

For DEMS members only!

THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1981 / 1

MAR-APR-MAY



NAVY DEPARTMENTS

Armed Forces Radio Service

Presents

PART 1

Prog. Time & Fill 30:00

DATE WITH THE DUKE

1

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RECORD SOCIETY

The Society has issued a magazine, *The Meritt Rag*. The first issue reached us in December, 1980, presenting a.o. info about the LP productions, including planned releases. There is much of interest to DEMS members also, one section dealing with "All About The Duke", including details on the first three UP-TO-DATE LPs to be issued (details elsewhere in this DEMS issue). One of the more thrilling projects is the suggestion to issue the famous "DATE WITH THE DUKE" Treasury Department broadcast series complete. Planned is also a special book on the Treasury bc DWTD Period 1945-1946. We sincerely hope this will materialize during the year of 1981. The book should prove fascinating reading to all Duke collectors. We wish the Meritt Rag best of luck in the future and are eagerly awaiting the next issue.

Since the above was written we've received the following message from the Meritt Society. In view of the great importance we will cite it in full, as follows:

A VERY SPECIAL
INVITATION
TO
ACQUIRE AN
UNBELIEVABLE
SET OF
PERFORMANCES
BY
DUKE ELLINGTON

1945 1946

THE MERITT RECORD SOCIETY
P.O. BOX 156
HICKSVILLE, N.Y. 11802
U.S.A.

The Meritt Record Society polled its members in *The Meritt Rag* magazine, on their feelings regarding a record project of Duke Ellington's Treasury Shows (1945-1946) to be issued on a special microgroove series. Response has been overwhelmingly positive and before we go into details on the project, I would like to begin by quoting verbatim from a letter we received from Ulf Renberg, a Meritt member in Oslo, Norway. He writes:

- TO ISSUE THE DWTD MATERIAL, COMPLETE OR AS COMPLETE AS POSSIBLE, IS A MAJOR CULTURAL UNDERTAKING AND OF SUCH IMPORTANCE AND CONSEQUENCE FOR COLLECTORS, MUSICOLOGISTS, AND MUSIC LOVERS ALIKE, THAT ONLY MERITT PEOPLE WILL BE ABLE TO GIVE IT THE RIGHT KIND OF CARE AND ATTENTION IF THE IDEA IS EVER PUT INTO LIFE. THE PROJECT WILL BECOME A LIVING MUSICAL TESTAMENT FROM DUKE AND HIS MEN THAT WILL LAST AS LONG AS THIS WORLD IS ALLOWED TO EXIST. WHEN THE FAIRMONT'S STOPPED COMING I WAS ALMOST RELIEVED. THE SOUND CERTAINLY WAS BETTER THAN THE BITS AND PIECES WE HAD BEEN TREATED TO BEFORE, BUT PRESSINGS LEFT MUCH TO BE DESIRED, NOT TO MENTION THE LINER NOTES AND THE LACK OF COMPLETENESS (A CONSTANT IRRITANT). THERE ARE THOSE WHO DO NOT WANT SELECTIONS REPEATED, BUT I DO BELIEVE THAT WE ARE MANY THAT WANT - AND NEED - THE WHOLE PICTURE, COMPLETE AS POSSIBLE INCLUDING THE REPEATS, THE EXTRA-MUSICAL EVENTS, THE INTRODUCTIONS, ETC, TO GET AS CLOSE TO THE SCENE AS POSSIBLE. THIS BECAUSE WHILE WE HAVE OUR HEARTS IN THE MUSIC, WE ALSO HAVE A NEED TO UNDERSTAND THE CONDITIONS UNDER WHICH THE MUSIC TOOK FORM. NO DETAIL, INCLUDED IN THE RECORDED PROCEEDINGS, OR LEFT IN WRITING, IS TOO SMALL AND ESPECIALLY FOR THE MANY AMONG US WHO NEVER HAD A CHANCE TO BE THERE WHEN IT WAS HAPPENING. LET US NOT FORGET THE PURE FUN OF IT ALL - THE DATED JIVE, THE CLINKERS, THE REACTIONS FROM THE AUDIENCE, ETC, ETC. IF THE MORE THAN 30 VOLUMES FROM FAIRMONT HAD APPEARED IT WOULD HAVE GIVEN MANY OF US A LOT OF PLEASURE, BUT KNOWING WHAT THIS COULD HAVE BEEN, WOULD HAVE LEFT US WITH AN EQUAL AMOUNT OF PAIN. SO PLEASE GO ON AND PLEASE DON'T SETTLE FOR ANY "FILL-INS" TO THE FAIRMONT'S, WHITE LABELS, AND CARACOLS POLICY. DO THE WHOLE THING FROM THE BEGINNING TO THE END. WHEN DONE, THE PROJECT WILL SET A NEW STANDARD AND IT WILL GIVE US COLLECTORS A CHANCE TO PROVE THAT WE ARE READY FOR THE BEST. MY MIND BOGGLES AT SUCH A PROJECT, AND EVEN MORE FROM KNOWING ABOUT THE TIME, ENERGY, LOVE, AND MONEY PUT INTO THE RESEARCH THAT HAS MADE THE IDEA POSSIBLE IN THE FIRST PLACE. -

Ulf's letter details what most of you have told us in your replies. Such a major undertaking can be a reality providing we have the support of 300 of our almost 1000 members. We will be offering this entire series on a special subscription basis, and those members who do not wish to subscribe to the entire series will still be able to purchase individual volumes. Full details follow at this point.

(Continued on page 6)

ADDITIONS / CORRECTIONS /
DISCUSSIONS

Re Dem 8/15-1

● "I wish to comment briefly on your answer to Eddie Lambert's query re BLACK AND TAN (1929), in DEMS80/4, p3. (No. 1/16 of Eddie's questionnaire):

"Your first sentence could be misinterpreted: The film was produced and copyrighted by RKO PRODUCTIONS, INC. It was filmed at their Gramercy, N.Y. studios according to several of my sources, using the RCA Phototone System for recording sound onto film (and disc simultaneously)."

"By way of explanation: The RCA Phototone System was one of several early systems for recording sound-on-film, another wellknown one being the Fox Movietone System. The former had been developed by Western Electric and bought by RCA. It was also used by several other film companies at the time, Paramount, MGM and United Artists having made their contracts with Western Electric/RCA even earlier than RKO."

"Back to the film proper: The generally agreed on filming date is February 1929, and I would be interested to know if you have more recent data suggesting July, as in DEMS Bull."

"Though frequently mis-spelt, Ms. WASHINGTON's first name is actually FREDI. Likewise, MILL's is IRVING."

"Other members of the cast besides Ellington, Whetsol, Fredi Washington and the Hall-Johnson Choir, are the FIVE HOT SHOTS (dancers), and - in the role of the movers - Alec Lovejoy and (poss.) Edgar Connor, plus the COTTON CLUB GIRLS (chorus line)." (K Stratemann)

Aasland comments: At this moment I cannot find the full background for my reason suggesting July instead of February. However CW was not in the personnel during February, this at least being one of my reasons. By the way: In my notes on BLACK AND TAN I found the COTTON CLUB GIRLS to consist of Amy Spencer, Hyacinth Curtis, Evelyn Sheppard, Dora White, and Minnie McDowell.

● "I have not found session 253 (DESOR) in the 'Wax Works'. Origin given as Hotel Sherman, November 19, 1942: Goin' Up/ Don't Get Around Much Anymore."

"In DESOR, session 253.0a, gives Fort Dix, Trenton, November 20, 1942 - but the date in Wax Works says November 19. 'Goin' Up' / 'Don't Get ...' on Black Jack LP-3004 and on Rarities 70 state the date to be Nov. 19, 1941(Hotel Sherman). Black Jack and Rarities are identical, no doubt. Do you think there was a session from Hotel Sherman on Nov. 19, 1942? Pusateri must have heard a difference concerning 'Goin' Up': On 253 he thinks that RN plays the 9° chorus, but on 253,0f he thinks RS. I have more confidence in Benny Aasland than in the Italians. The audience heard is most probably dubbed in, certainly not being a Hotel audience. Could DEMS give some facts?" (J Hoefsmit)

Aasland comments: DERHO left Hotel Sherman the night between the 13th and the 14th. Thus there is no bc from Hotel Sherman, November 19, 1942. Furthermore there is no DE bc in existence from Fort Dix, Nov. 20, 1942. Here is proof (see the contemporary advert) that the WJZ bc took place on Nov. 19 (Thursday) from Fort Dix. Consequently the specifics given in the "Wax Works" are correct, to which please add Rarities 70 for "Don't Get ..." / "Goin' Up". Looking up the soloists for "Goin' Up" in the Wax Works reveals that it is always RS heard during the 9° chorus.

By the way: It has always puzzled me a great deal that DESOR states JT as being the one performing the second of the trombone solos, because it has never been anyone else but LB - all the time. Finally, thank you for your confidence in me.

● The Smithsonian Collection R-010 "DE 1939": Tracks 5 and 6, "Subtle Lament", are reversed. Consequently track 5 has the interesting previously unissued take, and not track 6 as given twice on the liner notes. (Aasland)

● Rarities 22: "The final title on the LP, there identified as 'Flashback From The Future', is in fact 'The Opener', and is from the Ed Sullivan Show of Oct. 25, 1965, not Oct. 24 as on LP." (K Stratemann)

● "Are there three JINGLE BELLS existing? 1) DESOR 788g June 1, 1961; 2) from session June 1, 1962 (DEMS80/4 p.5, Harmony KH-32552); 3) DESOR 825c June 21, 1962." (H-U Hill)

DEMS comment: No, there are only two sessions: June 1, 1961, and June 21, 1962. The date mentioned for Harmony KH-32552 is false - the year should read 1961. Thank you for being so observant! The matrix number for JINGLE BELLS (not mentioned in DESOR) from the June 1, 1961, session is co67173.

THE COCA-COLA COMPANY presents
SPOTLIGHT BANDS

America's leading bands -
playing from War Camps and War Plants

ON
TUE
WED
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Freddy Martin	from	Consolidated Aircraft Corp., San Diego, Calif.
Bobby Byrne	from	Langley Field, Va.
Sammy Kaye	from	Hdqrs. Army Ground Forces, Army War College, Washington, D. C.
Duke Ellington	from	Fort Dix, N. J.
Ted Weems	from	Army Pre-Flight School, Monroe, La.

The Spotlight Champion of Champions Band
elected by the votes of the men in the Armed Forces
throughout the country, as their favorite for each week.

BLUE NETWORK **W J Z** 9:30 P. M.

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ADDITONS / CORRECTIONS / DISCUSSIONS (ctd.):

● "Could you advise the origin of Flamingo and Three Little words on Palm Club 117 I think these are the standard Capitol versions from 7 & 9 April 1953," (E Lambert)

DEMS comment: Yes, they are - but taken from a "Here's To Veterans" 16 inch transcription which used those Capitol recordings. *Op. To You 44-11 March To Veterans 358*

● "Tutti For Cootie" (Bull80/4, p.1): "I feel sure that Tutti for Cootie is right, as this would be a typical Ellington word play." (E Lambert)

● Rarities 70 (Bull80/4, p.2): "Goin' Up/Don't Get Around (49Nov42) / It Don't Mean A Thing/Sentimental Lady(8Jul44) / Swing Shifters Swing(2May42) / Stomp Jones / In A Mellotone (7Sep40)/Wham(7Nov40) / GI Jive/Three Cent Stomp/Someone(27 May44)/Fickle Fling(13Apr44) / Dancers In Love(2Apr44)/Wood Indigo / Sophisticated Lady(21Apr44) / Amour, Amour / Frankie And Johnny(8Jul44). Tracks from: 7Sep40, 7Nov42, 13Apr44, and "GI Jive" 27May44 were issued before (H-U Hill)

● Montage 20 (Bull80/4, p.2): "This is from a "Tonight Show" but not from 1968. This is - DESOR 834a - 834b from Sep62." (H-U Hill)

● "I find Menelik -2 on Blu-Disc and RCA(F) aurally identical to -1. Do you agree?" (E Lambert)

● Telehouse IS-779 "THE DUKE" "TAKE THE A TRAIN" and Trip 5052 "DUKE ELLINGTON : MAINSTEM" are, despite what the sleeves suggest - as well as contents, no Ellington LPs. Beware! (H Merlin)

● Rarities 22 (DEMS80/3 p.8 - the question of Mr. Hoef-smit): "Listening closely to the track "Pretty And The Wolf" one can hear Miss Patti Page introducing DE and after that Duke says: That, Ladies and Gentlemen, seems that our gracious(?) Patti Page just casually invited me to do "Monologue"!"

"Obviously this track is from a "Patti Page Show" and it seems more than sure that this track is from Mar1951. Or has there been another "Patti Page Show" in which the Duke did "Monologue"?" (H-U Hill)

"Pretty" (PREETY on LP!) is indeed from the March 1951 Patti Page Show (Duke, in his spoken intro, identifies Page as the hostess and also identifies the accompanying orchestra, which happen to be that of Vic Schoen). I am not certain about the correct date in March of 1951, though, because it has variously been given as March 3 or March 9. Can anyone confirm either of these dates?" (K Stratemann)

● "The session 239 (DESOR) can not be found in "Wax Works". Is it false or did it not fit the "Wax Works" periods?" (J Hoefsmit)

Asland comments: The correct date is 25Mar45 (Downbeat Award Concert, Civic Opera House, Chicago). This is a little improvised medley awaiting the ABC broadcast to begin. This query was earlier commented on in DEMS79/3, p. 5, "Discussions/Comments", second item.

● Reprise (F) "ELLINGTON SOUVENIRS" (Bull80/4, p.1): The line beginning with "From AFRO BOSSA:" should read: ... All but three tracks (Moonbow/Sempre Amore/Volupte are missing). (E Lambert)

NEW RELEASES

● Bonsard 601 "BING CROSBY AND DUKE ELLINGTON"

18Jan45 (from bc): Bing & Duke chats about the Esquire Concert / Frankie And Johnny (The balance consists of non-DE items).

"No information on the sleeve. First side has Duke & Bing. On "Frankie And Johnny" is Duke participating on piano, backed by the John Scott Trotter Orchestra. The reverse side has Bing with Nat King Cole." (J Hoefsmit)

"The record seems to be from the same stable as "Stardust" - "Skata" - "Sunburst" - and others. Source of "Frankie And Johnny" is a NBC Kraft Music Hall broadcast. Time for the sequence is 4:37. It starts with a chatting between Bing and Duke, time 2:13, followed by "Frankie And Johnny", time 2:24. The arrangement is similar to 29May41." (H-U Hill)

● Up-To-Date 2001 "THE UNDOCUMENTED ELLINGTON" "VOLUME ONE"

7oct46(DE, p, with Percy Faith Orch & Chorus): Nobody Was Lookin'/MEDLEY: (a) I'm Begining To See The Light, (b) Do Nothin' Till You Hear From Me, (c) Don't Get Around Much Anymore/8Jul47(Lakeside Park, Denver, from bc): Transbluency/Jam-A-Ditty / A Flower Is A Lovesome Thing/Rockin' In Rhythm / Tulip Or Turnip & Close / Jan49(DE in his Detroit Hotel Room, playing and singing): I'm Afraid Of Loving You Too Much/Joog Joog/Jan49(Detroit, from bc): A Train(theme) & Intro./"B" Sharp Boston/How High The Moon / DE message on polio/Creole Love Call/On The Sunny Side Of The Street/You Of All People / DE message for the March Of Dimes / Suddenly It Jumped / A Train(theme) & Close

DEMS comments: Material of great interest. The Denver bc took place on July 11th, according to our files, and is here entering during the latter part of "Transbluency". The Detroit interlude with Duke playing and singing is an



oddity - indeed. The "March Of Dimes" Detroit bc makes interesting comparison possible to several titles recorded by Columbia a little more than one year earlier.

● Up-To-Date 2002 "THE STUDIO RECORDINGS" "VOLUME ONE (1937 - 1947)"

8Mar37(CW&hRC): I Can't Believe That You're In Love With Me (-2)/Downtown Uproar (-2) / 20Mar39(DE&hFO): The Lady In Blue (-2) / 14Aug47(DE&hO): Hy'a Sue (rehearsal take) / Hy'a Sue (alternate take, breakdown ending) / Lady Of The Lavender Mist (alt.take) / Women (alt.take) / Change My Ways (alt., no mx number) / 1Sep47: Golden Cress (alt.take) / Put Yourself In My Place, Baby (alt., vocal by KD(!), not DP) / I Fell And Broke My Heart(alt.take)/Antidisestablishment-arianismist (alt.take) / 1oct47: You Gotta Crawl Before You Walk (alt.take) / Change My Ways (alt.take) / 2oct47: Kitty (alt.take) / 6oct47: Change My Ways (alt.take)

● Up-To-Date 2003 "THE STUDIO RECORDINGS" "VOLUME TWO (1947 - 1949)"

6oct47: Boogie Bop Blues (alt.take) / 10Nov47: Stomp, Look And Listen (alt.take) / Air Conditioned Jungle (alt.take) / Three Cent Stomp (alt.take) / 11Nov47: Progressive Gavotte (alt.take) / 14Nov47: Take Love Easy (alt.take) / Singing In The Rain (alt.take) / 20Nov47: Once Upon A Dream (alt.take) / 30Dec47: A Woman And A Man (alt.take) / The Clothed Woman (= VDisc) / 1Sep49: Creole Love Call (alt.take) / The Greatest There Is (alt.take) / Snibor (alt.take) / 22Dec49: On The Sunny Side Of The Street (rehearsal take) / On The Sunny Side Of The Street (alt.take)

DEMS comments: What a tremendous collection of previously unissued takes, the only exception being the VDisc issue,

NEW RELEASES (etd.):

but here, as all the other, transferred directly from the various studio recording acetates. The Columbia 1947-1949 collection consists of some of the more interesting of the unissued alternates in existence. Much of this material has earlier been circulated among serious collectors both in America and in Europe, but here are a few takes added not known before. Let's watch out for still more Up-To-Date "Studio Recordings" to come in the future in LP form!

DAN VC-5021 "DUKE ELLINGTON ON V-DISC" "VOL. 2"

7Jul45 Diminuendo In Blue / Crescendo In Blue / 8Nov43 Hop, Skip And Jump / 30Dec47 New York City Blues / 10Nov47 Air Conditioned Jungle / 8Sep45 Kissing Bug / 1Dec43 Creole Love Call / 26May45 Frankie And Johnny, I & II / 21Apr45 Black, Brown And Beige, I & II

Koala AW-14117 "NUTCRACKER SUITE" "DE&H"

Overture From "Nutcracker Suite" / Tenderly / Such Sweet Thunder / Black And Tan Fantasy - Creole Love Call (as "Creole Tone Call") / The Mooche (as "The Marche") / Tulip Or Turnip / All Of Me / Jeep's Blues / Dance Of The Floreadores (Nutcracker Suite) / Laura

Koala AW-14157 "STARDUST" "DE&H"

Perdido / Boo-Dah / C-Jam Blues / I Let A Song ... / Don't Get Around Much Anymore / Suburban Beauty / Stardust / Paris Blues / Unident. title (as "Such Sweet Thunder") / Unident. title (as "Saada")

DEMS comments: Superb Australian stereo pressings. There are no specifics given as to the origin. DEMS, however, knows these to be selections from a dance date at the Mather Air Force Base, Calif., July 22, 1960. Here's another must for the Ellington collector.

"INDEX TO MUSIC IS MY MISTRESS" compiled by H.F. Huron

This most valuable work by Mr. Huron, Melbourne, Australia, has just been published in the U.S.A. The booklet, 88 pp, is divided in three parts: "PEOPLE" / "PLACES" / "MUSIC". In addition "SUITES & EXTENDED WORKS" and "MOVIES" are listed. Pages 1 through 32 lists "PEOPLE" with reference to each page in MIMM where mentioned. Names underlined indicate membership in DE's orchestra at some time, page numbers underlined indicate references to photographs. "PLACES", pages 33 through 55, has the index divided into ten world geographical areas with regard being paid to global country groupings but also to Ellington's pattern of travel.

Countries are listed alphabetically with cities arranged alphabetically within each country, followed by "PLACES" alphabetically after each city. "MUSIC", pages 57 through 82, includes Musical Shows, Films, Plays, Ballet, etc.

Cost is \$5 to DEMS members. Members outside North America (Canada, Mexico & U.S.) must add an extra \$1 for postage. Published by QED-CO. Write DEMS member H.C. Quarles, 120 Park Avenue, PEWAUKEE, Wisconsin 53072, U.S.A.

EDITORIAL

In connection with the seasonal greetings we've received all sorts of kind words and appreciation for DEMS. This has certainly warmed our hearts and we wish to express our sincere thanks to all and everyone. Thank you! We sincerely hope to meet with the same appreciation in the future too.



A BANNER FOR LOUIS

In the previous DEMS Bulletin (80/4, p.6) I reported on some rare alternative takes that I had found on the Perfect and Romeo labels, which had not previously been seen on these particular labels.

The unique picture of Duke Ellington and Louis Armstrong side by side at the same party at Tony's Tavern in Chicago, shown in this issue of the Bulletin *, gave me the incentive to report on an even rarer alternative take assumed to have been issued on the Banner label, this time by Louis, that I have in my collection.

In the outstanding book "Hendersonia - The Music Of Fletcher Henderson and his musicians" by Walter C. Allen, there is a chapter on Louis, "Satchmo comes/goes to town". In the discographical section of this Chapter IX on page 154, Allen lists two sessions a few days apart in mid January 1925 when six takes each of only two titles were

out. At the second session, takes 5811-4, -5, and -6 were made of "Why Couldn't It Be Poor Little Me". At the end of the discographical notes Allen remarks: "Take 4 is unconfirmed, and has not yet been heard". I am happy to report that take -4 is now confirmed and has been heard, since it is now in my possession on Banner 1476-A. The matrix number and take is clearly engraved in the wax (5811-4). Take -4 has the same intro as take -5, but Louis' solos is clearly different with a different transition from solo to ensemble. The bass clarinet solo by Redman (or Bailey) also differs clearly from take -5. (I have of course closely checked take -4 with all the other known takes -2, -5, and -6). I feel very proud to present this information, since it may very well be the only known copy of this exclusive item.

By the way, I also have in my collection take -6 of the other title, "I'll See You In My Dreams", (matrix 5810-6) recorded at the same session on Regal 9775-A. This take has never been reissued on microgroove although issued on various 78 rpm labels including Banner. (O Wilson)

* This picture (page 7) from February 14, 1935, was rediscovered by Ulf Renberg, one of our Norwegian members.

DUKE ELLINGTON'S STORY ON RECORDS MASSAGLI-PUSATERI-VOLONTÉ

(Ctd. from Bull80/2, p.4):

- 5Mar64 JWde for EShephard
15Mar64 Concert ends with JONES
20Mar64 There were 2 concerts. Some confusion remains as to the proper contents
29Apr64 WNEW-TV: A Train/B&T Fantasy-CLC-Mooche/Opener/Harlem/Metromedia Blues/Jam With Sam/Passion Flower/Things Ain't.../Kinda Dukish-Rookin' In Rhythm
20May64 The block beginning with NYC Blues-Reflections In D --- New World A-Comin' should be placed after the next section A Train --- Things Ain't ...
26May64 (See 9Jan64!)

- 25Jan65 Paris, RTF: Intro./KYO-TO(partly)
29Jan65 Paris, ORTF: Boo-Dah/Afro-Bossa/Ad lib On Nippon/Opener/Chelsea Bridge/Happy Go Lucky Local/BB&B excerpts/Meow/Jump For Joy/Blow Those Blues Away/Harmony In Harlem/Soda Fountain Rag-Rockin' In Rhythm/Just A-Settin' And A-Rockin'/Jeep's Blues
31Jan65 Copenhagen: A Train/Widriff/Afro-Bossa/Ad Lib On Nippon/Chelsea Bridge/Unident./BB&B excerpts/Take The A Train/Satin Doll-Sophisticated Lady/Meow/Meow(encore)/Passion Flower/Things Ain't.../Jeep's Blues/Perdido/Tootie For Cootie/Kinda Dukish-Rock. In Rhythm/A Train(pBS)/He Puffed And Puffed/Solitude/Jam With Sam/A Train/Dancers In Love
26Feb65 Birmingham: Concert
(To be continued)

TRY ME FOR YOUR ELLINGTON 78'S WANTS. SEND YOUR LIST TO: Torbjorn Ahlstrom, Frejgatan 45 Str., S-113 49 STOCKHOLM, Sweden. (Tel. 08 / 30 38 95)

LPs FOR SALE AT SET PRICES:

Table with 4 columns: TAX, m-number, title, and price. Includes titles like 'THE TRANSCRIPTION YEARS', 'BARNEY GOIN' EASY', 'LOVE IN SWINGTIME', 'COTTON CLUB STOMP', 'COOTIE AND HIS RUG CUTTERS', and 'BRAGGIN' IN BRASS'.

Our Azure CA-1 cassette, "Jazz Moderne/Jazzy", turned out to be a success. The first bunch has now been shipped. We sincerely regret some orders could not be taken care of this time - sorry! - but will be off as soon as a second edition is ready. Unfortunately this will take about two months.

Advertisement for DEMS MEMBERS ONLY AZURE CA-1 cassette. Includes a portrait of a man and the text 'FOR DEMS MEMBERS ONLY AZURE CA-1'.

A sad thing is we are forced to increase the price to S.Cr. 40:-/ea. for the next edition - however, for orders reaching us before April 1, 1981, the original price is still valid.

Duke Ellington Classics Of Jazz Radio advertisement. Includes the Duke Ellington logo and the text 'Duke Ellington Classics Of Jazz Radio'.

AND DON'T FORGET OUR AZURE LP "DUKE AT THE HURRICANE" (For DEMS members only) DEMS members may order up to 3 copies, 25:-/each, S.Cr. Azure LP-431

(Ctd. from page 1):

Duke Ellington's Treasury broadcasts began on April 7th, 1945 and were aired through November 24th. This was a continuous series (with the exception of two programs) (1) April 14th with President Roosevelt's death a substitute program of Ellington performing Negro Spirituals was aired. (2) September 22nd- reasons unknown at this time. In 1946, Duke reappears on the series, April 13th, with a broadcast from San Antonio, Texas. He continues through 1946 (some programs cancelled) through the New York origination of October 5th. Generally, these broadcasts were 55 minutes in length with a 30 second station-break in the middle of the program. These remarkable shows were aired coast-to-coast and 30 minute versions of the program were heard around the world by means of special 16" transcriptions produced by Armed Forces Radio Service and then shortwaved over their facilities. Incidentally, our source material relies almost exclusively on 16" reference acetate recordings made by the network as well as excellent copies of the AFRS 30 minute editions (79 shows in all!). The Ellington band, at this time, was a virtual powerhouse. The five-trumpets were: Hemphill, Jordan, Nance, Anderson, Stewart. The three-trombones were: Brown, Nanton and Jones. The five-reeds: Carney, Hardwick, Hodges, Hamilton, and Sears. Four-rhythm: Ellington, Guy, Raglin, and Greer. They aired everything in Duke's book: material from the 1920's, 30's, 40's; the extended serious work; and those 1940 pop tunes as well. Judging by today's standards, the balance has great presence and the sound quality is comparable to many of today's recordings.

DATE WITH THE DUKE

TREASURY BROADCASTS

We plan to release three records each month with the exception of July and August (most people are away during this time). The December release will be mailed in late November to avoid the heavy Christmas Crush. There are 47 broadcasts in all, with about five of them partials or incomplete. At this time, Jack Towers and I have already mastered most of the 1945 broadcasts and our target date to get these first ones into the hands of subscribers is by the anniversary date of the first broadcast, April 7, 1981 - some 36 years later! The liner of each record will contain complete solo identification for each selection along with background information surrounding the broadcast. There will be an insert sheet with a complete script of the actual broadcast-in each record jacket.

SUBSCRIBER BENEFITS: These special benefits are three-fold. (1) A special discounted price on each record (more about this later on). (2) A bonus record not available to anyone but subscribers. This record will contain the April 14th, 1945 FDR Memorial Broadcast (superb sound) along with similar material from this time period that has not been released on microgroove. (3) A 50% discount (if you wish) on the purchase of the forthcoming Amslund-Valburn special book on the Ellington Treasury Series (to be published in 1981). More on the next page.

D E M S - M E M B E R :	
Your Balance	42.65
DEMS Bulletin	0:--
Postage/Exp	3:75
Remaining deposit	38:90

(Benefits-continued) The special price of the subscribers per record in this series will be (postage included) U.S. \$6.00 each; Elsewhere \$7.00 each. Those desiring air-mail service: \$2.00 per record (Europe) (South America) \$2.50 per record (Australia) (Japan). Sorry, no AirMail or First Class Mail service to persons living in Canada (customs problems). NOW, most people (Ellington people included) have good intentions. When a special series, such as this one, is announced, they are most eager to subscribe. Sometimes, before a series has been completed, people drop out of the program. In order to make this very special series of records a reality, we require a guaranteed subscription of 300 of you. To insure that you will stay with us in the program, while you are getting the special price (see above) we will expect you to pay (US \$7.50 and elsewhere \$8.50 per record). For every record that you purchase you will then have a credit of \$1.50 with us. This will be applied to your account and you will then reach the point in the series where you will be paying us absolutely nothing for the balance of the special records. This way we know that you are with us all the way in the series.

We are also soliciting Ellington specialists who are not presently members of The Meritt Record Society. Those in that group who join this special series will automatically become members of the Meritt Record Society and will enjoy all membership benefits.

Now time is a most important element. We are handling our production so that the first three releases will be completed in early March - and you can have them on or before April 7th, 1981. A prompt reply will be appreciated and we hope to have all would-be subscribers "signed-up" by March 15th, 1981. The production of this series is probably the most important record production I have ever undertaken to do and I guarantee you the highest audio standards possible as well as the best pressings that can be had. The rest is up to you.

DEMS comment: We sincerely, and most strongly, advise all Duke collectors to join, thus helping to make this fantastic project to come true!

S A D N E W S

Russell Procope died on January 21, 1981. The funeral took place at St. Peters Church. Brooks Kerr, Sonny Greer, Clark Terry, Norris Turney, and a few other Ellingtonians were playing at the funeral. The service was conducted by John Gensell.