



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY — SWEDEN

1981/5 DEC — 1982/JAN-FEB

The
VETERANS ADMINISTRATION
presents

"HERE'S TO VETERANS"

Program No. 251
Duke Ellington
(OUTPATIENT SERVICE)

Time 14:30
Start Outside 33 1/3 rpm

This recording is the property of the Veterans
Administration and cannot be broadcast
under commercial sponsorship.

Approved by AFM

Processed and Pressed by
Allied Record Manufacturing Company

✓ ● ROCKABYE RIVER (11 July, 1946) DIFFERENCES
(See Bull181/2, p.7)

"The case is still not clear. Source of Rockabye River is Capitol Transcriptions B-245, uncut on Prima, BBA and Hind-sight/Decca. On Palm, Hits and Azure is the cut or mutilated version, source being the "Here's To Veterans" transcription 251. This will say that "Here's To Veterans" used the Capitol Transcriptions version. In San-filippo, 2nd edition 1966, p.90 I found a "Here's To Veterans" transcription containing:
Crosstown/Rockabye River / How High The Moon / Take The A Train, date as 3Jun46. Is this the same transcription? If so, are the other tracks also from Capitol ET's? I have checked Palm against the Hindsights/-Deccas and here I hear differences in Crosstown in Hodges' solo and also in How High The Moon. Are my ears wrong? (H-U Hill)

DEMS comments: While in Los Angeles in 1947 Duke made the speaker commentaries to the "Here's To Veterans", Program 251, transcription consisting of the following selections originally made for the Capitol Transcriptions:

TAKE THE A TRAIN (theme)	28Mar46 = Cap.Tr.	X-25
CROSTOWN	28Mar46 =	B-163
ROCKABYE RIVER *)	11Jul46(=)	" (B-245)
HOW HIGH THE MOON	9Jun47 =	" B-302
TAKE THE A TRAIN (theme)	28Mar46 =	" X-25

*) The version tampered with.

DISCUSSIONS — CORRECTIONS — ADDITIONS

● DESOR INFORMATION

"As addenda to our discography DESOR 63/65, you report the following information:

- on DEMS 1980/1: 18Jan63 Halleston, Bristol, England: Concert (similar to 19Jan63)
- on DEMS 1981/1: 26Feb65 Birmingham: Concert

Well, as regards the former concert, I inform you that the tape in my collection is identical to the concert 19Jan63, Manchester; concerning the second, my copy is built up with titles recorded at the concerts of Stuttgart (9Feb) and Paris (30Jan): As far as to my knowledge this concert must be a false!

Can anyone confirm it after having listened to the tapes in his collection?" (G M Volontè)

The Palm version of Crosstown we think is the one used by AFRS "JUBILEE CHRISTMAS 1947" transcription, quite different during Hodges' solo parts and not equal to the above mentioned Captol Transcriptions version.

Your observation concerning How High The Moon is very interesting. For the time being we are unable to comment on this. Anyone else?

● "Bull181/4, p.2, "A Rare 1966 Recording". On label: Featuring DE, Original Piano Compositions, tracks filled with some unusual Duke music.

Who plays the unusual music, the Duke or somebody else?" (H-U Hill)

DEMS comment: As said on the label: "Featuring DUKE ELLINGTON". It is DE playing the piano, and at least on one composition accompanied by a bass player.

DISCUSSIONS-CORRECTIONS-ADDITIONS (ctd.):

● "Bull81/2, p.2, concerning the missing "San Juan Hill" on CBS 88518 "THE COMPLETE DUKE - VOL. 13":

"Isn't this a fairy tale like the different takes of "I Don't Mind" (Bull79/4, p.4)? To my knowledge Blue Ace BA-258 (78rpm) is like all other Blue Ace issues, a dubbing of the original 78 issue! The reported microgroove issue can only be Epic(US) LN-3237 = Epic(F) 24250 (which I have checked against CBS 88518 = Philips(H) B-07429L. Sorry, all contain the familiar take -1, all are identical, no differences. Same is true for FDC-1003 and CBS-Realm(E) 52628." (H-U Hill)

"Epic LN-3237 and FDC 1003 sound identical to one another to my ear. Was Epic LN-3237 the microgroove you were referring for the previously issued second take? Also, Mr. Rust assigns the Blue Ace 258 issue to take one, not take two - is it possible that Blue Ace had both takes at different pressings? (E W Carmack)

DEMS comments: It seems obvious that we in DEMS were all wrong. Thank you, both, for your clarifications on the matter. Yes, LN-3237 was the microgroove one we referred to - and it is not likely at all that Blue Ace should have used both takes, if a second take exists, for different pressings.

● "There is an Italian LP, "DUKE ELLINGTON e BOBBY FREEDMAN", OS-157. Side one has the following DE titles: Caravan/Sophisticated Lady/Wood Indigo/The Mooche/Solitude. Can DEMS tell dates and locations? (L Contijoch)

DEMS comment: These are Snader Telescriptions recordings. For further details see "SNADER TELESERPTIONS MYSTERIES", to be found elsewhere in this issue. You may also consult earlier DEMS Bulletin issues.

● "Bull81/1, p.3 (see Eddie Lambert's report concerning "Menelik"): "I can now confirm that "Menelik", as take -2, on Blu-Disc T-1003 is identical to -1, the same as used on all other issues. How did it happen that Jerry dreamed up a new alternate?" (H-U Hill)

● "In Debroe's auction list I found a mysterious take on "East St. Louis Toodle-0o", 3Apr30: 150167-1 (original issue?). Known to most collectors is take -3, until Jerry undusted take -2, issued on Blu-Disc T-1001. Does 3 takes really exist, or has Debroe laid an egg in the nest of the DE collectors' community? Is it simply a typo, or has dear Jerry once again misspelled an -1 as a -2?" (See "Menelik", above!) (H-U Hill)

● "After reading the comments on "East St. Louis Toodle-0o" (Bull81/4, p.1) I did again listen to AFCDJ, Jazz Panorama, and CBS, and it is obvious that D. Bakker was wrong when he wrote "32 b" for "E.St.L.Toodle-0o" on CBS 67264." (H Merlin)

● "Where and when were the following recordings made?: Decca(US) DL-710176, "DE - CINCINNATI SYMPHONY ORCHESTRA - Erich Kunzel, Conductor": New World A'Coming/Harlem/The Golden Broom and the Green Apple (Stanza 1, 2, and 3), and the 7-inch 33 rpm bonus-record Decca(US) 7-34747 "A POETIC COMMENTARY OF HIS MUSIC" narrated by DE" (including excerpts from the LP). (In Debroe's auction-list I found a date: 16Apr66)." (H-U Hill)

DEMS comment: Debroe's date ought to be correct. We know DE&H to have played the "Music Hall" in Cincinnati during April 13-16, 1966.

● "Bull81/3, p.1, CBS 88521 "The Complete Duke" Vol. 14, remarks on the missing "I'm Checkin' Out Goom-Bye" (-B): Has anybody ever seen WM-1039-B? Raretone(I) RTE-23004

contains a "Checkin' Out" indicated on the sleeve as take -B, but this is in error since this is from the CBS broadcast 24Nov39, earlier issued on V-Disc 723 and FDC 1023." (H-U Hill)

ADDITIONAL INFO ON "BLANK" LABELS

"I recently came across two 10" Ellington air check LP's referenced in "The Recording Ban" WAX WORKS on the first page of Microgroove Listings as "Blank Label". I can accordingly supply a little more information ...:

- 1) Title order and matrix data for two "Blank Label" 10" DE items. (The labels truly are blank, as are sleeves):
 - ✓ DAV RM 297 (in the wax): Tea For Two/Three Cent Stomp/Irresistable You/How Blue The Night
 - ✓ DAV RM 298 (in the wax): Diminuendo In Blue/Transblucency/Crescendo In Blue/Fickle Fling
 - ✓ DAV RM 299 (in the wax): Just You, Just Me/Downbeat Shuffle/Esquire Swank/Metronome All Out
 - ✓ DAV RM 300 (in the wax): Body And Soul/My Honey's Lovin' Arms/The Suburbanite
- 2) Just on the logic that Caracol CAR-435 follows these "Blank Label" items in Hurricane broadcast source material, isn't it likely that "Fickle Fling" on DAV RM 298 is identical to the title on CAR-435 dated 4/13/44?" (So sorry - we lost the name of the contributor)

DEMS comments: Thank you for your valuable contribution. By mistake the size was stated in the book as 12" LP's in the "Microgroove Listings". Thanks to you this error is now corrected, as is the date for "Fickle Fling" on Caracol, by mistake stated as 13Apr46 for the "Blank Label". Correct date should read as 13Apr44, as pointed out by you.

● "Bull81/4, P.4: Cicala BW 8018 "DE On V-Discs": The date in the DEMS comments for "Dim.&Cresc. In Blue" is said to be 7Jul45. The correct date should read 7Jul45!" (H-U Hill)

DEMS - again: Thank you. We were mistaken. Your correction is appreciated.

● "Bull81/4, p.2, concerning "CARROLLTOWN IN ORDER": Hank Cinq is a wrong title. The title must be "Discontented", also known as "Bass-ment" or "Daddy's Blues" or "Trombone blues".

"Bull81/4, p.3, concerning KOALA AW-14157: Wailing Interval (as Suburban Beauty) 4Mar58 is wrong. It should be Frivolous Banta (as Suburban Beauty) 5Mar58."

"Bull81/4, p.4, concerning Byg(J) YX-6031: "From The Veil" is "The Eighth Veil". This is not true. The Eighth Veil is a piece featuring Cat Anderson. "From The Veil" is, I should say, a subtitle for "Go" also known as "KIXX", - anyway, this is a drum-solo piece for Rufus Jones." (J Hoefsmit)

THINGS TO COME

● "Just learned that the Louisville Symphony Orchestra is soon to issue a recording of Duke's "THE RIVER". I have no further information on this at present time but will keep you informed." (H C Quarles)

NEW BOOK

● "SWEET MAN - THE REAL DUKE ELLINGTON" by Don George, one of the significant lyric writers who since 1943 collaborated with Duke on many Duke compositions. Those of you who thought Mercer's book on his father was just a little bit too intimate in places will here experience intimacies to a much greater extent in this fluently written story. Published by G. P. Putnam's Sons, New York. \$13.95.

American Broadcasting Company, Inc.

PART THREE

COTTONTAIL

New World's Own
(begin)

DUKE ELLINGTON

June 16, 1945

5:02-6:00 pm

Blue Line

Type Lat. Speed 33

MARINE CORPS
No. 695A
NEW WORLD A COMIN'
(Part One)
Ellington
Ellington and his Orchestra

Orchestral
"KK" RELEASE

by the Music Branch
Services Division,
Department, G. S.

START 18 RPM

MARINE CORPS
No. 695B
NEW WORLD A COMIN'
(Part Two)
Ellington
Ellington and his Orchestra

Orchestral
"KK" RELEASE

by the Music Branch
Services Division,
Department, G. S.

START 18 RPM

Here is a label from the ABC's air checks, June 16, 1945. Curiously there were parallel air checks, at least in this case, taken down of this broadcast. The label then used is different in the outline of the ABC printing in the head. "NEW WORLD A-COMIN'" from this occasion can now fully be listened to on the just released D.E.T.S. TREASURY SHOW No. 10 (see page 4). This same version was also once used for the V-Disc release, as well as for a single sided 16-inch transcription, "DOWNBEAT", Program 262.

DISPOSALS

"DE JAZZ GROUP"

Jazz Anthology 30-JA-5145

"DE RARE BROADCAST RECORDINGS 1953" Jazz Anth 30-JA-5220

Please write: Luis Contijoch,
Pte. Roca 1662 - 8° B,
2000 ROSARIO, Argentina.

WANTEDS

45 rpm single, CBS 1591: "Serenade To Sweden"/"Pyramid"
Please contact: Wilhelm Liedholm,

755 West End Ave., Apt. 2 B,
NEW YORK, N.Y. 10025, U.S.A.

Hoping to get in contact with "anyone who might be willing to sell or trade copies of any of the M-P-V, Vols. 1-5? Especially Vols. 3, 4 and 5. To date I have been unsuccessful in contacting other collectors and dealers." (Miner)

Dear DEMS members: See what you can do to help. Write:

William R. Miner,
1261 Madison Avenue,
NEW YORK, N.Y. 10028, U.S.A.

EXCHANGE OF MATERIALS WANTED

Anyone interested in exchanging DE tapes, records, etc., please contact:

Klaus Götting,
c/o Lab. YSOTOPIC,
16, bld du Gal Leclerc,
92115 CLICHY, France.

"Collector's Classics" CC-4 wanted. Please write

Henri Merlin,
27, rue de la Castellerie,
Saint-Avertin,
37170 CHAMBRAY-LES-TOURS, France.

Koala AW-14159 "Stardust" and AW-14165 "Diminuendo And Crescendo In Blue" wanted. Please contact:

Satoshi Yuze,
1-56 Miniami-nakacho,
Narayama, AKITA-shi, AKITA-ken,
010 Japan.

DEAR DEMS MEMBER:

MONEY TRANSACTIONS with DEMS must be addressed and payable to:

Birgit Åslund
Box 4026
S-175 04 JÄRFÄLLA
Sweden

As a result of the present international currency market ups-and-downs one of the following alternatives must be used (a repeat from previous Bulletins):

- 1) Cash (the easiest and fastest way. No exchange costs involved)
- 2) I.M.O. (International Money Order via your local Post Office) - preferably stating the actual sum in Swedish Crowns (= SEK)
- 3) In European countries you may, in most cases to your own advantage, use the following Postal Account (via your Post Office - or Bank):
Birgit Åslund, Acct. No 441 21 72 - 1,
Centre de Cheques Postaux,
S-105 06 STOCKHOLM
Sweden

EXCEPTIONS:

- 4) All over the world the following AMERICAN EXPRESS account can be used: NO 3757-035511-01005, Benny Aasland. (Can take months before reaching Sweden)

Note: Under present circumstances no Bank Checks can be accepted with a Swedish Bank involved. This is deeply regretted.

Note: All prior open reel tape offerings are still, for the time being, withdrawn.

Your Balance (S.Gr.): 176:95
DEMS Bulletin 0:-

Postage/Exp 5:30

Remaining deposit: 171:65

SAD NEWS

Louis Metcalf passed away on October 25th in Mary Immaculate Hospital in Jamaica, N.Y., after being hospitalised since August 25th.

NEW RELEASES



● D.E.T.S. TREASURY SHOW No. 10 16 June, 1945

Broadcast origin: Franklin Garden, Evansville, Indiana.

A Train(theme) & Intro./ Indiana/ Blue Serge/(Bond promo)/
/The Wish I Wish Tonight/Jumpin' Punkins/On The Sunny Side
Of The Street/(Bond promo)/Cottontail/A Train(theme) & Stn
break/A Train(theme) & Return / New World A-Comin' / I'm
Beginning To See The Light (& Bond promo) / Johnny Come
Lately/ Yesterdays/Let The Zoomers Drool/(Bond promo) / Boy
Meets Horn & Closing

● D.E.T.S. TREASURY SHOW No. 11 23 June, 1945

Broadcast origin: The stage of the Palace Theatre, Akron, Ohio.

A Train(theme) & Intro./ Jump For Joy / All At Once / (Bond
promo)/Ko-Ko/I Should Care/ Go Away Blues / Tootin' Through
The Roof / Every Hour On The Hour / I'm Beginning To See The
Light (& Bond promo) / A Train(theme) & Stn break / A Train
(theme) & Return / Blue Belles Of Harlem / Body And Soul (&
Bond promo)/The More I See You/(Bond promo)/What Am I Here
For? / Warm Valley / (Bond promo) / Stompy Jones / A Train &
Closing

● D.E.T.S. TREASURY SHOW No. 12 30 June, 1945

Broadcast origin: The stage of the Apollo Theatre, N.Y.C.

A Train(theme) & Intro./Caravan/Fickle Fling/(Bond promo)/
/Kissing Bug/Honeysuckle Rose / Daydream / One O'Clock Jump/
/(Bond promo) / There's No You & Stn break / There's No You
(clsng. bars) & Return/A Train(theme)(not mentioned on the
label)/"Strayhorn Medley": (a) Chelsea Bridge, (b) Something
To Live For, (c) Clementine (& Bond promo - not mentioned
on the label), (d) My Little Brown Book / Riff Staccato/
/ Carnegie Blues / I'm Beginning To See The Light (& Bond
promo) / Old King Dooji / Things Ain't What They Used To Be
& Closing

Another splendid bunch of Treasury Shows, these being the
first ones manufactured at the new pressing plant in the
close neighbourhood to the home of the Meritt Record
Society.

● Fonit Centra V-disc (I) VDL-1001 "LE GRANDI
ORCHESTRE VOL. 1"

Tattooed Bride (13Nov48) / Esquire Swank (16Jan46) / G Jam
Blues (16Jan46) / Frankie And Johnny (26May45)

● Fonit Centra V-disc (I) VDL-1002 "LE GRANDI
ORCHESTRE VOL. 2"

Black, Brown And Beige (21Apr45)

Two LP's presenting well-known V-Disc material. Further
issues will be released. (H-U Hill)

● Smithsonian R-027 (2-LP Set) "DUKE ELLINGTON 1941"

Full details are now at hand for this set mentioned in
the previous Bulletin. Note the change of the album no.
Liner notes are extended and contains also many pictures.

SIDE 1: 15Jan41 Take The A Train (+)/It's Sad But True (+)
/ West Indian Dance / John Hardy's Wife (+) / 15Feb41 Take
The A Train(-1)/Jumpin' Punkins(-2)/John Hardy's Wife(-1)/
/ Blue Serge(-1) / SIDE 2: After All(-1) / 14May41: Solitude
(-1)/5Jun41 Bakiff(-1)/Are You Sticking?(-1)/Just A-Settin'
And A-Rockin'(-1)/The Giddybug-Gallop(-1)/2Jul41 Clementine
(-1)/Moon Over Cuba(-1)/SIDE 3: 17Sep41 Chelsea Bridge (&
/ After All(&)/Jumpin' Punkins (&)/Frankie And Johnny /

/Bakiff (&) / 29Sep41 Five O'Clock Drag(-1)/Chelsea Bridge
(-2)/Raincheck(-1)/SIDE 4: I Don't Know What Kind Of Blues
I Got(-1) / 3Dec41 Have You Changed? (%) / Raincheck (%) / Blue
Serge (%) / Moon Mist (%) / Perdido (%) / Late '41 (sound track)
Hot Chocolate (Cotton Tail) / Late '41 (sound track) Jam
Session (C Jam Blues)

(+) The liner notes says the matrix number is unknown.
For Take The A Train & Sad But True the mx number is the
same, namely 055250.

The mx number for John Hardy's Wife is the same as cor-
rectly given for West Indian Stomp, namely 055251.

(&) The liner notes says the matrix number is unknown.
The mx number for Chelsea Bridge, After All is the same,
namely 0611661, and for Jumpin' Punkins & Bakiff the mx
number is the same as correctly stated for Frankie And
Johnny, namely 061662.

(%) The liner notes says the matrix number is unknown.
However, for Have You Changed and Raincheck the mx number
is 061946, and for Blue Serge, Moon Mist and Perdido the
mx number is 061947. (For further details see "WwofDE
'40-'42 RCA Victor Period").

1) /see below! /

● Up-To-Date 2004 "THE STUDIO RECORDINGS VOLUME THREE
1926 - 1952"

Now issued - for details please see Bull81/4, p. 5 under
the heading "Things To Come".

Note: "Bensonality" was earlier known as "Alavantin" and
also as "The Bend".

"Vagabonds" was earlier known as "Quidado" and also as
"Careful".

● Up-To-Date 2005 "THE STUDIO RECORDINGS VOLUME FOUR
1947 - 1951"

Now issued - for details please see Bull81/4, p. 5 under
the heading "Things To Come".

Note: "The Controversial Suite" consists of two parts,
originally issued in the order "Before My Time" and "Later".
These alternate takes are however here presented in the
original way as recorded, "Later" first, followed by "Be-
fore My Time".

R E - I S S U E S

● Phontastic NOST-7621 "DUKE ELLINGTON TREASURY SHOW 1"

Same as D.E.T.S. No.1

● Phontastic NOST-7622 "DUKE ELLINGTON TREASURY SHOW 2"

Same as D.E.T.S. No.2

● Phontastic NOST-7623 "DUKE ELLINGTON TREASURY SHOW 3"

Same as D.E.T.S. No.3

● Phontastic NOST-7624 "DUKE ELLINGTON TREASURY SHOW 4"

Same as D.E.T.S. No.4

S O M E J A P A N E S E R E - R E L E A S E S

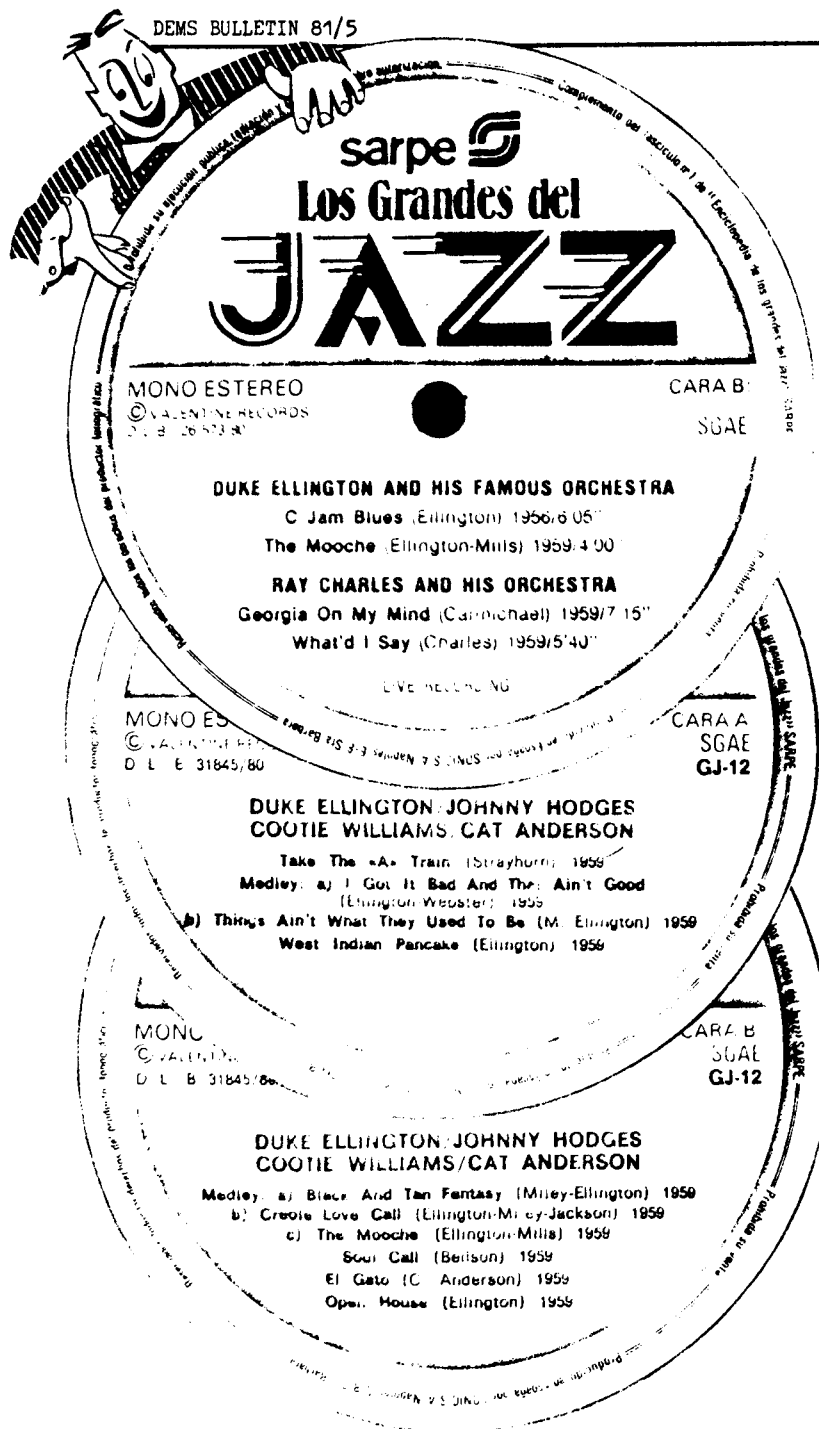
● United Artists GXC - 3131 "MONEY JUNGLE"

Same as United Artists(US) 15017 and United Artists(G)
669015

● CBG-SONY 20AP - 1501 "LIBERIAN SUITE"

Same as Columbia(US) CL - 6073 (10" LP)

1) The date given on the sleeve for "Five O'Clock Drag"
is false. The correct date should read 26Sep41.



I GIGANTI DEL JAZZ

"Thanks to Bull81/4 I learned about the DE lp GJ-12 in the series "I Giganti Del Jazz" and according to what was written by E. Vittori I became curious about that series. Now, during my last visit at Milan (in early October) I went a little bit deeper into the subject:

The series, issued by edition Armando Curzio, is planned for 100 records to be issued. So far some 54 or 55 lp's have been issued. Like the edition Fabbri series some years ago (which also contained some IE material) a new lp is released each week and sold at news-stands and bookshops only. The present price for each LP is Lit 3.500. Hardcover boxes are obtainable for every ten issues at Lit 5000/each. Each record contains a 16-page booklet being parts of an encyclopedia which at the end will consist of 1.600 pages containing about 19.000 headings. For every 25 booklets a binder is obtainable, price Lit 4000.

Now for the contents

This series will turn out to be a nightmare for all collectors and discographers. Much or most of the material obviously stems from RAI or ORTF sources. Therefore most of the material is camouflaged using wrong dates, personnel, etc. Although there are studio recordings used the majority consists of "live" material. For example: No. 12 (see previous Bulletin) has no date on the cover, and on the label one can read "1959" which is wrong, and the personnel given on the cover is also wrong.

For the DE collector nos. 1 and 27 are as well of interest:

No. 1 contains 2 DE tracks, "C Jam Blues" (1956 on sleeve and label), and "The Mooche" (1959 on sleeve and label).

"C Jam Blues" turned out to be from Paris, 1 Nov 69, 2nd show, and has as a rarity a solo by Archie Shepp (the 2nd ts-solo) *band Ambrose (Paris) Dem 12/2-7*. "The Mooche" is the same as on No. 12 (Newport 1966). *Reddenburg 81/4-5*

No. 27 contains 1 track by DE, "The Hawk Talks" (1957 on sleeve and label). This is however from a summer 1953 broadcast from the Blue Note in Chicago (not listed in DESOR). *Mundtbaum*

More DE material is planned for release on nos. 64, 77, 79, 83, and 94." (H-U Hill)

LOS GRANDES DEL JAZZ

"I learned through Bull81/4 about "I Giganti Del Jazz" GJ-12 said to be obtainable in Italy only. However, this is not true because the entire collection is also available in Argentina in a Spanish edition, 100 LP's planned for release. So far two records of interest to DE collectors have been issued, nos. 1 and 12, with all the very same errors as in the original editions. At present time 22 issues have been released, one each week." (L Contijoch)

OUT OF PRINT DEMS BULLETINS

The following back issues are all out of print. They will not be re-printed, but xeroxed copies may be had for SEK (S.Cr.) 1:50 per page.

79/1	2 pages
79/2	10 pages (5 are of current interest)
79/3	6 pages
79/4	4 pages
79/5	8 pages (7 are of current interest)
80/1	10 pages (8 are of current interest)
80/4	8 pages (7 are of current interest)
81/1	7 pages
81/2	7 pages

LP's FOR SALE - S.Cr. 25:--/each:

- Tax m-8010 "BRAGGIN' IN BRASS / DE 1936-1939"
- Tax m-8012 "COTTON CLUB STOMP / DE 1937-1939"
- Tax m-8022 "LOVE IN SWINGTIME / JH 1938-1939"
- Tax m-8037 "DUKE ELLINGTON - THE TRANSCRIPTION YEARS"

Only for DEMS members. For your information: Each "SMALL PACKET" can contain up to 3 LPs. This is the most economical way sending LPs air mailed. Small Packets can be forwarded everywhere, except within Sweden. DEMS' sending costs may be deducted from your deposit.

... and don't forget our Azure LP-431 "DUKE AT THE HURRICANE" (2 complete broadcasts - 3 April & May 1943). Members may order up to 3 copies, S.Cr. 28:--/ea.

TIT'S AND TAT'S

● Benny Aasland was invited to guest the U.S.A. for a "DUKE ELLINGTON SEMINAR" taking place during October. From this memorable occasion a report is planned to be included in a joint DETS/DEMS issue. Thus we hope to be able to present a double feature, making all DEMS and DETS members able to enjoy the contents from both sources. This is a one time feature - then DETS and DEMS split again going back to normal order with separate future issues.

● The Meritt Record Society has for quite some time experienced heavy delivery problems. The Society is now back in normal tracks again according to reports newly received from European subscribers.

● During his latest visit to Milan our member H-U Hill visited his friend, and DEMS member, Liborio Pusateri (of

the DESOR-team). Liborio told he is able to supply collectors with Italian releases, "I Giganti Del Jazz" series included. He also has a good stock of FDC issues, of which among other the following Duke issues are still available :
 FDC 1005 "Duke's Rare And Unissued Masters"
 FDC 1005/1006 "Duke's 25th Anniversary Concert"
 FDC 1006/1009 "2nd Esquire Concert"
 FDC 1011 "DE V-Disco Vol. 2"
 FDC 1013 "DE V-Disco Vol. 3"
 FDC 1022 "Duke's Unissued Masters Vol. 2"
 FDC 1023 "Duke Ellington Vol. 4"
 DEMS members visiting Milan are welcomed to contact Liborio at his shop, which is also a meetingplace for collectors throughout the Milan area. Except for Sundays those interested can meet him there between 1800-2000 hours. The address is: L'ORSA MAGGIORE s.r.l., Via Rovigo 11, I-20132 MILANO, Italy.

SOME LP'S OF POSSIBLE INTEREST TO ELLINGTON COLLECTORS

(continued)

● Capitol T-667 "BATTLE OF THE BIG BANDS"
 Contains one DE track, "Flying Home", recorded 21Dec53.
 (Carmack)

● Columbia Musical Treasury DS-817 "THE SWING YEARS"
 Contains one DE track, "Don't Get Around Much Anymore",
 recorded 20Nov47 (-1). (Carmack)

● Columbia Musical Treasury P2S-5194 "THE BEST OF
 THE BIG BANDS"
 (2-LP Set, individual numbers as DS-381 & DS-382)
 Two DE tracks, "A Train" (7Jul56), and "Mood Indigo" (9Sep
 57). Except for the different takes used for "Mood Indigo",
 Col. P2S-5194 reported on here appears to be the stereo
 equivalent of Col. P2M-5193 issue noted in DESOR, But I
 cannot confirm this. (Carmack)

● Columbia Musical Treasury P2S-5652 "THE BEST OF
 THE HIT PARADE"
 (2-LP Set, individual numbers as DS-860 & DS-861)
 Contains one DE track, the same as on DS-817, above.
 (Carmack)

● Prog Box TFB-100/2 "DUKE ELLINGTON" "THREE BLACK
 KINGS" (2-LP Set)
 Feat. the Duke Ellington Orchestra with the Warsaw Phil-
 harmonic Orch. conducted by Mercer Ellington. (Aasland)

● Kings Of Jazz(I) KLJ-20030 "RARE OF ALL RAREST
 JAZZ PERFORMANCES" Vol. 1
 Contains 2 DE tracks, from a Timex Jazz TV Show, Blue Note,
 Chicago, 30Dec57: "Ballet Of Flying Saucers" / "Such Sweet
 Thunder". (H-U Hill)

● Lucky Strike (un-numbered Columbia Record Productions)
 A promotional LP for Lucky Strike cigarettes. Contains one
 DE track, "Mood Indigo", 13Feb40 (-A) (Carmack)

● RCA Victor(G) RCS 3226/1-2 "DE&HO" "MOOD INDIGO"
 (2-LP Set) ("stereo")
 1st Record: 10Dec30 Mood Indigo (-4) (on sleeve as 21Nov30)
 /26Oct27 Black And Tan Fantasia / 16Jun31 Livery Blues /
 /30Oct30 The Mooche / 15Nov28 Diga Diga Doo / 3May29 Cotton
 Club Stomp / 26Mar28 Jubilee Stomp / 26Oct27 Washington Wobble
 /10Nov28 I Can't Give You Anything But Love (-4) (on sleeve
 as 30Oct28) / 2nd Record: 20Aug30 Ring Dem Bells (-2) / 15Nov28
 I Must Have That Man / 16Jan31 Keep A Song In Your Soul /
 /26Mar28 Black Beauty / 16Jan31 Rockin' In Rhythm (-1) /
 /19Dec27 East St. Louis Toodle-00 / 11Jun31 Creole Rhapsody
 (Pts. 1 & 2) / 16Jan29 High Life / 20Oct30 Memories Of You
 (Aasland)

● RCA Victor PR-112 "MUSIC FROM THE DANCING YEARS"
 "A Collector's Item prepared exclusively for Dole Pineapple
 by RCA. Side 1, track 3, contains Duke's "Caravan" record-
 ed in N.Y., 10May45. (Aasland)

● Reader's Digest(I) RDIS-100 "MUSICA MAESTRO,
 PLEASE!" (10-LP Set)
 Record 8, side A (mx RDIS-1225-A) contains:
 Misty(3Sep69) / La Dolce Vita(2Sep69) / Alerte(3Sep69) / Summer
 Samba (as: Manha de Carnaval)(3Sep69) / Spanish Flea(2Sep69)
 / One Note Samba(3Sep69) / Sape (Hill)
 "The balance is terrible music, even when there are tracks
 by Harry James, Benny Goodman, and Stan Kenton." (Hill)



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Duke Tells Of 10 Top Thrills In 25 Years Ellington Recalls European Tour, Carnegie, Met Concerts And Other Career Highlights

By DUKE ELLINGTON

New York — I have been asked to list the ten events that seem most memorable to me out of everything that has happened since we originally opened at the Cotton Club.

This is a task of considerable magnitude, since we have been fortunate enough to be on the receiving end of a large variety of honors. If I recall certain events and pay tribute to certain beautiful people I may be unconsciously offending certain other beautiful people. However, I shall search my mind for the ten occasions that stand out as personal memories.

Main Stem

Of course, our values today are greatly changed, but in those days there were certain things you had heard about that you always wanted to experience, and one of these was playing the Palace Theatre on Broadway. It meant reaching the peak for any artist who worked vaudeville, since the Palace was the ultimate in that field. So perhaps our first very big moment after the Cotton Club opening was the day we first played the Palace, in 1929.

Lights Out!

We opened the show with *Dear Old Southland*. I remember the men hadn't memorized their parts on this, and the show opened on a darkened stage. When I gave the downbeat, nothing happened—the men couldn't see a note! Then somebody called for the lights and the show went on.

The next highlight, I believe, was our trip to the west coast to make our film movie. It was the Amos and Andy feature, *Check And Double Check*, and we did *Ring Dem Bells* and *Three Little Words*. Later, of course, we were in Hollywood for *Murder At The Vanities*, Mae West's *Belle Of The Nineties* and several other pictures; but there was a special kick out of making our screen debut.

We took time out from the Cotton Club to make *Check And Double Check*. Aside from that, we were at the club right along from our opening in December, 1927 until early in 1931. We doubled into Ziegfeld's *Show Girl* and various theatre dates. All that time, we were on the air from the Cotton Club.

On the Air

Broadcasting was a lot simpler in those days; you didn't have to clear all your numbers a day or two in advance. I can remember times when Ted Husing would turn around to me in the middle of a broadcast and say "Duke, how about playing so-and-so?" and we'd go right into it.

The next big moment was our opening night at the London Palladium. This was a night that scared the devil out of the whole band, the applause was so terrifying—it was applause *beyond* applause. On our first show there was 10 minutes of continuous applause. It was a tremendous thrill. In fact, that entire first European tour in 1933 was a tremendous uplift for all our spirits.

Europe was responsible for the next big kick I can recall, too. It was my birthday celebration in Stockholm, April 29, 1939. I was awakened by a 16-piece band from the local radio station which marched into my hotel room serenading me with *Happy Birthday*. All day long, at the hotel and at the Concert House where we were playing, huge bouquets of flowers kept arriving, and hundreds of people flocked to the dressing room. The whole audience rose to sing *Happy Birthday* and there was a ceremony onstage, followed by a big banquet for the entire orchestra and numerous guests at the Crown Prince Cafe. It all brought a very glowing ending to our second European tour.

Two years later, in 1941, we got a very special kick out of the opening of *Jump For Joy*. This was the revue in which the whole band took part. A number of critics felt this was the hippest Negro musical and has remained so to this day. We had some great lyrics for our songs, thanks largely to Paul Francis Webster; some fine writing by Sid Kuller, and such artists as Marie Bryant and Paul White, Joe Turner, Herb Jeffries, Dorothy Dandridge and Wonderful Smith.

The Three B's

The sixth important occasion was the first Carnegie Hall concert—first of what turned out to be an annual series. This enabled me to present my *Tone Parallel* to the history of the American Negro, *Black, Brown and Beige*, which as originally presented at Carnegie ran about 50 minutes. We only recorded excerpts from it for the RCA Victor album, but the entire concert was recorded privately and we hope some day to have this recording released generally so that everybody can hear *B, B & B* in its original form.

That first night at Carnegie was the only time in my life that I didn't have stage fright. I just didn't have time—I couldn't afford the luxury of being scared. Dr. Arthur Logan, an old friend and our personal physician, was standing around backstage handing out pills to everybody in the band. He even took one himself.

He offered one to me and I refused it. I wasn't nervous—not at all. But I did walk onstage without my music. Somebody signalled to me from the wings that they had it—but I didn't need it anyway; I remembered it all.

Carnegie Annual

This first concert, in January 1943, turned out to be a milestone that paved the way for other regular concert series, so that by now an annual jazz concert at Carnegie has become a permanent thing for several other organizations. One thing that hasn't been duplicated, however, is the audience we had on that opening night and at our subsequent concerts. The quality of the appreciation, the attentiveness of the entire crowd of 3,000 people to every note we played, was a model of audience reaction that has proved hard to duplicate.

At the time of that concert, too, the music business celebrated a national Ellington week, and during the performance at Carnegie we were privileged to receive a plaque inscribed by some of our well-wishers from every branch of music—among them John Charles Thomas, William Grant Still, Deems Taylor, Marian Anderson, Albert Coates, Kurt Weill, Dea Dixon, Aaron Copland, Paul Whiteman, Benny Goodman, Count Basie, Earl Hines, Artie Shaw, Morton Gould and Marjorie Lawrence.

Esquire Jazz

There was a similarly jubilant occasion in January 1945, when we took part in the annual *Esquire* jazz awards concert, at the Philharmonic Auditorium in Los Angeles. Most of the presentations of "Eskies" to individual winners were made by Hollywood personalities. Billy Strayhorn received his from Lena Horne, mine was presented by Lionel Barrymore.

There was another great evening, in 1949, when we played at Robin Hood Dell in Philadelphia with this beautiful 96-piece symphony orchestra, conducted by Russ Case, wrapped around ours.

I spent a lot of time listening, that evening, when I should have been playing. I wrote a bop thing for them, using the same jump-blues theme we recorded on one of the small band dates as *Who Struck John*. They played it perfectly.

Harlem

Ninth on our list of significant moments would be the concert at the Metropolitan Opera House early last year. Our audience numbered over 3,500 including Mayor Impellitteri, who paid a special tribute to us onstage, and we introduced a new concert work, *Harlem*, which I later performed with the NBC Symphony orchestra.

Tenth and last, I recall with special delight another Philadelphia story—this one was the annual Musical Festival held by the Philadelphia Inquirer at the Municipal Stadium, with a tremendous show for an audience of 125,000 people, all admitted free. There were, if I remember right, three symphony orchestras as well as Benny Goodman, Perry Como, Mindy Carson and a big Indian war dance routine. I was especially impressed by the fact that when I did *Monologue* I had the whole audience giggling—and believe me, it's quite impressive to hear 125,000 people giggling.

Then There Was - - -

It is a somewhat arbitrary decision to select ten events over a 25-year span, but these are the

ones that came to mind. Of course, I could go into many details about some of the great people we've met through the years.

There was my meeting with the Pope, on my last visit to Europe, when the Pope had a great deal to say to me, but I must have been overawed because later I didn't remember a single thing he had said. There was my private audience with President Truman, whom I found very affable and very musically informed. There was the party in London when I fluffed off the guy who kept asking me to play *Swampy River*, and then found out he was Prince George. Later that evening the Duke of Windsor (then Prince of Wales) sat in with us on drums and surprised everybody, including Sonny Greer.

Sincerity

There was the time we were playing the downtown Cotton Club in 1937 when Leopold Stokowski came in alone and listened to our band. Later he discussed our music and invited me to attend his concert the next evening, when I heard him conducting the Philadelphia orchestra at Carnegie Hall.

But I don't want to go on name-dropping, because what has impressed me most through all these years has been not the renown of these people, but the sincerity of their interest in our music, and the interest of all the audiences who have helped to make our achievements possible. I can best sum it up by saying that the days since that long-ago Cotton Club opening have provided 25 years of eminently happy memories.

Duke Steps Out

Special award for the Ellington tribute of the year should be given to Damon records, independent label which recently released a cutting by Shanna Crockett of *I Got It Bad And That Ain't Good*.

Label lists the composer as Jake Ellington.

Counterpoint Lost In Meditation

By NAT HENTOFF

I can best express my feelings about Duke Ellington's persistently rewarding contributions to jazz by use of double analogy. Like William Faulkner in terms of contemporary writing, Duke has been unparalleled in his ability to lithograph and sustain emotional states in terms of music.

These have varied from the surface, sometimes even the meretricious, to the profoundly personal and painfully honest and have included sheer physical glee. He has been important in other ways, but for me his talent for exploring the intricate, contradictory emotions we all share with varying degree of awareness is what insures Ellington's permanency.

One consistent line of detraction of Ellington has maintained that Duke was himself never too vital a factor, that he built his reputation on the gifts of the men in the band, that he was at best a catalyst and at worst an exploiter.

It's Still Duke's Touch

The best succinct answer to this I've seen appeared in an article on Ellington in the French magazine *Jazz-Hot* in February of 1950. Guy Montassut and Jean Gruyer pointed out: "Duke is always present behind his images, behind his orchestra. It is he who speaks and his accent, his particular touch is always felt."

"Also," they continued, "before speaking of technique, of formulae, of evolution, we'd like to make it clear that no matter how far you push analysis and commentary, there is always a primal element which must correct all generalizations: that is the taste, the sensibility, the imagination and the honesty (goodwill) of the artist."

Anachronisms

"This 'bon vouloir,' the continual

experiments of this indefatigable searcher serve to explain why you have to be careful not to get confused in chronology with regard to the Duke. For example, *Stomp Look and Listen* of 1947 makes one think of records made over 10 years before that, and one finds strange modern notes in Ellington records of 1928."

As a result of this unique mixture of the advanced and the past in the work of Ellington, he has not always had a widely appreciative public. For years it was an axiomatic saying among musicians that Duke was ten years ahead of his time, but there have always been some experimental musicians who have complained that Duke only affected contemporary idioms, that he actually had evolved over the years in only a very limited way.

Comparisons Are Hazardous

There has been an amount of truth in both contentions. And that is the crux of any attempt to discuss Ellington's work as a whole. His work doesn't fit into prearranged categories of style and influence and time periods. Through

both his more creative and his sometimes disappointing stages, Duke has always remained himself and any attempts to judge him by contemporary comparisons have been quite hazardous.

It is only recently that I have felt Ellington has lost some of his individuality. His present band is a swinging unit, but somehow it's not immediately Ellington. For the first time it's possible to turn on the radio, hear a record and not be sure right away whether it's Ellington or not.

Won't Last Long

I doubt that this stage, one of many varying resting places in the history of Ellington in jazz, will last very long. Like any supremely gifted creative artist, Duke will have to assert the indelible imprimatur of his musical personality on his band eventually, or he will have ceased to be a generative figure in jazz.

As I said, though, it's a lot like tightrope walking to write about Duke during any of his modulations in musical language. It's a lot easier and truer to look over his 25 years of playing an orchestra as his instrument and repeat what you'll read elsewhere in this issue—all of us would have been poorer had Duke not influenced a quarter century of music with the impress of his individuality.

The Duke Sums Up

But the best way to evaluate Duke is to quote a statement made by him in Paris two years ago when he saw a large part of the public there just wasn't digging his band. His statement is a summation of his own achievement in jazz:

"Jazz," said Ellington, "can not be limited by definitions or by rules. Jazz is above all a total freedom to express oneself. If one single definition of this music is possible, that's it."