

"All for the  
Love of  
Duke"

For DEMS members only

THE

# DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

FLASH NEWS page 11 !

1985/2

MAY-JUNE-JULY-AUG



## ELLINGTON '85



The announcement that the 1985 Duke Ellington Conference will be held in May at Birch Hall, Oldham, has produced an amazing and encouraging response. Enquiries have been received from places as far afield as Australia and the Soviet Union, as well as from all over Europe and North America.

Following Bob Wilber's triumph as musical director of the much talked about film "The Cotton Club", he was delighted to take on the challenge of organising the three "Ellington '85" concerts. These will cover the whole fifty year panorama of Ellingtonia - from the Cotton Club days of the twenties to the music of the sixties and seventies. Bob Wilber is respected as one of the leading musicians in the world today and no other musician is nearly so well equipped to take on the dual role of director/performer of Duke Ellington's music.

Much excitement was created by the announcement that trumpeter Willie Cook would be another Conference star. Cook's career with Ellington covered three decades and his work was as greatly admired by his fellow professionals as it was by discerning members of the jazz public. And he is playing as well today as he was in his years with the Duke.

Now the Conference is very proud to announce the signing of clarinet virtuoso Jimmy Hamilton, corner-stone of the great Ellington reed section. Hamilton is one of the finest of all jazz clarinetists and was a star Ellingtonian for twenty five years. His appearance adds a new dimension to "Ellington '85" music as well as to the panel of ex-Ellingtonians who will share their reminiscences with us.

A guest of honour at the Conference will be star Swedish soprano Alice Babs, who was closely associated with Ellington's music prior to her retirement. She worked regularly with Duke Ellington on his Sacred Concerts and recorded with him frequently in the sixties and seventies.

In addition to the films, lectures and panel discussions already announced, arrangements have been made to present tapes from a previously unknown collection of Ellington recordings. This includes many compositions which will be heard for the first time in public. The 1960 Ellington Orchestra will be heard in life-like quadrophonic sound and the 1930s band on newly discovered stereophonic discs. The story of the discovery of these discs will be told at the Conference and we will hear for the first time ever stereo recording from 1932 - a quarter of a century before any previously known stereophonic recordings of jazz music.

The 1985 Duke Ellington Conference will be a unique gathering which will offer the opportunity to meet and talk with Ellington musicians, scholars, discographers and collectors. Overall it promises to be the most absorbing and entertaining jazz event ever staged in Great Britain.

● Pable has issued an Ella portion consisting of numbers from her concert halves as presented at the Stockholm Concert Hall on 7Feb66 (see p. 3). The next day, at Circus, Stockholm, Duke and Ella videe taped two 40 minutes shows. At a party afterwards Duke played some piano followed by a TV play back much appreciated by all and everyone, Ella and Duke included. However, now we have, thanks to Norman Granz, a portion presented in stereo in contrast to other recordings from these events in circulation among collectors throughout the world. We will also remind you of a couple of stereo selections included in the M.F.D. 5-LP box, which are said to be from the Falconersentret concert in Copenhagen on 6Feb66, just one day ahead of the Stockholm appearances.

KONSERTHuset

Måndag 7 februari kl. 19 och 21.30

**JAZZHISTORISK TOPPKVÄLL!**

*Norman Granz presents for the first time in one concert the greatest voice and the greatest orchestra in jazz*



## ELLA & DUKE FITZGERALD & ELLINGTON

and his famous orchestra

Bilj. på vagnliga ställen. Stelwayffyllet fr. Lundholm  
Produced by Jazz Europa M. V. • Arr. Karstedt Konsertbyrå

### PRIOR TO MANCHESTER

DEMS will be guested by some Aasland friends coming from the USA and from Holland, the American visitors being Messrs. Jerry Valburn and Jack Towers, and their wives, plus another good friend and Ellington follower, Mr. LaPradde. The one from The Netherlands is none other than Mr. Sjef Hoefsmit - for the second time.

DEMS has taken the opportunity, in cooperation with the Stockholm Jazz Society, to arrange an all-day Ellington meeting to take place May the 19th, special invitations issued.

As a result of the opportunity to meet Jerry in person at this time, DEMS decided to postpone the promised listing over Jerry's latest discoveries. We have reason to believe Jerry, Sjef and Benny to come up with a still better presentation to be included in the next Bulletin.

# DUKE ELLINGTON'S STORY ON RECORDS

( A few additions and corrections - etc. ):

- ✓ 14Apr72 1376m should read: Prelude to a kiss - The wonder of you
- ✓ 1Feb73 Add, between 1414b-1414i: Don't you know I care
- ✓ 25Oct73 Malmö: 1440d should read "PAMB"
- ✓ 28Oct73 Stockholm: 1441j should read "Three Bearded Bones"
- ✓ 3Nov73 Vienna: 1443a should read "PAMB"

- ✓ 2Nov73 1442g should read "Diminuendo in blue / Blow by Blow"
- ✓ 1Dec73 Eastbourne, Congress Theatre, concert in order as follows: C jam blues/Unkn.title/Reekin' in rhythm/Creole love call/Satin doll/Unkn.title/Unkn.title/Caravan/How high the moon/New York, New York/I didn't know about you/I'm beg.tee see the light/Unkn.title/Chiniserie/I can't get started/Basin Street blues/Halle Dally/Medley ( to be continued )



Continuing Ken Rattenbury's series

## THE ELLINGTON SOLOISTS

### (4): RUSSELL PROCOPE 4.30 BLUES (PART ONE)

CHORUS 1 MEDIUM-SLOW BLUES (MM.  $\downarrow = 84$ )

(TO BE CONCLUDED) = Ken Rattenbury 1985.

Late in 1969, when the Ellington Era, under the direction of the Master himself, had nearly run its illustrious course, one of the old guard, altoist and clarinettist RUSSELL PROCOPE delivered to posterity what constitutes, to my heart and ear, 50 bars of the most sublime and moving clarinet blues ever to be captured from a live performance. These seem to possess all the qualities essential to the best in jazz; relaxed, melodic construction; absence of even the faintest suspicion of anarchy — Russell's choice of notes closely follows the harmonies of the simplest of 12-bar blues sequences; the tone warm, woody, sonorous, enhanced by a beautifully-controlled vibrato; no striving for theatrical effect — never climbing out of the lower-to-middle register. On the face there seem to be a lot of notes, but how they swing! And, on

reflection, no superfluties, never disturbing the underlying pulse of the music, the steady heart-beat of jazz, exemplifying the true meaning and application of syncopated rhythmic re-arrangement. In the complete performance, Russell Procope's tour-de-force is preceded by a really beautiful 12-bar piano/bass introduction from Duke himself and Victor Gaskin, followed by a statement of the one theme of the piece, darkly scored for 3 low-register clarinets. Then Procope's beautiful solo takes over for the remainder of the performance. There is so much on offer here that the second half of his masterpiece must needs be held over until the next Bulletin.

Transcribed from 2-LP Set, 'Duke Ellington's Birthday Concert', United Artists UAD-60001. Recorded Manchester, England, 25 November 1969.

# NEW RELEASES AND RE-RELEASES



Chess (J) PLP-829 "SHOUTIN' SWINGIN"  
AND MAKIN' LOVE"

This is Ellingtonia. Three 1947 Al Hibbler-titles included: It don't mean a thing, My little brown book, and Fat & Forty. Sunrise and Chess material. Several Ellingtonians present. These and other titles were collected on Argo Lp 601, "Al Hibbler Melodies", many years ago. Some takes? (Renberg)

Capitol 1555.1893 "DE SHOWCASE"  
Same as Capitol T-679. (Hillström)

Delta-Kron (Hungarian) LPXL-17781 "THE GOLDEN ERA OF JAZZ" "LIVE AND RARE"

During one of my excursions abroad I found this Hungarian LP with contents as shown on labels below. Tracks A1-3 I also have on Max 1003 and Collectors Classic's 16. Tracks A5-7 and B1-7 are also present on Sonderpresse VA-63043 as well as partly on Alamac and Saga. However I have a question concerning "Caravan". Have you any suggestions as to the broadcast date? (G-O Carlsson)  
DEMS: Dates should read as follows: A1-3 from 9Jan40 (false date on LP sleeve as 18Sep40); A4 18Mar37 (false date on sleeve as 18Sep40); A5-87 from 30Dec41 (correct date on sleeve - these are from the Standard transcription P-183.

Milan A-252-3 "COTTON CLUB STARS" (2-LP set)  
Same as Stash ST-124. (Hillström)

Murray Hill 927942 "COLLECTOR'S HISTORY OF CLASSIC JAZZ"

I have previously reported on Murray Hill M-56761 obtainable through a small mail order company, Publishers Central Bureau, and its affiliate, Nostalgia Book Club (books & recordings). The above 5-LP set contains the following items by DE:

Record 4, Side 1, Track 2: Harlem speaks  
Record 5, Side 1, Track 5: Caravan

Not a new release as I have seen it advertised for several years now. I have never seen the Murray Hill listed in any discography regarding any artist, Duke included. For obtaining a catalogue try writing to: PUBLISHERS CENTRAL BUREAU, 1 Champion Avenue, AVENEL, NJ 07001-9987, U.S.A. (Carmack)

Verve 823637-2 "BACK TO BACK"  
Compact disc. Familiar material. (Hillström)

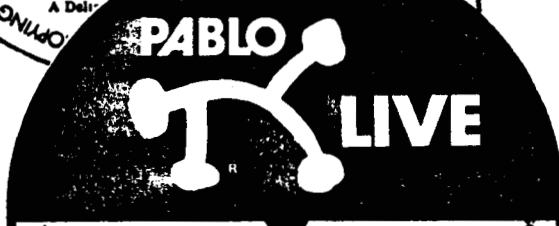
EMI 1808511 (Capitol 9606) "REFLEXIONES AL PIANO"  
Argentine release of the familiar "Piano Reflections". (Contijoch)

Pablo 2308-242 (US & Europe) "ELLA FITZGERALD/DUKE ELLINGTON - THE STOCKHOLM CONCERT, 1966"

7Feb66: Imagine My Frustration / Duke's Place / Satin Doll / Something To Live For / Wives And Lovers / So Dance Samba / Let's Do It / Lover Man / Cottontail

These are happy moments with Ella and her rhythm section incorporated into the Ellington orchestra. Duke, however, is on the piano on "Cottontail" pushing Ella and Genešoves to new heights.

The exact date is not given on the sleeve, but as you can see from a contemporary advert the date is February 7th.



2308-242 SIDE 1 (PP 3804)  
ELLA FITZGERALD + DUKE ELLINGTON ORCHESTRA  
"STOCKHOLM CONCERT 1966"  
1. IMAGINE MY FRUSTRATION 4:48 (Ellington / Strayhorn / Wilson)  
2. DUKE'S PLACE 4:18 (Ellington / Strayhorn / Wilson / Katz / Roberts / Thiele) Robbins Music (ASCAP) - 3. SATIN DOLL 3:28 (Ellington/Mercer/Strayhorn) Tempo Music (ASCAP) - 4. SOMETHING TO LIVE FOR 4:16 (Strayhorn/Ellington) American Academy of Music (ASCAP) - 5. WIVES AND LOVERS 3:19 (Bacharach/David) Famous Music Corp. (ASCAP)  
Produced by Norman Grant  
© 1964 Pablo Records, Inc.



2308-242 SIDE 2 (PP 3804)  
ELLA FITZGERALD + DUKE ELLINGTON ORCHESTRA  
"STOCKHOLM CONCERT 1966"  
1. SO DANCO SAMBA 3:48 (Lieber/Gimbel/Demeran) Ludlow Music Inc. (BMI) - 2. LET'S DO IT 4:28 (Porter) Hm's Inc. (ASCAP) - 3. LOVER MAN 4:21 (Dorsey/Raposo/ Sherman) MCA, Inc. (ASCAP) - 4. COTTONTAIL 4:18 (Ellington) Robbins Music (ASCAP)  
Produced by Norman Grant  
© 1964 Pablo Records, Inc.

KONCERTHUSSET  
Måndag 7 febr. kl. 19 o. 21.30  
JAZZHISTORISK TOPPKVILLI  
Norman Grant presents for the first time in one concert  
the greatest soloist and the greatest orchestra in jazz  
**ELLA & DUKE**  
FITZGERALD & ELLINGTON  
and his famous orchestra  
Biljetter på veckans biljetter - Skrivskytt på Skrivskottet  
Produced by Jazz Europe N. V. - Art. Koncertbyrå

# DISCUSSIONS - ADDITIONS - CORRECTIONS

▶ March 1926 "Georgia Grind" (106729): The sleeve of CBS 67264 give this as take -3. DESOR and Bakker discography give it as the only take. Any comment? (Moriarty)  
DEMS: No, except this is the only take known.

▶ March 1926 "Parlor Social Stomp": CBS 67264 give this as take -6. DESOR and Bakker give it as the only take. Comment? (Moriarty)  
DEMS: Take -6 is the only take known.

▶ "The Creeper" (29Dec26): Ace of Hearts 47 sleeve gives mx as E4323W. Bakker gives the second take E4324 as the one on AH-47. Is he correct? (Moriarty)  
DEMS: According to our files Bakker is correct.

▶ "Birmingham Breakdown" (E21641): DESOR, Vocalion 4 sleeve and Ace of Hearts 23 sleeve give date as 28Feb27. Bakker gives 17Feb27. Correct date? (Moriarty)  
DEMS: 28Feb27 is the correct date.

▶ RCA 741028 (Complete Ed. vol.2) lists "I Can't Give You Anything But Love" as take 4 (10Nov28). DESOR and Bakker says this "I Can't Give ..." on RCA is take -1 (30Oct28). Any comments, please? (Moriarty)  
DEMS: RCA is correct.

▶ "Hit Me In The Nose Blues" (3532 B) and "It's All Coming Home To You" (3533 B): CBS 68275 sleeve and DESOR give date as Oct 1928. Bakker gives Dec 1028. Can I presume Bakker is correct? (Moriarty)  
DEMS: Our files show the same as you've found in Bakker.

▶ RCA 741048 (Complete Ed. vol.5) concerning "Ring Dem Bells" (61011)(20Aug30): RCA give the three takes as -2, -3, -6. DESOR and Bakker list them as -1, -2, -3. Who is correct? (Moriarty)  
DEMS comment: RCA is correct. Note: Takes -2 and -3 are recorded on 20Aug30, take -6 on 26Aug30. (See sleeve notes correctly given).

▶ RCA FPM1-7002, "Cocktails For Two" (79156): Bakker states that originally FPM1-7002 contained only -1, but was later repressed with both takes included. I have the 1st with only one take included. Sleeve note lists this as take -2. Who is correct, please? (Moriarty)  
DEMS: In this case RCA is incorrect - it is take -1.

▶ "Creole Rhapsody" (20Jan31): Bakker and DESOR give the takes issued on Ace of Hearts 89 as Part 1 take -A and Part 2 take -B. I presume both of these are correct and the sleeve note to AH-89 is wrong. (Moriarty)  
DEMS: Yes, despite what the liner notes say on AH-89 the second part is taken from the B-take.

▶ Am I correct in assuming the following concerning "Baby":  
21Dec32 Baby -A CBS 88035  
-B Elu-Disc T-1001  
7Jan33 Baby -C CBS 88082  
-D Elu-Disc T-1001 (Moriarty)

DEMS comment: Takes -A and -C also on Columbia OL-6770 (original issue) and -C also on Raretone RTE-23001.

▶ "HARMONY IN HARLEM" on CBS 88210: I have an observation concerning the two takes, -1 and -2, where Hodges' soprano sax solo to my ears seems to be exactly the same whereas the rest is clearly different, especially for Cootie's solo. Can it be that Johnny's solo part has been edited in in some way, in fact being the same on both takes? (T Erikson)

▶ ELU-DISC T-1003 "If I thought you cared", 19Jan38 (see Bull79/5-3): You said "concerning this item, it is said to be take -2. We have a feeling this might be from an earlier session." Do you have any further information, please? (Moriarty)  
DEMS: No, unfortunately not, but we still have the same feeling.

▶ Columbia Special Products "Great Vocalists of the Big Band Era" P6-14538 (see Bull82/1-T3): My comparisons indicate that "Rose of the Rio Grande" is matrix M833-1 as recorded on 7Jun38. (Carnack)

▶ V-Disc 671 "Unbooted Character": The tune is told be premiered during Treasury Show no.22 (8Sep45). In WWofDE Recording-Ban Period I found the tune in session 42-30 (Aug42). Could that be? (Hill)  
DEMS: No, it seems unlikely. We urge anyone in possession of the claimed be portion from Hotel Sherman (Aug42) to tell if the "Unbooted Character" is present.

▶ Wax Works 42-38: According to Mahus Collection Booklet add "One O'Clock Jump" to the end of the session. (Moriarty)

▶ Refer again to Bull84/3-8 regarding the listing of Capitol transcription titles at the bottom of that page. I would add that "Crosstown" was also released on Hind-sight HSR-125; "Everything Goes" also on Accord SN-7200; and "Tip The Topic" likewise released on Accord SN-7200. (Carnack)

▶ THAT NEVER ENDING BLUES - Ref. Bull82/5-11: Amputated "Satin Doll"-ending, and reduced fidelity, also to be found on double-lp CBS 88054, Duke Ellington Memorial. Several notes also lifted from the "Come Sunday" coda, Victor, 1Dec44-version on the famous "At His Very Best"-album, at least on my copy. RCA LPM-1715 (a German pressing, referring to Down Beat "A Jazz Milestone" on cover, top left). The lost notes are present on the French Inter-grale and, if my memory serves me right, on the old 10-inch HMV "Black, Brown & Beige" / "Perfume Suite"-lp (DEMS remark: HMV DLP-1070). On the other hand you will be able to enjoy 1Oct28 "The Kooche" 2. cymbal-crash (ref. Bull 84/1-3 and 84/3-8) on "Ellington Era 1927-1940 vol. 1", Philips BFG-62178. It is also there on Parlophone PMC-1154, the "Jungle Jamboree"-album, with less clarity. In style with the amputated "Satin Doll", it is gone again on the above-mentioned Memorial-set. (Renberg)

▶ A small addition: RCA LPM-1364 was once obtainable divided into 4 EP's, EPD 1364-1, -2, -3, -4. This is not mentioned in the WWofDE RCA Victor Period volume. (T Erikson)

▶ "Harlem Air Shaft" on FDC-1002 comes from a broadcast on 12May45, and also on DETS-5. On FDC there is a short introduction by Duke: "... and now, with Rex Stewart on trumpet, we fall right into the Harlem Air Shaft". This introduction is not present on DETS. How Come? (T Erikson)

DEMS: The FDC version comes from a V-Disc (483) for which these remarks were added by Duke, and there preceded by a short Take The A Train theme. The DETS version is from the actual broadcast.

(ctd. page 5)

For DEMS members only at special price - LP's FOR SALE sek 35:-/ea.

- Azure LP-431 "DE AT THE HURRICANE" (2 bc's)
- Tax #8010 "BRAGGIN' IN BRASS / DE 1936-1939"
- Tax #8012 "COTTON CLUB STOMP / DE 1937-1939"
- Tax #8037 "DUKE ELLINGTON - TRANSCRIPTION YEARS"

... and a 2-LP set (SEK 80:-):  
Jazz Society AA-520/521 "THE DUKE 1940 - LIVE FROM THE CRYSTAL BALLROOM IN FARGO"

DEMS members may order  
up to 3 copies each.

## DISCUSSIONS/... (ctd.):

► Can DEMS furnish the correct sequence now for all titles on the sessions recorded 22Mar52 and 29Apr52 (discussed in Bull84/1-3-4 and 84/3-10), issued (and how) or unissued. (Carmack)

DEMS: Our files show the following:  
520322 Salem, Oregon, one-nighter dances:

Solitude	
Blues at Sundown	
Do Nothin' ...	
It don't mean a thing	Sunburst 501
Fancy Dan	-
The Hawk talks	
Tenderly	Stardust 201, Musidize 5213
Frustration	
Tea for two	Skata 502
Deep purple	-
Caravan	
Warn Valley	
I let a song/Don't get around	
(Intermission)	
(Warm up)	
A Train	Sunburst 501
Sophisticated lady	
Don't worry 'bout me	Skata 502
Perdido	
The Jeep is jumpin'	Stardust 201, Musidize 5213
Mood Indigo	
How high the moon	
Monologue	
Duet	
Skin deep	
Black beauty	Stardust 201
Dancers in love	
Tattooed Bride (Aberdeen)	
Flamingo	
Trumpet no end	Skata 502
A Train	

(Concerning 29Apr52 further investigation is needed).

► Re KOALA lp's: These are USA pressings rather than Australian (DEMS comment: You are so right, we were wrong). (Carmack)

► I would now confirm that the PICCADILLY PIC-3524 lp previously reported is the same as Koala AW-14117 except that the titles are arranged in a different sequence (see Bull82/5-2). (Carmack)

► Regarding "Happy Birthday" (to Duke) (see Bull84/3-11 near the end of the McElroy Ballroom date): This is noted to have been misread, I believe this was issued on Stardust 203. Please confirm. (Carmack)

DEMS: You are quite right, it ends the very last track on Stardust 203. And, what is more important, the "Happy Birthday" is not to Duke but a female person attending the dance. This again suggests that the date should really be a previously given one as 15Apr53. We suspect the Birthday salute to have been related as being in honor of the Duke, and thus consequently the date to be April 29.

► CBS "DUKE '56/'62" (5 lp's)(see previous Bull): Is it not true that Ellington collectors will now have had the opportunity over the years, of acquiring every single 78 or 45 rpm commercial, "single" release, on microgroove. I don't say every single record is currently available ... only that an assiduous, serious collector, could now, if he or she so desired, dispose of all of his Ellington "singles", either on 78 or 45 rpm, and still have a complete collection of all released items, on Long Play albums. If any "single" has ever been overlooked, I would certainly like to know about it. The final CBS 5 lp's

completes, I believe, the microgroove coverage of all previously released "singles". In a way, this has some importance to the collector who finds it an irritation to have to preserve the old 45 and 78 singles, because they had never been reissued! (Jacobs)

► AFPS JUBILEE 69 (see Bull84/4-11, comment by T Larson): Jubilee 69 was assembled/mastered on 11 March 1944 and was one of 7 Jubilee transcriptions in the 1942-1945 period that were dubbed shows. The others - with their assembly dates - were 6 (Jan 1943), 8 (28Jan43), Ellington's 49 (11Feb43), 58 (27Dec43), 112 (11Dec44), and 123 (5Mar45) (Sears)

► GET YOUR KIX-ENJOYING Black blues, R&B related music sometimes give unexpected joys. Hedges, Baker, Nance, Marshall, Glenn and Greer are present on several Ivory Joe Hunter-tracks, King material, re-issued by Jonas Bernholm, Sweden. To be found on Lp's ROUTE 66 KIX-4, KIX-15 and KIX-65. On the same label, KIX-8 (Paul Gayten) and KIX-19 (Larry Darnell), you may enjoy some Sam Woodard New-Orleans-inspired shuffle, but pre-Duke, also Area Bell. On another Bernholm-compilation, CROWN PRINCE IG-402, presenting Willie Mabon's CHESS-material from the 50's, the reverse side of the cover is graced with a picture showing Duke. Among the inside goodies (if this music is down your alley), we find simple, but nice and rough blowing by Harold Ashby - a frequent guest on the Chicago blues-recording scene at that time. Bernholm's several Lp-series are model of their kind, the cover-texts alone setting new standards. The Swedes strike again! (Renberg)

► THE LAKE (see Bull85/1-2): Mr. D. Miller asked for information about "The Lake". I've just listened to the Rotterdam 1969 concert. The theme of The Lake on Mercer Ellington/Duke in Warsaw is the same as "Unknown title" on the Rotterdam tapes.

I have the Rotterdam concert complete on tape if Mr. Miller should want a copy. (I also have the 1967 concert (with Ella F.) and the 1971 concert complete on tapes.) (van Waa)

► DETS-34 (see Bull84/3-2): DEMS says the only portion in existence from the 13Apr46 show is the one included, namely Jam-A-Ditti/Blues Is The Night/Passion Flower and Closing. Yet in the Mahus Collection booklet are many additional titles listed; followed by the 3 tracks found on DETS-34. So it looks DETS-34 could have more tracks than it actually had. (Moriarty)

DEMS (via Hoefmit) comments: Apart from the three last titles, also on DETS-34, the titles on the Mahus tape in question are from other sessions. "Embraceable You" is recognized as DESOR 3794. The rest has still to be investigated. There is no doubt that this is a FAKE once obtained by Mahus.

► Which is the correct take number for "Translucency" matrix D6VB2095, recorded on 9Jul46, as released on these LP's: RCA(F) PM-42397 (given as -1) and on Franklin Mint ("The Greatest Recordings of the Big Band Era", Vols. 55/56 (no take number given but sounds as on RCA)? Contrary to RCA liner notes, Timmer 1979 edition shows take -2 as the only one issued. Where both takes issued? If not, which was the issued take? (Carmack)

► Ref. 84/3-2 (Carmack): "VAGABONDS" on CBS 66607 different from UTD-2004, yes, but disregarding speed/mix I am not able to detect differences from Franklin Mint. Will somebody equipped for simultaneous listening please check. (Renberg)

► Ref. 85/1-9: "ASPHALT JUNGLE THEME" part 1 & 2 same as Columbia 4-42144, except part 2 on single-issue also in mono. There is a slight speed-difference and the new LP-issue adds a few more beats during fade out. (Renberg)

► A follow up on the 6-LP set on CBS(F) 66607 (see Bull84/3-2): Regarding "Controversial Suite" on Side J, given in DEMS to be -2, I made aural comparisons with different results. I compared CBS with the listed take-2

(ctd. page 6)

# DUKE IN THE PICTURE

● **HOLLYWOOD SOUNDSTAGE HS-5014** (see Bull 85/1-9): The title is "REVEILLE WITH BEVERLY/JAM SESSION". Ellington did not go into this film in early October, but rather sometime during the last two weeks of October, for the following reasons: His pre-recordings for CABIN IN THE SKY, the film the Ellington band worked on directly prior to REVEILLE, were completed the afternoon, Sept. 29, 1942. Only then could the band go into rehearsals and eventually - filming of the "Paradise Café" sequence. This was held up for a few days due to the fact that Lena Horne broke the instep of a leg, had to have it put in cast for the remainder of her work on the film. The first "takes" of the "Paradise Café" sequence had to be reshot with new camera angles to keep Horne's leg out of the picture. To make a long story short: It took two weeks before Ellington got off the M-G-M lot, if not more. The film was completed, incidentally on Oct. 24, with some retakes shot Oct. 28.

Hence the assumption that Duke worked on REVEILLE sometime the last two weeks of October. Filming and recording (rather vice versa) of TAKE THE A TRAIN did not take more than 2 days, according to available sources. The band's first documented engagement after the M-G-M and Columbia film assignments was one on its way East, at the Dreamland ballroom, Omaha, Nebraska, Oct. 26, 1942.

Finally, the photo referred to, reprinted in "Recording Ban Period", p.1 is not from REVEILLE! The Ellington band was grouped around a piano in a very similar fashion for publicity stills by both the M-G-M and the Columbia studio photographer. However, the photo is from CABIN IN THE SKY, as is evident in the kind of piano which is different from the one in REVEILLE. Furthermore, original prints of this still carry the film's production number, which is CABIN's (1267). (Just flip over the page and compare the two pianos). (Stratmann)

## DISCUSSIONS/ADDITIONS ... (ctd.):

previously released on Up-To-Date 2005; they are NOT the same. Compare especially the DE piano solo in the early portion of "Later" where the differences are noticeable. My conclusions therefore that CBS contains -1 and UTD -2. "I Love My Lovin' Lover" on Side K, said by DEMS to be -1 and previously unissued; I made comparisons with different results (liner notes on CBS also indicate a previously unissued take. Timmer (1979 Edition) lists -1 on an undefined Columbia release, no other takes listed. My own results are as follows:

co47482-alt.take CBS 66607, UTD 2004  
-1 Columbia GG-33961

(Carmack)

▶ CBS 88653 (see previous Bull): COMMERCIAL TIME is the same as the untitled number played on 5Mar58 and issued on Unique Jazz 34 (DESCOR 659g). (Hoefsmit)

▶ CBS 88653 (see previous Bull): SLAMAR IN D FLAT is the same as RONDOLET. This composition was also performed on 11Mar67 (DESCOR 1098a). It is also played in a sequence shown in "ON THE ROAD WITH DE" (NET-TV) as per September the 1st, 1967 (DESCOR 1124d-g) - Asland has considerable doubts concerning this date mentioned claiming it ought to be from another session, date unknown so far. (Hoefsmit)

▶ Regarding RCA NL-89166 and ESP-3906 (see Bull 84/4-2): I still have a couple of questions. DESCOR session 1124 lists four consecutive takes of "Rondolet", not mentioned in the DEMS article. What are the matrix and take numbers? Also, there are three additional titles on LPS-3906 (Charpoy/The Intimacy of the Blues/Day Dream) which I assume are also on NL-89166. What are the matrix numbers and is the recording date and sequence correct? (Carmack)

DEMS comment: Concerning RONDOLET see comments just above. If RONDOLET really is from this session the matrix number

● **SNADER TELESCRIPTIIONS** (see Bull 81/5-9, 82/2-1+2, 82/3-3): As a follow up to the research I would advise that I have an LP entitled "Music by DE and Others" on Spin-O-Rama S-55: Sophisticated Lady/Solitude/Caravan/It Don't Mean A Thing/I Let A Song Go Out Of My Heart/Prelude To A Kiss/Dark Dawn/Green, Pink And Plaid/Jane/Hum Drum. Spin-O-Rama, "A product of Premier Albums, Inc.". I guess only the first three titles are by DE, those being from Snader Telescriptions, and that all or most of the remaining titles being probably by Bobby Freedman. Further comparisons needed. Perhaps someone else out there has also the Spin-O-Rama LP and would offer their findings in DEMS. (Carmack)



● The Cotton Club movie has now reached Europe too.

This legendary spot was where DE was to be famous. For some 12 years on-and-off DE participated introducing new sounds and scores of new songs. These sounds are in the film recreated, and successfully so, by Bob Wilber (you will meet him at the Manchester conference). Not only the transcribing works were done by him - he also plays the alto sax and clarinet solos.

Although the wellknown "Cotton Club" book, by Jim Haskins, is closer in describing the historical backgrounds, surroundings and all kinds of circumstances during the Cotton Club era, the film will let you experience much of what was going on during shows and other happenings. Apart from the gangster story involved, the result is rather captivating.

*It was a large Order - but we filled the Bill!*

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## FOR TRADE

Anyone interested in a copy of the FRANKLIN MINT 2-LP set "THE COLLECTOR'S ELLINGTON"? I am willing to trade for items on my own "want list" with other DE collectors, especially those in European countries. Those interested might correspond directly with me with a listing of items available for trade.

Elliott W Carmack, 3 Trembley Court, CONCORD, NH 03301, U.S.A.

should read either as UPA1-8535 or -8536. As for "Charpoy", "Intimacy" and "Daydream" we unfortunately have no better info than at present time given in DESCOR and Timmer.

NEW RELEASES

(std. ):



DEMS: Our files state there is another tune premiered at the occasion, "Contrapuntal Stomp", later to be known as "Back Room Romp".

● Fantasy P-9636 "DE&HO featuring PG" V  
1May62: C Jam Blues / Take The A Train / Happy Go Lucky Local / Jam With Sam / Caravan / Just A-Settin' And A-Rockin' / Paris Blues / Ready, Go (Landström) V

● Liberty (J) LBJ-60055 "MONEY JUNGLE"  
Same as United Artists UAS-5632. (Yuse)

DEMS: This is a complete session, one of numerous so-called "stockpile" recordings from this period, long known among advanced collectors, though oddly enough not mentioned in DESOR.

● RVC Family Club (J) RSC-1501-1512 "THE GREAT COLLECTION OF STANDARD JAZZ" (12-LP Box)  
Two BE items included: 9May66 Take The A Train / 10May66 Sophisticated Lady. (Yuse)

● Soundcraft 1013 "THE SATURDAY NIGHT SWING CLUB" "June 12 1957" (2 LP)  
A 90 mins. CBS jubilee program. "Frolic Sam" is included as played by the Duke Ellington Quintet. (Hällström)

● "ELLINGTONIA"  
Geffen Records GH-24062 "THE COTTON CLUB"  
This is a sound-track album from the "Cotton Club" feature film. 13 of the film's 16 Ellington pieces are included without dialogue or any other interruptions.



FROM THE DUKE ELLINGTON STUDY GROUP  
CHICAGO CONFERENCE

★ REMASTERING BY JACK TOWERS

At the 1984 DUKE ELLINGTON STUDY GROUP Conference JACK TOWERS demonstrated his procedures and techniques for remastering old recordings. The presentation was recorded on video tape. The resulting cassette is 50 minutes in length and is available on VHS or Beta for US\$40.00, postpaid.

Remittances must be payable to:

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Mail this order form (or full-sized copy) and payment to:

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Cassettes of several of the sessions of the 1984 DUKE ELLINGTON STUDY GROUP Conference are now available.

The cassette of the University of Illinois at Chicago JAZZ ENSEMBLE is of chrome-based, bias 70, tape. Notice its slightly higher cost. All other cassettes contain normal bias tape. Two sessions are on sets of two cassettes each.

- ★ WELCOMING WORDS (Terrell A. Allen, Don Miller, and a message from Benny Aasland)
- ★ COLLECTORS AND DISCOGRAPHERS (John Steiner, Jerry Valburn, and Sjef Hoefsmit)  
Quantity \_\_\_\_\_ @ US\$5.00 \_\_\_\_\_
- ★ CATALOGING ELLINGTON COLLECTIONS (Marie Griffin)  
Quantity \_\_\_\_\_ @ US\$5.00 \_\_\_\_\_
- ★ SECONDARY THEMES FROM MILEY TO MAINSTEM (Martin Williams)  
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- ★ UNIVERSITY OF ILLINOIS AT CHICAGO JAZZ ENSEMBLE (Richard Wang, Dir.)  
Quantity \_\_\_\_\_ @ US\$6.00 \_\_\_\_\_
- ★ ELLINGTON MATERIALS AT THE LIBRARY OF CONGRESS (Andrew Homzy)  
Quantity \_\_\_\_\_ @ US\$5.00 \_\_\_\_\_
- ★ MORE CONVERSATIONS WITH DUKE (Robert Johnson)  
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No. of sets \_\_\_\_\_ @ US\$10.00 \_\_\_\_\_
- ★ BIOGRAPHY AND BIOGRAPHERS (Mark Tucker, Eddie Lambert, and Daniel C. Caine)  
No. of sets \_\_\_\_\_ @ US\$10.00 \_\_\_\_\_

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# Thursday 23 – Sunday 26 May

# ELLINGTON '85



**THURSDAY 23 MAY 1985**  
 Beginning at 8pm  
**RECEPTION PARTY FOR SUBSCRIBERS ONLY**

## DAYTIME EVENTS

From 9.30am each day – discussions, lectures, films, etc.

Subjects will include:

- "ELLINGTON IN BRITAIN"
- "TRANSCRIBING AND PERFORMING ELLINGTON TODAY"
- "RECORDING THE 1940 FARGO DANCE DATE"
- "ELLINGTON MEMORIES"
- "THE ELLINGTON TRUMPETERS"
- "DUKE ELLINGTON'S RAREST RECORDINGS"

Plus other subjects to be confirmed

**PLUS DUKE ELLINGTON AND HIS ORCHESTRA IN QUADROPHONIC SOUND**  
**PLUS A DUKE ELLINGTON FILM BONANZA**

Presenters and panellists will include:  
 From Long Island, New York – Jerry Valburn record producer and owner of the world's largest Ellington collection.  
 From Washington DC – Jack Towers world famous sound engineer who recorded the great 1940 Ellington band.  
 From Paris – Charles Delaunay, the father of discography.  
 From East Chicago – Willie Cook, trumpeter with the Duke Ellington Orchestra for many years.  
 From Holland – Sjet Hoefsmit, leading Continental research worker.  
 From West Germany – Klaus Stratemann, international authority on jazz on film.  
 From New York – Bob Wilber, pupil of Sidney Bechet and a director of The New York Jazz Repertory Orchestra.  
 From Britain – John Chilton, Peter Tanner and Russell Woodward, jazz writers. Ken Rattenbury, whose thesis on Ellington won him an MA in music, plus a host of other musicians and writers, who will be announced later.

## EVENING EVENTS

MUSICAL DIRECTOR:  
**BOB WILBER**

Bob Wilber has been appointed Musical Director of the 1985 Duke Ellington Conference and he will be in charge of three concerts in which the full spectrum of Duke Ellington's music, from the twenties to the seventies, will be presented.

**BOB WILBER and WILLIE COOK will appear on ALL 3 NIGHTS**

**FRIDAY at 8.30pm**  
 Recreations of the Ellington Orchestra in the 20's and 30's.

**'HARLEM'**

This eleven piece band from the Midlands specialises in the late twenties/early thirties big band music and their combination of dedicated scholarship and roaring enthusiasm is a rare blend which guarantees an outstanding concert.

Amongst the many stars who have guested with the band have been George Kelly, Benny Waters, Franz Jackson, Eddie Durham, Earl Warren and Willie Cook. Willie and Bob look forward enormously to appearing with this talented band.

**SATURDAY at 8.30pm**  
 SMALL BAND ELLINGTONIA

**BOB WILBER AND HIS JAZZOPATORS**

other musicians include:-  
**WILLIE COOK** (Trumpet)  
**DANNY MOSS** (Tenor Sax)  
**ROY CRIMMINS** (Trombone)  
**LEN SKEAT** (Bass)  
**CHRIS HOLMES** (Piano)  
 and many others

The Jazzopators will perform from an extensive collection of arrangements from the early 40's.

**SUNDAY at 8.30pm**  
 "ELLINGTON MASTERPIECES" featuring

**THE ALAN HARE BIG BAND**

directed by **BOB WILBER**

Manchester band leader Alan Hare (winner of international honours), will assemble a top flight orchestra of local professional musicians, who will play under the direction of Bob Wilber. Bob will be supplying many arrangements from his own library and others. The orchestra will perform many of the great Ellington masterpieces from the 40's as well as later longer works.

Bob Wilber first attained fame in the 1940s as the star pupil of the great New Orleans musician Sidney Bechet. Bob's work on clarinet, soprano and alto saxophones has earned him world wide renown, while his reputation has been further enhanced by his work as an arranger and bandleader. He is Musical Director of the soon-to-be-released film "The Cotton Club" which will feature the music of Duke Ellington. Bob will spend a full week in Oldham for Ellington '85, rehearsing and directing the Conference bands.

Trumpeter Willie Cook is another star signed for the Conference. He was featured in the Duke Ellington Orchestra through most of the fifties and in several spells in the sixties. A musician with distinguished service in many of the best big bands, Willie Cook plays trumpet with the full tone associated with the players from the big band era combined with the harmonic sophistication of modern jazz. Like all the soloists featured with the Duke Ellington Orchestra he is a master of melody playing.

Alice Babs will show some very special films!

**HOW TO BOOK**  
 Send a cheque/postal order/money order for £40.00, made payable to Ellington '85  
 (Note: overseas visitors should add £3.00 to cover bank charges)  
 For American visitors: The total of £43 = \$65 Dec 1984.  
 The £40.00 registration fee, entitles attendants to the Reception Party (23rd May) and all subsequent daytime and evening events. It also entitles exclusive use of the hospitality suite during the conference.  
**THIS PRICE IS ONLY VALID FOR APPLICATIONS RECEIVED BEFORE 1st MARCH 1985.**  
 Should you not wish to send money now, but to apply after 1st March 1985 (or simply pay on the opening night), then the Registration Fee will be £45.00, subject to availability.  
 However as the initial response has already exceeded the limited number of places available, if you do intend to reply, we suggest you complete this registration form now and post as soon as possible. We can only accept registration on a 'first come, first served' basis.

**SINGLE EVENT/SINGLE DAY**  
 As priority will be given to those wishing to attend the full conference. We are unable to offer advanced tickets for single events or single days.

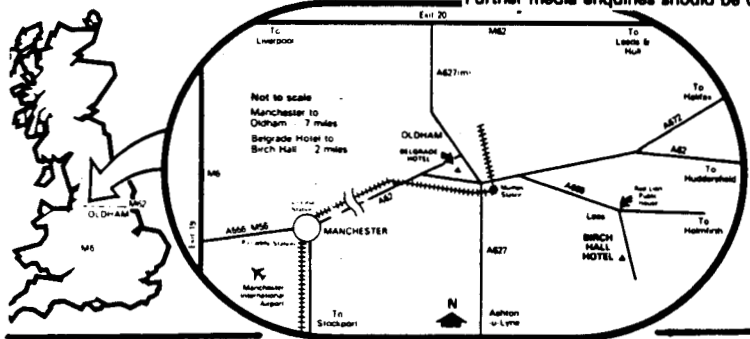
**ACCOMMODATION**  
 Accommodation can be reserved at the Belgrade Hotel, Manchester Street, Oldham. If booked through Ellington '85 the hotel will offer a Special Conference Rate of £12.50 per person/night, for a twin bed room, or £15.00 per person/night, for a single room (inclusive of VAT) BED AND BREAKFAST. The Belgrade Hotel is of modern International standard and is only a short distance from Birch Hall.  
 A Free Coach will be available to transport guests to the conference each morning.  
 Applicants wishing to stay at the Belgrade Hotel, should enclose with this application form a £10.00 (non-returnable) deposit.

**FOOD**  
 During the conference, Snacks, Lunch and Dinner, will be available at Birch Hall.

**P.S. Persons wishing to book accommodation through "Ellington '85" are advised that, due to demand, single room accommodation is now in very short supply. Therefore, patrons should indicate on the application form, if they are prepared to share a double room.**

### HOW TO GET TO BIRCH HALL

Further media enquiries should be directed to Mike Hazeldine, 18 Tariff Street, Manchester M1 4FN. Tel: 061-236 8006.



**EXTRA ACTIVITIES OUTSIDE THE CONFERENCE**  
 Visitors from abroad may be interested in a tour of England (starting from London), prior to the conference. This will be arranged by a major UK tour operator. Those visitors wishing to join this tour should indicate their interest on this form.

**EXCURSIONS DURING THE CONFERENCE**  
 Daily excursions will be arranged for those persons accompanying Registered Guests, who do not wish to attend all the conference daytime events. Please also, indicate interest on this form.

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

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ACCORD 7200 ... .. 524	COLUMBIA 8241 ... .. 513	MUSIDISC 5213 ... .. 525
ACE OF HEARTS 23 ... .. 524	COLUMBIA 8693 ... .. 519	NEOVOX 788 (CASSETTE) ... .. 519
ACE OF HEARTS 47 ... .. 524	COLUMBIA 8770 ... .. 519	OLYMPIC 7129 ... .. 513
ACE OF HEARTS 89 ... .. 524	COLUMBIA 9511 ... .. 517	ORIGIN 8104/8105 ... .. 513
AERS DOWNBEAT 96 ... .. 5110	COLUMBIA 32945 ... .. 519	ORIGINAL JAZZ CLASSICS 108 ... .. 513
AERS DOWNBEAT 256 ... .. 5110	COLUMBIA 33402 ... .. 519	PABLO 2308-242 ... .. 523
AERS DOWNBEAT 260 ... .. 5110	COLUMBIA 33691 ... .. 518	PARLOPHONE 1154 ... .. 524
AERS JUBILEE 6 ... .. 525	COLUMBIA 33961 ... .. 517	PHILIPS 62178 ... .. 524
AERS JUBILEE 8 ... .. 525	COLUMBIA 33963 ... .. 517	PHONASTIC 7604 ... .. 513
AERS JUBILEE 49 ... .. 525	COLUMBIA 38262 ... .. 517	PHONASTIC 7618 ... .. 513
AERS JUBILEE 69 ... .. 525	COLUMBIA 40903 ... .. 517	PHONASTIC 7647 ... .. 513
AERS JUBILEE 112 ... .. 525	COLUMBIA 41098 ... .. 518	PICCADILLY 3524 ... .. 525
AERS JUBILEE 123 ... .. 525	COLUMBIA 41180 ... .. 514 518	QUEEN 018 ... .. 5110
ALLEGIANCE 2310 ... .. 513	COLUMBIA 41401 ... .. 518	RARETONE 5012 ... .. 513
ARGO 601 ... .. 523	COLUMBIA 41421 ... .. 515 518	RARETONE 23001 ... .. 524
ASV 401 ... .. 513	COLUMBIA 41754 ... .. 518 519	RCA 1364 ... .. 524
BETHLEHEM 6005 ... .. 513	COLUMBIA 42144 ... .. 519 5110 525	RCA 1715 ... .. 524
BETHLEHEM 7130 ... .. 513	COLUMBIA 42237 ... .. 519	RCA 3782 ... .. 513
BLACK LION 52021 ... .. 5111	COLUMBIA SPECIAL PROD. 14538 ... .. 524	RCA 3906 ... .. 526
BLU-DISC 1001 ... .. 524	CROWN PRINCE 402 ... .. 525	RCA 7002 ... .. 524
BLU-DISC 1003 ... .. 524	DECCA 501 ... .. 513	RCA 42397 ... .. 525
CAPITOL 637 ... .. 5110	DECCA 12007 ... .. 5110	RCA 45350 ... .. 513
CAPITOL 679 ... .. 523	DELTA-KREM 17781 ... .. 523	RCA 45352 ... .. 512
CAPITOL 9606 (SEE EMI-180811) ... .. 523	DETS 5 ... .. 524	RCA 45699 ... .. 513
CAPITOL 11058 ... .. 513	DETS 34 ... .. 525	RCA 89166 ... .. 526
CAPITOL 052-80851 ... .. 513	DETS 22 (SEE 'TREASURY SHOW 22') ... .. 524	RCA 741028 ... .. 524
CAPITOL 1555.1893 ... .. 523	EMI 43481 ... .. 513	RCA 741048 ... .. 524
CAPITOL TRANSCRIPTIONS ... .. 524	EMI 1808511 ... .. 523	RIVERSIDE 108 ... .. 513
CBS (NO NUMBER) ... .. 513	FANTASY 9636 ... .. 527	RIVERSIDE 475 ... .. 513
CBS 26306 ... .. 513 516 517	FDC 1002 ... .. 524	ROULETTE 52074 ... .. 513
CBS 33963 ... .. 517	FDC 1011 ... .. 5110	ROUTE 66 KIX-4/8/15/19 ... .. 525
CBS 61899 ... .. 513	FESTIVAL 130 ... .. 5110	SKATA 502 ... .. 525
CBS 62993 ... .. 518 519	FESTIVAL 228 ... .. 5111	SONDERPRESSE 63043 ... .. 523
CBS 66607 ... .. 5111 525 526	FESTIVAL 371 ... .. 513	SOUNDRAFT 1013 ... .. 527
CBS 66677 (WRONG NO) ... .. 5111	FOLKWAYS 2968 ... .. 513 5110	SPIN-O-RAMA 55 ... .. 526
CBS 67264 ... .. 524	FOLKWAYS 54-9285-9286 ... .. 513	STANDARD TRANSCRIPTION ... .. 523
CBS 68257 ... .. 524	FRANKLIN MINT ... .. 518	STARDUST 201 ... .. 525
CBS 82682 ... .. 514	FRANKLIN MINT 55/56 ... .. 525	STARDUST 203 ... .. 525
CBS 84407 ... .. 514	GEFFEN 24062 ... .. 527	STASH 124 ... .. 513
CBS 84420 ... .. 513	GOLDEN ERA 55001 ... .. 5110	STASH 124 ... .. 523
CBS 88035 ... .. 524	HARMONY 32552 ... .. 519	STORYVILLE 4106 ... .. 513
CBS 88054 ... .. 524	HINDSIGHT 125 ... .. 524	SUNBURST 501 ... .. 525
CBS 88082 ... .. 524	HMV 1070 ... .. 524	TOSHIBA EMI FAMILY CLUB 84 ... .. 519
CBS 88151 ... .. 519	HOLLYWOOD SOUNDSTAGE 5014 ... .. 519	TREAS.DEPT. GUEST STAR 463 ... .. 5110
CBS 88210 ... .. 524	JAZZ CLUB 056-80851 ... .. 513	UNIQUE JAZZ 34 ... .. 526
CBS 88653 ... .. 513 514 515	JAZZ LEGACY 62 ... .. 513	UNITED ARTISTS 60001 ... .. 522
CBS 88653 ... .. 518 5110 526	JAZZ ODYSSEY 32-160-252 ... .. 513	UP-TO-DATE 2005 ... .. 526
CBS 88654 ... .. 513 515 516 5110	JAZZ REACTIVATION 133 ... .. 513	UP-TO-DATE 2006 ... .. 517
CHESSE 829 ... .. 523	JCYER 3134 ... .. 5110	UP-TO-DATE 2007 ... .. 518
COLLECTORS CLASSICS 16 ... .. 523	KAYDEE 7 (SEE VIDEO) ... .. 512	UP-TO-DATE 2008 ... .. 513 518 5110
COLUMBIA 1 (SF-1) ... .. 518	KOALA 14117 ... .. 525	UTD 2004 ... .. 525 526
COLUMBIA 872 ... .. 513	M.F.P. (M.F.D.) 5-LP BOX ... .. 513 5111	VERVE 823637 ... .. 523
COLUMBIA 933 ... .. 513	MAX 1003 ... .. 523	VOCALION 4 ... .. 513
COLUMBIA 1020 ... .. 517	NCA 4634/4635 ... .. 513	VOCALION 4 ... .. 524
COLUMBIA 1085 ... .. 514 518	MILAN 252/253 ... .. 523	VOCALION 200-157 ... .. 513
COLUMBIA 1198 ... .. 514	MURRAY HILL 56761 ... .. 523	VOGUE 930 ... .. 5110
COLUMBIA 6710 ... .. 524	MURRAY HILL 927942 ... .. 523	VOGUE 500-112 ... .. 513
COLUMBIA 8053 ... .. 514	MUSICRAFT 2004 ... .. 5110	WINDMILL 198 ... .. 5110
		WORLD ET 456 ... .. 5110

Addenda: EVERYBODYS 3005 ... 5211 ; Liberty 60055 ... 527 ; RVC FAMILY CLUB 1501-12 ... 527 ; United Artists 5632 ... 527

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- 1) Cash (the easiest and fastest way. No exchange costs involved)
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S w e d e n



L A T E L A T E N E W S

Just before going to press we received the following and a test pressing - marvellous sound - Jack Towers worked miracles again!

Further details in the next Bull.

P.O. BOX 156 HICKSVILLE, NEW YORK 11802

TO BE RELEASED MID-APRIL 1985

EVERYBODYS 3005 REFLECTIONS IN ELLINGTON

The 1932 band in true stereo / the 1940 band on the road

JUST THINK OF THIS. FIFTY-THREE YEARS AFTER THESE RECORDED PERFORMANCES WERE FIRST MADE, NOW IN THE YEAR 1985, YOU WILL BE ABLE TO LISTEN TO THE GREAT 1932 ELLINGTON ORCHESTRA IN TRUE STEREO, YES, IN TRUE STEREO. THRILL TO THE MAGNIFICENT TRUMPETS OF COOTIE AND WHETSOL; TRICKY-SAM'S UNIQUE TROMBONE HUMOR; OTTO HARDWICKE'S MELODIC ALTO AND BASS SAX; BARNEY'S PURE CLARINET TONE; HARRY, JOHNNY, AND SONNY, THEY ARE ALL COMPLIMENTED BY DUKE'S MAGNIFICENT STRIDE PIANO. ALL THIS IN FEBRUARY 1932!!!! AFTER YOU LISTEN TO OVER FIFTEEN MINUTES OF THIS BREATHTAKING MUSIC PREPARE TO MOVE ON TO THE EXCITEMENT OF LIVE BROADCASTS BY THE LEGENDARY 1940 BAND - IN REMARKABLE FIDELITY. IT BEGINS WITH COOTIE'S TRUMPET WORK AS THE BAND HOLDS FORTH AT DETROIT'S EASTWOOD GARDENS. COOTIE RETURNS AT THE START OF SIDE TWO WITH SPARKLE ON PLUNGER AND OPEN HORN. THE BAND IS NOW PLAYING AT CANOBIE LAKE PARK IN SALEM, NEW HAMPSHIRE. LISTEN AS COOTIE IS JOINED BY JOHNNY HODGES ON SOPRANO SAXOPHONE IN THE FINEST PERFORMANCE, TO DATE, ON "RIDING ON A BLUE NOTE". LATER COOTIE DOMINATES AGAIN, THIS TIME FROM THE PANTHER ROOM OF THE HOTEL SHERMAN IN CHICAGO. CATCH HIM ON THE LITTLE-HEARD ELLINGTON COMPOSITION, "JIG WALK". THERE ARE MANY GREAT MOMENTS HERE FROM THE OTHER ELLINGTON HEROES WE REVERE:.....REX, LAWRENCE, TRICKY, BEN, BARNEY, AND, BLANTON, ALONG WITH THE DRIVING FORCE OF SONNY'S DRUMMING. NEVER HAVE TWO GREAT PERIODS IN DUCAL HISTORY BEEN SO DOCUMENTED AND WELL REPRESENTED AS THEY ARE ON THIS RECORD!! WE HAVE HERE A POWERHOUSE COMBINATION OF MUSICAL EXCITEMENT IN THE FINEST TRADITION.

SIDE ONE

- RCA-VICTOR STUDIO 1 (1:30-4:30PM) New York February 3rd, 1932
- [ 1 ] (MEDLEY) MOOD INDIGO - HOT AND BOTHERED - CREOLE LOVE CALL
- RCA-VICTOR STUDIO 1 (9:00-11:00AM) New York February 9th, 1932
- [ 2 ] (MEDLEY) EAST ST LOUIS TOODLE-OO - LOT O' FINGERS - BLACK & TAN FANTASY
- EASTWOOD GARDENS (Broadcast, NBC-Red) (11:30-12Mid) Detroit July 29th, 1940
- [ 3 ] HARLEM AIR SHAFT
- [ 4 ] I DON'T MIND (ALL TOO SOON)
- EASTWOOD GARDENS (Broadcast, NBC-Red) (11:30-12Mid) Detroit July 31st, 1940
- [ 5 ] ROSE OF THE RIO GRANDE - vocal Ivie Anderson

SIDE TWO

- CANOBIE LAKE PARK (NBC-Blue) Salem, New Hampshire August 17th, 1940
- [ 1 ] RIDING ON A BLUE NOTE
- [ 2 ] BOY MEETS HORN
- CANOBIE LAKE PARK (NBC-Blue) Salem, New Hampshire August 19th, 1940
- [ 3 ] ROSE ROOM
- [ 4 ] STOMPY JONES
- PANTHER ROOM, Hotel Sherman (NBC-Blue) (11:05-11:30PM) Chicago September 21, 1940
- [ 5 ] JIG WALK
- PANTHER ROOM, Hotel Sherman (NBC-Blue) (11:05-11:30PM) Chicago September 26, 1940
- [ 6 ] LITTLE POSEY
- [ 7 ] (Closing Theme) WARM VALLEY

This is probably the most important record I have ever produced.

Jerry Valburn