

DISCUSSIONS - ADDITIONS - CORRECTIONS

▶ **LOVER MAN** (Victor rec. sess. 26Aug46): we compared our old acetate with RCA PM-42415: Surprise! Different versions! Original RCA recording sheet states 2 takes; take -1 has handwritten memorandum: "For LEJ-4 side 1".

Our conclusions:

D6VB2115-1 **LOVER MAN** vmc RCA LEJ-4, RCX-1027
-2 **LOVER MAN** vmc RCA PM-42415

Comment, please. (Massagli - Volonté)

Asland comment: You are quite right, your conclusion is correct. Take -1 is on the recording sheet stated as without vocal, but later on in pencil corrected as: "Marian Cox is vocalist on both takes". This confirms there are 2 takes, and according to your observation this gives that that it is take -2 on PM-42415 and not -1 as stated on the cover.

▶ **Fanfare LP-35-135, AQUARIUM RESTAURANT, NYC, 1946:** Side B is said to be a bc from the Aquarium, 11Oct46. Some investigation gives the following result:

LOVE LETTERS	= AFRS "Magic Carpet" 131	7Oct45
I'LL BUT THAT DREAM	= AFRS "Magic Carpet" 180	Nov45
9:20 SPECIAL	= Meadowbrook, Culver City	19Aug46
JUST SQUEEZE ME	= " " "	"
IN A MELLOW TONE	= seems to be correct	11Oct46
THIS IS ALWAYS	= " " "	"
BODY AND SOUL	= AFRS "Date With The Duke" 20	23Jun45

No doubt this "Aquarium broadcast" is a fake once obtained by Fanfare Records

For the actual 11Oct46 bc portion we suggest:

I'LL BUY THAT DREAM	Unissued
IN A MELLOW TONE	Fanfare LP 35-135
THIS IS ALWAYS	Fanfare LP 35-135

(Massagli - Volonté)

DEMS: Valuable identifications indeed. "Body and Soul" has earlier been commented on in Bull80/3-4. We agree on your suggestion for the 11Oct46 bc selections. It might be worth mentioning that "I'll Buy That Dream" emanates from a Harry Carney acetate. The two other titles comes from another source.

▶ Rumors say a 1938 "American Dances" broadcast was shortwaved to BBC in London and is now planned for a DEMS Azure release. If true - when can we expect this bc to be released? (Eriksson)

DEMS: A claimed 1938 "American Dances" bc was handed over by Valburn/Towers during their recent visit here. During the Stockholm DE meeting Jerry announced this is meant for inclusion on a future Azure cassette release. Jerry is however badly mistaken concerning the bc date. According to Asland the correct date is 15Mar39, not 29Apr38, and no doubt about it.

▶ Hitherto unknown concerts? - Duke played Paris on 14Nov73 and Brussels on 16Nov73. On 14Nov73 one of his musicians (V. Prudente) told me, that they were about to leave for Brest/France. Does anyone know of this date? (Götting)

Asland: Prudente was correct. For the sake of interest here is a complete list for dates and places during Nov.: 1 Cologne, 2 Berlin, 3 Vienna, 4 Hannover, 5 Munich, 6 Graz, 7 Ljubljana, 8 Bologna, 9 Cascais, 10 Barcelona, 11-13 Besancon, 14 Paris, 15 Brest, 16-18 Brussels, 19-22 Addis Ababa, 23-25 Lusaka, ?? London.

▶ After the 14Nov73 Paris Concert a young man interviewed the Duke, already sitting in the car, and taped a one-minute-conversation about Christmas. This fellow ought to be a DEMS-member, so if he reads this: Let us know! (Götting)

▶ Further info concerning a Juilliard Music School concert wanted. Date as 29Dec47. Duke played "ALL HEART" (2 takes at least). (Centijoch)

DEMS: Sorry, we don't know of a 29Dec47 Juilliard recording. We know however that on one, or both?, the Carnegie Concerts (26 and 27Dec47) Duke presented 3 students from the Juilliard Institute. At this occasion "All Heart" was the title of the number played. The names of the three youngsters are Warren Norwood (flute), Elaine Jones (tympani - she also participated during the performance of "The Librarian Suite"), and Paul Rudoff (French horn). This took place preceding the presentation of "The Librarian Suite".

▶ The "DUKE 56/62" 5 LPs (see Bull85/1): Here are some further observations: (Hoefsmit)

7Jul56 **BLACK AND TAN FANTASY** is on C2-38262, but there are no other DE tracks on this record.

7Aug56 **A-PLAT MINOR** and **SUBURBAN BEAUTY** are in my case on CBS 88219.

DEMS comment: Quite right. The issue number C2-38262, as mentioned in the Bull is false and should read CG-33961. 6Dec56 **CAFÉ AU LAIT** is on my CBS 88219.

7Mar57 **POMMEGRANATE:** The microgroove versions are from the same source as used for the U.S. Steel TV sound track, but B-9511 has some bongo-playing at the end, same as on the soundtrack, though this in turn has a lot of narration dubbed in over the beginning.

10Oct57 **ALL THE THINGS YOU ARE -2** is the same as on Franklin Mint 4002.

19Feb59 **SATIN DOLL** has the same mx number as **HELLO, LITTLE GIRLS** (DESOR 728g; 62198). How come?

30Jun60 In **DESOR** the location is said to be Las Vegas.

DEMS comment: **DESOR** is wrong. The session took place in Radio Recorders Studios, L.A. (Hwd).

2Mar61 **LOVE YOU MADLY** and **JUST A-SETTIN'** ... are the same as on Franklin Mint 4002.

30Jul61 **ASPHALT JUNGLE THEME 1 & 2** originally issued on a 45 rpm single, rereleased on several LP editions. Part 1 was originally recorded on 1Jun61 (mx 67172, but rejected). When Part 1 was rerecorded together with Part 2 on 30Jul61 the mx number for the first part was kept unchanged.

DEMS: Pt. 2 was on the 30Jul61 recording date originally referred to as **ASPHALT JUNGLE TWIST** (mx 67855).

▶ According to Bull84/5-2 Musicraft's **HIAWATHA** (mx 5817) and **FLIPPANT FLURRY** (mx 5818) are now correctly dated as 5Dec46 with mx 5823 and mx 5824. Can you throw any light on mx 5819-5820-5821-5822? (Moriarty)

DEMS: We regret, we cannot.

▶ The CA-2 "TEN YEARS LATER" tape lists "I Got It Bad", from Medley 1352x (i), Rotterdam 30Oct71. In **DESOR** this session is dated 29Oct71. The oct 30 date is the "Last Time" Warsaw disc which has had many mentions in DEMS but never of a change of date. Am I correct to assume that the date as given on "Ten Years Later" tape is a mistake and **DESOR** is correct? (Moriarty)

▶ What is the correct sequence of titles for **DESOR 313** Civic Opera House, Chicago, 25Mar45? (Moriarty)

DEMS: They are as follows: **BLUTOPIA / MIDRIPT / CREOLE LOVE CALL / SUDDENLY IT JUMPED / FRANTIC FANTASY / I DIDN'T KNOW ABOUT YOU / MY HEART SINGS / AIR CONDITIONED JUNGLE / WORK SONG / COME SUNDAY-LIGHT / THE BLUES / THREE DANCES / THINGS AIN'T WHAT THEY USED TO BE / PERFUME SUITE** (Piano interlude before bc portion) / (Be portion): **A TRAIN / BLUE CELLOPHANE / FRUSTRATION / I'M BEGINNING TO SEE THE LIGHT** (Awards to LB HC JH DE) / **WOOD TO BE WOODED / IT DON'T MEAN A THING / I AIN'T GOT NOTHIN' BUT THE BLUES / BLUE SKIES / A TRAIN (theme) (End of bc) / FRANKIE AND JOHNNY / HONEYSUCKLE ROSE** (Ctd. page 6)

A REPORT ON JERRY VALBURN'S LATEST NEW DISCOVERIES

(Part 1)

Feb 32 VICTOR STUDIO 1
WOOD INDIGO / HOT AND BOTHERED / CREOLE LOVE CALL

Everybodys EV-3005

Feb 32 VICTOR STUDIO 1
EAST ST. LOUIS TOODLE-OO / LOT O' FINGERS / BLACK AND TAN FANTASY

Everybodys EV-3005

It was found out that Victor at the time for these recordings made use of two independent recording outfits in parallel, thus working simultaneously.

Today, when listening to these synchronized, a true stereo effect is achieved.

From the Everybodys' notes we've extracted the probable set-up for the two sessions in question:

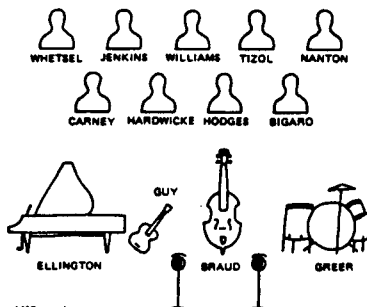


Diagram 1: Probable set-up for 2/3/32. Bigard and Whetsel move to center for their solos.



Diagram 2: Probable set-up for 2/3/32. Bigard, Whetsel and Nanton move to center for their solos.

29 Jul 40 Detroit, EASTWOOD GARDENS, from WWJ (NBC-Red) broadcast:
HARLEM AIR SHAFT / I DON'T MIND (ALL TOO SOON)

Everybodys EV-3005

Duke and the band played dance dates at the Eastwood Gardens 26-31 Jul 40. The above titles are always among collectors referred to as taken down on 26 Jul 40. On these just found acetates the date is however stated as from 29 Jul 40. We believe this latter date to be correct, since there seems to be no sense denying an annotation made at the time when recorded during the actual broadcast.

These are "new" and complete versions compared with what collectors could have listened to earlier. The sound is excellent, and there are no "skips" as on earlier versions.

Compare WWofDE, entry "40-20".

31 Jul 40 Detroit, EASTWOOD GARDENS, from WWJ (NBC-Red) broadcast:
ROSE OF THE RIO GRANDE / WARM VALLEY (as closing theme)

Everybodys EV-3005

Indeed new finds, and as excellent as could be expected. We have earlier no indications for this broadcast - thus the WWofDE (RCA Victor Period) volume is to be completed under a heading showing "40-20x".

17 Aug 40 Salem, CANOBIE LAKE PARK, from NBC Blue broadcast:
RIDING ON A BLUE NOTE / BOY MEETS HORN

Everybodys EV-3005

New things, and as excellent as the previous ones. This bc was not foreseen in the WWofDE - you should regard these items as under the heading "40-20y".

19 Aug 40 Salem, CANOBIE LAKE PARK, from NBC Blue broadcast:
ROSE ROOM / STOMPY JONES

Everybodys EV-3005

Again new things. In the WWofDE this portion should be referred to as "40-20z".

8 Sep 40 Chicago, HOTEL SHERMAN (see WWofDE entry "40-26"); from NBC Blue broadcast:
SEPIA PANORAMA / RUMPUS IN RICHMOND

The date of the broadcast has always earlier been referred to from 10 Sep 40. Above, and further titles have earlier been issued (Jazz Supreme JS-704).

New acetates now found. Excellent sound.

21 Sep 40 Chicago, HOTEL SHERMAN, from NBC Blue broadcast:
JIG WALK

Everybodys EV-3005

Excellent new find. The date not foreseen in the WWofDE - should be referred to as "40-34x".

26 Sep 40 Chicago, HOTEL SHERMAN, from broadcast:
LITTLE POSEY / WARM VALLEY (Closing theme)

Everybodys EV-3005

This bc date however foreseen in the WWofDE, "40-36", and as emanating from a CBS bc, but here said to be from a NBC pick-up.

27 Sep 40 Chicago, HOTEL SHERMAN, from broadcast:
SWINGING (or SITTING) AT THE SEANCE / CLEMENTINE / A FLOWER IS A LOVESOME THING

Should in the WWofDE be referred to as "40-36x".

13 Feb 41 Culver City, CASA MANANA, from a NBS broadcast:
JOHN HARDY'S WIFE / THE GIRL IN MY DREAMS / CLEMENTINE / A FLOWER IS A LOVESOME THING

The bc is referred to in the WWofDE as "41-6", contents unknown. But now we have this portion of the broadcast, where a very unusual version of "A Flower Is A Lovesome Thing" is included. This version is totally different from any other we have known of so far.

(Ctd. next page)

JERRY'S DISCOVERIES (ctd.)

- ▶ 12Jun41 or 5Jul41 Southgate, L.A., TRIANON BALLROOM, from KNJ broadcast (WwofDE "41-19" or "41-24")
JUST A-SETTIN' AND A-ROCKIN' / GIDDYBUG GALLOP
 Duke and the band played Trianon Ballroom (formerly "Topsy's") June 11-18. Which of the bc dates to be the correct one is still open. "Just A-Settin'" (has been released on Rarities 56). "Gallop" is a new find.
- ▶ 5Sep41 Hollywood, CBS STUDIOS, from the final and last of 15 "JUBILEE" programs (WwofDE "41-26")
TAKE THE A TRAIN (full version) / FLAMINGO / JUMPIN' PUNKINS
 In WwofDE as with contents unknown. Again you may add this new info on space left as foreseen by Asland.
- ▶ July or Aug-42 From unidentified broadcast
UNBOOTED CHARACTER
 In Bull85/2-4 it is said to be unlikely that "Unbooted Character" was in the band book at that time. This new find reveals the opposite. Thus the WwofDE entry "42-30" seems to be correct in including this title. Let's so far consider the above bc portion as coming from "43-30".
- ▶ 19Jul42 Chicago, HOTEL SHERMAN, from NBC broadcast
BLI-BLIP / ALL I NEED IS YOU / PERDIDO (nc)
 Duke and the band played Hotel Sherman July 17 to August 13. There were several broadcasts over NBC, this one however not foreseen in the WwofDE. The above portion should be refered to as "42-13x".
- ▶ 26Jul42 Chicago, HOTEL SHERMAN, from NBC broadcast
BLUE AGAIN / THE SERGEANT WAS SHY / I DON'T MIND / WHAT AM I HERE FOR & Close
 Like last above this is a new bc date, and should in the WwofDE be refered to as "42-18x".
- ▶ 7Aug42 Chicago, HOTEL SHERMAN, from NBC broadcast
MOON MIST
 Foreseen bc date in WwofDE - entry should read "42-28".
- ▶ 8Aug42 Chicago, HOTEL SHERMAN, from NBC broadcast
ALTITUDE / SHERMAN SHUFFLE & Close
 Still another new bc portion found. In WwofDE this date is not specified. There is however a reference gap in the "entry" row as Asland did foresee a possible broadcast to be eventually found future on. Now this has happened and the entry "42-29" is to be added.
- ▶ 11Aug42 Chicago, HOTEL SHERMAN, from NBC Blue broadcast
COTTON TAIL / THINGS AIN'T WHAT THEY USED TO BE & Close
 This bc is refered to in WwofDE as "42-31", contents so far unknown. Now we have this portion to be added.
- ▶ 13Aug42 Chicago, HOTEL SHERMAN, from NBC Blue
MANHATTAN SERENADE / AT LAST / MASSACHUSSETS
 The complete bc is mentioned in WwofDE, entry "42-33". The above portion now found.
- ▶ Apr43 NYC, HURRICANE RESTAURANT, from MBS broadcast
WHAT'S THE GOOD WORD MR. BLUEBIRD / IT CAN'T BE WRONG / HARLEM AIR SHAFT / DON'T GET AROUND MUCH ANYMORE & Close
 Exact date not known. Should in WwofDE be refered to as being one of the entries "43-10 to -15", contents so far unknown - but here is now a portion.
- ▶ 7Apr43 NYC, HURRICANE RESTAURANT, from broadcast
MY GAL SAL / YOU'LL NEVER KNOW / WAY LOW / WAYFOOT, STRAWFOOT / DON'T GET AROUND MUCH ANYMORE & Close
 In WwofDE, as last above, this should be refered to as one of the entries "43-10 to -15".
- ▶ 24Apr43 NYC, HURRICANE RESTAURANT, from MBS broadcast
CABIN IN THE SKY
 Should in the WwofDE be refered to as one of the entries "43-23 to -27".
- ▶ 28May43 NYC, HURRICANE RESTAURANT, from broadcast
AROUND MY HEART / PERDIDO
 Should in the WwofDE be refered to as "43-51x".
- ▶ 7Jun43 NYC, HURRICANE RESTAURANT, from MBS broadcast
TONIGHT I SHALL SLEEP / WAIT FOR ME, BABY / BOJANGLES / FIVE O'CLOCK DRAG (nc) / (Opng missing) JACK THE BEAR / / SUBTLE SLOUGH / MAIN STEM
 Should in the WwofDE be refered to as one of the entries "43-63 to -69".

(The listing will be continued in the next Bulletin)

S A D NEWS

Irving Mills Dies at 91

(Extracted from N.Y. TIMES, 23 May 1965)

PALM SPRINGS, Calif., April 22 (UPI) — Irving Mills, a music publisher and former manager of the jazz great Duke Ellington, died Sunday at Desert Hospital here. He was 91 years old.

As Ellington's manager during the 1930's, Mr. Mills arranged theater dates and other engagements at places long regarded as all-white preserves. He became the publisher of Ellington's most famous songs, including "Mood Indigo," "Solitude" and "Sophisticated Lady."

Mr. Mills began his career before the days of radio as a "song demonstrator," singing songs behind music counters of five-and-dime stores. During a career that spanned 50 years, Mr. Mills developed the Duke Ellington Band, Cab Calloway and his Orchestra, and was instrumental in the career of the composer Hoagy Carmichael.

In 1919, he started Mills Music with his brother, Jack, to publish music. Soon he was also producing records and traveling as a talent scout.

He met Ellington in New York in 1926 when he dropped in at a club on 49th and Broadway. Mr. Mills handled Ellington until 1939, by which time the manager had a large stable of artists — including Milton Berle at one point. After he sold Mills Music in 1965, he continued to publish music.

His wife, Bessie, to whom he was married for 65 years, died in 1976. He is survived by four sons and one daughter, 56 grandchildren and great-grandchildren.

WORLD PROGRAM SERVICE

VERTICAL—33 1/3 R.P.M.

A DISCOGRAPHICAL WORLD PREMIERE

(Based on contributions from Benny Asland, Wally Heider, Stanley Dance, Jack Towers, Jerry Valburn, and others)

In 1943, when Duke terminated his Standard Transcriptions contract, he signed with World Program Service.

Serving radio stations World distributed file cards (cardboard) of which we present in diminished form the set constituting the recordings made on November 8th, 1943, the very first recording session for World.

On the original transcriptions each selection is referred to by four digit numbers preceded by a three digit prefix: "200" indicating an instrumental, "300" indicating a vocal on the selection in question. By mistake one of Duke's selections, "Tea For Two", was prefixed "100", a prefix used by World to indicate marches and polkas.

There has always been said that there were no matrix numbers affixed to the various recordings for World, except when entering a N-series beginning with the third recording session. Furthermore, nobody has known if there really were different takes recorded, except for at least one different take in existence of "Main Stem". However, here is now for the very first time a listing of the true facts concerning all the World recordings.

All original World ET's are vertical, 33 1/3 rpm. In a reissue series they are still vertical, but changed to lateral beginning with issue No. 514. Still later a reissue series was issued as ordinary micro-groove LPs, prefixed "R-".

We start this series with the two first sessions: (No 78 rpm records mentioned)

NYC, 8 Nov 1943:

BB 37652 A C1-1	ROCKIN' IN RHYTHM	UNISSUED
BB 37652 A C1-2	ROCKIN' IN RHYTHM	FALSE START
BB 37652 A C1-3	ROCKIN' IN RHYTHM	FALSE START
BB 37652 A C1-4	ROCKIN' IN RHYTHM	UNISSUED
BB 37652 B C1-1	ROCKIN' IN RHYTHM	WORLD 6049-50
		WORLD R-633-286
		SWING TREASURY 110
BB 37652 B C1-2	BLUE SKIES	UNISSUED
BB 37652 B C1-3	BLUE SKIES	BREAKDOWN
BB 37652 B C1-4	BLUE SKIES	BREAKDOWN
BB 37652 C C1-1	BOY MEETS HORN	BREAKDOWN
BB 37652 C C1-2	BOY MEETS HORN	UNISSUED
BB 37652 C C1-3	BOY MEETS HORN	WORLD 6022-3
		WORLD 504
		FDC 1002
		HITS 1001
		MUSIDISC 5103
BB 37652 D C1-1	DO NOTHIN' TILL..	FALSE START
BB 37652 D C1-2	DO NOTHIN' TILL..	UNISSUED
BB 37652 D C1-3	DO NOTHIN' TILL..	WORLD 6502
		WORLD 494
BB 37652 D C1-4	SUMMERTIME	FALSE START
BB 37652 D C1-5	SUMMERTIME	WORLD 6030
		WORLD 453
		SWING TREASURY 110
SENTIMENTAL LADY (=HOME)		
BB 37652 E C1-1	SENTIMENTAL LADY	UNISSUED
BB 37652 E C1-2	SENTIMENTAL LADY	WORLD 6031
		WORLD 453
		SWING TREASURY 110
BB 37652 E C1-3	TEA FOR TWO	BREAKDOWN
BB 37653 A C2-1	TEA FOR TWO	WORLD 6029
		WORLD 456
		PALM CLUB 11
BB 37653 A C2-2	C JAM BLUES	WORLD 6909
		WORLD 8319
		WORLD R-633
		SWING TREASURY 110
		TAX 8037
HOP-SKIP-JUMP (= HOP SKIP AND JUMP)		
BB 37653 A C2-3	HOP-SKIP-JUMP	WORLD 6019
		WORLD 472
		BYG 6641.248
		FDC 1002
		MUSIDISC 5103
BB 37653 B C1-1	BLUE SKIES	FALSE START
BB 37653 B C1-2	BLUE SKIES	WORLD 6052
		WORLD 486
		SWING TREASURY 110

200-6049
200-6050
(Disc 6049/6050)

ROCKIN' IN RHYTHM

3:53 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Instrumental Feature (Selection)

DUKE ELLINGTON
(Director/Group)

ELLINGTON-CANNY-MILLS Gotham Music Service, Inc. (AS)

200-6022
200-6023
(Disc 6019/6022)

BOY MEETS HORN

4:43 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Swing Feature (Selection)

DUKE ELLINGTON
(Director/Group)

STEWART-ELLINGTON AMERICAN ACADAMY (AS) **DUKE ELLINGTON**
(Composer) (Publisher) (Director/Group)

(From) **DUKE STEWART** (Soloist)

World Broadcasting

200-6052
(Disc 6049/6052)

BLUE SKIES

3:18 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Instrumental Feature (Selection)

DUKE ELLINGTON
(Director/Group)

New York City
master in U.S.A.

300-6502
(Disc 6049/6052)

DO NOTHIN' TILL YOU HEAR FROM ME

3:20 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Fox Tail (Selection)

DUKE ELLINGTON
(Director/Group)

Duke Ellington-Bob Rowell 1943 Robbins Music Comp. (AS) **DUKE ELLINGTON**
(Composer) (Publisher) (Director/Group)

(From) **ALBERT HUBLER** (Soloist)

World Broadcasting

300-6030
(Disc 6049/6052)

SUMMERTIME

2:55 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Swing Feature (Selection)

DUKE ELLINGTON
(Director/Group)

George & Ira Gershwin GERSHWIN PUB. (AS) **DUKE ELLINGTON**
(Composer) (Publisher) (Director/Group)

(From) **AL HIBBELD** (Vocal)

New York City
master in U.S.A.

200-6031
(Disc 6049/6052)

SENTIMENTAL LADY

2:57 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Feature (Selection)

DUKE ELLINGTON
(Composer)

BOBBINS (AS) **DUKE ELLINGTON**
(Publisher) (Director/Group)

(From) **JOHNNY HOPKINS** (Soloist)

World Broadcasting

200-6029
(Disc 6049/6052)

TEA FOR TWO

2:29 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Swing Feature (Selection)

DUKE ELLINGTON
(Composer)

VINCENT YOUENANS MARAS (AS) **DUKE ELLINGTON**
(Composer) (Publisher) (Director/Group)

(From) **TAPT APPEAL** (Vocalist)

New York City
master in U.S.A.

200-6019
(Disc 6019/6022)

HOP-SKIP-JUMP

2:37 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Swing Feature (Selection)

DUKE ELLINGTON
(Composer)

(From) **DUKE STEWART** (Soloist)

World Broadcasting

200-8324
(Disc 6019/6022)

JAM BLUES

3:03 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Instrumental Feature (Selection)

DUKE ELLINGTON
(Director/Group)

New York City
master in U.S.A.

200-6032
200-6033
(Disc 6049/6052)

MOOD INDIGO

5:00 (Time) 33 Cents (Royalty) Benny Orchestra (Performance) Feature (Selection)

DUKE ELLINGTON
(Composer)

GORDON-ELLINGTON GOTHAM MUSIC (AS) **DUKE ELLINGTON**
(Composer) (Publisher) (Director/Group)

(From) **DUKE STEWART** (Soloist)

World Broadcasting System

New York City
master in U.S.A.

WORLD (ctd.)

BB 37653 B C1-3 MOOD INDIGO
BB 37653 B C1-4 MOOD INDIGO

BREAKDOWN
WORLD 6032-3
WORLD 504
HITS 1001

NYC, 9 Nov 1943!

BB 37667 A C1-1 MAIN STEM
BB 37667 A C1-2 MAIN STEM
BB 37667 A C1-3 MAIN STEM

FALSE START
UNISSUED
WORLD 6501
WORLD 445
BYC 6641.248
PDC 1002
HITS 1001
MUSIDISC 5103
BREAKDOWN
WORLD 6051
FALSE START
UNISSUED
WORLD 6499-500
WORLD 445
HITS 1001
SWING TREASURY 110

BB 37667 C C1-1 I WONDER WHY
BB 37667 C C1-2 I WONDER WHY
BB 37667 C C1-3 I WONDER WHY
BB 37667 C C1-4 I WONDER WHY
BB 37667 D C1-1 GO AWAY BLUES
BB 37667 ? C1-1 I DON'T WANT ANYB
BB 37667 ? C1-1 AIN'T MISBEHAVIN'
BB 37668 A C1-1 THINGS AIN'T WHAT
BB 37668 A C1-2 BABY PLEASE STOP
BB 37668 B C1-1 CARAVAN

BREAKDOWN
UNISSUED
BREAKDOWN
WORLD 7699
WORLD 6053
WORLD 6020
SWING TREASURY 110
WORLD 6822-3
WORLD 494
CAD 2051
FAMILY 641
JAZZ SOCIETY 564
WORLD 6503
WORLD R-633
PDC 1002
MUSIDISC 5103
TAX 8037
FALSE START
UNISSUED
WORLD 6021
WORLD R-633
TAX 8037
WORLD 7700-1

(To be continued next Bull)

DISCUSSIONS/... (ctd.):

The M.F.D. 5-LP box is a discographical nightmare, I know, but I found in "Le Point du Jazz" and in "Collectors Items" information (right or wrong?) which may add to the discussions, perhaps a wonderful thing for Mr. Hoefsmit to investigate ... (Hill)

Récapitulation du coffret MF Distribution (5 LPs) dans l'ordre d'édition (tentative!) GARS-2536 A 1 J

- 24/25 mai 1962 TAKE THE A TRAIN - 1
15 février 1962 TAFFY TWIST
24/25 mai 1962 BLACK AND TAN - 3
16 février 1962 STOMPY JONES
7 février 1963 SOPHISTICATED LADY
1er janvier 1963 C JAM BLUES
4 novembre 1969 SERENADE TO SWEDEN
24/25 mai 1962 BOO-DAH - 4
26 août 1961 I LET A SONG.../DON'T GET AROUND... - 4
3 juillet 1962 THE FEELING OF JAZZ - 8
22 février 1967 MAGENTA HAZE
13 septembre 1967 DANCERS IN LOVE
24/25 mai 1962 I'M GONNA GO FISHIN' - 3
25 octobre 1958 KINDA DULISH/ROCKIN' IN RHYTHM
25 octobre 1958 MR. GENTLE AND MR. COOL (très douteux!)
24/25 mai 1962 SMADA - 1
29 janvier 1965 JUMP FOR JOY - 1
25 octobre 1958 THINGS AIN'T WHAT THEY USED TO BE
29 mars 1964 CARAVAN
août/septembre 1963 A JUNGLE TRIANGLE
juin 1967 SENTIMENTAL LADY
5 juillet 1963 GUITAR AMOUR
18 février 1966 EL VITI
25 octobre 1958 PASSION FLOWER
----- 1964 AGRA
24/25 mai 1962 WHAT AM I HERE FOR? - 4
24/25 mai 1962 FLIRTBIRD - Y
octobre 1959 SATIN DOLL
29 mars 1964 ISFAHAN
25 octobre 1958 DIMINUENDO AND CRESCENDO IN BLUE
16 novembre 1958 JEEP'S BLUES
-- janvier 1963 PYRAMID
22 février 1967 LA PLUS BELLE AFRICAINE
29 mars 1964 HAPPY REUNION
----- 1971 CHINOISERIE
février 1960 SONNET TO HANK CING
janvier 1963 THE STAR CROSSED LOVERS
février 1960 SUCH SWEET THUNDER
25 octobre 1958 PERDIDO
10 novembre 1969 BLACK BUTTERFLY
MEDLEY
JACQUES LUBIN
Le Point du Jazz - issue 18 (page 80)

"THE COMPLETE DE 1947-1952" 6 LP box (see Bull84/3-2)
1Sep49 CREOLE LOVE CALL: Take -1 also on CBS 52529 (see DESOR Vol.7 p. XXI, records 16) and 19)). Take -2 also on CBS 88128.

11Dec51 AZALEA: CBS 66607 J is identical with UTD-2004. I agree with T. Larsson (Bull84/4-8). This means Hill is wrong.

11Dec51 VAGABONDS: Also in this case Hill is mistaken. CBS 66607 J is identical to Franklin Mint 4002, but both are different from UTD-2004. All solo parts are different, and UTD has a quite long piano intro, that is missing on the others (see my remarks in Bull82/3-5). The best description I can make is: Listen to HC's solo. He is the last one in the row. On both versions his solo is only eight bars long. On CBS, and consequently on Franklin Mint, you hear the piano solo 5 times, on UTD 12 times.

11Dec51 SOMETHING TO LIVE FOR: CBS 66607 J is identical with UTD-2004. Hill is wrong, Larsson is right.

30Jun52 I LOVE MY LOVIN' LOVER: I agree with Larsson - CBS 66607 K is identical with UTD-2004, and different from CBS 88219 (= Col. CG-39961). The difference is best found in the coda. On the two first mentioned LPs Betty sings during the coda four times "I love you", but on CBS she sings it eleven times, the last time as "I love you, baby", followed by a few other words. For the soloists see Eddie Lambert's remark (Bull82/5-3). (Hoefsmit)

VIDEO NEWS

I have just purchased the bargain of the year! An excellent, complete copy of CHECK AND DOUBLE CHECK is now released both in VHS and Beta formats on "Murray Hill Video". I paid \$49.95 plus the small shipping charge for this cassette from "Publishing Central Bureau", P.O. Box 1262, NEWARK, NJ 07101 (USA).

I hope all DEMS members will continue to inform of pre-recorded cassettes that they locate, and also of home recorded material that they are able to copy for other collectors. I have two VCRs in the "Beta" format, and can make copies in that format only.

I would like to have copies of "Murder At The Vanities" and even the Burns & Allen "Many Happy Returns". (Jacobs)

DEMS comment: We will once again point out that unfortunately the American and European systems are not compatible.

FOR SALE

World Class Duke Ellington microgroove collection. Sold as unit only. 3,000 LPs. 99% original labels. A treasure trove. Serious offers.

Irving L. Jacobs
P.O. Box 574
NATIONAL CITY, CA 92050-0105
U. S. A.

Check to Bull 4. Information on other recordings - correct to be?

DUKE ELLINGTON "Serenade To Sweden" Black Lion(E) BLM-52001
poss Oslo, 5 Nov 58: Sophisticated Lady; NYC, 13 Feb 62: Taffy Twist; NYC, 24 or 25
May 62: Black And Tan Fantasy; Boo Dah; Take The "A" Train; 1962: Medley: I Let A
Song Go Out Of My Heart/Don't Get Around Much Any More; Stockholm, Feb 63: C Jam
Blues; 1963: Stomp Jones; prob. Stockholm, 1969: Serenade To Sweden
Reissue of record one of MF Productions GARS2536A-B.
DUKE ELLINGTON "Magenta Haze" Black Lion(E) BLM-52011
Sweden, 1958: Rockin' In Rhythm; Göteborg, 6 Nov 58: Things Ain't What They Used To
Be; New York, 24 & 25 May 62: Smada; I'm Gonna Go Fishin'; Jump For Joy; Unk. ("prob
as Last"; Mr. Gentle And Mr. Cool; New York, 3 Jul 62: Feeling Of Jazz; Stockholm, 7
Feb 63: Dancers In Love; "prob. Stockholm, 8 Feb 63: Magenta Haze
Reissue of MF GARS2536, also issued as MF 204/S, sides C/D.
DUKE ELLINGTON "Jungle Triangle" Black Lion(E) BLM-52021
"poss. Stockholm, c.28 Feb 69 (or maybe Stockholm, 2 Feb 65): Passion Flower; New York,
24/25 May 62: Flirtbird; What Am I Here For?; Stockholm, c.7 Feb 63: Guitar Amour;
Chicago, Aug 63 ("My People" original cast rec.); Jungle Triangle; Stockholm, c.9 Mar
64: Agra; Göteborg, c.11 Mar 64: Caravan; Stockholm, c.7 Feb 66: El Viti; Stockholm, 4
Nov 69: Sentimental Lady
Reissue of MF GARS2536 & 204/S, sides E/F.
DUKE ELLINGTON "Isfahan" Black Lion(E) BLM-52031
Sweden, c.6 Nov 58: Satin Doll; Diminuendo And Crescendo In Blue; Sweden, c.26 Sep 59:
Jeep's Blues; Sweden, c.8 Feb 63: Pyramid; Sweden, c.9 Mar 64: Isfahan; Copenhagen, 6
Feb 66: La Plus Belle Africaine
Reissue of MF GARS2638 & 204/S, sides G/H.
DUKE ELLINGTON "Black Butterfly" Black Lion(E) BLM-52041
Göteborg, 6 Nov 58: Medley: In A Sentimental Mood/Mood Indigo/I'm Beginning To See The
Light/I Got It Bad And That Ain't Good/Just Squeeze Me/It Don't Mean A Thing/Solitude;
Sweden, c.6 Nov 58: Hank Cing; Perdido; Stockholm, 28 Sep 59: Such Sweet Thunder;
Stockholm, c.8 Feb 63: Star Crossed Lovers; Stockholm, 4 Nov 69: Black Butterfly;
Sweden, prob.9 Nov 71: Chinoiserie; Happy Re-Union
Reissue of MF GARS2536 & 204/S, sides I/J.

NEW RELEASES

AND RE-RELEASES



▶ Affinity(E) AFS-1013 "DUKE ELLINGTON PRESENTS BIG BAND BOUNCE & BOOGIE"
Same as originally on Bethlehem BCP-6005. (Hill)

▶ Broadway(US) BR-118 "EARLY TRANSCRIPTS & RARE RECORDINGS - THE MILLS BROTHERS"
Contains "Diga Diga Doo" (22Dec32). (Hill)

▶ CBS Sony(J) 38AP-2993/4 "COTTON CLUB STOMP" (2-LP set)
Same as originally on CBS Sony(J) SOPJ-29/30. (Yuse)

▶ CBS(F) 21109 "JAZZ AND CINEMA"
Contains "Singin' In The Rain" (14Nov47) / Who's Afraid Of The Big Bad Wolf? (1Apr58). (Hill)

▶ Dr. Jazz(J) K18P-6351/2 "MOOD INDIGO" (2-LP set)
Same as Dr. Jazz(US) W2X-40012. (Yuse)

▶ Dr. Jazz(J) K25P-6349 "HAPPY REUNION"
Same as Dr. Jazz(US) FW-40030. (Yuse)

▶ Everybodys EV-3005 "REFLECTIONS IN ELLINGTON"
As we could inform in previous issue this LP was expected to be out soon. And now it is. This splendid collection of 1940 broadcasts has an added value in the famous 1932 Medleys which are also included but now in recreated Stereo (see Bull85/2-11). Still more value is added through the interesting sleeve notes, continued inside on 4 added pages.

▶ Everybodys EV-3006 "1940" "THE BANDS OF COUNT BASIE, LOUIS ARMSTRONG, ANDY KIRK, JIMMY LUNCEFORD"
This LP has nothing to do with Duke Ellington but for one thing: A unique rendition by Basie of "Rockin' In Rhythm" - the only one of this we know of by him so far.

▶ Fantasy(Arg) 3645 "DElho featuring PG"
Same as Fantasy(US) F-9636. (ContiJooh)

▶ Fantasy(J) VIJ-6449 "DElho featuring PG"
Same as Fantasy(US) F-9636. (Yuse)

▶ Jazz Society AA-524/5C "DE 1967 - RAINBOW GRILL BROADCASTS" ("2-LP value" cassette)

PART 1: Ocht O'Clock Rock / I Got It Bad / Things Ain't What They Used To Be / Sophisticated Lady / Tricky's Lick
PART 2: Perdido / Solitude / Lady / Day Dream / Caravan
PART 3: Take The A Train / Passion Flower / Do Nothin' Till You Hear From Me / The Intimacy Of The Blues / Mood Indigo

PART 4: Black And Tan Fantasy / Satin Doll / In A Sentimental Mood / I Let A Song Go Out Of My Heart, Don't Get Around Much Anymore

Duke's first stay at the Rainbow Grill was indeed a most happy one with a small group consisting of CA, LB, JH, PG, HC, J Lamb, and a new drummer Steve Little. From this stay we have earlier released portions on Unique Jazz 15. Here on this cassette, however, we experience a most excellent sound. DEMS' collections include all, we believe, bos from the August occasions, but the dynamic range on this cassette is astonishing. What a happy atmosphere delivered from the Grill - real hot. We have not yet been able to compare the above numbers with the bos. Intriguingly the above four parts seem to be quite fresh. There are "new" compositions, but also the "old" ones are performed with irresistible freshness. Jazz Society, earlier famous for the Fargo 2-LP set with outstanding sound, seems to have "done it" again! All selections above seem to be previously unissued.

▶ Living Era(E) AJA-5031 "THE COTTON CLUB"
DE tracks contained: Cotton Club Stomp (May29) / Jubilee Stomp (26Mar28) / The Blues I Love To Sing -2 (26Oct27) / Doin' The New Low-Down (10Jul28) / Adelaide Hall: I Must Have That Man -C (7Jan33) / Ethel Waters: I Can't Give You Anything But Love (22Dec32) (Hill)

▶ Neovox(E) 795 "THE EARLY CLASSICS Vol. VII - 1930" (Cassette)
I Was Made To Love You (11Apr30) / Double Check stomp / Accordion Joe -A / "Cotton Club Stomp" (22Apr30) / Sweet Dreams Of Love / Jungle Nights In Harlem / Sweet Jazz O'-Mine -1 / Shout 'Em Aunt Tillie (4Jun30) / Sweet Mama / Hot And Bothered / Double Check Stomp -2 / Black And Tan Fantasy (12Jun30) / Ring Dem Bells -6 / Old Man Blues -6 / Three Little Words (26Aug30) / Nittin' The Bottle -2 / That Lindy Hep / You're Lucky To Me (20Oct30) (Hill)

▶ Pablo Live(J) 28MJ-3464 "ELLA FITZGERALD / DUKE ELLINGTON - THE STOCKHOLM CONCERT 1966"
Same as Pablo Live(US) 2908-242. (Yuse)

▶ Pathé-Marconi-Capitol(F) 1551893 "SHOWCASE" (3-LP box)

(1): Satin Doll / Cocktails For Two (6Apr53) / Flamingo / Liza (7Apr53) / My Old Flame / I Can't Give You Anything But Love / Stormy Weather / Stardust / Three Little Words / Orson / Boo-dah / Warm Valley / Blossom (9Apr53) / Who Knows? (13Apr53)

(2): In A Sentimental Mood (14Apr53) / Dancers In Love (13Apr53) / Prelude To A Kiss (14Apr53) / The Big Drag (1Jul53) / Kinda Dukish (3Dec53) / Just A-Settin' And A-Rockin' (15Dec53, same as UTD-2008) / Ultra DeLuxe (12Dec53) / Night Time (28Dec53) / Don't Ever Say Goodbye / Black And Tan Fantasy (29Dec53) / Frivolous Banta / Things Ain't What They Used To Be (1Jan54)

(3): Happy-Go-Lucky Local / Rockin' In Rhythm / Fallin' Like A Raindrop (17Jan54) / All Day Long / The C Jam Blues / Band Call (26Apr54) / Smile / Chile Bowl (15Sep54) / Caravan (8Oct54) / Harlem Air-Shaft (17May55) / Serious Serenade (18May55)

Note: Contrary to the report by Hillström in Bull85/2 p.3 Capitol(F) 1555.1893 is not a reissue of Capitol T-679 but the above mentioned 3-LP box. (Hill)

Hoefsmi: I have only compared those takes that have, as far as we know, more than one take in circulation: "Just A-Settin'" is the same as on UTD-2008, "Ultra" is the same as on UTD-2007, "Night Time" is the same as on Capitol 637, "Don't Ever" and "Serious" are the same as on Capitol 679, "Rockin' In" is the same as Capitol 240.814. Again I have been unable to completely synch "Montevideo" when compared with UTD-2008.

▶ Phontastic(Sd) MOST-7653 "1934 - ON THE SUNNY SIDE OF THE STREET"
Contains: Solitude (12Sep34). (Hill)

▶ RCA(F) RL-89274-2 "THE INDISPENSABLE DUKE ELLINGTON Vol. 7 / 8" (1941-1942) (2-LP set)
Take The A Train / Jumpin' Punks -1 / John Hardy's Wife / Blue Serge / After All (15Feb41) / Are You Sticking? -1 / Just A-Settin' And A-Rockin' / The Giddybug Gallop (5-Jun41) / Chocolate Shake / I Got It Bad -1 (26Jun41) / Clementine / The Brown-Skin Gal / Jump For Joy -2 (2Jul41) / Five O'Clock Drag / Rocks In My Bed / Eli-Blip (26Sep41) / Raincheck / I Don't Know What Kind Of Blues I Got /

NEW RELEASES

(ctd.):



/ Chelsea Bridge -2 (2Dec41) / Perdido / The C Jam Blues / Moon Mist -7 (21Jan42) / What Am I Here For? / I Don't Mind / Someone (26Feb42) / My Little Brown Book / Main Stem / Johnny Come Lately (26Jun42) / Hayfoot, Strawfoot / Sentimental Lady -2 / A Slip Of The Lip / Sherman Shuffle (28Jul42) (Hill)

▶ RCA(P) ML-89506 "THE COTTON CLUB LEGEND"

Contains: A Nite At The Cotton Club Pt. 1 & 2 (12Apr29) / Daybreak Express (4Dec33) / Bojangles -1 (4May40)(Hill)

▶ RCA(J) RJL-2717 "THE COTTON CLUB"

16 tracks. All familiar material. (Yuse)

▶ RCA Family Club(J) RFC-901/12 "THE GREAT COLLECTION OF SWING JAZZ" (12-LP box)

2 LPs each of Duke, Louis, BG, TD, Miller, Shaw -familiar Victor material. (Yuse)

▶ Rosetta(US) RR-1313 "WISE WOMAN - DINAH WASHINGTON"

Contains: Do Nothin' Till You Hear From Me (26Aug63)

Note: Previously unissued. (Hill)

▶ Timewind(G) DB-50901 "DEEHO - MOON OVER DIXIE" (2-LP set)

This is one of the more curious LP sets we've encountered. The cover has the "label" name "Timewind" but the two LPs found inside consists of two, years back, released ones, Jazz Lines 33-104 and Historia H-621. At least Historia has occasionally been mentioned in our Bulls, but since the full contents for these LPs were never mentioned we will do so now - for the sake of possible interest. By the way, Jazz Line has the same contents as the long aged issued Blue Ace 12BA-3601:

Jazz Line 33-104: 21Mar28 Black Beauty / 10Dec29 Sweet Mama / 20Mar30 When You're Smiling / 21Feb30 Heeri (see Bull84/1-2!) / 20Mar30 Admiration / 22Apr30 Accordian Joe / 27Oct30 Home Again Blues / 27Feb32 Moon Over Dixie / 4Feb32 Baby, When You Ain't There / 17May32 Best Wishes -B / 21Dec32 Anytime, Anyday, Anywhere / Delta Bound / 7Jan33 Erie Moan / 16May33 Bundle Of Blues
 Historia H-621: 22Mar27 East St. Louis Toodle-0/26Mar27: Black And Tan Fantasy / Creole Love Call / 30Oct28 The Mooche / 10Dec30 Mood Indigo / 16Jan31 Rockin' In Rhythm / 16Jun31 Echoes of the Jungle / 15Aug33 Harlem Speaks / 14May37 Caravan / 15Mar40 Conga Brava / 4May40 Cotton Tail / 15Feb41 Take The A Train

▶ Verve(J) 20MJ-0041 "BACK TO BACK"

Same as Verve(US) MGV6-8317. (Yuse)

▶ Verve(J) 20MJ-0040 "SIDE BY SIDE"

Same as Verve(US) MGV6-8345. (Yuse)

▶ VJM(E) VLP-73 "DE DECEMBER 1927 - OCTOBER 1928"

Red Hot Band / Doin' The Frog (29Dec27) / Sweet Mama / Stack O'Lee Blues / Bugle Call Rag (9Jan28) / Take It Easy -B (Mar28 (Cameo)) / Black Beauty -93 (21Mar28) / Black Beauty / Jubilee Stomp / Got Everything But You (26Mar28) / Yellow Dog Blues / Tishomingo Blues (5Jun28) / Diga Diga Doo / Doin' The New Low Down (10Jul28) / Black Beauty / Swampy River / The Mooche (10Oct28) (Hill)

▶ WEA(Arg) 82029 "DUKE ELLINGTON"

Side A: Kinda Dukish & Rockin' (\$) / Don't Get Around Much Anymore (&) / Jam With Sam (\$) / Black And Tan Fantasy (&) / All Of Me (\$) / Concerto For Cootie (\$) / Side B: Tutti For Cootie (\$) / Things Ain't What They Used To Be (&) / Perdido (\$) / On The Sunny Side Of The Street (\$) / The Mooche (&) / Happy Go Lucky Local (\$) / Satin Doll (&)

(\$) = as on "The Great Paris Concert" (Atlantic SD2-304).

(&) = as on "DE'S GREATEST HITS" (Reprise RS-6234).

(Contijoch)

DUKE MEETING ALSO IN STOCKHOLM

The Aaslands were visited for a week in May by Jerry and Barbara Valburn, Jack Towers, Ulysses LaPradde (USA), and Sjer Hoefsmat (Holland). Aasland took the opportunity, in cooperation with the Stockholm Jazz Society, to arrange a full day Ellington meeting, open for Scandinavian DEMS members and members of the Jazz Society. It turned out to be a most happy and memorable meeting with Jerry, Jack and Sjer "rehearsing" ("Take -1", as Jerry put it), their presentations at the Manchester Conference. Thus those attending were the first to also listen to Jerry's new 1940-1942 findings, the 1932 Duke in stereo, as well as Jack's presentation of a test pressing of the coming LP series with all World transcriptions. Jerry also told how he and Benny were first acquainted back in 1963, as Duke's road manager brought him a manuscript by Benny, and how he then became aware of Ellington material he earlier couldn't have imagined being in existence. Jack told about the circumstances concerning the now so famous 1940 Fargo recordings. Sjer gave a personal and amusing description how he first came to detect the music of one Mr. Ellington, and how his life could be described consisting of three periods: a) The period he didn't know about Ellington; b) The period he did know about Ellington; c) The present period, beginning when he became a DEMS member finding out there is a global interest for Duke and his music, and making so many friends all over the world. He and Benny handed out a special cassette to the participants, the same as later as a gift to all at the Manchester Conference. What this latter one missed was a fascinating story by Jan Bruér, how he was given the original "Black, Brown and Beige" manuscript by Duke,

and also a dramatic story from a Rainbow Grill visit at which occasion he succeeded in smuggling a big open reel tape recorder. At that time Duke featured a Swedish vocalist, Lena Junoff. The sneak recording was not so successful, as Jan put it: "This is not only the worst Ellington recording, but also the most rare one". Really so, because we don't know of any other recording by Duke with Lena. Other appreciated highlights were Leif Jönsson's splendid dias, taken by him during Duke's Scandinavian tours in 1960's and 1970's, a brilliant Duke potpourri delivered at the piano by Julius Jacobsen, and some films from Benny's collection, one an unusual version (2 copies in existence) of "The Mexican Suite" with impressions of DEEHO at concerts in Mexico, featuring a specially composed 22 minute suite.

A special thanks goes to Hans L88w for taking care of all the technical machinery.

Before ending the meeting Jerry performed further new and unissued live recordings, and finally expressed the 1987 International Duke Conference hopefully to take place in Stockholm.

Finally we will cite the following from Patricia Willard's "Ellington '85" article, both in L.A. Times and in Washington's "Jazz Times", where also the Stockholm meeting is mentioned: "In the days preceding the conference, a U.S. contingent visited Benny H. Aasland in Sweden. New Yorker Ulysses La Pradde reported that the reception committee asked the Americans an embarrassing question. "Where in the United States," the Swedes wanted to know, "is your Duke Ellington museum and archives?"

ELLINGTON '85



THE MANCHESTER CONFERENCE

Many, many Duke Ellington admirers came together in Oldham, near Manchester, during the weekend from May 23 to 26.

None of them can describe the feeling of pure joy that we all experienced.

What has been started only a couple of years ago as a small reunion of friends, called a Study-group, has grown through a Conference in Washington and a Festival in Chicago into what should be called a Celebration in Oldham.

Every session was a highlight and every concert became a happening. They all deserve to have a full review, but that is impossible. It would require a special bulletin.

Never before have we been honored by the participation of so many illustrious Ellingtonians: Our guest of honour, Alice Babs, who could not resist the temptation to sing for us; Jimmy Hamilton, who received a huge birthday-cake; Willie Cook, Herb Jeffries and June Norton. They all contributed to the concerts. And together with Adelaide Hall, they participated in the panel-discussions, giving us the most interesting and openhearted statements.

Every evening we have enjoyed a fabulous concert. What Bob Wilber did with all these fine musicians, is simply a miracle. What struck me most of all, was the tremendous dedication of all those artists. They were supposed to play Duke's music, and that's exactly what they did. Their submission to Duke's taste gave us the strong impression that Duke himself was the conductor!

It is very difficult not to mention the many outstanding attendants of this meeting. For one of them it is indeed to difficult: Charles Delauney. His name is so much connected with this mysterious kind of music, that (as one of us stated) "we couldn't have lived without", that it was a privilege for all of us, to have had him in our midst.

It is impossible to describe all the work, done by Eddie Lambert and his many fine friends, without doing them injustice. The organization was so perfect and their ambitious program such a huge success, that it is hardly to believe that they only needed one year of preparation. If one would dream of the perfect spot for our conference, let me tell him: BIRCH HALL is better, as long as Ray Ibbotson and his staff are there to host us.

Apart of everything else, the whole trip to Oldham was already fully rewarded by the presence of many dear friends from the Washington and/or Chicago conferences. We missed

● "... just returned home from the very exciting and memorable DE Convention in Oldham and I want to thank you for the gift cassette of Ducal rarities. I especially enjoyed the good humour of "For He's A Jolly Good Fellow" (trust Duke to find a new way to play it) and the Alice Babs tracks. I played the "Things Ain't ..." for Alice's son Lars (who lives in Vancouver) and he was amazed that you had come up with such a rarity." (Dave Dixon, Canada)

● "... the most fantastic experience of my life. I could not really put into words the feeling of excitement of the live music & of the lectures & Video & film shows, and the people, all with one aim, Willie Cook is a friend of mine, and later the next week we discussed the Duke weekend, and he said that he never in his life experienced anything like it, the emotion at times were almost unbearable, and there were tears in most peoples eyes when we all had to say goodbye, and go back to our-particular part of the Globe, and thanks for the cassette".

(John Lawrence, England)

● (Some final "bars" from a 12 page chronicle): "..... And it must not be forgotten that Dr. Klaus Stratemann gave each one of us a copy of his excellent booklet, 'Duke Ellington on Film', and Benny and Sjef had most generously prepared and presented a C-90 cassette of unissued performances/rehearsals/interviews/etc mostly from the 60s. Two fine souvenirs, most gratefully accepted. ..."

(Ken Rattenbury, England)

very much our dear friend Willis Conover, being seriously ill. And the man who started all this: Don Miller, who supported the Oldham Conference with a considerable amount of money, but was unable to come. For him and everybody else, who reads this, but didn't attend this meeting, we feel very sorry, because they missed a "once in a lifetime" happening. For all of us, who were so happy to be there, it is not necessary to give a full review. None of us will ever forget this joyful weekend.

For those who were not present, we conclude with some journalism: Was there any news?

Certainly! What about the true stereo recordings of the RCA medley's from February 1932? All details are mentioned in the leaflet in the cover of Everybody's 3005, but we have listened to a presentation by the people who have found this treasure.

Erik Wiedemann told us about the donation, Mercer did to the Danish Radio: 781 tapes and 52 records! We believe that DEMS is working on it and that more specific news will come in future bulletins.

Jack Towers told us about the 9 LP serie to be released in the near future with all Duke's rehearsals and alternate takes of the World Transcription recordings (1943-1945). Amazing fact that almost all the material, that has been found, is Duke's music and in very good condition.

Jerry Valburn told us that there are many recent discoveries of ancient broadcasts in perfect condition, that will be available in the near future and it seems that all these discoveries become more and more frequent.

The great achievement of our dear friends in Oldham has however created a problem. Until now, nobody has showed up with enough courage to organize a meeting in 1986. It is evident for everybody who came to Oldham, that it is impossible to parallel this 1985 conference. Even Eddie and his friends are afraid of it. But on the other hand the demand for an annual conference has never been so impressive as nowadays. Many people who wouldn't have dreamed of crossing an ocean, but were happy when the conference was in their neighbourhood, got infected when they attended for the first time and became a part of the growing nucleus that would accept any place on earth to come together once a year. And since we are growing older every year, we sincerely hope that somewhere, somebody will take the initiative to organize at least a small-size conference in 1986. Don't hesitate to ask for support. There are many, many people now, who are anxious to help in any way. One of them: Sjef Hoefsmit.

(Hoefsmit)

THE 1986 ELLINGTON CONFERENCE WILL TAKE PLACE IN NEW YORK

The New York Chapter of the Duke Ellington Society (IDES), at its annual business meeting in June, formally agreed to sponsor the Ellington Conference in 1986. Besides the on site meetings, several other activities have been suggested, a visit to the IDES tape archives, and a showing of A DRUM IS A WOMAN and other TV broadcast material.

DANMARK'S RADIO SERIES PRESENTING MERCER'S DONATED DE MATERIAL

As reported in Bull84/4-1 Mercer Ellington donated hitherto unreleased DE studio recordings and other material. So far Danmarks Radio has done 18 broadcasts. We are now beginning a special series of ADDITIONS/CORRECTIONS/DISCUSSIONS concerning the broadcasts. Here is the first portion:

- Broadcast No.1** 25Nov84
Commentaries by Bjarne Busk
- ? **NEW WORLD A-COMIN'** (no)
Piano solo backing introductory remarks by Busk.
DEMS: Busk says in his remarks this series to consist of hitherto completely unknown material and recordings not to be found anywhere else or in any collection. This is truth with modification. In the DEMS collections, for instance, much of it was included many years ago, and it is known several collectors around the world to possess much of it too. Furthermore: Later in this Danish series you will be quite astonished listening to some wellknown commercial releases - for instance the "Queen Suite".
- 3Jan56 **FEET BONES** (-1 & -9)
Asland: Chicago, Universal Studios.
Correct date should, according to DEMS' files, read as 17Mar57. (Note: Duke played NYC in January '56).
Hoefsmit: Take -9 = DESOR 652a.
- 1958 **RACE** (-?) / **RACE** (-?) / **UNID. TITLE**
Asland: NYC, National Studios, Nov/Dec (compare DESOR 1184).
Three renditions from "The Degas Suite", also known as "The Impressionists at the Racetrack" - music for the film short "Racing World".
- Mar65 **WORK SONG (BLACK)**
Asland: NYC, Fine Studios, 1Mar65.
This is the session from which two numbers, "Chelsea Bridge" & "The Opener", were used for inclusion on the Reprise RS(R9)-6185 album release.
- 1965 **WEST INDIAN DANCE / EMANCIPATION CELEBRATION**
Asland: Chicago, Universal Studios, 31Mar65.
At this session the title "Emancipation Celebration" was stated only as "Y.G.O.".
- 1963 **NIGHT CREATURE** (-1 & -2)
Asland: Paris, Salle Wagram, 31Jan63.
Busk is mistaken in stating the recording to have taken place in Milan (21Feb63).
Hoefsmit: -1 & -2 = DESOR 861n,e.
- 10Mar70 **THE GIGGLING RAPIDS**
Asland: NYC, National Studios, 10Mar70.
"The Giggling Rapids" same as Part 4 of "The River". (Congratulations to Mr. Busk for a precise and correct date).
- 18Jul63 **BLP (ISPAHAN)**
Asland: NYC, A & R Studios, 18Jul63 (Busk correct again).
This is the same as one of the two additional numbers mentioned in Bull80/2-4, "Original Ballad" & "Original Untitled".
- 19Mar56 **MARCH 19TH BLUES**
Asland: Chicago, Universal Studios, 19Mar57 (Busk is only mistaken about the year).
Hoefsmit: This is the same as "Total Jazz", also as "John Sanders Blues", also as "P.O.E. No.4". (= DESOR 652k).
-
- Broadcast No.2** 2Dec84
Commentaries by Bent Schjarff
- 1962 **TAKE THE A TRAIN** (into breakdown)
Asland: NYC, 1May62 or 3Jul62.
? **TAKE THE A TRAIN**
Asland: NYC, A & R Studios, 1May62.
Same as on Fantasy F-9636 (see Bull85/2-7).
? **JUMP FOR JOY / I LET A SONG GO OUT OF MY HEART, DON'T GET AROUND MUCH ANYMORE**

- Asland: NYC, Bell Studios, 3Jul62.
"Jump" same as issued on M.F.D. (GARS2536-D).
"I Let, Don't Get" same as issued on M.F.D. (GARS-2536B).
Note: M.F.D. LPs are rereleased on Black Lion LPs.
- ? **SOMETHING SEXUAL**
Asland: Chicago, Universal Studios, Feb57.
In DEMS' files the title originally as "Something Saxual" (a little word play, we believe).
- 3Nov63 **C JAM BLUES**
Asland: NYC, A & R Studios, 1May62 (=Fantasy F9636).
Hoefsmit: When comparing the bc with the LP a completely crazy thing turned up: In the bc the 4th chorus is missing!! I may figure that a bc (tape source) could have turned out to be more complete than on the LP, but here it's just the opposite. How come?
Asland: A possible explanation would be that the 4th chorus is added to the LP version using a portion from another take.
-
- Broadcast No.3** 9Dec84
Commentaries by Bent Schjarff
- ? **THINGS AIN'T WHAT THEY USED TO BE**
Asland: NYC, Fine Studios, 17Mar65.
Hoefsmit: Same as DESOR 966g.
? **THE OPENER / CHELSEA BRIDGE**
Asland: NYC, Fine Studios, 1Mar65.
Hoefsmit: Same as DESOR 964b,e. Both titles are rereleased on Reprise R(RS)-6185, rereleased on RV- 6048.
DEMS: Like in Denmark's Radio Bo-2 it is stated the contents to consist of previously unissued Duke recordings. Like in Bo-2 Schjarff is mistaken in this respect.
- 17Apr63 **M.G. / KELUN'S LICK (KILLIAN'S LICK)**
Asland: A & R Studios, 17Apr63.
A first precise date given by Schjarff. Why "Kelun's Lick" is mentioned as a title is a mystery to DEMS since our original recording sheet has the correct title "Killian's Lick". (Also see Bull80/2-4).
? **UNKNOWN TITLE**
Origin unknown. Duke's full band with guest artists. Presented as "The Mystery Tape".
Hoefsmit: Among guest artists Jerry Mulligan is heard. DE probably out.
Note: "M.G." and "Killian's Lick" sounds very familiar to me. Who knows of other titles?
-
- Broadcast No.4** 16Dec84
Commentaries by Bent Schjarff
- ? **TAKE THE A TRAIN** (no)
DEMS: Origin unidentified. Possibly Japan.
1964 Part of Japanese DE interview
Hoefsmit: Probably June, 1964.
? **AD LIB ON NIPPON (NIPPON SUITE)**
Asland: NYC, Fine Studios, 1Mar65.
Hoefsmit: Same as DESOR 964c,d,e,f.
DEMS: Also see comments on "Work Song" on Bo No.1.
- 1962 **SLOW RHYTHM / MACK THE KNIFE**
Asland: NYC, Bell Studios, 3Jul62.
Hoefsmit: "Slow Rhythm" same as "The Feeling Of Jazz". Unless we are mistaken this should be the actual recording date, the interesting thing being this take to be different from the M.F.D. (GARS2536-C) one! Same as DESOR 828. ("Mack" is not mentioned in DESOR)



BEGGAR'S HOLIDAY SONG LIST

LEGEND: Titles CAPITALIZED are among the copyrighted titles listed in the Appendix to Mercer Ellington's book. When known, copyright registration numbers will follow titles; EP prefixes indicate published titles, while EU denotes titles which remain unpublished. Alternate titles are given in parentheses.

Quotation marks--e.g., "You wake up and breakfast on a cigarette"--are used to indicate the initial verse of songs whose titles are unknown. Act and scene numbers accompany most titles.

Boldface type indicates handwritten music mss. in my possession. An asterisk confirms a known version in publication.

- ✓ 1. WHEN YOU GO DOWN BY MISS JENNY'S (I-1)
- ✓ 2. SCRIMMAGE (The Scrimmage of Life) (I-5)
EU65046
- ✓ 3. *WHEN I WALK WITH YOU (I-3; reprise II-5)
EP11864
- ✓ 4. **ROOSTER MAN** (I-3) A song used in an early draft, dropped in rehearsals.
- ✓ 5. *I WANNA BE BAD (I-2) EU65057
- ✓ 6. TAKE LOVE EASY (I-2) EP11865
- ✓ 7. I'VE GOT ME (I-1) EU65056
- ✓ 8. LULLABY FOR JUNIOR (Junior) (II-3)
- ✓ 9. ***BROWN PENNY** (II-3)
- ✓ 10. TOMORROW MOUNTAIN (I-7, reprised as finale II-9) EP12166. Lena Horne recorded this on Stanyan SR10126. In the *Beggar's Holiday* medley performed by the Ellington band (Chicago, 2Feb47), the number that appears between the two vocals is *Tomorrow Mountain*, not, as some discographies have it, *I've Got Me*.
- ✓ 11. ON THE WRONG SIDE OF THE RAILROAD TRACKS (The Wrong Side of the Railroad Tracks) (I-7) EP12165
- ✓ 12. CHANGE MY WAYS (Maybe I Should Change My Ways) (I-7) EU65054
- ✓ 13. *TOOTH AND CLAW (I-7, reprise in II-2)
EU65050
- ✓ 14. ORE FROM A GOLD MINE (I-5)
- ✓ 15. FOL-DE-ROL-ROL (II-3)
- ✓ 16. THE HUNTED (II-8)
- ✓ 17. *IN BETWEEN (I-1) EU65058. ← This number appears in early drafts, but seems to have been dropped from the show. Libby Holman recorded it in 1965 on Monmouth Evergreen MES/7067.
- ✓ 18. WOMEN (THEY'LL GET YOU) (Women, Women, Women) (II-4, reprise II-6)
- ✓ 19. **Git Out** (I-2) Dropped from the show.
- ✓ 20. **The Employments of Life** (I-3) Dropped.
- ✓ 21. T.N.T. (I-2)
- ✓ 22. Wedding Ballet (I-3) Incidental music for the Macheath-Polly wedding scene.
- ✓ 23. Peachum's Recitative ("Each maiden who is smart") (I-5)
- ✓ 24. Recitative ("Silky harpy, smiling sharp...") (II-3) Dropped?

*is done out the room as Girl Gode at
Tomorrow Mountain*

BEGGAR'S HOLIDAY SONG LIST (ctd.)

- ✓ 25. **Sextette ("Macheath will die today")** (II-3)
Includes incidental music leading into scene for mixed chorus.
- ✓ 26. **Live for the Moment** (?) Possibly one of the last songs to be added to the show.
- ✓ 27. **Loose Living** (Grape, Rye and Corn) (Life Looks Better through the Bottom of a Glass) (I-1)
May have been cut from the show.
- ✓ 28. **"You wake up and breakfast on a cigarette..."** (I-7??) Possibly, this is a verse from **The Employments of Life.**
- ✓ 29. **"We don't want the wings of an angel..."** (II-1) Apparently used in mid-September rehearsals, then cut.
- ✓ 30. **In My Frivolous Youth** (II-3) Tried briefly, then cut.
- ✓ 31. **Bible of My Days** (I-3) Cut.
- ✓ 32. **I Want a Hero** (Girls Want a Hero) (II-1)
EU65060
- ✓ 33. **Macheath in Court Today** (II-1) Ensemble number.
- ✓ 34. **Under the Bridge Ballet** (II-6) Instrumental accompaniment to dance.
- ✓ 35. **A Guy Name of Macheath.** Cut.
- ✓ 36. **Nothing Is More Respectable than a Reformed Whore.** Cut; lyric is not known.
- ✓ 37. **Our Polly Is a Scatterbrain** (Our Polly Is a Silly Dope).
- ✓ 38. **A Fox Will Steal Your Chickens.** Cut.
- ✓ 39. **Utopiaville.** Briefly tried out as the second-act finale, this number was later replaced by *Tomorrow Mountain*.
- ✓ 40. **Oh Polly, Poor Polly.**
- ✓ 41. **They're Takin' Poor Macheath Away.** Cut.
- ✓ 42. **Boll Weevil.** Cut.
- ✓ 43. **True Love Is Not an Atonement.** Cut.
- ✓ 44. **When You Criticize This Age.** Cut.
- ✓ 45. **The criminal finds that the prison..."** Cut.
- ✓ 46. **Triple-Voiced Fugue** (I-3) Instruments accompany a mimed argument among Peachum, Lockit and Mrs. Peachum.
- ✓ 47. **Sisters Beneath the Skin** (I-4) Cut.
- ✓ 48. **He So Charmed Me.** Cut.
- ✓ 49. **Law and Disorder.** (II-1) Cut.
- ✓ 50. **Hide-and-Seek Ballet** (II-1) Cut.
- ✓ 51. **Street Ballet** (II-2) Accompaniment. Cut.
- ✓ 52. **Quartette (Poor Lucy)** (II-2) Cut.
- ✓ 53. (A song is described which purports to introduce the character Peachum in II-3. Lyric is unknown.)
- ✓ 54. **Pantomime** (II-3)
- ✓ 55. **Trio** (II-5) Cut.
- ✓ 56. ***He Makes Me Believe.** *N.B.: Although said to be from Beggar's Holiday, this song does not appear in any of the versions of the script in my possession. Can anyone confirm?*

I have a lot more "Beggar's Holiday" material, which I will release from time to time. (As Don Miller put it, it is time for all of us to give). (Dan Caine)

CORRECTION !!! The name and address in Bull85/1-2 was accidentally distorted on the last line for the Polish Duke collector. We most sincerely regret this. The correct line should read as follows:
Henryk Z. Choliński, Gruszczyńskiego 3/22, 44-100 GLIWICE, Poland.

(An added remark concerning Mr. Choliński has been received from Franco Bellaci, Italy, saying: "This guy deserves all the attention of DEMS members. He's a very collaborative, reliable and kind person.")



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THE ELLINGTON SOLOISTS

(5): RUSSELL PROCOPE

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CHORUS III MM. ♩ = 84

Here are the final choruses (and tag cadenza-coda) of RUSSELL PROCOPE's quite magnificent blues extemporisation. This music strikes me as being timeless; its echoes reverberate along the whole length of the corridors of jazz expression, all the way from New Orleans to the New England Conservatory. And it is comfortably cushioned on the subtle, sympathetic, wholly sophisticated orchestral voicings assembled by the great Ellington as the mounting for this Mona Lisa of a blues.

Altogether, a model of style, and virtuoso execution, for serious students of jazz clarinet.

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

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11 Years Later

Side B

This DEMS tape is especially composed by Sjer Hoefsmit and Benny Aasland, to be presented at the ELLINGTON '85 CONFERENCE in Manchester, England.

As the case was for the tape composed for the 1984 Chicago Conference, the content of this one consists of European Duke recordings.

In 1963, during one of Duke's European tours, Sweden was again included. This time Stockholm was especially favored. For a whole week, each day and night we could watch and listen to the band in outdoor concerts and afterwards for dancing. Mr. Aasland was taken good care of by the Ellington organization. Thus the concert parts could be experienced by him from the outdoor stage "orchestra pit", and during dance date sets from a reserved Duke table just beneath the grand piano. Between sets Duke joined eating some Hamburgers and sipping plain water. You may call Mr. Aasland lucky! But what is more important is that Benny was permitted to record all the concert portions. However, it seems there were some doubts concerning the dance performances. Duke was not as positive about it, as he once was at the famous 1940 Fargo dance. But finally, only two days left, Benny was permitted to record the whole evening. This was on June the 8th, and it turned out to be a very memorable night indeed, Duke being in a sort of special mood. Things begun to happen. Today it is now our pleasure to present a couple of numbers from the occasion. We start side one of this cassette tape with:

TAKE THE A TRAIN (Desor 892 d)

The special Duke mood this evening is reflected during his long and unusual piano solo renditions finally leading into the more familiar orchestra sounds.

LAY-BYE (from "Suite Thursday") (892 h)

The whole Suite Thursday was performed to meet with requests from the audience. It was a remarkable performance. Among the most remarkable moments are those presented here by Ray Nance on his violin. As a result of reciprocal effects between orchestra and audience it developed, sort of way, into something similar to what once happened in Newport as Paul Gonsalves was sandwiched between the Diminuendo and the Crescendo in Blue with his since then for ever famous solo flights. Happy moments indeed.

On June 16th, before leaving Sweden, the band did a nation-wide broadcast from a dance hall in Malmö. From this we included a really rare performance:

FOR HE'S A JOLLY GOOD FELLOW (859 e)

As far as we, or anybody else, know Duke never played this one before. And never afterwards. But what a performance! This jolly fellow surely is a good one!

Earlier in the year (1963), in February, on the 7th, Duke did a TV-show in Stockholm together with Alice Babs. From this occasion we extracted the following:

TAKE LOVE EASY (rehearsals) (867 a,b)

Lawrence Brown interview by Leif Anderson (Orchestra rehearsals in the background) (---)

TAKE LOVE EASY (From the actual TV performance) (868 l)

And now to Paris: From the famous "Duke Ellington' Jazz Violin Session" on February 22nd, 1963 we present to you some hitherto undocumented portions:

TRICKY'S LICKS (rehearsals) (878)

TRICKY'S LICKS (into breakdown) (878)

TRICKY'S LICKS (unissued take) (878)

A composition said to bring memories of Chicago's Savoy. Well, the memories are here extended to include the three violins of Ray Nance, Stephane Grappelli and Svend Asmussen. This gives, dare we say, quite another result.

Next item is from an undocumented recording session on February the 25th, also in Paris:

SOLITUDE (rehearsal) (---)

SOLITUDE (unissued take) (---)

This one, with vocaliste Beatrice Benjamin and Duke at the piano, also includes unidentified pizzicato violin obbligato (Nance or Asmussen?).

Side one comes to an end with some further rather unusual piano playing from the same occasion as we started the tape. Here is as a "fill":

LULLABY OF BIRDLAND (892 x)

A tune very actual today because of the newly released earlier unknown versions included in the CBS "Duke '56/'62" volumes (reviewed in our DEMS Bulletin 85/1) This 1963 version is something for comparison, at the time mainly a number to showcase the trumpet of Rolf Ericson.

11 Years Later

Side B

TURCARET

(Desor ---)

"Turcaret" is a French satirical comedy, written by Alain Lesage in 1709. Jean Vilar, the director of the "Theatre National Populaire" in Paris, knew that Duke was in Europe, together with Billy Strayhorn, working on the music for the picture "Paris Blues".

He asked Duke to write music for "Turcaret". And in the evening of the 29th of December 1960, Duke came to the studio of the "Palais de Chaillot" with a group of Parisian musicians, engaged for the occasion.

"Turcaret" is not an opera or a musical. The music should only stress certain characters in the play, like it was done so magnificently by Duke for the picture "Anatomy Of A Murder".

The characters in the play to become portrayed by Duke, were:

LISETTE: The chamber-maid of the Baroness, sly and not so scrupulous.

LA BARONNE: Young widow, who is after the fortune of TURCARET, but still in love with:

LE CHEVALIER who takes full advantage of all the presents, given to his mistress, by:

TURCARET: a cruel financier with hardly any scruples, who has put his wife away in the country, presents himself as a widower and pretends to be the lover of LA BARONNE.

When his sister visits LA BARONNE and finds out, we witness:

LA COLERE DE MONSIEUR TURCARET, who must feel even more unhappy, when

MADAME TURCARET comes on stage to summon her payment that had not come in time.

When you listen to these recordings you will share the amazement of the musicians, who played with Duke that night, because he managed to make them sound almost the same as his own orchestra.

You will also experience the old well known excitement, once more, to hear a brand new piece of music from Duke. Hardly ever a love on first sight, but always a challenge to listen to again and again, and gradually the reward for your trust: falling slowly but hopelessly in love with his magnificent creations.

If some theme's are familiar to you, you should listen to "Band Call" and to "Sempré Amore" and then you will know why.

THINGS AIN'T WHAT THEY USED TO BE (881 v)

When our guest of honour on this first European Duke Ellington Conference, Alice Babs, made her remarkable record with Duke, "Serenade To Sweden", she courageously attempted to sing (without words) the impossible melody of "Things Ain't What They Used To Be". It worked out to be the only title that didn't appear on the record. The result however was so fascinating that we figured, you should hear and enjoy it.

TEA FOR TWO (1441 g)

From all European instrumentalists, who have ever played with Duke, Rolf Ericson is with no doubt the best known. You just heard him in "Lullaby Of Birdland". There has been another Swedish musician, who also joined the brass-section when Duke came to Europe: Aake Persson. He played a fine trombone-solo, supported by Duke, during the very last of many concerts, Duke gave at the Konserthuset in Stockholm (As you can hear Duke started in a wrong key - an unexpected "effect").

TAKE THE "A" TRAIN (1449 l,m,n)

This "European" cassette concludes with the closing portions from the last concert on the continent. Duke invited Raymond Fol and Claude Bolling to take over the piano and pay tribute to Billy Strayhorn, by playing "Take The "A" Train".

To conclude this European tour, Duke went to England, where we are gathered now, for the first European Duke Ellington Conference, 11 years later.

All for the love of Duke!

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY.

Box 4026, S-17504 Järfalla, Sweden.

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AZURE
LP-431 **HURRICANE**



2 complete
rehearsals
DUKE
AT THE
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NOTE: New price SEK 40:-

Take the A train / Don't get around much anymore /
/ Altitude (Main stem) / I don't want anybody at all
/ Johnny come lately / Things ain't ... & Be Close

Take the A train / What am I here for? / Barzallai-Lou
/ Ring around the moon / Cotton tail / Don't get around
much anymore & Be Close