



For DEMS members only



THE

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1986/3

SEP - OCT - NOV

NEW MEMBERS are asked to read the following!

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

ALL FOR THE LOVE OF DUKE !

## DISCUSSIONS - ADDITIONS - CORRECTIONS

- ✓ ● Jazz Live Cicala BLJ-8038 (see DEMS85/4-1): Three first Webster-titles same as Jazz Archives JA-15, not Jazz Anthology. (Fehrman)
- ✓ ● Paramount 14024, "JIG WALK" (cf. Valburn's "Directory of DE Recordings", page 1-3): It has recently been determined that Ellington is not the pianist on this piano roll.  
DEMS addition: This "JIG WALK" has been included on at least the following LP releases: Byg 529071, FDC 1003, Monkey MY-40023.
- ✓ ● DRAGON BLUES (see DEMS86/2-7, item 33F: The Parallel to the 1933 "BUNDLE OF BLUES" (subtitle DRAGON BLUES) is based on the title, a blues, same tempo, string of solos with minimum arrangement and a similar syncopated feeling. (Busk)
- ✓ ● In his column, "Ellington en question" (Le Point du Jazz 6, Mars 1972, p.99), George Debroe passes on the information from Charles Clavié that I'VE GOT TO BE A RUG CUTTER (Jazz Panorama LP-14) and AIN'T NOTHIN' NOTHIN' BABY (The Old Masters TOM-10) both date from a Cotton Club transmission on May 8, 1938. Can this be confirmed and is there any information available on unissued material from the Cotton Club broadcasts of this period? (Wiedemann)  
DEMS: Contrary to the above info our files show that Duke while still at the West Coast in February 1937, recorded a "demo" of his feature number in the film "Hit Parade", I'VE GOT TO BE A RUG CUTTER. This acetate demonstration disc became years later part of the personal collection of Ellington associate Tom Harris.
- ✓ ● 25 Aug 41 (cf. Valburn's "Directory of DE Recordings" page 2-9, from Section Two, Standard Groove Recordings, Sixteen Inch 33 1/3 Mono Recordings: "COLUMBIA; CBS FORECAST NUMBER 12: PART 3; "JUBILEE" ALL STAR VARIETY PROGRAM

- with Ethel Waters, Duke Ellington, Hall Johnson Choir, Hamtree Harrington, Flournoy Miller, Juanita Hall Choir; August 25, 1941: Take The A Train / Flamingo / Jumpin' Punkins /"  
DEMS: This is new info.
- ✓ ● There is said to be an LP, "DE presents the Dollar Brand Trio". Was it ever released? (Contijooh)  
DEMS: Yes, it was released. For the time being we have no details as to the contents.
- ✓ ● I would like to know about the sessions Duke made with Bud Powell, mentioned by him in his MIMM. Dates? Personnel? Titles? (Contijooh)  
DEMS: As said in MIMM Duke was doing his 1963 stay in Paris also acting as a record producer for Reprise Records. We know he supervised at least two Bud Powell recordings, "PERDIDO" and "I GOT IT BAD", since they are listed in the Asland collections. Bud was accompanied by bass and drums. The recording took place late February or early March 1963.
- ✓ ● GIGL (see DEMS86/2-4, item 10A): I would not call that version of GIGGLE a part of the River Suite. The basic theme of course is the same, but the arrangement and the overall musical feeling is quite different from The River. (Busk)
- ✓ ● Concerning Mercer's gift to RADIO DENMARK: Two further broadcasts were made on the material for the Monte Carlo radio contest in June 1985, both containing music which is also played in the 40 bcs listed. One was broadcast in Danish radio 28Apr85 ("The Unknown Duke"), but was not used in Monte Carlo. The other one, which was produced by me, was used as the contribution of Denmark's Radio in Monte Carlo, but was not broadcast in Denmark. The title was ( Ctd. page 2)

### DEAR DEMS MEMBER

MONEY TRANSACTIONS with DEMS must be addressed and payable to:  
Birgit Ålund  
Box 4026  
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S w e d e n

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

- 1) Cash (the easiest and fastest way. No exchange costs involved)

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S w e d e n

**DISCUSSIONS/ADDITIONS/CORRECTIONS (etd.)**

also "The Unknown Duke", and it contained excerpts from THE RIVER, linked together by Duke talking, and especially Mercer Ellington talking and reading from MIMM (Mercer recorded 2May85). (Busk)

ording dates given. We possess information, sounds and things, plus an on the spot eyewitness report which makes clear 33D is not from Dec.29:

N.Y.C., RCA Studio B  
Personnel: CW CA, JH PG HC, DE JLab RJns  
28 December, 1966

MEDITATION p solo - false start  
- false start  
- false start  
-1 complete  
- short  
UNIDENTIFIED STROPHE p solo  
BEAUTIFUL WOMAN WALKS WELL p solo  
AD LIB PIANO (Unid. themes) p solo  
I'M BEGINNING TO SEE THE LIGHT - rehearsal  
-1 / -rehears  
-2  
- false start  
-7 complete  
- coda rehear  
- rehearsal  
- false start  
-1 breakdown  
-2 breakdown  
-3 breakdown  
-4 complete  
- rehearsal  
-5 complete  
- rehearsal  
- false start  
- false start  
- rehearsal  
- false start  
- false start  
-1 breakdown  
-2 complete  
- false start  
-4 complete

DRAGON BLUES

NOW AIN'T IT +)

COTTON HEAD (on box falsely as COTTON TAIL) - rehearsals  
-2 complete  
LAST TIME AROUND - ???  
-3 complete

+) written and arraged by Melba Liston (present!)

N.Y.C., RCA Studio B  
Personnel: CW HJns MEtn CA, LB BPowell BCpr, PG JHtn JH  
RP HC, DE JLab RJns, vTW (on all 3 selections)

I'M JUST A LUCKY SO-AND-SO -1 breakdown  
-4  
BLUES AT SUNDOWN -8  
THE LONELY ONES -4

Further comments: It becomes more and more clear, also in view of the newly issued Fantasy 9640 that much, if not everything of the material handed over to Radio Denmark, consists of so called "safeties" (copies transfered to tapes for safety). Annotations in connection with such duplicate jobs are too often far, far from the original data given. "Safeties" are often transfered monaural also if the source is in stereo. I predict further investigation in the gift material will reveal both stereo and mono safties from one and a same session. (Aasland)

35F: The Harry Carney interview is from a CBS Harry Whinston interview 20Dec66 with Harry Carney and Mercer Ellington. (Busk)  
38L: -20, recorded 11Feb71 (Wiedemann)  
39C: NAIDNI REMMUS (WEST INDIAN SUMMER). (Busk)  
39E: recorded 11Feb71 (Wiedemann)  
40I: This title ought to be refered to as UNKNOWN BLUES -22. It is not RIDDLE. (Hoefsmit)

● Additions with referens to the Radio Denmark broadcasts as presented in DEMS86/2:

- ✓ 3A: Is from Jan/Feb57, and equal to 21C (Busk)
- ✓ 3D: M.G. (based on LIMBO JAZZ chords) (DEMS)
- ✓ 3F: KING -25-4 (compare 25D), recorded 21Aug63
- ✓ 4D: -4
- ✓ 6F: recorded 3Sep72
- ✓ 6H: -11
- ✓ 8A: The Billy Moore comments are extracts from an interview I had with him 5Dec84
- ✓ 8F: -30
- ✓ 8I: -19
- ✓ 8K: A MURAL was played twice during the session, with other tunes in between. This version is the first.
- ✓ 8L: -1
- ✓ 8M: -11
- ✓ 9B: On tape box the title is given as MON AMI.
- ✓ 9C-D: On the tape in the collection A TRAIN and PERDIDO are redone, complete with introduction and Duke's presentation. Almost the same words are of course used during the repeat, but not quite the same, and the solos are different. I have never heard the actual bc or telecast, so I don't know which version were used, but judging from the remarks of the technician something technically obviously was wrong on the versions played in bc 9. (Busk)
- ✓ 9F: A silly misprint: "8oct63" should read, as we all know, as 8Jan63. (DEMS)

- ✓ 9H: -22
- ✓ 10G: -1
- ✓ 10H: -3
- ✓ 13: The Billy Moore comments are from 1985, shortly before the actual bc 22Feb85 (conversation with Bent Schaerff (Busk)
- ✓ 14G/R: Date on band box as 28Jun58 (Wiedemann)
- ✓ 19F: -4 is the last one of the takes.
- ✓ 19I: LIKE LATE also known as SPIC STAN. (DEMS)
- ✓ 19D: -5
- ✓ 21D: The Mercer Ellington comments here and in bc 25 are extracts from an interview I had with Mercer 2May85.
- 25: Written information on some of the tape boxes and what is said on some of the tapes gives the following about "MY PEOPLE" recording sessions: The recording dates are 20 / 21 / 27Aug63.

- 25A: 21Aug, -88      25B: 20Aug, -15      25C: 21Aug, -53
  - 25D: 21Aug, -229-23      25E: 27Aug, -36      25F: 21Aug, -62
  - 25G: 21Aug      25H: 27Aug, -1      25I: 27Aug, -10
  - 25K: 21Aug, -68      25L: 21Aug
  - 26A: The mixing of the recording is different from bc 12, which is a mix made by Radio Denmark from 8 track, whereas the version in bc 26 is the original mix.
  - 26B: -37, recorded 3Feb71
  - 26C: -39, recorded 3Feb71 (Busk)
  - 28H: Date in column 3 should read 25May62 (not 69)(DEMS)
  - 33D: The date given on tape box is Dec.29 and the tune is on the same tape as 33C. Take -1
  - 33A-I: All these recordings are on the three tapes in the same order as played on the bc, which indicates the same recording date (Busk)
- Aasland comments to above 33D and 33A-I: Here is a crystal clear example that one cannot take tape recording orders for granted. The same goes for re-

● In Newark, in June this year, Joya Sherrill introduced me to her daughter and they both confirmed that not Joya but her daughter did the narration of "Purple People". Richelle joined her mother to the studio. She was 16 years old. Duke wanted her to do the narration. And she did. She is now married and works as a teacher. Her full name is Richelle Le Noir-Guilmenot. (Hoefsmit)

# NEW RELEASES AND RE-RELEASES



- U ● BBC REB-590 "JAZZ CLASSICS IN DIGITAL STEREO: NEW YORK"  
Contains one DE track: 14Mar27 East St. Louis Toodle-00 (E 21872). The LP also has 15 non-DE tracks. Also issued as BBC Cassette ZCF-590, and BBC Compact Disc CD-590. The compact disc has 19 non-DE tracks and a playing time over 1 hour. (Hallström)
- U ● CBS 21137 "FESTIVAL SESSION"  
Same as originally issued on Columbia CS-8200.
- U ● CBS Sony (J) 30AP-3090 "HARDBOILED"  
One DE item included: Take The A Train (from Columbia ML-4639). (Yuze)
- U ● CBS Sony (J) 30AP-3166 "PAUL MURPHY PRESENTS JAZZ CLUB FOR BEGINNERS"  
Three DE items included: Kinda Dukish - Rockin' In Rhythm (from Columbia CS-8346) / Hello Little Girl (from Columbia CS-8127) / Wild Man (from Columbia CS-8515) (Yuze)
- U ● D.E.T.S. No.37 TREASURY SHOW 18May46  
TREASURY SHOW 25May46  
SIDE ONE: 18May46 In A Mellotone / I'm Just A Lucky So-And-So/(News flash)/ Sono/Rugged Romeo/Circe/(Intro to bond promo) / Air Conditioned Jungle / Full Moon And Empty Arms/(News flash)/(Bond promo)/Laughin' On The Outside-(News flash)-Laughin' On The Outside(concluded)/(Crosstown announced but not executed) / A Train(theme) & Close  
SIDE TWO: 25May46 A Train(theme) & intro./Just A-Settin' And A-Rockin' / Crosstown / (Bond promo) / Summertime / Teardrops In The Rain / (Stn ident) / Frankie And Johnny 1 & 2 (2 = Me-tronome All Out) / (Bond promo) / Hop, Skip And Jump & Close  
A few Treasury Saturday Shows were shortened due to Sports events. The 18May one lasts for a little over 30 minutes, the 25May a little less.  
It could be that the actual broadcast date is 26May. This theory is supported by the ABC clearance sheet for the contents where the date is shown as "SUNDAY, MAY 26, 1946".  
From the 18May bc selections were used by the AFRS for the transcription DWD-68, and the Dept. of State used "In A Mellotone" for inclusion in the transcription "American Jazz" No. 28. Way back "In A Mellotone" / "Sono" / "Rugged Romeo" were once obtainable on bootlegged 78 rpm schellac pressings. From 25(26)May AFRS used selections for the transcription DWD-69.
- U ● D.E.T.S. No.38 TREASURY SHOW 1Jun46  
Take The A Train & Intro. / A Flower Is A Lovesome Thing / (Bond promo) / Hop, Skip And Jump / Main Stem / Ghost Of A Chance / (Duke "interview") / In A Jam / I'm Just A Lucky So-And So / Stomp, Look And Listen / Come Rain Or Come Shine / (Bond promo) / Things Ain't What They Used To Be & Close  
From this bc AFRS used selections for the transcription DWD-74.
- U ● D.E.T.S. No.39 TREASURY SHOW 8Jun46  
Take The A Train & Intro / Mood To Be Wooded / Johnny Come Lately / They Say It's Wonderful / Strange Love / Honeysuckle Rose / Don't Take Your Love From Me / (Bond promo) / Blues On The Double / Take The A Train & Stn break / Return & "BB&B excerpts": (a) Come Sunday, (b) Light / (Bond promo) / Lover Man / Riff Staccato / Mood Indigo / (Bond promo) / Riff 'N' Drill & Close  
AFRS used selections for DWD-65, -66, -73. Dept. of State "American Jazz"-28 included "Strange Love" & "Honeysuckle Rose". The same two titles were once obtainable on a bootlegged 78 rpm shellac pressing.

- Ellington '86 (Un-numbered souvenir LP) "A STEREO EXCURSION WITH DE" "LIVE PERFORMANCES 1953-1973"  
SIDE ONE: 4oct53 Satin Doll / Caravan / I Can't Give You Anything But Love / 27Jun59 Haupê / Flirtibird / 25Jul56 V.I.P.'s Boogie / Jam With Sam / 27May60 Take The A Train - Perdido  
SIDE TWO: 5May72 Night Pastor (The Shepherd Who Watches Over The Night Flock) / 2Aug58 Red Garter / Multicolored Blue / 22Jan58 Diminuendo & Crescendo In Blue (PG's solo interval has been edited out) / 6Jan72 Soul Soothing Beach (from "Togo Brava Suite") / 11May73 Jeep's Blues  
Another step forward in the release of unusual Ellington performances, and fine quality of reproduction as well. However, for the 2Aug58 French Lick date I came across in a review from Down Beat another date, 15Aug58. Can DEMS clarify? (Stratemann)  
DEMS: The 2Aug58 date is false. Correct date is 15Aug58 as indicated in the Down Beat review, the DEMS files, and in a contemporary notice in a Swedish jazz mag "ORKESTER-JOURNALEN". The French Lick Festival took place 15-17Aug58, Duke participating on the first date.  
This LP was only available to the Ellington '86 Conference attendees and member of the Meritt Record Society. None of the selections have earlier been available on LP, with the exception for "Haupê" and "Flirtibird" which are included on the Koala 14165 release.  
In the USA there are many "Eagles Ballrooms". The one listed for 11May73 in the DEMS files is situated in Kenosha, rather than Milwaukee as stated on the liner notes.  
(See elsewhere in this issue for special offer!)
- Fantasy FANT-9640 "THE DUKE ELLINGTON SMALL BANDS" "THE INTIMACY OF THE BLUES"  
SIDE ONE: 15Mar67 "COMBO SUITE": The Intimacy Of The Blues - Out South - Tell Me 'Bout My Baby - Kentucky Avenue, A.C. - Near North - Soul Country  
SIDE TWO: 7Jan70 Noon Mooning / Rockochet / Tippy-Toeing Through The Jungle Garden / 15Jun70 Just A-Sittin' And A-Rockin' / All Too Soon  
A great album. Interesting that the first side is a session, 3/15/67, not generally known until just recently. It shows up in the amazing collection from Mercer reported in such good detail in the last issue. Stanley's (Dance) notes seem in order. (Kennan)  
DEMS: The following details for the 15Mar67 session are results from Asland-Hoefnait investigations:  
Mercer session, RCA Studios NYC, 15Mar67  
CA, LB, JH PG HC, DE JLmb RJns:  
THE INTIMACY OF THE BLUES -rehearsals DR-35  
-2 DR-35  
-alternate take FANT-9640  
No.2 = TELL ME 'BOUT MY BABY -breakdown DR-35  
-2 DR-35  
No.3 = TELL ME 'BOUT MY BABY -4 DR-35(nc)  
-6 DR-27  
-alternate take FANT-9640  
No.5 = KENTUCKY AVENUE, A.C. 2 false starts DR-27  
-1 DR-27 FANT-9640  
-2(nc)/-3(nc) DR-27  
No.4 = NEAR NORTH -2 DR-27 FANT-9640  
No.6 = SOUL COUNTRY 3 false starts DR-27  
-1 DR-27  
3 false starts DR-27  
-3/-4 DR-27

# THE ELLINGTON SOLOISTS

DUKE ELLINGTON  
and  
JIMMY BLANTON

(9):

## PITTER PANTHER PATTER Part II

My transcription of the Introduction and Strain 'A' of this intriguing duet appeared in our previous Bulletin, and this one continues on from that point, now progressing through the first of the 'middle B' variations in this piece (here, the smoothly interpolated E-flat major passage, over Bars 9 to 12 being a typically Decal 'surprise', I feel!), through a reprise of Strain 'A' and on to the new Strain 'C'. In this section, Ellington's repeated 2-bar riff motif a predominantly 'boogie-8-to-the-bar' concept, ably substantiated and supported by Jimmy Blanton's extended, anticipatory, bustling syncopation through Bars 25 and 26.

But it is with Jimmy's shouting solo statements in Bars 23/24, the Bars 31/32 where the blues really begin in this work; the 'blue note' minor 7th here being an integral part of the melodic inspiration.

What have we noticed so far in this work, then? Blues inflexion, ragtime formality, barrelhouse trio, and improvisational freedom both actual and implied -- all the basic, main ingredients of genuine, legitimate jazz, mixed by a master hand/our music, I suggest, in microcosm!!

More next time . . . . .

### WANTED

I want a copy of ELLINGTON TRAIN by the Locomotura Negra. Perhaps one of our "amigos" in Spain could help me to obtain a copy of this album. Please contact:  
Irving L. Jacobs, P.O. Box 574,  
NATIONAL CITY, CA 92050-0105, U.S.A.

### 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.) 2:50 per current page (pages of no current interest are added free).

|      |    |       |                          |
|------|----|-------|--------------------------|
| 79/1 | 2  | pages |                          |
| /2   | 10 | -     | (5 of current interest)  |
| /3   | 6  | -     |                          |
| /4   | 4  | -     |                          |
| 80/1 | 10 | -     | (8 of current interest)  |
| /2   | 8  | -     | (7 " " )                 |
| /3   | 8  | -     |                          |
| /4   | 8  | -     | (7 of current interest)  |
| 81/1 | 7  | -     |                          |
| /2   | 7  | -     |                          |
| /3   | 5  | -     |                          |
| /4   | 8  | -     |                          |
| /5   | 9  | -     |                          |
| 82/1 | 13 | -     |                          |
| /2   | 7  | -     |                          |
| /3   | 13 | -     |                          |
| /4   | 5  | -     |                          |
| /5   | 6  | -     |                          |
| 83/1 | 6  | -     |                          |
| /2   | 12 | -     | (8 of current interest)  |
| /3   | 9  | -     |                          |
| /4   | 8  | -     | (7 of current interest)  |
| 84/1 | 12 | -     | (11 of current interest) |
| /3   | 12 | -     | (11 of current interest) |
| /4   | 16 | -     | (12 " " )                |
| /5   | 8  | -     | (6 " " )                 |
| 85/2 | 11 | -     | (7 " " )                 |
| /3   | 14 | -     |                          |
| /4   | 11 | -     | (10 " " )                |

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

The musical score is arranged in two systems. The first system covers bars 9 to 23, featuring 'STRAIN B' and 'STRAIN A'. The second system covers bars 24 to 32, featuring 'STRAIN C'. The notation includes piano and bass staves with various musical symbols such as notes, rests, dynamics (e.g., *f*, *mf*), and phrasing slurs. Bar numbers are clearly marked at the end of each line.

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The Directory of Duke Ellington's Recordings  
Jerry Valburn



THE DIRECTORY OF DUKE ELLINGTON'S RECORDINGS

This extensive work is divided into five sections : [1] Standard Groove Recordings(1924 - 1960) 10" and 12" at 33 1/3 and 78 rpm. [2] Sixteen Inch 33 1/3rpm standard groove recordings. [3] Seven Inch microgroove recordings - mono and stereo at both 33 1/3 and 45 rpm. [4] Ten inch 33 1/3 microgroove recordings. [5] Twelve inch microgroove recordings - mono and stereo at both 33 1/3 and 45 rpm. THE DIRECTORY covers releases in THIRTY-SIX COUNTRIES and includes listings for over 800 labels.

While it is not a discography THE DIRECTORY is a work which belongs on the shelves of every Ellington collector.. It is an ideal format for the cataloging of your own personal Ellington collection. There will be yearly supplements bringing you additions and corrections, and more importantly keeping you abreast of all the Ellington output that becomes available around the world. Future plans call for inclusions [in the supplements] of other Duca items : audio tapes {both reel-to-reel and cassette} - compact discs - video releases in all formats - Laser disc items as well will be included.

The official release of this work has been set in conjunction with the Ellington Conference "Ellington '86" to be held on the campus of Rutgers University (June 12, 13, 14, 1986). Those attendings will be able to purchase /and/ those who already ordered will receive their copy. All other orders will be shipped starting on Monday, June 16th. The price of the book is \$20.00 including shipping & insurance in the United States. Elsewhere the price including shipping and insurance is \$22.50.

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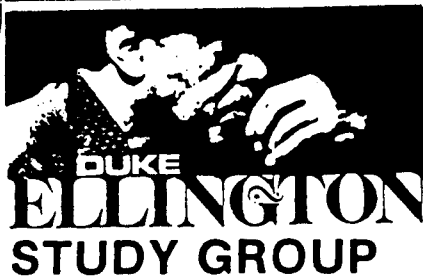
**SAD NEWS :**  
Tony Watkins died in June.

WANTED \*\*\*\*\*  
I'm looking for a copy of the WORLD RECORD CLUB release of the CORNELL UNIVERSITY CONCERT (1948), for which I'd happily pay or trade if any DEMS member has a spare. A cassette copy would be more than acceptable.  
Please contact: Alan V. Hewat,  
RD 2, BRANDON, VT 05733, USA.





THE FOURTH ANNUAL INTERNATIONAL CONFERENCE



● A full report from the event will appear in the next Bulletin. We regret the delay. Here are however a few remarks extracted from enthusiastic letters received:

"Just returned from the DE Convention and my brain is spinning like it hasn't

in years. Amongst the many delights was meeting many of our colleagues and getting to hear Alice Babs sing. I was also most appreciative of the tape Azure CA-5 that DEMS made available to the group again this year. And etc and etc. (Wm. F. Hill)

"Thanks for making a major contribution to the event. Your tape, 12 YEARS LATER (Azure CA-5), is significant. It shows us all what quantity and quality there yet is to be released. THE JAYWALKER is a wonderful example of your adding to the known works. There is a lot we don't know about some major works like THE RIVER. So, the tape is important in that it tells us about the rich content of the Danish-Mercer tapes. Also, in passing, I really enjoyed the tape both for music (love "The Queens Guard") and for the now yearly tradition. There will, I trust, be another appropriate tape for the next meeting, which I heard was to be in Toronto if they get the facilities." (Kennan)

I WOULD LIKE TO EXTEND GREAT THANKS TO ALL OLD AND NEW FRIENDS FOR ALL THOSE HEARTWARMING GREETINGS WRITTEN DOWN ON A "ELLINGTON '86" PROGRAM AND FORWARDED TO ME VIA OUR DISTINGUISHED FRIEND AND DEMS REPRESENTATIVE, SJEF HOEFSMIT. I'M ALSO TAKING THE OPPORTUNITY TO THANK ALL AND EVERYONE FOR SENDING CHARTS OF THE DUKE ELLINGTON STAMPS, AND TO ALL WHO USED THE STAMP ON THE ENVELOPES. THEY WILL BE ALLOTTED AMONG MEMBERS OUTSIDE U.S.A. THANKS TOO, FOR ALL PHOTOGRAPHS RECEIVED FROM VARIOUS EVENTS, BOTH OUTSIDE AND INSIDE OF SWEDEN! IN GRATITUDE,

WORLD PREMIERE



● QUEENIE PIE is DE's last and most far-reaching work for the stage. It was not completed when he died in 1974. The piece was originally commissioned by WNET as an television opera, intended to be narrated by Duke himself. When the tv project did not materialize, he decided to expand the piece to a full-length work for stage. 26 first-class DE numbers are included, swing, blues, gospel, operatic vocalizing, toe-tapping dances. The lyrics have the wit and humor that are Ellington hallmarks.

The QUEENIE PIE will be presented at the ZELLERBACH THEATRE, Philadelphia with the swinging sound of the Duke Ellington Orchestra September 18-28 (Previews 9/9-9/17)

● Prior to the Philadelphia world premiere the TDES New York Chapter will present excerpts from QUEENIE PIE provided by Maurice Peress and a tape of the plot narrated by Duke himself. The performance will take place at St. Peter's Lutheran Church, 54 Street and Lexington Ave., New York, N.Y. Date: September 9, 1986 (7 PM).

The following LP's, cassettes, and ET's are mentioned in this issue. Right hand figures refer to the actual page(s):

|                               |       |                              |     |       |                            |     |   |
|-------------------------------|-------|------------------------------|-----|-------|----------------------------|-----|---|
| AFRS "AMERICAN JAZZ" No.28    | 3     | CBS SONY 30AP-3166           | ... | 3     | HOLIDAY HDV-1916           | ... | 8 |
| AFRS "DWD"-65/-66/-68/-69/-74 | 3     | COLUMBIA CS-8127             | ... | 3     | JAZZ ARCHIVES JA-15        | ... | 1 |
| AZURE CA-5                    | 6 & 8 | - CS-8200                    | ... | 3     | JAZZ LIVE CICALA BLJ-8038  | ... | 1 |
| BEC FEB-390                   | 3     | - CS-8346                    | ... | 3     | JAZZ PANORAMA LP-14        | ... | 1 |
| BYG 520971                    | 1     | - CS-8515                    | ... | 3     | KOALA AW-14165             | ... | 3 |
| CBS 21137                     | 3     | - ML-4639                    | ... | 3     | MONKEY NY-40023            | ... | 1 |
| CBS FORECAST-12 "JUBILEE"     | 1     | D.E.T.S. No.37, No.38, No.39 | ... | 3     | OLD MASTERS TOW-10         | ... | 1 |
| CBS SONY 30AP-3090            | 3     | ELLINGTON '86 SOUVENIR LP    | ... | 3     | SWING HOUSE SWH-04, SWH-28 | ... | 8 |
|                               |       | FANTASY FANT-9640            | ... | 2 & 3 |                            |     |   |

AUCTION - Closing date September 27TH, 1986

- DOWN BEAT 1953: 15 July, 12 Aug, 26 Aug, 9 Sep, 23 Sep, 7 Oct, 4 Nov, 2 Dec
- 1954: 13 Jan, 27 Jan, 10 Feb, 24 Feb, 24 March, 21 April, 2 June, 1 Dec, 29 Dec
- 1955: 12 Jan
- AUSTRALIAN JAZZ QUARTERLY 1948: March, November
- THE RECORD CHANGER 1955: Vol.74-No.8
- DER JAZZFREUND 1981: März (No.1)
- JAZZ MONTHLY 1968: December (No.166)

DEMS has finally been able to secure resources in time and assistance using best technical equipment and cassettes (Sony) to make it possible for members outside Denmark to add to their Ellington collections the forty Radio Denmark broadcasts as presented in previous Bulletin (DEMS86/2). Best broadcast recordings are selected from various sources to ensure best results. Each commission will be individually monitored, meaning approx. 30 hours time needed to fulfill a complete series. The contents will be put on cassettes as follows: No.1 (DR-01), No.2 (DR-02 & -03), No.3 (DR-04 & -05), No.4 - No.25 (DR-06 - DR-27), No.26 (DR-28 & -29(exc)), No.27 (DR-30(exc) & -31), No.28 - No.38 (DR-32 - DR-40).

The material must under no circumstances be used for commercial purposes (see front page of this Bulletin)! For EXCHANGE (ask for want list, or send your own proposals) or a DONATION to DEMS of SEK 80:- per cassette (sending costs included!).