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1993/2 JUN-AUG

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The Torch

A MONTHLY NEWSPAPER FOR THE SMITHSONIAN INSTITUTION

Now at MAH, Duke Ellington lives!

NO. 93-4 APRIL 1993



By PEGGY LANGRALL
OPA Staff Writer

/.../

The exhibition, which opens in the museum's Frank Taylor Gallery on the Constitution Avenue level on April 29, runs through Sept. 6. It celebrates the great American composer, musician and innovator, and the legions who esteem Duke Ellington's achievements are sure to find an abundance of facts and fascinating insights to savor in "Beyond Category."

The 4,000-square-foot exhibition includes memorabilia, musical instruments, posters, original photographs and musical manuscripts from the Smithsonian's Duke Ellington Collection housed in MAH's Archives Center and Division of Musical History.

The exhibition also features theatrical environments that provide dramatic settings for quotations from Ellington and other musicians. Theater techniques and special lighting help evoke scenes from Ellington's youth in Washington, D.C., his years as a bandleader in New

York and some of his most exciting performances in cities around the world.

After its run here, "Beyond Category" will travel nationally through the summer of 1996. Organized by the Traveling Exhibition Service and MAH's Division of Musical History, it is the first in a 10-year series of exhibitions and special programs.

/.../

Hasse adds: "We've been working on it for three years, and thanks to the successful fund-raising efforts by Nancy Fischer and others in the Office of Development and comprehensive planning by SITES, the show will be seen in 12 cities—a remarkable achievement." For public programs associated with "Beyond Category" during its run at MAH, keep an eye on the "Preview" section of The Torch and events listed in The Associate. /.../

"We are also hoping to produce a CD within 12 months," he says, "and the Smith-

sonian's Jazz Masterworks Editions program is preparing to publish its first Ellington orchestrations for high school, college and professional jazz bands." Hasse is also writing a biography, *Beyond Category: The Life and Genius of Duke Ellington*.

/.../

At interactive video stations—a project of the Office of Telecommunications—visitors can call up comments made by some of the most famous musicians in the band.

A large-screen projection of a 12-minute video also produced by OTC will run continuously in a stylish theater setting in the show. It features vintage film clips, as well as interviews with such contemporary jazz greats as Wynton Marsalis, Clark Terry, Toshiko Akiyoshi and Quincy Jones.

(Extracted from the Torch article, which in full was forwarded by Theodore R. Hudson.)

Ellington Exhibit

By Richard Harrington
Washington Post Staff Writer

/.../

The orchestra—Ellington always defined it as his instrument, more than the piano—is given its due often, most cleverly in a trio of interactive video screens where viewers can call up some of the stellar voices and see and

WASHINGTON POST, THURSDAY, 29 APRIL 1993,

hear them both apart from the orchestra and in context. Or as the screen commands: "Touch the musician you would like to meet." Considering the brilliant musicians who worked with Ellington, often for extended periods, it's hardly surprising that they touch you right back. (Though a few more actual scores would have enriched the exhibit.)

In some ways, the team that assembled "Beyond Category" is like the orchestra—the best in its field—and the results are similar. Curator John Ed-

ward Hasse and project director Deborah Macanic, set designer David Mitchell and exhibit designer David T. Siebert clearly love Ellington madly and have conjured the ambiance and spirit their subject demands. American History has always been an unconventional museum and it wisely continues to look at material like the Ellington Collection in unconventional ways.

Leaving the exhibit, one can stop in a small theater (with velvet-covered wooden chairs) for a 15-minute film that celebrates and puts into cor.ext

Ellington's achievement. That's what "Beyond Category" aims for as well, but it also whets the appetite for more—more music, more information, more treasures from the Ellington Collection. And that's as it should be; this is just the first eight bars of a melody that will linger on for the ages.

"Beyond Category: The Musical Genius of Duke Ellington" opens today at the National Museum of American History and continues through Sept. 6; afterward it will tour the United States through 1996.

(Forwarded by Jack Towers)

A formal invitation was sent to Mr. B. Aasland, requesting the pleasure of company at a reception to celebrate the opening of "Beyond Category" On the twenty-eighth of April, one day ahead of the official opening, at the National Museum of American History in Washington.

THE RECORDED WORK OF DUKE ELLINGTON ON COMPACT DISC

AN IN-DEPTH STUDY by JERRY VALBURN

CONTENTS

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Though the main body of this book consists of the three sections One-Two-Three above, we cannot resist reproducing parts from the Preface, because of their great value to us, reflecting the care and knowledge with which the contents has been carried out, and which will assure you this is really something to be included in your personal library. (The size of the pages is 21.7 x 28 cm, but diminished as presented here):

PREFACE

THE COMPACT DISC :

The Compact Disc (CD) was introduced in 1982. Early years of releases in this format were confined mostly to the classical field. By 1987 CDs of original material and those of reissues were available representing artists in the jazz category.

No one could have predicted the rapid growth and acceptance of the CD. The recording industry decided in early 1991 to completely phase out long-playing records. By July of that year, the majors were no longer shipping record product to stores. It signified a drastic change in music merchandising of recorded products. Some independents continued offering the LP as one of the available formats but today new records are almost non-existent. In fact, those countries who are not manufacturing CDs are producing their music releases in cassette format only.

Like its predecessor, the LP, the CD parallels the LP success. Introduced in 1948, the long playing microgroove record shared the market with the 78 until 1957 at which time the 78 ceased to be made. Coincidentally, the same nine year time span covered the LP/CD when the LP was phased out.

The digital recording of the CD represents the state-of-the-art in sound. There are many advantages. A quiet playback free of clicks and pops; the ability to single out and play a specific track on demand; and for the collector a smaller storage area for a disc which is virtually free of destruction. It is unfortunate to find many of the releases containing only the amount of time that existed on the original LP. CDs were planned to give the listener a playing time of up to 77 or 78 minutes (although the engineering technology allows programming of much more time), most major company releases, on rare occasions, will give approximately up to 68 minutes of playing time as a maximum.

The other side of the coin is the transfer quality. The most successful transfers are from items that were originally recorded on master tape starting in the 1950's. Problems exist in the work of the young staff engineers today. Their ears are not trained to the sound of 1920's-1940's source material. They approach this material as if they were dealing with contemporary studio performance and the equalization they use no longer matches the original sound. While we can make a certain amount of compensation on our own playback equipment there is no excuse for sloppy transfer work where opening notes are sometimes faded in and closings are clipped. Finally, the record companies are using noise reduction systems. Those units are computer programmed and when used often result in a loss of the harmonics; drum cymbals and top frequencies along with the pops and clicks they are designed to eliminate. This is not to say that these noise reduction systems should not be used at all. Many of the fine transfer engineers such as John R.T. Davies, Doug Pomeroy and Jack Towers feel that under carefully monitored conditions these systems can be programmed to deliver favorable results without problems.

Now we deal with the planning of CD producers and the companies they represent. In this work you will notice many CD releases of the original COLUMBIA album *First Time*. Every CD issue reproduces the original LP, a total of thirty-nine minutes and forty-one seconds! Certainly there was ample room to include the two additional tracks recorded at the session and released on LP in the 1970's. There are no excuses for not including *One Note Samba* and *Blues In Horns' Fiat*. Some more examples. BMG produced a single CD of the Ellington small group units. Between 1940 and 1941 these units accounted for a total of 24 sides. The CD released, *The Great Ellington Units*, has a total of 22 tracks (little over 68 minutes). Perhaps the inclusion of the two remaining tracks would have exceeded the time standard that BMG uses. But the elimination of the final Bigard tracks here means that the collector comes up short. He will have to wait until the French label CLASSICS reaches this point in their chronological Ellington series. They are not found on CD anywhere at this time! The producer could have considered a two CD set including alternate takes; the Ellington/Blanton duets; and Ellington's piano solos. (These other items were later produced as a separate CD *Ellington Solos, Duets and Trios* (20 tracks - Total Time 67:37). In fairness to the

producer, Orin Keepnews, in a recent conversation with him he recalled the following: "The *Ellington Small Groups* and the *Muggsy Spanier* were the first CD projects I undertook at BMG and I wish I could do them over now. There was a great deal of confusion at the time. Metal parts ordered up did not come through. We had to work with old tapes that were used about 20 years earlier. If I had the time I probably would have followed through and found a way to get all the small group sides out." I know of the sincerity in Orin Keepnews' work. He became a hero with record collectors back in the 1950s when he and Bill Grauer produced the *Label X* series at RCA along with their own productions for RIVERSIDE. The Columbia LP of *Ellington Indigos* found its way onto CD with some bonus tracks (10 tracks - Total Time 44:45). One of the most important sides on the original LP, *The Sky Fell Down*, is missing here. It is an important Ellington composition and certainly there was sufficient time to include it here. When the CD producer was asked about this he claimed that the equalization of *The Sky Fell Down* did not match that of the other sides on the CD. As an LP this album was one of the more successful releases of Ellington's output at COLUMBIA. There were no complaints on the part of collectors who bought the record when it was released. Our final example concerns the MCA release of the original *IMPULSE* LP, *Duke Ellington Meets Coleman Hawkins*. Both the American and French CD issues are identical to the original LP (8 tracks - Total Time 39:10). The Japanese CD issue contains the additional track recorded at the session, *Solitude*. Collectors interested in having the complete session on one release should try to obtain the Japanese CD.

What about the future? It is certainly hoped that transfers will become better and more time will be included on the CD. As CD manufacturing costs decrease we should see a lower retail pricing much in line with the LP. Let's face it, the CD is here to stay and the collector has no other option except to purchase cassettes or search for out-of-print LPs. Gradually LP material will become extinct and decent pristine copies will be more difficult to find.

Some labels and their producers deserve mention and praise here. During his tenure at Atlantic Bob Porter produced *Reunions Of The Big Band Era* (20 tracks - Total Time 74:24). He worked very hard to fit these twenty sides on the CD. Michael Cucuna has done outstanding work with his *BLUET NOTE* and *CAPITOL* releases as well as his own productions on MOSAIC. Collectors should be appreciative of his excellent work on *Money Jungle*, the original LP release was poorly balanced. Michael went back to the original tapes of the recording session and completely re-mixed the material. Then he added other items from the session that were never included on the LP release. (The CD is programmed identically to the recording session as it took place.) Phil Schapp is responsible for outstanding work at POLYGRAM/VERVE. He has programmed well and given us painstaking work on the transfers. Among the independent CD labels that are highly recommended are: the French labels CLASSICS and MASTERS OF JAZZ/MEDIA 7. The former began with Ellington's first recordings and they are currently up to the year 1938. But, they do not offer releases of Ellington accompanying blues singers and they generally offer a single take of a tune title where other takes exist. The second label offers the complete Ellington output but it is a slow process. They are currently at the end of year 1928. The big plus for this series is the in-depth booklets with excellent and intelligent notes by Alexandra Rado. The American label VJC offers outstanding transfers by both John R.T. Davies and Jack Towers. The total time on each CD is very generous offering up to 78 minutes of playing time. The Japanese releases on the *CAPITOL* and *MOBILE FIDELITY* are excellent. *COLLECTOR'S CLASSICS* (Denmark). They have recently embarked on a series of impressive releases with good sound and reasonable playing time. We are looking forward to their first Ellington CD productions later in 1993.

HOW TO USE THIS BOOK :

The index gives the reader the complete layout of the book.

WHAT'S AVAILABLE? ELLINGTON RECORDINGS ON CD : At the IAJRC convention in New Orleans (1992), I passed around a copy of this work, at that stage, for criticism and input. Most of the Ellington collectors who examined it suggested a section to give collectors the opportunity of seeing immediately whether or not a specific item on CD was available or not. An 18 page section covers all Ellington recorded material by category. While it certainly duplicates what can be found in the INDEX section, I feel it gives collectors an easier way for faster examination.

SECTION ONE : This presents the countries represented and the abbreviations used for them. Following this is the listing of CD Labels, alphabetically, and the abbreviations used in the book.

SECTION TWO : This is the text section alphabetically listing all CDs and their contents by company and country. In the case of anthologies we show the title and track positions when known.

SECTION THREE : This is the largest section of this book. While it is not a discography, it does give complete information for each title including source; type of recording; date of recording; and the location of the recording. A cover page for this section explains all of this fully.

Readers of this book who have other Ellington reference books in their own libraries will be surprised to see certain information which differs from their reference books. I can only assure you that what I show here is based on my many years of personal research. A few examples:

(1956) The recently published *Jazz Records 1942-80, Volume 6* (Storyville Publications). Here it is claimed that Ellington made the recordings for *Blue Rose* in Chicago on January 1st. Aside from the fact that the rich sound is typical of recording done at New York in this period, there are many facts proving that this recording was never made in Chicago on January 1. During the early part of January, Billy Strayhorn was in California living in Rosemary Clooney's house and going over the song titles and arrangements for the forthcoming album with her. (Rosemary overdubbed her vocals). Columbia files have no reference to any recording done in Chicago. By 1956 Columbia had already closed their Chicago studios. The New York files tell us that the *Blue Rose* recordings were made on three separate recording sessions held in New York. On January 23rd there were two separate sessions, the first from 3-6PM and the second from 8-11PM. The final session took place on January 27th.

(1962) The date shown for the soundtrack of the film *Goodyear's Jazz Concert* is always indicated as 9 or 10 January 1962. We do not question the fact that the actual filming was done on these dates. We do believe that the audio tracks were made on January 5th. Why? On January 4th, at Duke's request, I was at the Museum of Modern Art recording his piano recital. When the concert ended I was invited by Ellington to attend a session which was taking place the next day. It was a studio located on 60th Street between Broadway and Central Park West and could be the same studio that was used for the actual filming. Most importantly, in these film productions, the sound track is always laid down first. (1968) Another film reference is that of the Gary Keys' production done in Mexico. Since the sound portion is now on CD we list the date as September 28th, the date of the concert in Mexico City. While Keys filmed a number of the Mexican concerts we believe that all the sound recording used in this film is from the September 28th date.

MARLOR PRODUCTIONS
HICKSVILLE N.Y.

Call 800-988-7473, the Ellington '93
information line, for further details.
It is not too early to register!

Box 31, Church Street Station, N.Y., N.Y. 10008



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NEW RELEASES

AND RE-RELEASES



Bethlehem 5014 (2) (2xCD) "PORGY AND BESS"

Originally on Bethlehem EXLP 1 (2xLP album). There is an incomplete version of Duke's "Summertime" included. These recordings were made for Bethlehem in the Chicago Universal Studios, 7or8Feb56. Also see DEMS 89/1-17 for earlier CD release on Bethlehem(J) 45CY 3075/3076. (DEMS)

Classics(F) 605 (CD) "THE CHRONOLOGICAL DE&HO 1930-1931"

Dates/takes as given in the accompanying notes:

8Nov30 (1) I'm So In Love With You -B / (2) Rockin' In Rhythm -A / 21Nov30 (3) Nine Little Miles From ... -1 / (4) I'm So In Love With You -1 / 26Nov30 (5) What Good Am I Without You -1 / (6) Blue Again -1 / (7) When A Black Man's Blue -2 / 10Dec30 (8) What Good Am I Without You -4 / 10Dec30 (9) When A Black Man's Blue -4 / (10) Mood Indigo -4 / 10Jan31 (11) Them There Eyes -2 / (12) Rockin' Chair -1 / (13) I'm So In Love With You -3 / 14Jan31 (14) Rockin' Chair -A / (15) Rock-In' In Rhythm -A / (16) Twelfth Street Rag -A / 16Jan31 (17) Rockin' In Rhythm -1 / (18) The River And Me -2 / (19) Keep A Song In Your Soul -1 / (20) Sam And Delilah -2 / 20Jan31 (21) The Peanut Vendor -A / (22) (23) Creole Rhapsody (I) -A / (II) -A.

- ✓ (1) (2): Correct date should read 8Jan31. This is an OKEH recording session.
- ✓ (8) (9) (10): The correct sequence of recordings is (10) (8) and (9). Victor rec.session.
- ✓ (11) (12) (13): This is an Oriole rec.sess. Date has, as far as I know, not been finally established. My files show the date as 7Jan31.
- ✓ (11): There were three takes made, all issued.
- ✓ (12): There were four takes, all issued (Take -3 has been found on a Banner 32070 pressing).
- ✓ (13): There were three takes, though take -3 is the only one used.
- ✓ (14) (15) (16): Brunswick session. There were more than two takes. Only the -A takes were used. The -B takes are marked as rejected. Remaining waxes of each title is retained by the office.
- ✓ (17) (18) (19) (20) The correct chronological recording order is (18) (19) (17) and (17). There were two takes of each title.
- ✓ (20): Both takes have been issued.
- ✓ (21) (22) (23) Brunswick rec.sess., Studio 2.
- ✓ (21): Eight waxes were cut. Only two waxes were plated, -A and -B. The -B take was rejected.
- ✓ (22): Two waxes were cut. Two of them were plated, -A and -B. The -B take was rejected.
- ✓ (23): Five waxes were cut. Three of them were cut, -A (1st choice, originally released on Br 6093; -AA (2nd choice, originally released on Br 80047B, and -B. The -B take was rejected.
- ✓ (24): Six waxes were cut. Two of them were plated, -A and -B. The -B take was rejected.

Much of the Brunswick comments are based on research work by Steven Lasker. (Aasland)

Columbia (US) 48835 (2xCD) "THE DUKE'S MEN" "VOLUME 2 1938 1939"

28Mar3 (JH&HO): Jeep's Blues -1 / If You Were In My Place -1 / I Let A Song Go Out Of My Heart -1 / Rendesvous With Rhythm -2 / 4Apr38 (CW&HRC): A Lesson In C -1 / Swingtime In Honolulu -1 / Carnival In Caroline -1 / Ol' Man River -1 / 22Jun38 (JH&HO): You Walked Out Of The Picture -2 (1) / Pyramid -1 / Empty Ballroom Blues -1 / Lost In Meditation -2 (2) / 1Aug38: A Blues Serenade -2 / Love In Swingtime -1 / Swingin' In The Dell -1 / Jitterbug's Lullaby -1 / 2Aug38 (CW&HRC): Chasin' Chippies -1 / Blue Is The Evening -2 / Sharpie -2 / Swing Pan Alley -1 / 24Aug38 (JH&HO): Prelude To A Kiss -1 / There's Something About An Old Love -1 / The Jeep Is Jumpin' -1 / Krum Elbow Blues -1 / 20Dec38 (3): I'm In Another World -2 / Hodge Podge -1 / Dancing On The Stars -1 / Wanderlust -1 / 21Dec38 (CW&HRC): Delta Mood -1 / The Boys From Harlem -1 / Mobile Blues -2 (4) / Gal-A-Vanting -1 / 27Feb29 (JH&HO): Like A Ship In The Night -1 / Mississippi Dreamboat -1 / Swingin' On The Campus -1 / Doojy Woojy -1 / 28Feb39 (CW&HRC): Beautiful Romance -1 / Boudoir Benny -1 / Ain't The Gravy Good? -1 (5) / She's Gone -1 / 20Mar39 (RS&H52SS) (6): San Juan Hill -1 (7) / I'll Come Back For More -1 / Fat Stuff Serenade -1 (LeCroy)

43 tracks in all.

Aasland comments: In some cases the name of the actual

- group is mistakenly skipped. We added them above.
- (1) Take -1 is released on Blu-Disc T-1003 (LP).
 - (2) Take -1 is released on Raretone RTE 3005 (LP) and CBS 88242 (LP).
 - (3) Session date earlier as 19Dec38. The CD shows the correct date as 20Dec38.
 - (4) Take -1 is released on Epic LN 3237, LN 24250 (LPs); CBS 88451 (LP) among other LPs.
 - (5) Take -2 is released on Blu-Disc T-1003 (LP) and on CBS 88451 (LP).
 - (6) My files show Jack Mäisel replacing Sonny Greer on this session.
 - (7) You may take a look at DEMS81/5-2 top of left column. There is still a flaw in the argument for a possible take -2 to exist, or not. Help wanted.

Four Star (US) FS 40063 (CD) "DE - TAKE THE A TRAIN"

1) C Jam Blues / 2) A Train / 3) MEDLEY I: I Got It Bad - Things Ain't ... / 3x) Wings and Things * / 4) West Indian P ncake / 5) MEDLEY II: B&T-CLC-Mooche / 6) Soul Call / 7) El Gato ** / 8) Open House *** / 9) Hawk Talks / 10) Rockin' In Rhythm / 11) Jam With Sam / 12) Ad Lib On Nippon / 13) Chelsea Bridge / 13x) Olds * (Hauffman)

Aasland comments: No info except false years throughout:

1)	Stated as from	1956	Correct date	1Nov69?
2)	-	-	1959	3Jul58 - 3 Jul 66 S&O
3)	-	-	-	-
3x)	-	-	-	-
4)	-	-	-	-
5)	-	-	-	-
6)	-	-	-	-
7)	-	-	-	-
8)	-	-	1957	-
9)	-	-	-	20Nov58? S&O
10)	-	-	1961	3Jul66
11)	-	-	-	-
12)	-	-	-	18Sep65
13)	-	-	-	-
13x)	-	-	-	-

* Neither mentioned in liner notes nor on label.
 ** Correct title should read "El Viti".
 *** - - - "The Opener".

Natasha Imports (US) IN 4016 (CD) "DUKE ELLINGTON: STEREO REFLECTIONS IN ELLINGTON"

1-3) MEDLEY: Mood Indigo-Hot And Bothered-Creole Love Call / 4-6) MEDLEY: East St. Louis Toodle-oo -Lots O' Fingers-Black And Tan Fantasy / 7) Harlem Air Shaft / 8) I Don't Mind (All Too Soon) / 9) Rose Of The Rio Grande / 10) Ridin' On A Blue Note / 11) Boy Meets Horn / 12) Rose Room / 13) Stompy Jones / 14) Jig Walk / 15) Little Posey / 16) Warm Valley / 17) Home (=Sentimental Lady) (=I Didn't Know About You) / 18) Things Ain't ... / 19) Just A-Settin' ... / 20) Solitude / 21) Brazillal Lou / 22) Five O'Clock Drag / 23) Perdido

Here is a new and improved remix by Mr. Jack Towers of the recordings and the 1942 tracks. In the first Medley we have the rhythm section in front, Duke's piano on the left, FG's banjo in the curve of the piano, WB's bass at the center, and SG's drums on the right. The reeds are behind them, with HC furthest to the left, BB to the far right with JH and OH between. The rear has AW, FJ and CW on the left with JT and JN on the right. AW and BB seem to move around somewhat as they solo. The second Medley has a different aural configuration. The brass and reeds positioned as before, but the rhythm section is laid out perpendicular to them so that the banjo, bass and drums all appear to come from the exact center, while the piano itself goes stereo - the keyboard now sweeping from left to right. Many of you will recall the DEMS 1985 Meeting in Stockholm where Jerry presented the LP "Reflections In Ellington" on Everybody's 3005, which among other goodies included the 1932 band in stereo. On this CD are those other goodies also present plus seven more:

- ✓ 1-3) 3Feb32: NYC, RCA Victor, Studio 1 (1:30-4:30 PM).
- ✓ 4-6) 9Feb32: Same as last (9-11 AM).
- ✓ 7-8) 29Jul40: Detroit, Eastwood Gardens, from NBC Red Net (11:30-12 PM).
- ✓ 9) 31Jul40 Same as last (11:30-12 PM). (Aasland: I have a feeling the date should read 30Jul40.)
- ✓ 10-11) 17Aug40: Salem/NH, Canobie Lake Park, from NBC Blue.
- ✓ 12-13) 19Aug40: Same as last.



NEW RELEASES

(ctd.):

- 14) 21Sep40: Cicago, Hotel Sherman, from NBC Blue (11:05-11:30 PM).
- 15-16) 26Sep40: Same as last (11:05-11:30).
- 17-19) 22Jul42: Same, from NBC Red.
- 20-23) 28Jul42: Same, from NBC Blue (11:15-11:30 PM).
- 21) Here we have the latest spelling of this title. (Valburn/Aasland)

● RCA/Bluebird(Eur) 7432-13181-2 (3-CD set) "THE BLANTON-WEBSTER BAND" (1940-1942)

Same as originally on RCA/Bluebird(US) 5659 (LPs/CDs/MCs). (Scherman)

● Rockin' Chair(Sw) unnumbered (CD) "DE - DUKE'S MOOD"

This is the same as Rockin' Chair(Sp) 0132-CD-7 (see DEMS 90/3-6), but without a release number, neither on "sleeve" nor on the CD itself. However, the notes are still the Spanish ones. (Aasland)

● That's Jazz(FBC) TJ 301 (3 CD box) "DUKE ELLINGTON" "40 GREAT JAZZ PERFORMANCES"

Includes the following 3 CDs:
 TJ 032: 28Mar46 A Train **/ 11May66 Do Nothin' ... (RCA) */
 28Mar46 Everything Goes **/ 9Jun47 Blue Lou *#/ 28Mar46 Tip

Toe Topic ** Passion Flower **/ 25-26Nov69 MEDLEY: Don't Get Around ... (Solid State)*/ 10Jun47 Frisky **/ 11Jul46 Tea For Two **/ 21Jan51 Frustration (= Rare Records)/ Ring Dem Bells (same);
 TJ 033: 9Jun47 How High The Moon** / 17Jul46 Just You, Just Me **/ 7or8Jan56 Indian Summer (Bethlehem)*/ 16Jul46 Suburbanite **/ 25or26Nov69 Rockin' In Rhythm (=Solid State)*/ 31Mar58 Satin Doll (Columbia)*/ 9Jun47 Swamp Fire**/ 11May45 Caravan (RCA/Victor) */ 11Jul46 Just Squeeze Me **/ 17Jul46 In A Jam **/ Moon Mist **/ 16Jul46 Unbooted Character **/ 28Mar46 Rugged Romeo **/ 25or26Nov69 MEDLEY: Don't You Know I Care (not mentioned) -In A Sentimental Mood (not mentioned) -Prelude To A Kiss -I'm Just A Lucky ... -I Let A Song ...Do Nothin' ... (=Solid State)*
 TJ 034: 28Mar46 Perdido**/ 17Jul46 On The Alamo**/ 7or8Feb56 Ko-Ko (Bethlehem)*/ 3Jul66 Mooche (starts with LB's solo on "Creole Love Call" (=GJ-12)*/ 25or26Nov69 Tootie For Cootie (Solid State)*/ 7or8Feb56 Cotton Tail (Bethlehem)*/ 22Dec52 Primpin' For The Prom (Columbia)*/ 3Jul66 Jam With Sam (=GJ 64) */ 16Jul46 One O'Clock Jump **/ 28Mar46 Crosstown **/ 17Jul46 Double Ruff**/ 21Jan51 Rose Of The Rio Grande (=Rare Records) */ 11Jul46 Rockabye River **/ Come Rain or Come Shine **

* = from Capitol Transcriptions.
 No dates/origins given.

(Moulé)

Ellingtonia:

● Chiaroscuro CR(D) 30 (CD) "THE CLARK TERRY SPACEMEN"

13Feb89 Blues For Gypsy/Swinging The Blues/Corner Pocket/Primpin' At The Prom/ For Dancers Only/Spacemen/Just Squeeze Me/Jones/Jazzspeak

Typical Clark Terry with a group consisting of DE and CB men. Among the DE ones we find Britt Woodman and Butch Ballard. (75 mins.) (DEMS)

VIDEO REPORTS

● Paramount(US) 6533 (video) (VHS - NTSC hi-fi) "ASSAULT ON A QUEEN" (color) (1'45")

Music by Duke Ellington. From the musical selections two were later chosen by DE and used in concerts, "Beautiful Woman Walks Well" (BWW) and "Blessings On The Night". Further information and interesting details can be found in DR. Stratemann's "Day by Day & Film by Film". (Celnick/DEMS)

● If someone is compiling additions to Stratemann's monumental work, here is one:

Thursday, November 17, 1966

Ellington Wraps The Best

By DICK BOWMAN

You could touch the tension backstage at the Civic Theater.

Duke Ellington's veteran drummer, Sam Woodyard, was so doubled up with the flu he couldn't hold a glass of water and the audience out front was getting restless.

So the Duke and his formidable orchestra played the first set without drums while a frantic phone call was made to San Diego drummer Leon Petties at the Mardi Gras on Point Loma.

RACES TO HELP

Petties, wearing a dark sports-

coat that contrasted with the orchestra's white dinner jackets, raced downtown by cab and took his seat. He played beautifully, with occasional cues from bass player John Lamb.

The Duke was aglow, and his son, trumpeter Mercer Ellington, paid the youthful Petties a high compliment. "What a great sound," he said.

The Duke, leading his orchestra on piano, with shoulder shrugs and by hand, was at his traditionally cool best.

VETERAN SIDEMEN

Trumpeter Cootie Williams

really leaned into his horn and which he co-composed with Billy stocky saxophonist Johnny Strayhorn.

Hodges — who has been with Ellington since 1928 — played with deft mellowness.

The orchestra consistently de- lighted the small but apprecia-

tive crowd with its smooth, vel- vety sounds. At one point, Harry Carney, on baritone sax, held a note for what seemed like five minutes. He drew heavy ap- plause for his solo on "Car-

van." The cavalier, suave Duke, a jazz great for four decades now, led his boys in a medley of memorable oldies, many of

Favorites included "Mood In- digo," "Sophisticated Lady," "Don't Get Around Much Any- more" and "Beginning to See the Light."

Ellington played the piano with ferocity, stopping only to spring up and introduce some of his legendary associates, like Cat (El Gato) Williams, Jimmy Hamilton, Paul Gonsalves, Lawrence Brown and Hodges.

But the star of stars was his regal self, The Duke of Elling-

The late Leon Pettier recorded with the Harold Land Quintet on "Atlantic", and was Nat Cole's last drummer. Also Stratemann omits mention of Jack Sterling, who subbed for Sam Woodyard during the final half of the Royce Hall, UCLA concert, 19Nov66.

(Jacobs)

DISCUSSIONS - ADDITIONS - CORRECTIONS

12Jun37, CBS Studios, "Saturday Night Swing Club": Mr. Hällström asked for confirmation that Johnny Williams is not on bass (Stratemann, page 144), but really on the drums, instead of SG. As to both our knowledge this ought to be Johnny Williams, at the time always referred to as "Drummer" Williams, and as far as we know he never hit the dog house. The reduced band included CW JT BB HC DE BT and Johnny Williams, according to my files. Two numbers were performed: "Frolic Sam" and "Contrapuntal Stomp", later referred to as "Back Room Stomp". Note: A year later, on 25Jun38, another rendition of "Frolic Sam" was on the CBS "Sat. Night Swing Club". (Aasland)

29May38, Randall's Island (also referred to as "East River Island Stadium"): On behalf of DEMS member Hällström we took a closer look at this event. Mr. Hällström was puzzled by the date in Stratemann's book, top of page 153, where the date is given as May 19, a date stated in some magazines. The source for this date must be a misprint. Way back when my friend Joe Igo, now not longer with us, and I exchanged material for discographical research efforts, he had the date as 29May38, and so did I. "Swing Magazine (July 1938)", wrote: "New York's 'Carnival Of Swing' held May 29th at Randall's Island Stadium, drew 24,000 persons. Highlight of the show in which 25 Orchestras appeared, was Duke Ellington's band rendition of 'Diminuendo And Crescendo In Blue'. During the selection, 3,000 grandstand spectators rushed onto the field in an effort to get near the bandstand delaying the concert about ten minutes while emergency police restored order."

Another contemporary magazine, with another somewhat distorted date, as May 28, reported as follows: "All day swing concert for the benefit of Local 802's Hospital Fund. MC: Martin Block. In addition to the appearance and performance of Duke Ellington the following artists performed: Chick Webb, Vincent Lopez, Artie Shaw, Hal Kemp, Sammy Kaye, Bunny Berigan, Kay Kaiser, Count Basie, Russ Morgan, Benny Goodman, Will Hudson, Milt Herth, Stuff Smith, Larry Clinton, Will Osborne, and the Andrew Sisters."

In my files I came across comments by a fellow (name unfortunately not noted by me) made long afterwards, date correct, from which we cite:

".../. Benny Goodman was scheduled to appear but had to bow out at the last minute. Duke's portion of the program was a real swinger and a preview of what would occur at the Newport Jazz Festival almost twenty years later. During the performance of the "Diminuendo And Crescendo In Blue" a wave of mass hysteria overcame the audience. This high-pitched frenzy continued as Ivie Anderson mounted the stage to swing into "St. Louis Blues" and the band blew and Ivie sang chorus after chorus for almost ten minutes."

Personally I think we should accept the correct date as to be 29May38. In the DEMS89/1 picture section you can watch two excellent photographs with Duke and the band from the Randall's Island occasion. In the Columbia C3L 27 and C3L 39 lp-boxes are also pictures to be found in respective booklet included. (Aasland)

21Dec38, WNEW Studios, "Martin Block Show / Make Believe Ballroom Swing Session": Again assisting Mr. Hällström, who couldn't find this in Dr. Stratemann's book (see page 157), here are some observations from my files: The Martin Block Shows were always broadcast on a Wednesday. In this case Duke appeared with a reduced band, probably consisting of CW LB JH HC DE BT and SG. Some doubts concerning CW, which to other ears reminds of RS. (Aasland)

Additional info later received since the three paragraphs above were written:

Martin Block's "Make Believe Ballroom" could only be listened to locally in New York over station WNEW, and had nothing in common with the "Saturday Night Swing Club", which was broadcast nationwide over the CBS network. This 30" program series began 13Jun36. A New Yorker turned then his receiver to station WABC every week, 7 or 8 PM, local NY time. There were two special birthday programs in 1937 and 1938. They lasted for 90" each and came from a big studio, "CBS Playhouse". Program leader in the beginning of the series was George Hogan and Dan Semour, 1936, and during 1937 Mel Allen and Paul Douglas - they were also present on the second bc, 25Jun38. Duke played "Frolic Sam" on both birthday broadcasts, which seems to have mixed-up things among today's researchers. The series discontinued sometime in 1939, precise date unknown. Martin Block's program start is not yet established - it was on the air during the Fall in 1938 and still heard in 1940. During the Fall 1938 it was broadcast on Wednesdays. SOUNDRAFT (US) 1013 and 1014 (2xLP) "The Saturday Night Swing Club" "First Anniversary Show" "12 June

1937" was released some 10 years ago and contains the whole 90" program, with the comments undisturbed, and excellent sound. The Duke portion is on the 1013 lp. And speaking of "Swing Club" programs, one that would be nice to try to find is the 26Feb38 bc, where the final selection has a jam session on "Exactly Like You" with Duke and Bob Zurke on the piano, Eddie Miller on sax, Will Bradley on trombone, a.o. (Hällström)

Can you confirm "Yellow Dog Blues" & "Tishomingo Blues" as 25Jun28, and not 5Jun28 as in Rust and Bakker? (Moulé)

Aasland: Yes, we can confirm the date as 25Jun28 as given in the Brunswick original ledger, found by Steven Lasker.

As for "I Can't Give You Anything But Love" I will not bring up the matter once more, since it has been detailed in earlier bulletins, but nevertheless can you confirm the following:

30oct28 take-1 on Meritt 24 (LP) and Bluebird 2499-1-RB (LP) and on Bluebird 2499-2-RB (CD);
take-2 dubbing of take-4;
10Nov28 take-3 unissued (test exists);
take-4 All 78 and other LP issues. (Moulé)

Aasland: Yes, I can, with exception for a test to exist.

28Jul42, "Hayfoot, Strawfoot" take-2: Has this -2 been released anywhere else than on Bluebird 5659-1 (LP) and 5659-2 (CD)? (Moulé)

Aasland: See "New Releases" this issue.

8/9oct42, "Take The A Train", from the film sound track of "Reveille With Beverly", and released on KayDee-8 and Bandstand BS-7130, whereas the version on Hollywood Soundstage H.S.5014 is different. Can you confirm this? (Moulé)

Aasland: It seems we have somewhat of a mystery here. At this moment it has been too late to execute further investigations before press-time. But - it is mentioned here hoping for assistance also from our members.

21Apr43: I think I once read in DEMS that the year for this CBS bc was 1944, and not 1943. Two tracks are released on Rarities (E) 70, date given as 1943. Comments? (Moulé)

Aasland: I think you are mistaken. The correct date for the CBS bc is 21Apr43. The 21Apr44 bc is a MBS one from the Hurricane Restaurant (30"). According to a find by Jerry Valburn we know at least three titles to be included: Boy Meets Horn, Jump For Joy, and Three Cent Stomp.

4Jan45, "Carnegie Blues" -3: Can you confirm this to be the one and only take released so far? (Moulé)

Aasland: Yes, I can.

AFRS "ONS" 488 has not been discographically discussed. The announcer on this transcription leads us to believe that the whole content emanates from the 17Jan45 Philharmonic Esquire Concert in L.A., California. This is quite false. Today we know the following:

- I can't believe that you're in love with me /
 - Frankie and Johnny
 - Jammin'
- Overleaf:
- I'm Beginning to see the Light
 - Don't You Know I Care?
 - Blue Skies

Investigations revealed the following:

- This is the second selection from the end of the 17Jan45 concert. Anita O'Day is the vocalist.
- This is closing number on the 17Jan45 concert.
- The title "Jamming" by the AFRS announcer is mistaken. This is in reality the 2nd part of "Johnny and Frankie", and nothing else.
- This is not from the 17Jan45 conc., but from the 2Jan45 World Transcriptions recording, with applause dubbed. The original version: WPS 300-6830 and WPS 472, and on Circle CLP-105 (LP). vJSrl.
- Not from 17Jan45, but from the 3Jan45 World Transcription recording, applause dubbed in. Original version: WPS 6821, and on Circle CLP-107. vAHlr.
- So far unidentified source. Further research needed. (Aasland/Hällström)

By the way, it is now finally established that SG, not HBwn, is the drummer on this 17Jan45 occasion.

(ctd. next page)

DISCUSSIONS — CORRECTIONS — ADDITIONS (ctd.)

I have two DE broadcasts, DWD68 and DWD 69. I need help stating dates and origins. Part of contents on DWD 68 from the 18May46 bc, but some surely not. I have doubts about Bugle Breaks/Kissing Bug/Suddenly It Jumped on DWD 68. On DWD 69 part comes from 25May46, but for Kissing Bug//Honeysuckle Rose/Daydream are unknown to me. (Portaleoni)

Here are contents, as far as we know today:
DWD68 Unid.date: A Train (AFRS theme) / 18May46 *: In A Melotone / I'm Just A Lucky So-And-So / Sono / Rugged Romeo / Circe / 18Aug45 **: Bugle Breaks / Kissing Bug / Suddenly It Jumped / Unid.date: I'm Beginning To See The Light (over AFRS identification).

DWD 69 7Apr45 ***: A Train / 25May46 ****: Just A-Settin' And A-Rockin' / Crosstown / Summertime / Teardrops In The Rain / 30Jun45 *****: Kissing Bug / 25May46 ****: Frankie And Johnny / 30Jun46 *****: HoneysuckleRose / Daydream (and AFRS identification).

* NYC, Radio City Studio 6B, ABC (WJZ and NET), 4-4:30 & 4:45-5 PM, Treasury Show.

** NYC, Radio City Studio 6B, ABC (WJZ and NET), 5-6 PM, Treasury Show.

*** NYC, 400 Restaurant, ABC (WJZ and Blue NET), Treasury Show.

**** NYC, Radio City Studio 6B, ABC (WJZ and NET), 4-4:30 & 4:45-5 PM, Treasury Show.

***** NYC, Apollo Theatre (from the stage), ABC (WJZ and NET), 5-6 PM, Treasury Show. (Aasland)

14Apr56 (see DEMS 93/1-8): The title "Saturday Night At The Basin Street", that Mr. Aasland also knew under another name (but couldn't recall at the moment) I can help telling is better known as "The E and D blues", and I can add something about the trumpet section: In 1984 I met Felix "Phil" Edmond Barboza (Barboza is the family name of this Cape Verdian Islands origin musician) who played with Duke's band for six days, from 10-15Apr56. He told me that when RN left, in March, he was first replaced by Jesse Drakes (until April 9), then by him (until April 15) and successively by Eddie Mullens. During this same period Nelson Williams took the place of Willie Cook in the band. (Massagli)

Aasland: All what we have knowledge of earlier concerning this period is what was published in DownBeat (16May56): "... While DE was at the Basin Street. Jesse Drakes and Phil Edmunds took the place of RN and WC, who were due in court ...". Mr. Massaglis' transferred information from Mr. Edmond (Edmund) proves certainly to be valuable addition to the personnel circumstances during this 1956 period. It seems Jesse (not Jessie) Drakes is the correct spelling. Thanks a lot on everybodys behalf.

22Feb67, Rome, Teatro Sistina (see DEMS89/2-1, Jazz Up CD releases, release nos. not known, and as reported by Mr. Carlsson, and in DEMS90/4-6 reported by Mr. Yuze, now with release nos. added as JU-305/-306). We've received a letter from Mr. H-U Hill concerning titles, and a few other observations on the matter, and he's right about some of them, but not quite right about some. To make order the easiest way, we are now listing the contents as follows:

JU-305 A Train (theme) * / The Twitch / Swamp Goo / Mount Harissa / Up Jump / Rue Bleu / Chromatic Love Affair / Salome / Wild Onions / 2nd Portrait of the Lion / Johnny Come Lately * / Star Crossed Lovers * / Things Ain't ... * / Drag * / Things Ain't ... (as clng theme) *

JU-306 Stomp Jones / A Train (theme) / A Train / The Shepherd / Tootie (as "Tutti") For Cootie / Mara Gold / Star Crossed Lovers / Harmony In Harlem / Magenta Haze / Drag / Rockin' In Rhythm

* = From 1st concert. (All others from 2nd concert.)

(DEMS)

I have a question of whether there is an "e" on the end of Otto's last name. It seems to be generally agreed that there isn't one but I have seen a payment sheet and an autograph in which he used the terminal "e". (Bill Hill)

Aasland: I myself have had from time to time during my DE research work, which more seriously begun in 1945, came across the same question. In my first "Wax Works of DE", published in 1954, the spelling was accepted as without an "e" at the end. Today, looking into all DE related books, including Duke's own MIMM, the spelling is always without an "e".

What is the correct spelling of vocalist Ware's first name - Ozie or Ozzie? (Moulé)

Aasland: It is Ozie, so given in the contemporary Victor ledger. Personally I believe this Ozie Ware to be a pseudonym for someone else.

Norris Turney trp and tbn?: This matter needs a few historical observations. When JH was sick in April 1969 NTny became one of JH's substitute, and he remained in the band for awhile also after JH's return. NTny was called again by Duke a few weeks prior to the European tour. He was mainly used as a tenor-sax, because PG had some health problems. Due to various changes in the tbn section at the time the band left for Europe with two tbns only (LB and CCrs), but with six saxophones. This doesn't bother Duke too much. He hired here and there a third tbn (for instance Ake Persson and Francois Guin) and had often NTny sitting in with the tbns but playing the tbn parts on tenor-sax. Even in the late twenties/early thirties Duke experimented using this kind of mixed arrangement (JT with reeds or tps). I watched quite a number of concerts during the 1969 European Tour. NTny sat sometimes with the reeds, more often with the tbns, but I don't remember him included in the tp section. He played mostly only tenor-sax and clarinet, soloed sometimes on flute, but hardly showed his talent on alto-sax, his favourite instrument. Hodges and RP performed the alto-sax solos, and it is only after JH's death, that NTny appeared again on the alto. To my knowledge he never played any tp or tbn with Duke. (Rado)

Hardwick or Carney (see previous bull.): The soloists in Duke's band in the twenties were, and still are, questions for discussions. I am, of course, aware of, that the discography I prepared for the Masters Of Jazz Series differs from other discos on several points. Before drawing my own conclusions, I checked all the numerous pieces of information I gathered during a rather long period of time, and that includes what Harry Carney, among others, told me. I don't, however, say that the last word has been said on the subject. We all know there is no end in discographical progress - the door must always remain open for further discussions concerning personnel, or who is a certain soloist. So far I see no reason to change my own opinion regarding soloists. I would like to underline how Carney, and also Hardwick, came to play Baritone-sax. Hardwick, in his younger days, played bass. Duke, who acted in Washington as pianist/bandleader/local impresario for several local bands, pushed his neighbour Hardwick to play sax, and more precisely, C-melody sax. He became soon a virtuoso on this instrument, which was his main one, until he decided to switch to alto-sax. I think I did point out in my discography, that Toby, as he was called, played this now forgotten instrument. Hardwick was also one of those gifted musicians, like Benny Carter, who were able to play several instruments with rather little training. When the Ellingtonians arrived in New York, his basic instrument was the C-melody sax. He soon added a baritone-sax. In addition he also, from time to time played bass, violin, alto-sax, bass-sax and clarinet. The fact that he in the thirties remained in the shadow of Hodges should not make us underestimate the eclat and the talent he provided in the twenties. Carney joined the band in 1927. He knew the Ellington outfit quite well, because every summer the band played the Boston area, Harry was amongst the most faithful fans. He occasionally played with the band. At that time his main instrument was clarinet, and his second one, alto-sax. When he joined the DE&HO, and heard Hardwick play some bariton-sax, he "fell in love" with the sound, and immediately decided to play this instrument. He concentrated his efforts on the bar-sax, and Duke gave him very quickly a chance to show his ability. Harry was indeed very young in 1927, and in the band he was called "Youth". He was obviously influenced by several other musicians and especially by Hardwick. His style on the alto-sax, as well as on the baritone, was therefore not very stable, an this is explaining the discrepancies one can note comparing one solo to another one. Harry also thought he would get more bar-sax solos on his part, because Hardwick played most of the alto-sax solos, and Rudy Jackson took most of the clarinet ones.

I would like to thank Jan Bruér for his kind comments on the first volumes of my "complete edition". I agree with him as he states that Hardwick has often been neglected, and that he, in the twenties, the most important musician in the Ellington band together with Bubber Miley. I hope my writing does justice to him. (Rado)

The DEMS office is closed during the month of June.

Next issue is scheduled for publication early September.

Next deadline is set to 16 Aug 93.

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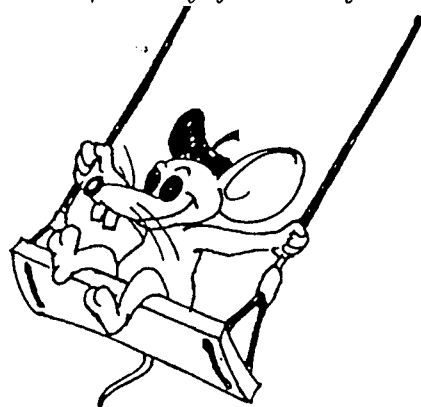
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Duke Ellington was photographed in Washington, D.C., circa 1945-1946, with Harry Duke in front of Duke's record store, the Quality Music Co. (Photo by Addison Scurlock. Courtesy of the Frank Driggs Collection)

(Published by "THE TORCH" newspaper in connection with the article "Now at MAH, Duke Ellington lives!" - see Front page.)

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