

DEMS BULLETIN

FOR
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DUKE ELLINGTON MUSIC SOCIETY

1991/3 Aug-Sep



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ALL FOR THE LOVE OF DUKE !

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NEW RELEASES AND RE-RELEASES



● Ancha(Sw) ANC-9093-2 (CD) "SWING SESSION"

Contains one DE item: 26 Feb 42 Someone -1, plus 20 tracks with well-known big band orchestras. This CD is in the form of a prolonged broadcast presented by, since 1957, well-known Swedish jazz enthusiast Leif "Smoke Rings" Anderson. This is mainly for Scandinavian listeners since the commentaries are in Swedish, as well as the nice booklet included. (70+ mins.) (Aasland)

● Blu Jazz(It) BJ-003 (CD) "DE A PARIGI / LIVE"

1. C Jam Blues §) (6:30) / 2. Sophisticated Lady (3:30) /
3. Honeysuckle Rose (2:00) / 4. B.P. Blues (3:00) /
5. Perdido (3:00)

§) Solos by Buddy Tate & Archie Shepp. From concert at Salle Pleyel, Paris, 1 Nov 69. I believe this CD was included in the Italian Magazine, BLUE JAZZ. (Lawrence)

C Jam Blues earlier obtainable on S.R.O. 33C38 7680. The balance might be earlier unissued. (DEMS)

● Cronological(EEC) 577 (CD) "DE&HO 1929-1930"

- | | | |
|---------|-------------------------|----|
| 2Aug29 | Jungle Jamboree | -C |
| - | Snake Hip Dance | -B |
| 10Sep29 | Doin' The Voom Voom | -A |
| - | Flaming Youth | -B |
| - | Saturday Night Function | -B |
| 13Sep29 | Jolly Wog | -A |
| - | Jazz Convulsions | -A |
| 16Sep29 | Mississippi | -2 |
| - | The Duke Steps Out | -2 |
| - | Haunted Nights | -2 |
| - | Swanee Shuffle | -2 |
| 25Oct29 | Six Or Seven Times | -A |
| 29Oct29 | Goin' Nuts | -A |
| - | Oklahoma Stomp | -A |
| 14Nov29 | Breakfast Dance | -1 |
| - | Jazz Lips | -2 |
| - | March Of The Hoodlums | -1 |
| 20Nov29 | Lazy Duke | -B |
| - | Blues Of The Vagabonds | -B |
| - | Syncopated Shuffle | -B |
| 10Dec29 | Sweet Mama | -A |
| - | Wall Street Wall | -A |
| - | Cincinnati Daddy | -A |
| 29Jan30 | St. James Infirmary | -1 |

Most or all titles have been earlier available on LPs, at least one on CD.

(Supplementary data included.)

(DEMS)

● Columbia(US) CZT, CZK 46177 "DUKE ELLINGTON - THE
Columbia((Austria) 466.964-2 (2xCD) OKEH ELLINGTON"

DISC TWO

- | | |
|--|-------------------------------------|
| 1. EAST ST. LOUIS TOODLE-OO (3:03) | 1. THAT RHYTHM MAN (2:41) |
| 2. HOP HEAD (2:55) | 2. BEGGAR'S BLUES (3:14) |
| 3. DOWN IN OUR ALLEY BLUES (3:01) | 3. SATURDAY NIGHT FUNCTION (3:22) |
| 4. WHAT CAN A POOR FELLOW DO? (3:08) | 4. JUNGLE JAMBOREE (3:02) |
| 5. BLACK AND TAN FANTASY (3:23) | 5. SNAKE HIP DANCE (2:48) |
| 6. CHICAGO STOMP DOWN (2:46) | 6. LAZY DUKE (3:06) |
| 7. SWEET MAMA (PAPA'S GETTING MAD) (2:52) | 7. BLUES OF THE VAGABOND (3:13) |
| 8. STACK O'LEE BLUES (2:49) | 8. SYNCOPATED SHUFFLE (2:45) |
| 9. BUGLE CALL RAG (2:37) | 9. THE MOOCHE (3:20) |
| 10. TAKE IT EASY (3:12) | 10. EAST ST. LOUIS TOODLE-OO (3:13) |
| 11. JUBILEE STOMP (2:42) | 11. SWEET MAMA (3:00) |
| 12. HARLEM TWIST (EAST ST. LOUIS TOODLE-OO) (3:15) | 12. HOT AND BOTHERED (2:52) |
| 13. DIGA DIGA DOO (2:51) | 13. DOUBLE CHECK STOMP (3:20) |
| 14. DOIN' THE NEW LOW DOWN (3:05) | 14. BLACK AND TAN FANTASY (3:07) |
| 15. BLACK BEAUTY (3:00) | 15. BIG HOUSE BLUES (3:01) |
| 16. SWAMPY RIVER (2:48) | 16. ROCKY MOUNTAIN BLUES (3:08) |
| 17. THE MOOCHE (3:11) | 17. RING DEM BELLS (2:47) |
| 18. MOVE OVER (3:03) | 18. THREE LITTLE WORDS (3:12) |
| 19. HOT AND BOTHERED (3:15) | 19. OLD MAN BLUES (3:05) |
| 20. THE BLUES WITH A FEELIN' (3:13) | 20. SWEET CHARIOT (2:47) |
| 21. GOIN' TO TOWN (2:55) | 21. MOOD INDIGO (3:04) |
| 22. MISTY MORNIN' (3:20) | 22. I CAN'T REALIZE |
| 23. I MUST HAVE THAT MAN (3:19) | 23. YOU LOVE ME (3:23) |
| 24. FREEZE AND MELT (2:51) | I'M SO IN LOVE WITH YOU (2:56) |
| 25. MISSISSIPPI MOAN (3:24) | 24. ROCKIN' IN RHYTHM (3:14) |

Contains previously released material.

A 18 (28) pp booklet enclosed. Notes by our Stanley Dance. Previously released material. "Ragamuffin Romeo" is, due to technical difficulties deleted. (DEMS)

The American release has "Ragamuffin Romeo" included. (Hallström)

● Sarpe Top Jazz(Sp) SJ-1024 (CD); JS-024 (Cass) "DUKE ELLINGTON" "4"

Title as on CD:	Comment:
Rocking In Rhythm	Kinda Dukish-Rockin' In Rhythm
Take The A Train	correct title
A Day 'n The Lifoef Of A Fool	-
Things Ain't What They ...	-
Drum Samba	Summer Samba
Satin Doll	correct title
Wild Bill's Blues	unidentified
El Gato	correct title
Sophisticated Lady	-
In A Sentimental Mood	-
The Unknown	B. P. Blues
Diminuendo And Crescendo ...	In Triplicate

Previously unissued, at least on CD and Cass. Most probably from L'Alcazar in Paris, 20 Nov 69. Both the cover and the CD have "ELLINGTON" mis-spelt - a funny mistake with the "G" put at the end. (Navas Ferrer)

Said on CD to be in stereo, but it is in mono.

RADIO DENMARK BROADCASTS WITH NEW DUKE MATERIAL (see previous bulletin) :

DR-45, 30Apr91 broadcast, produced by Bjarne Busk:

(All selections are unreleased, except x) and y). When issued y) was incomplete)

- | | | | | |
|-----|---------|--|------------|---|
| 1. | 9Jan62 | Good Year Theme | -1 | a |
| 2. | - | - | -2(iterr.) | a |
| 3. | - | Good Years Of Jazz | x) -1 | a |
| 4. | 9Jul70 | Alerado | -1 | b |
| 5. | - | - | -4 | b |
| 6. | - | Afrique (Teak Forrest) | -2 | b |
| 7. | 23Jul70 | Maiera "vers.2" | - | c |
| 8. | - | Thanks For the Beautiful Land On The Delta | - | c |
| 9. | - | Bourbon Street Jingling Jollies | - | c |
| 10. | 5oct72 | UWIS | -1fs | d |
| 11. | - | - | rehearsals | d |
| 12. | - | - | -4brk | d |
| 13. | - | KLOP | -11 | d |
| 14. | - | Loco Mardi | -1 y) | d |
| 15. | 29Jun71 | Too Kee (Amour, Amour) | -12 | e |
| 16. | - | BUSS (Right On Togo) | -17 | e |
| 17. | 21Aug63 | My Mother, My Father (vJMP) | -6 | f |

a = NYC, from film produced by the Goodyear Tyre Company. The sound track originally issued on an uncommercial Goodyear mono LP (in Europe on Goodyear 106.657L) and later on Storyville 243 (LP) and 4106 (CD). DE's announcements are there edited out. There is also a color stereo video version issued, Storyville SV-3002 (PAL system), which however lacks the closing number, "Good Years Of Jazz". DEMS84/3-5; 84/4-6; 89/4-1; 90/1-8.

x) = Based on "One More Once". *But not issued! 9/1/76*

b = Cologne, Germany, Rhenus Studios.

c = Milan, Italy, Fontana Studio 7. Maiera, "vers.1" and "vers.2" are identical! The other two titles from this session, "Portr. Of L.A." and "Second Line", were included in DR-30. "Portr." and "Second" also just issued on Musicmasters 5041(CD)(see DEMS91/2-7) and Limelight 820.835(CD)(see this bulletin).

d = NYC, Mediasound Studios. For DR-34 "Chinoiserie" (also on Azure CA-6) and "Ac-Ac" (also on Azure CA-5) were used. Uwis/Klop/Loce Mardi (from "The Uwis Suite") are released on Pablo LP/CD, where "Klop" has an alternate take, and "Loco" incomplete, here however in full (9:25). Also see DEMS84/4-10.

e = NYC, National Studios. From this session we have earlier on DR-10 "TOTO" on DR-40 "SO-SO", and on Pablo LP's (see DEMS84/4-10) GOOF/EULB/TENZ.

f = Chicago, from "MY PEOPLE" recording session. Here is another take used than on the LP releases (Circle CS-1 and Flying Dutchman), where take -8, the last one, was used. (Aasland)

Bjarne is again to be congratulated to a bc well done!(DEMS)

DR-46, 28May91 broadcast, produced by Flemming Sjølund:

(All selections commercially unreleased)

- | | | | | |
|-----|---------|--|---------|---|
| 1. | 19Mar62 | Love You Madly (vMGSn) | -? | a |
| 2. | 18Jul66 | Tingling Is A Happiness | -1 | b |
| 3. | - | Spoken promotion for Field Enterprises | -brk | b |
| 4. | - | - | - | b |
| 5. | - | - | - | b |
| 6. | - | Dancers In Love | -? | b |
| 7. | 25Aug72 | I'm Afraid Of Loving You Too Much | -1 | b |
| 8. | - | Unknown title | -1 | c |
| 9. | - | Le Sucrier Velours | -1brk | c |
| 10. | - | - | -2 | c |
| 11. | - | Come Sunday (vIW) | -9 | c |
| 12. | - | A Mural From Two Perspectives | -? | c |
| 13. | - | My Little Brown Book | -? | c |
| 14. | 5Sep72 | New York, New York (vAM) | * -2brk | d |
| 15. | - | - | * -4 | d |
| 16. | - | I Got It Bad | * -5 | d |
| 17. | - | I Let A Song Go Out Of My Heart | * -10fs | d |
| 18. | - | - | * -11fs | d |
| 19. | - | - | * -12 | d |
| 20. | - | Misty | * -17 | d |
| 21. | 9Mar69 | Take The A Train | - | e |

* = Not take numbers, but sequential ones.

a = NYC, Universal Studios. Featuring JGsm.

b = NYC, RCA Studio A: DE JL SWrd. From this session many titles are issued on Fantasy (LP/CD). There were also some titles used for a special Filed Enterprises LP. The "Tingling ..." and "Dancers ..." on this LP is probably different on the DR-46 bc, and on DR-38 you can listen to "The Shepherd" and "Don Juan".

c = NYC, Mediasound Studios. DE with vAM & vIW. On DR-8 another "A Mural ..." was used, and 9 additional titles were included in the DR-36 bc.

d = NYC, Mediasound Studios. MJSn, 6 reed, DE JBjm RJns, Aziz Latif, vAM. DR-6 used everything of "New York, ..." and DR-7 used "The Piano Player" from this same session.

e = Palo Alto/CA, Stanford University, from concert.

DE Jcmn RJ.

Details on the Field Enterprises LP, including picture of the label in DEMS81/4-2.

For the first series of DR-broadcasts you may look up DEMS86/2, pages 3 through 10 (a first summary effort from then known details). (Aasland)

Congratulations to Flemming for a bc well done! (DEMS)

The DR-47 broadcast will be presented in our next bulletin.

DISCUSSIONS - ADDITIONS - CORRECTIONS

WANTED: I have in my collection 2 programs from concerts of DE's visit to Britain in 1933. June/July, the Farwell Concert at the Trocadero Cinema, at the Elephant and Castle, London, on 16Jul33. On the latter's programme one of the Titles to be played was, "The Monkey". This is a new title to me and I can't find it in any of the Discographies that I have, could it be that that was the only time it was played, or was the Title changes to something else later on, he did I know change a lot of Tune Titles. Could this be the same case? (Lawrence) Could someone please help!?

29Dec47, WMCA bc, presented by "Paradise Wine". "I have not heard or seen mentioned anywhere that he carried on with this. Do you have any information? (Lawrence) DE was contracted by Paradise Wine as a disc-jockey. The initial program was however a live one with a group from DE's orchestra, plus a score of guests. In DEMS82/2 DEMS member Ed Hausmann informed of the continuation of these one hour shows. The shows were (also) on 16" transcriptions (see DEMS82/2-6, where label, "Empire", is shown). (DEMS) Joe Igo has the initials EB for one of the guests. (Hoefsmit)

EB stands for vocalist Eileen Barton on "Them There Eyes". (Aasland)

DEMS91/2-1, DR-44, right column: There is certainly a mix up of the two sessions 11Feb71 and 17Feb71. Only when we have the complete genuine recordings at hand, we can be more sure of what actually happened. However, may I suggest the following for the "c" and "d" remarks:

c = NYC, National Studios. From the same session we have in DR-38 Tang-20, in DR-39 Riddle-21(?) and in DR-40 Unknown title-22 and Unknown title-38. The following titles were commercially released on the Fantasy label (take numbers unknown): Didjeridoo, True, Afrique, Ocht O'Clock Rock.

d = NYC, National Studios. From the same session we have in DR-08 There's A Place-30. Released on Fantasy are Gong-8 (with a Chinese gong dubbed in), Tang -?? and Hard Way-?? (Hoefsmit)

DEMS91/2-7, Sarpe Top Jazz 1018: I have one more title than mentioned in the bulletin. My last title is Caravan. (Hoefsmit)

In a letter from Ed Burke in Florida he tells he has now bought most from Wally Heider's tape-collections. Most of it will be released on CD. (There ought to be much Duke there!). (Hallström)

(Ctd. page 3)



Duke Ellington, Stanley Silverman & Timon of Athens

"The original Duke Ellington score was written for Michael Langham's 1963 Stratford production of *Timon of Athens*. I was just out of college and as a classical guitarist I had been invited to Stratford by Glenn Gould to play a Schönberg/Strauss programme as a part of the Music Festival. I immediately got an idea of what the Festival was about when the driver who picked me up at the airport turned to me in the car and said, 'do you know, that where you are sitting, Duke Ellington was working on *Timon of Athens*'?"

"The basic material which we are working on now, that original score, shows a terrific match and a willingness and a stretching of Ellington to come to terms with the Stratford he experienced. He moulded a score that was very touchingly connected to the Stratford that he knew. It was a response to the cultural literary humanism which touched him very much at that point in his life. He wanted to be

part of it and that is all over the music. I'm a New Yorker, I ride the 'A Train' every day, so to see this part of Ellington, which is different than the Ellington that New Yorkers know, is quite extraordinary.

"In the early days of Stratford, pre-Xerox, in the fire and the blaze of getting shows on, there was very little edited material produced. The parts for the musicians were scratched out where they needed to be scratched out, underlined where they needed to be, but often, no real master score was produced. We have Ellington's hand writings, his little 'love letters' to the musicians and his notes, but we don't really see from the score on down what he did. It's there to be heard if you get everybody that was involved together, but that was the only way up until now. We fed all the little bits and pieces of Ellington's music, the various sketches and parts that we retrieved from Archives, into Music Administrator

Excerpts from a conversation with composer Stanley Silverman who is adapting Duke Ellington's original music from the 1963 production of Timon of Athens for this season's production.

Art Lang's computer with its special music programmes, and for the very first time there is an Ellington score for *Timon of Athens*. So with that score we are at least able to reconstruct his complete input.

"Now re-enter director Michael Langham, His concept for the 1991 production is a sense that it takes place in the larger Mediterranean world in the 1930's. The world that dealt with North Africa, through Spain, through France and east on to Greece — a kind of universal, Mediterranean, deco sensibility that embraced American jazz and jazz performers. So now we have the Ellington score and we have to see his music match that concept. Where that doesn't match, enter Stanley Silverman to draw the moustache on the Mona Lisa!"

Timon of Athens opens at the Tom Patterson Theatre, June 14, and is sponsored by Dofasco Inc.

I think the above article may be of interest to the DEMS members. So far as I know, no recording by Duke (or anyone else) of his score for "Timon of Athens" has ever been issued. (Denise)



(It is Sunday) evening, the second of November, 1958. It is just a bit after half past eight in the "Concertgebouw" of Amsterdam. Late coming visitors quickly take the vacant seats. The mood in the hall is different from what is usual on most of the evenings, before the concert starts. There is murmur and talk and what else could it be: about music. About jazz. But even more so about a great man, who stands with his 59 years with both feet on the ground of his own domain, which he governs as a nobleman with an unshakable hand. This nobleman is Duke Ellington, and his domain: his orchestra and the music, which he created himself and will perform this evening with that orchestra. Music, from which a good reviewer, once testified: it is modern in its infinity and infinite in its freshness, originality and timbre. Especially the timbre of Duke Ellington's orchestra is constant. You will hear this evening compositions by him, which are played for more than 30 years, polished, refined, here and there adjusted to the style and the taste of the present audience, but without losing their essential characteristics. It is almost certain that we will be joining this evening the last performance of the Duke in the "ancient world". Edward Kennedy Ellington, even in those days named "the Duke" by his fellow schoolboys, because he looked so dignified, visited Europe also in 1933, 39 and 50. And he decided to consider this fourth tour as his last. We call ourselves happy to be able to be present at this parting. A parting that took already place here in the Netherlands yesterday evening in the Hague and here in Amsterdam with two concerts on one evening, in order that thousands of admirers of Ellington as a man and as a musician, could be present at this unique event. Here on stage, the orchestra has taken their seats. The members of this famous orchestra are.....The orchestra has now started with the signature tune and in a few moments, here will be entering one of

the most important people in the history of jazz: Duke Ellington." I tried to save both: the dramatic flavour as well as the conflicts with my grammatical instinct. When I translated this introduction to a concert, which would not have been recorded in full, when my mother would have refused to lend me the money for my first tape recorder. There have been from this concert two broadcasts not long after the concert. One of those was already circulating among collectors, but the other one (I am proud to say) belongs to my very small contribution to the enormous amount of recordings, circulating all over the world, collecting of which gave me much pleasure and many surprises. One of these surprises was the recent appearance on television of a recording, made of the same concert, from which I remember very well the confusion of the camera-men (in those days working with huge equipment on wheels), when they experienced how Duke changed the schedule of the second concert, impressed as he must have been by their dedication, when practicing during the first. This video-recording has luckily surfaced after many years. I have combined both broadcasts and the sound of the telecast. Nowadays many fresh CDs come out with recordings of this tour. The selections, as well as the great shape, the band was in, can hardly be a surprise. Surprising however, I think, is the fact that the tape survived so very well the past 32 years. Another great surprise came with one of the recent Danish broadcasts. We hear a studio recording of "Mood Indigo", made on June 12, 1972. Not a very surprising selection either. How often Duke and Russell must have played this tune? Surprising is the fact that Tyree Glenn is doing his solo, almost identical with the one he did in 1950 for the "Masterpieces" LP. More surprising is a beautiful solo by Harold Ashby, followed by an unusual restrained solo by John Coles. The greatest surprise however is Duke's support at the piano. How can a musician be so incredible original, when he has played this tune almost every day for more than 40 years? And what about "to long"? (Hoesfmit)

All for the love of Duke !

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DISCUSSIONS (ctd.)

DEMS91/2-1 "DANISH RADIO BROADCAST # 44":

Until we have the complete sessions of 11Feb71 and 17Feb71 available, it will be very difficult to establish on which dates the issued recordings for the Fantasy LP "The

AFRO EURASIAN ECLIPSE" have been recorded. Comparison however learns that "Ocht O'Clock Rock" should be deleted from the group of titles, given in comment (c) as recorded on 11Feb71, since it is identical with the recording from 14May71, take 9, item 9 from bc # 44. (Aasland)

(Ctd. page 6)

FOR
DEMS
MEMBERS
ONLY

AZURE CA-14

17 Years Later

This DEMS tape, Azure CA-14, is especially composed by Benny Aasland and Sjeff Hoefsmit, to be presented at the ELLINGTON '91 CONFERENCE in Los Angeles, California, USA.

Side A

You may not know that it is a tradition, that side A is composed by Benny Aasland and that I, Sjeff Hoefsmit, use side B. My high-speed double-cassette-deck broke down and I figured that a better investment than replacing, was buying a second high quality single cassette recorder. The quality should be (and indeed is) much better. The pay off is the extra time, which means that I had to start early copying only my side, giving Benny time to make up his mind for his side. Benny didn't want me to rewind all the cassettes twice and allowed me to take his place on side A.

The quality of the tapes, this year is of more importance than usual, because after waiting since 1987 while enjoying the appearance of 10 CDs from the "Private Collection", we return to the Danish broadcasts as the source for our traditional Conference souvenir.

It seems that the increase in someone's fame does not necessarily mean that also his popularity is growing.

I have always wondered why Duke, who made so many studio recordings in his early years, had such a relative low output at the end of his career. Most of the records that came out were either highly commercial ("Mary Poppins") or they were recorded before an audience ("The Greatest Jazz Concert In The World"). Did Duke not make studio recordings of his own work, like he did in the early days?

He sure did, but only a few have been released. Luckily some others have been broadcast by the Danish Radio and will probably be released in a distant future. Amongst those are beautiful, finished, selected and re-mixed studio recordings of nothing less than masterpieces, waiting to be issued!

This music is so good, that everybody who is interested to come to an Ellington conference, will immediately buy himself a CD as soon as it comes out and throw away this cheap little vulnerable cassette, which (I hope) will give him in the meantime a tremendous pleasure, listening to:

18Aug66	N.Y.C.	THE OLD CIRCUS TRAIN BLUES	-5
23Jun67	Los Angeles	SWAMP GOO	-5
		GIRDLE HURDLE rehearsal and	-1
		THE SHEPHERD	-2
		UP JUMP	-4
		RUE BLEUE	-2
early 67?	Cincinnati	CHROMATIC LOVE AFFAIR	
23Jun67	Los Angeles	CHROMATIC LOVE AFFAIR	-1
		SALOMÉ	-1
20Dec66	N.Y.C.	Harry Carney Interview (fragment)	
23Jun67	Los Angeles	BLOOD COUNT	-1

Members are, as usual, allowed to obtain 3 copies each of CA-13 and CA-14. See supplement page to this issue.

Side B

In 1963, during one of Duke's European tours, Sweden was again included. This time Stockholm was especially favoured. For a whole week, each day and night, we could watch and listen to the band in outdoor concerts and afterwards for dancing. I was permitted to record all the outdoor performances, and also, only two days left, the whole evening of 8Jun63.

We have earlier chosen a few selections from this occasion (Azure CA-3 and CA-5). This side starts with another portion (just after switching to an additional tape reel on the Tandberg recorder - thus a few opening bars missed):

Stockholm, Tivoli, Gröna Lund, Dans In Restaurant, 8Jun63

KINDA DUKISH - ROCKIN' IN RHYTHM IN A SENTIMENTAL MOOD

"Dans In", a Swedish word play comprehending "Dance Inn", "Dance into", and simply "Dancing".

From 4-9Jun63 there were a half hour concert performing on the big outdoor stage (two ones on the last day, a Sunday). We now enter during the last bars of the theme:

Stockholm, Tivoli, Gröna Lund, Outdoor stage, 9Jun63

TAKE THE A TRAIN (last bars)

AFRO-BOSSA

PERDIDO

MEDLEY: Satin Doll

Solitude

Don't Get Around Much Anymore

Mood Indigo

I'm Beginning To See The Light

Sophisticated Lady

Caravan

Do Nothin' Till You Hear From Me

I Got It Bad

Just Squeeze Me

It Don't Mean A Thing

I Let A Song Go Out Of My Heart

Don't Get Around Much Anymore

TAKE THE A TRAIN (closing theme)

This was the second and the last of the outdoor performances. Nothing was broadcast, neither from concerts nor from evening dance dates. Thus I feel very happy being able to have you share the joy and sound, at least some of it, from this Gröna Lund stay.

May I say it's a good feeling - ALL FOR THE LOVE OF DUKE !

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VIDEO NEWS

Jazz & Jazz(EEC) VIDJAZZ-8 (VHS PAL colour)
"DUKE ELLINGTON IN BERLIN, 1969" (43 mins.)

8Nov69 A Train(theme)/A Train/La Plus Belle Africaine/Black Butterfly/Things Ain't .../Don't Get Around .../Caravan/Mood Indigo/Sophisticated Lady/April In Paris/Satin Doll

The contents is the same as used by SWF-TV, edited out-takes from Duke's concert at the Philharmonie Halle. The above videoproduction is made in Italy. In the liner notes we can read that CW is the trombone soloist on the full version of "A Train", presumably a mistake made during the translation from the original Italian text. The notes also points out that "the historical importance of these precious collector's items clearly compensates for any technical limitations o-

originating from the source which may occur. Well, the sound is a bit "unstable", which displays itself during Duke's piano solo parts. Our own TV-recording is better, despite the fact that the telecast took place more than 20 years ago.
(Aasland)

Kay Video Jazz 017-KJ (VHS PAL)
"ON THE ROAD WITH DE" (Colour 58 mins.)

In DEMS88/5-8 you can read the Washington Times, 18Jul88, article on this excellent Duke documentary. And in DEMS90/1-7 it was reported issued on laser disc. This Kay video version includes everything as on the telecast and the laser disc.
(Aasland)

(Ctd. page 5)



THE ELLINGTON SOLOISTS (29)

Continuing Ken Rattenbury's series

LOTUS BLOSSOM (PART IV)

L'istesso
(*Al tempo*)

mf 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

E-QUASI CADENZA

[TO BE CONCLUDED] Ben G.

On this return to the original three-quarter-time rhythm, Duke Ellington, after two bars (49 and 50) of straight melody, interpolates one of his favourite descending cascades (on the underlying chord of E-flat minor 6th) in Bar 51, therein effectively squeezing four beats into the three-beat bar before reverting immediately to the time proper, opting for some

parallel, widely-voiced chromatic diminished 7ths in Bar 54 through which to smoothly negotiate a way back to Strayhorn's tune, deftly paraphrased over Bars 55 and 56, and stays with the original melody until Bars 63 and 64 wherein his passionate neo-cadenza, superimposed over two fiercely-struck bass pedal notes effectively leads into the closing bars of Strayhorn's quite beautiful composition.

VIDEO NEWS (ctd.):

A-vision Entertainment(US) 50187-3 (VHS US standard)
 Warner Music Vision(EEC) 8536.50187-3 (VHS PAL)
 "DE - MEMORIES OF DUKE" (colour & b/w 85 mins.)

As reported in DEMS90/1-7 the content was earlier obtainable on laser disc, 16mm film, and video (all formats). Here we have a great documentary. Interesting interview parts with CW

and RP are included. A major part includes Gary Keys' filmed documentations from Duke's concert performances during the Mexican Tour. The concerts included a new thing, "The Mexican Suite". A later version of this was to be included in "The Latin American Suite". At the Scandinavian 1985 DEMS Stockholm conference one of Gary's edited reels was shown. A most surprising effect was discovered during one of the numbers, Duke at the piano, but changing jackets during the performance, the music undisturbed. (Aasland)

NEW RELEASES

(ctd.):



VJC VJC-1024/25-2 (2-CD set)
"DE & HO" "CARNEGIE HALL, 1948"

- Disc One (76:47):
 Brown Betty (5:37)
 Humoresque (4:21)
 Three Cent Stomp (3:21)
 Lady of the Lavender Mist (3:53)
 Suddenly It Jumped (2:37)
 Reminiscing in Tempo (12:04)
 She Wouldn't Be Moved (4:59)
 The Symphoniac
 Symphonic or Bust (5:18)
 How You Sound (3:48)
 My Friend (5:58)
 Tootin' Through the Roof (3:41)
 Creole Love Call (4:03)
 Don't Blame Me (2:37)
 Paradise (5:30)
 The Tattooed Bride (12:19)
 Manhattan Murals (6:32)
 Disc Two (76:24):
 Lush Life (6:33)
 Hy'a Sue (7:29)
 Fantazm (5:30)
 You Ought'a (3:23)
- Brown Betty (5:37)
 Humoresque (4:21)
 How High the Moon (4:51)
 Cotton Tail (3:13)
 Don't Be So Mean to Baby ('Cause Baby's So Good to You) (2:41)
 Lover Come Back to Me (2:38)
 Trees (3:56)
 It's Monday Every Day (3:06)
 Duke Ellington Hits Medley: (total 9:39)
 Fanfare; Don't Get Around Much Anymore; Do Nothin' Til You Hear From Me; In a Sentimental Mood; Mood Indigo; I'm Beginning to See the Light; Sophisticated Lady; Caravan; It Don't Mean a Thing; Solitude; I Let a Song Go Out of My Heart/Don't Get Around Much Anymore
 Limehouse Blues (3:20)
 Just A-Settin' and A-Rockin' (4:50)
 Trumpets No End (3:33)
 Things Ain't What They Used to Be (0:38)



Here is the first complete release of Ellington's climatic Carnegie Hall concert on 13 Nov 48, two and one-half hours, two minutes and eleven seconds of music. An excellent booklet (16 pp), by well-known Andrew Homzy, is included - fascinating reading indeed. (Aasland)

Limelight(E) 820.835-2 (CD) "DE&HO, 1965-1972"

Same as Musicmasters 5041-2-C (see DEMS91/2-7, top of left column). (Aasland)

DISCUSSIONS ... (ctd. from page 3):

DEMS91/2-6, Granada TV "DE&HO", 1963:
 Moulé's statement that the program produced for telecast on Wednesday 16 Feb 63 does not make much sense. 16 Feb 63 was a Saturday. The proper date was more likely Wednesday, February 13, 1963. (Stratemann)

Duke, Ray Nance and Kay Davis were in England in 1948. Can DEMS tell the dates? (Wallén)

Yes we can: The British tour as follows:
 June 19 Arrival in Liverpool; June 21 Opened at the London Palladium (2 wks.); July: 4 Guildhall, Southampton, 5 Winter Gardens, Bournemouth, 6-9 (same location), 11 New Opera House, Blackpool, 12 ???, 13 St. Andrew's Hall, Glasgow, 14 City Hall, Newcastle-on-Tyne, 15 DeMontfort Hall, Leicester, 17 City Hall, Sheffield, 18 King's Hall, BelleVue, Manchester; left for France on 19.
 The tour continued through France, Belgium, and Switzerland. (DEMS)

DEMS90/3-4, CBS Portrait Masters: In the "liner notes" 1.-6. gives the date as 13Jan38, and for 7. the date is stated as 24Feb38. Is this correct? (Wallén)
 13Jan 38 is correct for 1.-3.
 2Feb 38 is the correct date for 4.-6.
 Yes, for 7. the date 24Feb 38 is correct. (DEMS)

DEMS91/2-7, VJC-1011 "The Nat King Cole Trios":
 Apparently, the Ellington performance on the "Nat King Cole Time" ET is dated as December 6, 1947. My question: Is this supposed to be the date the material was recorded, or is this the assembly date for the ET? Reason for my question:

The Ellington band was at the Lookout House, Covington, Ky., from Nov. 24 through December 7 (Billy Strayhorn itinerary; from Al Celly; via Jerry Valbum to me). It appears that October, 1947, would be a more likely period for Duke to have recorded for Cole, when he was on the West Coast (he recorded with Woody Herman at that time, too). Maybe Jerry can straighten this out? (Stratemann)

DEMS91/2-5, "Michael Parkinson Show", BBC-TV, 1973:
 The statement Ken Rattenbury obtained from the BBC Written Archives Center must be dismissed as incorrect.
 Duke could not have been taped on January 13 unless Michael Parkinson flew to LA and taped the interview at Duke's bedside, which he certainly did not do:
 Ellington was confined to the St. Vincent's Hospital in Los Angeles with a

virus infection and general fatigue attributed to the hectic schedule of the preceding days on January 11, directly after the taping session for "Duke Ellington - We Love You Madly", not to be released until January 19. I still believe that January 5 was the taping date for the "Michael Parkinson Show". (Stratemann)

DEMS91/2-5: Mrs Cue Hodges' wish for "The Unbooted Character"
 Here are all the recordings of "The Unbooted Character", known to us: Aug42 (WaxWorks 42-30); 8Sep45 (Desor 354); 16Jul46 (Desor 390); 27Jul46 (Desor 392); 10Nov46 (Desor 407); 23Nov46 (Desor 408); Feb49 (Desor 449.3) and Feb56 (Desor 612). Timmer has two more: Fall 46 (which is identical with 8Sep45) and 13Nov48 (which is identical with 23Nov46). None of all these recordings contains a solo by Johnny Hodges. No one could better know what Johnny played than his wife Cue, but still we believe that she must be looking for another selection. If someone could find out which one it is, we would make with the greatest pleasure copies of every recording of that selection for Johnny's widow. (Hoefsmit)

DEMS91/2-7, J. Lawrence question/Aasland answer:
 The correct title of Béart's TV program was, I am told, "Bienvenues Chez Guy Béart". Only for the program with Ellington (and the resultant film) appears the title to have been adjusted to "Bienvenue A Duke Ellington". The drummer's correct name, incidentally, is Humar (no "e"), and the vocalist's, likewise, is Cecily Forde. (Stratemann)

DEMS92/2-5, "My Old Flame" from "Belle Of The Nineties", and LP releases:

"My Old Flame" from "Belle Of The Nineties", and LP releases.
 I wish I wouldn't have to bring this up again, and you may possibly not want to bother the DEMS readership with the subject any more. Still, Sjeff's statements should be adjusted slightly.

As the record man that he is, as opposed to the film enthusiast I am, he thinks in different categories, apparently. However, in comparing the various record issues from a film, I believe any comparison should be based on the original product.

Record releases from a film are at best a secondary, if not a tertiary, product, the origin of sound recordings from that film era always being the pre-recordings.

What Sjeff terms "a third version" with "another waltz-time ending" is the original product:

(Ctd. page 7)

DISCUSSIONS... (ctd.)

In this category, we have two recordings:

- The first, March, 1934, pre-recording of "My Old Flame" (described by Paramount as "2 bar piano introduction, 2 choruses vocal, last 8 bars in waltz time").
This recording was transferred by RCA onto a master with the number PBS-7918-1. This in turn, minus the waltz time ending, is found on all commercial 78s (Biltmore 1014; Cosmopolitan 7051) as well as some LP releases (RCA, MCA MCG 3517, Caliban 6063, Decca DL 79176). One might term these releases a "secondary product".
In correction of my statement in an earlier DEMS Bulletin, let me add that the intact pre-recording, with waltz-time ending, has been released on an obscure cassette and CD (and in terrible fidelity, Steven Lasker tells me): RCA 9971-4-R (cassette); RCA 9971-2-R (CD).
- A second, May, 1934, pre-recording of "My Old Flame", which apparently consisted of nothing but a "new ending in 3/4 time" (Paramount files).
This new ending was substituted for the original waltz time ending of the March pre-recording for use in the film soundtrack (and a few bars edited, of course, as stated by Sjöf).
The film soundtrack, in turn, with noises etc., is the source for the LPs FDC 1021, Ariston 12031, Rosetta Records 1315. These LPs are at the end of the line, the "tertiary product". (Stratemann)

DEMS 91/2-7 Musicmasters 5041-2-C (CD) "DE&ho 1965-72"
This CD came out in the same time as the annual Duke Ellington Study Group Conference cassette "Azure CA-14". We knew that "The Old Circus Train Blues" would be included on this forthcoming CD, but we didn't have the faintest idea, when this CD would appear. We did not know of "Girdle Hurdle" being included in the CD, otherwise, we would not have put it on "Azure CA-14".

In the meantime, we have been able to listen to this Musicmasters CD and we can now give more details:

- The Old Circus Train: is take 5; is Danish bc 34K (86/2-7) and is identical as on "Azure CA-14".
- Swamp Goo: is take 6, which means that this is different from Danish bc 35D and "Azure CA-14", because both used take 5.
- Trombone Buster: is take 7. We believe the date to be 30Aug65 and the personnel as given in the liner notes for the session of 23Sep65, with only one difference: we believe Cootie to be present and Mercer to be out. See for the difference in opinions about the personnel on 30Aug65 also Stanley Dance's liner notes for SAJA 7 91232-2. "Trombone Buster" has also been used for Danish bc 42 (90/3-3), but the intro on drums is slightly shorter on the CD.
- Bourbon Street Jingly Jollies: "fresh". *4579*
- Mellow Ditty: is take 5; is Danish bc 34J (86/2-7) and is used for "Azure CA-5"
- To Know You Is To Love You: "fresh".
- Naidni Remmus: is take 2; is Danish bc 39C (86/2-8). We believe that Al Rubin only replaced Mercer on 9Dec70 and that Mercer was back on 11Dec70.
- The Prowling Cat: is take 22. We believe the date to be 31Mar65 and consequently the personnel as mentioned in the liner notes for this specific date: 31Mar65. "The Prowling Cat" has been used for Danish bc 9H (86/2-4).
- Maiera: "fresh". *4577*
- Thanks For The Beautiful Land: "fresh". *4578*
- Charpoy: is take 12; is Danish bc 43 (90/3-3). We believe the date to be 14May71 and Richard Williams not replacing Cootie.
- Portrait Of Louis Armstrong: is Danish bc 30B (86/2-7).
- Girdle Hurdle: is take 1; is Danish bc 35E (86/2-7) and also "Azure CA-14". In the bc and on CA-14 we also have a preceding rehearsal, which is "missing" on the CD.
- Sans Snyphelle: is take 4; is Danish bc 32M (86/2-7).
- Woods: is a wrong title for "The Piano Player" take 1

as in Danish bc 07J (86/2-4). It has nothing to do with "Woods" as we know it from the Eastbourne concert of 1Dec73 and issued on RCA Victor APL-1-1023. On the same album is "The Piano Player", ready to be compared with selection 15 of this beautiful CD. Stanley Dance's comments make us believe that he accepts this selection as being the source for the later "Woods" in which Paul Gonsalves and Harold Ashby played their solos. We wonder what the title is of the popular song, referred to by Stanley and whether this song is the same as "The Piano Player" or the same as "Woods". (DEMS)

NYC CANEGIE HALL CONCERT 13 NOV 1948
AK RN SH HB FW LB TG QJ AS BW JHtn RP HC
DE FG WMSl SG vKD vAHLr

Saturday Evening, at 8:30:

Three Cent Stamp	V a7	
Lady Of The Lavender Mist	V a7	C
Suddenly It Jumped	V a7	
Reminiscing In Tempo	V a	
She Wouldn't Be Moved	V a7	m C
"The Symphoniac":		
a) Symphonic Or Bust	V a4	m C
b) How You Sound	V a4	m C
My Friend	V a4	m C
Tootin' Through The Roof	V a4	m C
Creole Love Call	V a4	a5 m C
Don't Blame Me	V a4	M C
Paradise	V	
The Tattooed Bride	V a5	F
Take The A Train-Manhattan Murals	V	M C
Lush Life	V a7	M C
Hy'A Sue	V a0	m C
Fantasm	V a0	m C
Y'Oughta	V	m C
Brown Betty	V a5	M C
Humoresque	V a5	M C
How High The Moon	V	P M C
Cotton Tail	V	P M C
Don't Be So Mean To Baby	V a7	
Lover Come Back To Me	V a7	
Trees	V	a2
It's Monday Every Day	V a0	
"DE Hits Medley":		
Fanfare/Don't Get Around ..	V a0 a2	J
Do Nothin' ../In A Sent.Mood	V a0 a2	J
/Wood Indigo/I'm Beginning To	V a0 a2	J
See ../Soph.Lady/Caravan/It	V a0 a2	J
Don't Mean A Thing/Solitude/I	V a0 a2	J
Let A Song ../Don't Get Around	V a0 a2	J
Limehouse Blues	V	a2 M
Just A-Settin' And A-Rockin'	V	a2 M A
Trumpet No End (Blue Skies)	V	a2 M A
Things Ain't What They Used To Be	V	M

V = VJC 1024/25-2 (2xCD set) *)
a = probably on AFRS "JUBILEE" (ET) no. unknown
a0 = AFRS "JUBILEE" 320 (ET)
a2 = - - - 342 and same as 360 (ET's)
a4 = - - - 314 - - - 323 -
a5 = - - - 315 (ET)
a7 = - - - 317 (ET)
A = Aircheck 29 (LP)
F = FDC 1023 (LP)
C = Caracol 436/437 (LP's)
M = Musidisc 5140
m = - 5141
P = Jazz Panorama 2 (LP)
J = Joyce 5013 (LP)

There are more issues dubbed from the Jazz Society selections.

*) also see "NEW RELEASES" this issue. (DEMS)

TIT'S AND TAT'S

DEMS member C. Theron informs that the whole collections of books and record collections of the late Hugues Panassié is at hand at the Discothèque Municipale, rue du Sénégal, 12200 Villefranche-de-Rouergue (Tel. 65 45 59 45), France.

DEMS member W. Knauer, Jazz-Institut Darmstadt, likes to remind all and everyone, that the Institut's collections (periodicals, a huge book and record collection, etc.) is open for research work, etc.: All are welcome, residents and visitors, in Germany.

Knauer also likes to call attention to the mag "The Black Perspective In Music", Vol.18, nos. 1 & 2, 1990, which includes a study by himself, "Simulated Improvisation" in Duke Ellington's Black, Brown and Beige. It contains analysis of the parts, transcribed musical examples, a "BB&B" discography, and a reference list.

(Ctd. next page)

THE LOS ANGELES CONFERENCE



THE TENTH
ANNUAL
INTERNATIONAL
ELLINGTON
CONFERENCE

● Yes, the Los Angeles conference turned out to be a success, especially the "JUMP FOR JOY" show performance, unfortunately among events forbidden to be filmed or videotaped. (Nielsen)

● The conference was just great. It had that touch of chaos that makes everything alive and friendly. We really had a great time together. (Hoefsmit)

(Further remarks to follow)

The 10th Annual International Duke Ellington Conference May 28-31, 1992

ELLINGTON '92

The annual international Duke Ellington Conferences have been arranged since 1983. All of them took place in English-speaking countries (Great Britain, The US and Canada). The tenth conference will for the first time be on the European Continent, at the

**FALCONER CENTER/HOTEL IN COPENHAGEN, DENMARK
from May 28 to 31, 1992**

DEMS: We are somewhat puzzled concerning the conference number sequence - compare above)

Smithsonian Institution

NEWS



A major expansion in its jazz initiatives has been announced: 1) A traveling exhibition on the life and work of Duke Ellington, 2) A resident jazz orchestra established, 3) The "Jazz Masterworks edition" series of publications.

- 1) The exhibit, "Beyond Category: The Musical Genius of Duke Ellington", is scheduled to open in May 1993.
- 2) The orchestra, 17 musicians, has now begun performing a repertory based on accurate transcriptions and original manuscripts of classical

works of Ellington, Basie, Lunceford and others. Admission is free.

- 3) The Masterworks Editions will consist of classic works for the jazz orchestra. The first three volumes will be ready late in 1992, and will include compositions by Duke Ellington, Count Basie and Fletcher Henderson. (DEMS)

TIT'S AND TAT'S (ctd. from previous page):

Although, so it seems, nobody has ever heard of a sound recording of "MY PEOPLE" from the stage at the Arie Crown Theatre in Chicago during the Aug-Sep63 performances, there is one, so it says. The recording is unfortunately rather poor. It might be of interest to know that the personnel consisted of Bill Berry, Ziggy Harrell, Nat Woodyard, Ray Nance (tpts); Britt Woodman, Booty Wood, John Sanders (tbns); Russell Procope, Rudy Powell, Harold Ashby, Pete Clarke, Bob Freedman (reeds); Billy Strayhorn, Joe Benjamin, Juan Amalbert, Louie Bellson (rty); Joya Sherrill, Richelle Le Noir Guilmenot, Bunry Briggs, Jimmy McPhail (vocal and narration); The Irving Bunton Singers (vcl); Jimmy Jones (dir.).

On August 10&11 a concert, "Portraits by Ellington" will be performed by the Lincoln Center Jazz Orchestra. Along with the "New Orleans Suite", "Liberian Suite", a row of musical portraits will be presented, such as Louis Armstrong, Mahalia Jackson, Sidney Bechet, and Wellman Braud.

DEMS primus motor, Benny Aasland, has been "out of circulation" for a period of circa 6-7 weeks due to his health situation. This circumstance has affected this bulletin issue. The book reviews planned for inclusion delayed, as well as much of the correspondence. Luckily we are able to state things will soon be back to normal. Aasland will do his very best to attend at the Copenhagen Conference.

important!

The Swedish POSTAL GIRO has entered a new charge, SEK 20:-, for money transactions from abroad. We understand that Post Offices outside Sweden have failed to inform about this charge, since Postal Giro transactions from foreign countries this year were all SEK 20 short, before reaching us. (So far there is no charge within Sweden.)

Consequently you are asked to allow for an extra SEK 20:- when using Postal Giro (Sweden being the only exception).

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Easiest and fastest is enveloped money (all current bank notes are accepted).

D O N ^ T U S E B A N K C H E C K S (too high costs - can take charges up to 50% of your sum !!!) The check might be returned.

AZURE cassettes: =====

CA-1 *)	"Jazz Moderne"/"Jazzy"	(see DEMS 87/4-5)
CA-2 *)	"10 YEARS LATER"	(- 84/3-7)
CA-3 *)	"11 YEARS LATER"	(- 85/3-14)
CA-4 °)	"AMERICA DANCES" and other bc/tv portions	(- 87/3-8)
CA-5 *)	"12 YEARS LATER"	(- 86/3-6)
CA-6 *)	"13 YEARS LATER"	(- 87/2-5)
CA-7 *)	"14 YEARS LATER"	(- 88/3-8)
CA-8 *)	"15 YEARS LATER"	(- 89/2-3)
CA-9 *)	"THE DEMS 10TH ANNIVERSARY DE CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)
CA-11 °)	"PARIS OLYMPIA THEATRE CONCERT, 2Feb63"	(- 90/4-8)
CA-12 °)	Reserved for future release of the balance from the 2Feb63 Paris concert. Specifics later.	
CA-13 *)	"AMSTERDAM CONCERT; 2 Nov 58"	(see this bulletin)
CA-14 *)	"17 YEARS LATER"	(- - -)

The AZURE 12" LP 431 "DUKE AT THE HURRICANE" (2 complete broadcasts) is no longer available, but tape copies may be had °). For details see DEMS79/3-2.

In agreement with Panorama Records we can offer superb copies of the JAZZ SOCIETY cassette AA524/5C "DE 1967 - RAINBOW GRILL BROADCASTS" (2-LP value). For contents see DEMS85/3-7, 85/4-5. *)

DR-41, DR-42, DR-43 (see DEMS90/3-3), DR-44 (see DEMS91/2-1), DR-45, DR-46 (see this bulletin), and DR-47 (will be reported next bull.), 50 mins. each, are offered for SEK 95:-/ea.

Up to 3 copies of a same cassette is allowed for members. A donation for your order according to the above is requested. Sending costs may as usual be deducted from your deposit with DEMS.

*) SEK 52:-.

°) SEK 32:-.

Sending costs may be subtracted from your deposit.



**FOR
DEMS
MEMBERS
ONLY**

COMMENTS



ON:

The Recorded Music of
DUKE ELLINGTON
and His Sidemen

Compiled by W. E. Timmer

THIRD EDITION

When I received my copy of Timmer's third edition from my good friend Gordon Ewing in November 1988, I experienced a strange feeling of pride. This beautiful hard cover "discography", published by Scarecrow Press as volume 7 of the prestigious series "Studies in Jazz", edited by the Institute of Jazz Studies at Rutgers University, impressed me tremendously.

Although I made little use of Timmer's first and second edition, his "discography" always appealed to me, because it was and still is the only Ellington-"discography" that covers Duke's total career in one volume. In no other "discography" one can find so easily and quickly, making use of the index, all the different issued and unissued recordings of the same selection through all the years.

I was not very happy to find the sessions by "The Ellingtonians" spread through the genuine Ellington recordings in the first and second edition. But this time Timmer collected these sessions into a separate part of his third edition. This is a great improvement.

The fact that Timmer did not give detailed information about all the alternate releases has never bothered me. For these "facts and figures" one could always consult the discographies Waxworks, Desor and Bakker.

As a collector of unissued material, I was more interested to see "the state of the art" of collecting "Ellington" in 1988.

I was a bit disappointed to see that Timmer did not have had the time to put in the proper place all the "fresh" information, coming from the "Danish broadcasts" (November 1984 until January 1986), sorted out in DEMS 1986/2 and heavily discussed ever since, but I understood that when one has worked on a manuscript like this, one must stop updating. It has to be out at a given time, otherwise it will never appear.

Still, I figured, it would be very much worthwhile to go thoroughly through this new edition to establish whether I could find some "fresh" or enlightening information, maybe some questionable items or even some inaccuracies and in case I did, to send these to DEMS in order to have the questions answered by our highly knowledgeable members and the inaccuracies corrected for comfortable future use of Timmer's beautiful third edition.

DEMS started to publish my "comments" in the bulletin 89/2 and stopped in 89/4, because it became clear that the space, required, would be far too extensive for the bulletin. The best solution would be to publish the "comments" separately. The preliminary attempt has been shown in May 1990 in Ottawa and the final result is before you now.

1. I admit that writing a book like Timmer did, is a far greater achievement than criticizing it.
2. I think that Timmer's book is to good and to prestigious, not to be corrected.
3. My "comments" are either based on what I read in discographies and DEMS bulletins or on what I heard, listening to the music. I have no other sources.
4. There will be, without a doubt, again errors to be corrected in my "comments".
5. Although my "comments" are published by DEMS, they lack the high DEMS level of error-freedom. Benny Aasiand could not invest the time to check all my "comments" and we both did not want to wait any longer with the publication.
6. Everybody who finds any mistake or has any question, is urgently invited to write to DEMS. Through discussions in the bulletin, we hope to get closer to the "truth".
7. No attempt has been made, to make Timmer's book more complete.

Let me clarify the last point.

I may be wrong, but I believe that a "discography" or a "compilation", like Timmer's book, should be accurate enough to be used as a dictionary. That Timmer is very much incorrect, is, to say the least, a pity. When some details have no importance, they should not be published. As soon as they are published, they should either be correct or become corrected.

It does not matter that Timmer is not complete. There will never be a complete documentation of Duke's recorded music. But Timmer is more than complete.

I dwell on this subject because after having worked through Timmer, I am convinced that Timmer does not agree with me. He has done everything he could, not to overlook one single recording. He favoured to include everything that could be unique in stead of fighting against duplicates, also mentioned elsewhere in his book. In my opinion, this is the most important shortcoming of his otherwise impressive work.

Teteringen, June 1991.

Sjef Hoefsmit

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