

NEW RELEASES

A N O RE . RELEASES

● CBS (F) 21059 "DE - GREATEST HUS"
Same as Columbia LE-10581.

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

£ Columbia (US) LE-10351 "DE - GREATEST HITS"
Same as ?

! A Columbia (US) LE-10077 "DE - BAL MASQUE"
Same as originally on Columbia CS-8098,



• D.E.T.S. Souvenir Record honoring the DE Conference in Chicago, May 16-19, 1964, (EP)
SIDE ONE: Retrospection / Nobody Was Lookin'
SIDE WO: AFRO-BGSSA PIANO SUMMATIONS, Pts. 1 1 2
The first side is a Duke piano solo, originating from the Piano Recital at the Museum of Modern Art on 4Jan62. The second side is as said a piano summation for the AFRO-BOSSA album. Dike is here assisted by Ernie Sheppard (b) and Sam Woodyard (dm), recorded 6Janf3.

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

• Everybodys EV-3003 "LIVE AT THE APOLLO - LIVE BROADCASTS - VARIOUS ARTISTS 1944 - 1947"
Here are 14 selections from this legendary Harlem theater, Apollo, Among the welth of famous artists and orchestras one track has DE&HO with THINGS AIN'T WHAT THEY USED TO BE (29Nov44), From the liner notes by Dan Morgenstern we can't help but cite the following concerning DE's Apollo performances: "Apollo audiences were super-hip* They could spot the difference between the best, the merely good, and the fake, and they were quick to communicate their perceptions, There was a world of difference between hearing and seeing, for instance, Duke Ellington's band at a downtown theater and at the Apollo, Up there taoh man in the band was a known entity to the audience. Up there, even Johnny Hodges was not blase - how ould he be when a hudge, juicy siyh would greet him as soon as he stepped out to center stage for a solo?"
Another HE selection is known to exist from this 29Nov44 date. Let's hope for an inclusion in another just as happy Everybodys LP.

● Ozone (US) 12 "DUKE ELLINGTON - a. o."
Boris Rose has issued a "revised" edition of OZONE 12, I believe that it contains the same Ellingtonia as before, but this time Boris has added a rare Count Basie broadcast from June, 1937(7), Completist collectors might like to own both versions of this LP. (Jacobs)

● RCA (F) ML-69166 "... AND HIS MOTHER CALLED HIM BILL"
Same as all former issues but plus two additional tracks: 28Aug6? SMADA / 30Aug67 << LITTLE BROWN BOOK (Hill)

DEMS comment* Since both titles ere omitted both in DESCR and **Tn** limmer and some confusion exists concerning titles recorded on the below sessions, we give you the following table to help you out:

		28 Aug 67
UPA1-8528	BOO-DAH	RCA LSP-5906
-6529	U.M.M.G.	-
-6530	BLOOD COUNT	-
-6531	SMADA	(see above)
(omit CT from the personnel on the last two items)		
		30 Aug 67
UPA1-6532	ROCK-SKIPPIN' ON A BLUE NOTE	RCA LSP-5906
-8533	RAIN CHECK	-
-8554	SNIBOR	rejected
-6535	MIDRIFF	unissued
-8536	MY LITTLE BRCWN BOOK	(see above)
(add John Sanders to personnel)		
		1 Sep 67
UPA1-8554	SNIBOR	RCA LSP-390&
-8537	AFT@ ALL	-
-8556	ALL DAY LONG	-
-8539	LOTUS BLOSSOM P SOLO	-
(Note: Lotus Blossom is from this session contrary to what is given elsewhere)		

Van Story VS-3*09/3*11 "THE GOLDEN AGE CT JAZZ" (3-LP Box)
Includes three DE tracks: 3De@41 Easy Street/Rain Check /Bugle Bresks. (Sterrferd Transcriptions Mteri'al).

IE LLINGTONIA
I Verve (P) 2304232 "THE BIG SOUND"
Same selections as originally on Verve (US) 68271, also on Verve (4-track tape) VSTC-224,

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

Dear DEKS,

DUKE ELLINGTON. JAZZ COMPOSER

You may recall that in Feb/March 1962 we corresponded on the subject of my thesis on Duke's methods of composition. I am glad to be able to tell you that it is now all complete and that I have obtained a degree of Master of Arts in Musicology at the University of Keele through this work. Then, in 1962, you were most kind to include details of my work in the Aug/Oct 1962 issue. Much valuable data ensued from this publication. Just to let you know the contents of my work and the detail I have covered, I enclose a Synopsis of the thesis herewith please accept this with my compliments. If you feel that I could so graciously contribute a short analytical article (complete with notation) to your most interesting Bulletin, I would be most happy to send this to you, again with my compliments, to repay some of your help to me in the past.

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

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

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

I hope you may find my work of interest — all for the love of Dixie !

Thank you again,

Yours sincerely,

Ken Rattenbury

Enclosed Synopsis (4 pp.)

Synopsis of Thesis

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

Here is the original ABSTRACT to the Thesis

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

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

Eight complete Ellington works selected from the 1939 to 1940 period, and two from a later year (also complete) have been transcribed, especially for this project, from the original recordings — noted as played — and analysed on matters of form, harmony, style and allegiance to antecedent influences. Conclusions drawn from these individual investigations are presented in support of the original assumption that Duke was a genuine jazz composer.

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

THE THESIS

Introductory Preface/Acknowledgements/Duke Ellington, 1899 to 1974, in Chronology
PART I

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

Chapter I Introduction! Early Influences (e.g., James P. Johnson) and including Ellington's own Declaration of Intent, published in Rhythm Magazine, 1931.

Chapter II THE INFLUENCE OF TWO HUES

Music transcribed! Main Stem (excerpt, 1942)/Body and Soul (John V. Green), excerpt of Coleman Hawkins' improvisation, 1939)/Take It Easy (Bibber Wiley, 1928)/Koko (Kenton solo, 1940)/Sweet Chariot (Minton solo, 1930)/ Things Ain't What They Used To Be (Hedges solo, 1941).

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

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



Chapter III THE INFLUENCE OF RAGTIME

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

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

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

Oyster IV THE INFLUENCE OF IT. PA* ALIVE*

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

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

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

...oooOooo...

PART II

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

Chapter I TO 12-BAR BLUES

- (a) XOKO (1940) Full orchestra
- (b) MAIN STREET (1942) Full orchestra
- (c) Mr J.B. BLUES (1940) Piano/bass duo

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

Chapter II FEATURE SOLOISTS

- (a) CONCERTO FOR COOTIE (1940) Full orchestra with Cootie Williams, solo trumpet. (This, due to the prevailing vogue incorporated into the score. Includes an investigation into Ellington's application of pianistic parallelism and diatonic plus blues chromaticism in his orchestration (works by Debussy, Gershwin and Blumfeldt examined for like stylistic traits).
- (b) JUNIOR HOP (1940) Small group, Johnny Hodges solo alto saxophone. Seen principally as a move away from the blues, towards the more lenient music of Tin Pan Alley.
- (c) SUBTLE SLOUCH (1941) Small group, Rex Stewart, solo cornet.

Includes a study of the techniques behind the production of vocalised blues-brass timbres, and how to achieve them in performance.

(ctd, next page)

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

- (a) HUILE, AIR SHAFT (W) Full orchestra
- (b) FITTER FANETHH PATER (1940) Piano/bass duet

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

- (a) CHELSEA BRIDGE(Billy Strayhorn)(1951) Full orchestra, Strayhora on piano
- (b) DRAWING ROOM SLUTS (1946) Strayhora piano, excerpt.

Chapter V BEYOND THE SUHKIT YEARS

Ellington and the European i*presaiionlsts(e.g., Debussy, Delius, Ravel, Ireland)) further examples of parallelism and blues-directed chromaticism.

- (a) MELANCHOLIA (1953) Ellington piano solo with bowed bass support! Unconventional (for jams) 7-bar phrases; btonality achieving aajor/ainor blues ambivalence.

(b) 4,3) SLUES (1969) Full orchestra, Russell Procope solo clarinet. Major/minor blues ambivalence confirmed by analysis of Duke'm piano introduction to this piece) the compatibility existing between the traditional 'blue notes' (from the soloist Improvisations) and the Europeanised Impressionistic extension (by the composer-arranger) of the higher dominants from the fundamental 12-bar blues harmonies is noted.

Chapter VI CONCLUSIONS and COKPARTSONS

The complex connection existing between the mature Ellington Style and modus operandi, and the Influences exerted on his oeuvre by rural blue, urban ragtime and the practical requirements of Tin Pan Alley summarised and revised. Contemporary developments in orchestral jams, and neo-Ja**, composition and perform*! areu,*pared with the Ellington Style.

The Ellington 'blx*(unusual/original Instrumental volcngm)ls noted, and specific instances referenced directly to their location on the transcription scores. The significance of the roles underten by the Ellington men in the final concretion of his concepts by recorded performance(the surviving evidence) is recalled.

A selection of the final conclusions drawn from the complete study:

Duke Ellington ...

... made the greatest and most significant contribution to the Jams repertoire to date.

... successfully bridged the oft-implled chasm separating the conservatory from the honky-tonk.

... possessed an instinct which invariably led him to recognise, then recruit and exploit the kind of musicians whose Idiosyncratic, folk-based styles -- allied to sound musicianship and improvisational ability -- could both rmalice and accurately reproduce the textures and conceptions he had in mind.

... conceived the 'Ellington Effect' through the unique approaches noted above) not so much through academic practice, as his work more often than not evidenced only a tenuous connection with the tenets of strict counterpoint and harmony.

... achieved, without recourse to musical anarchy, -- by him direction of a 'special folk-blues-based style of musicianship -- a degree of liberation from the strictures imposed by the European system of 12 notalocally-equal semitones.

Overall, Duke's works are enhanced by his natural gift for the creation of meorabla melodies.

...0000000...

PART III

A selective Discogrphy

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

A Bibliography and List of Works Cited

Appendices!

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

Transcripts of Interviews with Duke Ellington!

B : Ellington at 40 (Stockholm Radio, 1939)

C : The Vancouver Interview (1962)

D : The 'Tempo' Interview (EBC/TV, 1966)

E : The Michael Parkinson Interview(BBC/TV, 1973)

(this includes Billy Strayhorn'a composition Lotus Blossom, notated as played by Duke on the broadcast)

F : Duke Ellington and His Famous Orchestra(Soundtrack of television film documentary. BBC/TV, 1983)

Miscellaneous!

C : The Elues in Classic Ragtime

H : Jig Walk piano roll i. acting-drum device

I : 'Do Nothin' 'Til You Hear From Me (specimen 'stock* dance band arrangement)

J : Just Squeete Me (song version of theme from Subtle Slough)

K : Music Box Rag (Luckey Roberts) (compared-with Ellington'a Fitter Panther Patter)

Index.

(... QFD OF TOESIS ...)

N.B.

Here follow some statlics on the themia in ltm premmot unabridged form) the work may be readily condensed without Impairment of the main objective. ; to present a study of Ellington's methods of composition.

e.g., the transcripts of Interviews etc in Part III, although interesting as exaamples. In maintained form, of Duke'm wml-rehmarimd repartee on such oocaalona, have, I fekl, been adequately reproduced in anecdotal fora many times, and therefor could be excised from this work. Also, some analyses may be editds out, each point as may be noted from Part II, has been covered more than once(mome detail may be Biased, but could be reinstated In a more cursory fora).

STATISTICS

Part I	Original text	53,000 words
Part II	do.	64,000
Part III	Append/cee,etc,aa above	30,000
		Total 155,000 words

The above amounts to 1,060 pp. (in A4 paper mile) **y-

*** Theme pp. Include the following notated examplem, etc.i

Transcriptions into full score Full pp, 200

230 music examples In short score, the equivalent ofFull pp. 100

Total pp. of music 300

...0000000...

Ken Rattenbury
1984

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

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

VIDEO NEWS

● Pony Video (J) VAM-1028 (VHS), VFM-1026 (Beta)
"ALL STAR SWING SPECIAL"

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

"C Jam" and "It Don't are by DEthO, "One O'clock" by DE and Count Basie, «t aI, (DESOR 1398)# The balance has Benny Goodman, Ella Fitzgerald, Dave Brubeck, to name a few. (laze)

DEIEy The above i* from a NBC-TV "The Timex All Star Swlrft Festival", first televised on 29Nov72.

● Toei Video (J) 3S-* 521 (VHS and Beta) "DE 1962"

Color, 25 mins., Mono. This is the 9Jan62 Goodyear TV film (DESOR 809)* (Yuze)

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

Black 1 White, 49 mins., Mono. Includes two Snader Tele-scription titles: "Solitude" and "The Mooche" (DESOR 503). Other titles by Charlie Barnet (2), Les Brown (2), Ralph Flanagan (2), and George Shering (4), (Yuze)

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

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

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

So Duke lives, (Susan Markle, Univ of HI.)

THE DE STUDY GROUP CONFERENCE

MAY 16-19, 1984

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

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

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

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

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

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

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

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

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

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

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

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

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

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



(18May84)

Seated:
Don Miller and Kay Davis
Standing lefts
Klaus Stratamann
Standing right:
Sjef Hoefsmit
Seated, far right:
Jack Towers

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

THE ELLINGTON SOLOISTS

(1): JOHNNY HODGES

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

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

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Transcribed from L/P, "HERE IS THE ESSENCE OF ELLINGTON" } RCA INTS-5006 (previously on LSA-5072)

VERY SLOWLY

BEND

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BENDS

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CADENZA

RALLENTANDO

AD LIB TEMPO

Ken Rattenbury
1984

DISCUSSIONS - ADDITIONS - CORRECTIONS

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

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

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

Who is SYLVIA? She's included on Columbia FC-56028 in the GIRL'S SUITE, listed in the liner notes as recorded Aug 19 & 20, 1961. Can you identify when "Sylvia" was recorded? In addition, any ideas about who she might have been. She sounds like an upbeat beauty to me. (Ktnnan)

DEMS: This Columbia release is commented on in Bull82/5, p.2 where correct dates are given. The date on the sleeve is false and should read 19-2CScp61. "Sylvia" is recorded in Hollywood, 19Sep61, and comes between "Juanita" (RCHO-70346) and "Lena" (-70348). Consequently "Sylvia" has the mx RCHO-79347), contrary to what is given in limner.

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

MOON MIST takes (2110312): The question of which take is which on the various releases has been discussed quite a few times in the Bull (see 83/4, a.o.). Mr. Yuze is the latest one to have made a thorough investigation, which together with what earlier have been stated by Mr. Debroe and Mr. Gautier, and our latest research results in the following:

take -1 RCA FXM1-7301

take -2 (78s): Victor 27856, 82-0152, A25V-0320;
HKV B-9292, EA-5429, JK-2454
(LPs): RCA LPM-1092, 430227, 750559, LPV-541,
EPC-1092 (547-0594), RA-40;
Camden OJ-25091
(EP)t 7EG-8153

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

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

DOCTOR JAZZ V2X-39157 C&4/2-3, »t al« The material released on this LP, by Bob Thiele, was recorded by Wally Heider, privately, and never intended by him for general release. As one not directly involved in the production side of records, one wonders how the LP's producer secured the rights to this material. However the LP may have come about, we, the Ellington collectors, are the richer for it. (Stratemann)

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

DEMS: There is another WWofDE volume covering the balance of 47 and all of 1945 ready for publication. For various reasons the project has been postponed. We will still have to wait soaiewhat. Concerning some re-worked DESOR editions haven't heard of such plans. However, Dick is working on another Duke disco 1957 up to 6Mar40 to i'yn first of the WWofDE volumes.

I/A Sooe ti>e .gO rranC4 j ctac #cross # 2-LP *et, FESTIVAL 228. One record contains 50Jan65 recordings, the other selections said to be from Mar52, NYC. Can DEKS furnish further details? (Aarnio)

DEMS: This album is commented on in Bulls80/1-4 and 80/3-7VT?. Here is a short repeat: The 30Jan65 selections comes from the 2nd part of the 9PW Theatre Champs Elyses concert and are the same as also issued on Musidisc JA-5189 and on Jazz Club JC-124. (By the way, sooe additional titles from this same event can be found c.i the "Ten Years later" CA-2 cassette)(see 84/5-7). The date for the other LP is false. Dates and locations should read as follows: 2May51 (TV "Kreisler Bandstand") Take The A Train /Something To Live For / Caravan / I Got It Bad / Do Nothin' Till You Hear From Me / 23Jun51 (Be from Birdland) Fancy Dance (sic 0/The Hawk Talks/Swamp Dram/Feb49 (KECA bes, from the Hollywood Empire Room) Main Stem/You Oughta/Solitude/How High The Moon/23Jun51(ctd.) Threesome (consisting of VIP's, Boogie I Jam With Sam). The 2&23June selections are also issued on Session 107 and the Feb49 selections also on Ozone 12. "How High The Moon" also on Palm Club 24. The KECA material has earlier been used for AFRS "Just Jazz" transcriptions - these in turn the basis for the LP issues.

v-a

CBSy66677 (see Bull84/3-2): Azalia, Something To Live For, I Love My Lovin' Lover (different take on Columbia CG-33961), Blues, and Body And Soul are all identical to UTD-2004/2006. (T Larsson)

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

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

DEMS*: O*zie Bailey was featured on "Solitude" as included in the Medley during the Oct-Wov58 European Tour. He was likewise featured on "Solitude" during Apr57-1C6ep59 and Mov59-Feb60. The only LP we can think of right now is Musica Jazz 2MJP-1005 which ends with Duke announcing "Solitude" (from 6Nov58 concert) and fading out, leaving the OB vocal unheard, contrary to what you experienced on the be. Perhaps some DEKS member can help solving the problem?

QP EVERYBODYS 5003 (see this issue): Do you know if the 29Kov44 "Things Ain't What They Used To Be" selection can be found on any other LP elsewhere? (Merlin)

DEMSy. No, it isn't. It is exclusively to be found on the Everybodys label.

WWofDE session 40-12 (cf Bull63/3-7): Another reason dating this March 1940 is that & is present. The ftOy° should read:

PABLO - SOURCES - DATES - RELEASES

RN CT HB CA, QJ Btfmn J5rs, PG JHtn JH RP HC, .DE JW SWrd (additional percussionists on 62255/56) NYC, 25Feb59

CO 62255 Tympturbably Blue Columbia CL-1325, CS-8127
 62256 Malletoba Spank Columbia CL-1323, CS-8127
 (additional percussionists out):
 62257 Nothern Lights (from "Queen Suite") Pablo 2310,762
 62258 Le Sucrier Velours (from "Queen Suite") -
 62259 Lightning Bugs And Frogs (from "Queen Suite") -
 RN, QJ BWmn JSrs, JH HC, DE JW SWrd:
 62260 Vines Ville Is The Place, Ban Columbia CL-1445, CS-8241

Full band. JJ for JW NYC, 1Apr59

63072 Sunset And The Mocking Bird (from "Queen Suite") Pablo 2310.762
 63073 Apes And Peacocks (from "Queen Suite")

DE and JW NYC, 14Apr59
 63249 A Single Petal Of A Rose (from "Queen Suite") Pablo 2310.762

CT HJns HEtn CA, BCnr CCrs LB, PG JHtn JH RP HC, DE JLmb RJns Carnegie Hall, NYC. 26Mar67
 Tootie For Cootie CW Pablo 2625.704
 Mount Harissa DE PG DE
 Up Jump PG
 Rue Bleu DE LB/HJns LB unissued
 Chromatic Love Affair HC
 Salome RJns CA
 Blood Count JH Pablo 2625.704
 Rockin' In Rhythm DE LB HC LB/CW/HJns CA -
 Very Tenor (Zoot Sims added on this) ZS HC JHtn -
 Satin Doll (Benny Carter added on this) BCtr JHtn JH PG BCtr -
 Mood Indigo - RP/HC/LB -
 - I Got It Bad - JH -
 - Things Ain't Whet They Used To Be JH -
 JLmb RJns out. Bob Crenshaw and SWrd added. vEF:
 Cotton Tail DE vEF vEF/tsPG(chase) -

CW HJns HEtn CA, BCpr CCrs LB, PG JHtn JH RP HC, DE JLmb CCbs Hollywood Bowl, L.A., 1Jul67
 Swamp Goo DE JHtn/RP/HC RP Pablo 2625.704
 Girdle Hirdle JHtn -
 Night Flock (The Shepherd) CW -
 Rue Bleu LB -
 Salome CCbs CA -
 Chromatic Love Affair HC -
 Wild Onions (CT added on this) CCbs CA/CT(chase) -
 Take The A Train (Oscar Peterson added) DE OPSn -
 OPSn out. Benny Carter added:
 Prelude To A Kiss DE JH BCtr -

CW WC, BGreen BPowel, PG HAbY RP HC, DE PK RJns National Studios, NYC, 25Apr69
 Neo-Creole (theme from "Creole Rhapsody") RJns HAbY DE RP HAbY unissued
 Neo-Creole RJns HAbY
 v Wanderlust DE CW HAbY/CW DE PK DE Pablo 2310.815
 DE PK RJns, v77:
 What Good Am I Without You v7? unissued
 v Edward The First DE Pablo 2310.787

CJL-WC JimmyOwens CA, CCrs BCpr LB, PG NTny JH RP HC, DE PK VG RJns NYC, 23May69
 Neo-Creoley /tVn RJns HAbY DE NTny HAbY Pablo 2310.815
 v S "Change Of Min'd" (music 'score for film sound track) unissued

CW WC MEtn MJsn, BGreen CCrs LB, PG HAbY JH NTny HC, DE PK RJns NYC, 20Jun69
 1/ Black Butterfly JH NTny JH Pablo 2310.815
 Harlem unissued

DE (celeste and vocal) NYC, 14JU169
 v Moon Maiden (part of "Ballet Of The Flying Saucers") Pablo 2310.787

WC, LB, PG HAbY JH RP HC, DE PK RJns NYC, 29Aug69
 Layin' On Mellow DE JH Pablo 2310.787

(ctd, next page)

PABLO ... (ctd.)

CW FS FStone MEtn CA, CCrs BWood JPf PG NTny HAby HP HC# DE WBD JBmn RJns	NYC, 15Jun70
i Some Summer Fun DE WBD CW PG JP WBD HAby Pablo 2310.787	
y Mendoza DE WBD RP BWood PG WBD FStone Pablo 2310.815	
All Too Soon unissued	
Just A-Settin' And A-Rockin'	
CW ARubin MJsn CA, BWood CCrs MTlr, PG NTny HAby RP HCt DE WBD JBmn RJns	NYC, 9Pec70
R.T.M. unissued	
Sans Snyphelle	
Sophisticated Lady DE HC NTny HC Pablo 2310.787	
v I Got It Bad (arrWBD)l DE CW	
J Bateau (arrWBD) RJns DE Pablo 2310.815	
Big Luv unissued	
CW EPtn MEtn MJsn, CCrs BWood MTlr, PG NTny HAby RP HC, DE WBD JBmn RJns	NYC, 1Feb71
Love Is Just Around The Corner (arr Jimmy Hillard) WBD CW Pablo 2310.815	
DE JBmn RJns:	
Edvard The Second Pablo 2310.787	
MMMBMHHMaHHHHaBBBBaBHHHHaHMbBnEaBtcanMaaHRaHbHBBmBKKXg	
NTny HC, DE Jemn RJns	NYC, 2Feb71
v Intimate Interlude DE HC NTny/HCCchase) Pablo 2310.787	
CW EPtn MEtn MJsn, CCrs EMfood MTlr, PG NTny HAby RP HC, DE WBD JBmn RJns	NYC, 5Feb71
Hick v' DE/WBD RJns WBD HC WBD MTlr/DE/WBD Pablo 2310,815	
(On Pablo and in MMM the title Is misspelled as "Dick")	
CW EPtn MEtn MJsn, CCrs BWood MTlr, PG NTny HAby HMve HC, DE JBmn RJns	NYC, 27Apr71
"THE GOUTELAS SUITE"!	
Fanfare Brass t dram Pablo 2310.762	
Goutelas -	
Get-With-Itness NTny HMve HAby HC RJns -	
Something DE NTny/HC DE -	
Having At It PG -	
Fanfare Brass l drum -	
CW EPtn RWns MJsn, CCrs BWood MTlr, PG NTny BPsN HAby HMve HC, DE JBmn RJns	NYC, 6May71
Symphonette (= "Sugar Hill Penthouse" = "Creamy Brown") HC Pablo 2310.787	
CW RWns KEtn MJsn, CCrs BWood MTlr, PG NTny BPsN HAby RP HC, DE JBam RJns	NYC, 29Jun71
Goof v DE Pablo 2310.815	
Eulb v * DE/JB«n Pablo 2310,787	
Tenz DE DE/JBmn -	
CW XIs MEtn MJsn, CCrs BWood VP, RAws NTny HAby HMve RP HC, DE JBmn RJns	NYC, 5oct72
Wulf Freedman (electric bass) added on "Loco Mardi"	
"THE UWIS SUITE"!	
The Kiss unissued	
Ac-Ac	
Uvis DE HC NTny HC HAby HC NTny HMve NTny HMve Pablo 2310.762	
Klop DE RP/NTny/KAby -	
Loco Mardi DE/JBmn HAby MJsn NTny -	
DE RayBrovn United Recording, Vegas, 5Dec72	
Do Nothin' Till You Hear From Ma Pablo 2335.728	
Pitter Panther Patter /	
Things Ain't What They Used To Be	
Sophisticated Lady -	
See See Rider -	
"FRAGMENTED SUITE FOR PIANO AND BASS"!	
First Movement -	
Second -	
Third - (* "Pleadin' For Love")	
Fourth	
CW JClS MEtn MJsn, CCrs TG VP, PG NTny HAby HMve HC, DE JBmn RJns	Las Vegas, 6Dec72
Blem DE HAby BTny MJsn PG TG HMve Pablo 2310.815	

PABLO ... (Tconcl.)

DE JoePsss RayBrown LBan (this session was also video-taped)

L.A., BJan73

Just Squeeze Me	Pablo 2310,703
The Hawk Talks	
Carnegie Blues	
Prelude To A Kiss	"
Cotton Tail	"
Ewerything But You	"
Love You Madly	"
Caravan	unissued

PABLO ALBUM TITLES and SUBSEQUENT ISSUES:

"Duke's Big 4"	2510.703, (J) MTF-1001, (J) MW-2090
"This One's For Blanton"	721, (j) MTF-1002, (J) MW-2136, (E) 2335.728
"The Ellington Suites"	762, (J) MTF-1043, (E) 2335.7*3
"The Intisate Ellington"	787, (J) MTF-1067
"Up In Duke's Workshop"	815, (J) MTF-1116
"The Greatest Jazz Concert In The World"	2625.704, (J) MW-9057/-9060, (E) 2660.109 (2535.721/-724)
"The Best Of Duke Ellington"	2310.845 (SIDE 1: "QUEER'S SUITE"/SIDE 2: Batesu/Soph.Lady/Goof/Black Butterfly/Mendoza/Layin' On Mellow)

NEW RELEASES... (ctd.)

are rare and vintage transcriptions". (Carmack)

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

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

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

Two DE titles included: 7Apr27 Black And Tan Fantasy (E22299) / 17oct28 The Mooch* (B28359-A). (Yuze)

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

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

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

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

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

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

DISCUSSIONS/CDRRECTIONS/ADOMONS (ctd.)

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

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

CLARINET LAMENT ... BB

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

BOY MEETS HORN ... RS

PYRAMID tomtomDE JT ssJH CW ssJH HC/ssJH ssJH WJ JT

MOOD INDIGO ... WJ/BB/JN DE WJ (TUr8S0n)

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

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

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

Solo routines:

COTTON TAIL RS (not RN) BW HC DE BW

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

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

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

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

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

DEAR DBMS MEMBER:

MONEY TRANSACTIONS with DEMS Must be addressed end payable to*

Birgit Aslund
Box 4026
S- 175 04 JARFALLA
Sweden

As a result of the present international currency Brnket ups-and-downs one of the following alternatives must lie used (a repeat froa previous Bulletins)*

- 1) Cash (the easiest and fastest way, lo exchange costs involved)
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- 4) All over the world the following AMERICAN EXPRESS account can be used* NO 5757-035511-01005, Benny Aasiand. (Can take aonths before reaching Sweden)

Note: Under present circumstances no Bank Checks can be accepted with a Swedish dank involved. This is deeply regretted,

CORRECTIONS , # . (ctd, froa previous page)

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

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

DESCR 1350, Paris, Oct. 28, 1971, PM ooncerti On ay "tape there is a "La Plus Belle Africaine" between "Togo Brava" (13501) and "Come Off The Veldt" (13502), tijoch)

DESOR 1376, Portland, Feb. 1972; There are 2 shows* The first begins with "Perdido" (1576a) up to "Chinoiserie" (1376c) continued with "I Can't Get Started" (1376V) to "Things . . ." (1576z). The seooond show begins with "C Jam Blues" (1376p) to 'KJoot" (1576U) followed by lockin' In Rhythm/Addi/Dim.&Cresc, In Blue/4*30 Blues/A Train/To go Brava Suite/Satin Doll / Unidentified title (nc), not mentioned in DESOR, (Contijoch)

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

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

Duke's very last stage appearance* It is beyond our ken that so little was recorded (see BU1184/1-6, 84/3-8). Bob Davis made the introduction. He insists that all he could convince the engineer to record was the introduct- ion, The engineer was strict on union rules and would not record any of the music. He says further that security was very tight to keep out personal recorders, that if any recording does exist it would have to have been made

OUT OF PRINT BULLETINS

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Cr.) 2*00 per current page (pages of no current interest are added free),

79/1	2 pages
/2	10 pages (5 are of no current interest)
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81/1	7 pages
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A	8 pages
/5	9 pages
82/1	13 pages
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/2	12 pages (4 are of no current interest)

and

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

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**FOR
DEMS
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AZURE cassettes

CA-1 SEK 40*
CA-2 SEK 40*-

AZURE Ip

LP-431 SEK 35:-

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

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



FROM DON'S PLACE



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

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

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

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

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

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

To me, the shining aspect of the meeting

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

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

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

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

Let us all plan to be there!

All for the LOVE of DUKE,

Den killer

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Richard Wang
Carl Watson

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

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

FOR SALE

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

1984 DUKE ELLINGTON STUDY GROUP CONFERENCE

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

THE OPENER - John Campbell, Plano; and Brooks Kerr, Plano

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

FILMS OF ELLINGTON - Klaus Stratemann and Jerry Valburn

VIDEO TAPES OF DUKE ELLINGTON - Sue ifarkle nJKE IN QUADRAPHONIC SOUND - John Gill

THE ELLINGTON-BLANTON DUETS - Brooks Kerr, Plano; and George IXivivier, Bass

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

CONVERSATIONS WITH DUKE - Willia Ccover

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

"■ (see supplement - last page)ÿÿ"

