

DEMS BULLETIN

FOR
DEMS
MEMBERS
ONLY

DUKE ELLINGTON
MUSIC SOCIETY

1996 / 1 Sep - Nov

FOUNDER: BENNY AASLAND



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ALL FOR THE LOVE OF DUKE !

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SADDEST TALE

On the third of October Benny Aasland became so ill, that he had to stop working on the third bulletin for 1995. Both his wife Birgit and Benny hoped to be able to continue the publication of the DEMS bulletin later. But only a few days after Birgit mailed her letters to many of his friends, telling that Benny was slowly recovering, his condition declined so much that he had to go back to the hospital where he died on Saturday April 27, 1996.

When Göran Wallén on behalf of many of Benny's friends called Birgit on Monday to inquire about Benny's condition, she told him: "Nu har Benny träffat Duke." (Now Benny met Duke.)

The funeral service was held in a beautiful small Lutheran church on May 23.

The organist played very well "Almighty God," "Heaven" and "Come Sunday."

The Duke Ellington Swedish Society was very good represented. There were many flowers. Also a nice bouquet with on the ribbon: "Your DEMS Friends."

The young minister, who had spend several years in the US, read during the lunch after the service several letters from friends all over the world, first in English and then in Swedish. Before we went home he became a member of the Swedish Ellington Society.

The sad news of Benny's death has been spread around in the newsletters of many of the Chapters of the Duke Ellington Society, the programme notes of the recent Toronto Conference and even on Internet through the Ellington mailing-list.

It is almost impossible that you as a DEMS-member do not yet know that we lost the founder of our Society. But when you did not attend the 1992 Conference in Copenhagen or the 1994 Conference in Stockholm, it is very well possible that you do not know what Benny looked like. That is why we print here Benny's picture.

One weekend before the 1985 Oldham conference, Benny organized a Scandinavian mini-conference in Stockholm. One of the Swedish participants, who lived in the same Stockholm area as Benny, met him there for the first time.

Not only his character but also his poor health made him prefer to communicate through his bulletin and to stay home in Järfälla, where the air was clear and where Birgit and Benny made you feel very welcome when you paid them a visit.

In 1981 Benny was invited to join the first-ever International meeting of the Duke Ellington Study Group, see DEMS 82/1-M3.

When Don Miller organized the 1984 Chicago Conference he invited Benny again and suggested that Benny should do a presentation about Benny Aasland.

Benny preferred to stay home and he prepared a presentation on paper, to be read by Don Miller.

In this presentation (in the DEMS archives) Benny told us how he became interested in Duke's music and he continued as follows: "Since my first meeting with the Ellington sounds I tried to gather as much information on every kind of activity in connection with Duke, his orchestra members, and music. Domestic and foreign papers and mags were thoroughly investigated. There was no aim to it. I just felt it in some way added some dimension to the "digging" of the music."

The last two sentences are very significant.

The "aim" came later, when Benny's huge collection of all sorts of Ducal information became the prime source for answering almost every question in his DEMS-bulletin.

The "digging" of the music must have been for Benny one of the major objectives in his life. The fact that you become so completely absorbed by Ellington's music makes you wonder why that happens to you. I am sure that many of us must have experienced the same desire to understand why this kind of music has such a great impact on us.

I believe that there could be an explanation and that Benny is the best example for my theory.

It is, I believe, the similarity between the soul, the essence of the music and one's own character.

Duke's music is gentle, spiritual, humorous, intelligent, self-conscious, sometimes even proud, but most of all it is full of love for the fellow human beings.

In spite of the impression he tried to make, I am convinced that Duke was not joking, when he told us that he loved us madly.

He could easily have chosen a more comfortable and prosperous life, but he loved to hear his own music and to share that pleasure with his audience, "the people with the ears."

Benny did the same. When Benny would have invested all his intelligence, time and energy elsewhere, he could have been a very wealthy man. But he wanted to share his favourite music with his friends all over the world.

I say this: No one "dug" Duke's music better than Benny Aasland.

To Birgit Åslund, I would like to say: We know that you not only have lend us Benny on a permanent 24 hour basis, but that you have assisted him in every possible way to make the bulletin a huge success. We also know that you will wave aside our gratitude, saying: "I did it for Benny, not for you."

Well that can only add to our gratitude, since you couldn't have done it for a nicer guy. You did it for our best friend.

Sjef Hoefsmit



MORE VERY SAD TALES

The year 1996 will be long remembered as the year in which we had to face the loss of many marvellous people.

After Mercer Ellington died on February 8, every month brought us the sad news of another great loss for the Ellington community.

On March 12 we lost our dear friend Leo Hunt from Baltimore.

On April 27 Benny Aasland died.

On May 17 the international Jazz community lost Willis Conover.

On June 15 we lost Ella Fitzgerald.

And on July 13, our dear personal friend Gordon Ewing died.

It is not a matter of accepting these blows that bothers us so much. It is the freezing cold you experience when you realize that you are no longer able to share the pleasure of Duke's music with these very dear people.

With one of them, Gordon Ewing, I shared much more than only Ellington's music. We met for the first time in 1984. In 1985 we exchanged invitations and in 1986 we became very close friends. Gordon had a great heart, in which there was room for many good friends. Together with my wife, my children and grandchildren I feel very fortunate to have been among Gordon's friends during the past 11 happy years.

MERCER ELLINGTON

Mercer Kennedy Ellington was born in Washington, DC, March 11th, 1919, and he died in a hospital north of Copenhagen, Denmark, February 8th, 1996.

The funeral service took place in his local church, as a traditional Danish funeral, with the addition of the Danish Radio Big Band participating by playing Duke Ellington's "Come Sunday". In between lie 77 years of participation in the jazz history, as a creative artist - and the son of one of the most famous jazz artists of all.

One feels that there was a never solved conflict between these positions, in Mercer himself as well as with the public, the jazz critics and historians. But he leaves much behind him that will live, the memory of a gifted, sensitive person, loved by many, not the least by those who were nearest to him, his Danish born wife, Lene and his children, and a great artist in the musical field.

Mercer Ellington (together with Stanley Dance) wrote about his life with his father in the book "Duke Ellington In Person, An Intimate Memoir".

LEO HUNT

I was asked last night to I say a few words this morning about Leo Hunt, who was a regular at the annual conferences.

For those of you, who do not remember him by name: Leo was the always neatly dressed person with a smile in a wheel chair. Does that help you recall who he was? (*Applause*) Yes.

But Leo died in this past spring. He was a very valued member of our Chapter #90 of the Duke Ellington Society. In fact, he was the de facto leader of the group we called our Baltimore contingent. Leo was always the leader to bring this group to our meetings. While he was a small child, Leo was afflicted with polio and as a result for the rest of his life he was what we euphemistically call physically challenged.

Leo never accepted that he was disadvantaged in any way. He went on through school, on to college and to a series of jobs mainly associated with his training as an accountant.

He also led a very full public life and civic life, including founding an interracial jazz society, a rather unusual feat considering the time and place in Baltimore.

And he performed public service, free public service. For example, he was a leader in his city's programmes for equality for so-called handicapped persons, and at his funeral his family was given a plaque by the city in recognition of his work.

Above all was his love of family, his love of friends and his love of music, especially Ellingtonia.

To pay tribute to all of these beautiful people, I have asked the help of some of my many remaining friends in our international Ellington community. Their immediate support is for me a great stimulation.

Bjarne Busk accepted to write an eulogy for Mercer Ellington.

Ted Hudson spoke very moving words during our conference in Toronto about Leo Hunt. He immediately gave us permission to print his words in this bulletin.

Father John Gensel accepted to write an obituary, dedicated to Willis Conover, who was one of the major contributors of our Conferences in 1983 (Washington) and 1984 (Chicago).

Steve Voce was the first in sending me his contribution. I asked him to write an eulogy for Ella Fitzgerald. Steve wrote some very respectful words for Benny Aasland in Jazz Journal.

Milia, my wife, thinks that I should write some words for Gordon Ewing myself. The great friendship between Gordon and Mariam Ewing and all the members of my family will make it difficult for me to concentrate on his great importance as a member of the international Duke Ellington community. That is why I asked Don Miller to write an eulogy for my friend Gordon Ewing for our bulletin.

Sjef Hoefsmit

He led his own band from 1939 and on, taking over The Duke Ellington orchestra after his father's death. He recorded mainly as a director and conductor, but also playing E-flat horn and trumpet. One of his records "Digital Duke" won a Grammy in 1987.

He has a very special place in the Danish jazz life, because of his donation of The Duke Ellington "stockpile", hundreds of original tapes with unissued Duke Ellington material, to the Danish radio in 1984. He wanted the material to be broadcast and known to the world, and The Danish radio fulfilled his wish with up till now more than 50 broadcasts, in addition to mixing the unmixed tapes, and carefully copying each of them.

Mercer having his family home in the Copenhagen area by several occasions employed Danish bass players for tours, thus giving invaluable experience to the musicians and the Danish jazz world.

Bjarne Busk

For an overview by Bjarne Busk of Mercer's compositions and released records, see page 5 of this bulletin.

DEMS

Now, if you were around Leo for a short time you were infected by his good cheer, by his very positive attitude and by his zest for life. And so his funeral was fittingly upbeat. Leo would have been very pleased by its freedom from moroseness and its freedom from the sort of regret that would make you say, "Gee, if Leo only had done it, whatever he wanted to do when he was alive..."

We remember Duke's description of the Four Freedoms by which Billy Strayhorn lived. One in particular applied equally to Leo: Freedom from self-pity. And Leo in turn freed us from certain myths and misconceptions about limitations of the human life -- of the human body and of the human spirit.

A day or so before he died -- and he was expected to recover, his illness was not directly, I understand, associated with his so-called handicap -- Leo told his sister Jackie, "Well, I guess I better start making plans to go to Toronto." His sister said, "Leo, you know, you may not make it." And he said, "Oh, yes. I'll be there."

The visible Leo in his wheel chair is not here today. But that infectious smile that we remember, it is here. For all of us who were fortunate enough to be inspired by Leo: Leo is here with us in spirit. The priest at his funeral said that as a little boy it was some years before he knew that Leo was not really his blood-uncle Leo -- and we remember that Leo was that type of friend to all of us. The minister said, "You never lose anybody when his spirit is still with you." And so, Leo is here today.

Ted Hudson

ON WILLIS CONOVER - September 22, 1996

Music has remarkable power -- especially the music called Jazz. Combined with deep conviction, a strong and melodious baritone voice, with a knowledge of Jazz equalled by very few, Willis Conover beamed Jazz behind the Iron Curtain and liberated the spirits of millions hungering for freedom.

As Robert Mc G. Thomas, Jr. wrote: In the long struggle between the forces of communism and democracy, Mr. Conover, who went on the air in 1955 -- proved more effective than a fleet of B-29's --. He had 30 million regular listeners in Eastern Europe and the Soviet Union and as many as 100 million world-wide."

As a youth, Willis heard Charlie Barnet's recording of *Cherokee*, which set him off on a search for similar music. He not only absorbed this music, and became a popular disc jockey, but he arranged concerts and helped the desegregation of Washington's nightclubs.

Although Willis had constant run-ins with some congressional

members, who thought that broadcasting this frivolous music overseas was a waste of the tax payer's money, Willis won the battle with the eternal sounds of Duke Ellington, Billy Strayhorn, Billy Taylor, Oscar Peterson, the Dorseys, Artie Shaw and many others. Finally in 1993 the House of Representatives honoured him with a resolution praising the man who had been called one of the country's greatest foreign policy tools.

Willis Conover was my close friend. We spent many hours together indulging in our thoughts about Jazz and the musicians who produce this remarkable music. It was a great privilege for me to officiate at his funeral in Washington, D.C. on May 21, 1996.

At the funeral service there was unforgettable live music, words of insight by a number of speakers -- as they spoke candidly and lovingly about this unusual man who had the insight and the courage to play "the music of freedom" for the sake of his sisters and brothers throughout the world. John Garcia Gensel

ELLA FITZGERALD

"Man, woman and child," said Bing Crosby, "Ella is the greatest."

It's easy to see what he meant for Ella Fitzgerald had one of the most easily recognised voices of the century.

Her career effectively lasted for 64 years, 20 years longer than Billie Holiday's entire life! Unlike Billie she was a joyful singer, and this meant that she didn't have the emotional intensity that Billie had (who did?) but Ella could sing almost anything and she had both a colossal vocal range and a wide span of material in her recitals.

On the one hand she could phrase like a horn, as she did when her effervescent scat singing bubbled in the company of Stan Getz, Roy Eldridge and the various Norman Granz Jazz At The Phil stars. On the other she was at her most effective from the middle fifties to the middle sixties when she created her 'Songbooks' for Granz - definitive recitals of the greatest ballads of the century.

One of these was, of course, of the Ellington Songbook. Sadly for those of us with a specialised interest in Ellingtonia, the Ella/Duke partnership was by no means either artist's greatest.

Whilst the relationship between Ella and Norman Granz was artistically highly productive, Norman's association with Ellington was one of his unsuccessful ones. The reason is pretty clear. Granz and Ellington had strong and stubborn personalities.

Ella's was gentle and malleable, and she was perfectly happy to follow Granz's guidance. There is an old rule which Norman probably didn't subscribe to: More = Worse. Adding things from outside to Ellington's music was not going to improve it.

Columbia demonstrated the strength of the rule by adding the whole Basie band to Duke's - exciting but not constructive!

Ella Fitzgerald was a very shy person who hated to be interviewed or even to talk about herself. She described her childhood as "poor but happy" and never mentioned that she was badly mis-treated by her step father. Although she was shy, she had no problems appearing before the public and was tough enough, when Chick Webb died, to take over the running of his marvellous band. Stuart Nicholson drew attention to the fact that, although she claimed to have been born in 1918, the actual year was 1917, and thus the various big celebrations of her 50th, 60th and 70th birthdays were all on shaky ground. Nicholson suggested that the deception came about because Ella was 30 when she married the 21 year old Ray Brown, and may have thought that 29 made for a less embarrassing gap.

Mel Tormé described Norman Granz as "Ella's Svengali" and Norman, already employing her in concerts during the forties, indeed waited for years for her contract with Decca to expire in the fifties. He then took total control of her public life. Her private life, with a multitude of unhappy marriages and affairs remained private.

Her music is so palpably great that little more needs to be said of it. The parade of great jazz pianists who were her regular accompanists over the years is testimony to its sophistication and worth. Nobody now is going to find out about the inner feelings and personal way of life of this basically simple and very private lady. But apart from her music, her philanthropic works live on, notably in the community centre she financed in the Los Angeles ghetto of Watts.

Ella Fitzgerald lived a distinguished and worthy life in every sense, and was someone uniquely deserving our admiration. She has mine. Steve Voce

GORDON EWING

It was about twenty years ago that Gordon Ewing learned of Joseph Igo. As an Ellington enthusiast, Gordon was fascinated by the prospects for a study Joe had given an overall title of "Ellington Chronicles." The work was to be in three parts -- a discography of all the known 78s and LPs (CDs were still in the future); a paradiscography of all known recordings regardless of source or circumstance which were never commercially issued; and an Ellington itinerary which would endeavour to account for the whereabouts of the orchestra for every day of every month of every year during its existence. The three parts were to be cross-referenced.

At the time Igo was living in Colorado, Ewing was in the Chicago area and introduced himself to Joe by mail. Their friendship blossomed. A couple of years later Joe moved to Kenosha, Wisconsin, in easy reach of Chicago. Gordon visited often and assisted Joe as he struggled with many hundreds of typewritten pages and thousands of typewritten index cards.

Gordon had an interest in computers. His son, Rick, had encouraged his father to get a user-friendly Macintosh. Having achieved his own mastery, Gordon began to take the computer back and forth to Kenosha to teach Joe to use it. Soon the equipment was spending as much or more time in Kenosha as it was in the Ewing household as it was receiving the information off of all those pages and index cards.

Suddenly, late in 1986, Igo died. While there was some fear for the fate of the project, Ewing jumped in quickly. The overall scene was changing rapidly. CDs were coming to market rapidly, totally new discographies were being born. Record companies were on the look-out for material and recordings in the paradiscography were now being issued commercially.

The itinerary remained unique and basic. Gordon immediately

went to work and continued to fill in some of the numerous gaps in the itinerary. Many of the gaps will never be filled, but many will.

Over the years numerous volunteers assisted Joe in his efforts, a complete roster will never be known. Now, after a decade of heading research on the itinerary, just as he was expecting to be in Toronto for ELLINGTON'96, Gordon Ewing suddenly passed away. He, too, had the assistance of many persons, but there were two who were outstanding. One is Gordon's son, Rick, who has an enormous knowledge of computers. The other is Art Pilkington of Toronto, a talented bloodhound in finding and confirming the dates and places of a considerable number of gigs in some of the most unusual places.

Efforts are going forward to continue the study of the itinerary. Gordon was never shy in making the itinerary available to anyone with a legitimate need.¹⁾ He considered it important public information, not something to keep in a bottle. The Igo-Ewing itinerary is valuable and research should continue. Rick Ewing, Art Pilkington, and others are in conversations about future efforts. Some news should be available soon.²⁾

Joe and Gordon were two of the eleven worthies who gathered on May 9, 1981, and inspired the creation of the Duke Ellington Study Group. Those of us who are fortunate to remain are all very senior citizens. Don Miller

¹⁾ An example: the itinerary was made available to Klaus Stratemann for his book "Duke Ellington - Day By Day And Film By Film." (See Stratemann page vi)

²⁾ The latest news is that the itinerary will be made available through Internet. As soon as the preparations are finished we will publish the address on Internet and the way in which additions, corrections and other contributions, like confirmations can be passed on. DEMS

NEW FINDS

Copenhagen, 7Nov58.

Through the courtesy of Ole Nielsen, DEMS received a copy of a Medley by the Ellington orchestra, claimed to be from 30Sep59, recorded in Copenhagen at the K.B.Hallen.

Together with his friend Flemming Sjølund he bought this tape from an estate in which they found more material from Ellington, which was already known among collectors.

It was obvious that the claim of 1959 was wrong. Ozzie Bailey who is heard in this Medley, was not in Copenhagen in 1959 but in 1958.

There was a concert in the same location in 1958 on 7Nov.

From this concert parts were used for three different broadcasts.

In DESOR 714 we find 9 selections, which were picked up from one of those broadcasts. In Nielsen (page 194) and Timner's 4th edition (page 178) we find a more complete overview of this concert. Here are 4 "fresh" selections and a Medley with 9 components. (See for news about Timner's 4th edition page 10)

The 4 "fresh" selections are from another discovered broadcast. The Medley however was only known and included in the two discographies because it was mentioned in an article by Erik Wiedemann in "Musik & Forskning" #13. Nothing from the Medley was (as far as we know) circulating among collectors. On the recently acquired tape from Flemming and Ole, we have a complete Medley with 12 titles, the first group of three titles was not mentioned by Erik Wiedemann. The Medley on this "fresh" tape was preceded by *Take The "A" Train*, which could be compared with the first selection of the broadcast with 9 selections. This does not mean that we have the concert complete. Even when Duke only played one concert that day, which seems to be the case, this can not be all he did.

It is difficult to speak from the first, second and third broadcast. We only know the date of the broadcast with 4 selections, which was on 26Jan59. In the Medley broadcast and the 4 selections broadcast the announcer was the same Børge Roger Henriksen. In the Medley broadcast he refers to a total of three broadcasts from this same concert.

It is certain that the three broadcasts were not playing the selections in the same sequence as they must have been recorded.

We believe that the correct sequence could have been this one:

| | | |
|--|---|---|
| Take The "A" Train% | 9 | M |
| Newport Up | 4 | |
| My Funny Valentine | 4 | |
| Perdido | 9 | |
| Sophisticated Lady | 9 | |
| Sonnet To Hank Cinq | 9 | |
| Rockin' In Rhythm | 9 | |
| What Else Can You Do With A Drum? | 9 | |
| Prelude To A Kiss | 9 | |
| Things Ain't What They Used To Be | 9 | |
| El Gato | 9 | |
| % Hi Fi Fo Fum | 4 | |
| Medley | | M |
| Don't Get Around Much Anymore | | |
| In A Sentimental Mood | | |
| Mood Indigo | | |
| I'm Beginning To See The Light | | |
| Sophisticated Lady | | |
| Caravan | | |
| I Got It Bad | | |
| Just Squeeze Me | | |
| It Don't Mean A Thing | | |
| Satin Doll | | |
| Solitude | | |
| I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore | | |
| Diminuendo And Crescendo In Blue | 4 | |

9, 4 and M stay for the 9 selections-broadcast, the 4 selections-broadcast and the "fresh" Medley-broadcast.

A remarkable selection in this concert was *Prelude To A Kiss*. This is the only recording we know from the year 1958. We have not a single recording in 1959 and we have to go back to Grinnell College on 10Jan57, to hear it performed in a concert. DEMS

Unissued Rex Stewart recordings

During her presentation dedicated to Rex Stewart at the recent Toronto Conference, Claire Gordon played recordings for us, put on tape by Steven Lasker. Steven made us listen to three unissued recordings.

The first was the alternate recording of *Rexatious* from 16Dec36. We believe that this is B4369-B and not -A as mentioned in DEMS 95/1-5.

The second was the alternate recording of *Twist And Twerps* from 2Sep38, also mentioned in DEMS 95/1-5.

We hope that these two alternate takes will be issued on one of the forthcoming CDs, produced under the supervision of Steven Lasker. When that is not possible, we hope that Alexandre Rado might have the opportunity to include these alternate takes when he reaches these dates with his continuing series of Master Of Jazz CDs. (When also that is not going to happen, we hope to get permission to issue these takes on one of the future Azure Cassettes).

The third selection on his tape, *Barzili-lou* is probably from April42, from a broadcast from the Trianon Ballroom in Southgate. In 1993, Steven donated a copy of three selections from this broadcast to DEMS with the permission to make copies.

We will certainly and gratefully make use of his permission in the near future. DEMS

Vancouver Lights is still unissued!

Another surprise from the Recent Toronto Conference was the statement by Ron Collier that the selection with the title *Vancouver Lights* on the CD Laserlight 15 782 is in fact another composition from Ron Collier, recorded during the same session in Toronto on 22Jun72.

The correct title for this Ron Collier composition is *Relaxin'*.

The Laserlight CD 15 782 titled "Cool Rock," The Laserlight CD 15753 with no specific title and the sessions of 7Jul, 12Jun and 22Jun72 are mentioned or discussed in DEMS 84/4-10 under the wrong date of 6Dec72; 92/4-7, last two items left; 93/1-6, last item left; 93/3-2, 9th item right and 93/4-5, 2nd item left.

Because it will become more and more a nuisance for new DEMS-members to look back into old issues, we will give a survey of both stockpile sessions from 12Jun and 22Jun72 as far as our collective research has brought us now.

We believe that the date of 7Jul72 is from a so called mixing session, which means that previous recordings have been mixed down from broad tapes with many tracks to normal tapes with only two stereo tracks. It happened that the date of such a studio job came to be mentioned on the tape box.

New York, National Studio, 12Jun72

| | | |
|--|----|------|
| <i>Don't You Know I Care?</i> | 43 | |
| alternate | 82 | |
| <i>Mood Indigo</i> , 2 tests | | ni |
| complete | 43 | 13 |
| false start | 43 | |
| complete | 43 | |
| <i>Blem</i> , complete | | ni |
| take 2, complete | | ni |
| insert for introduction | | ni |
| issued take | | 5 33 |
| <i>It Don't Mean A Thing</i> , intro rehearsal | | ni |
| 2 breakdowns | | ni |
| complete | | ni |
| <i>Chinoiserie</i> , complete | 82 | |

| Sources | DEMS |
|---------------------------|--------------------------------|
| 43 = Danish broadcast | 43 90/3-3;93/1-6;93/3-2;93/4-5 |
| 82 = Laserlight CD 15 782 | 82 92/4-7;93/1-6;93/4-5 |
| ni = not issued | |
| 13 = Azure CA-13 | 13 91/3-3 |
| 5 = Pablo LP 2310-815 | 5 84/4-10 |
| 33 = Pablo CD OJCCD-633-2 | 33 96/2-? |

(ctd. on page 9)

Mercer Ellington(ia)

Together with his eulogy, dedicated to Mercer Ellington, Bjarne Busk send 2 listings, one with compositions by Mercer and one with LPs and CDs with Mercer and without Duke.

In case you find a correction or addition to be made to these lists, we would like to publish it in one of the next bulletins.

If you prefer to do so, you can send your remarks directly to
Bjarne Busk
Mynstervej 12, DK 1827 Frederiksberg C, Denmark.

DEMS

Mercer Ellington Compositions:

| Title | Composer(s) | Year | First recording |
|-----------------------------------|-----------------------------------|--------|---|
| Afternoon Moon | ME - lyrics by Eddie DeLange | 1940 | 13Nov45 - Cab Calloway |
| Ansellia | ME | | 1995? - ME |
| Aqua - Tonic | ME | | 16Mar59 - ME |
| Be Patient | ME | | 17Jul58 - ME |
| Belle Of The Belmont | Johnny Hodges - ME | | Aug66 - Johnny Hodges & Wild Bill Davis |
| Blue Serge | ME | 1941 | 15Feb41 - DE |
| Broadway Babe | ME - Johnny Hodges | | 22Jul58 - ME |
| Bugle Breaks | DE - Billy Strayhorn - ME | 1945 c | |
| Coral Rock | ME - Jimmy Jones | | Mar59 - ME |
| Danske Øjne (Danish Eyes) | ME | | 1989? - ME |
| Dawn Of A Greenhorn | ME | | Mar59 - ME |
| The Girl In My Dreams | ME - lyrics by ME | 1940 | 28Dec40 - DE |
| Got My Foot In The Door | ME | | 14Jul58 - ME |
| Indelible | ME | | 17Jul58 - ME |
| It's Something You Ought To Know | Johnny Hodges - ME | | 29Feb60 - Paul Gonsalves |
| John Hardy's Wife | ME | 1941 | 15Feb41 - DE |
| Jumpin' Punkins | ME | 1941 | 16Jan41 - DE with John Scott Trotter |
| Maroon | ME - Johnny Hodges | | 16Mar59 - ME |
| Moon Mist | ME | 1942 | 21Jan42 - DE |
| Music Is My Mistress | DE - ME | | 1989? ME |
| Osceola | ME - Paul Ellington - Oscar Cohen | | 1995? - ME |
| Pass Me By | ME - lyrics by Walthers | | 17May46 - ME |
| Pigeons And Peppers | DE - ME | 1938 c | 26oct37 - Cootie Williams |
| Ruint | ME - Johnny Hodges | | 17Jul58 - ME? |
| Things Ain't What They Used To Be | ME | | 3Jul41 - Johnny Hodges |
| The Three Black Kings | DE - ME | | 1980? - ME |
| Way, Way Back | Johnny Hodges - ME | | 29Feb60 - Paul Gonsalves |
| Well Well | ME - lyrics by ME? | | 3Nov58 - Eugenie Baird |

notes by DEMS: As usual, we have shortened Duke Ellington to DE. We did the same with Mercer Ellington into ME. We think that a "c" after the year means the year of the copy-right. We would say that the first recording of *Bugle Breaks* is made on 3Dec41 by DE.

Some LP records and CDs with Mercer Ellington without Duke:

| Date | Title | Label | Type |
|---------|---|--------------------------------------|------|
| 58 | Stepping Into Swing Society - ME And His Orchestra | Coral CRL 57255 | LP |
| 58/59 | Black And Tan Fantasy - ME And His Orchestra | MCA 510.124 | LP |
| 58/59 | Steppin' Into Swing Society - ME And His Orchestra | Affinity AFF 194 | LP |
| Nov58 | Eugenie Baird Sings - Duke's Boys Play Ellington | Gala GLP 346 | LP |
| 59 | Colors In Rhythm - ME And His Orchestra | Coral CRL 57293 | LP |
| 61? | Special Delivery - Miss Della Reese - Arranged and conducted by ME | RCA Victor LSP-2391 | LP |
| 74/75 | Continuum The DE Orchestra under the direction of ME | Fantasy F-9481 | LP |
| 2oct76 | Ellington/Fresh Up - The DE orchestra conducted by ME | LOB LDC-1002 | LP |
| 24oct77 | Remembering Duke's World - The DE orchestra conducted by ME | Pol Jazz Z-SX 675 | LP |
| 24oct77 | ME - The DE orchestra conducted by ME | Pol Jazz Z-SX 675 | LP |
| 78? | Tribute To Ethel Waters - Diahann Carroll with the DE Orchestra under the direction of ME | Orinda Records ORC 400 | LP |
| 80? | DE - Three Black Kings (Les Trois Rois Noirs) | The Frog Box TFB 100/2 | 2xLP |
| Jul80 | Take The Holiday Train - The DE Orchestra conducted by ME | Holiday HDY 1916 | LP |
| Mar81 | DE's Sophisticated Ladies | RCA CBL2-4053 | 2xLP |
| 22Jun84 | Hot And Bothered (A Recreation) - The DE Orchestra directed by ME | Doctor Jazz FW 40029 | LP |
| 24Jan85 | The Cotton Connection | Doctor Jazz FW 40031 | LP |
| 86? | Digital Duke | GRP GRD-9548(USA 1987) | CD |
| 86? | Digital Duke | GRP 91038(USA 1987) | LP |
| 89? | Music Is My Mistress | MusicMasters CIJD 60185K(USA 1989) | CD |
| 95? | Only God Can Make A Tree | MusicMasters 01612-65117-2(USA 1996) | CD |

The 1996 Toronto Conference

Park Plaza, June 19-22,
14th Annual International Ellington Conference!

We still owe you a more elaborate review of the 1995 Pittsburgh conference. Göran Wallén wrote a short preliminary report for the 95/2 bulletin. We hope that he will send us a more complete review later.

But now, when the highly successful Toronto conference is still fresh in our memory, we will first try to tell you what happened there.

Our report can not be compared with the very extensive, and detailed reviews by Tom Harris or Ben Pubols in the recent editions of the Newsletters of the Chapters in NY and Washington.

We will for instance not cover the evening concerts in detail. We will concentrate on subjects that may have some value for further research in Ellingtonia.

The concerts (not all on the same high level of quality) were very well received by the audience.

The organisation was splendid. The feeling to be back in Toronto for the second time with the same group of beautiful friends was on itself worthwhile crossing the ocean.

A great improvement this year was the fact that there was enough time in between the sessions to relax and talk with your friends. Almost none of the presenters had a problem to stay in the time-limits given in the programme.

The overall theme of the conference was "The Intimate Ellington." Most of the presenters found a way of concentrating on that theme.

The first presentation by Michael Roeder was a superb illustration of the strange effect it has on probably everyone of us, to listen to music from your own record collection, but now together with your friends and with extremely well chosen comments. We enjoyed the recordings from the Verve sessions of 20 and 26Feb59, Back To Back and Side By Side.

After the first coffee-break many of us came back in a blue jersey with the text "Ellington '96". After the air-conditioning was better under control, the sales went down again. I didn't have a problem. I wore my very red sweater, which made me easily identifiable and very frequently photographed.

Jerry Valburn presented a selection from the many Treasury broadcasts, once issued by him on a series of 48 LPs under the special DETS-label.

Recently Jerry, Rich Ehrenzeller and Jack Towers finished dubbing out lots of these recordings for "The Best Of The Treasury Shows" for Karl Knudsen. Now the tough decision has to be made to bring this bunch of wonderful numbers down to the 5 or 6 CDs that will make out a series to be issued in the near future.

Jerry also played a collective headache of many collectors, the "unknownt" composition, recorded by him on 9Jun51. We might include it in a future Azure cassette and let you join the group with the headache. It sounds to me as a Billy Strayhorn composition. It has a bit the flavour of his *Frou-Frou* from 27Mar59.

Jerry concluded his presentation with playing for us the three selections from the Martin Block Show, a broadcast from 21Dec38. Comparison learned us that we have now the complete introductions to *On The Sunny Side Of The Street* and to *The Jeep Is Jumpin'*. The latter also runs longer. Our collection of unissued recordings has again increased with a few bars, thanks to Jerry!

John Norris played for us a very well selected group of recordings of Ellington/Strayhorn compositions played by other musicians. It was a great pleasure to listen to well-known music in a "fresh" approach by great musicians.

Erik Wiedemann presented to us the 23Jan67 tele-recording (for later telecast) made in Copenhagen of an Ellington octet. One of the selections *Tippin' And Whisperin'* kept me awake for many nights. I saw that title once on a non-Ellington LP. I couldn't find it and I must admit that we have here a unique recording of that number. Erik told us that it seems that the video-recording is still around and that there is a chance that it will be telecast again.

I had a problem with the presentation by Gene Lees. Probably because he spoke very fast, but after listening to the recording of his presentation I know now what bothered me. He insisted that we did wrong coming together and concentrating our attention on Ellington. He wanted us also to attend other conferences, dedicated to other bands. Actually he wanted all these conferences to get together and to join forces against the overwhelming power of the media, who have no interest in distributing good music.

I felt much more comfortable with his warning that we are raising many jazz-musicians in conservatories, but that there is no audience for these musicians when they leave school.

A group of collaborators of the Smithsonian Institution did a beautiful presentation of pictures, recorded interviews and own poetic comments. Among the many visual examples was a hilarious picture showing how people used to dance differently in the 40ties and in the 50ties. It had nothing to do with Ellington but I am very happy that it was included in the presentation. I was particularly happy with the final statement about Duke being an extraordinary piano player: "When you want to understand this man, you have only to listen to his music."

Since 1992 Alexandre Rado is one of the most appreciated speakers at our conferences. This year he told us about his close friendship with Johnny Hodges. His presentations are always spiritual, highly interesting, very moving and well illustrated with musical examples. Many Ellington newsletters have printed his presentations to be enjoyed by more people than only the lucky ones who could listen to his reminiscences. Rightfully so! We are looking forward to see also this presentation in print.

Martin Loomer did a very inspired presentation about his colleague Freddy Guy. Most of his intriguing talk came from an article in *Downbeat* by John McDonough from 17Apr69. When I asked Martin where he found all his quotes and informations, he gave me a copy of this article. When we have more time and space, we might print it in the bulletin, but you will still miss Martin Loomer's enthusiasm, which made his presentation a great pleasure to attend. Not in this article is Martin's statement that Fred Guy committed suicide in 1971. Although this sad information has nothing to do with Fred Guy's importance as a musician, we pass on this "news" to you. For us it is the first time we hear this. We have not found this fact published anywhere.

Martin deserves to be mentioned again for having transcribed the music of the 1956 Ellington performance in Newport, to be played by Jim Galloway and his Wee Big Band on Sunday afternoon. His score for *Festival Junction* and *Blues To Be There* was fabulous. Once more it was proven that there is a lot of Duke's music that can be performed very successfully by a group of highly professional musicians, able to read such a very well written score.

Claire Gordon presented us Rex Stewart. Nobody can do that better than she does. She illustrated her talk with marvellous musical (see on page 4 of this bulletin) and visual recordings.

Two of Rex Stewart's children who were invited for the conference but couldn't come, gave us on screen lovingly comments on the relationship with their father. Rex was not only a great musician, he was a great cook, great writer and most of all a great human being. It is a privilege to listen to people like Clair and his own children, who knew and appreciated Rex so very well.

Klaus Stratemann showed us again a wonderful selection of visual recordings of Duke. For us, the collectors (and also for Klaus, who also saw that recording for the first time), the most important item was the showing of a recording made in Toronto for the CBC on 19Apr61 (in most collections wrongly dated 23Apr61, see Stratemann page 442). We know now which selections were actually played by Ellington. A great part has been performed by the Jack Kane orchestra. Ellington was constantly present. I wonder how this session will look like in future discographies. We will cover this session in a future bulletin.

I am afraid that Klaus will be very angry with me for what I do now: telling you that he became ill after coming home from Toronto, that he had to undergo brain surgery, that he is back home now and recovering. We have wished our great personal friend and his wife Monika all the best in our recent letters.

Roger Boyes and Peter Caswell invited us for Ellington '97. Make a note: May 22-26! We will give you more details in the next issue of DEMS bulletin. Now only the address:

11 Grosvenor Mount, Leeds LS6 2DX, England.
Telephone/Fax: +44(0)113 275 9633.

Joseph McLaren made a wonderful presentation in which he introduced us to the many poems which have been written with Duke's music in mind. It is a great experience for a layman to be taken by the hand by an authority and enjoy the outlook on Duke's great influence of a neighbouring field of art.

After the coffee break of the last day, something happened that has no importance at all for any Ellington research. It was however so charming and lively that it is impossible to skip it.

A group of dance students from the Etobicoke School of the Arts gave a performance of a ballet, choreographed by their tutor Gabby Kamino which really overwhelmed the audience of elderly Ellington fans and family members of the students. To see these very dedicated youngsters, who have probably only recently heard of the existence of Ellington, dance on the music that has been engraved in our souls was, to say the least, very moving.

I was most impressed by the way the choreography took advantage of the difficult circumstances as to do this performance in the middle of a hotel-ballroom. The chairs around the open area in the middle were used in a brilliant way, which made us realize that this could never have been as perfect as it was, when it would have been performed on a normal stage. It was certainly a highlight of this conference, mentioned and acclaimed in many of the letters that came in my mail-box this past summer.

We must compliment and thank Alan Shiels and his lovely wife Judy, because we have the strong impression that they have had a strong hand in this part of the programme.

Phil Schaap was our guide on a journey along the many occasions that there was something like a meeting between what he called the two most important musicians of this century, Louis and Duke. The tour ended very appropriately with the recording sessions of 3&4Apr61, more in particular Louis' rendition of the rather obscure Ellington composition *Azalea*.

(ctd. on next page)

The Toronto Conference (ctd.)

Comparison of this 1961 recording with the only two (previous) ones from 10Jun47 and 11Dec51 learns that Louis not only outdid easily both Chester Crumpler and Lloyd Oldham but that also Duke's piano playing was highly instrumental in promoting this pop-tune into a classic. With only Louis and Duke (Herbert on bass and Barcelona on drums) there is hardly an "arrangement" left. Louis blows a complete instrumental chorus which accentuates the beauty of this simple AABA theme.

Ron Collier gave us a first-hand testimony of what kind of man Duke was to work with. The last few years of Duke's life are generally neglected in his biographies. Ron gave us a lot of insight in several Ellington projects like the Reader's Digest recordings, the opening ceremony of the new library of a Portland Benedictine Monastery, *The River, Celebration* (of the 150 years anniversary of the Jacksonville Symphony) and the studio session from 22Jun72, after Ruth called Ron, telling him to book a studio and to bring some music because Duke was coming to Toronto and wanted to do make some recordings. (See NEW FINDS, page 9)

The closing presentation was done by Helen Oakley and Stanley Dance. It was rather hard to understand Stanley. Jack Towers explained to me that this was caused by the wrong microphone, pinned to his jacket. It was to far from his lips. When they turned up the volume, they would run into feed-back, which they did a few times.

Azure CA-20 is out

The traditional Azure cassette CA-20 is presented to all the participants of the 1996 Conference in Toronto and is also available for DEMS members. The donation, requested is now in Dutch Guilders, including sending-costs: 15.-

It will be subtracted from your (future) deposit.

This year, Benny and I have made use of an extremely interesting recording, which is in spite of it's very high quality not suitable for commercial release since it is very obvious that it is a portable recording. We have seldom the opportunity to use such good material for an Azure cassette without reducing the possibilities for the commercial producers, who we need very much for making available to us more of the still tremendous amount of good quality recordings that are waiting for us to become a part of our collections.

Here are the "liner-notes":

22 Years Later

This DEMS tape, Azure CA-20, has been composed to be presented in Toronto at the ELLINGTON '96 CONFERENCE.

Our most generous friend, Benny Aasland, became very ill last October. He died on Saturday April 27, 1996.

No words can express my sorrow. Only music can do that, Billy Strayhorn's "Blood Count." Sjef Hoefsmit

The recording, Benny and I selected for this year's cassette, is extraordinary in many respects:

It is by far the best portable recording we have ever heard. It is even in stereo!

It shows us Duke's orchestra in an amazingly good condition in spite of the late year, 1972

It was recorded in Toronto for a very responsive audience in the presence of one of the founders of the Toronto Chapter and Duke's dear personal friend, the late Mrs. Rhea Anger.

The precise date and the location of this concert is June 23, O'Keefe Centre.

Some of you want us to mention all the selections:

- Side A The "C" Jam Blues
Kinda Dukish & Rockin' In Rhythm
Goof
TOGO BRAVA - BRAVA TOGO
Soul Soothing Beach
Right On Togo
Amour, Amour
Naturellement
In A Sentimental Mood
Up Jump
Fife
Take The "A" Train
- Side B Chinoliserie
Harlem
Perdido
Satin Doll
La Plus Belle Africaine
Come Off The Veldt
from the Medley only: Mood Indigo
the end of the concert: Lotus Blossom.

Helen started her talk with expressing her great admiration for the Billy Strayhorn biography LUSH *Life*. Very gently she tried to defend Duke against suggestions that he did not treat Billy correctly. Stanley later gave a survey of the many compositions Duke wrote after Billy's death, showing that Duke could go on without Billy when necessary.

I was very happy with their loyal statements. I only believe that they shouldn't have suggested that David Hajdu gave the impression that Duke exploited Billy. As I will try to express in my review of LUSH *Life*, there is nothing in his book that justifies such a suggestion. (See page 10 of this bulletin)

The rest of their presentation was full of anecdotes and interesting stories, based on their long and close relationship with Duke and their great contribution to the production and promotion of Duke's recorded music.

We met Helen and Stanley for the first time in Toronto in 1987. They both didn't look one year older now. It is a tremendous pleasure to have them in our midsts at our Ellington conferences.

Although we enjoyed his presence in Toronto, we didn't have the pleasure to listen to a presentation by Andrew Homzy for the first time since the Chicago conference (1984). In Ottawa (1990) he had a good excuse: he rehearsed the band that played for us at the evening concerts. He deserves to have a sabbatical year, but we hope he will be ready for another series of 10 consecutive presentations, starting next year in Leeds. Sjef Hoefsmit

We always hesitate to tell you which part of the concert you should enjoy most. We think that you should make up your own minds. We only want to express our great admiration for Duke, who could make this band sound great with only the veterans Cootie Williams, Tyree Glenn and Paul Gonsalves taking "their solo responsibilities."

Chuck Connors, Russell Procope and Harry Carney supplied the foundation as usual.

The "fresh" talents, John Coles, Norris Turney and Harold Ashby performed what Duke wrote for them specifically.

One of his later masterpieces, TOGO BRAVA - BRAVA TOGO, was extremely well written for the band, as it was in the early seventies. (I wonder why Duke always mentioned the original sequence of the different parts of this suite, although he continuously played these parts in this fixed alternate sequence: 1, 4, 3 and 2).

The fact that this is a portable recording gives a special flavour to this concert. You can easily imagine being seated in the audience and seeing how Paul Gonsalves steps down from the podium to play his serenade for Mrs. Anger.

I have always considered "Harlem" too difficult to play, even for Duke's orchestra. This performance is probably one of the best ever recorded. Also the recording as such is extremely good. One can hear small details which normally are lost.

After "Come Off the Veldt" we have skipped the rest of the concert with the exception of Tyree Glenn's conception of "Mood Indigo" and Duke's encore, "Lotus Blossom."

ALL FOR THE LOVE OF DUKE and Benny Aasland!

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Contents must under no circumstances be used for commercial purposes.
DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

A word from your (new) editor

Do not worry about your deposit. Details about expected donations will be published in the next issue, which will be free of charge, as also this one is.

In the next (December) issue you will find an invitation to continue your membership. With the loss of Benny Aasland it is inevitable that the bulletin will never be the same as before.

If you do not want to stay with DEMS in 1997 and you have still a positive deposit, which is not yet returned to you, please let us know.

The new DEMS address is Voort 18b, 2328 Meerle, Belgium.

You may want to write to Birgit Åslund. Do not hesitate to do so. Use her home address:

Såningsvägen 27, S-175 45, Järfälla, Sweden.

We have met her neighbour, a very nice man, who speaks English fluently and who certainly is willing to translate your letters for her. Sjef Hoefsmit

NEW RELEASES

AND RE-RELEASES

Europe 1, 2-CD 710707,
Alhambra, 29 Oct. 1958

Double CD in the series "Pour ceux qui aiment le jazz".

This double CD does not give only 107 minutes of the greatest music, it also sheds new light on the very confusing identification of the recordings, made in Paris on October 28 and 29, 1958.

Most of the statements (including the date being Oct59), made by Hoefsmit in 93/3-4 are wrong:

The recording of *El Gato* on the Magnetic CD can very well have been made during the first concert of 28oct.

What Else Can You Do With A Drum?, *All Of Me*, *Hi Fi Fo Fum* on the Magic LP AWE 19, are from the second concert of 29oct.

Hi Fi Fo Fum in the second concert of 29oct is confirmed now.

If we combine all observations, made in the liner-notes on the earlier releases and in those on this recent double CD with the information taken from Jacques Lubin's listing (donated to the DEMS archives by our member François Moulé), we find the following situation in which none of these assertions conflicts with any of the others:

Palais de Chaillot, 28oct58, 6:30 PM:

- Take The "A" Train L B
- Black And Tan Fantasy L B
- Creole Love Call L B
- The Mooche L B
- Newport Up L B
- Tenderly L
- S Autumn Leaves L
- El Gato L R
- V.I.P.'s Boogie B
- Jam With Sam B
- Stompy Jones L R
- Jeep's Blues L
- All Of Me L
- Hi Fi Fo Fum L
- Medley L B

- Don't Get Around Much Anymore
- Do Nothin' Till You Hear From Me
- Don't You Know I Care?
- In A Sentimental Mood
- Mood Indigo
- I'm Beginning To See The Light
- Sophisticated Lady
- Caravan
- I Got It Bad
- Just Squeeze Me
- It Don't Mean A Thing
- Satin Doll
- Solitude
- I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore

Diminuendo And Crescendo In Blue L B

Palais de Chaillot, 28oct58, 9:30 PM:

- ✗ Tenderly L
- Perdido L B
- Sophisticated Lady L B
- Sonnet To Hank Cing L B
- What Else Can You Do With A Drum? L
- On The Sunny Side Of The Street L B R
- Things Ain't What They Used To Be L B R
- El Gato B

Alhambra Théâtre, 29oct58, 6:30 PM:

- Juniflip L R
- Frustration L R
- Such Sweet Thunder L R
- Sonnet To Hank Cing L R
- What Else Can You Do With A Drum? L
- La Virgen De La Macarena L
- Passion Flower L R
- All Of Me L
- Jam With Sam L R
- Boo-Dah (short) L
- Medley L

- Don't Get Around Much Anymore
- Do Nothin' Till You Hear From Me
- Don't You Know I Care?
- In A Sentimental Mood
- Mood Indigo
- I'm Beginning To See The Light
- Sophisticated Lady
- Caravan
- I Got It Bad
- Just Squeeze Me
- It Don't Mean A Thing
- Satin Doll
- Solitude
- I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore

Diminuendo And Crescendo In Blue L R



Alhambra Théâtre, 29oct58, 9:30 PM:

- Take The "A" Train L R E
- Black And Tan Fantasy L R R E E
- Creole Love Call L L R R E E
- The Mooche L L R R E E
- Newport Up L L R R E E
- Deep Purple L R A
- Harlem Air Shaft L E A
- Such Sweet Thunder E A
- Sonnet To Hank Cing E
- Sophisticated Lady E
- Kinda Dukish & Rockin' In Rhythm E 53
- What Else Can You Do With A Drum? E A 53
- Together E 53 42
- Jeep's Blues E 53 42
- All Of Me E A 53
- Things Ain't What They Used To Be E A 53
- El Gato E A 53
- Stompy Jones E A
- Hi Fi Fo Fum E A
- Medley E
- Don't Get Around Much Anymore
- Do Nothin' Till You Hear From Me
- In A Sentimental Mood
- Mood Indigo
- I'm Beginning To See The Light
- Sophisticated Lady
- Caravan
- I Got It Bad
- Just Squeeze Me
- It Don't Mean A Thing
- Satin Doll
- Solitude
- I Let A Song Go Out Of My Heart & Don't Get Around Much Anymore

Diminuendo And Crescendo In Blue E

Sources: see DEMS:

- L = Lists of Jacques Lubin in DEMS files
- B = Broadcast Europe 1 from 29oct58
- R = Magnetic Records CD MRCD 119 91/4-2
- E = Europe 1 - double CD 710707 fresh!
- A = Magic AWE LP 19 86/2-1;90/1-5;90/2-6
- 53 = Danish broadcast # 53 94/3-4
- 42 = Danish broadcast # 42 90/3-3
- additional information 90/3-2;91/5-5;93/3-4

We have mailed quite a number of these CDs to friends in the USA and in Canada. It seems that this double CD is very difficult to find. In case you have the same problem, we will be happy to send you one. The price (including air-mail fare) is Dutch Guilders 50.- This will be subtracted from your (future) deposit. DEMS

Columbia C2K 53584 (double CD)
"DE Live At Newport 1958" (3Jul58)

Mentioned by Jerry Valburn in DEMS 94/4-6, not yet discussed in the bulletin, this double CD gives us the complete DESOR 701.

Here are some remarks based on the notes in the little booklet: On page 6, second column we read that Duke called the MC, Willis Conover, "Mitch Miller". I am not in the least questioning Duke's great sense of humour, but this is not a good example.

Facts: The introduction on the CD is by Willis Conover, who was the MC for the evening concert. The first selection on the CD, the excerpt of *Take The "A" Train* is from the afternoon concert and belongs together with *Princess Blue* and *Duke's Place* to the unissued live radio broadcast.

The introduction to the afternoon concert was by Mitch Miller. Duke didn't have to put his tongue firmly in his cheek.

He simply thanked the proper MC for introducing him prior to *Take The "A" Train*: Mitch Miller.

Some minor errors: *Just Scratchin' The Surface*, *Feet Bone* (a.k.a. *Feet Bones*) and *Prima Bara Dubla* were issued earlier on several LPs and on the CD, mentioned by Jerry: Columbia(F) 468436 2.

Volontè and Massagli claim that Francis Williams was present. Francis once told them that he was in the band in Newport on 3July58. He was not in the studio on July 21. His presence is now confirmed in the liner notes: as Francis "Cootie" Williams (sic).

This double CD contains 97 minutes of music. Hoefsmit (ctd. on next page)

New and re-releases (ctd.)

Impulse IMP 11732 (CD)

"D. E. Live At The Whitney"

Recorded Live at The Whitney Museum of American Art, New York, on April 10, 1972

This CD is made in the EC. The same CD is issued in the USA with the number IMPD-173 and mentioned in TDES Newsletters from November and December 1995. It contains 55 minutes of music divided into 19 separated tracks:

- 1 Opening remarks
- 2 Medley: Black And Tan Fantasy/Prelude To A Kiss/
Do Nothing Till You Hear From Me/Caravan
- 3 Meditation
- 4 A Mural From Two Perspectives
- 5 Sophisticated Lady/Solitude
- 6 Soda Fountain Rag
- 7 New World A-Comin'
- 8 Amour, Amour
- 9 Soul Soothing Beach
- 10 Lotus Blossom
- 11 Flamingo
- 12 Le Sucrier Velours
- 13 The Shepherd
- 14 The "C" Jam Blues
- 15 Mood Indigo
- 16 I'm Beginning To See The Light
- 17 Dancers In Love
- 18 Come Off The Veldt
- 19 Satin Doll

In the liner-notes, very well written by Dan Morgenstern and nicely printed, it is stated that these recordings are all made on April 10, 1972 at the Whitney Museum in New York City and that in spite of the fact that some had to be skipped, the sequence of the remaining selections is the same as during the actual performance.

Indeed, DESOR (1382) was wrong as far as the date was concerned. The Whitney recital took place on April 10 and not on May 5, 1972. But we can not believe that this CD contains exclusively recordings from the Whitney Museum.

We believe that the tracks 1 until and including 7 are from another occasion. Track 8 until and including track 19 are from Whitney.

Track 8 is on the original recording preceded by an introduction by Charles Schwartz, who tried to introduce the ambassador of Togo. Something went wrong and after a while Duke introduced again the ambassador.

After the ambassador among other subjects, announced the release of the "Ellington" stamps, Duke thanked him and gave an introduction to the following recital which started with two parts of *Togo Brava - Brava Togo*.

This introduction by Duke is undoubtedly the beginning of a concert and is not what one could expect to hear after an intermission.

The closing *Satin Doll* was followed by an applause which was very clearly what one expects at the end of a concert.

Duke was interviewed by Sid Paul after the performance. Thanks to this interview we know that the Whitney concert was played in the evening and that Duke was in a hurry because he had to catch a plane.

When one listens to the introduction by Duke, prior to the Medley, it is hard to believe that we have here anything else than an introduction at the start of a totally different concert and again not what we could expect to hear after an intermission.

We suggest that we file the selections 1 until and including 7 (all played without drums and bass) on May 5, when Duke gave a recital in Champaign-Urbana at the Krannert Center at the University of Illinois.

The only reason to choose this date is the fact that the combination of these two recitals has been claimed to be from May 5 and there is no doubt in our mind that there have been two recitals.

To assign this wrong date of May 5 to the first portion of these selections, seems to be a reasonable guess.

Much more important than the discussion about the correct dates and locations is the terrific quality of these recordings (a bit more than 55 minutes long).

We welcome every serious release of any of Duke's performances, especially when the quality of the music and the sound is so wonderful. This CD belongs in every serious Ellington collection.

When one also would like to hear Duke's introduction, prior to the two parts of *Togo Brava - Brava Togo*, the long applause after *Satin Doll* with the yelling for "more... more!", Duke's comments between the selections and the three missing selections from Whitney: *Take The "A" Train*, *A Single Petal Of A Rose* and *La Plus Belle Africaine*, one could play the Azure Cassettes CA-8 and CA-10, presented to the participants of the Ellington Conferences in 1989 in Washington and in 1990 in Ottawa (and still available through DEMS). Sjef Hoefsmit

Attic ACD 1425 (CD)

"Duke Ellington - North Of The Border"

Recorded in Toronto, on July 24 and 25, 1967

In his presentation in Toronto, see page 7, Ron Collier showed us the CD which came out with the recordings as we have on the Decca LP DL 75069. Duke was the soloist during the recording of 6 compositions by Ron Collier, Gordon DeLamont and Norm Symonds. A bonus on this CD is the 26 minutes long interview, made at the same occasion with the participation of Duke, Ron, Ted O'Reilly and John Norris. See *MTM* page 137. Hoefsmit

ELLINGTONIA

Verve 314 529 908-2 (CD)

LUSH Life - The Billy Strayhorn Songbook

This is an excellent compilation of 68 minutes of Billy Strayhorn compositions, made by Verve. It is characteristic for Billy that we can only hear him on 2 of these 15 selections:

| | | |
|-------------------------------------|----------------------|------------|
| <i>Lush Life</i> | Sarah Vaughan | 1Apr56 |
| <i>Rain Check</i> | Art Farmer | 5Sep62 |
| <i>Chelsea Bridge</i> | Ben Webster | 28May54 |
| <i>Far-Eastern Weekend</i> | Louie Bellson | 24Jan57 |
| <i>After All</i> | Oscar Peterson | Aug50 |
| <i>Something To Live For</i> | Ella Fitzgerald & DE | 18/20oct65 |
| <i>UMMG</i> | Dizzy Gillespie | 27/28Apr60 |
| <i>A Flower Is A Lovesome Thing</i> | Frank Morgan | 5/6Sep90 |
| <i>Johnny Come Lately</i> | Cecil Taylor | 6Jul57 |
| <i>Your Love Has Faded</i> | Johnny Hodges | 12Dec61 |
| <i>Satin Doll</i> | Billy Eckstine | 18Feb64 |
| <i>Three and Six (Wounded Love)</i> | Johnny Hodges | 10Sep58 |
| <i>Isfahan (Elf)</i> | Joe Henderson | 3,6,8Sep91 |
| <i>Blood Count</i> | Stan Getz | 9Mar86 |
| <i>Take The "A" Train</i> | JATP | 21Nov60 |

This CD is issued in collaboration with David Hajdu, the author of the magnificent Strayhorn biography *LUSH Life*, and Vice President of The Duke Ellington Society in NYC.

The biography and the CD (together or separate) are available for members of TDES for a reduced price. This offer is extended for DEMS-members. An order-form with all the details is included in this bulletin. We are extremely grateful for this generous gesture from our friends in NYC. DEMS

NEW FINDS (ctd. from page 4)

Toronto, Sound Studios, 22Jun72

| | | | |
|------|---|----------------------|----|
| | <i>Satin Doll</i> | 53 | |
| | <i>Hello, Dolly!</i> | 82 | |
| | <i>Alone Together</i> | 82 | |
| | <i>Vancouver Lights</i> , take 3 | | ni |
| | <i>Relaxin'</i> | 82 | |
| | <i>Things Ain't What They Used To Be</i> | 82 | |
| | <i>New York, New York</i> | | nf |
| | <i>Original</i> , featuring Tyree Glenn | | nf |
| | <i>Original</i> , featuring Russell Procope | | nf |
| | Sources | DEMS | |
| 53 = | Laserlight CD 15 753 | 92/4-7;93/1-6 | |
| 82 = | Laserlight CD 15 782 | 92/4-7;93/1-6;93/4-5 | |
| ni = | not issued | | |
| nf = | not found | | |

The last group of three titles is mentioned on a list which accompanied the donation from Mercer to the Danish Radio. We believe that these recordings are not lost, but mistakenly added to this session. *New York, New York* has been found in the Danish collection in several other sessions and the two *Originals* may exist elsewhere under their genuine title.

The fact that *Vancouver Lights* is take 3, has been told by Ron Collier in Toronto in his presentations in 1987 and in 1996. After three takes, Ron wanted to make one more, but Cootie said, "that's a take." Before Ron could start arguing, Duke put his arm around Ron's shoulder and said, "Ron, when Cootie says 'that's a take', he is not going to play it again."

We have a (rather poor) recording of the real *Vancouver Lights*. When we would have compared both recordings we could have found this heavy mistake ourselves. We have asked Ron Collier permission to issue his composition *Vancouver Lights* on a future Azure cassette. He agreed and has even send us a better copy for that purpose. Thank you very much, Ron! DEMS

New Books

LUSH Life

by David Hajdu

Farrar Straus Giroux, New York, 1996, 306pp

Strayhorn has been given quite some publicity lately. Both because of this biography as well as because of the conference in Pittsburgh and the famous CD with unissued compositions.

Many of the reviews I saw, were disturbing.

I tried to persuade myself that when these reviews were right and Duke had treated Billy wrong, his music would still be the same great joy in my life. But I couldn't help it to feel myself upset and I started to collect arguments for Duke's defence.

I felt completely relieved after having read David Hajdu's book for the first time. Probably eager to sell more printed paper, some newspapers published reviews in which facts are brought forward in such a combination that the resulting suggestion is simply ridiculous. Let me give you only this example, found in the most prestigious Dutch newspaper (the translation is by me):

"Billy felt himself being neglected. Ellington swept in all the credits, he even received the highest American tributes. Slowly but steadily Strayhorn drank himself to death."

I was really worried that David Hajdu's book would have given any justification for such allocations, but this is not the case. On the contrary, I can throw away my notes. All the arguments are in David's book! I have read it now three times.

David Hajdu's book gives us an exemplary unbiased view on Billy Strayhorn's musical career and on his personal life.

The author worked 10 years to collect the facts he needed to write this book. He was the first who went through Billy's papers, after Billy died. He studied the material in the Smithsonian Institution. He did 500 interviews. He found the man who introduced Billy to Duke: George Greenlee, never before interviewed! He also found the only survivor of the Mad Hatters, Billy's combo in Pittsburgh: Jerry Eisner.

The story of his research as told by himself in JAZZIZ from September is almost as intriguing as the book itself. Thank you Walter van de Leur for sending me a copy!

I was most impressed by David Hajdu's discrete criticism on the lyrics of LUSH Life (page 36). It takes courage to do so on Billy's most acclaimed song, from which Ellington said that he couldn't play it, because it was to good.

It gives me the guts to come also forward with a few remarks after having stated first that this book is in my opinion a masterpiece in itself. It is not only the first Strayhorn biography, it is also a superb Ellington biography. Duke is clearly recognizable when he manages to disturb the plans for the collaboration of Billy with Luther Henderson on page 142. And what can be more Dukish than to work close together with someone without having the slightest agreement about the conditions or the consequences?

Here are first some discographical remarks:

The correct sequence of the Reprise sessions in 1963, starting on page 219, is as follows: The violin-session is from 22Feb, Beatrice Benjamin recorded under Duke's direction on 24/25Feb and Alice Babs started her recordings on 28Feb. In Hajdu's book the sequence is Alice-Beatrice-violins.

Beatrice in Downbeat of 21Nov63: Duke played in "Solitude." (DEMS 88/4-3). Hajdu, quoting Svend Asmussen on page 220: Billy played "Solitude."

There were two takes made of "Solitude." Not one as claimed on page 220. Take one has 1 1/2 chorus and is 4:40 long. Take two has one chorus and is 3:26 long. Take two is "issued" on Azure CA-3 (DEMS 85/3-14) and broadcast through Danish Radio on 13Apr92.

On page 229, Billy left the show "My People" to join the 28Aug63 March on Washington. He arrived two days earlier to help in the preparations. This makes us question the correct date of the third recording session for "My People", considered to be 27Aug, when Billy was undoubtedly present. But what about 26Aug, the last Monday in August, being reserved for the Copasetics Show in NYC on page 230?

I know that these are trivial remarks. I have one serious remark: In many interviews members of the orchestra, including Billy and Duke, have admitted that Duke would often make considerable modifications in the compositions or arrangements, made by himself or by others. I have always believed that this was Duke's forte: what was already rather good, even very good, became excellent after Duke's interference. I thought that Billy called this "the Ellington effect." It is just this "effect" that I missed in the beautiful Strayhorn compositions on the CD "Portrait Of A Silk Thread" and from which I missed any reference in LUSH Life.

I can not urge DEMS-members enough to read this excellent biography. It contains a wealth of "fresh" information and it is extremely well written.

You can accept the invitation from TDES, to order your copy for a greatly reduced price. See page 9 under ELLINGTONIA.

Sjef Hoefsmit

The Duke Ellington Primer

by Dempsey Travis

Urban Research Press, Chicago, IL, 1996, 202pp

It's hard to believe that April 29, 1996, would have been Duke's 97th birthday. In three years, there will undoubtedly be international fireworks from those who remain of those who know the life, times, and music of our greatest composer/band leader.

For the 97th year, we are blessed with the publication of the memories of an addict (his word, p.vii) who has been on the case for 70 of those years, Dempsey Travis. Travis, a prolific "autobiographer" of Chicago politics, music, and other aspects of the black perspective, is known to most of us for that fat book *The Autobiography of Black Jazz* (Urban Research Institute, Chicago, 1983), which of course frequently mentioned Duke Ellington. His new much slimmer volume, *The Duke Ellington Primer*, compiles and expands the information scattered through the big book.

Travis was 11 years old when he first saw Duke in 1931 (p.44) and, while it's unlikely he was taking notes at that age, he reconstructs the experience in glorious detail, as he does for many later encounters with the Maestro. Such personal memories are scattered throughout the book's basically chronological approach to Ellington's long career, with the central emphasis on the '30's and '40's, salted with bits and pieces from the later years.

There are new interviews with Ellingtonians -- the remarkably ageless Herb Jeffries from the early 40's *Jump for Joy* days, Al Hibbler from the late 40's, and Louie Bellson, who replaced Sonny Greer in the early '50's, as well as a reprise (from *The Autobiography of Black Jazz*) with recent updates of the interview with Clark Terry. And throughout the book are details and data of a sort that could only be perceived and remembered by a person living the black life during the painful transitional years in our history from legally enforced segregation to the relative state of equality attained so far. This makes the book a witness to a side of Duke's life and times that could not have been written with such passion by many of his white addicts.

Susan Markle

This review by Susan Markle has been taken with her permission from *Jazzgram*, a publication by the Jazz Institute of Chicago from June 1996.

DEMS

Shortly after Susan gave this permission, she became gravely ill and had to spend a couple of weeks in intensive care at the hospital. She is back home now and recovering. I called her on Sunday, 29Sep and wished her all the best!

Sjef Hoefsmit

NEW DISCOGRAPHY

ELLINGTONIA

The Recorded Music of
DUKE ELLINGTON
and His Sidemen

Compiled by W.E.Timner.

FOURTH EDITION

Willie Timner has send us a free copy of his latest edition.

We are again impressed by the very prestigious way this book is published. It looks even nicer than the third edition and the hard-cover is no longer brown!

It is still the only discography which gives us the full recorded output of Duke in one volume. It is also unique because of the section dedicated to the Ellingtonians.

We will review the book later, when we have more time.

We invite every DEMS member to give us a helping hand in going through 600 pages, looking for mistakes and omissions. The book deserves to be scrupulously checked.

We have already used Timner's new discography several times and it seems to have strikingly improved.

It is expensive: \$78.00. Willie is trying to get a reduction for DEMS-members from *Scarecrow Press, Inc. 4720 Boston Way, Lanham, MD 20706, USA.* Look in the next bulletin!

DEMS

Because we ran out of space, we had to skip our regular column DISCUSSIONS-ADDITIONS-CORRECTIONS.

A lot of contributions are waiting for the next bulletin, but new contributions (or questions) are always most welcome!

DEMS, Voort 18b, 2328 Meerle, Belgium