1023 from this 1st performance.	Aasland
● DR-54 (19Jul94)	DE&hO at Grace Cathedral, San Francisco, <u>16 Sep 65</u>	● DR-59 (23ug94)	Same date and origin
Premiere for the Sacred Concerts. Excerpts from the performance (continued on DR-55):		From 2nd concert:	
Come Sunday	unissued	C Jam Blues	unissued 7)
Montage	-	The Piano Player	-
Tell Me It's The Truth	-	Satin Doll	-
We Shall Walk This Lonesome Valley	-	Woods	-
Unknown title (poss. "Only Joyful#)	- Busk	Every Day I Have The Blues	-
		Take The A Train	- Busk
● DR-55 (26Jul94)	Same date and origin	For additional titles see DR-39, RCA Victor APL-1-1023 and Azure CA-09.	
New World A-Comin'	unissued	7) Uninterrupted. Earlier on DR-39, with the opening incomplet.	Aasland
In The Beginning God	-		
My Mother, My Father	-		
The Lord's Prayer	-		
Come Sunday	- Busk		

THE 1946 CHICAGO OPERA HOUSE CONCERTS

A survey
by Hoefsmit/Aasland

Chicago CIVIC OPERA HOUSE 20 Jan 46
SH BFlood TJ CA FW CJ LB WDP OH JH JHtn AS HC
DE FG OP SG vKD

Chicago CIVIC OPERA HOUSE 10 Nov 46
SH HB CA RN TJ CJ LB WDP RP JH JHtn AS HC DE
FG OP SG vMC vAHR vKD; guest artist Django Reinhardt:

From The afternoon concert (further research is needed):

- Star Spangled Banner L
- Caravan D L
- n A Mellotone L
- Solid Old Man L
- BLACK, BROWN AND BEIGE:
 - a Spiritual Theme (Come Sunday) L
 - b Work Song L
- The Blues D L
- Rugged Rom D L
- Sono D L
- Air Conditioned Jungle D L
- Circe D L
- PERFUME SUITE:
 - a Dancers In Love D L
 - b Coloratura D L
 - Frankie And Johnny D L
 - Take The A Train L
- SUITE DITTY:
 - a Rhapso Ditty (Mellow Ditty) D L
 - b Fuga Ditty D L
 - c Jam-A-Ditty D L
- Magenta Haze L
- Diminuendo In Blue - Transblucency - Crescendo In Blue
- Pitter Panther Patter D L
- The Suburbanite D L
- AL Hibbler - In Songs:
 - a My Little Brown Book
 - b Every our On The Hour
 - c I Ain't Got Nothin' But The Blues
 - d Fat And Forty
- Blue Skies (Trumpet No End)

From the evening concert (further research is needed):

- Take The A Train D*
- Jam-A-Ditty (from Suite Ditty) AF
- Magenta Haze D AF
- Diminuendo In Blue - Transblucency - Crescendo In Blue D AF
- Pitter Panther Patter D AF L
- The Suburbanite D*
- D = DETS-33 (LP) (See DEMS83/3-2 & DEMS83)
- D* = DETS-33 (LP) possibly from another date.
- AF = AFRS transcription "Date With The Duke"-38.
- L = Limelight (CD) "The Great Chicago Concerts".

- Overture To A Jam Session p1
- Ring Dem Bells p1 L
- The Mooche p1 L
- Jumpin' Punks p1 L
- MR. HANDY'S MEDLEY (Big Three):
 - a Beale Street Blues p1 L
 - b Memphis Blues p1 L
 - c St. Louis Blues (vMC) p1
- The Eighth Veil p1 L
- Golden Feather L
- Air Conditioned Jungle p1 L
- Golden Cress p2
- Unbooted Character p1 L
- Sultry Sunset p1 L
- THE DEEP SOUTH SUITE:
 - a Magnolias Dripping With Molasses p2 L
 - b Hearsay or Orson Welles
 - c Nobody Was Looking
 - d Happy Go Lucky Local
- Things Ain't What They Used To Be p2 L
- THE BEAUTIFUL INDIANS:
 - a Good Fishin' p2
 - b Minnehaha (voiceKD)
 - c Hiawatha L
- DJANGO REINHARDT, guest artist:
 - a Ride, Red, Ride p1 L A
 - b Blues p1 L A
 - c Improvisation No. 3 p1 L A
 - d Honeysuckle Rose p1 L A
- AL HIBBLER - In Songs:
 - a My Little Brown Book
 - b You Don't Love Me No More
 - c Fat And Forty
 - d I'm Just A Lucky So-And-So
- MEDLEY:
 - In A Sentimental Mood/Mood Indigo/I'm p2
 - Beginning To See The Light/Sophisticated p2
 - Lady/Caravan/Solitude/Let A Song Go p2
 - Out ...-Don't Get Around Much Anymore p2
- Just Squeeze Me (vRN)
- Blue Skies (Trumpet No End) p2 L

pl = Prima DC-1 (LP). (See DEMS80/3-8)
p2 = Prima DC-2 (LP).
A = Ariston AR/LP/12031 (LP).
L = Laserlight (CD) "The Great Chicago Concerts".

A LITTLE STUDY OF "TIMON OF ATHENS"

by Francois-Xavier Moule

The notes to the VARESE SARABANDE CD (see previous bulletin, page 4, bottom right) state it contains the complete recording of DE's incidental music for the play. We don't really know what this really means, since Duke left no full score of this work, but only sketches and partial score ...

A close study of the recording reveals that the score amounts to 10 different themes, with variations for some of them. "Draggin' Blues" is included, but I wonder if this theme was included in the original 1963 production or not. Some themes, "Banquet Theme" and "Skillipoop" are well known, they have both been recorded several times. "Revolutionary March" has been recorded once, by the Boston Pops, but apparently never played by the Ellington band. "Draggin' Blues" was recorded for the stockpile in 1966, and has appeared on CD. In "MIMM" Duke lists other titles as parts of "Timon of Athens": "Impulsive Giving", "Ocean", "Angry", "Regal Formal", "Regal", "Smoldering", "Gossipippi" and "Gossip". Some may be titles for variations on the main themes. This Stanley Silverman plus some Canadian musicians, is, I feel, a quite nice and very valuable addition to our knowledge of Ellington's writings for the stage. The score of the 1991 production also included some Ellington classics: "Black and Tan", "The Mooche", "Creole Love Call" and "Ring Dem Bells". They also appear on this CD, "DE's Incidental Music for Shakespeare's Play "TIMON OF ATHENS": (Overture : Black and Tan Fantasy) / Timon's Theme / First Banquet / Toasts / Dinner Music : Bonding of Friendship / Dance : Skillipoop / (The Mooche) / Compulsive Giving . (Creole Love Call) / Timon's Theme / Market Crash / False Friends : Banquet Theme / Revolutionary March / Creditors : Draggin' Blues / The Senate/Sec-

ond Banquet / (Soured for the Second Banquet . Creole Love Call) / Entr'acte / Gold / (Alcibiades' Camp : Ring Dem Bells) / Revolutionary March / Poet and Painter / Timon's Theme / Finale and Curtain Call : Revolutionary March/Timon's Theme.

THEMES IN "TIMON OF ATHENS"

- Timon's Theme track 2 (piano solo)
- track 7 (second part)
- track 19
- track 20 (second part)
- Banquet Theme track 3 (as "First Banquet")
- track 5 (as Dinner Music : Bonding of Friendship)
- track 9 (as "False Friends : Banquet Theme")
- Toasts track 4
- Skillipoop track 6 (first part)(as "Dance" : Skillipoop)
- track 18 (as "Poet And Painter")
- Market Crash track 8
- Revolutionary March(aka "Alcibiades", aka "Timon Of Athen March")
 - track 10
 - track 17
 - track 20 (first part)(as "Finale and Curtain Call : Revolutionary March")
- Draggin' Blues track 11 (as "Creditors : Draggin' Blues")
- The Senate/Second Banquet track 12
- Entr'Acte track 14
- Gold track 15

*) A studio recording of "Draggin' Blues" was made in NYC on 28 Dec 66 (RCA, studio B).

HELP WANTED ! I wish to acquire a videotape (Beta or VHS, US standard) of "HIT PARADE OF 1937" as a complete movie - for payment, or as a gift from a generous collector, or in trade for my two one-hour episodes of "ASPHALT JUNGLE" (TV).
 Irving Jacobs, 3556 Nile Street, SAN DIEGO, CA 92104-3817, U.S.A.

BOOK ANNOUNCEMENT

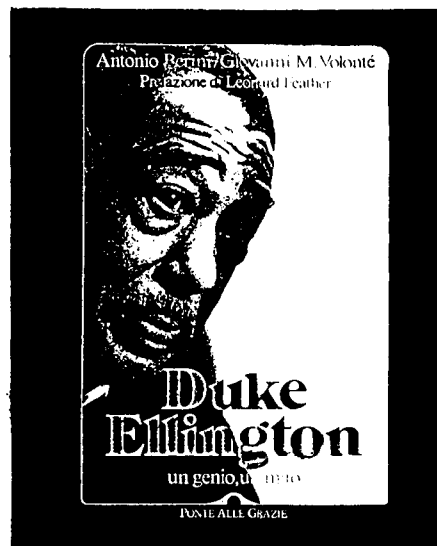
Antonio Berini / Giovanni M. Volonté

DUKE ELLINGTON - un genio, un mito

Here is a complete biography, for the Italian speaking world, of the great master. The book has over 730 pp, with a picture section in the middle with photos including shots from Conservatorio di Milano (1963) and from Studio Zanibelli in Milano (1967). Leonard Feather wrote a preface. Duke's career and musical developments are divided in 13 periods, followed by going through the many Suites. The last parts consists of a selected bibliography and discography, a name register, and lastly a listing of compositions.

The size of the book is 22.2 x 17 cm, hard bound with dust cover.
 1994 Ponte alle Grazie spa - Firenze.

A curious incident: On page 23 tells about Duke's first piano lesson, in 1906, by one "Mrs. Marietta Clinkscales". The authors seem to have had another source compared with the one happen to be mentioned on the front page of this bulletin.



DEMS AZURE CASSETTES:

CA-1 *)	"JAZZ MODERNE" / "JAZZY"	(see DEMS 87/4-5)
CA-2 *)	"10 YEARS LATER"	(- 84/3-7)
CA-3 *)	"11 YEARS LATER"	(- 85/3-14)
CA-4 □)	"AMERICA DANCES" & other bc/tv portions from the Aasland collection	(- 87/3-8)
CA-5 *)	"12 YEARS LATER"	(- 86/3-6)
CA-6 *)	"13 YEARS LATER"	(- 87/2-5)
CA-7 *)	"14 YEARS LATER"	(- 88/3-8)
CA-8 *)	"15 YEARS LATER"	(- 89/2-3)
CA-9 *)	"THE DEMS 10 YEARS ANNIVERSARY CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)
CA-11 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 1	(- 90/4-8)
CA-12 □)	"PARIS OLYMPIA THEATRE CONCERT, 2 FEBRUARY 1963", part 2	(- 92/1-6)
CA-13 *)	"AMSTERDAM CONCERTGEBOUW CONCERT"	(- 91/3-3)
CA-14 *)	"17 YEARS LATER"	(- 91/3-4)
CA-15 *)	"18 YEARS LATER"	(- 92/2-7)
CA-16 *)	"19 YEARS LATER"	(- 93/3-8)
CA-17	(Pending - details later)	
CA-18 *)	"20 YEARS LATER"	(- 94/2-8)

Up to 3 copies of one and a same cassette are allowed for members. A donation concerning the above is requested for your order:

*) SEK 57:- } Estimated sending costs should be added, or may be subtracted from your deposit.
 □) SEK 35:- }
 (Please observe that tasks agreed to earlier than 15 March 1994 will remain unchanged.)

In agreement with Panorama Records we can offer superb copies of the Jazz Society cassette AA 524/525C "DE 1967 RAINBOW GRILL BROADCASTS" (2-LP value) for SEK 57:- (For contents see DEMS 85/3-7 and 85/4-5).

For the Danish broadcasts, DR-01 up to and including DR-51 we ask for an unchanged donation of SEK 95:-/ea.

Money transactions MUST be addressed and payable to: Birgit Åslund, Box 4026, S-175 04 JÄRFÄLLA, Sweden. Easiest and fastest is enveloped money (all current bank notes acceptable) (Registered letters, should you feel safer). An alternative is to use **POSTAL** (supplied at your local post office) **INTERNATIONAL MONEY ORDERS (IMOs)** stated in **Swedish currency (SEK)**. If not in Swedish currency, the Swedish Post Authorities will charge at least SEK 28.

Another

alternative for most European countries is the use of **POSTAL GIRO**. In this case there is (at present time) a postal fee of SEK 28:-. Such fees, mentioned above, are to be added in connection with your transaction. The **POSTAL GIRO** address: Birgit Åslund, Accnt. 441 21 72 - 1, Centre de Cheques Postaux, S- 103 06 STOCKHOLM, Sweden.

Please observe new Swedish bank regulations:

For **BANK CHECKS** you must now add SEK 60:-, regardless stated in Swedish SEK, or any other currency (Swedish banks seem to be unparalleled in global money transactions).

For your guidance: For quite some time the Swedish Crowns are down to a very low rate, meaning most foreign currencies are in a very favourable position. Thus (at present time) one US Dollar is approx. = SEK **7.3**; a GBP (British Pound Sterling) = SEK **11.7**; a French Franc = **1.3**; a German Mark = **4.7**; etc.

(see front page)

The first one to observe **STEVE VOCE'S QUIRIOUS ARTICLE** in the Jazz Journal was a district attorney. As a result the following letter was sent to Mr Voce:

Dear Steve,

Through a couple of DEMS fellows I have been informed of your writings in the English "Jazz Journal".

You have succeeded in accomplishing the following:

- Using material, given to you in confidence, for undue publication in a commercial magazine, despite the warnings given in every DEMS Bulletin: "As a DEMS member you'll get access Duke material. Anyone member being caught with having passed on such material will result in cancelling his membership, his name published and information handed over to other societies
- Defame every member of DEMS, including the founder of this private group of Ellington music lovers.
- (As a side effect of the connection with the Jazz Journal, it could result in a feeling to warn our members to be very careful in connection with money transactions with the Jazz Journal.

Similar warnings has earlier only in a few cases been necessary, resulted by reports on unserious money transactions.)

You have, beyond all doubt qualified yourself to be excluded. This will be in effect as from 1 August this year.

(Signatur)

(On purpose Mr Voce handed over this private letter over to Mr Eddie Cook, Managing Director, Jazz Journal Ltd)

Everything turned out as foreseen by DEMS.

From a DEMS member, who met Mr Voce at the Oldham '88 Conference, he received (as a friend) private video copies from the NYC '93 Conference. This DEMS fellow was very embarrassed reading the parts selected, from the tapes to fill the columns in Mr Eddie Cook's commercial magazine, based on the panel-discussion by the wives of some Ellingtonians. Neither they, nor I, have given permission for publication. It would have been accepted if Mr Voce has been in the audience - he could then have published the same stories, but in that case the DEMS member would not have been involved. When asked, the video tape owner would never have given permission to quote from this panel.

DEMS fellows will be surprised to learn that the DE '93 Convention in NYC was arranged by the Duke Ellington Music Society (DEMS). It is quite clear Mr Voce is unable to distinguish "DEMS" from "TDES". There is a scientific word for such kinds of disturbances.

With rising astonishment one can study Mr Voce's strange relations to facts and things, published in Eddie Cook's Jazz Journal, as follows (text diminished):

Memories of Duke

To mark the 20th anniversary of Duke Ellington's death, Steve Voce discusses the Duke Ellington Music Society (...)

Lemon Cookie

As one becomes older it seems that the world becomes a more violent place. But really it doesn't change much. During the forties and fifties many jazz musicians in America felt the need to arm themselves for personal protection as sometimes they worked in dangerous surroundings. Ben Webster always carried a knife and Buck

Clayton was rarely without his 'Saturday night special', a home-made pistol very popular in those times. Of course Buck didn't shoot anybody.

Ray Nance's wife recalled that, whilst in Texas with the Ellington band, Ray bought himself a revolver. Some days later the band bus was stopped by police who were searching for a gang of black

men who had just carried out an armed robbery. Despite the fact that those on the bus were palpably the Duke Ellington band on tour, the police considered the musicians to be suspects and decided to search them all. As the police worked their way up the bus Ray panicked about the revolver and what would happen if he was found with it on him. He passed the gun to

his wife who swiftly lifted her skirt and slipped it down the front of her pants. 'You aren't going to search me now, are you?' she asked as the policeman checked Ray over. He stared at her, hard. 'O.K. then, I guess not,' he said and moved on.

Mr Nance told the story at the Duke Ellington Music Society's (DEMS) Ellington '93 convention in New York. But the best of last year's crop was the

Lemon Cookie story, which was recalled by bassist Aaron Bell. This was originally told by Paul Gonsalves on the band bus during the fifties and apparently had the band in an uproar for three days. I managed to retell the story over the radio, yet I suppose it's too long and too outrageous to be printed here. But if we should ever meet, don't let me go without telling it to you.

The article goes on in the same way, but worse, insulting every DEMS collaborator, who also can control the curious fables told; The Jazz Unlimited in question is a (S/D) product; Mr Alun Morgan is said being an Ellington expert. In what way is he an Ellington expert, if he is unaware of DEMS? And how come an expert didn't know of the replacement of Bellson by Ed Shaughnessy?; However, we all, thanks to Steve Voce, now know Mr Morgan's wife is named Irene; Bellson and wife have shared happy moments together with the Aaslands. Mr Bellson doesn't care a bit should his first name be spelt Louie or Louis. Below follows the continuation as per Steve Voce as published (text diminished) by Mr Cook in his commercial magazine:

Riding On A Blue Note

The DEMS is a remarkable body. The membership has been closed for many years, and I think I was one of the last to be admitted. It is run by the eccentric Benny Aasland and his wife from their home in Stockholm and apart from the annual jamborees, the society is best illustrated by its magazine, DEMS Bulletin.

The DEMS members are the sort of people who will draw blood over whether the Duke Ellington band made a short wave broadcast to England on May 21, 1937 or whether it was May 22. Nobody recalls hearing the broadcast but one of the members chased up the BBC Written Archives Centre and made them dig out the Radio Times for that week. The broadcast wasn't listed, but that didn't stop the members exercising themselves over it. Aasland even unearthed a mention of the event in The New Yorker of 15 May 1937, which, alas, didn't prove to be revealing.

What amazes and delights me is that these people will go to endless lengths to split a Ducal hair and woe beside anyone like me who makes an error within the glare of their pages. They are skilled in the application of corrosive scorn and are not to be trifled with. (One excludes from all this the major Ellington scholar Sjeff Hoelmsmit, one of the kindest men I ever met).

The hapless Alun Morgan, sleeve writer in excelsis, is given a swift going over in passing by Benny Aasland in the latest issue of the bulletin. Referring to a new CD, Duke Ellington At Birdland, on Alan Steffensen's ever surprising Jazz Unlimited label (JUCD 2036). Benny Aasland comments on the excellent sound quality of the release and then beats his breast about the fact that a 1983 edition of the bulletin in a paragraph headed Things To Come gave the date of the session as

November 22, 1952 when the correct date is November 20, 1952. The members stayed indoors with curtains drawn for three days.

The included notes are written by one Mr Alun Morgan (dated February 1993), wrote Mr Aasland, 'who is unaware of the replacement of Louis Bellson by Ed Shaughnessy (not mentioned anywhere until pointed out by me in connection with the above Things To Come) and *Threesome* (mentioned in the Morgan notes) is said retitled *VIP's Boogie*. However, the two parts of *Threesome* were retitled as *VIP's Boogie* and *Jam With Sam*.

I phoned Irene Morgan to discover into which river her husband had deposited his remorse-crazed corpse, only to have the r-c-c answer in person. Alun had had the temerity to operate as an Ellington expert for the best part of half a century without Mr Aasland's knowledge. Alun has writ-

ten a few books and also liner notes for more than two thousand jazz albums, including Ellington and Hodges ones on Verve, Capitol, Affinity and many other labels. So he knew, as I did and Mr Aasland didn't, that it's *Louie* Bellson and not *Louis* and that it's *Ed Shaughnessy* and not *Shaughnessy*. But we are both big enough to own up that we wish we could split hairs in Swedish as well as Mr Aasland can divide them in English.

The DEMS themselves are not infallible, having on one of their LPs published as 'Untitled' the easily identifiable Ellington tune *Don't Ever Say Goodbye*. They also sometimes think they know better than Duke about his own work. Another of their albums, produced by Jerry Valburn, includes *Diminuendo And Crescendo In Blue* with the abrupt information 'Gonsalves solo has been edited

Stanley Dance seems to regard the DEMS with the kind of scorn which DEMS in turn applies to people like me who make mistakes about dates and things. Stanley refuses all their demands to supply dates for the various Ellington sessions from the Mercer Ellington collection to which he must have access.

I must solemnly admit that I can listen to and enjoy the music without being tortured by not knowing the dates, but I can't see why the world shouldn't have them, what with Stanley being regarded as a historian and all that. It does seem silly that we know, with the Laserlight Birthday Ellington albums, that they were recorded on Duke's birthday, April 29, but we don't know in which years. Does Stanley take pleasure in this negative wielding of power?

I think we should be told. Steve Voce

Mr Cook denied the Jazz Journal to have received money for a subscription payed by one of our members. Not until placed under the gallows, in form of a xeroxed IMO, and a later certification by the English Postal Authorities that the money order was cashed by the Jazz Journal Ltd, he was forced to admit the facts under the most curious subterfuges.

Mr Voce is indirectly, or maybe on purpose, responsible for exposing the unrellevant reasoning by Mr Cook in the actual correspondence on the matter, which is of such substance it would be senseless to be considered among grown-up men. We have stored the material against an emergency.

Late addition:

(An adjustment from Mr Cook, and a reprimand from Mr Dance appeared in the Jazz Journal September issue. This will be included in our next bulletin.)

This DEMS issue has been delayed, since we have discussed to sue firsthand Steve Voce for black calumny.