

DEMS BULLETIN

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ONLY



**DUKE ELLINGTON
MUSIC SOCIETY
FOUNDER: BENNY AASLAND**

1997 / 1 Mar - May

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ALL FOR THE LOVE OF DUKE !

THE TORONTO STAR June 24/72

His orchestra still dazzles Ellington remains the star

TORONTO
June 23, 1972
O'Keefe Centre

Thank you very much for the last DEMS-cassette Azure CA-20 "22 Years Later".

Here is a copy of the report in the Toronto Star on the June 23, 1972 concert.

Joe Harper

Latest News

**louis armstrong
on the screen**

dr. klaus stratemann

is out!

Just before this bulletin was mailed, and we were leaving for our holidays, we received Klaus Stratemann's latest triumphant accomplishment.

We will take it with us and give you our review in the next bulletin!

By PETER GODDARD

What many jazz musicians manage to do only once or twice in their careers, Edward Kennedy (Duke) Ellington seems able to bring about almost every night.

And last night at O'Keefe Centre, where pianist-composer Ellington and his constantly swinging 16-piece band romped for over two hours, proved to be no exception. For Ellington, now 73, and a band leader since the early 1920s, conjured up sufficient magic to reduce the 2,000 in the audience to an intense silence.

FEW SURPRISES

If the concert produced few surprises since the band's last appearance in town a few months ago at the Hook and Ladder Club, it did provide some essential Ellington.

He first appeared on stage in a charcoal-gray suit, rumped and baggy as if several sizes too big. Looking at all his musicians' graying or balding heads, he smiled mischievously and

asked the audience to acknowledge "all the kids in the band."

And everyone immediately understood what was happening, and waited for the Ellington music to take charge over the charm. They understood that his casual, cool and funning exterior only served to disguise someone who can make everything he does seem infinitely easier than it ever could be.

Once it was considered that Ellington's real instrument was not the piano, but his band. But last night the reverse proved true. The band played itself, functioning sloppily independent of Ellington. And it was Ellington's piano playing, with its unexpected notes at unexpected times, that made the evening special.

Ellington as soloist seemed to set a fire under the other soloists. In one song, called Goof, trumpeter John Coles constructed some peppery, imaginative runs. In one section of a newly composed four-part suite, Harold Ashby, on ten-

or sax, came up with a solo that never relaxed in speed or inventiveness.

And for one ballad, Harry Carney on bass clarinet, Russel Procope on clarinet, and trombonist Tyree Glenn arrived at a texture that was as smooth as Ellington's own introduction to Take The A Train.

SOME MISTAKES

But the concert wasn't free of mistakes and miscalculations. And not the least of these was the final ensemble number, with singer Tony Watkins and most of the band on its feet running through what seemed to be rock'n'roll.

Least the mood remain too sour, Ellington quickly came back on stage and, in a deep yellow spot-light, played an unaffected version of Lotus Blossom by the late Billy Strayhorn, once Ellington's arranger.

"It's my final statement," said Ellington. And it made the concert much more than it might have been.

DISCUSSIONS - ADDITIONS - CORRECTIONS

● **Remarks, additions and corrections about "THE COMPLETE CAPITOL RECORDINGS"**
DEMS 95/2-8&9 and 95/3-7. See also the addition to Valburn's "DE on CD" in DEMS 95/3-3.

Corrections on DEMS 95/2

7Apr53

About the note on 11416-3: on 78rpm Capitol 2503 the title is *Nothin', Nothin' Baby* and on Mosaic the title is *Ain't Nothin' Nothin' (Baby Without You)*.

Stardust is published also on Pickwick 3390.

9Apr53

Warm Valley (11424): the take number is 5, not 3.

Flamingo: the intro on "Here's to Veterans" (LP-Palm 11) is 3DE,1BAND; in all the Capitol records the intro is 1DE,1BAND because the first two bars have been cut off.

13Apr53

The note is not right, because *B Sharp Blues* and *B Sharp Boston* are two different tunes.

The first and the ninth chorus of *B Sharp Blues* are identical with the second chorus of *The "C" Jam Blues* as described in DESOR 543c from 30Apr53.

13&14Apr53

Retrospection, Dancers In Love, Melancholia and *All Too Soon* are only on 12"LP T477 and CD CDP 7 92863 2; not on the 10"LP H477.

3Dec53

Ralph Collier (conga) played only in *Montevideo*.

20247-11 as *Night Time* on LP T 637, as *Montevideo* on LP Up-To-Date 2008 and CD CDP 7 92863 2.

20248-6 as *Title # 3* on LP Up-To-Date 2008

Additions

5Dec53 Add to this session:

20265-1 *Ultra Deluxe* (1) Up-To-Date 2007

20266-3 *Flying Home* Up-To-Date 2007

Note (1): in *Ultra Deluxe* very probably Billy Strayhorn instead of DE.

15Dec53 NYC

RN DE WMsl DBck vJGsm

20275-7 *Chile Bowl* unissued

20276-6 *Blue Moon* vJGsm 2723, Pickwick 3390

20277-1 *Oh Well* vJGsm unissued

20278-2 *Just A-Sittin' And A-Rockin'* vRN Pickwick 3390

21Dec53 NYC

CT CA WC RN QJ BWmn A.Cobbs

RP RHsn PG JHm HC DE WMsl DBck vJGsm

20287-5 *Ultra Deluxe* (1) 2723

20288-5 *Flying Home* T/W521

20289-8 *What More Can I Say?* vJGsm Pickwick 3390

20290-6 *Serious Serenade* (2) Up-To-Date 2007

20291-5 *Just A-Sittin' And A-Rockin'* vRN Up-To-Date 2007

20292-7 *Honeysuckle Rose* T/W521

Note (1): in *Ultra Deluxe* very probably Billy Strayhorn instead of DE.

Note (2): according to the liner-notes, the original working titles for *Serious Serenade* were *Apes And Peacocks* and *Barisol*. We can confirm the second title. The first title however seems to be wrong. There is a Capitol 33 $\frac{1}{3}$ rpm, 12" disc with as first selection: *Gorillas & Peacocks*. The other four selections are: 288, 289, 291 and 292.

There is another reason to strongly advise not to accept *Apes And Peacocks* as a subtitle for *Serious Serenade*: *Apes And Peacocks* is the title of one of the movements of "The Queen's Suite."

28Dec53 Chicago

CT CA WC RN QJ BWmn G.Jean

RP RHsn PG JHm HC DE WMsl DBck vJGsm

20247-10 *Night Time* (1) unissued

20248- 6 *Stompin' At The Savoy* T/W521

Note (1): the trio performance *Montevideo* (3Dec53) has been mistakenly issued as *Night Time* on T637. The actual piece, issued under the genuine title, *Night Time*, on Mosaic for the first time, is a completely different composition.

29Dec53 Chicago

same personnel as last but:

Billy Strayhorn added (piano -1; celesta -2)

20249-13 *Don't Ever Say Goodbye* -1 T679

20250- 2 *Black And Tan Fantasy* -2 T/W521

Corrections on DEMS 95/3

All Capitol issues on T521 are also on W521.

2Jan54

The take number of *One O'Clock Jump* is 4, not 1.

The take number of *Things Ain't What They Used To Be* is 3.

26Apr54

There is a mistake in the two notes: G.Wilson is added only on *Isle Of Capri*.

R. Collier is added in *Bunny Hop Mambo* and *Isle Of Capri*.

1Sep54

Smile issued also on Pickwick 3390.

Echo Tango is the title, used for European Capitol releases on 78 rpm. The original title is the one, used on the American Capitol 78 rpm: *Tyrolean Tango*. This is the only title that appears on the music-sheet. The music is by Paul Stewart, the copyright is from 1954.

Bakiff on T637, not T673.

17May55

The reference of personnel is 26Apr54 instead of 7Sep54.

18May55

We have some doubts on the formation of *Body And Soul*: We do not hear the clarinet of RP and at the end of the piece there are more brasses and saxes: the full band?

Coquette is played by a little group that is probably formed by: CT QJ BWmn RP DE JWde DBck vJGsm

19May55

Note: *Discontented Blues* is also known as *Discontented*, as *Bass-ment* and as *Daddy's Blues*.

Luciano Massagli & Giovanni Volonté.

● The Complete Capitol Recordings

See DEMS 95/3-7.

19May55, *So Long* (vJGsm) on UTD 2009 is a different recording than on Mosaic Records MD 5-160.

Hans Kalter

● Differences between *One O'Clock Jump* on the Family LP and the Green Line Jazz & Jazz CD!

See DEMS 93/3-4. There are many differences between the Family LP SFR-DP 641 version of *One O'Clock Jump*, dated 9Jul47 in Nielsen, and the same title on the Jazz & Jazz CD JJ-612, titled "Transblucency", which is claimed to be from the same date. The time-difference is more than a minute, the piano intro, the drumbreak towards the end and also the public reactions, are very different. I have compared the Family-version with the DETS versions. None of them fits. So what have we got?

Ulf Renberg.

(ctd. on next page)

DISCUSSIONS — CORRECTIONS — (ctd.)

**LRC(US) CDC 9061 (CD)
"THINGS AIN'T WHAT THEY USED TO BE"**

DEMS 94/1-4 left column, middle and DEMS 94/2-1 left bottom. See also Valburn's "DE on CD" page 64.

"Recorded 1966 & 1969". This very concise information on the cover is correct and also the more detailed suspicions of Bo Haufman in DEMS are to the point.

Here are the facts. The selections 1-6 are from Juan-les-Pins, 26Jul66. The selections 7-10 are from Paris, Alcazar, 20Nov69. The last selection (*The Unknown*) is known as *B.P.Blues*.

Everything has been issued before. This CD could however be a welcome addition to your collection, since the previous issues are difficult to find.

In the DEMS archives is a portable recorded tape, covering the complete 26Jul66 concert and also the Spanish (mono) CD, mentioned in DEMS 91/2-7, graciously donated by Jordi Navas Ferrer, one of our members in Barcelona.

We will give you the usual overview from the 26Jul66 concert in which you will also see that three selections are issued on an Italian CD, donated to DEMS by our member Giovanni Volonté from Milano. This (mono) CD has been covered extensively under the heading "New Releases" in the previous bulletin.

**Juan-les-Pins, Square Frank Jay Gould, 26Jul66.
"Festival International du Jazz**

d'Antibes-Juan-les-Pins"

| | | | | |
|--|-----------------------------------|---|---|-----|
| | Smada | S | L | |
| | Take The "A" Train | S | | |
| | Black And Tan Fantasy | S | | |
| | Creole Love Call | S | | |
| | The Mooche | S | | |
| | Soul Call | S | | |
| | West Indian Pancake | S | | |
| | El Viti | S | | |
| | The Opener | S | | |
| | La Plus Belle Africaine | S | L | |
| | Azure | S | L | |
| | Take The "A" Train | S | | |
| | Satin Doll | S | L | |
| | Diminuendo And Crescendo In Blue | S | L | V |
| | Take The "A" Train | | | ni |
| | Caravan | S | L | |
| | Rose Of The Rio Grande | | | V J |
| | Tootie For Cootie | | | ni |
| | Skin Deep | | | ni |
| | Passion Flower | | | M |
| | Things Ain't What They Used To Be | | | M |
| | Wings And Things | | | M |
| | The Star Crossed Lovers | | | ni |
| | Such Sweet Thunder | | | ni |
| | Madness In Great Ones | | | ni |
| | Kinda Dukish & Rockin' In Rhythm | | | ni |
| | Things Ain't What They Used To Be | | | ni |

| | | | |
|-----------------|---|------------------|--|
| <i>Sources:</i> | | <i>see DEMS:</i> | |
| S | = Sarpe Top Jazz SJ-1018 CD | 91/2-7;91/3-2 | |
| L | = LRC CDC 9061 | 94/1-4 | |
| V | = Verve V-4072-2 double LP | | |
| J | = Verve 516.338-2 CD DE Jazz Masters #4 | 93/4-2;93/4-4 | |
| ni | = not issued | | |
| M | = Moon Records MCD 074-2 | 96/2-11 | |

We will also give you an overview of the "birthday-party" in Paris on 20Nov66. Jordi Navas Ferrer did send us the Spanish Sarpe CD, mentioned by him in DEMS 91/3-1.

We agree with his findings: *Drum Samba* is *Summer Samba*; *Wild Bill's Blues* is *R.T.M.* (a.k.a. *Rhythmical Roof*) and *The Unknown* is *B.P.Blues*.

The closing *Satin Doll* is on this CD, but not mentioned. Only on the CD, *Kinda Dukish* is complete. In broadcast and on Laserdisc both the start and the end of *Kinda Dukish* are missing.

We have a tape of the radio-broadcast (or probably telecast?) and a copy of a video recording, which is also available on a Japanese Laser-disc and we have tried to establish the correct sequence. Our findings seem slightly different from the French Radio files as mentioned by François Moulé in DEMS 92/2-6. But when the correct titles were used, we believe that we have an agreement with the French files.

On screen it looks very much as if *Sophisticated Lady* came immediately after *Things Ain't What They Used To Be*, but that is not so. The splice is very well made, but Duke could never have turned 90 degrees that quick in order to be filmed side face so suddenly.

Jordi Navas Ferrer draw our attention to the presence of Åke Persson as third trombone-player. Although very difficult to see on screen, his presence is confirmed by his solo in *R.T.M.*

When we tried to distinguish Åke Persson on screen, we noticed that there were not more than four trumpet-players. Nelson Williams was missing. Video-recordings do help from time to time our discographers, who all have two trombones and five trumpets at the Alcazar.

Paris, Alcazar, 26Jul66

"Les 70 Ans De Duke Ellington"

| | | | | |
|-----------------------------------|---|---|----|----|
| Kinda Dukish & Rockin' In Rhythm | S | V | bc | |
| Take The "A" Train | S | V | bc | |
| A Day In The Life Of A Fool | S | | | |
| Things Ain't What They Used To Be | S | V | bc | L |
| Summer Samba | S | | | |
| Satin Doll | S | V | bc | |
| R.T.M. | S | | | |
| El Gato | S | | | |
| Sophisticated Lady | S | V | bc | L |
| Satin Doll (into intermission) | | V | bc | |
| Happy Birthday | | V | bc | nE |
| Fife | | V | bc | |
| In A Sentimental Mood | S | V | bc | L |
| B.P.Blues | S | V | bc | L |
| In Triplicate | S | V | bc | |
| Satin Doll | S | V | bc | |

| | | | |
|-----------------|------------------------------|------------------|--|
| <i>Sources:</i> | | <i>see DEMS:</i> | |
| S | = Sarpe Top Jazz SJ-1024 CD | 91/3-1;92/2-6 | |
| V | = Video recording/Laser disc | 92/2-6 | |
| bc | = broadcast or telecast | | |
| L | = LRC CDC 9061 | 94/1-4 | |
| nE | = not with Ellington | 96/2-3 | |

As Jerry Valburn points out in his "DE on CD" page 64, this same CD, LRC(US)CDC 9061 is available as the second CD in a double CD set under the number LRC(US)CDC 9066. In that double CD set, the first CD is the same as the LRC(US)CDC 7680 or LRC(J)33 C38-7680 (better know as the S.R.O. CD), See DEMS 86/4-2 and 87/1-4. DEMS

Small Irregularities in the releases of the first Carnegie Hall concert.

We all know from Benny Aasland's Wax Works 42-44 that on Prestige 34004 the first part of *Black* and *Black Beauty* in its entirety are taken from Boston 28Jan43. But there are also some irregularities in the copies, made of the recording of *Blue Belles Of Harlem*. On Prestige the coda of 2 bars comes from the Boston concert. On Hall Of Fame JG-627 the coda of 2 bars is deleted. On the tape copy of the original acetates the piece is complete with the original coda, but the 4th chorus of the III theme, played by DE is erroneously repeated.

Luciano Massagli

(ctd. on next page)

DISCUSSIONS — CORRECTIONS — (ctd.)

● Questions and Corrections on Ole Nielsen's discography by Sergio Portaleoni

I thank you very much for the valuable information contained in the last DEMS bulletin.

I would like to clear up one or two points about the Duke Ellington concert in Sidney on February, 6th 1970.

In the Nielsen discography there is a tune titled *Crescendo In Blue* and it is different from the one we all know. Duke Ellington announces this tune as *In Duplicate*. Well, I notice that in the Melbourne concert on February, 5th 1970 there is the same tune performed by Duke. I would like to know the right title of the mentioned tune.

In the Nielsen discography there is no mention of the finest documentary the RAI-TV filmed at the end of 1965 and titled "Jazz e simpatia." Ruggero Orlando interviewed the Duke in his home; the Duke was in his bedroom and played a few notes on a small piano. In the same documentary Billy Strayhorn, Louie Bellson, Cat Anderson and other Jazz musicians of the band were interviewed. The length of the video is 53 minutes. Italian spoken.

I've got a video in which the Dance Theatre of Harlem ballet performed the famous *Night Creature*. The background music is by Duke Ellington. I would like to know if the music was played specially for this video or if the music came from the LP/CD editions. What's the right date of the performance?
Sergio Portaleoni

In the many years between the first recording of *Diminuendo And Crescendo In Blue* in 1937 and the last performances of both *Diminuendo And Crescendo In Blue* and *In Triplicate* in 1973 there has been quite an evolution in these related compositions. Since Paul Gonsalves had so much success with his solo performance between both originally independent pieces: *Diminuendo In Blue* and *Crescendo In Blue*, the combination had to be played every evening. Gradually the original concept of three well distinguishable parts was given up. Paul's solo became to be continued through the whole last segment of the total performance. Later the first part became more or less obsolete. A short piano-introduction brought Paul into his solo-routine right away. That is why it became identified as *Crescendo In Blue* by several collectors, who had access to these recorded concerts. An additional complication was the fact that sometimes the tenor-solo was performed by two or three tenor-players.

In 1969 Duke played for the first time a "fresh" composition, called *In Triplicate*, which also started with a piano-introduction and in which also three tenor-players shared the long tenor solo until the end of the performance. Especially Paul's part in these alternating solo's was difficult to distinguish from his well known performance of 1956. The only part of *In Triplicate* which is totally different from *Diminuendo And Crescendo In Blue* is the introduction by Duke on the piano. The rest of the number, which also became known as *In Duplicate* and *In Quadruplicate*, depending on the number of tenor-players, has a great similarity with the evolved version of *Crescendo In Blue* of a few years earlier. You are quite right. The title in Melbourne and Sidney should read *In Duplicate*.

All three printed discographies: DESOR Vol.12 (1982), Nielsen and Timner use the wrong title *Crescendo In Blue*.

The collectors André Mahus, Luigi Sanfilippo, Benny Aasland, Klaus Götting and Sjef Hoefsmit are unanimous. In their "private" files the title in Melbourne and in Sidney was and is *In Duplicate*.

The very interesting RAI-TV interview from late November 1965, which was telecast on 1Apr66, is indeed not in Nielsen's discography. It is also not in Timner and even not in Stratemann. It is however documented in DESOR 998.

The audio-tape in the DEMS files came through André Mahus and Sjef Hoefsmit originally from Eno Vittori in Milano. We believe that the fact that the whole recording has been overdubbed with Italian speaking voices, including the statements by Duke and Billy, is the main reason that this recording is not very well known outside Italy.

We believe that the video you described with a ballet on *Night Creature* is the one, choreographed by Alvin Ailey with Sarita Allen and the Alvin Ailey American Dance Theatre. A segment of that recording was included in the documentary "A Duke Named Ellington" in which Alvin Ailey stated that he used the Reprise recording of *Night Creature*. Listening confirms this. We have no idea when this ballet was recorded. We believe that it was before "The River" in 1970 DEMS

● Is Jimmy Maxwell also an Ellington alumnus?

Enclosed is a copy of an interview which appeared in the October 1977 issue of *Jazz Journal* wherein Jimmy Maxwell relates his involvements with the Ellington Orchestra and in particular the Newport 1956 event. Timner (3rd edition) shows a question mark in the trumpet section for this date. Could this unknown person be Maxwell? I don't think if this matter has been discussed before in DEMS. John Hornsby

Neither do we, John.

We quote from this article, written by Stan Levy, based on an interview with Jimmy Maxwell in Nice in 1977:

"But of course the thrill of my life was in 1961 when I played with Duke Ellington when Cat Anderson first left the band.

I was very friendly with Clark Terry and it was he who arranged for me to join the orchestra. It was the thrill of a lifetime! I went in and played with tears in my eyes all night and then crept quietly back to the bus. They were not a demonstrative band, a bit tired and old to be truthful. Johnny Hodges kept calling me "young man" — I was 44 years old at the time. The bus was just leaving when Duke came running out and shouted "Where's that big guy?". He threw his arms around me and asked, "How do you know my music so well?". I told him that, from those early days when I was in high school in California, I knew nothing about harmony so learned all my music by copying his records note for note. It took me months to take down six or eight bars, but I knew all the arrangements, first parts, solos, and all, and still do.

I substituted off and on with the band from time to time — I played with them three weeks at that time, and actually on the Newport Jazz Record, that one with *Diminuendo And Crescendo In Blue*, I played part of that as Willie Cook didn't get on the bandstand in time, and was standing in the wings. I was at Newport as part of the Quincy Jones band. So that's the closest I ever came to recording with Duke, but I have always been disappointed that I never made a real record with the band."

Cat Anderson left the band in December 1959 and he returned in May 1961. This supports Maxwell's statement that he replaced Cat Anderson in 1961.

Timner had indeed a question mark in the 3rd edition, but this question mark is gone in the 4th edition.

Thank you very much, John Hornsby, for bringing this highly interesting interview to our attention. DEMS

● *Loco Madi* on Japanese Pablo CD

DEMS 96/2-2 right middle:

Both the actual and the indicated time of *Loco Madi* on the Japanese Pablo CD VICJ-5143 is 9':07". Georges Debroe

It is safe to say that this is the complete recording as in the Danish broadcast #45. Has anybody made a comparison?

DEMS

(ctd. on page 16)

NEW BOOKS

DUKE ELLINGTON on COMPACT DISC

I hope you will publish details of Jerry's books in the DEMS bulletin.
Jeff Weller

From Jerry Valburn we received very interesting news about his continuing research in the releases of Ellington recordings on CDs, both old and "fresh."

This is what he wrote to us and to many of his other fellow collectors and research friends:

"Since the 1993 edition of my CD Directory was published, there has been a tremendous amount of new Ellington compact discs **BOTH** as complete Ellington CDs and also Ellington material in various anthologies/collections.

In 1997, *JAZZ MEDIA* will publish a hard cover edition of the original book including a complete section on CDs issued since the book was first printed/and/corrections to the original book. It is my purpose to continue adding information on all CD issues through the spring of 1997. Then the camera pages will be send to *JAZZ MEDIA*.

I discovered a publication called *CD World Reference Guide* published by *CDI Publishing Corporation*. *CDI* publishes this listing several times a year. It covers releases from USA; UK; Germany; France and Japan as well as separate listings for Germany; France; Japan and Belgium/Holland. This was quite surprising for me since I learned of the existence of CD labels I have never heard of before and CD issues on other labels that are already in the original book/or/supplement.

Now I need your help. These lists do not give any information on the CD content or the track positions of the Ellington material.

Here are the labels and the CDs which I need information on:

- | | |
|--|--|
| <u>ACTUAL</u> (F) ACT 61025 | <i>DE - The Collection Series</i> |
| <u>ARCADE</u> (F) 019003 | <i>DE & His Famous Orchestra</i> |
| <u>ARCADE</u> (F) 302811 | <i>Take The "A" Train/Satin Doll</i> |
| <u>BETHLEHEM</u> (J) 33C38-7680 | <i>Take The "A" Train</i> |
| <u>BLUEBIRD</u> (F) 74321-20346-2 | <i>DE La Legende</i> |
| <u>BLUEBIRD</u> (F) 74321-23923-2 | <i>40 Grand Succes (2CDset)</i> |
| <u>BLUEBIRD</u> (F) 74321-24069-2 | <i>Le Meilleur de DE (2CDset)</i> |
| <u>BLUEBIRD</u> (F) 74321-24759-2 | <i>Le Jazz DE A-Z.</i> |
| <u>CARLTON</u> (E) 5601-2 | <i>DE & His Orchestra</i> |
| <u>COLUMBIA</u> (F) 465972 2 | <i>Ellington Indigos (5CDset)</i> |
| <u>EMARCY</u> (G) 525030-2 | <i>Get Into Jazz: Take The "A" Train</i> |
| <u>EMPRESS</u> (E) 500-1940084230 | <i>Saratoga Swing</i> |
| <u>FRESH SOUNDS</u> (G) 875858 | <i>Original DE</i> |
| <u>GNP</u> (F) 74321-18739-2 | <i>Les Plus Grands Noms Du Jazz</i> |
| <u>HITBU</u> (G) HB 490001 | <i>Drawing Room Blues</i> |
| <u>JAZZ ARCHIVES/EPM MUSIQUE</u> (F) 158622 (Vol.) | |
| | <i>The Rex Stewart Story (1926-1945)</i> |
| <u>JAZZ ROOTS</u> (G/IT) CD 56051 | <i>And His Orchestra '27-'31</i> |
| <u>JAZZ ROOTS</u> (G/IT) CD 58061 | |
| <u>JTM</u> (F) JTM 8107 | <i>Satin Doll</i> |
| <u>KINGDOM</u> (G) 889271 | <i>Jazz Archives</i> |
| <u>LEGENDS</u> (H) WZ-90130 | <i>Solitude</i> |
| <u>MILAN</u> (F) 791243 | <i>Early DE</i> |
| <u>MUSIC STAR</u> (F) MS-038 | <i>20 Fabulous Tracks</i> |
| <u>PMF</u> (E/G) PMD 90.105-2 | <i>A True Collector's Item</i> |
| <u>POLYGRAM</u> (F/G) 820592-2 | |
| | <i>Vintage Performances Volume 3 1927-1928</i> |
| <u>RCA</u> (E) 74321 24461-2 | <i>RCA Jazz Collection (CD Box)</i> |
| <u>RCA</u> (F/G) ND 90563 | <i>Star Collection</i> |
| <u>RED LION</u> (G) 30048 | <i>Love You Madly</i> |
| <u>SCH FRERES PAST</u> (F) (Correct Label Name??) 9771 | |
| | <i>The Young DE & His Band 1927-1940</i> |
| <u>SUMMIT</u> (E) JUMCO 4039 | <i>Swing, Brothers Swing:</i> |
| | <i>- Jump For Joy - Mack The Knife</i> |

SWINGMANIA (F) 682473

THEEN (G) CD 0251

TRING (G) JHD-000-39

VARESE (H) VSD 5466

VOGUE (F) 670502

VOGUE (F) 74321 18730-2

Bluejean Beguine

Sophisticated Lady

Ring Dem Bells

Timon Of Athens

Sophisticated Lady

?"

This is as far as Jerry Valburn's listing goes. He added some very interesting information about:

CD ERROR PRESSING

"At times something goes wrong in a CD production and an error pressing results. These are usually caught and destroyed. Some, however, do get out to the general public, discovered when the CD is actually played.

HINDSIGHT (US) HBCD 501 *DE & His World Famous Orchestra - The "Collection" 46-47 Recordings* (3CD Box): CD 1: Track 8, *Blue Abandon* is missing and track 9, *Transblucency* is repeated twice. (about 100 copies of this error pressing made it to the stores).

IAJ.R.C. (US) IAJRC 1005 *DE, His Orchestra & Friends At The 1st Annual Connecticut Jazz Festival, July 28, 1956: Sophisticated Lady* was omitted and *I Got It Bad* plays twice. (about 5 copies were shipped before this was discovered.)"

It has no sense to publish additions and corrections to Jerry's CD Directory, awaiting the forthcoming publication by *JAZZ MEDIA* this year. Jerry promised us to send his additions and corrections for publication in the bulletins again after this updated edition is available.

We hope that our members will try to be of any help to Jerry for finding the information he is looking for.

There are many members who have forgotten to give us the signal that they want us to send their name and address to Jerry. Irving Jacobs gave us the smart suggestion to publish Jerry's address in this bulletin and give everybody who has forgotten to give us the permission we asked for, the opportunity to send their names and addresses to Jerry themselves.

Jerry has two addresses. One for the winter-season:
#2077 Berkshire E, Century Village East
Deerfield Beach, Fl. 334442
U.S.A. (phone/fax 954 427-1897)

His address, starting in the middle of April is:
751 Mohawk Trail, Unit 2B
North Adams, MA 01247-2952
U.S.A. (phone/fax 413 663-7351)

From everybody who didn't have to send us any money (because their deposit was larger than BEF 600.-) and consequently didn't have to send us any message, we will send the addresses and names to Jerry Valburn and evidently also from all those who gave us permission to do so, in writing. Those members can be sure that Jerry will receive their names and addresses. They do not have to do that again themselves!

We can immediately help Jerry with one item on his list: VARESE VSD-5466. See DEMS 94/1-4, 2-4, 3-6 and 97/1-7.

We also can give an addition by pointing to RHINO R2 72245 *Cabin In The Sky*, mentioned and discussed by Klaus Stratemann in Toronto 1996. See the updated pages 203 and 204 of his book and page 11 of this bulletin. DEMS

louis armstrong on the screen by Dr Klaus Stratemann

You shouldn't wait for our review. We are no Armstrong experts anyway but we love Louis' music, like everybody does who digs Ellington. Buy your copy now from Jazzmedia Aps, Dortheavej 39, DK-2400 Copenhagen NV, Denmark for US\$ 70.- or D.kr. 440.-. Shipping to the USA is \$ 14.-.

The picture on the next page is copied without permission!
More details in the next bulletin! DEMS

DUKE ELLINGTON'S TIMON OF ATHENS
STANLEY SILVERMAN

VARESE SARABANDE
VSD-5466

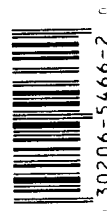


DUKE ELLINGTON'S INCIDENTAL MUSIC FOR SHAKESPEARE'S PLAY TIMON OF ATHENS

Music Adapted by **STANLEY SILVERMAN**

1. OVERTURE: BLACK AND TAN FANTASY (Trumpet: A. James Ford; Trombone: Jerry Johnson)
2. TIMON'S THEME (Piano: Laura Burton) 3. FIRST BANQUET
4. TOASTS (Violin: Christophe Chiasson) 5. DINNER MUSIC: BONDING OF FRIENDSHIP
6. DANCE: SKILLPOOP/THE MOOCHE (Clarinet: Gary Kidd; Percussion: Michael E. Wood)
7. COMPULSIVE GIVING: CREOLE LOVE CALL/TIMON'S THEME 8. MARKET CRASH
9. FALSE FRIENDS: BANQUET THEME (Alto Sax: Ian Harper; Violin: Christophe Chiasson)
10. REVOLUTIONARY MARCH 11. CREDITORS: DRAGGIN' BLUES (Alto Sax: Ian Harper)
12. THE SENATE/SECOND BANQUET 13. SOURED FOR THE SECOND BANQUET: CREOLE LOVE CALL 14. ENTR'ACTE
15. GOLD 16. ALCIBIADES' CAMP: RING DEM BELLS (Trombone: Jerry Johnson) 17. REVOLUTIONARY MARCH
18. POET AND PAINTER 19. TIMON'S THEME (English Horn: Donna-Claire Chiasson)
20. FINALE and CURTAIN CALL: REVOLUTIONARY MARCH/TIMON'S THEME (Flute: Ian Harper)

VSD-5466



0 30206-5466-2

Public performance clearance—ASCAP

Executive Album Producer: **Bruce Kimmel**

Duke Ellington's score was originally commissioned for the Stratford Festival Canada production of Timon of Athens

PERSONNEL—Musicians of The Stratford Festival, Canada

STANLEY SILVERMAN, Conductor

IAN HARPER, Flute/Piccolo/Clarinet/Alto Sax/Tenor Sax • **DONNA-CLAIRE CHIASSON**, Oboe/English Horn
GARY KIDD, Clarinet/Bass Clarinet/Tenor Sax • **A. JAMES FORD**, Trumpet • **DEREK CONROD**, French Horn
HEATHER WOOTTON, French Horn • **JERRY JOHNSON**, Trombone • **CHRISTOPHE CHIASSON**, Violin
PATRICIA MULLEN, Cello • **ARTHUR LANG**, Double Bass • **TERRY MCKENNA**, Guitar/Banjo
LAURA BURTON, Piano/Synthesizer • **MICHAEL E. WOOD**, Percussion

Additional arrangements and orchestrations by **Stanley Silverman**

Music recorded and mixed at the Waxworks Recording Studio, St. Jacobs, Ontario

Audio engineered by **Stephen Morris** • Sound Designer for The Stratford Festival, **Keith Handegord**

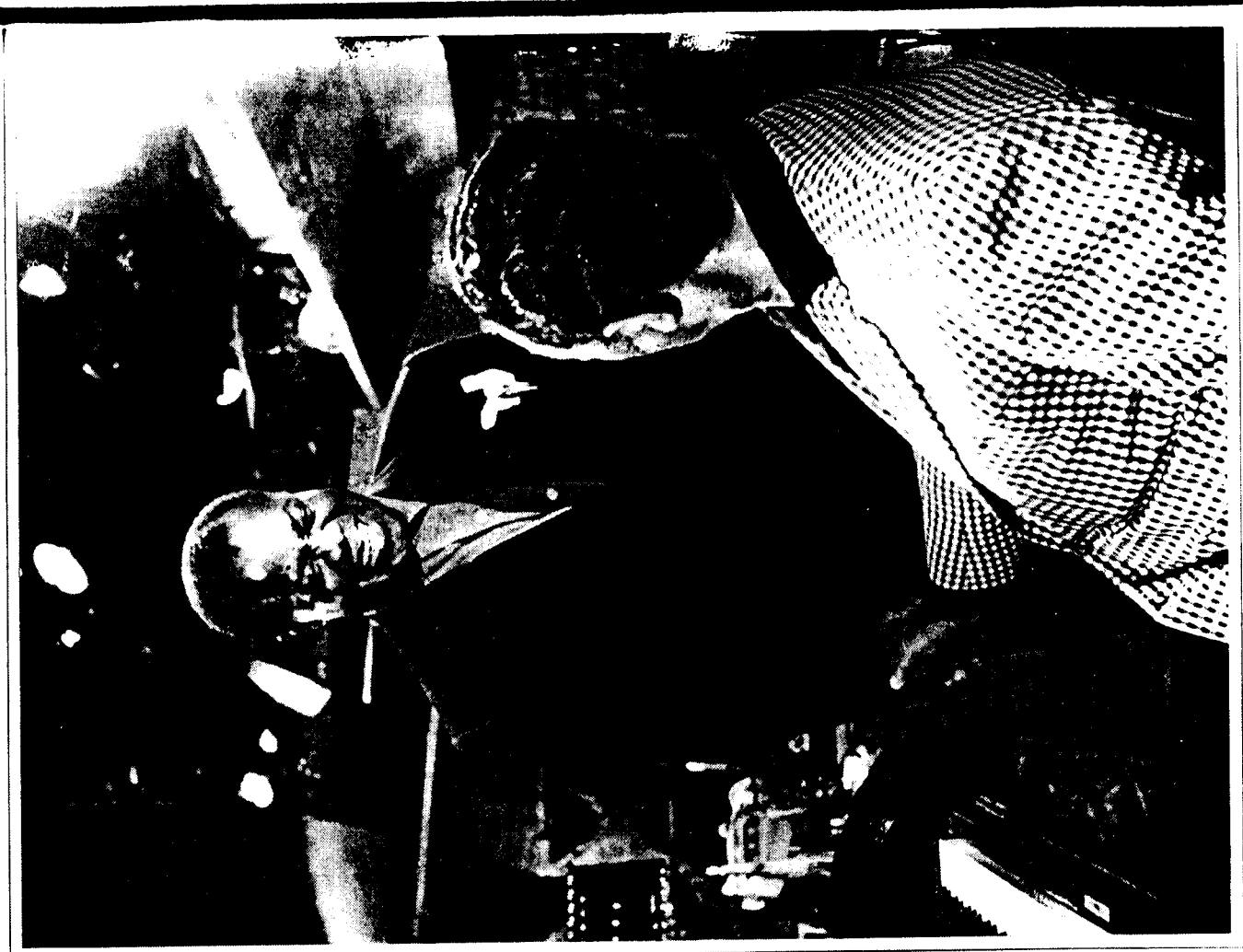
Cover art courtesy National Actor's Theatre • Special Thanks to **Fred Walker, Frank Verlizzo**

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DUKE ELLINGTON'S TIMON OF ATHENS
STANLEY SILVERMAN

VARESE SARABANDE
VSD-5466



Arrangement of "Brooks Duke" by Duke Ellington

Ellington's Pathé/Perfect and Cameo/Lincoln/Romeo Sessions: New Estimates of their Recording Dates by Steven Lasker

Exact dates of Ellington's sessions for the Pathé/Perfect and Cameo/Lincoln/Romeo labels between 1925 and 1929 are, with one exception, unknown, the recording ledgers being long lost. (The exception is the Cameo session of 10 September 1929, which date is noted in the Plaza ledger under transfer numbers 9017-18-19.)

This study estimates dates for seven sessions that are hopefully more accurate than those previously published, and details the calculations involved. (Please note that take suffixes are omitted from this discussion as irrelevant to its purpose.)

Thankfully, Ed Kirkeby kept notes pertaining to the many sessions he contracted in the 1920s by Jack Kaufman, The California Ramblers and other artists. These were preserved in two forms: 1) appointment books, which noted recording session dates and titles to be waxed; 2) payroll books from 1926 on, which identify record labels, recording dates, and personnel of sessions at Pathé/Perfect, Cameo/Lincoln/Romeo and other companies.

While the current location of Kirkeby's appointment books isn't known to me, their data for The California Ramblers sessions appears in Brian Rust's *Jazz Records*, and in the superb study of the Perfect Dance and Race series authored by Perry Armagnac and Carl Kendziora Jr. and published as *Record Research* #51/52 (May/June 1963). Kirkeby's payroll books are still extant, and are found among his effects at the Institute of Jazz Studies at Rutgers; the exact dates found therein for several of Jack Kaufman's record sessions are here printed for the first time. Using Kirkeby's data, the dates for Ellington's sessions are estimated as follows:

c. 11 September 1925--mxs. n106250-51

(I'm "Gonna" Hang Around My Sugar/Trombone Blues).

Date is calculated by interpolation between two sessions by The California Ramblers: Thursday, 20 August 1925 (mx. 106209) and Thursday, 17 September 1925 (mx. 106261).

The interpolation variables follow: 106260 less 106209 leaves 51 masters made in the period from 21 August through 16 September, which is 23 days not counting Sundays. (In the 1920s, American businesses operated on the six-day work week; as evidenced by Ellington's Saturday record dates of 30 April 1927, 10 November 1928, and 10 January 1931, recording studios were no exception.) The Ellington session is calculated as 41.5 masters advanced from 106209. Thus:

$$\frac{y \text{ days}}{23 \text{ days}} = \frac{41.5 \text{ masters}}{51 \text{ masters}} \dots \text{ or } \dots y = \frac{23 \times 41.5}{51} = 18.715$$

Counting 19 days from the 20th of August (with the 21st counted as day one, and not counting any Sundays) generates a date estimate of 11 September 1925 (a Friday).

c. 19 March 1926--mxs. n106729-30

(Georgia Grind/Parlor Social Stomp).

Date is calculated by interpolation between two recording dates of California Ramblers sessions: Tuesday, 27 October 1925 (mx. 106353) and Monday, 12 April 1926 (mx. 106794).

The interpolation variables follow: 106793 less 106353 leaves 440 masters made in the period from 28 October through 10 April (the 11th being a Sunday), which is 142 days not counting Sundays. The Ellington session is calculated as 376.5 masters advanced from 106353. Thus:

$$y = \frac{142 \times 376.5}{440} = 121.506$$

Counting 122 days from the 27th of October (with the 28th counted as day one, and not counting any Sundays) generates a date estimate of 19 March 1926 (a Thursday).

c. 8 March 1928--mxs. 108079-80-81 & 2944-45-46

(East St. Louis Toodle-oo/Jubilee Stomp/Take It Easy).

This was a "co-recording session" for two groups of labels, Pathé/Perfect and Cameo/Lincoln/Romeo. The date is calculated by averaging the dates generated by interpolation for each label.

The Pathé/Perfect masters are dates by interpolation between two recording dates found in Kirkeby's payroll books: Friday, 18 November 1927 (mx. 107913 by The California Ramblers) and Tuesday, 5 June 1928 (mx. 108210 by Jack Kaufman).

The interpolation variables follow: 108209 less 107913 leaves 296 masters made in the period from 19 November through 4 June, which is 169 days not counting Sundays. The Ellington session is calculated as 167 masters advanced from 107913. Thus:

$$y = \frac{169 \times 167}{296} = 95.347$$

Counting 95 days from the 18th of November (with the 19th counted as day one, and not counting any Sundays) generates a date estimate of 8 March 1928 (a Thursday).

The Cameo/Lincoln/Romeo masters are dated by interpolation between two recording dates found in Kirkeby's payroll books: Tuesday, 2 February 1928 (mx. 2859 by the Varsity Eight) and Friday, 6 July 1928 (mx. 3250 by Jack Kaufman).

The interpolation variables follow: 3249 less 2859 leaves 390 masters made in the period from 3 February through 5 July, which is 132 days not counting Sundays. The Ellington session is calculated as 86 masters advanced from 2859. Thus:

$$y = \frac{132 \times 86}{390} = 29.107$$

Counting 29 days from the 2nd of February (with the 3rd counted as day one, and not counting any Sundays) generates a date estimate of 7 March 1928 (a Wednesday).

Averaging the date estimates calculated for each label group suggests the session was held c. 8 March 1928 (a Thursday).

c. 19 October 1928--mxs. 108446-47-48

(The Mooche/Hot and Bothered/Move Over).

Date is calculated by interpolation between two sessions by The California Ramblers: Thursday, 13 September 1928 (mx. 108373) and Thursday, 15 November 1928 (108500).

The interpolation variables follow: 108499 less 108373 leaves 126 masters made in the period from 14 September through 14 November, which is 53 days not counting Sundays. The Ellington session is calculated as 74 masters advanced from 108373. Thus:

$$y = \frac{53 \times 74}{126} = 31.126$$

Counting 31 days from the 13th of September (with the 14th counted as day one, and not counting any Sundays) generates a date estimate of 19 October 1928 (a Friday).

(Cameo transfer numbers 3530-28-29 were allocated c. 11 December 1928.)

(ctd on next page)

New Estimates of Recording Dates (continued)

c. 30 November 1928--mxs. 108532-33

(Hottentot/Misty Mornin')

Date is generated by using interpolation and extrapolation methods and averaging between them. Interpolation is calculated between two known recording dates: Thursday, 15 November 1928 (mx. 108506 by The California Ramblers, the last Pathé date noted by Kirkeby) and 19 August 1929 (mx. 108942 by Joe Wilbur, a date noted in the Plaza ledger against transfer number 8973 in that series).

The interpolation variables follow: 108941 less 108506 leaves 435 masters made in the period from 16 November through 18 August, which is 237 days not counting Sundays. The Ellington session is calculated as 26.5 masters advanced from 108506. Thus, by interpolation:

$$y = \frac{237 \times 26.5}{435} = 14.437$$

Counting 14 days from the 15th of November (with the 16th counted as day one, and not counting any Sundays) generates a date estimate of 1 December 1928 (a Saturday).

However, it is observed that Pathé/Perfect recording activity slowed somewhat in 1929, and extrapolation from an earlier period therefore produces a slightly different date estimate. The variables follow: 136 masters were recorded in 55 days from 13 September (mx. 108371 by The California Ramblers) through 15 November 1928 (mx. 108506 by The California Ramblers) not counting Sundays. The Ellington session is calculated as 26.5 masters advanced from 108506. Thus, by extrapolation:

$$y = \frac{55 \times 26.5}{136} = 10.716$$

Counting 11 days from the 15th of November (with the 16th counted as day one and not counting any Sundays) generates a date estimate of 28 November 1928 (a Wednesday).

Averaging the results obtained by each method suggests the session was held c. 30 November 1928 (a Friday).

(Cameo transfer numbers 3563-64 were allocated c. 27 December 1928.)

c. 12 December 1928--mxs. 3532-33

*(Ozie Ware:**Hit Me in the Nose Blues/It's All Comin' Home to You).*

Date is calculated by interpolation between two recording dates by Jack Kaufman found in Kirkeby's payroll books: Thursday, 15 November 1928 (mx. 3479) and Thursday, 14 February 1929 (mx. 3659).

The interpolation variables follow: 3658 less 3479 leaves 179 masters made in the period from 16 November through 13 February, which is 77 days not counting Sundays. The Ware session is calculated as 53.5 masters advanced from 3479. Thus:

$$y = \frac{77 \times 53.5}{179} = 23.013$$

Counting 23 days from the 15th of November (with the 16th counted as day one and not counting any Sundays) generates a date estimate of 12 December 1928 (a Wednesday).

(Pathé/Perfect transfer number 108671 was allocated c. early February 1929.)

c. 4 March 1929--mxs. 3713-14-15

*(Saratoga Swing/Who Said "It's Tight Like That")**Ozie Ware: He Just Don't Appeal to Me.*

Date is calculated by interpolation between two recording dates by Jack Kaufman found in Kirkeby's payroll books: Thursday, 14 February 1929 (mx. 3659) and Thursday, 2 May 1929 (mx. 3897).

The interpolation variables follow: 3896 less 3659 leaves 237 masters made in the period from 15 February through 1 May, which is 64 days not counting Sundays.

The Ellington/Ware session is calculated as 55 masters advanced from 3659. Thus:

$$y = \frac{64 \times 55}{237} = 14.852$$

Counting 15 days from the 14th of February (with the 15th counted as day one and not counting any Sundays) generates a date estimate of 4 March 1929 (a Monday).

Special thanks to Dan Morgenstern, the director of the Institute of Jazz Studies, who graciously made Kirkeby's payroll books available for inspection and photocopying, and also to James Parten for imparting valuable discographical expertise. Any errors are my own.

(Venice, California, 2 January 1977)

Only one of many touching recollections, dedicated to Gordon Ewing and Benny Aasland

In front of me is a photo of Gordon and Benny, taken in Copenhagen in 1992. It will help preserve my warm memories of both of them.

Gordon was the more recent acquaintance and I found him generous with his friendship and his knowledge. But I had correspondence with Benny as early as 1955, when after receiving from him a copy of the little blue paper bound *Wax Works of DE*, I found that it omitted a recording of *Finesse*, on Columbia LP CL663 which was issued in Canada. When I passed this scrap of information to Benny, he flattered me by asking me to keep my eyes open for other material which might be located in Canada, not knowing that my resources at the time were small and my opportunities to see the band or to add to a very modest collection of Ellington recordings and memorabilia were indeed limited.

In 1956, when passing through Göteborg on a Scandinavian camping trip, I telephoned Benny's home in the hope of meeting him, but he was away.

The pleasure of meeting him was denied me until the Copenhagen Conference more than 35 years later. The absence of both of these persons in the Ellington community will certainly be felt for some time to come.

(This is taken from a letter by Jim Fogo to DEMS, without his knowledge or permission).

Dear Jim, DEMS certainly has no objections against you using DEMS recordings for broadcasting through a non-profit, volunteer staffed university station which is financed by student contributions, public fund drives and the occasional business sponsor. We welcome the use of our cassettes by DEMS members if that is done without commercial purposes, the way you want to do it. We have for many years supplied our member Henryk Cholinski with material for broadcasting a long series of Ellington programmes in Poland. The more people can listen to Ellington, the better!

DEMS

Duke's Centennial.

Is there any news about activities in 1999 for the occasion of Duke's centennial? Will we hear more about that in Leeds?

Loek Hopstaken

The 1998 Ellington Conference will be held in Chicago. Mrs Josie Childs started the preparations early last year. She has great support from Mariam Ewing, Gordon's widow.

In 1999 the Ellington Conference will be held in Washington. We know that our friends in Washington have already started the necessary preparations. Collaboration with other groups in Washington have not always been very successful in the past. This time our Ellington Chapter # 90 will do everything possible to make the celebration of Duke's centennial a huge success of brotherhood among Duke's admirers living in or visiting his hometown.

An important event for Ellington collectors on this Washington conference will be the presentation of the updated Duke Ellington Story On Records by Luciano Massagli and Giovanni Volonté.

DEMS

NEW RELEASES

AND RE-RELEASES



● **Jazz Portraits(EEC) CD 14564**
"20th Death Anniversary"
 Zürich, 1963

This CD contains a part of the concert of 19 February 1963 in Zürich (Switzerland), which was never before on LP or CD!

There are 10 selections:

Kinda Dukish & Rockin' In Rhythm

Silk Lace

Asphalt Jungle Theme

Guitar Amour

Afro-Bossa (Boola)

The Eighth Veil

Happy Reunion

Jam With Sam

Harlem

Take The "A" Train

Claude Perrottet

This is a very welcome completely "fresh" release. It is a bit confusing that the sequence from the selections is totally different from the actual programme, documented in DESOR 875 and it is silly that the CD ends with the opening selection of the concert. There was enough room on the CD to include the much more interesting version of *Take The "A" Train*, which came in the middle of the concert.

The CD contains 51 minutes of music.

DEMS

● **Decca GRD 3-640 (3 CD set)**
EARLY ELLINGTON
 The Original Decca recordings

This review should be in the "discussions-department". There are many highly interesting discographical items to be discussed, thanks to the splendid booklet by Steven Lasker which sets a new standard for "liner-notes." Excellence is demonstrated by the corrections of a few mistakes, given on the first page.

This 67 tracks and 202 minutes set has been announced in Jerry Valburn's listing in DEMS 94/4-6 in the middle. In DEMS 94/4-8, bottom right, Jerry put our attention on the fact that this 3 CD set contained some material, never released before.

In the Newsletter of The Duke Ellington Society in Toronto, volume 37, #4, page 3, we see that a low cost CD is out and available at Tower Records (remember?) for \$ 11.95 titled "The Best Of Early Ellington", GRD 660. This single CD contains 20 tracks, taken from the 3 CD set. It is good to know for those who hesitate to buy the 3 CD, that two re-discovered Ellington recordings plus the first issue of an alternate take are only to be found in the 3 CD set.:

The first CD covers the 12 Brunswick/Vocalion sessions from 1926, 1927 and 1928.

The names of two of the reed-players have always been uncertain for the first 7 sessions. We know now that Rudy Jackson and Harry Carney were not in the band. Some discographers have Edgar Sampson and/or Prince Robinson in the reed-section with or without question-marks.

Steven Lasker has Prince Robinson with a question-mark and an unknown for the first group of 5 sessions. In the session of 7Apr and 30Apr27 he has dropped Prince Robinson and has 2 unknowns.

He has the date of 28Feb27 for a session for which only Dick Bakker and Alexandre Rado have 17Feb27.

He wrote the name of AW as Arthur Whetsel.

He has a third unknown trumpet-player in the 17Oct28 session.

He dropped Freddy Jenkins and Harry White on 2oct28.

He maintained his claim for the dates of 25Jun28 and 2oct28 being the correct ones which should replace the dates of 5Jun and 20oct28. Benny Aasland did not agree in 1990, see DEMS 90/1-3. Nowadays, most of the serious discographers do agree with Steven Lasker's dates. But we have still a problem: Steven's motif for regrouping the sessions was based on the matrix-numbers of recordings by other artists, from which the recording-dates are well established, see DEMS 90/2-6.

Matrix 27769 is from 26Jun, consequently 27771(from DE) should have been from 25Jun (why earlier in stead of later?)

Matrix 28442 is from 3oct, consequently 28441(from DE) should be from 2oct.

But here is our question: what about maintaining 28359 and 28360 (both from DE) on 17oct28? Following Steven's strong point, this session should be placed before 2oct.

The second CD carries 8 Brunswick/Vocalion sessions from 1929. That is one more than we were used to have in 1929.

As track 10 and 11 we find the two recently discovered earlier issued recordings under the name of Bill Robinson accompanied by Irving Mills and his Hotsy Totsy Gang from 4Sep29.

This is the story: On 10May93 Jack Towers presented for Chapter #90 in Washington a.o. Art Ford's WNEW broadcast of 10May47, saluting the 20th anniversary of Duke's "big-time" career. In this programme one of the guests was Bill Robinson. Art Ford asked him about the record Bill once made with Duke and Bill answered that Duke made with him the first tap-dancing record in history. After this statement Bill tap-danced *Doin' The New Lowdown* with Duke on the piano. Patricia Willard attended the Washington meeting. The next day she called Steven Lasker and asked him about the record. The story doesn't tell how long it took Steven to realize that the Bill Robinson Brunswick record from 4Sep29 was actually the one Bill was referring to. He must have listened probably twenty times to that record long ago without hearing that this was an Ellington record. When he listened again, he was flabbergasted that he didn't ever think of it.

Steven told this story and he played the record for us in New York on 12Aug93 at the Ellington Conference, see DEMS 94/1-6.

In DEMS 94/2-7 Sjef Hoefsmit gave a correction in the personnel for this session. Now we see in Steven Lasker's splendid booklet that both the date and the personnel is wrong. The date is 13Sep29 and the personnel: CW AW JN BB JH DE FG WB SG plus Bill Robinson, vocal, "hand trumpet," speech and tap-dancing.

There was already an Ellington/Brunswick session on 13Sep29, with three selections, from which two are issued.

(ctd. on next page)

NEW RELEASES AND RE-RELEASES

(continued)

The two sessions on 13Sep29 were recorded in different rooms, which explains the great discrepancy in the matrix-numbers, as Steven writes in his booklet.

Whether one want to believe this story, without any confirmation from any other discographer depends strongly on one's ears. But when your ears can't convince you, you should listen attentively to the introduction of *Ain't Misbehavin'*, consisting of four bars by the band. This is exactly the same as the introduction to *Harlemania* from 18Feb29. It makes also good sense that Duke and Bill choose to do again *Doin' The New Lowdown* in the 1947 broadcast.

There are four other important items to be mentioned. The first is the identification of the correct matrix-number being E29381-B (and not -A) for *Harlem Flat Blues* in the 1Mar29 session, see DEMS 90/4-5.

The second is Steven's discovery of Juan Tizol being present at the 29Jul29 session, which is now an accepted fact because one only has to use his ears, see DEMS 90/4-5.

The third is the absence of Sonny Greer during the last session of 1929, 10Dec29. Also here, Steven followed his ears. There is no drum to be heard. We are curious to see what Alexandre Rado will put in the liner-notes of his next Masters of Jazz CD, vol.9.

The most important one is the first issue of *Wall Street Wail*, take -B from the 10Dec29 session.

The third CD has 7 sessions and gives much less discographical discussions. In the 22Apr30 session in Benny Aasland's Waxworks from 1954, Freddy Jenkins was present. DESOR made a mistake in 1966. Freddy Jenkins, who was out during the previous session, was not mentioned as being back on 22Apr, although he was credited for doing a solo in the *Unknown Title* (a.k.a. *Cotton Club Stomp*). We are afraid that Bakker copied the mistake as did also Timmer in his 1st, 2nd and 3rd edition. Hoefsmit didn't find this error in his comments. Freddy Jenkins is back in Steven's booklet and also in Timmer's 4th edition.

The two vocalists in the 27Oct30 session were in Waxworks Dick Robertson and Benny Payne. In DESOR Irving Mills and BP. In Bakker and Timmer also, even in Timmer 4th edition. In Steven Lasker's notes Dick Robertson is back where he was in Waxworks. We checked in the *The New Grove Dictionary Of Jazz* and found that Dick Robertson was a living sole and not a pseudonym of Irving Mills.

The vocalist in the 20Jan31 session doing the very last track on this 3 CD set is unknown in Waxworks. His name is Sonny Nichols in DESOR, in Bakker and in Timmer, 1, 2 and 3. Steven gives now (1994) the name Dick Robertson. Timmer 4 (1996) confirms it.

This review of Steven Lasker's 3 CD set is so long, that one line more can not make a great difference. We give you the last sentence in Steven's booklet: "The annotator counts Ellington research among his favourite occupations." This, we would say, is the understatement of the year 1994! DEMS

Partly ELLINGTON

Sathima Bea Benjamin - A Morning In Paris
ENJA Records(G) ENJ-CD-9309-2

This CD is released on January 27 of this year. It is claimed to contain two tracks with DE at the piano and two with Billy Strayhorn. If this is true the other 8 tracks must have Sathima's husband, Abdullah Ibrahim (then known as Dollar Brand) as the piano-player.

(ctd. on page 13)

CABIN IN THE SKY
RHINO(US) R2 72245
Original Motion Picture Soundtrack

This CD contains more than only the original soundtrack. It gives us for the very first time from some of the selections a complete version, from which only a part has been used for the soundtrack. If you belong to those who saw the picture for the first time a couple of years after the war and who could only take home the overwhelming impression made by the band, playing an unknown short number, later to be identified as *Goin' Up*, this CD will bring you a great surprise: the complete performance of 3:38!

There are three Ellington tracks on this CD: track 20 is the slow and impressive rendition of *Things Ain't What They Used To Be*, attracting the attention of the passers-by on the sidewalk and making them enter Jim Henry's Paradise. If you have seen this sequence once in your life, you will never forget it. Track 21 is the complete version of *Goin' Up*. And track 23 is *Shine*, which starts with *The Introduction to Shine*.

The recording date of *Goin' Up* is not 4Sep42, but it is the same date as for *Things Ain't What They Used To Be*: 28Sep42.

Track 22 is in the liner-notes also credited to Ellington as the performer. This is wrong. The only Ellingtonian one can hear is Barney Bigard, who left the band at the end of June of that year. He took part in an additional recording session on 18Nov42, when Ellington was far away, playing the Memorial Auditorium in Buffalo, NY.

For writing this survey, we have used Klaus Stratemann's Ellington-book and Joe Igo's - Gordon Ewing's Itinerary.

We have also looked into Klaus' latest magnificent book: "Louis Armstrong on the screen," which just arrived before we started to print this bulletin and we are afraid that we have found a mistake or at least a contradiction with the Ellington-book.

Because *Down At Jim Henry's* is the last selection prior to *Shine*, one can accept that it would be referred to as *Introduction to Shine* as is suggested in the Armstrong book (page 122). But it is certainly not a composition by Buck and Bubbles.

The composition by Buck and Bubbles, which takes approximately 0:55 on the RHINO CD, and a bit longer (0:59) on the somewhat slower video tape, goes into *Shine* without any interruption. That's why it became known as *Introduction To Shine* and why it is included in the overall performance of *Shine*, both on the LPs, on the CD as on video, roughly with a total length between 2:50 and 3:08. For our Ellington research we should only accept the latter part of *Shine* (between 1:55 and 1:59) as a genuine Ellington contribution to "Cabin In The Sky." Ellington had nothing to do with *Down At Jim Henry's* (now for the first time issued on an audio recording) or with the first part of the overall performance of *Shine* by Buck and Bubbles. DEMS

Klaus, I feel a bit embarrassed about this critique. It is so easy and your Armstrong book is so terrific! It is unbelievable how you have been able to bring together this wealth of data, pictures, facts and figures. You have raised all by yourself two statues, one for each of the two greatest musicians of this century (to quote Phil Schaap with my full approval).

Sjef Hoefsmit

CABIN IN THE SKY



CABIN IN THE SKY

1. Main Title (1:45)
 2. Foreword (2:25)
 3. L'I Black Sheep (extended version) (3:45)
 4. Old Ship Of Zion (3:05)
 5. But The Flesh Is Weak (1:14)
 6. The Prayer (1:43)
 7. The First Revelation (3:01)
 8. Saint Petunia (extended version) (2:44)
 9. Happiness Is A Thing Called Joe (3:02)
 10. Dat Suits Me (outtake) (1:07)
 11. Beside The Still Waters (2:01)
 12. Cabin In The Sky (4:28)
 13. Ain' It The Truth (outtake) (5:23)
 14. Ain' It The Truth reprise (5:30)
 15. Taking A Chance On Love (3:30)
 16. The Meek And The Mild (1:30)
 17. Life's Full O' Consequences (1:30)
 18. Petunia In The Wilderness (3:38)

19. Happiness Is A Thing Called Joe reprise (1:25)
 20. Things Ain't What They Used To Be (1:26)
 21. Going Up (extended version) (3:38)
 22. Down At Jim Henry's ([In] My Old Virginia Home [On The River Nile]) (extended version) (1:38)
 23. Shine (2:50)
 24. Honey In The Honeycomb (extended version) (1:53)
 25. Love Me Tomorrow (3:41)
 26. Honey In The Honeycomb reprise (1:23)
 27. Sweet Petunia (1:21)
 28. The Third Revelation (2:15)
 29. Little Joe Throws Snake Eyes (4:07)
 30. Amen (1:16)
 31. Taking A Chance On Love reprise (3:35)
 32. Taking A Chance On Love (full reprise lyric) (1:10)

*Based Upon the Musical Play
 Book by Lynn Root
 Music by Vernon Duke and
 Lyrics by John Latouche
 Produced on the Stage by
 Albert Lewis in Association
 with Vinton Freedley*

*Screen Play by Joseph Schrank
 Additional Music by Harold Arlen
 and Lyrics by E. Y. Harburg
 Produced by Arthur Freed
 Directed by Vincente Minnelli*

Produced by Marilee Bradford
 and Bradley Flanagan

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TURNER
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MUSIC

18. Petunia In The Wilderness (3:38)
 Performed by the M-G-M Studio Orchestra
 Music by Roger Edens, with Additional Music by
 Harold Arlen
 Arranged by Roger Edens, Orchestrated by George Bassman
 Recorded 11/17/42.

**19. Happiness Is A Thing Called Joe
 reprise (1:25)**
 Performed by Ethel Waters
 Music by Harold Arlen, Lyric by E. Y. "Yip" Harburg
 Arranged and Orchestrated by George Bassman
 Recorded 9/4/42

20. Things Ain't What They Used To Be (1:26)
 Performed by Duke Ellington And His Orchestra
 Conducted by Duke Ellington
 Music by Mercer Ellington
 Arranged by Duke Ellington, Orchestrated by
 George Bassman
 Published by Tempo Music, Inc.
 Recorded 9/28/42

21. Going Up (extended version) (3:38)
 Performed by Duke Ellington And His
 Orchestra, with piano solo by Duke Ellington,
 trombone solo by Lawrence Brown, violin solo by
 Ray Nance, and saxophone solo by Ben Webster
 Conducted by Duke Ellington
 Music by Edward Kennedy (Duke) Ellington
 Arranged by Duke Ellington, Orchestrated by
 George Bassman
 Published by EMI Robbins Catalog Inc.
 Recorded 9/4/42

**22. Down At Jim Henry's ([In] My Old
 Virginia Home [On The River Nile])
 (extended version) (1:38)**
 Performed by Duke Ellington And
 His Orchestra
 Conducted by Duke Ellington
 Music by Vernon Duke

Arranged and Orchestrated by Phil Moore
 Published by EMI Miller Catalog Inc.
 Recorded 11/18/42

23. Shine (2:50)
 Performed by John Bubbles (John W. Sublett),
 the Hall Johnson Choir, and Duke Ellington
 And His Orchestra
 Music by Ford Dabney, Lyric by Lew Brown and Cecil Mack
 Arranged and Orchestrated by George Bassman
 Published by Shapiro, Bernstein & Co.
 "Introduction To 'Shine'"
 Performed by Buck and Bubbles (Ford L. Washington
 and John W. Sublett)
 Music and Lyric by Buck and Bubbles
 Published by Buck and Bubbles
 Recorded 9/29/42

**24. Honey In The Honeycomb
 (extended version) (1:53)**
 Performed by Lena Horne
 Music by Vernon Duke, Lyric by John Latouche
 Arranged and Orchestrated by George Bassman
 Recorded 9/28/42

25. Love Me Tomorrow (3:41)
 Performed by the M-G-M Studio Orchestra
 Music by Vernon Duke
 Arranged and Orchestrated by Phil Moore
 Recorded 11/18/42

26. Honey In The Honeycomb reprise (1:23)
 Performed by Ethel Waters
 Music by Vernon Duke, Lyric by John Latouche
 Arranged and Orchestrated by George Bassman
 Recorded 9/28/42

27. Sweet Petunia (1:21)
 Performed by the M-G-M Studio Orchestra
 Music by Vernon Duke
 Arranged and Orchestrated by Phil Moore
 Recorded 11/18/42

28. The Third Revelation (2:15)
 Performed by the M-G-M Studio Orchestra
 Music by Roger Edens, with Additional Music by
 Harold Arlen
 Arranged by George Bassman, Orchestrated by
 David Rakins
 Recorded 11/16/42

29. Little Joe Throws Snake Eyes (4:07)
 Performed by the M-G-M Studio Orchestra
 Music by Roger Edens
 Arranged and Orchestrated by George Bassman
 Recorded 11/16/42

30. Amen (1:16)
 Performed by the M-G-M Studio Orchestra
 Music by Roger Edens, with Additional Music by
 Harold Arlen
 Arranged by Roger Edens and George Bassman,
 Orchestrated by George Bassman
 Recorded 11/17/42

**31. Taking A Chance On Love
 reprise (3:35)**
 Performed by Ethel Waters and the
 Hall Johnson Choir
 Music by Vernon Duke, Lyric by John Latouche
 and Ted Fetter
 Arranged by Ted Fetter, Orchestrated by
 George Bassman
 Published by EMI Miller Catalog Inc.
 Recorded 9/19/42 and 11/17/42

SUPPLEMENTAL MATERIAL

**32. Taking A Chance On Love
 (full reprise lyric) (1:10)**
 Performed by Ethel Waters, with
 Roger Edens at the piano
 Music by Vernon Duke, Lyric by John Latouche
 and Ted Fetter
 Published by EMI Miller Catalog Inc.
 Recorded 9/19/42

NEW RELEASES AND RE-RELEASES

(continued)

This claim came from ENJA Records M.Winckelmann GmbH P.O.Box 190333 D-80603 Munich, Germany, phone +49-(0)89-16 17 77; fax +49-(0)89-167 88 10. It was sent to DEMS by our member Ole Nielsen.

Here is a summary of the selections: 1. *Darn That Dream* (3:47); 2. *I Got It Bad* (4:32); 3. *I Could Write A Book* (3:20); 4. *I Should Care* (3:12); 5. *Spring Will Be A Little Late This Year* (2:01); 6. *Solitude* (3:30); 7. *The Man I Love* (4:16); 8. *Your Love Has Faded* (2:38); 9. *I'm Glad There's You* (3:17); 10. *Soon* (3:09); 11. *Lover Man* (3:29); 12. *A Nightingale Sang In Berkeley Square* (5:13).

Duke Ellington is on piano in *Solitude* only, same as on Azure CA-3. The first bars of the piano introduction are missing on the CD.

The same piece is also on ENJA SPE-1196 2, titled "More Adventures", a sampler CD with a compilation of new ENJA releases in 1996 and 1997. Claude Perrotet

In the publication of ENJA there is no indication in which tracks Duke and Billy played the piano. That is not so strange, because there is some confusion about the participation at the piano by Duke and Billy. Other members of the group were Johnny Gertze on bass and Makaya Ntshoko on drums. In some of the selections Svend Asmussen played pizzicato violin. We have not yet received a copy of this "fresh" CD. With some help, we hope to be able to establish in which takes, Duke and Billy participated.

A short reference to this session is made by Duke in *MIMM*, page 209. A much longer description by David Hajdu can be found in *LUSH Life*, pages 219/220. DEMS

VIDEO REPORTS

Second Sacred Concert
Gustav Vasa Kyrkan, 6Nov69
 Telecast through Swedish TV on 15May94

As a promotion for the 12th Annual Conference of the Duke Ellington Study Group, the Swedish TV has telecast a part of the Second Sacred Concert, recorded in the Gustav Vasa Church on 6Nov69. During this telecast, Alice Babs gave an interview in Swedish. We see from the concert 6 selections: *Meditation*, *Traffic Jam*, *Almighty God*, *The Shepherd*, *Heaven* and *It's Freedom*.

Only the audio recording of *Heaven* has ever been made available: on LP Musica Jazz 1082, see DEMS 91/5-2.

When one watches this video recording one wonders who the fifth trumpet-player and the third trombone-player are. We know that Duke did not bring Willie Cook and Buster Cooper with him on this tour and that their chairs were taken by many different local musicians. We wonder who these musicians were during the Sacred Concert. Does anybody recognize them?

During Oldham '85 Alice Babs showed us a splendid PAL copy of the complete concert. She couldn't let anybody have a copy, since she had promised to her friends of the Swedish television never to let a copy be made from her tape.

We also saw a poor NTSC copy of the same concert in Toronto in 1987. It is true what Klaus Stratemann wrote in his book: "VCR's of the telecast are in the hands of collectors."

Those collectors who did not make copies of their tape in respect for Alice's position towards her Swedish friends, can now copy the selections mentioned above. These are "free" since everybody could have made a recording in 1994, but it is good to wait respectfully with the rest. DEMS

Mercer Ellington On Video

1976, December?

"Ellington Remembered - The Duke Ellington Orchestra conducted by Mercer Ellington" (57 minutes).

Recorded in Milwaukee, probably in December 1976. The Orchestra included Edward Kennedy Ellington the second on guitar and David Young and Harold Minerve etc.

1976, April 29.

"Ellington Is Forever" (55 minutes).

Recorded at St.John The Divine Cathedral, NYC. Produced by CBS-KPIX, San Francisco 1976. The Duke Ellington Orchestra conducted by Mercer Ellington, with Anita Moore, Sarah Vaughan, Charles Mingus, Joe Williams and Dave Brubeck.

1981

"Duke Ellington's *Sophisticated Ladies* - Tonight From Broadway" (105 minutes).

The show with Hinton Battle, Paula Kelly, Teri Klausner etc. - The Duke Ellington Orchestra conducted by Mercer Ellington, including Barry Lee Hall, Britt Woodman, Dave Young, Rocky White etc.

1981(?)

"Making Ladies - The Story of *Sophisticated Ladies*" (20 minutes).

Produced by Oak Presentation - Media Development, USA. About the making of the show *Sophisticated Ladies*, with Mercer Ellington and some of the stars from the Broadway show. Also clips with Duke.

1983

"Ellington - The Music Lives On - The Duke Ellington Orchestra conducted by Mercer Ellington" (103 minutes).

Produced by Bob Bach for PBS - Channel 9, St.Louis, Missouri 1983. Also with David Sanbom, Carly Simon, Kathleen Battle, Cicily Tyson a.o.

1986

"Natuglen" (62 minutes).

Produced by DR TV 1986. With DR Big Band, Clark Terry, Dee Dee Bridgewater, Hanne Boel, Mercer Ellington, NHOP. Clips with Duke Ellington in 1971 and Billy Holiday in 1957.

1987

"Tribute To Duke Ellington - The Duke Ellington Orchestra conducted by Mercer Ellington" (60 minutes).

14 selections from 1987 and 1 selection from the Duke Ellington Concert at the Berlin Jazz Festival on 8Nov69.

1987, April 19

"Big Band Battle - The Duke Ellington Orchestra conducted by Mercer Ellington versus DR Big Band" (91 minutes).

Produced by Sveriges Radio & DR TV 1987. With The Duke Ellington Orchestra conducted by Mercer Ellington with a.o. Herman Riley, Jimmy Hamilton and Britt Woodman and DR Big Band. Part 1 and part 2.

1989

"Memorial For Duke Ellington's 90th Birthday: A Season Of Trouble - Duke - Walking In Both Worlds" (16 minutes).

Produced in the USA in 1989. Billy Taylor narrator. With a.o. clips with The Duke Ellington Orchestra conducted by Mercer Ellington, Billy Taylor piano solo, Duke Ellington.

Additions to this list are most welcome. Bjarne Busk

DEMS Domesticities

Great problems with sending money to DEMS!

We are deeply sorry for having caused great problems, encountered by many of our members when they were trying to send money to DEMS.

Some of you asked us if it would be possible to pay DEMS through MasterCard. We have tried to make such an arrangement, but since neither DEMS nor Hoefsmit as a private person has a legal status as a corporation, it is not possible.

It is true what Benny Aasland always said: the most simple way is to put some bills in an envelope and take the risk. Some of those who did so, choose to send it recommended. We hope that every envelope with money has arrived. One of our members wrote us that his money got lost once in the past. That's why he accepted a lot of supplementary expenses and used an IMO this time.

We are trying to get this bulletin out in time before the DEMS office will be closed for a period of three weeks, from 23Feb until 16Mar. Apart of teaching two of our grandsons how to ski, we will also spend a few days with Luciano Massagli and discuss with him the participation of Duke and Billy on the piano during the Reprise sessions of 24 and 25Feb63 in Paris with Dollar Brand and Beatrice Benjamin.

Because of the fact that the interval between the last bulletin in 1996 and the first one in 1997 is shorter than could be expected, we will continue sending bulletins to the few members who have not yet made their decision to continue their membership.

We have also not enough time to be able yet to print on the labels of this bulletin (97/1) the balance of your deposits. We will do so on the labels of the next bulletin (97/2).

We hope that you will see in June 1997 that your money has arrived. We are very sorry that it is physical impossible to write to you all a personal letter not only to acknowledge the receipt of your money but most of all to thank you for your great support and praising words.

In the meantime we have learned a lot about the tremendous problems in several countries to send money to DEMS in Belgium.

For some European countries, especially England, Ireland, Germany, Austria and Holland, the use of an Euro-chèque worked fine. But in other European countries, like Sweden, it seems that this kind of check is completely unknown.

Those who have transferred money to our bank-account in Belgium, had to pay in some cases quite a great sum for domestic expenses. Most of those, who choose this method have also paid our expenses in Belgium which were BEF 272.- as a minimum charge! You will find again this same amount of money, charged for covering the costs, so-called for "paying", when we tell you the sad story about the foreign bank-checks.

We must admit that we did not do a good job in making it possible to transfer money from your bank to ours. We have now found a solution for getting rid of "our" expenses in Belgium. We have opened another bank account at the same bank: Generale Bank, Kerkstraat 1, 2328 Meerle, Belgium under another number 230-0321138-88, which is exclusively to be used by "foreigners." When you transfer Belgian Franks directly to this bank-account we do not have to pay these BEF 272.- in Belgium. You should tell your bank to transfer the money and to charge you only with the expenses in your own country, not with the expenses in Belgium! But please inquire about your own expenses. Some of you wrote me that they had to pay US \$ 14.- which is completely insane.

This "new" bank account number is exclusively for foreigners. Our Belgium friends should use our old number at the same bank: 230-0319084-71, otherwise they would have to pay additional expenses!

Also International Money Orders (IMO's) can be rather expensive for you. But not for us. We have cashed without any problem or any supplementary cost every IMO that we received in Belgian Franks. If you did send us foreign currency with an IMO, we had to pay for the exchange.

If you want to use the Post-office, or when you have an account at the Post-office, you can consider to make the Post-office transfer the money to our Post-office in Belgium. We have opened a Postal account: 000 1704030 31. When your money arrives here in Belgian Franks, only BEF 60.- will be withdrawn for expenses in Belgium.

Many of you have used Bank-checks. If these checks are drawn on a Belgian Bank in Belgian Franks our expenses are threefold: for "cashing" BEF 121.-, for "paying" (do not ask us to explain the difference between "paying" and "cashing") 0.3% with a minimum of BEF 272.- (the same as for bank-transfers) and for sending the checks from our bank to another bank BEF 230.-. This brings the total on BEF 623.-, which is more than one year subscription! When the check is in foreign currency, there are supplementary costs for exchanging the money from foreign currency into Belgian Franks and the check can not be "cashed" in combination with others, which are in Belgian Franks.

When we have more than one check, drawn on the same bank, and in the same currency, our bank can send them to that bank together and these expenses will be charged only once for the whole collection of checks. We are now making groups of checks, drawn on the same bank in Belgium. The expenses will be split and will be lower for those who are "lucky" to have their check belonging to a larger group of checks drawn on the same bank.

We have not yet cashed these checks. We will wait, hoping that we can split the expenses over more members. That is another reason to wait for the next bulletin (97/2) with publishing the state of your deposit.

Only some of you have send us a check, which can only be cashed in your own country. We will return these checks to you and we give you better alternatives to send us money.

Because there are much better alternatives!

Especially our members in the USA and in Canada have great problems to send money without excessive supplementary expenses. That is why we have tried to find a much better way for transferring money to DEMS. It seems that in every country the best way to send money to one central point can be different. That is why we will give you different instructions for different countries.

In the USA we have asked our friend Charles Waters to collect your money and to send it to DEMS once or twice a year. Here are his instructions:

DEMS members in the United States can provide amounts to be remitted to DEMS to Charles in the form of a check or money order, in U.S. funds, payable to Charles H. Waters, Jr. The check or money order should NOT be made payable to DEMS, but should be clearly noted (in the space customarily available at the lower left on printed checks) as being for "DEMS". To make things not to complicated, we have established an exchange rate between US dollars and Belgian Franks for the year 1997. One \$ US being equal to 34 BEF. One year subscription is \$ 17.65. This is Charles' address: 8809 Echo Valley Drive, Houston, Texas 77055-6675, U.S.A. Telephone home: (713) 467-7641; telephone office: (713) 216-8507; telecopy office: (713) 216-5476; Internet: charles.h.waters@chase.com (ctd on next page)

Better alternatives to send money (continued)

In Canada we have asked our friend Lois Moody to do the same for our Canadian members. Here are her instructions:

You can write a check, payable to DEMS and send it to Lois K. Moody, 1702-500 Laurier Ave. W., Ottawa, Ontario K1R 5E1, Canada. Telephone: (613) 237-3014.

In Canada, Lois has managed to open an account in the name of DEMS, which was not possible in the U.S.A. nor in The Netherlands for that matter. To facilitate all the necessary calculations, we have established a fixed exchange rate for the year 1997 of one Canadian dollar (CAD) being equal to 25 Belgian Franks (BEF). One year subscription is CAD 24.00.

In Denmark we have asked our friend Ole Nielsen to do the same. He asked us to suggest to our Danish members to send a check and their name to

Ole J. Nielsen, Solvaenget 5, 2630 Tåstrup. His telephone is 43 52 93 40. A check is 3 DKR and a stamp is 3.75 DKR. The members expense will be 6.75 DKR. If a member does not possess a check account, he/she can send to Ole's address a post-anvisning, but that will be much more expensive than the check, described before.

We will use a transfer-rate of 1 DKR against 5.4 BEF and we will continue to keep this rate for the whole year of 1997. One year subscription is DKR 111.11.

We are trying to find a similar solution for our friends in Sweden. Some of our Swedish friends wrote to us that Eurochèques do not exist in Sweden. If we have found a solution for Sweden, we will have covered the countries where the problems for making a transfer as well as the number of our members are the greatest. In case there is a demand to do the same in other countries, please let us know and consider in the same time the possibility to become our correspondent in your country. We will be happy to publish your instructions in a next bulletin to save a lot of money, which is now spoiled by all different kinds of expensive ways for sending money from one country to another. The solutions we are looking for in Europe are only temporary. We hope to benefit from the "Euro" in a couple of years. DEMS

When will DEMS Issue CDs?

I think that DEMS' offer of music is very good. Unfortunately it comes only on cassettes. Do you think that maybe one day your members can buy it on CD's?

Peter Hoffmann

I wish to order the two new tapes now available, CA-17 and CA-20 and look forward listening to the great music as on all the previous Azure tapes. I wonder, will there be future Azure material available on CD?

Mal Dardick

Thank you for the compliments. There are several reasons for DEMS to use cassettes. The most important one is: not to have un-sold stock. Cassettes can not only be copied after having been ordered, they can even be used later for another release, if to many copies have been made. Another reason is the fact that we have to make our choice from rather low-quality recordings, in our opinion not good enough to be copied on CD. We try very hard not to harm the interests of our record-suppliers. Making competition with the record-industry would harm our own interests and those of many unknown Ellington collectors spread around the world. DEMS

Why don't you publish our addresses?

I firmly believe that DEMS should foster communications between members, and not hold the membership list as a secret. A number of us travel extensively throughout the world and it would be nice to be able to contact and meet other members of the DEMS. I would like to see the DEMS once a year publish a complete membership list,

showing names, addresses and telephone numbers of all members. Please poll the membership to get their views on this suggestion. Edward Polic

Benny Aasland was very much against your idea. But that is not a good reason for us to reject it. The reason is that we fully agree with Benny. We are certainly not against DEMS members meeting each other, but we do not want to encourage them to start a private correspondence about matters which are of interest for all of us. The majority of the members never have a question nor an answer, but they all love to read the discussions by the few members from whom you find regularly the names in the bulletin.

On the other hand, you have a strong point and we want to cooperate to achieve your goal. When you have a trip planned, write us a note and we will publish your name and address together with every significant detail about your trip. Your co-members can contact you and arrange a meeting.

You should also consider trying to be present at one of the meetings of a Duke Ellington Society. The meeting-schedules are certainly not a secret and here are some addresses where you will be most welcome:

TDES, Inc. Box 31 Church Street Station,
N.Y.C., N.Y. 10008-0031, U.S.A.

TDES, Chapter 90, Box 15591,
Washington, D.C. 20003-0787, U.S.A.

DES, Southern California Chapter, 5304 1/2 Village Green,
Los Angeles, CA. 90016, U.S.A.

Ray Nance Chapter of TDES, 5728 Stony Island Avenue,
Chicago, IL 60637-2054, U.S.A.

The Billy Strayhorn Chapter of TDES, 920 Clarissa Street,
Pittsburgh, PA 15219-5706, U.S.A.

TDES, Toronto Chapter # 40, 132 The Kingsway,
Etobicoke, Ontario, Canada, M8X 2V3

TDES of Sweden, Storgatan 57,
115 23 Stockholm, Sweden

DESUK, 6 Derby Lodge, Sigdon Road,
London, E8 1AR, United Kingdom

and please see us in Belgium!

DEMS

When will DEMS have a larger font?

I can not believe that your friends can read the bulletin without getting a terrible headache. Why don't you use a larger font? Milia Hoefsmit.

Benny Aasland was a great supporter for small fonts. His first publication: "The WaxWorks of Duke Ellington" was very difficult to read, but you could take his discography with you in your pocket, when you went out for record-hunting.

We guess that he used small fonts for the bulletin later to have a lot of information under the 50 grams limit on the scale of the post-office. But you are quite right. We hope that you like this 60 grams bulletin better. DEMS

A professional comment.

May I be permitted a professional comment? If you are going to continue to publish DEMS bulletins in English, I would suggest you find a good editor. With all respects, your English is just not good enough. There are many errors and some of the items are virtually incomprehensible. To a professional journalist like myself this is simply not satisfactory. I am sorry to be critical but the work is important, the cause is well worth continuing and the material could be presented so much better. Frank Rutter

As we mentioned in DEMS 96/2-2: "We are planning to solve the problem and we hope that we will not print stupid mistakes after the middle of 1997." We accept your critique and we agree very much with your statement that the cause is well worth continuing. DEMS

(ctd on next page)

DEMS Domesticities (continued)

● We are trying to locate some old friends!

We have lost track of our friend and DEMS member Ulf Lundin. Bulletins mailed to his former addresses in Washington and in Brussels came back. Can anyone help us?

The same happened with our dear friend Ann Ledgister, who has left Washington some years ago. We are very sorry that we have no longer her address and are not able to show her our great appreciation for everything she has done for the 1983 and the 1989 Ellington conferences in Washington. Sjef Hoefsmit

● DEMS will become more modern as well!

Is it possible to communicate with DEMS via E-mail? If this is the case, could you let me know your Mail address?
Anders Asplund

For having the possibility of a high speed communication with a friend in the USA, who is going to help us to improve greatly the linguistic qualities of the bulletin, we need very badly a facsimile-connection. We will in the same time establish a connection with Internet and we will publish the numbers under which our members can reach DEMS as soon as this is ready.
DEMS

● Can DEMS supply us with Video's?

Will you please send me CA-20?

There are many more recordings which I would very much like to buy. I hope that it will be possible for me to buy some of the many CDs and Video's mentioned in the bulletin.

I know that a lot of members have a fine collection of Duke Ellington video's. Do you think you could supply us with video's the same way you do with the audio-cassettes?

Fritz Manford

As we wrote in the last bulletin on page 96/2-5, bottom right column, DEMS will do everything possible to help you acquire the CDs you want to have.

Video-tapes is a very much different matter than audio-cassettes. It is possible to make copies from audio-tapes without losing quality. Sometimes it is even possible to achieve a slight improvement. Copying of Video-tapes is on the other hand a very distressing activity. The loss of quality is considerable. That means that we have a small number of tapes in our files, which could be used for making a decent copy. Most of our Video-tapes are already miserable to be used as a master-tape for making copies.

We have a very personal view on this matter. Video-tapes do not give us the same pleasure as audio-tapes. It is very well possible to watch a Video-recording to often. After some time the pictures do lose the element of surprise which Duke's music never does.

We are sure that we can make our members much happier if we use our limited time for making audio-cassettes.
DEMS

● A message from Ken Rattenbury

Thank you so much for sending me the DEMS Bulletin and I am pleased that you are carrying on with Benny Åslund's wonderful work for Ellington.

I did mention to Birgit Åslund that I will not be able to do any more of the "Ellington Soloists" music, due to trouble with my eyesight.

Every good wish for the continued success of the DEMS.

Ken Rattenbury

Ken, we are very grateful for your intensive studies of a well chosen selection, taken from Ellington's recorded work, in which you have highlighted the performances of the great soloist in his band. You became a highly respected collaborator of the bulletin in 1984 and you continued until Benny's very last issue. You have left us a rich documentation of 43 analyses of great Ellington performances. They will be read and consulted for many years. We hope sincerely that you

can master the font we have selected for the bulletin. If not, let us know and we will send you bulletins with a larger font. You will have a free copy as long as the bulletins are published.
DEMS

I remember with great pleasure the first evening in Stockholm in 1994, when I had the honour to introduce you to Benny Åslund. He was looking for you, but couldn't find you, because you did never meet him before!
Sjef Hoefsmit

DISCUSSIONS — CORRECTIONS — (ctd.)

● DEMS 94/2-4, right, bottom and 96/2-5, left, bottom.
Duke's gig at Margate on 23Jul33!

You are quite right: Duke's concert at Margate, England in 1933 was July 23, as the program is dated. I don't know how it got into DEMS as June 23; if it was my fault, I apologize. But the autographed program is lovely. (A personal inquiry would have settled the above matter without embarrassment or rudeness.)
Frank Rutter

Thank you very much for your information. Whether you or Benny Aasland made a typing error is of no importance.

A personal inquiry would not have shared the on-going research in Ellingtonia with our members and that is the purpose of the bulletin.

We have neither experienced nor did we get the impression to have caused any embarrassment. We are not aware of having acted with the slightest degree of rudeness.

In our search to establish the correct date for Margate, we found an error in Barry Ulanov's biography on page 148. This is what one can read on that page: "The band stayed high in Paris. There were three concerts, two at the famous Salle Pleyel in Paris, on successive Saturdays, July 22 and 29, and *"enfin avant de s'embarquer pour l'Amérique, Duke Ellington et son fameux Orchestre donneront leur dernier concert en Europe, Dimanche soir 30 Juillet, au Casino de Deauville."*

The date of July 22 in Paris does not fit with July 23 in Margate. Barry Ulanov was wrong. The two concerts in Paris were not on two consecutive Saturdays, but the first one was on Thursday July 27.
DEMS

● DEMS 83/3-2 right top; 84/1-5 and 84/2-8, both left in the middle.

Longines Symphonette Society (5 LP set)

Intrigued by the unidentified recording of *Mood Indigo*, the only Ellington item on this 5 LP set, I couldn't resist buying this box, when I had the opportunity.

After Elliot Carmack brought the question forward in 83/3, Jerry Valburn answered in 84/1 that the recording came from the "Bell Telephone Hour" telecast of 10Feb59.

Marcel Cumps, who might have overlooked Jerry Valburn's contribution in 84/1, suggested in 84/2 that the recording could come from the "Bell Telephone Hour" telecast from 5Jan65, but he apparently didn't make a comparison, since he asked for a copy of the released version on the 5LPset.

Marcel Cumps' suggestion became confirmed by François Moulé in his "Guide To the DE Recorded Legacy," published in 1992.

After I acquired the 5 LP set, it became clear to me that we had to deal here with the well known recording for the Columbia album "Ellington Indigos" (CS 8053) from 9Sep57.

I can not believe that Jerry Valburn and François Moulé have compared the track from the Longines 5LPset with their respective tapes of 10Feb59 and 5Jan65. If it is true what I believe, that Moulé has accepted the suggestion, made by Marcel Cumps, as being correct, I would beg him and my other fellow collectors to identify the source of their information when they publish a claim, which is not the result from their own research.
Georges Debroe