

For DEMS members only!



THE
DEMS BULLETIN
DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1982/1 MARCH

NEW RELEASES

and RERELEASES



● Aircheck 29

"DE ON THE AIR" "VOLUME 2"

25Mar45 (Chi.): Blue Cellophane/Frustration/I'm Beginning To See The Light/ 13Nov48(mistakenly as 13Jan48) (Carnegie Hall): Just A-Settin' And A-Rockin' (as Just A Sittin' & A Rockin')/Trumpets No End/SIDE 2: 28Apr45 (N.Y.C.): Midriff/Candy/"BB&B Suite" (two movements): a. "Work Song" b. "Spiritual Song" / Accentuate The Positive / Way Low / Passion Flower (a few bars of intro.)(not mentioned)

"First three titles were earlier released on Joyce 1053A, the next two on Caracol 436 (dubbed by Musidize 5140), and the last portion on both D.E.T.S. 3 and Phontastic MOST-7623." (Hoefsmit)

The 28Apr45 portion is the same as the APRS "DWD"-3 ET but without the A Train opening theme.

Trumpet (not "Trumpets") No End is the Mary Lou Williams arrangement using "Blue Skies".

Why this LP was released must look like a great mystery to most, not to say all, of us.

● D.E.T.S. TREASURY SHOW No. 13

July 7, 1945

A Train (theme) & Intro. / Blue Belles Of Harlem / I'm Beginning To See The Light / (Bond promo) / Can't You Read Between The Lines / Diminuendo In Blue - Carnegie Blues - Crescendo In Blue/(Bond promo)/Mood To Be Wooed (& Station break) / A Train (theme)(& Return) / "Perfume Suite": (a) Love (= Balcony Serenade), (b) Strange Feeling, (c) Dancers In Love, (d) Coloratura/(Bond promo)/Hollywood Hangover / I Don't Mind/Ring Dem Bells/Things Ain't ... (& Bond promo & Close)

Broadcast origin: Radio City Studios, N.Y.C.

● D.E.T.S. TREASURY SHOW No. 14

July 14, 1945

A Train(theme) & Intro./In The Shade Of The Old Apple Tree / Kissing Bug / (Bond promo) / Bugle Breaks / A Friend of Yours / West Indian Dance / (Bond promo) / Tonight I Shall Sleep / Stomp, Look And Listen / I'm Beginning To See The Light / (Stn break) / A Train (theme)(& Return) / Downbeat Shuffle / Esquire Swank / Metronome All Out(&Bond promo) / If You Are But A Dream / Blutopia / Candy / (Bond promo) / Main Stem / A Train (theme) & Close

Broadcast origin: From the stage of the RKO Theatre, Boston.

● D.E.T.S. TREASURY SHOW No.15

July 21, 1945

A Train (theme) & Intro. / In A Mellotone / The Wish I Wish Tonight/(Bond promo)/C Jam Blues / Ultra Violet / There's No

You/Emancipation Celebration/Don't Get Around Much Anymore / Let The Zoomers Drool (& Stn break) / A Train(theme) & Return / Reminiscing In Tempo / Everything But You (& Bond promo) / Ko-Ko / Mood To Be Wooed / Tea For Two / (Bond promo) / Blues On The Double (& Sign Off) / Things Ain't What They Used To Be

Broadcast origin: From the stage of the Fieldston Ballroom, Marshfield.

No audience at the time of the broadcast.

DEMS comments: Treasuries on another bunch of 3 DETS LP's. The material on No. 15 has never been used, except partly for a few APRS transcriptions. This is the first time you may enjoy to dig it on microgrooves - the whole show!

● I Giganti Del Jazz GJ-64 "DUKE ELLINGTON / THAD JONES / HOWARD MCGHEE / KENNY DORHAM

SIDE A: Jam With Sam / Rookin' In Rhythms / Ad Lib On Nippon

"Here's another one in the "Giganti del Jazz" series. The first side is all Duke. Selections are said to come from 1961 recordings. This is not true. "Jam" & "Rockin'" comes from the Newport JF, 3Jul66 (as the whole Vol. GJ-12), and "Nippon" comes from the Monterey JF, 18Sep65." (Vittori)

● Koala AW-14284 "DUKE ELLINGTON" "SATIN DOLL"

4Mar58: Blues To Be There/Juniflip/Satin Doll/Honeysuckle Rose/Beer Barrel Polka/Caravan/Mood Indigo

"Juniflip/Beer Barrel Polka/Caravan were earlier issued on Jazz Connoisseur JC-004." (Hoefsmit)

Origin: Travis AAFB, California. On this occasion the band had 3 trumpets - CA out. As usual on Koala there are no hints on sleeve or label as to the date or the origin.

● Musidisco JA-5225 91A-5233

Same as Unique Jazz UJ-27.

(Landström)

● Prestige P-24103 "THE JH ALL-STARS WITH THE DE ALL-STARS AND THE BS ALL-STARS" (2-LP Set)

Late47 (Hodges): Frisky / Longhorn Blues / A Flower Is A Lovesome Thing / Far Away Blues / Jun47 (Hodges): How Could It Happen To A Dream / Who Struck John? / June's Jumpin' / Lotus Blossom / Jun47 (Strayhorn): Violet Blue / Searcy's Blues / A Little Taste/Let The Zoomers Drool / 17Apr51 Night Walk / 1Jun51 Caravan / 19Jun51 Hoppin' John / 17Apr51 She / The Happening / 18May51 Sultry Serenade / 19Jun51 Alternate / Jumpin' With Symphony Sid / 17Apr51 Moonlight Fiesta / 18May51 Britt And Butter Blues / Indian Summer / Swamp Drum (Quarles)

DEMS comments: Familiar material. On the second LP Duke is participating, and in some cases we have a feeling BS is, for some reason, stated instead of DE in the personnel

with the winds!

on the sleeve. "Night Walk" was in Europe released as "Cat Walk", and "Hoppin' John" was on the original Mercer releases mis-spelled as "Noppin' John", while in Europe contemporary 78rpm releases were correctly spelled "Hoppin'", and correctly as Duke as composer. In this double set the composer is said to be Buck Clayton. Two Versions of "Moonlight Fiesta" were earlier released. At this moment we cannot say which one is present here. "She was originally titled "Sensuous".

Unique Jazz UJ-34 "THE STEREO AIR FORCE DANCE"
DATE 1958 "VOLUME II"

5Mar58: Boo Dah / Where Or When / Main Stem / Dancing In The Dark / Take The A Train / C-Jam Blues / All Heart / Untitled / Autumn Leaves / Star Crossed Lovers

"I think everything is from 5Mar58, with possible exceptions for "Dancing" and "A Train" (they are not listed in DESOR for this date. "Dancing" is almost identical to the 4Mar58 version, a difference only detectable in the RN tp-solo. I have the impression that the DESOR listing is incomplete. "A Train" is different to the two versions from 4Mar58 as well as the one known from 5Mar58. Can there be another one earlier not known about from this same date? Starts with a very long piano solo by Duke. I would describe the structure as follows: 1° % 24DE; 2°DE; 3°DE; 4°DE; 5°DE; 6°(half)24DE; 7°DE; pass4DE; 8°BAND; 9°RN; pass4BAND; 10°BAND, 4RN, 4BAND, 4RN, 16BANDand RN; 11°(half)16BANDandRNandPG; coda4BAND. I am very interested to hear from other DEMS friends on this. "Boo Dah" and "C-Jam Blues" are the same as on Koala AW-14157." (Hoefsmit)
"All Heart" is also known as "P.O.E. No.3" (= Portrait Of Ella No.3). As on the Koala LP above the origin is the Travis AAFB, California. CA is out on this date too.

I GIGANTI DEL JAZZ (see Bull81/5, p.5): "These are now being brought into the United States by a wholesale outfit which deals primarily in "one-stop" and cut outs. To complicate discographical matters still further, he has chosen 50 of the 100 releases and re-numbered them with a special sticker that covers the original record company and release number. He calls the series EUROPA JAZZ:

- EJ-1001 same as GJ-1 (Louis Armstrong, Ella Fitzgerald, DE, Ray Charles (see Bull81/5, p.5)
- EJ-1010 same as GJ-12 (see Bull81/4, p.5 and 81/5 p5)
- EJ-1022 same as GJ-27 (see Bull81/5, p.5)
- EJ-1039 same as GJ-64 (DE, Thad Jones / Howard McGee, Kenny Dorham)

The following listing is taken from the back of a GJ record jacket of higher release numbers containing DE material:

- GJ-64 (DE, Thad Jones, Mel Lewis)
- GJ-77 (DE, Johnny Hodges, Louis Armstrong, Barney Bigard)
- GJ-79 (Count Basie, Duke Ellington)
- GJ-83 (Bill Robinson, DE, Henry Mills, Adelaide Hall)
- GJ-94 (DE, Paul Gonsalves, Maynard Ferguson)

I do not know if the US outfit intends to bring these last five (above) into the US. We may have to get them from Italy, Spain or South America." (Valburn)

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
- 81/3 5 pages
- 81/5 9 pages

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, Accont. N° 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: N° 3757-035511-01005, Benny Asland. (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.Cr.): 64:15
DEMS Bulletin 0:-

Postage/Exp 5:50

Remaining deposit: 58:65

SAD NEWS

Taft Jordan passed away, December 1st, 1981.

Jørgen Grunnet Jepsen, wellknown discographer, died on August 24, 1981, in Copenhagen.

WANTEDS

Anyone out there who can help me with the following items?

- Duke on 78's: Co 37957 Put Yourself In My Place Baby / Wildest gal In Town
- Co 38295 Don't Be So Mean To Baby
- Co 38165 It's Monday Every Day
- Cap 2503 Ain't Nothin', Nothin' ...
- Mercer M-1971 Me And My Wig
- Mercer M-1958 Man I Love

(The above titles also acceptable on other pressings or on tape, open reel 7.5ips. If your machine is 4-track, let 'em go in "stereo-position")

Duke on 45, singles, EP's, etc.:

- Co 41754 Lost In Loveliness/Just One More Chance
- Co B-9511 (including: "Pomegranate")

- Duke on LP's: Col.Spec.Prod. CSP-217 "Jazz Set"
- Co CL-1970 (or other pressings, mono or stereo) "Jazz Giants"

Guest Star 1427

For the 45's and LP's, records only.
See what you can do and state your terms. Friendly regards:
Ulf Renberg, Jens Bjelkes gate 78, OSLO, Norway.

ANYONE INTERESTED
IN EXCHANGING TAPES, RECORDS,
etc. please contact:

Jordi Navas, Corcega 508-510, BARCELONA - 25,
Spain.



D I A R Y O F A S E M I N A R
(A reprint from D.E.T.S.'s Newsletter, Vol. 1, No. 5)

The first-ever International meeting of the Duke Ellington Study Group took place on the first weekend in October at my home. Things began happening with the arrival on Wednesday of Charles Delaunay from Paris. The next day, at the noon hour, three members of the Duke Ellington Society were on hand to pick up Don Miller and Henry Quarles when their train pulled into New York's Grand Central Station. While this was going on, Jack Towers and I were on the way to Kennedy Airport to greet and pick up our house guest, Benny Aasland, from Sweden. By the time 6PM rolled around, ten of us were sitting in the Valburn basement conversing, drinking, and listening to music. We all went out for some dinner and then our separate ways for some much needed rest before the official opening of the seminar Friday noon. Friday was a busy and happy day with people arriving at all hours from Don Swenson's arrival at the Hicksville station in mid-morning to Dick Buckley's arrival around 8PM after his flight in from the windy city, Chicago. All told, there were sixteen people making up the group on Friday (alphabetically): Benny Aasland; Dick Buckley; William Carraro; Charles Delaunay; Helen Ennico; Krin Gabbard; Morris Hodara; Don Miller; Henry Quarles; Bob Rickles; Charles Russell; Walter Schapp; Arthur Singer; Arthur Smith; Jack Towers; and Jerry Valburn. Things never slowed down. We watched Ellington on film which included early vintage shorts through what is probably Duke's last film appearance, 'L'Adventure Du Jazz' shot at the Rainbow Grill in the 1970's. We all listened to records and tapes including live Ellington remotes; broadcasts from the 1930's on; un-released studio sessions; wonderful items by Duke's sidemen; and favorite requests from each person there. In conversation, one of the important questions that was raised was our own individual involvement with Ellington, namely, how did we get started collecting his music?, when was the first time we ever saw him in person?, what was the earliest broadcast we had listened to on the radio?, and so on.....Saturday's get-together was in some ways a repeat, but it ran several hours longer and we had more invited guests on hand including David Chertok; George Irey; and Arnold Laubich. We missed Frank Driggs (he had a flooded basement to contend with) Dan Morgenstern (he was occupied with a family wedding affair) Robert Levy (he was out of town). Arthur Singer gave all of us an extra added treat when showed some of his great slides of Ellington and the men in the studios. There were also shots of them at Arthur's home and it was a great, but happy, shock for me to suddenly see a slide of myself with Harry Carney and Johnny Hodges (circa 1961).

Sunday morning we all made our way into the Big Apple and to the West End Cafe where Walter Schapp and the Duke Ellington Society hosted a special brunch (prior to Dave Chertok's Ellington film program at Columbia University). It was good to see Ellington copyist Tom Whaley as well as such invited musicians as Brooks Kerr and Bob Wilber. Phil Schapp and Dick Fairfield were on hand as well as some of the people from the Washington area, including, Terrell Allen - President of the Washington Chapter of DES; and Dinnette Harrad, a long-time friend of Duke and the family. During the actual film show, Jack Towers was honored by the New York Chapter of DES and made a lifetime member. Jack was such a great help to me and our seminar. He came up from Washington a week before and helped organize and set things up for our meeting. At the end of the film showing, a tired but happy Jack Towers drove back to Washington with the Allens and Dinnette Harrad.....Things were far from over for some of us. Monday morning, Aasland, Miller, Quarles, and Valburn drove out to Newark and the Rutgers University campus for a visit at the Institute of Jazz Studies. Our gracious host, Dan Morgenstern, and his assistant, Ed Berger. There was more than just a full day's activity at the Institute so we reluctantly left for New York and a special meeting of DES honoring Benny Aasland that evening..... Tuesday, the last of the participants, Miller and Quarles were on the way back to Chicago leaving Benny Aasland and myself alone and time to get re-acquainted, having not seen each other in over 13 years. DETS member, Fred Beckhard, made it possible for Benny to catch the Wednesday matinee of "Sophisticated Ladies". Then it was time for our trip together to Washington to stay with Jack and Rhoda Towers. The main reason for the trip was the fact that all the Treasury materials (acetates, tapes, etc) are stored in Jack's basement awaiting usage in the future masters of DETS. It was most important for Benny and myself to listen to many items and establish solo and continuity information. But it wasn't all work. Friday night, Jack invited a fine group of local collector friends (many DETS members among them) to meet Benny. On hand were, Terrell Allen; John Callanan; Jehangir Dalal; Lou Kasiraras; Dinnette Harrad; Granville Hurley; Ted Shell; and Fred West. Saturday night John Callanan hosted a small gathering which lasted into the wee hours, and a tired but happy Benny Aasland was taken on a Sunday tour of the Washington area including the house where Duke was born, all guided by Dinnette Harrad. By late Monday, our "Washington work" completed, we headed back to Long Island. Over the few remaining days before Benny's departure we completed the work on our projected book. Benny now has the manuscript in his possession and I am waiting for a computer print-out so that it can be proof-read and any changes that must be made can be made before it goes to the printer.

Don Miller made an important and interesting speech before the gathering at the Sunday brunch. This is reproduced in full on the other side of this page. For Don Miller, who conceived and then pushed all of us into getting this conference organized and a reality, it was another step forward in his long range planning. I'm sure that Don was looking for "input" from all of us. I feel the basic difference between the October seminar and that one-day affair held in Chicago last May was that we had a greater period of time to express ourselves; a better chance to listen to one-another; we were able to come up with some valid ideas for the future. Perhaps it was unfair that all of us are in some way "advanced scholars" of Duke's music. It might have been more valid if in attendance were persons not as knowledgeable. It would have given us the opportunity of watching their exposure and reactions to Ellington. Questions they might have raised could have stimulated our own thinking and given us some insight on how to proceed. Future Seminars? I think a reality. As a matter of fact, some of our overseas members have indicating interest in attending similar programs. And I for one would have welcomed the presence of our good friend Stanley Dance who has so much to offer. If and when we have future meetings I would hope that these could involve many of you - not just on a social basis to meet one-another, but on a serious level where Duke and his music are concerned.

(Valburn)

My sincere and great thanks to all and everyone - old friends and new ones - who
so kindly made my latest visit to the US such a wonderful and memorable one !

Benny Aasland

DON MILLER'S "BRUNCH TALK"

(A reprint from D.E.T.S.'s Newsletter, Vol. 1, No. 5)

The Ellington Study Group wants to thank each of you for your presence. We are here because of our common interest in (and affection for) a man whose music has brought-and continues to bring-so much beauty into our lives.

The Ellington Study Group is not so much an organization as it is a concept rooted in the fact that we are a privileged generation for having personally known and experienced Ellington. This provides us with the opportunity to maximize the record for posterity's experience of Ellington.

In May of this year the Group sponsored a brunch in Chicago at which Gunther Schuller was our principal guest. There are five of us here today who were at that brunch. We were profoundly impressed at the depth of Schuller's knowledge of Ellingtonia. Directly and indirectly he touched upon many of the problems faced in trying to complete the Ellington record. Some of the problems are common to the whole world of jazz.

Schuller's three-volume "THE HISTORY OF JAZZ" (Volume Two is being finished right now and should be available before this time next year) came into being because of "the total ignorance about jazz" among Schuller's "classical musician colleagues" and because "...most of the books about jazz were historical, anecdotal...who was with whom in the brothels of New Orleans. The books were never about the music."

We all know too well that even Duke Ellington is not immune from low-brow, non-intellectual writings about the so-called "real Ellington." Writings which, as Schuller lamented, are not about the music.

Posterity will be served if Ellington's music finds its way into music classrooms. If this is to happen, the scores must become available. They have not been, and are not being, published. They exist only in the personal copies of individuals who go over recordings again and again transcribing every note of every instrument. As Gunther told the Study Group in May, "The agony of jazz altogether, and certainly of Duke Ellington's situation, is that, except for these six little scores that have now appeared in Belwyn-Mills. I can buy 12 different versions of the Beethoven Vth, the Tchaikovsky XIXth, and Wagner's 'Gotterdammerung' and whatever it is, but I cannot buy a Duke Ellington score. There are 2,000 pieces by this man which we cannot buy.

Perhaps the burden for educators could be lessened if communication could be fostered between those wishing to offer Ellington in the classroom. As Gunther said, "What's so ironic and sad is that probably there are at any given time ten people transcribing the same Ellington piece and we don't know that each of us is doing it."

What can we do to make sure that all the music of Ellington--whether in written or recorded form--is available for future generations? The mind boggles at trying to understand the totality of the opportunity.

The written form of the music is dismally incomplete because the compositions--especially in the form in which they were played by the Ellington orchestra--have never been published. The recorded music exists in several forms, commercially recorded and released material (the most widely known work), commercially recorded material which has never been released, and a huge quantity of recorded material (quite likely the largest amount of all) made, traded, or held privately all over the world.

From all this one easily assumes that an early task for Ellington archivists is to prepare an inventory of what exists and where it is.

In any case, it is the hope of the Ellington Study Group that your presence here in an informal gathering will produce conversations concerned with what we, the privileged generation, can do to maximize the Ellington record for posterity's study. Your thoughts and ideas will be most welcome.

(Any of you who wish to contact Don directly on this or anything else in Ellington, here is how to reach him:

Donald G. Miller
Room 206
600 W. Van Buren St.
Chicago IL 60607



Benny Aasland at the piano in the Valburn house



Left to Right: Charles Russell, President, NY DES, Dick Ruckley, and Don Miller at the West End



Jerry Valburn, a little weary but happy during the seminar in his basement studio.



Charles Delaunay and Bob Wilber reminisce about Bechet during the Sunday Brunch

Report from

The ELLINGTON STUDY GROUP

I have received several responses to the West End Cafe talk. Two of the responses are especially interesting - a letter from Martha Oneppo and communications from Larry Fried (DEMS Editor: See below!). It is desirable that we prepare an inventory of who is doing what to encourage their communication with each other and for them to gain input from others. I would like to learn from you as soon as possible of any Ellington projects of which you are

aware. At least I want the names and addresses and, if possible, a few words telling what is the person is doing. I can then communicate with the person for a more detailed description of his or her work. Please do not assume someone else will tell of a particular activity - yours or anyone else's. (Don G Miller)

DEMS comment: For address to Don please see previous page. Members are asked to help in every way in this matter.

Letter from Martha Oneppo, Yale University, New Haven, NC 06520

(School of Music, Stoeckel Hall, ORAL HISTORY PROJECT, Vivian Perlis, Director, 203 432-4169)

Dear Mr. Miller: I received a copy (included with my DES Newsletter) of the talk you gave at the West End Cafe on October 4. I found it interesting and to the point.

I felt you might find the work we're doing interesting. We are working on an Oral History of Duke Ellington as part of a larger oral music history project. ... If you have any comments about our work or any suggestions about our work or list, we would appreciate hearing from you. ... We are building a collection of tape-recorded interviews with the people who knew Duke Ellington first hand and who worked with him. We have transcripts made of each tape and we welcome the use of our collection. Use of our collections is open to any serious scholar or truly interested person. We, of course, are forced to place some restrictions on the use of the project for it's protection, but we do our best to make what we have available. We don't want to have a wonderful collection sitting on the shelves collecting dust. ...

FAMILY Completed: Edward Ellington, Mercedes Ellington, Mercer Ellington, Ruth Ellington, Bernice Wiggins & Juanita Middleton.

Projected: Danile James, Michael James, Stephen James.

SINGERS Completed: Maria Cole, Lu Elliott, Adelaide Hall, Al Hibbler, Joya Sherrill, Kay Davis Wimp.

Projected: Alice Babs, Pearl Bailey, Billy Eckstine, Lena Horna, Betty Roche, Trish Turner.

BAND MEMBERS Completed: Harold Ashby, Aaron Bell, Bill Berry, Jaki Byard, Victor Gaskin, Rick Henderson, Milt Hinton,

Abdullah Ibrahim, Jo Jones, Louis Metcalf, Peck Morrison, Russell Procope, Max Roach, Malcolm Taylor, Clark

Terry, Juan & Mrs. Tizol, Norris Turney, Randy Weston, Francis Williams, Britt Woodman

Projected: George (Butch) Ballard, Louis Bellson, Lawrence Brown, Mrs. Harry Carney, Ron Carter, Jeff Castleman, Buster Cooper, Roy Eldridge, Matthew Gee, Dexter Gordon, Sonny Greer, Mrs. Johnny Hodges, Ram Ramirez, Al Sears, Jabbo Smith, Rex Stewart, Tony Watkins, Sam Woodyard

COLLEAGUES & PERFORMERS / MANAGERS, WRITERS, BUFFS, ETC. Completed: George Avakian, Amiri Baraka (Leroy Jones),

Eubie Blake, Dave Brubeck, David Chertok, Anthony Coleman, Cress Courtney, Stanley Dance, Ken Demme, Renee

Diamond, Frank Driggs, John Hammond, Mat Hentoff, Derek Jewell, Max Jones, Brooks Kerr, Ellis Larkins, Irving

Mills, Earl Okin, Carl Post, Sy Oliver, Willi Ruff, John Sanders, Slam Stewart, Billy Taylor, Jack Towers,

Barry Ulanov, Mary Lou Williams

Projected: William Alexander, Count Basie, Benny Carter, George Duvivier, Leonard Feather, Dizzy Gillespie,

Norman Granz, Earl Hines, Marican McPartland, Orson Welles, George Wein, Tom Whaley, Evelyn & Bob Udkoff

FRIENDS Completed: Edmund Anderson, John Gensel, Elma Lewis, Marion Logan, Betty McGettigan, Sathima

Projected: Helen Dance

In Donald G Miller's reply regarding the above DEMS is extracting the following:

In glancing through your list of projected interviewees I see names which I know are on the mailing list of the New York Chapter of the Duke Ellington Society. I urge you to write to the Corresponding Secretary:

Helen Ennico, 99-19 - 66th Road, FOREST HILLS, NY 11374

I suggest the addition of some other persons to be interviewed: Chuck Connors, Jimmy Hamilton, Gunther Schuller, Luther Henderson, Ella Fitzgerald, Jerry Valburn, Charlie Barnet, Joe Pass, Benny Aasland, Louise Michele. I could go on and on. How inclusive do you wish us to be? Do you have a general description of a desirable interviewee? Do you have an interview guide which could be studied and followed by someone who might have access to an interviewee? What standards would have to be met by an existing interview or discussion which may be of interest to you? What tape format is required (reel-to-reel or cassette, or will either do)?

A N O T H E R B O O K P R O J E C T U N D E R W A Y

THE DUKE STEPS OUT, an annotated Bibliography of Duke Ellington and his Orchestra, is the name of a book that Lawrence J Fried is working on. It will be published by Greenwood Press of Westport, Connecticut. He is hoping to have it completed by December 1983, published by Spring of 1984. He is collecting every book and article about the life and music of DE and his sidemen. Editors, authors, collectors from around the world are asked to assist with this large project. Any sort of help would be appreciated.

Am particularly interested in finding out about DE articles from all countries. All contributors will be acknowledged. So please see what you can do - the address as follows:

Lawrence J. Fried
2050 East 18th Street
Apt. F9
BROOKLYN, NY 11229
U.S.A.

DISCUSSIONS — CORRECTIONS — ADDITIONS

● MENELIK (see Bull81/5, p.2, item 3): "I agree with H U Hill: Menelik on Blu-Disc is identical to RCA releases." (Hoefsmit)

"No, Jerry did not "dream up a new alternate." My test pressing of Menelik is a genuine -2. The only possible answer I can logically come up with is if -1 and -2 are indeed identical then RCA cut the masters using a "double system". (Valburn)

● ROCKABYE RIVER (see Bull 81/5, p.1): Reference to 81/2 should be to p.1 not p.2; I have listened to this item on Palm & Hits and agree that it is the same as on London but mutilated as indicated in 81/2. (E Lambert)

● CROSSTOWN and HOW HIGH THE MOON (see Bull81/5, p.1): To me the versions of Crosstown and How High The Moon are identical on Palm, Hits and London issues. I would welcome precise details of differences from those who hear them. (E Lambert)

I compared Crosstown and How High The Moon on Palm P30-02, Hits 1001, Prima DC-03, Swing Treasury 104 (for How High The Moon), and Swing Treasury 105 (for Crosstown), Decca 6.23575 (for Crosstown) and Decca 6.23579 (for How High The Moon) and "Here's To Veterans" 251. I can assure you there is no difference, neither in Crosstown, nor in How High The Moon. (Hoefsmit)

● Except for technical differences, DIMINUENDO AND CRESCENDO IN BLUE on Koala AW-14165 and the Fairfield July 27, 1956 version found on Queendisc sound identical to me. Am I correct? (Renberg)

The DIMINUENDO AND CRESCENDO IN BLUE on Koala AW-14165 is from Fairfield, 28Jul56, and identical to Queen 904. Also see DESOR 624. (Hoefsmit)

● Listing of Koala AW-14157 (see Bull 81/4, p.3): 5th item should read PRIVOLOUS BANTA, not WAILING INTERVAL. (E Lambert)

● D.E.T.S.' NEW PRESSING PLANT (see Bull81/5, p.4): All the DEMS Treasury Records from No.1 through the newly released 15 have been pressed "at the new pressing plant" as well as the Honeysuckle Rose set and the 10 new club releases. (Valburn)

● The versions of THE CLOTHED WOMAN (see Bull81/2, p.6) on UTD 2003 and FDC 1023 sound the same to me, although the latter is obviously incomplete. I would welcome comments on this one, pointing out the differences if such do indeed exist. (E Lambert)

DEMS comment: Further investigation in the matter reveals that you are quite right, it is the same version though incomplete on FDC. Your observation makes things fit with the recording report which states 3 takes in all, meaning the 2nd take is still unreleased.

● TOODLE-OO, take -2 (see Bull81/5, p.2, item 4): No, Jerry has not misspelled an -1 as a -2. If Mr. Hill wishes to visit the USA and pay me a visit, I will be happy to show him the original record. It is GENUINE! (Valburn)

I think H U Hill looked in Debroe's tape listings, because I am unable to find the "Toodle-Oo", 3 April 1930, in the record listings. The Debroe "Toodle-Oo" version on "tape 3160" is identical to Blu-Disc T-1001. Thus you can remove that egg from the DE collectors' nest. (Hoefsmit)

● FIELD ENTERPRISES (see Bull81/5, p.1, last item): You state "accompanied by a bass player", gives me the impression you are not aware that this session is listed in DESOR. But it's right there, on page 782 - but listed as a broadcast (it was obviously a private concert at a sales convention) and the fact that it came out as a privately-recorded (probably sent to those who attended the convention) is not stated. (Hausmann)

● In Bakker's DE ON MICROGROOVE, Vol.1, 1923-36, it seems in some cases takes are stated as released but not showing how. I am curious about sessions 76d, 76f, 77b, 80c-e, 88f and 131b. Are they really issued - or misprints involved? (Lundin)

DEMS comments: 76d & 76f are both unissued, 80c issued on RCA 741048 (Note: 80a was never issued!). 80d-e both unissued. 131b issued on Victor 24651; HMV B-8410, JF-54, X-4593; RCA FPM1-7002, LPM-506, RA-35 (Note: 131a was never issued!).

● These Demo labels (see below) seem to be from different takes than the LP versions - at least to my inexperienced ears. Can you confirm this? (SPANK 1 + 2 are of course MALLETOBA SPANK as on LP. (Beckhardt)

DEMS comment: As far as we know SPANK is using the same cut as used for MALLETOBA SPANK. FLIRTIBIRD is the same on all 45's and LP's, including the equivalent demo below. A same take of ANATOMY OF A MURDER is used for all 45's, including the equivalent demo, and LP's with the following exception: A different take is used for the 7-inch 33rpm single S7-30421 plus the LP CL-1421 & CS-4218(see also Bull80/3, p.3).

COLUMBIA
 PROMOTION RECORD
 Time: 2:08
 Publisher: Tempo Music, Inc. (ASCAP)
 NOT FOR SALE
 45 RPM
 4-41362
 JZSP 45797
SPANK # 1
 D. Ellington - Strayhorn
DUKE ELLINGTON & his ORCH.
 Publisher: Tempo Music, Inc. (ASCAP)

COLUMBIA
 PROMOTION RECORD
 Time: 2:14
 Publisher: Fred Raphael Mus., Inc. (ASCAP)
 NOT FOR SALE
 45 RPM
 4-41421
 JRZSP 46261
SPANK # 2
 D. Ellington - Strayhorn
DUKE ELLINGTON & his ORCH.

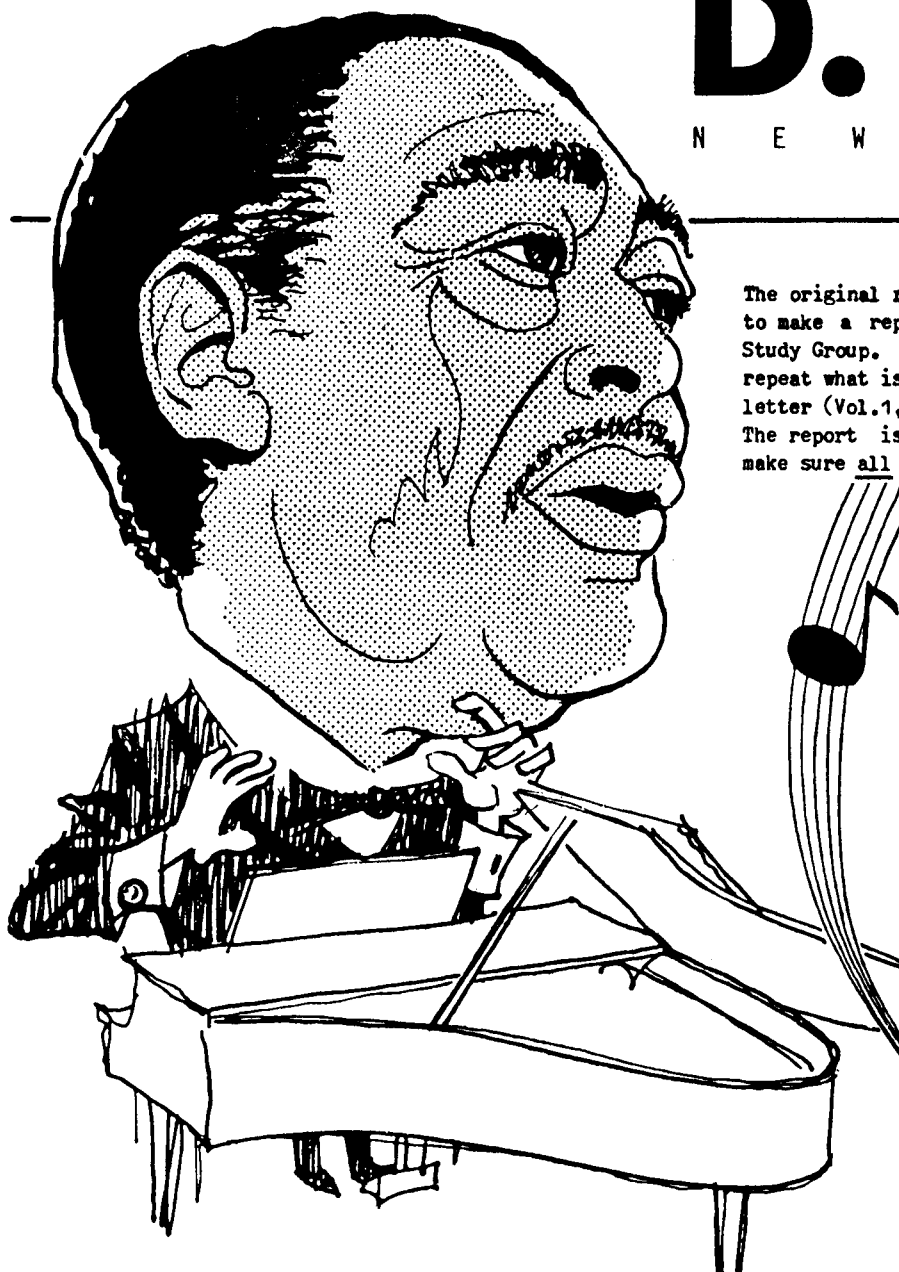
COLUMBIA
 PROMOTION RECORD
 Time: 2:36
 Publisher: Fred Raphael Mus., Inc. (ASCAP)
 NOT FOR SALE
 45 RPM
 4-41421
 JRZSP 46267
FLIRTIBIRD
 Otto Preminger's "Anatomy Of A Murder", Released by Columbia Pictures
 D. Ellington
DUKE ELLINGTON and his ORCHESTRA

COLUMBIA
 ANATOMY OF A MURDER
 Otto Preminger's "Anatomy Of A Murder", Released by Columbia Pictures
 D. Ellington
DUKE ELLINGTON and his ORCHESTRA

D.E.T.S.

N E W S L E T T E R

Special edition - MARCH 1982



EDITORIAL

The original reason for this joint DETS-and-DEMS effort was to make a report from the International Meeting Of The DE Study Group. However, as it turned out, we have no need to repeat what is already so brilliantly done in the DETS Newsletter (Vol.1, No.5) under the heading "Diary Of A Seminar". The report is included in the DEMS part of this issue to make sure all DEMS members will be able to enjoy the story.

As it seems postal connections these days are not the same as before. Air mail letters, in connection with deteriorated surface transportation parts at both ends, made it seriously difficult for the guest editor to make a decision forming the final lay-out. In many cases postal deliveries from L.I., New York, to Järfälla, Sweden, took a little more than four weeks. "The Premium Record" manuscript (see below), for instance, reached us on the "deadline date" (for possible inclusion). The article, which we would not like to miss, had to be revised in the very last minute before handing it over (by mail) to the printing office for further processing and then a set by special delivery back to the US for the DETS printing part.

Anyway - this magazine should be regarded as one unit. The editor, in view of the circumstances, chose to paginate DETS- and DEMS- parts separately, which might also prove to be a help in connection with further references.

Finally - let me say it is a real pleasure to be able to present to you this double feature with it's wealth of DE information. It was fun doing it - All For The Love Of Duke!

(The DEMS Editor)

THE PREMIUM RECORD AND DUKE ELLINGTON

Definition: A "premium" record is a special issue produced by a record company for a client who is not in the record business. The record, itself, can either be a special issue of a commercially released record, or a previously unissued item. These recordings were made as early as 1927 (perhaps earlier) and they are still being made today. In some instances they are actually special promotion records for the record company rather than for an outside client. The 1927 recording that comes to mind is the special Victor record of the Goldkette Orchestra "In My Merry Oldsmobile". This was produced for the Oldsmobile Automobile Co., In the case of early recordings of Ellington there are instances where Victor Records produced special 78's for film companies in conjunction with the release of motion pictures Ellington appeared in. There is also the red label Columbia release "Philco 2" (Philco Radio) that couples Duke's recording of "A Lonely Co-Ed" with, of all things, a title by the "Brunswick Military Band". All of these issues and subsequent ones to be discovered must be included in Ellington discographies. While many of these records are not commercially available in stores, they are still genuine Ellington items. This article will concern itself with those Ellington microgroove items that I have acquired in my collection; those items reported to me by other Duke collectors; and those items listed in the files of the record companies. It is my hope that in documenting this information further unknown information will come forth from some of you. While the record companies have been most cooperative, their files are not, and many items have never been entered on file cards or cross-indexed. Because of the length of this article I will not go into the source identification but I will give complete title information. Where a release is identical to a commercial or earlier release: a cross-reference will be given. Unless otherwise noted all records shown are 12":

Atlantic Records (US)

LP 154 "BLACK ENCYCLOPEDIA OF THE AIR" Flyin' Home (Capitol) (For Black Radio Stations in US)

Book Of The Month Club (US) P 12793 (For title & Ellington cut(s) see Columbia Special Products, US)Brocades (Italy) (Produced by Raretone Record Society) (Brocades is a Pharmaceutical Company)
LP 74 "PICCOLA ANTOLOGIA DEL JAZZ" It Don't Mean A Thing (Br)CBS Records Special Products Division (England)

106 657 L "JAZZ CONCERT" (Goodyear Tires) Original sound-track from the Goodyear Jazz Series.

CBS Records Special Products Division (Japan)

Un-numbered (XTV 82069) Same as above

CBS Records Special Products Division (US)

Un-numbered (XTV 82069) Same as above

Columbia Records (Japan)

TD 5001 "LISTENING IN DEPTH" (Columbia Records) Track 360

Columbia Records (US), 7" 33rpmPE-7 "PRICELESS EDITIONS" (Gillette Razor) B Sharp Boston / Primping For The Prom
HF, Un-numbered "HI-FI PLUS DEMONSTRATION RECORD" (Columbia Records) Skin DeepColumbia Records (US), 7" 45rpmJZP-1 "I LIKE JAZZ" (Columbia Records) Merry-Go-Round
4PE-7 "PRICELESS EDITIONS" (Gillette Razor) B Sharp Boston / Primping For The Prom
Un-numbered "DREAM WITH" (General Electric Flash Bulbs) Sophisticated Lady
SP-1 "LISTENING IN DEPTH" (Columbia Records) Track 360
Un-numbered (XTV 65036) "WORLD OF JAZZ SERIES" (Studebaker-Lark Automobiles) U.M.M.G.*Cesario Camacho*Columbia Record Productions (US)Un-numbered (XTV 66640) "REMEMBER HOW GREAT" (Lucky Strike Cigarettes) Mood Indigo
Un-numbered (XSV 68612) "DUKE ELLINGTON ORCHESTRA" (General Electric) Vol.1, Record 7, Side 1:
Lady In Red / Perdido / Solitude / Prelude To A Kiss / Sugar Rum Cherry / All Of Me
Un-numbered (XTV 68874) "MISS AMERICA PRESENTS" (Philco Radio) Perdido
Un-numbered "MUSIC FROM BROADWAY" (Curtis-Mathes Company)
Record 3 (XSV 69109) Mood Indigo
Record 4 (XSV 69111) Perdido
Record 5 (XSV 69112) Alice Blue Gown
Record 8 (XSV 86082) Take The A Train
Un-numbered (XTV 69449) "WHEN THEY BROUGHT DOWN THE HOUSE" (Dutch Boy Paints) Alice Blue GownColumbia Special Products (Canada) (Many of the CSP(US) issues have also been released in the USA)Un-numbered (XTV 86088) "DIAMOND-JUBILEE SHOWCASE - GREAT JAZZ" (Rexall Drugs) Take The A Train
CSP 276-S "WHEN WE'RE TOGETHER WITH THE SWINGING SOUNDS" (Philco Radio) Jumpin' At The WoodsideColumbia Special Products (Germany)LSP 14500 "THE NOBLE FAMILY OF SWING"
Record 2: Rockin' In Rhythm / Misty Mornin' / I Let A Song Go Out Of My Heart /
/ Diminuendo In Blue / Crescendo In Blue / Boy Meets Horn / SIDE 2: It Don't Mean A
Thing / Prelude To A Kiss / Hot & Bothered / Blues With A Feeling / The Sergeant Was
Shy / The Mooche
LSP 14503 "THE GRAND PIANO FAMILY"
Record 3: B.D.B. / SIDE 2: Segue In "C" / Ragamuffin Romeo / Lazy Rhapsody / Finesse /
/ Black Beauty / Yearning For Love
LSP 14508 "THE FAMILY OF SINGING LADIES"
Record 3, SIDE 2: Oh, Babe! Maybe SomedayColumbia Special Products (US)Un-numbered (XTV 69216) "ST. LOUIS WOODS AND MEMORIES" (Mayrose Meats) St. Louis Blues
Un-numbered (XTV 82029) "SWIMIN' SOUND!" (Sheaffer Pens) Perdido
Un-numbered (XTV 86088) "DIAMOND-JUBILEE SHOWCASE - GREAT JAZZ" (Rexall Drugs) Take The A Train
Un-numbered (XSV 86476/86480) "GREAT BANDS AND JAZZ" (General Electric) Rec.1: Petite Waltz
Rec.2: Prelude To A Kiss / Solitude / All Of Me
Un-numbered (XSV 88860) "JAZZ FOR EASY LISTENING, VOL.1" (Col. Masterworks) Turkish Coffee
C (3) 10046 (Title and Contents unknown at this time)
C (3) 10792 "BIG BANDS - BIG STARS", Record 1: Take The A Train
CCL 830 "HI-FI ELLINGTON UPTOWN" (Same as Columbia CL 830)
CE 2E 201 "THE BING CROSBY STORY" (Same as Epic E2E 201)

CSM 661	"THE BIG BANDS" (Macmillan Company)	Don't Get Around Much Anymore
CSP 119	"COOL AND CAREFREE" (Carrier Air Conditioning)	Mood Indigo
CSP 206	"THE SOUNDS THAT SWING" (Philco Radio)	I Can't Get Started
CSP 217	"JAZZ SET" (Zenith Radio) SIDE 2:	Turkish Coffee / Petite Waltz
CSP 244	"SOUND OFF, SOFTLY" (Gold Bond Ceiling Tile)	B. Royal / Jumpin' Woodside
CSP 276-S	"WHEN WE'RE TOGETHER WITH THE SWINGING SOUNDS" (Philco)	" / Jumpin' Woodside
CSP 298	"STEREO, THE JAZZ SOUND" (Col. Masterworks)	Take The A Train
CSR 8341	"NUTCRACKER SUITE" (Clairtone Beauty Products) (Same as Col. CS 8341)	
CSR 8590	(Title and Contents unknown at this time)	
CSRP 8098	"AT THE BAL MASQUE"	(Same as Col. CS 8098)
CSS 525	"THE SWINGIN' BANDS" (Zenith Radio)	Arabesque Cookie
CSS 809	"BIG BEAT OF YESTERDAY" (Lennox Industries) Do Nothin' Till You Hear From Me	
CSS 1506	(Unknown title & Company)	
EN 13085	"BLUE ROSE"	(Same as Col. CL 872)
J (2) 15596	"THE BIG BANDS ARE BACK"	Buffet Flat
JCL 558	"THE MUSIC OF DUKE ELLINGTON"	(Same as Col. CL 558)
JCL 825	"MASTERPIECES BY ELLINGTON"	(Same as Col. CL 825)
JCL 951	"A DRUM IS A WOMAN"	(Same as Col. CL 951)
JCL 1033	"SUCH SWEET THUNDER"	(Same as Col. CL 1033)
JCS 8015	"BLACK, BROWN AND BEIGE"	(Same as Col. CS 8015)
JCS 8127	"ELLINGTON JAZZ PARTY"	(Same as Col. CS 8127)
JEE 22001	"HODGE PODGE"	(Same as Epic EE 22001)
JEE 22005	"THE DUKE'S MEN"	(Same as Epic EE 22005)
P (6) 11891	"THE SMITHSONIAN COLLECTION OF JAZZ" Rec.3, Side2	E. St. Louis Toodle-Oo/ /New East St. Louis Toodle-Oo/Creole Rhapsody/Harlem Air Shaft/Concerto For Cootie/Rec.4: In A Mellotone/Ko-Ko/Blue Serge
P (2) 11919	"ECHOES OF THE 20'S & 30'S" (American Heritage Publishing Company) Rec.2: No Greater Love/Tootin' Through The Roof	
P (3) 12710	"GEORGE GERSHWIN" Rec.2, Side2	Summertime
P (4) 12969	"BILLIE HOLIDAY - AIN'T NOBODY'S BUSINESS IF I DO" (Book Of The Month Club) Side4, Cut6: (Hush Now) Don't Explain	
P (4) 13153	"BING CROSBY - EARLY GOLD" Rec.2, Side2	St. Louis Blues (-A & -B)
P 13230	"JAZZ GREATS, VOLUME TWO" (Radio Shack) Side2	Satin Doll
P 13291	"DUKE ELLINGTON'S GREATEST HITS" (Sutton Record Co.)	(Same as Harmony H-30566)
P 13292	"PRIMPING FOR THE PROM" (Sutton Record Co.)	(Same as CBS(F) 62993)
P 13293	"MONOLOGUE" (Sutton Record Co.)	(Same as CBS(F) 63563)
P 13295	"LOUIS ARMSTRONG-D. ELLINGTON NEWPORT" (Sutton Rec. Co.)	(Same as CBS(F) 62614)
P (2) 13367	"DUKE ELLINGTON - 1938" (Smithsonian)	
P 13500	"FESTIVAL SESSION" (G.I.C.)	(Same as Col. CS 8200)
P (6) 13927	"60 OF THE GREATEST BIG BANDS" (J.C. Penny) Rec.2, Side1	Stormy Weather
P (6) 14007	"THE FABULOUS BIG BANDS" Rec.1, Side1: I Let A Song Go Out Of My Heart/Mood Indigo//Rec.4, Side1: Way Low//Rec.6, Side1: Caravan/Solitude	
P (2) 14273	"DUKE ELLINGTON - 1939" (Smithsonian)	
P 14302	"A TREASURY OF SAM COSLOW SONGS" Side1:	Sing You Sinners
P (5) 14320	"ECHOES OF THE THIRTIES" (Nostalgia Book Club) Rec.5, Side1:	Lambeth Walk
P (6) 14370	"BING CROSBY - GOLDEN MEMORIES" Rec.2:	St. Louis Blues
P (6) 14538	"GREAT VOCALISTS OF THE BIG BAND ERA" Rec.6:	Rose Of The Rio Grande
P 14587	"SOUVENIRS OF 'HOT CHOCOLATES'" (Smithsonian) Side2:	Snake Hips Dance/Jungle J.
P (6) 14954	"BIG BAND BASH" Rec.5: Black & Tan Fantasy/Sophisticated Lady/Echoes Of Harlem/ /On A Turquoise Cloud/Don't Get Around Much Anymore/Prelude To A Kiss/Tootin' Through The Roof/Creole Love Call/It Don't Mean A Thing/Take The A Train	
P (2) 15027	"THE SWING HAPPY YEARS" Rec.2, Side1:	It Don't Mean A Thing
P (6) 15079	"DUKE ELLINGTON 1938 - 1940" (Smithsonian) (Sides 1 through 8 are CSP)	
RD4 206	"A TREASURY OF JAZZ GREATS" (Reader's Digest) Rec.1: Echoes Of Harlem/ Boy Meets Horn//Rec.2: Prelude To A Kiss//Rec.3: Mood Indigo/Solitude//Rec.5: Clarinet Lament/Air Conditioned Jungle//Rec.6: Rose Of The Rio Grande	

Decca Records Custom Division (US)

DL 34313	"URBAN SPRAWL & ALL THAT JAZZ" (Life Magazine)	East St. Louis Toodle-Oo
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Franklin Mint Record Society (US) (Produced through CSP-US)

FM 3001/3002	"HIDDEN TREASURES OF THE BIG BAND ERA" Side2:	Scatting At The Kit Kat
FM 4001/4002	"THE COLLECTOR'S ELLINGTON"	
Un-numbered	"GREATEST RECORDINGS OF THE BIG BAND ERA" (100 lp Collection issued in 2 rec. set boxes)(released so far) Set 7/8: 7A: Black & Tan Fantasy/Creole Love Call/ /Cotton Club Stomp/Mood Indigo/It Don't Mean A Thing//7B: Daybreak Express/ /Solitude/Merry-Go-Round/Echoes Of Harlem/Caravan	

*by cassette
via Carmelo*

Longines Symphonette Society (US)

CIT 105	"GOLD MEDAL AWARD"	Satin Doll (Capitol)
SYS 5295	"THANKS FOR THE MEMORY - VOLUME THREE"	Mood Indigo (Brunswick)
SYS 5374	"THE BIG BANDS"	Caravan (Victor)

Nieman-Marcus (US)
 RCA DMN4-0264 "FIRST EDITION" Dallas Doings/Long Long Journey/The One That Got Away
 RCA DMN4-0342 "FIRST EDITION, SECOND SERIES" Daybreak Express/Squaty Roo
 RCA DMN4-0405 "FIRST EDITION, THIRD SERIES" Ring Dem Bells/The Minor Goes Muggin'
 RCA DMN4-0456 "FIRST EDITION, FOURTH SERIES" Rockin' In Rhythm/Going Out The Back Way

NBC-Television (US)
 Un-numbered (Processed and manufactured by RCA Victor)
 "TODAY SHOW SPECIAL" (Mrs. Paul's Kitchens) Satin Doll (Duke TV appearance)

Pickwick International (US)
 LCA 1002 "GOLDEN HITS OUR SILVER ANNIVERSARY" (Way-Wolff Associates) Blue Skies (Musicraft)
 LCA 5000 "100 GREAT HITS OF THE 30'S & 40'S" (Brookville) Diminuendo In Blue (Musicraft)
 SP (SPS) 423 "LOUIS ARMSTRONG WITH D. ELLINGTON" (Sears-Roebuck) (Same as Pick PC(SPC) 3033)
 Satin Doll (Capitol)

RCA LTD (Canada)
 SPC 407 "CFCP RADIO GOLDEN ANNIVERSARY 1919-1969" Rec.2, Side2: Flamingo

RCA Victor (US)
 PR-111 "GOLDEN ANNIVERSARY ALBUM" (Chevrolet) Side2: Solitude
 PR-112 "MUSIC FROM THE DANCING YEARS" (Dole Pineapple) Side1: Caravan
 PR-125 "THE MUSIC OF LIFE" (Life Magazine) Rec.3, Side6: I'm Beginning To See
 The Light//Rec.4, Side7: Long Long Journey
 PRM 235 "SYMPOSIUM IN BLUES" (Merck-Sharp-Dohme) Blues (from Black, Brown & Beige)
 PRM 237 "THE SOUND OF MARDI GRAS" Side2: Limehouse Blues
 PRM 244 "REMEMBER WHEN" (Allied Chemical) Side1: Take The A Train
 PRM 259 "THE SONGS OF NORTH AMERICA" Side2: I Let A Song Go Out Of My Heart
 SP-33-322 "RCA VICTOR VINTAGE SERIES SAMPLER" Side1: Daybreak Express
 SPL 12-41 "NEW SENSATIONS IN JAZZ FROM RCA VICTOR" Side4: Main Stem

RCA Custom Records (US)
 Un-numbered "CAMPUS JAZZ FESTIVAL" (Viceroy Cigarettes) Side2: Royal Garden Blues

RCA Special Products (US)
 DPL 1-0013 "LET'S ENTERTAIN YOU" (RCA Victor) Side2: Take The A Train
 DPL 1-0137 "THE VINTAGE YEARS, VOLUME ONE" I Got It Bad
 DPL 1-0192 "ALL AROUND TOWN" (Manufactures Hanover Trust) Take The A Train
 DPL 1-0438(e) "BIG BAND CLASSICS" (Kelloggs) Side1: I'm Beginning To See The Light
 DPL 5-0015(e) "BIG BAND MEMORIES" Rec.5: Take The A Train
 DPL 9-0100(e) "I'VE HEARD THAT SONG BEFORE" Rec.3: I Got It Bad / Rec.5: Do Nothin' Till You ...
 DPM 2-0351 "DUKE ELLINGTON - 1940" (Smithsonian)
 DPM 2-0492 "DUKE ELLINGTON - 1941" (Smithsonian)
 DVL 1-0357 "ONE HITS OF THE 40'S" I'm Beginning To See The Light
 PRS 356 "SENTIMENTAL JOURNEY" (Brookville) Rec.2: Sophisticated Lady
 PRS 401 "THE BIG BAND LIVE AGAIN" (General Foods) Side1: Take The A Train
 PRS 418 "A LOVER'S CONCERTO" Solitude

Reader's Digest (Worldwide)

For a special listing on this series see page T5. All sets produced for the "Digest" by RCA except RD4 206 which was produced by Columbia Special Products.

We did not include in this listing those records produced by the Rockefeller Foundation, "New World Records". While New World received permission to use the material from all of the record companies involved, none of the record companies were involved in production of New World Records We also did not include a set produced by Longines Symphonette Society which comes from live appearances on the NBC-TV series "Bell Telephone Hour" and does include a performance by Duke. Now, in light of the "NBC - Television" record listed above, we will include it:

Longines Symphonette Society (US)
 SYS 5112/5116 "THE BEST OF THE TELEPHONE HOUR" Rec.5, Side2: Mood Indigo

If we have produced any "surprises" among fellow Ellington collectors, well, that was the whole purpose of the article. I estimate that before my Microgroove Ellington book is published, at least upwards of two-hundred more similar type of records be discovered and reported. We would urge all of you with additional information to report such to either DEMS or DETS or both. It is also encouraging to report that such members as Bob Hilbert and Ed Polic are also keeping up listings of Ellington on pre-recorded tapes (reel to reel; 8 track cartridge; and cassette). One of these items comes to mind at the moment because the material may have been issued on record as well. We only have a cassette of this material:

Columbia Special Products (US)
 PT 14695 "DANCING TODAY" (Fred Astaire Dance Studios) Side A: In A Jam
 (If it did appear on record it would be a two-record set or "P (2) 14695". The picture on the cassette label is a record jacket picture of an album titled "Dancing Today". We did not list it in the main body of this article because we were unable to confirm this. It would appear that it was released both ways and this is "Volume One". More Ellington in Volume Two?)

So much for this investigate report on the "premium" records. Let's hear from all of you! (Jerry Valburn)

READER'S DIGEST

(Boxed Record Sets with Ellington Tracks, all 12" Stereo)

United States: (Some may have been released in Canada with the same number)		RD 4-21 (6 records) THE SWING YEARS (Same as RD 3-21)	
RD 3-21 (6 records) THE SWING YEARS Rec 2, Side 1, Cut5 Perdido (21Jan42) ✓ Rec 4, Side 2, Cut5 Sophisticated Lady (12May45) ✓ <i>Casalle Carmach</i> Rec 5, Side 1, Cut4 Mood Indigo (10Dec30) ✓ Rec 5, Side 2, Cut3 Flamingo (28Dec40) ✓ Rec 6, Side 2, Cut1 Don't Get Around Much Anymore (4May40) ✓			
RD 3-25 (10 records) THE GREAT BAND ERA Rec 1, Side 1, Cut2 Take The "A" Train (15Feb41) ✓ <i>Casalle Carmach</i>	RD 4-25 (10 records) THE GREAT BAND ERA (Same as RD 3-25)		
RD 3-44 (6 records) GREAT HITS OF THE GREAT BANDS Rec 1, Side 2, Cut5 Don't Get Around Much Anymore (4May40) ✓ Rec 2, Side 1, Cut5 I'm Beginning To See The Light (1Dec44) ✓	RD 3-44 (6 records) GREAT HITS OF THE GREAT BANDS (Same as Rd 3-44)		
RD 3-45 (6 records) IN THE GROOVE WITH THE KINGS OF SWING Rec 3, Side 1, Cut6 Cottontail (4May40) ✓ Rec 5, Side 1, Cut1 'C' Jam Blues (21Jan42) ✓	RD 4-45 (6 records) IN THE GROOVE WITH THE KINGS OF SWING (Same as RD 3-45)		
RD 3-49 (10 records) HEAR THEM AGAIN I Rec 3, Side 2, Cut4 Solitude (10Jan34) ✓	RD 4-49 (10 records) HEAR THEM AGAIN I (Same as RD 3-49)		
RD 4-106 (9 records) HAPPINESS IS Rec 3, Side 1, Cut5 Soon It's Gonna Rain (4Sep69) ← <i>Casalle Carmach</i> Rec 8, Side 1, Cut3 Summer Samba	RD 4-112 (6 records) THE BIG BANDS ARE BACK SWINGING TODAY'S HITS Rec 1, Side 2, Cut5 Alfie (3Sep69) Rec 3, Side 1, Cut5 Misty (3Sep69) (3Sep69) Rec 3, Side 2, Cut3 A Day In Life Of A Fool Rec 4, Side 2, Cut4 One Note Samba (3Sep69) Rec 5, Side 2, Cut1 Mr. Lucky (4Sep69) Rec 5, Side 2, Cut6 A Taste Of Honey (3Sep69) Rec 6, Side 2, Cut3 Spanish Flea (2Sep69) Rec 6, Side 2, Cut5 La Dolce Vita (2Sep69)		
RD 4-158 (12 records) A SALUTE TO AMERICAN MUSIC Rec 6, Side 1, Cut Take The "A" Train (15Feb41) ✓			
RD 4-169 (7 records) GREAT SONGS! GREAT BANDS! (Unkwn Sequence) A Day In The Life Of A Fool- La Dolce Vita-Spanish Flea-Walkin' Happy-One Note Samba-Misty-A Taste Of Honey-Mr. Lucky-Summer Samba-Soon It's Gonna Rain (2-3-4Sep69) } !			
RD 4-184 (8 records) ORIGINAL HITS OF THE BIG BANDS Rec 2, Side 2, Cut3 Don't You Know I Care? (1Dec40) Rec 4, Side 2, Cut1 Do Nothin' Till You Hear From Me (15Mar40) Rec 7, Side 1, Cut3 In A Mellow Tone (5Sep40) Rec 8, Side 2, Cut5 All Too Soon (22Jul40)	RD 4-206 (8 records) A TREASURY OF JAZZ GREATS Rec 1, Side 2, Cut2 Echoes Of Harlem (28Feb36) Rec 1, Side 2, Cut4 Boy Meets Horn (22Dec38) Rec 2, Side 1, Cut2 Prelude To A Kiss (9Aug38) Rec 3, Side 2, Cut4 Mood Indigo/Prelude To A Kiss (21Dec36) Rec 5, Side 1, Cut3 Clarinet Lament (28Feb36) Rec 5, Side 2, Cut1 Air Conditioned Jungle (10Nov47) Rec 6, Side 2, Cut4 Rose Of The Rio Grande (7Jun38)		
RD 4A-017 (8 records) ALL-STAR JAZZ FESTIVAL Rec 3, Side 1, Cut Cottontail (4May40) Rec 3, Side 1, Cut Summer Samba (3Sep69) Rec 5, Side 1, Cut Walking Happy (4Sep69) Rec 5, Side 1, Cut Soon It's Gonna Rain (4Sep69) Rec 6, Side 1, Cut 'C' Jam Blues (21Jan42) Rec 7, Side 1, Cut A Day In The Life Of A Fool (3Sep69) Rec 8, Side 1, Cut One Note Samba (3Sep69)	RD 4-236 (10 records) AMERICAN MUSIC SPEC. Rec 6, Side 2, Cut3 Solitude (28Jul65)		
RD 4A-053 (8 records) REMEMBERING THE 40'S Rec 4, Side 1, Cut Don't Get Around Much Anymore (4May40)	640-E (10 records) HEAR THEM AGAIN I (Same as RD 3-49)		
Australia RD 4-49 (8 records) HEAR THEM AGAIN I (Same as RD (US) 3-49)	RD 4-111 IN GROOVE WITH KINGS OF SWING (Same as RD (US) 3-45)		
RD 4-169 (8 records) THE GOLDEN AGE OF ENTERTAINMENT Rec 3, Side 1, Cut Take The "A" Train (15Feb41) ✓	P-171 (8 records) REMEMBERING THE 40'S (Same as RD (US) 4A-053)		
Canada 616 EM (10 Records) THE GREAT BAND ERA (Same as RD (US) 3-25)	2-710-0 (8 records) ORIGINAL HITS OF THE BIG BANDS (Same as RD (US) 4-184)		
2-763-0 (8 records) REMEMBERING THE 40'S (Same as RD (US) 4A-053)			
England RDM 2171/2176 + RDM 2181 THE GLENN MILLER YEARS (7 records) Rec 1, Side 1, Cut5 Mood Indigo (10Dec30) Rec 2, Side 1, Cut1 Don't Get Around Much Anymore (4May40) Rec 3, Side 1, Cut2 Flamingo (28Dec40) Rec 4, Side 1, Cut4 Perdido (21Jan42) Rec 5, Side 1, Cut5 Sophisticated Lady (12May45) Rec 6, Side 1, Cut3 Take The "A" Train	RDM2351/2360 (10 records) HEAR THEM AGAIN I (Same as RD (US) 3-49)		
	RDS 6090/6099 (10 records) GREAT BIG BAND ERA (Same as RD (US) 3-25)		
RDS 617/6176 + RDS 6181 THE GLENN MILLER YEARS (7 records) (Same as RDM 2171/2176 + RDM 2181)	RDS6651/6656 IN GROOVE WITH KINGS OF SWING (Same as RD (US) 3-45)		
Holland: RCA DRDS 9160 "Big Bands Are Back" (Bonus Record) Summer Samba, A Day In Life Of A Fool (both 3Sep69)			
Italy: RDIS-100 (10 records) MUSICA MAESTRO PLEASE Rec 8 (RDIS1225-A) Misty/La Dolce Vita/Alfie/Summer Samba/Spanish Flea/One Note Samba (See Dates Above)			
Japan: Holy Hawk CH-4042 (6 records) IN THE GROOVE WITH THE KINGS OF SWING (Same as RD (US) 3-45)			
Sweden: (Unknown Release Number) HAPPY HITS OF TODAY Rec 3-One Note Samba Rec 5-Summer Samba			

(Valburn)

January 1982



An extract from:

the  guide

Jazz Notes

by Don Brown



Paul J. Hoefler

Your Saturday Date With The Duke

From April 7th, 1945 through November 24th of the same year the American Broadcasting Company's Blue Network carried a series of now historic broadcasts featuring the music of Duke Ellington and his orchestra. Every Saturday afternoon during this period, with two exceptions — on April 14th a substitute program of Ellington performing spirituals was aired out of respect for the late President Roosevelt who had died two days earlier, and the scheduled broadcast of September 22nd was not aired for reasons unknown at this time — the Ellington orchestra could be heard live from whatever city it was appearing in that week.

The programs began on a "sustaining" basis — that is without a sponsor and with no commercial messages. They were, essentially, fillers to be used following sports events. Each show would begin at the top of the clock then the network stations would join in progress at the conclusion of that Saturday's baseball or football game. As a result, no one knows for certain just how much of the music played during each program actually reached the air. Beginning with the broadcast of May 5th the United States Treasury Department picked up the series as a vehicle to sell

war bonds. The war in Europe was winding up (the following Tuesday, May 9th, was VE Day) but the war in the Pacific was still raging, and the Treasury Department was going all out in an effort to raise seven billion dollars in its "mighty seventh war loan" drive.

The Date with the Duke broadcasts must have proved worthwhile since the series continued even during the period when Ellington's itinerary made it too difficult to cover his appearances via remote broadcasts. The Tommy Dorsey orchestra filled in until Ellington returned on April 13th, 1946 in a live broadcast from San Antonio, Texas. Between that date and the final Ellington appearance on October 5th, 1946 the schedule of programs was erratic to say the least. Discographical information published to date is somewhat sketchy but this will soon be rectified in the forthcoming Benny Aasland-Jerry Valburn book on the Ellington Treasury series.

Each broadcast was 55 minutes in length with a 30-second station break in the middle. In addition to being aired coast-to-coast, 30-minute versions of the programs were heard around the world by means of special 16-inch transcription discs which were produced by the Armed Forces Radio Service and shortwaved over their facilities. The Treasury broadcasts pro-

vided Ellington with what must have been every orchestra leader's dream — a worldwide radio showcase. And Ellington took full advantage of this once-in-a-lifetime opportunity. Everything in his orchestra's library was aired at one time or another. Material from the 1920's, 30's and early 40's was heard alongside the latest additions to the band's book. Even the extended works were featured, and pop tunes of the day were included for balance. In a number of instances material that was never commercially recorded by the Ellington orchestra — *BLutopia* and *Hollywood Hangover* being two examples — was heard on the Treasury shows. The series made the unique Ellington magic available to a vast potential audience throughout the better part of 1945 and 1946. Never before had a jazz orchestra, especially one still in its prime, had such a showcase.

Now, Ellington lovers everywhere are being given a chance to travel back in time 36 years to hear those broadcasts in their entirety. Jerry Valburn, the guiding force behind the Meritt Record Society (see July/August FM Guide) and owner of the Jazz Archives label, has embarked on what a Meritt member in Norway has called, not misguidedly, "a major cultural undertaking". On the latest of the Meritt labels, D.E.T.S. (Duke Ellington Treasury Series), Valburn plans to issue all 48 broadcasts — 47 regular shows plus the Roosevelt memorial — at the rate of three LP's a month (there will be no releases during July and August). To date the first eighteen albums are available.

Each album contains a complete broadcast with all the announcements and war bond promos intact. The latter, many of which now sound surprisingly racist in tone, are read by Ellington himself. As Jerry Valburn explains, "the writers who handled this assignment for the U.S. Treasury were determined to arouse the emotions of the citizens to the highest pitch and bring forth patriotism at its highest level". Valburn apologizes to collectors in Europe and Japan who might be offended by what Ellington says about the enemy (the Japanese in particular) in some of these war bond promos. But, I'm sure most listeners hearing Ellington's words today will recognize them as symptomatic of the war hysteria of the time and certainly no worse than an announcer's reference to Al Hibbler as "Duke's little blind boy". Vocalist Al Hibbler was neither "little" nor was he a "boy", and I'm sure he didn't need to have his public constantly reminded of the fact that he was blind. But that's the way things were in the 1940's, and it doesn't hurt to discover that perhaps we've made *some* progress since those days.

Some of the music heard on the D.E.T.S. albums has been issued on

the Fairmont label, but there is simply no comparison between the sound quality on the eight Fairmonts and the sound on these D.E.T.S. sets. The Fairmont producers had to rely on broadcast airchecks, while Valburn and his technical supervisor Jack Towers were able to use 16-inch reference acetates made by the network in addition to excellent copies of the AFRS 30-minute editions. The sound in most instances is equal to that found on the Ellington studio recordings of the period. In some cases it is even comparable to many of today's recordings.

The basic personnel of the Ellington orchestra at the time of the Treasury broadcasts was: Shelton Hemphill, Taft Jordan, Ray Nance, Cat Anderson and Rex Stewart, trumpets; Lawrence Brown, Tricky Sam Nanton and Claude Jones, trombones; Otto Hardwicke, Johnny Hodges, Jimmy Hamilton, Al Sears and Harry Carney, reeds; Ellington, piano; Freddie Guy, guitar; Junior Raglin, bass, and Sonny Greer, drums. Betty Roche, Joya Sherill, Kay Davis, Marie Ellington and Al Hibbler were the vocalists.

Even diehard Ellington collectors have been complaining recently about many of the live recordings that have surfaced since Ellington's death. These often leave much to be desired both in choice of material and in the quality of the sound. But the Treasury broadcasts are different. Here we have a powerhouse band playing music drawn from the full spectrum of Ellingtonia, and in impeccable sound to boot. I simply can't imagine anyone who truly loves the music of Duke Ellington not wanting to add all 48 of the D.E.T.S. albums to his/her collection. These performances rank with the Carnegie Hall concert recordings (available on the Prestige label).

For further information on how to obtain the D.E.T.S. record, write to Jerry Valburn, c/o the Meritt Record Society, P.O. Box 156, Hicksville, N.Y. 11802, U.S.A. Subscribers to the complete series will be able to purchase the albums at a specially discounted price and will receive a bonus record not available to anyone else. The bonus album will contain the April 14th, 1945 FDR memorial broadcast together with material from the same period that is previously unissued on microgroove. And the soon-to-be-published Aasland-Valburn book on the Treasury series will be made available to D.E.T.S. subscribers at a 50% discount. Since the D.E.T.S. recordings are limited edition sets it would be wise not to delay.

Our DETS series shows total of 18 recordings with the late January release of records 16-17 and 18. A number of memberships are still available to those of you wishing to join at this time. You may do so by purchasing DETS

1 through 9 (\$67.50, U.S./\$76.50, elsewhere) all postpaid by us. You will receive all 18 DETS records with your shipment. When your package with Pgms. 19/20/21 arrives, you will be asked to send payment for six records. This payment schedule will continue until you are caught up in the series. For every record purchased, you accrue a credit of \$1.50. This will be applied towards "free" records later in the series. The actual cost per record is only \$6.00, U.S. and \$7.00, elsewhere. We are using this method to encourage you to remain for the entire program of this series. Further, you will receive the special bonus record; all newsletters to date; a free subscription to our forthcoming publication, the magazine "Ellington Quarterly", and, of course, your membership in the Meritt Record Society, its magazine, "The Meritt Rag", and the opportunity to purchase any records issued by Meritt. Full details on the club's record program can be obtained by requesting a catalog.

For the Ellington Specialist among you we list those items of 'The Duke' that have been issued on the Society's various labels.

MERITT

#1 "Various Artists 1927 - 1940" This record contains previously unreleased versions of May 1940 recordings of gems - "Bojangles", and "Blue Goose" (Webster, Blanton, Hodges)

BLU-DISC

T-1001 "The Unheard & Rarely Heard Ellington" Volume One
T-1003 "The Unheard & Rarely Heard Ellington" Volume Two

Volume One contains Ducal performances that do not appear on Lp + unreleased sides (1924-1932)

Volume Two contains Ducal performances that do not appear on Lp + unreleased sides (1932-1942)

UP-TO-DATE

(A label dedicated to issuing only Duke items)

2001 - "The Undocumented Ellington, Volume 1" Live performances from 1946, 1947 and 1950
2002 - "The Studio Recordings, Vol. 1" (1937/47)
2003 - "The Studio Recordings, Vol. 2" (1947/50)
2004 - "The Studio Recordings, Vol. 3" (1926/52)
2005 - "The Studio Recordings, Vol. 4" (1947/49)
'Extended Works'

The above four recordings are releases for the first time of Ellington studio material, which has remained unissued until its appearance on these issues. On all series you will find clean transfers, plus full discographical information which gives the specialist new material at his turntable to study and appreciate. This series will be continued with the next club release - Spring of 1982.



DEMS

THE DUKE ELLINGTON MUSIC SOCIETY

BOX 4026, S-175 04 JÄRFÄLLA, SWEDEN

FOR SERIOUS COLLECTORS, RESEARCHERS, AND STUDENTS OF ELLINGTONIA--rare records, tapes, and the quarterly publication, D.E.M.S. BULLETIN.

* * * * *

For years the best researched and most reliable discographic work on Duke Ellington has been from the studies by Benny Aasland of Jarfalla, Sweden. The D.E.M.S. activity is a hobby, not a livelihood, for Aasland. Accordingly, world-wide membership must be limited to 500 persons. Only a few memberships remain open.

By sending \$20^{*)} in cash or International Money Order (from your local Post Office) you become a member of D.E.M.S. and have a balance against which future BULLETINS, records, or tapes are charged.

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REMEMBER, D.E.M.S. is ONLY for the SERIOUS student, collector, or researcher of the music of Duke Ellington.

*) or a somewhat equivalent sum in other currency.

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For your guidance:

At time for this issue

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MAY, 1943: WHAT AM I HERE FOR? - BARZALLAI-LOU -
- RING AROUND THE MOON - COTTON
TAIL - DON'T GET AROUND MUCH ANYMORE