

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY



DUKE ELLINGTON
MUSIC SOCIETY

1996 / 2 Dec - Feb '97

FOUNDER: BENNY AASLAND

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 voluntary offered assistance in time and material. Sponsors are welcomed.

Important News

You must have been very surprised to find a DEMS bulletin from 1995 in this envelope when you opened it.

This is the story:

After DEMS 96/1 appeared, Birgit Åslund did send us the preparations, Benny made for the 95/3 bulletin, before he became so ill that he had to stop working. She wanted us to use the material in future bulletins.

We could not decide to take it apart and to spread the items around in the next bulletins.

We want this bulletin to take its place in your chronological files full of DEMS bulletins. We suspect that you keep them somehow someplace to be consulted later if required.

The contents of DEMS 95/3 will be discussed and referred to in the future as usual. It is the very last bulletin Benny made for us and although it is not finished, it certainly has the old flavour, which is now gone forever.

The only contribution to this 1995 bulletin that we made is the picture of Benny with his friend Gordon Ewing, at the 1994 conference in Stockholm, on the last page: 95/3-8.

Göran Wallén wanted us to declare on the first page of this bulletin, that the bulletins will be edited by Sjet Hoefsmitt and that the address is now Voort 18b, 2328 Meerle, Belgium.

Birgit Åslund asked us to tell you that the old post box from DEMS is no longer available. All the mail for DEMS should be sent to Belgium. Letters for Birgit Åslund should be sent to her home-address: Såningsvägen 27, S-175 45, Järfälla, Sweden.

On page 13 of this 96/2 bulletin, you will find a personal balance-report, telling you how the state is of your deposit with DEMS. We needed some time to take over from Birgit the DEMS administration and in order not to interrupt the flow of bulletins any longer, we decided to send you 96/1 and 96/2 free of charge.

Starting with 97/1 we expect from each DEMS member a donation of Belgian Franks (BEF) 600.-

The different ways for sending us your donation are described on page 14 of this bulletin.

We are able and willing to consider sending a limited number of bulletins free of charge to those who ask us to do so. Publishing DEMS bulletins is a non-profit activity.

This is very important:

There are two different kinds of members: Those who have more than BEF 600.- on their account with DEMS and those who don't.

Only if you have more than BEF 600.- on your DEMS-account, we will not bother you, asking for a confirmation that you want to continue your membership for the next year. We

will assume that you accept that we take BEF 600.- from your deposit and continue to send you the bulletins. In case you want to cancel your membership, please let us know and we will send your money back.

If you see on page 13 that your deposit is less than BEF 600.-, you have to let us know what you want. If we receive your money, we understand that you want to continue your membership. We do not need a letter (we appreciate one though!). If you want to pay later (for instance in Leeds), you should let us know!

When we do not hear from you, we do (as the lyrics say) nothing, which means: we stop sending bulletins.

There is another important matter that we have to bring to your attention:

This is quoted from a letter, we received from Jerry Valburn:

"I am spending my full time finishing a series of books on Duke. Full reviews have been few and far in-between. I need direct touch with all Ellington interested persons. In the early 1980's Benny gave me a complete list of DEMS members with addresses. In my big move from Plainview to Massachusetts this list became lost. At any rate many people have changed addresses and others, sadly, have passed on. Would you please send me an updated list of DEMS members?"

There are two reasons for us to be reluctant to send your names and addresses. The first one is the fact that Benny once, when we asked him the same thing, refused to do so because he did not want the members to start a private correspondence. When they had Ellington-matters to discuss, it should go through DEMS. The second reason is that we feel that we can not give your name and address without your permission. Because of Jerry Valburn's enormous merit and importance for the Ellington community, we have tried to find a solution. We will drop our first objection, hoping that both Jerry and the members he will take contact with, will remember DEMS and will try to share interesting information with all of us. For the second objection there is a simple solution.

When you belong to the first group of members, who do not have not to send us money, we will assume that you agree with us sending your name to Jerry Valburn. If you don't agree, you should let us know! We are sorry to bother you with this, but we suspect that either nobody or a small minority of our members wish to withhold their names from the list for Jerry Valburn.

When you belong to the second group of members, who have to be in contact with us anyway, we expect a positive indication coming along with the payment for 1997. There is room for a message on bank-transfers and on IMO's. If you write "J.V. yes!", we know enough. When you don't give us permission, we will not give your name away.

DEMS

DISCUSSIONS - ADDITIONS - CORRECTIONS

Some corrections & additions on DEMS 96/1

DEMS 96/1-4, top right column: 16Dec36, *Rexatious* -B is the unissued take, not the alternate take.

Same: 2Sep38, the original title of *Boy Meets Horn* a.k.a. *Twits And Twerps* is according to the ARC files: *Stew Burp*. The unissued take is M 898-1.

Same page, bottom right: the studio is National Studios.

Mood Indigo 2 takes not tests.

DEMS 96/1-5, introduction: Bjarne Busk sent, not send.

Additional titles for Mercer Ellington compositions:

Bang Up Blues	DE&ME
Brown Suede	ME
Set 'Em Up (Rack 'Em Back)	ME
Slip Of The Lip - A (Can Sink A Ship)	ME
Time's A-Wastin'	ME&DE
West Indian Stomp	ME

DEMS 96/1-8: left column: What you show as "Europe 1", we list under Trema. Jerry Valburn

Thank you very much for all these corrections.

The only correction we would reject is the matter of the 2 takes or tests of *Mood Indigo* from 12Jun72. There is no doubt that the two fragments on the tape have been recorded during the proper instalment of the recording equipment. Not only the time (respectively 26 and 17 seconds) is an indication, but much more the fact that the recordings were interrupted not by Duke, not being satisfied as in the case of a breakdown, but by the technician, who wanted to make a correction after the first and who was happy after the second "test." Because the theme was undeniable from *Mood Indigo*, we think these "tests" should be included as are the many false starts and breakdowns. DEMS

Some more corrections on DEMS 96/1

DEMS 96/1-1, column 1: It is better to say well represented in stead of good represented.

DEMS 96/1-4, bottom left: first line after the list of titles: I think the word stay should be stand. This must be a typing-error, but I'm not sure. I had to read this sentence several times before I realized the meaning.

DEMS 96/1-4, top right: paragraph 4, twice you use when. ("When that is not possible," and "When also that is not.....") If is much better.

DEMS 96/7, top right: In the mention of David Hajdu's book, you used LUSH (all upper case) and *Life* (all italics). It is possible that you did this to emphasize the type face used on the book dust cover. As you have printed it, it can be confusing to someone not familiar with the book. Arthur Zimmerman

Thank you very much for your corrections. We really appreciate the time you and Jerry have spent to help us improving our bulletin. We are not hiding ourselves behind typing-errors. We admit that the command we have over your language is insufficient.

We are planning to solve this problem and we hope that we will not print stupid mistakes after the middle of next year.

Your guess is right. We wanted to identify the book by using the same character design as on the cover. We imitated the characters for Duke's book *MIMM*, but we have not yet spent enough time to draw with more precision the characters for *LUSH Life*.

That DEMS members would not be familiar with the book is difficult to believe. DEMS

The session of 7Jul72

See DEMS 96/1-4 right column, second item.

I was pleased to see that the alleged recording date of 7Jul72 has been resolved.

Jerry Valburn told me in Toronto that he had been advised by Stanley Dance that the Ellington band had returned to our city from their on-going gig in McAfee NJ for just one day, which didn't make any sense to me.

It turns out that the 7Jul72 date was a mixing, not recording date. Art Pilkington

To be or not to be Duke Brooks

In Jazz Records, volume 6, I wrote under the session of February 24, 1945 with "Sonny Greer and the Duke's Men", that "Duke Brooks" is a pseudonym for Duke Ellington. — That was wrong!

Already Frank Dutton in DESUK's Volume 2, No.2 corrected this and wrote that "Dudley 'Duke' Brooks has been reported as being a real person and not Duke Ellington."

Gunther Schuller writes about Dudley Brooks in his "The Swing Era" page 34; and in D.Russell Conner's Benny Goodman disco (page 112) we see that Dudley Brooks replaces Johnny Guarnieri on piano in Goodman's Sextet for a while in June 1940.

Unfortunately the terrific French series The Chronological Classics (Classics 881) Duke Ellington and his Orchestra 1944-1945 made the same mistake. I hope that in the future we can agree that Edward Kennedy Ellington never used any other pseudonym than "Duke." Ole Nielsen.

We are not totally convinced by these arguments. Everybody can be right in the same time: Otto Hardwick and Sonny Greer both confirmed that Duke played the piano during this session. They were both present. It is not impossible that an ignorant recording official wrote the wrong name on the recording-sheets.

Much more convincing than 'Duke' Brooks being a real person is the sound of the piano-player in this session specifically in his solo's in *Bug In A Rug* and in *Candy Lamb*. It is clear that this was not Ellington and that Otto and Sonny were wrong. DEMS

How long is *Loco Madi*?

In bulletin 1996, number 3 from The Duke Ellington Society of Sweden (page 8) under Discographic Observations we read an information by George Debroe.

"*Loco Madi* from *The UWIS Suite* is 5 minutes longer on the Japanese Pablo issue VICJ-5143 than on all other LPs and CDs. Has Sjeff Hoefsmit something to say about this?"

Yes, I have. The complete recording of *Loco Madi* can be listened to in the Danish broadcast # 45, see DEMS 91/3-2, where Benny already mentioned that the Pablo version was incomplete.

In the broadcast the complete recording took 9':59". When we accept the speed of the European CDs as being correct, this length of time should read after correction for slower speed of the tape: 9':20". That means that the last 3':21" are deleted and that 5':59" are left. We do not have the Japanese CD. If it is almost 9':20" long, it must be the complete version. If it is really 5 minutes longer than on the European and US LPs and CDs, the total length would be 11 minutes, which we could not explain without having made a comparison. Sjeff Hoefsmit

Broadcast #45 is still available, see page

DEMS

Fred Guy's suicide (1)

See DEMS 96/1-6 right column, second paragraph.

The suicide of Freddy Guy is noted in John Chilton's WHO'S WHO OF JAZZ, fourth edition, 1985 and fifth edition, 1989, in the biography of this fine musician.

I think I was the one who gave him this information but I cannot now find my authority for this statement. Art Pilkington

Fred Guy's suicide (2)

Hoefsmit expressed in his review of the 1996 Toronto Conference his surprise about Fred Guy having committed suicide. (See DEMS 96/1-6) These are the old known facts: In a Swedish magazine of December 1971 there is a short notice about Guy shooting himself on November 22. In the January issue are more circumstances: Guy phoned a friend from his home in Chicago telling that he should make an end of it. The friend appeared but didn't succeed in persuading Guy. He phoned the police which arrived as two shots were heard from the apartment where Guy had hidden himself. This was a hard blow to Duke since Guy was one of his very old friends and a person he esteemed the most. In fact Guy was one of the very few members of the orchestra, Duke invited to his home and family in Edgcombe Avenue in the early 30ties. Hans Åkesson

DISCUSSIONS — CORRECTIONS — (ctd.)

● Duke Ellington in the Uncommon Market

Pablo LP and CD with the same number: 2308.247.

For many years, I enjoy the music on this Pablo release, but I have not yet been able to find the correct locations and dates for the recordings. Can you help? Arie van Breda.

We can help, but only for six of the ten selections.

In DEMS 86/4-1 the first announcement of this Pablo release was made by Ole Nielsen. Also some titles were corrected by Ulf Renberg: *Bula* should be written as *Boola*; *Getting Sentimental Over You* is a wrong title for *In A Sentimental Mood* and *Paris Blues* is a wrong title for *Guitar Amour*. Ulf Renberg also gave the correct location and date for both takes (or concepts) of *The Shepherd* and *Kinda Dukish*: St. Paul de Vence, 27Jul66.

In the same bulletin on page 6 Aasland and Hoefsmit made also some identifications: *Star Crossed Lovers*, *In A Sentimental Mood* and *Broad Stream* are from Milano, broadcast from the Sala Grand del Conservatorio Giuseppe Verdi on 21Feb63. The correct title for *E.S.P.* is *Broad Stream*.

The remaining four selections: *Boola*, *Silk Lace*, *Asphalt Jungle Theme* and *Guitar Amour* were not identified until 8 years later, when DEMS published, confirmed by Jerry Valburn's reference manual "Duke Ellington On Compact Disc" (1st edition) the date of 3Jul62 for *Boola*, the date of 6Feb62 for *Asphalt Jungle Theme* and *Guitar Amour* and the date of 8Jun63 for *Silk Lace*.

In the next bulletin on page 1, Jerry Valburn corrected the date of 3Jul62 into 6Feb63. In his manual this date was correct. In DEMS it was wrong. In the same paragraph Klaus Götting asked for confirmation of *Silk Lace* being from 8Jun63. Comparison of the structure as described in DESOR (892 j) did not fit with what he heard on the Pablo release.

That is the last publication in DEMS about this Pablo album.

Some time ago, Sjef Hoefsmit prepared a contribution as a reaction on the 94/3-3 publication which we will publish now:

My tape from the 6Feb63 concert in Stockholm came from the André Mahus collection. It fits perfectly with the descriptions in DESOR 866. When this tape is a copy of the genuine recording of that concert, I can assure you that the three selections: *Boola*, *Asphalt Jungle Theme* and *Guitar Amour* are not from this concert. Also my tape from the Grona Lund concert of 8Jun63 came from André Mahus. *Silk Lace* from Pablo is different from my tape.

I have tried to compensate my negative approach to the claims, made by Jerry Valburn in his "Duke Ellington On Compact Disc" and also suggested by François Moulé in his "The DE Recorded Legacy On LPs And CDs" by establishing the correct sources of these four headaches of many collectors. I have concentrated on *Boola* and made comparisons with all the recordings which I have from Duke's first and second tour in Europe in 1963: Manchester 19Jan; Paris 1Feb (on Atlantic); Paris 2Feb (on Azure CA-11); Paris 2Feb, second concert; Helsinki 5Feb; Stockholm 6Feb; Stockholm 7Feb; Copenhagen 8Feb, 1st concert; Berlin 10Feb; Stuttgart 12Feb; Zürich 19Feb; Stuttgart 26May; Stockholm 4Jun; Stockholm 5Jun; Stockholm 6Jun; Stockholm 7Jun; Stockholm 8Jun and Stockholm 9Jun (both sets).

I know of the existence of one recording, which I do not have: Copenhagen 8Feb 2nd concert. There may exist many more recordings, especially in the hands of Norman Granz: January 12, 13, 14, 15, 18, 20, 21, 23, 25, 26, 27, 31 and February 3, 4, 9, 13, 15, 16, 17, 21 and 23. There may be also a few extra (second) concerts on the dates from which I do have a recording of only one concert.

The comparison learned one thing: we have to look in the recordings during the first tour from 12Jan until 1Mar63. When Duke returned to Europe in May, he announced very clearly and emphatically *Afro Bossa* being the title of the album as well as the title of the selection he just started to play. During the first tour in 1963, he always gave the title as *Boola*. This is also what we hear on the Pablo CD in question.

I had no time enough for also comparing the three other selections.

I am afraid that we do not have among our group of tape-collectors a recording of the concert from which these selections have been taken. For *Boola* one can with great certainty say that the date must be between 12Jan and 1Mar63, but I can not agree

that the date is 6Feb63.

I would not be surprised when we will find out one day that the four unidentified selections on the CD belong to the same concert as the three that have been identified as coming from Milano, 21Feb63. The tapes we have from this concert are evidently not complete. We even know the name of one selection which is missing: *Harlem*, since it has been mentioned in the recording. Everything we have from this concert is issued in the meantime on the CD Musica Jazz MJCD 1091, see DEMS 92/2-4. Hoefsmit

As you see, short questions can give us long answers. DEMS

● Corrections on Ole Nielsen's discography by Sergio Portaleoni

see DEMS 94/2-9, bottom.

NYC, 7Jan59: The correct title from the missing selection in this session is *Just Squeeze Me*.

Coventry, 21Feb66: We read in *MIMM*, page 266, that *Father Forgive* was included in the Sacred Concert. We do not have a complete concert on tape. That might explain that we do not have a recording of that selection. On our tape *In The Beginning God* takes approximately 20 minutes. It does not contain *Father Forgive*.

Paris, 20Nov69: We do not believe that *Happy Birthday* was played by the band members. See for a full report of this session DEMS 97/1.

Stuttgart, 6Mar67: *Freakish Light* is a subtitle for *Blood Count*. *Nob Hill* is a subtitle for *Mount Harissa*. Both selections are mentioned in Nielsen.

Zürich 9oct59: Not *The "C" Jam Blues*, but *Things Ain't What They Used To Be* is one of the four missing titles.

Manchester, 29Feb64: My advice is to compare the recording, in the studio with limited audience, with the 26May64 recording described in DESOR 936 and also documented in Nielsen. We believe that the female singer is Terri Thornton.

Tokyo, 16May66: These 6 selections belong to the 14May66 telecast.

Newport, 3Jul65: A tape of this concert has never been found.

Colgate University, May64: Duke played at the Colgate University in Hamilton, NY on 12Dec40. This is the only time as far as we know, thanks to the splendid "DE Itinerary" created by the late Joe Igo and constantly updated by his friends the late Gordon Ewing and Art Pilkington. From this performance no recording has ever been found. See also Nielsen in DEMS 95/1-5, bottom right column.

Newport, 6Jul66: The concert with Baby Laurence performing in *Take The "A" Train* could have been the Newport 7Jul62 concert when it would not have ended with *King Fit The Battle Of Alabam*'. No recording of this concert has ever been found. In 1966 Duke played Newport on July 3. The next day he started a one week engagement at the Carter Barron Amphitheatre in Washington.

NYC, Museum of Modern Art, Feb62: Correct date is 4Jan62. This also answers the question by Ole Nielsen in DEMS 95/1-5, bottom right column.

Chicago, Hotel Sherman, 27Jul42: If you compare *Way Low* on your tape with the same title of 28Aug43, you will find that both recordings are identical.

NYC, Hurricane Restaurant, 3Aug43: We can not confirm *Don't Get Around Much Anymore* to be from this broadcast. We suspect that it is from another broadcast. If you could send a copy to DEMS we will investigate.

Cornell University, Ithaca, 19Apr47: *Just A-Settin' And A-Rockin'* is from Cornell University, 10Dec48.

Antibes, Juan-les-Pins, 26-28Jul66: The radio-broadcast containing the selections as mentioned in your query must have been from 28Jul66.

Paris, Feb/Mar63 (TV show): The very few times that these three selections (*Don't Get Around Much Anymore - Mood Indigo - I'm Beginning To See The Light*) have been recorded in this sequence in Paris are: 28oct71 in both concerts and on 14Nov73. We can not find a confirmation for any TV show in Paris during the early 1963 tour.

Thank you very much, Sergio, for your exhaustive search through Ole Nielsen's discography. DEMS

(ctd. on next page)

DISCUSSIONS — CORRECTIONS — (ctd.)

In the MEMBERS' CORNER of TDES, Inc. Newsletter of October 1996, we found a nice addition to Duke's Itinerary: **Northrop Auditorium of the University of Minnesota not in 1954 but in 1955!**

In the November TDES Newsletter Irv Jacobs wrote: "I ran across the enclosed program for an Ellington college concert."

The program was shown in the Newsletter. It contained *Gonna Tan Your Hide*, featuring Dave Black.

Irv Jacobs continued: "Dave recorded *Gonna Tan Your Hide* in June of 1954. Anyway, you will not find any mention of it in Dr. Stratemann's book."

The editor of TDES Newsletter (Morris Hodara) wrote: "on page 355 in Stratemann's book, DUKE ELLINGTON, DAY BY DAY AND FILM BY FILM, between the dates April 20 and June 11, 1955, he says:

"Again, we have insufficient data on the band's whereabouts for the ensuing months. There were recording sessions in Chicago (May 15, 17 & 18), and certainly another series of dance dates. Variety (23.5.56p69) reported on one such engagement at the Northrop Auditorium of the University of Minnesota,...."

Since Ellington was in the midwest during the late springs of 1954 and 1955, the date could be from either year."

The reproduction of the program as it was shown in the TDES Newsletter was too weak to be copied for publication in our DEMS bulletin. Otherwise you could have seen that it not only gave us the fact that Dave Black was featured in *Gonna Tan Your Hide* and that the concert was presented by the Coffman Memorial Union Board of Governors of the University of Minnesota for the St. Paul Campus Union Building Fund Benefit, but also that the date was FRIDAY, MAY 20, 8 P.M.

This makes it easy to establish the year. Only in 1955 May 20 was a Friday. Again a confirmed date and location for one of Duke's concerts in the Joe Igo - Gordon Ewing Itinerary thanks to Irv Jacobs!

DEMS

In TDES, Inc. Newsletter of November 1996, again in MEMBERS' CORNER we read a message from Art Pilkington:

"The concert at the University of Minnesota, Northrop Auditorium was played on Friday 20, 1955. The next night, both a concert and a dance were presented at the Coffman Memorial Union in the same location. Verified by letter from University to me, 6 August 1992.

The band went on to Salt Lake City, Utah and played for dances at the New Lagoon, Patio Gardens on Friday, Saturday and Monday, May 27, 28&30, 1955. Confirmed by newspapers ads in the Salt Lake Tribune sent to me from the Public Library, 12 June 1995. Reference to this latter gig is found in Kurt Dietrich's DUKE BONES, pages 128-129.

According to ELLINGTONIA, Fourth Edition by W.E. Timmer, the recording dates in Chicago were May 17, 18 and 19, 1955 not as shown in the Newsletter (of October)."

Both articles are copied from TDES, Inc. Newsletters with permission and with gratitude.

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Oslo 8Nov71, Chateau Neuf missing in Nielsen

For one or another reason the Oslo 8Nov71 concert, Chateau Neuf, session 1356 in DESOR, is missing in Nielsen. Since I was there and also picked up the concert on tape, I can guarantee that the concert took place. I have got the tickets. I believe Benny Aasland got a tape-copy from me many years back and also a review from the two concerts, titled "DE - unforgettable," including a photo from the event. The text ends with the words: "We are looking forward to the concert on his 100th birthday!"

Ulf Renberg.

It is good to know that DESOR was right and Nielsen was wrong. With the benefit of your tape, we can even make a correction on DESOR. Two titles are missing: *Perdido* and *Harlem*.

It is surprising to see how much the sequence of the titles on your tape is different from the one in DESOR. Can you still reproduce the correct sequence? And to end this comment with a bold question: why did you not make a recording of the other (second?) concert?

DEMS

The alternate RCA take of *Hayfoot Strawfoot*.

In DEMS 88/3-6, Hoefsmit announced his discovery of take -2 of *Hayfoot Strawfoot* recorded for RCA on 28Jul42. He mentioned it again in DEMS 89/1-16 when he gave the results of his search for the correct take numbers of many of the selections, issued on the 3CD set RCA Bluebird 5659-2-RB.

It was rather a disappointment to find that we could not confirm his statement when we compared our copy of this 3CD set with take -1 of *Hayfoot Strawfoot*. There was no difference whatsoever.

Not long ago, we found out that there is a difference between the American and the European issue of this 3CD box. On the American issue, there is indeed an alternate take of *Hayfoot Strawfoot* but on the European version take -1 has been re-released.

Luciano Massagli

We are again, and now even much more, surprised by the lack of accuracy of the re-releases made by RCA. We have inspired our members to buy a 3CD set, because one of us has found an unissued take. Some of our members bought this 3CD set in vain, because without telling us (and what is even worse: completely ignorant) RCA made two different versions of the same 3CD set. We think that we as collectors have spend enough money for making our collections complete. We are considering to make an exception on our rule: never to issue on our Azure cassettes material that has been issued by commercial producers. We may decide to copy take -2 of *Hayfoot Strawfoot* on the next Azure cassette.

From much less importance (because both takes have been issued by Alexandre Rado on the French RCA series "The Works Of Duke Ellington," volume 11) is the fact that Hoefsmit was wrong when he claimed in DEMS 89/1-16 that *Sepia Panorama* from 24Jul40 on the same 3CD set was take -2. This is wrong. It is take -1, at least on the American 3CD set. He may not have listened but probably been influenced by the remark of Beckhardt in DEMS 87/3-5, who wrote in his overview of the contents of this 3CD set: "*Sepia Panorama* seems to be an alternate and less desirable take from the original."

Hoefsmit corrected his error when he gave a review of the CD Giants Of Jazz 53048 in DEMS 91/2-3 and claimed that on this CD and on the 3CD set, take -1 from *Sepia Panorama* is used.

Could it be that there is another difference between the American and the European issues of this 3CD set and that Beckhardt listened to the European version? We have only the American set. Can anybody, who has the European set, give the answer? In case you have a doubt, make a copy on cassette and send it to DEMS.

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Blue Note(US) CDP 7243 8 30082 2 3 (CD)

DE "Togo Brava Suite" DEMS 95/1-6, bottom left

The Blue Note notes are indeed wrong: *Cotton Tail* is from 24oct71, first concert. Also *The "C" Jam Blues* is from this first concert in Birmingham and not from 22oct71 in Bristol. See also the "fresh" Sequel Jazz CD under NEW RELEASES in this bulletin on page 10.

DEMS

Mercer Ellington LPs DEMS 96/1-5, bottom

Mercer made with the Duke Ellington Orchestra an LP for RCA Victor in 1995 titled *Solitude* with guest vocalist Cleo Laine.

Josef Mahdal

See also under NEW RELEASES, Ellingtonia, page 12. DEMS

Polly's Tune and Flirtibird on Vogue CD and Koala LP are different.

According to Nielsen, 28Dec58, *Polly's Tune* and *Flirtibird* on Vogue CD 600062 and Koala LP AW-14165 are identical.

Not so. Comments?

Ulf Renberg.

As early as in DEMS 92/4-2, Ole Nielsen gave a new survey of this session. He came up with the correct date: 9Aug59 and he only mentioned the Vogue CD for containing the two selections.

The same 2 titles, appearing on Koala, are from Tainment Playhouse on 27Jun59. *Polly's Tune* is sometimes called by his sub-title: *Haupé*. With a certain feeling of pride, we quote from DEMS 81/4-6: "We have reason to believe the date (28Dec58) to be inaccurate, and we don't think Strayhorn to participate on this occasion." (Strayhorn was mentioned exclusively on the cover of the double LP, discussed in this bulletin from 1981.)

DEMS

(ctd. on next page)

DISCUSSIONS — CORRECTIONS — (ctd.)

● **Two bass-clarinets at the Hurricane?**

Before the war, when I was listening to a broadcast of Ellington from the Hurricane, I heard a performance in which Ellington used two bass-clarinets. This was such a remarkable innovation, that I immediately called my father (who hated Ellington's music) to put his attention on something, I was sure he could appreciate. I do not remember what the title was of this composition. It could easily even have been something, not written by Duke himself. Is there any recording known with two bass-clarinets?

Gunther Schuller

There must be something wrong with your memories: Duke didn't play the Hurricane before the war, but that doesn't mean that the rest of your story can't be true. It could have been during the war at the Hurricane. We have listened to *How Blue The Night* from 1944 but there were no two bass-clarinets to be heard.

We at DEMS have checked every description in DESOR of pieces in which Harry Carney played the bass-clarinet. None of these descriptions mentioned the presence of a second bass-clarinet. We asked Luciano Massagli to confirm our conclusion that there are no recordings known with two bass-clarinets. This is his answer:

I agree with you that there has never been made by Ellington a recording with two bass-clarinets. As far as I know Carney started to play this instrument some years after Rudy Jackson left the band and Bigard never played bass-clarinet. It is possible that a guest has been added to the band for the broadcast that Mr Schuller remembers, but, unfortunately, this very strange event has not been recorded. I listened also (from Hurricane 1943) to *I Don't Know What Kind Of Blues I Got, Nevada and Baghdad*, but only one bass-clarinet can be heard. I can add that in the RKO film (June 1943) and in the photo's of the band during the Hurricane period, only Carney has near him this instrument.

Luciano Massagli

● **El Gran Jazz(Sp) GJ003 "La Joyas del Duke"**

DEMS 95/2-4, middle left. Of these 12 selections were 9 earlier on *Giants Of Jazz 53046*, DEMS 89/3-5 and 89/4-4 and 3 were earlier on *Giants Of Jazz 53048*, DEMS 91/2-3 and 94/3-1.

Each of these *Giants Of Jazz* CDs contain 23 selections! It is no wonder that the whole series of *El Gran Jazz* will need 70 CDs.

DEMS

● **Duke's gig at Margate**

See DEMS 94/2-4 right column, DISCUSSIONS ---(ctd.)

DEMS member Frank Rutter stated he had a Concert Program of Duke in Margate, 23rd June 1933.

I have been making inquiries about this, but so far have not been able to establish any facts. The only other quote I have found on this is from Barney Bigard's book, "With Louis And The Duke," page 69, when he states that they gave concerts at a place called Margate by the Sea.

Has there been any more information gathered?

John E. Lawrence

Thank you very much John, for searching and finding this quote from Barney Bigard. We have again consulted the Joe Igo Itinerary (see page 12 of this bulletin). During the stay at the London Palladium, there have been three days on which the band played another gig later on the evening somewhere else. On 23Jun33 this second concert was in Brighton. It is physical impossible to do another concert in Margate the same evening. But when we read Barney's book again, it was remarkable that he mentioned after the stay at the London Palladium first Liverpool and then Birmingham and as third location Margate by the sea in that order. That made us look for Liverpool and Birmingham. Duke played Liverpool from 26 June until and including 1 July. He was in Birmingham from 17 July until and including 22 July. The only day during his whole British tour which has no reference to anything (no concert and no travel) is the day after Birmingham and prior to London on the 24th. We would suggest that Frank Rutter looks again to be sure that his programme does not carry the date of the 23rd of July!

DEMS

● **DE Live At The Whitney, 10Apr72**

See DEMS 96/1-9, first item.

Many years ago I received 3 7" tapes through VOA of this concert. I was somewhat shocked when Benny released this material on Azure without asking my approval. I had made him a copy directly from my source material. That is all water under the bridge. The deed was done.

The tape boxes had written on the spine May 5, 1972. I cannot remember if I put this date on the box or not. April 10, 1972 is most probably the true date. The acoustics of all items on this CD match. I cannot believe that the material on this CD is from both "Whitney" and "Krannert Center". At any rate, when I played my tapes for Brooks Kerr - he has a keen ear - , Brooks said they were from the Whitney concert which he attended. One more possibility but probably unlikely, there may have been two concerts that night.

Jerry Valburn

In defense for Benny Aasland, we must explain that for many years, Benny produced side A of the annual Azure Cassettes and Sjef Hoefsmits made side B. That was also the case in 1989 for Cassette Azure CA-8 (see DEMS 89/2-4) and in 1990 for CA-10 (see DEMS 90/2-2). The "Whitney" recording was selected to be included in both Conference cassettes by Sjef Hoefsmits, who never received a copy from Benny Aasland.

DEMS

My copy of the "Whitney" recital came from the late André Mahus in Paris. In André's files I can see that his copy came from another collector who is still with us. It is neither Benny Aasland, nor Jerry Valburn. This tape had no indication that it was restricted, which sometimes was the case with others.

The recording was on tape number 28 in the auction-list of André Mahus' collection, a publication of DEMS (see 84/2-4).

The same recording was since 1980 also available from the collection of Luigi Sanfilippo, who had additional recordings of the introductory remarks by Charles Schwartz and the ambassador of Togo and from the Sid Paul interview with Ellington.

If we must believe that both the solo and the trio performance are recorded on the same day, we must accept that the words spoken during all these introductions and during the interview make no sense at all.

Sjef Hoefsmits

● **Help wanted in finding foreign CDs**

The fact that specific releases are not available everywhere in the world has always been a problem for serious collectors. This was already the case in the time of the 78 rpm's. *Chile Bowl* was never imported in Europe and long ago we received a nice Time Life 3 LP box as a present from American friends. It contained the 1933 *Merry Go Round*, which was in the past never released in the USA, but normally distributed in England long ago.

In DEMS 91/1-5 our members Henry Merlin from France and Irv Jacobs from the US were asking for help to find fresh issued CDs, not available in their country.

We have been able to help many members West of the Atlantic in obtaining the Trema CD, Europe 1, DE at the Alhambra in Paris, 29Oct58 (see DEMS 96/1-8). This was such a success that not only our dealer was sold out, but we even exhausted the stock of his supplier. We are waiting now for a fresh delivery.

Jerry Valburn has send us the double CD of Cornell University, 10Dec48, from Jazz Heritage, which is not available in Europe, see this bulletin, page 11.

We received again a letter about the same matter from Irv Jacobs and a similar letter from John van Waes in Holland.

Sometimes we know the address of the publisher of the CD. But even when the producer is willing to send one CD to another part of the world, you might have great problems to get such a commercially shipped product through customs.

What you need is a good friend, who is willing to send you a CD as a present (with a green label). And if you can not make an exchange by sending him another CD, sending money to a friend is much easier than finding and importing a CD yourself.

If you want, we can play the role of an international bank by transferring money from one deposit at DEMS to another.

DEMS is prepared to take care of the CDs, which are coming out in our neighbourhood. We need volunteers, willing to open their markets for us. Especially in Italy and Spain on this side of the ocean and the US and/or Canada on the other side.

DEMS

(ctd. on next page)

DISCUSSIONS — CORRECTIONS — (ctd.)

Two different takes of Day Dream?

Sjef Hoefsmit came up with an information to help us with the updating of DESOR. He claimed that *Day Dream* from 16Nov67 on the LP RCA NL 89166 is different from the same selection on the CD RCA Bluebird 6287-2-RB (see DEMS 88/1-1). This is what he wrote: "The intro and the coda are very much different. The rest is very much the same, but during synchronous listening, it never happened that both sound and pitch were completely identical. *Day Dream* on the LP RCA NL 89166 and on the CD RCA PD89565 (see DEMS 87/2-4 and 87/3-2) are completely identical."

Hoefsmit is wrong: only the last two bars of the second (half) chorus by Johnny Hodges and the coda are different. All the rest, including the intro are identical on all releases. In one of both different versions, the coda must have been replaced by an "insert."
Luciano Massagli

DEMS member Paaske is looking for video's

As a DEMS member in Norway, I would like to know if anybody of my fellow DEMS members knows whether DE at Newport, 7Jul56 and DE and Ella Fitzgerald at Stockholm in 1966 can be obtained on Video (VHS), and where I can get them.

Johan H. Paaske, Hønsveien 3, N-1370 Asker, Norway.

We have never seen a video recording of Newport '56. When one can see Paul Gonsalves play his famous solo in a documentary it is a video recording from another occasion.

Stockholm 1966 is another matter: On 8Feb66 there were four sessions video-taped. The rehearsals at the Circus, the two mini-concerts later that day and the party, that evening. At least the rehearsals and the party have been telecast not long after the recordings were made. We suspect that the same is true for the two mini-concerts. On 18Sep69 there was another telecast, called "TV KVÄLLAR". Benny Aasland made audio-recordings. It contained parts of all four sessions.

In or after 1984, there has been a French telecast (M6) that contained the complete first mini-concert at the Circus, known to discographers as DESOR 1008. It is the session which contains *West Indian Pancake* as second selection and it can also be found in Nielsen in Timner and in Tom Lord.

From this French telecast copies are circulating among collectors - DEMS members. We hope that one of them will help you. If you have no luck but a lot of patience, you may write to us. We can help you. We hope, Johan, that if you have received a more favourable answer than we have given you now, you will write to DEMS, because we are sure that many members are interested in the other video's you are looking for.
DEMS

Differences in "Jazz Party" LPs and CDs!

See also DEMS 88/2-3.

Does *Mellatoba Spank* on the LP CBS S 63.485 and the LP CBS CS 8127 contain a little mystery, as compared to the same title on the Columbia CD CK 40712 and the CBS CD 460059 2?

During the fading of the added applause, I hear a slight "moan" that sounds like Woodyard, or maybe Duke. For my ears it seems to stem from the tape carrying the music, not being a part of the added applause, but it has disappeared on the issues where the applause has been removed.

I must admit that I have not found any other difference in the music, except that the "applauseless" issues carry some more drumming before fading out. Anyway, can ears sharper than mine determine if we have another take, or what?
Ulf Renberg.

We have listened again to our LPs, both the CBS S 63.485 and Philips B-07515 L. We have not been able to hear any "moaning" after *Mellatoba Spank*, nor after any of the other selections for that matter. Actually it seems difficult to hear anything special during the fading of the applause. Before the applause comes to an end the next recording already starts. There are some voices to be heard during the applause, but these belong to the so-called audience. There is indeed more drumming to be enjoyed on the CD, although there is no fading. The recording came to a normal end.

Here is the answer to the most important part of your question: there is no doubt that both "versions" came from the same original recording. No "alternate" take! See also DEMS 88/2-3.
DEMS

NEW (AND OLD) BOOKS

ELLINGTONIA by W.E. Timner

Willie Timner introduced DEMS to the publisher of his discography, ELLINGTONIA, Scarecrow Press, Inc.

Scarecrow Press was immediately willing to give an important discount of 20% for DEMS members who order a copy of Timner's fourth edition directly from the United States.

Since the sending-costs will not be the same in different parts of the world, we have included an order-form in this bulletin, which contains specific secondary conditions.

We want to express our gratitude to Willie Timner and to Ms. Crallé from Scarecrow Press. We hope that many DEMS members will take advantage of this generous offer.

As soon as we have more time and enough space in the bulletin available, we will start to give our comments on the latest edition. We are confident that there will be very few to be made this time, compared with the third edition.

When you have your copy and you find anything worthwhile to be discussed, please send your remarks to us.

Art Pilkington has offered his highly appreciated assistance and he and Willie Timner himself have already send us quite a number of corrections.
DEMS

DE DAY BY DAY AND FILM BY FILM

by Dr Klaus Stratemann.

Since this book came out, Klaus has taken advantage of the opportunity to hand out some additional sheets with up-dated information after his presentations at the annual conferences. There was "fresh" information about "Cabin In The Sky" (pages 203/204), "Symphony In Swing" (pages 296/297) and "Salute To Duke Ellington" (page 312).

Since many DEMS members could not attend these conferences, DEMS will be happy to send these sheets free of charge to members who have the book. To use Klaus' own words: those who do not have the book, should also ask for the sheets and by the book later.

The book is still available from JazzMedia ApS, Dortheavej 39, DK-2400 Copenhagen NV, Denmark. Phone 31-19 85 90. Bankers: Den Danske Bank, Amargertorv Branch Acc/no 502 095.

The price is DKK 762.- or \$ 119.-. You should add for surface mail (3 kilo): USA: \$ 20.-; UK DKK 104.-; Germany DKK 75.-; Benelux DKK 79.- and France DKK 95.-.

We at DEMS have not had the nerve to ask for a reduction for our members. Not only related to the weight of this book, but much more when related to the tremendous amount of highly valuable and interesting information, we have never seen any Ellington-book cheaper than this one. It is undoubtedly a heavy investment, but you will enjoy it "day by day!"
DEMS

BEN The Music of Ben Webster, a discography compiled by Peter Langhorn & Thorbjørn Sjøgren, 1996.

It seems almost impossible to be an Ellington fan without being a Ben Webster fan in the same time. That's why we decided to mention this terrific discography in our bulletin.

Our member Ole Nielsen, author of "Jazz Records 1942-1980, Volume 6, Duke Ellington" has given a helping hand for the discographical details from the time that Ben played with Duke.

It is published by JazzMedia in Denmark. The address is given in our message about Klaus Stratemann's book on this page. The price is DKK 235.- or \$ 42.-

Both authors have published their full addresses at the end of the introduction and they will be delighted to receive additions and corrections from all over the world.

The publication is as always from Karl Emil Knudsen: impeccable!

Also Ole Nielsen's discography is still available, DKK 299.- or \$ 50.-. The volumes 1 until and including 5 are also out. They have the same price as volume 6, with the exception of volume 5, which is DKK 385.- or \$ 70.-
DEMS

Research on Home

In the Beginning (of Recorded Ellingtonia that is).....

The Victor Talking Machine Company's "Recording Book" for 1923, a typed ledger listing the recordings made by the company in that year, documents a session by "Snowden's Nov. Orch." that took place in New York on Thursday, 26 July 1923, and produced one "trial" title: "HOME." While the ledger is silent as to personnel present, bandleader Elmer Snowden recalled them as the original Washingtonians: Whetsel, Hardwick, Ellington, Snowden and Greer.

(As to the exact number of men, Snowden's own retellings disagreed: "five" to Stanley Dance (*The World of Swing*) but "six" to Les Muscutt (*Storyville* 16, April-May 1968). Contradictions abound in published interviews with Snowden, as for example the dates cited by him as to when he and Ellington parted company, which vary from 1924 to 1926. Brooks Kerr recalls several conversations about early Washingtonian days that he had with Snowden in the 1960s and 1970s. Kerr observed numerous inconsistencies in Snowden's various recollections, and concluded that Snowden's long-term memory was plainly fallible.)

Accurate details of the 26 July 1923 Snowden session — Ellington's first appearance in a recording studio — were first published by Brian Rust in his 1962 edition of *Jazz Records*.

The April 1963 issue of *Jazz Journal* included an Elmer Snowden discography, compiled by Bertrand Demeusy with Snowden's assistance. It lists a single session by Snowden's

Novelty Orchestra, with two titles: "HOME" and "M.T. POCKET BLUES." A note explains: "Elmer Snowden says the record was made October 18, 1923. Brian Rust in his *Jazz Records* indicates New York, July 26, 1923."

18 Oct 23, the date substituted by Snowden in place of 26 July 23, has since 1963 been listed by discographers as constituting a second, additional, session by the band. However, a review I conducted in 1987/88 of Victor's ledger books for 1923 and 1924 disclosed no session by "Snowden," or "Ellington," or "the Washingtonians" other than the Snowden session of 26 July 23. No recording of a piece called "HOME" was made at Victor on any date in 1923/4 other than that, and "M.T. POCKET BLUES" went unrecorded by anyone there. Thus, according to Victor's files and contrary to Snowden, 18 Oct 23 is a date without consequence in the recorded careers of Snowden, Ellington and company.

As for the 26 July 23 "HOME," the ledger entry bears neither "Serial No." nor "mark" data in the appropriate columns (except for a "B" to indicate a 10" master), so the piece was likely rejected on the spot and the wax master destroyed without a metal part or test pressing having resulted. No test pressing is known to me and sources at BMG inform me of the absence of unprocessed waxes, unnumbered metal parts or shellac tests in their vaults. Will we ever hear it? The Titanic's safe arrival in New York Harbor would shock me no less greatly.

Steven Lasker, 23 Oct 96

RECORDING BOOK Copy for

Serial No.	Mark	Date	Artist	Title, Composer, etc.	Page	Publisher
<u>FRIDAY, JULY 27-1923</u>						
INTERNATIONAL NOVELTY ORCHESTRA (2-Violins-2-Saxs.-2-Cornets-Trombone-Tuba-Banjo-Piano)						
B 28324-1	✓	8/3	(IN NEW YORK)	ROSE OF THE MORNING Fox Trot (From the "Passing Show of 1923") (Sigmund Romberg)		Harms, Inc.
B 28324-2	✓	"	"	"		"
B 28324-3	✓	9/12	"	"		"
B 28324-4	✓	"	"	"		"
GOLDMAN'S ORCHESTRA						
GOLDMAN'S BAND						
(IN NEW YORK)						
B 28321-1	✓	8/3	"	Mr. Edwin Franko Goldman, Director (Piccolo-Oboe-6-Olarinets-Bassoon Baritone-3-Trombones-Tubas(2)		
B 28321-2	✓	"	"	MARCHE MORESQUE (Maurischer Marsch) (Moritz Moszkowski)		Cranz
B 28321-3	✓	"	"	"		"
B 28322-1	✓	9/17	"	TOROHGHT DANCE (The Bride of Kashmir) (From "Feramos") (Anton Rubinstein)		Barthlef Senff (Leipzig)
B 28322-2	✓	9/17	"	(Lichtertanz der Braute von Bayaderes)		"
B 28322-3	✓	"	"	BAJADERENTANZ NO. 1 (Dance of the Bayaderes) (From "Feramos") (Anton Rubinstein)		"
B 28323-1	✓	"	"	"		"
<u>TRIALS IN NEW YORK</u>						
<u>JULY 26-1923</u>						
B	✓		BARNES, FAE MISS	Colored Soprano with Piano—Own Acco.		
B	✓		"	STOP WASTIN' MY TIME		
B	✓		ROBERTS, LENA SANFORD	Colored Seprano with Piano—Own Acco.		
B	✓		"	SWEET POP—OPPER		
B	✓		MOROFF, SONIA MISS	Soprano with Piano—Own Acco.		
B	✓		"	TWO TIME DAN.....2.....Who's Sorry Now		
B	✓		WRIGHT, DAISY MISS	Colored Soprano with Poano—Own Acco.		
B	✓		"	JUST THINKIN' BLUES		
B	✓		FOUR LOCUST SISTERS	With Piano—Own Acco.		
B	✓		"	PLAY IT WITH THE UKULELE		
B	✓		SNOWDEN'S NOV.ORCH.	HOME		

The 1995 Pittsburgh Conference

The Duke Ellington Conference '95 took place in Pittsburgh from May 24 through May 28.

There has been a brief, preliminary report from this conference in DEMS 95/2-2. DEMS felt however that this conference was too important for not being fully reviewed. I have been asked to finish my report, even now it is 18 months late.

Pittsburgh was the home city of Billy Strayhorn. Host for Ellington '95 was The Billy Strayhorn Chapter of the Duke Ellington Society. More than a year before the conference started, Greg Morris (nephew of Billy) and his Committee have been working for Ellington '95.

Pittsburgh is about 90 minutes flight west from New York and the conference was held at the Pittsburgh Hilton and Towers, situated near Point State Park, where the Allegheny and the Monongahela Rivers join to form the Ohio. It is a beautiful place in the city. 250 Delegates from 10 countries and 18 American States came to participate in this conference.

Ellington '95 was a great tribute to Billy Strayhorn for his lifelong cooperation with Duke Ellington. Greg Morris and the members of his Committee have done a great work. The fine organization of the Conference will be long and well remembered.

We were also privileged to meet 12 relatives of Billy, members of the Strayhorn family, during the 4-days conference.

The programme started the first afternoon with the usual "Get-together-party". It is of course a great pleasure to see old friends and talk with them again.

Our first evening was something to remember. On stage were Clark Terry, Kenny Burrell, Louie Bellson, Jimmy Woode and a Big Band under the direction of Dr. Nathan Davis. Walt Harper worked the piano.

It is always wonderful to listen to Clark Terry, and to the other Ellingtonians, playing Ellington music. Clark's singing and mumbling is great. The Orchestra played very well and created the right feeling for starting the conference.

The first day started with the "Opening Remarks" by Lillian Strayhorn (Billy's sister) and Greg Morris. Göran Wallén handed over the "Eddie Lambert"-gavel to Greg Morris. This gavel was once presented to the organizing Committee in Toronto (in 1987) by the New York Chapter of the Duke Ellington Society as a tribute to the great Eddie Lambert. As a tradition, it is handed over each year to the new chairman by his predecessor.

The first presentation was a "Panel Discussion" with the Strayhorn family, which gave us a picture of the way Billy lived and worked in Pittsburgh before he met Duke Ellington. The panel-discussion was conducted by David Hajdu, the author of *LUSH Life*, the very interesting biography of Billy Strayhorn which is now (in 1966) published.

Roger Boyes from England talked about three early master-works of Billy Strayhorn: *Raincheck*, *Clementine* and *All Day Long*. Roger illustrated with recordings how Billy was influenced by Duke during the first years and also how he still maintained his own style.

After the coffee-break, Patricia Willard presented "The First Sacred Concert at Grace Cathedral," a video-film from 1965, which was the subject of her discussion with Louie Bellson. Louie gave us some interesting recollections about how it was to work with Duke Ellington. He gave us the impression that his time with Ellington was full of surprises.

Thomas Reed talked about "Hamilton and Procope: A Study in Contrasts." He illustrated his presentation with recordings to show the differences in style between the two clarinet-players.

In the afternoon Doug Bentz presented a live performance with his dancers of his choreography, based on Billy Strayhorn's and Duke Ellington's Tchaikovsky's Nutcracker Suite. It was done with great skill in a scenery portraying something between a restaurant and a night-club.

In the evening, all delegates went to the concert with the pianists Geri Allen and McCoy Tyner. They did both first a solo performance and they played the last part together. Geri Allen is a great pianist but not an Ellingtonian-musician and she played a little too modern for some of the delegates, but McCoy Tyner played brilliantly, he knows the Ellington music very well and showed that he is a terrific pianist.

The next day started with the presentation by Alexandre Rado from Paris. He played recordings of Billy Strayhorn's music, among others the Davor Kajfe's piano-performance of *Lush Life* in Stockholm 1994. His subject was "Billy Strayhorn in Paris." As always, Alexandre Rado gave us his personal reflexions. He did know Billy very well. They met many times in Paris. Alexandre Rado's presentation was very interesting.

Phil Schaap, the "Dean of New York" talked about "The Rare Side of Billy Strayhorn." Phil had some rare recordings with Billy at the piano and he presented tapes with conversations between Duke and Billy.

Sim Simons from Belgium presented "The Underrated Sonny Greer." He explained Sonny's great importance for the Orchestra. He also played drums to illustrate the music of Sonny Greer and to show us the meaning of some of the technical terms.

After the break, Austin Lawrence told us about *Reminiscing In Tempo* from 1935. It is 60 years ago since Duke's mother died and Austin Lawrence explained how Duke's creativity in 1935 and 1936 was influenced by his mother's death.

After lunch Patricia Willard took the chair for a Panel-discussion titled: "Ellington/Strayhorn and the Arts" with Mercedes Ellington (daughter of the late Mercer Ellington), James Truite (who died (72) not long after the conference, in August 1995) and Doug Bentz.

Ted Shell from Washington showed us a Laser Disc, brought in from Japan. We saw a recording of the celebration in the Alcazar Theatre in Paris of Duke's birthday in 1969. Duke was in a great mood.

The last presentation of the second day was made by Walter van de Leur from The Netherlands. His presentation was titled: "Seldom Seen But Always Heard." Walter told us about the many Strayhorn manuscripts in the Smithsonian collection in Washington. He is working with more than 100 unknown compositions by Billy Strayhorn. Some of them would be presented by the Dutch Jazz Orchestra and you can buy a CD with recently made recordings. In the future there will be more CDs coming from Holland with unknown Billy Strayhorn music. Interesting!

The evening concert presented the Dutch Jazz Orchestra playing "Portrait Of A Silk Thread and Other Newly Discovered Works of Billy Strayhorn."

It was great to listen to these 15 men from Holland, and to hear for the first time these twelve unknown compositions. The director was Jerry van Rooijen. His brother Ack played beautifully the trumpet and the flugelhorn. The audience was thrilled and happy and gave standing ovations. It was a great evening and many CDs were sold afterwards. A big hand for Walter van de Leur, for Holland and for the people, responsible for bringing this great Orchestra to Pittsburgh.

The last conference-day started with David Hajdu presenting: "Strayhorn and the Mad Hatters."

David talked about Billy's early career and his work with the "Mad Hatters." He also played a recording of *Body And Soul* with Billy at the piano and other examples with Billy from the 30ties.

"Mysterious Process" was the title of the next presentation. Ann Kuebler, Deborah Richardson and Scott Schwartz from the Smithsonian Institution discussed the unique musical relationship between Billy Strayhorn and Duke Ellington.

At approximately 10:30 in the morning, we went by bus to see the Westinghouse High School. In this school Billy studied for 5 years (1927-1933). Now the representatives of the school had arranged an Orchestra of young musicians called "The Billy Strayhorn Combo," to play for us. They played with good knowledge of the Ellington music under the direction of Dr. James Johnson. They played of course *Lush Life*, which we have heard many times during these days. After the music, the great moment arrived to unveil a memorial monument for Billy Strayhorn. A great ceremony for all Ellington-Strayhorn lovers. A lot of camera's were active to remember this event and everybody from the school, the Strayhorn family and the delegates were happy with the acknowledgement of Billy Strayhorn by the City of Pittsburgh.

(ctd. on next page)

The Pittsburgh conference (continued)

A question is: would this have happened without the conference in Pittsburgh?

On the way back to the Hotel, we visited the travelling exhibition from the Smithsonian Institution dedicated to Ellington. They called it a small one! It is touring the US until 1999. It was very interesting for us to see this. It contained video, film, pictures and music. An even larger exhibition is also touring the States until 1999!

When we came back at the hotel, there was very little time left for the rest of the presentations. The presentations had to be shortened. But **Andrew Homzy** did his best to talk about "Strayhorn: A Masterful Arranger." He presented *Where Or When*, written by Rodgers and Hart and splendidly arranged by Billy.

Mercedes Ellington showed us a video-recording of "Pretty And The Wolf." She did the choreography of this stage-performance in which she danced the role of "Pretty." She is not only a great dancer, but she also inherited Duke's charm and wit. It was great to have one member of the Ellington family in our midst and we hope to see more of her in the future.

Erik Wiedemann did the last presentation, titled "The Last Sessions of Strayhorn." These are the sessions of 2Jul and 14Aug65, from which a great part is issued, but not everything.

John Hornsby now took over the microphone, presented Ellington '96 and invited everybody to come to Toronto in May 1996.

Greg Morris made a closing statement. He hoped that we had a wonderful time in Pittsburgh, which was undoubtedly the case.

Ellington '95 was a great conference and we will remember this meeting with joy (maybe with a jump). Thank you very much Greg Morris, your family and the Committee for Ellington '95. We love you madly.

During our closing dinner-party we listened to the music from the Roger Humphries Orchestra. As usual we found many delegates dancing with pleasure. Sjef Hoefsmit finally could hand out the Azure cassette (CA-19), we were all waiting for. Great!

On Sunday-morning many delegates were still around and went out on a "Jazz Brunch Boat Ride" for dancing, drinking and having a fine lunch with a lot of fun. These were a few beautiful and relaxing hours, spend with friends, before leaving Pittsburgh and going home in the afternoon. With the pen: Göran Wallén.

ELLINGTON '97

MAY 22-26

11 Grosvenor Mount



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Included in the same envelope as this bulletin is a leaflet from Ellington '97, including all the necessary information about our next conference and also including a booking form.

We must apologize for the fact that this leaflet arrives rather late in your mail-box. In case you would like to contribute to the conference in making a presentation and/or bringing material for the exhibition, you can not have the form returned before the 21st of December as has been asked for. We are absolutely sure that Elaine Norsworthy, who is responsible for the day-time planning, will still accept your offer for participation when your form will arrive shortly after you have received this bulletin. So please do not wait to long!

For making your decision about coming to Leeds, you have enough time, but you should consider that it will make things much easier for our friends in Leeds if they receive this decision (and your money) early. We hope to see you in Leeds. DEMS

Azure CA-17 is out

Since many years CA-17 is included in the list of Azure Cassettes, available from DEMS, but it has never been issued.

The delay of CA-17 is explained in the "liner-notes" which we publish as usual, to make it easier for you to decide whether you want to have a copy or not. The music is great but the quality of the portable recording is just acceptable. DEMS

At the end of 1996

Benny Aasland decided in October 1993 to issue the next DEMS cassette, Azure CA-17, before the end of that year using his private collection of unissued recordings. His health however absorbed so much from his time and energy, that he could hardly publish the DEMS bulletins in time. CA-17 has never appeared.

We have decided to use the free number CA-17 for this DEMS cassette as a tribute to Benny, the founder of our Duke Ellington Music Society, who died on April 27, 1996.

A concert, very dear to Benny, was the one at Grona Lund of June 8, 1963. He took three times selections from this concert, to be included in DEMS cassettes: CA-3, CA-7 and CA-14. There is still to much left from this concert for one 90 minutes cassette, but you will now have almost the complete concert on tape. There is only one selection on this tape, which appeared earlier on CA-3: the 4th movement of *Suite Thursday: Lay-by*. We could not decide to copy this Suite without its concluding part.

The following quotes are taken from Benny's "liner-notes" in 1985: "In 1963, during one of Duke's European tours, Sweden was again included. This time Stockholm was especially favored for a whole week, each day and night we could watch and listen to the band in outdoor concerts and afterwards for dancing. Mr. Aasland was taken good care of by the Ellington organization. Thus the concert parts could be experienced by him from the outdoor stage "orchestra pit", and during dance date sets from a reserved Duke table just beneath the grand piano. Between sets Duke joined eating some Hamburgers and sipping plain water. You may call Mr. Aasland lucky! But what is more important is that Benny was permitted to record all the concert portions. However, it seems there were some doubts concerning the dance performances. Duke was not as positive about it, as he once was at the famous 1940 Fargo dance. But finally, only two days left, Benny was permitted to record the whole evening. This was on June the 8th, and it turned out to be a very memorable night indeed, Duke being in a sort of special mood."

"The whole *Suite Thursday* was performed to meet with requests from the audience. It was a remarkable performance. Among the most remarkable moments are those presented here by Ray Nance on his violin. As a result of reciprocal effects between orchestra and audience it developed, sort of way, into something similar to what once happened in Newport as Paul Gonsalves was sandwiched between the *Diminuendo* and the *Crescendo In Blue* with his since then for ever famous solo flights. Happy moments indeed."

Let's now listen to what Benny recorded for us:

- | | |
|--------|---|
| Side A | SUITE THURSDAY
Misfit Blues
Schwiphti
Zweet Zursday
Lay-by
Deep Purple
Silk Lace X
X New Concerto For Cootie
Tootie For Cootie
The Star Crossed Lovers
Things Ain't What They Used To Be |
| Side B | Piano Interlude
I Didn't Know About You
All Of Me
Jeep's Blues
Rose Of The Rio Grande
Black And Tan Fantasy
Mr Gentle And Mr Cool
I Let A Song Go Out Of My Heart &
Don't Get Around Much Anymore
One More Once
One More Once % |

With five selections from this concert, copied on three of the previous Azure Cassettes you have now the concert complete with the exception of these three numbers at the start of the concert: % *Boo-Dah*, *Laura* and *Main Stem*.

DESOR recognized the theme of *Jungle Triangle* in the middle of the *Piano Interlude*. We believe that we also heard the theme of *Dance # 3* from the *Liberian Suite* at the star of the *Piano Interlude*. Duke would play the same theme a year later at the Holiday Ballroom, where it now belongs to a small group of still unissued selections.

In case you recognize more themes in the *Piano Interlude*, please let us know! By the way Duke was apparently preoccupied with the preparations for *My People*. The introduction to *Mr Gentle And Mr Cool* is the theme from *Ain't But The One*.

Benny Aasland has always tried to make Duke's unissued recordings available to his DEMS-friends. He concentrated on material that was not expected to be released otherwise, mainly because of the low quality. Also this recording is not what one would call of a "high fidelity." It contains on the other hand very interesting and unusual performances. Benny not only made audio recordings from this concert. He also showed us some film-clippings at the conference in 1994 in Stockholm. He cherished his memories of this concert. We cherish our memories of him and we use his recording now to pay tribute to our friend who dedicated his life to the Ellington community.

NEW RELEASES

AND RE-RELEASES

CD Records (Sp) CD-114 (CD) "The Duke Collection"



- | | | |
|-----|--|---------|
| 1- | Jump For Joy | 3Jul62 |
| 2- | Diminuendo And Crescendo In Blue
(the wailing interval) | 24Jun58 |
| 3- | Sophisticated Lady | 10May66 |
| 4- | Take The "A" Train | 28Mar46 |
| 5- | The Mooche | 17Jul46 |
| 6- | Do Nothin' Till You Hear From Me | 9May66 |
| 7- | Mood Indigo | 11May66 |
| 8- | Crosstown | 28Mar46 |
| 9- | One O'Clock Jump | 16Jul46 |
| 10- | Caravan | 19Dec36 |
| 11- | Perdido | 28Mar46 |
| 12- | Solitude | 11May66 |
| 13- | Things Ain't What They Used To Be | Jan57 |
| 14- | Black And Tan Fantasy | 26oct27 |
| 15- | Stompy Jones | 9Jan34 |

Jordi Navas Ferrer

All these recordings have been previously issued on several different CDs. DEMS

Sequel Jazz(E) NED CD 183 (2CDset) "The English concerts, DE 1969 and 1971"

This double CD contains both concerts: the "70th Birthday Concert" (25&26Nov69) and the "English Concert" (22&24oct71). What once was issued on 4 LPs is now on 2 CDs. The '69 concert is slightly longer than the '71 concert and occupies not only the first CD with 76:32" but also some room (15:07" from the total of 75:29") on the second CD for the Ellington Medley.

This explains that the other Blue Note release:

Blue Note(US) CDP 7243 8 32746 2 (2CDset) "The 70th Birthday Concert"

which I saw recently, needed a double CD set for the complete 70th Birthday Concert. See also Blue Note(US) 7243 8 30082 2 3 "Togo Brava Suite" in DEMS 95/1-6 and under DISCUSSIONS-ADDITIONS-CORRECTIONS on page 4 of this bulletin. DEMS

Pablo(US)OJCDD-633-2(2310-815) CD "Up In Duke's Workshop"

See Valburn "DE on CD" 1st edition, page 70.

As far as I have been able to trace, this issue has never been mentioned in DEMS, not even as an LP.

With the exception of one selection, all the dates are wrong:

Blem is recorded 12Jun72.

Goof is from 29Jun71.

Dick is from 3Feb71.

Love Is Just Around The Corner is from 1Feb71.

Bateau is indeed from 9Dec70.

Wanderlust is from 25Apr69.

Neo-Creole is from 20Jun69.

Black Butterfly is from 20Jun69.

Mendoza is from 15Jun70

This explains the fact that Stanley Dance in his liner-notes credits very properly several soloists, who are not in the band according to the listings, given in the credits on page 1 and 2.

In these listings is a double error, which makes it confusing to trace the way along which these mistakes came into existence.

That the date for *Mendoza* is given as 6Dec72 is caused by the famous European against American habit of writing dates. The intentional date is 12Jun72. But also this date is wrong and should read 15Jun70.

The CD contains 43 minutes of music.

Sjef Hoefsmit

MUSIC&ARTS (US) CD 908

Ellington At Basin Street The Complete Concert of 14 January 1964

This is indeed the complete Metromedia WNEW broadcast from Basin Street East with William B. Williams as the MC and with Bob Sylvester presenting Awards after *Passion Flower*.

Several selections from this broadcast have been issued previously, not always in their entirety. Here is a survey:

Take The "A" Train	2	8		
Afro-Bossa	2	8		
Silk Lace		8		
Kinda Dukish & Rockin' In Rhythm	2	8		
The Single Petal Of A Rose		8		
Tootie For Cootie	8	X13	XC	
Lush Life	8	13		5 6
Passion Flower	8	13		5 6
Award presentation		8		
Jam With Sam	8	13	C	
Jam With Sam (encore)	8	13	C	
Sophisticated Lady	8	13	C	
Satin Doll	8	X13	XC	
Rose Of The Rio Grande		8		
Diminuendo And Crescendo In Blue		8		
East St. Louis Toodle-Oo	2	8		

Sources: DEMS

2	= Jazz Band (It) EBCD 2110-2 CD	94/2-3
8	= Music & Arts (US) CD 908	
13	= Danish broadcast # 13	86/2-5
C	= Azure Cassette CA-16	93/3-8
5	= Musica Jazz 2MJP 1055 LP	88/1-4; 91/5-2
6	= Red Baron AK 52760 CD	93/4-5

The CD contains 55 minutes of music and almost 23 minutes of talk in which Duke took part considerably. Nielsen and Hoefsmit

(ctd. on next page)

A Word from your editor:

This is a very welcome little corner, still unoccupied at the end of the process of putting this bulletin together, that I can use for an additional remark.

As you have seen, the preparations for bulletin 95/3 have been sent to Belgium and I have issued that bulletin as much as possible like it was made ready by Benny Aasland.

I know that there must be a great quantity of contributions, questions and answers from DEMS members still in Benny's room. Birgit has not send me these letters from you. You might expect to see your contribution published in one of the future bulletins, but that can not happen.

I ask you to send your contributions again. This time to Belgium. I will be happy to publish your contributions and to react as best I can. Sjef Hoefsmit

NEW RELEASES AND RE-RELEASES

(continued)

**Moon Records MCD074-2 (CD)
"Duke Ellington - Passion Flower"**

This CD contains not less than 74 minutes very good quality mono recordings, made in Juan-les-Pins on 26 and 27Jul66.

As far as we could trace, nothing was issued previously, neither on CD nor LP.

Three selections are from 26Jul66: *Passion Flower*; *Things Ain't What They Used To Be* and *Wings And Things*.

They will be mentioned in an overview of the 26Jul66 concert in the next bulletin.

Rockin' In Rhythm is not from 26Jul66 as stated on the "cover", but from 27Jul66, as you can see in this overview:

**Juan-les-Pins, square Frank Jay Gould, 27Jul66.
"Festival International du Jazz
d'Antibes-Juan-les-Pins"**

Main Stem	M		
Black And Tan Fantasy	M		
Creole Love Call	M		
The Mooche	M		
Soul Call	ni		
West Indian Pancake		V	
El Viti		V	
The Opener	M		
La Plus Belle Africaine	M	R	
Azure		R	
<i>Ella's portion:</i>	ni		
Let's Do It			
Satin Doll			
Cotton Tail	ni		
Take The "A" Train	M	R	
Take The "A" Train	ni		
Take The "A" Train	ni		
Such Sweet Thunder	M	R	
Half The Fun	M	R	
Madness In Great Ones	M	R	
The Star Crossed Lovers	M	R	
I Got It Bad	M		
Things Ain't What They Used To Be	M		
Wings And Things	M		
Kinda Dukish & Rockin' In Rhythm	M	R	
Chelsea Bridge		R	
Skin Deep		V	
Sophisticated Lady	M		
Jam With Sam		V	J
Jam With Sam (encore)			na

Sources:

M	= Madly(F)c-3(MC)Duke in France	94/4-9
ni	= not issued	91/4-2
V	= Verve V-4072-2 double LP	
R	= Moon Records MCD 074-2	fresh !
J	= Verve 516.338-2 CD DE Jazz Masters #4	93/4-2;93/4-4
na	= not available	81/4-6

The music-cassette, Madly c-3 is issued by our member François Moulé. We do not have a copy in our archives and haven't checked the contents. We are sure that François made no mistakes and accepted his message in DEMS 94/4-9 for inclusion in this overview.

If it strikes you that Ella did not appear on 26Jul66 and only did three numbers during the concert of 27Jul66, you should read in Derek Jewell's book, starting at page 127 (1977 edition) or 129 (1986 edition). Ella's sister Frances died. She cancelled her original booking for the 25Jul concert, flew back to the States for the funeral, but returned quickly to pick up the Antibes concerts scheduled for 27, 28 and 29Jul. Ella was not at her best on 27Jul and appeared at times to be crying. Duke cut in early with the band to end the first half. He didn't want to call Ella back again for the second half, although Norman Granz insisted. As Granz's voice grew louder, Duke's response was to play louder. DEMS

**Jazz Heritage (US) 523762Y
Duke Ellington Cornell University
2CDS Concert of 10 December 1948**

Since I saw in TDES Newsletter of December 1995 that this double CD was out, I tried to find a copy. When I found it, I was disappointed to see that my last acquisition contained only one CD. Now I have in front of me the double CD, graciously send to me by Jerry Valburn, who wrote me that this 2CD set is not distributed outside the USA. The first CD of the 2CD set is identical with the single CD. The cover looks identical. Mine is in colour. Jerry's version is in B&W. My label is Musicmasters 01612-65114-2, also produced in the USA. The single CD carries the numbers: IFPI L 238 and 513762 X1H14, the first CD of the 2CD set has the same number, only the very last 4 has been changed into a 2. The second CD of the 2CD set has the same first number. The second is now 513763 1H 11. The first CD has 77':01" music. The second 59':14". There was enough room for one of the three missing selections. The only way to obtain a copy is, according to the article in TDES Newsletter, by mail order through Jazz Heritage, PO Box 398, Oakhurst, NJ 07755 or by phone (908) 531-7003. Probably a better way is to ask a friend in the USA to send you a copy. Take your decision before you by the single CD outside the USA.

Our discographies can be updated now as follows:

Star Spangled Banner	2			
Lady Of The Lavender Mist	2	1	5	
Suddenly It Jumped	2	1	5	9
Reminiscing In Tempo	2	1		9 4
She Wouldn't Be Moved	2	1	5	
Paradisc	2	1	5	8
SYMPHOMANIAC	2	1		4
Symphonic Or Burst				
How You Sound				
My Friend	2	1		4
You Oughta	2	1		6
Creole Love Call	2	1		6
Don't Blame Me	2	1		6
Lover Man	2	1		4
The Tattooed Bride	2	1	5	
Dancers In Love	2	1		4
Manhattan Murals	2			4
Hy'a Suc	2			4
Fantazm	2			4 8
Tootin' Through The Roof	2		5	
Brown Betty	2			8 6
Humoresque	2			6
How High The Moon	2			6
Don't Be So Mean To Baby	2			6
Lover Come Back To Me	2			4
Trees				4
It's Monday Every Day	2			4
Medley	2		5	
Don't Get Around Much Anymore				
Do Nothin' Till You Hear From Me				
In A Sentimental Mood				
Mood Indigo				
I'm Beginning To See The Light				
Sophisticated Lady				
Caravan				
It Don't Mean A Thing				
I Let A Song Go Out Of My Heart &				
Don't Get Around Much Anymore				
Limehouse Blues	2			6
Blue Skies				6
Just A-Settin' And A-Rockin'				4

Sources:

2	= Jazz Heritage(US) 2CD 523762Y	
1	= MusicMasters(US) CD 65114-2	
15	= World Record Club(E) LP T-195	80/2-4
9	= "The Genius Of Duke" LP Show#109	80/2-4
4	= DESOR Disc(I) LP 448-1	79/1-2;80/2-4
8	= Cornell Rhythm Club 10"LP E2-KL-3188	89/1-9
6	= World Record Club(E) LP T-160	80/2-4
A previous survey, less complete and less correct		91/1-8
		Sjef Hoefsmit
		(ctd. on next page)

NEW RELEASES AND RE-RELEASES (continued)

Partly ELLINGTON

Alfa Delta (Sp) AD-1-02705 (CD) "The Best Of Jazz"

Track 13: Perdido (4:19) Public performance 50's.
Jordi Navas Ferrer

Mandarin Records (Sp) MR-0939 (CD) "Jazz 12 Grandes Exitos"

Track 2: Take The "A" Train (4:53) Public performance
Track 10: Cotton Tail (2:47) Public performance
Mislabelled as Mood Indigo in label
Jordi Navas Ferrer

Moon Records MCD070-2 (CD) "Ben Webster - Perdido"

This CD contains one recording, made in Juan-les-Pins on 29Jul66, track 11: *The Old Circus Train Blues* (earlier on Cassette Azure CA-9).

Tracks 1-6 are from London, 1965 with Stan Tracey, Rick Laird, Jackie Dougan and Ronnie Scott: *Sunday; Chelsea Bridge; Pouting; A Night In Tunesia; Over The Rainbow* and *Perdido*.

Track 7 is from Copenhagen, 1969 with Teddy Wilson, Niels-Henning Ørsted Pedersen and Makaya Ntshoko: *Stardust*.

Tracks 8-10 are from New York, March or April 1959, from a CBS telecast "Jazz from Studio 61" with Buck Clayton, Vic Dickenson, Hank Jones, George Duvivier and Jo Jones: *Mop Mop; Chelsea Bridge* and *The "C" Jam Blues*. Sjef Hoefsmit

ELLINGTONIA

Blue Moon (Sp) BMCD 1029 (CD) The Complete 1941-54 Small Group Sessions Volume 2 1950 Johnny Hodges"

Contains three well known Paris sessions for Vogue and one rare session in Copenhagen for Tono Records.

The CD has 19 tracks and runs 66 minutes.

Paris 15Apr50: *Jump That's All; Last Legs Blues, part 1 & 2; Nix It, Mix It; Time On My Hands*.

Paris 20Apr50: *Run About; Wishing And Waiting; Get That Geet; That's Grand; Skip It*.

Copenhagen 1Jun50: *Mellow Mood; How I Wish I Was Around; I Met A Guy; Tea For Two*.

Paris 20Jun50: *Perdido; In The Shade Of The Old Apple Tree; Mood Indigo; Sweet Lorraine; Rendez-Vous At The Hot Club (Bean Bag Boogie); Hop, Skip And Jump*. Jordi Navas Ferrer

RCA Victor (EC) 9026-68124-2 (CD) "SOLITUDE" Cleo Laine with the DE Orchestra

This CD should probably be added to the list of Mercer Ellington recordings in DEMS 96/1-5.

It contains 14 selections, 63 minutes of music, recorded on 24 & 26 September and 3 October 1994 at Clinton Studio A, NYC.

One selection, *Solitude*, is played around the actual piano-solo recorded by Duke for Victor on 14May41.

John Dankworth is credited as conductor of the DE Orchestra, led by ME. It is not clear how much ME was involved in this production. Josef Mahdal

The Duke Ellington Itinerary by Joe Igo and Gordon Ewing.

We received a message which has been published through Internet (and since there are already two Internet lines dedicated to Ellington, we have to be more specific: the message came on *duke-hym@concordia.ca* (which is the site, started by Andrew Homzy).

The message was: Now that Gordon has died, the completion of the itinerary is taken on by his great friend, Sjef Hoefsmit.

This is not so. Sjef needs all his available time for issuing the DEMS bulletins in time.

What is true for every discography is even more true for this itinerary. The moment that it is put on paper you can start preparing an update with corrections and additions. Long after we will have finished updating our discographies (when will that be?) we will still be working on the itinerary, which should not cover only the relatively few occasions when the music was recorded, but also every single performance Duke ever made.

Gordon Ewing found a nice solution. He handed out to a few collaborators floppy discs, which were replaced from time to time by updated versions. We were still discussing how we could make the information available to many more people than only a few, when Internet arrived on the scene.

Rick Ewing is now making the necessary preparations to put the itinerary on Internet and before that will happen, we will have to decide how corrections and additions will be included into the itinerary. One thing is obvious. It will not be so, that everybody can make corrections. These corrections will have to be checked first. For the time being, we should not stop our research in establishing the correct dates and locations of Ellington performances, because as we have painfully experienced this passing year, we will not be around forever. The most experienced and most dedicated researcher for the itinerary is Art Pilkington. He is willing to collect all the "fresh" information that anybody could send to him. He will check and double check the information and is in contact with Rick Ewing.

Art and Rick will tell us when and how the itinerary will be accessible for users of Internet and through these users for us all.

Send your information to Art Pilkington, 75 Wynford Hts. Cr., Apt. # 1804, Don Mills, Ontario, M3C 3H9, Canada.
Telephone (416) 447-7283. Sjef Hoefsmit

By the way, the second Internet chat line dedicated to Ellington also provides loads of information on Duke's recording sessions, his musicians, his singers and available CDs. The site is to be found as www.nicom.com/~macharel/ This information is found in the Toronto Newsletter Vol.37, #4. DEMS

Another generous offer from our TDES friends in New York!

The friendly offer from our friends from TDES in NYC to join them in obtaining Billy Strayhorn's biography *LUSH Life* and the CD for a reduced price, was a great success. We are sorry that new orders can not be accepted any more.

You are now invited to join TDES to take advantage of the offer from Hindsight Records, to acquire the 3 CD set "DE And His Great Band" HBSC-501 for only \$ 20.-. Shipping costs for one or two sets in the US or to Canada is \$ 3.50. One set elsewhere in the world is \$ 4.50 for shipping. Shipping costs for each additional set are \$ 1.00 for US/Canada and \$ 1.50 elsewhere.

Send your name and address to

ELLINGTON ON THE AIR, c/o TDES, Inc. P.O.Box 31,
Church Street Station, NYC, NY 10008-0031, USA.

Include check or money order in \$US, payable through US bank with order to that same address in NYC.

This 3 CD box contains the 64 selections, long ago issued on 5 LPs. At least 46 of these selections have been previously issued on CD.

The dates of these 7 Capitol Transcription sessions are: 28Mar46, 11Jul46, 16Jul46, 17Jul46, 7Jan47, 9Jun47 and 10Jun47. See DEMS 93/1-4. DEMS



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	*)	"BENNY AASLAND MEMORIAL CASSETTE"	- 96/2-?)
CA-18	*)	"20 YEARS LATER"	- 94/2-8)
CA-19	*)	"21 YEARS LATER"	- 95/2-6)
CA-20	*)	"22 YEARS LATER"	- 96/1-7)

Valid from January 1997, we ask for donations as follows, sending costs are included:

*) BEF 330 (90 minutes) ◇) BEF 230 (60 minutes)

Up to 3 copies of one and a same cassette are allowed for members.

The Jazz Society cassette AA 524/525C is no longer available.

The first series of 40 Danish broadcasts, DR-01 up to and including DR-40 are no longer available. Most of the contents of these first series of broadcasts has been issued since the last broadcast was recorded on 5Jan86. The few remaining unissued recordings will be copied on future Azure cassettes.

The second series of broadcasts started on 9Jul90. The material for these broadcasts was carefully chosen to prevent as much as possible to broadcast material that was already available in any format. We have decided to continue copying these broadcasts for our members and we will not include the material in future Azure cassettes.

Broadcasts DR-41, DR-42 and DR-43 are described in DEMS 90/3-3. DR-44 in 91/2-1. DR-45 and DR-46 in 91/3-2. DR-47 in 91/4-6. From DR-41 up to and including DR-47, each broadcast occupies a 60 minutes cassette.

DR-48 and DR-49 are described in DEMS 92/2-2 and occupy together one 90 minutes cassette.

DR-50 and DR-51 are described in DEMS 92/3-2 and occupy together one 90 minutes cassette.

DR-52, DR-53, DR-54, DR-55, DR-56, DR-57, DR-58 and DR-59 are described in DEMS 94/3-4. They are all about 25-30 minutes each. They will be delivered with two broadcasts together on one 60 minutes cassette.

For these cassettes with Danish broadcasts we ask for a donation of BEF 450 for a 60 minutes and BEF 650 for a 90 minutes cassette. Both prices are including sending costs.

IMPORTANT !

We have decided to do all the money transactions in Belgian Franks. To use Dutch guilders was too complicated.

One year subscription (four bulletins in 1997) will be Belgian Franks (BEF) 600.-

There are several ways to send us Belgian Franks.

Your positive or your negative deposits have been transferred from Swedish Crowns (SEK) into BEF. The state of your deposit is to be found in your personal balance-report on page of this bulletin.

In case you have to (or want to) send us money there are several ways to do that:

Almost all of our European members can use Euro-chèques. When you send us an Euro-chèque in Belgian Franks (to be written as BEF), our bank will accept your Euro-chèque without having to make an exchange into BEF and will put your BEF on our bank-account without any charge for us. This is the safest and cheapest way to send us money. The charges for you are either zero or practically zero. You have a much better exchange-rate than when you send us your foreign currency, which we have to exchange for you.

We have opened for DEMS an account at the "Generale Bank" in Belgium under number 230-0319084-71. You can ask your bank to transfer the money in BEF to our account with both the transfer-costs in your country as well in Belgium at your expense. This is more expensive than an Euro-chèque, but it is safe and you can do it from every place on earth.

You can send us an I.M.O. (International Money Order) in BEF, which we can cash at a Post-office. You have to put it on our private name: J.Hoefsmits, Voort 18 b, 2328 Meerle, Belgium. We have to show our identity papers in order to cash the money. You should pay the transfer expenses, which are considerable.

You can send us money by mail. If you send us foreign currency, we will change your banknotes into Belgian Franks and credit your account. You have to accept the loss one makes when exchanging currency in cash. The most expensive way to send us money is using any other chèque than an Euro-chèque. You are free to do so. It seems to be possible to pay all the costs (also our costs in Belgium) in advance at our bank. Try it and you will certainly decide to use another way of sending money, because the costs involved in such a money-transaction are out of proportion. If you let us pay our costs in Belgium, we have to reduce them from your payment before we put the rest on your deposit with DEMS.

In order to let you know whether your money arrived and how many BEF we have added to your deposit, we will, starting with the next bulletin, print the state of your deposit on the mailing-label after having taken from your deposit BEF 600, which is the contribution for the next four bulletins in 1997.

For your guidance: when transferred through the bank (not bank notes by mail): BEF 100.- is \$ 3.15 or CAD 4.28, £ 1.91, DEM 4.86, FRF 16.40, ITL 4800.00, ESP 410.00, SEK 21.40, DKK 18.60, CHF 4.14.

When you send us money in one or another way, do not forget to indicate in the same time your answer on Jerry Valburn's request as explained on page from this bulletin.

DEMS