

DEMS BULLETIN

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DUKE ELLINGTON MUSIC SOCIETY

1993/3 SEP-NOV



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ANOTHER

NEW DISCOVERY

GRINNELL COLLEGE

THE
DUKE ELLINGTON BAND

January 10, 1957

Side 1
33 1/3 RPM

H8OP-0932-1
Long Play

Band 1: BLUE SKIES

Band 2: BLACK AND TAN FANTASY

Band 3: JOHNNY HODGES

Band 4: SKIN DEEP

Band 5: SOPHISTICATED LADY

GRINNELL COLLEGE

THE
DUKE ELLINGTON BAND

January 10, 1957

Side 2
33 1/3 RPM

H8OP-0932-2
Long Play

Band 1: PRETTY AND THE WOLF

Band 2: NEWPORT UP

Band 3: STOMPIN AT THE SAVOY

Band 4: CLARINET MELODRAMA

Band 5: PERDIDO

Band 6: ELLINGTONIA

DISCUSSIONS - ADDITIONS - CORRECTIONS

- DEMS 93/1-4 middle right: Masters Of Jazz MJCD 25
The well-know error: first date, 11Mar27 should read 3Nov27.
Hoefsmit
- DEMS 93/1-5 left: Music Memoria 31000
The contents of this new CD are indeed identical with the contents of the famous LP Everybodys 3005 with the great Stereo Medley's of 1932 and some beautiful 1940 broadcasts. See DEMS 85/3-3 and 89/4-2. Luckily I didn't find this CD yet, but I received a xerox of the liner notes of my young friend Hans Kalter. He insists that there is no trace of "Warm Valley" closing the 31Jul40 broadcast.
There is however a much better buy out now:
Natascha Imports (US) 4016. (P.O.Box 427, Margaretville, NY 12455)
This CD not only contains also the same selections as Everybodys 3005 (including the fragment of "Warm Valley" at the end of the 31Jul40 bc.), but this 66 minutes CD also contains unissued material from two 1942 "Panther Room" broadcasts: See the sessions in Desor 248 and 251 and more complete in WaxWorks 42-15 and 42-21. "Perdido" in both WaxWorks-sessions has been found to be identical.
22Jul42: Sentimental Lady
Things Ain't What They Used To Be (and close) B
Just A-Settin' And A-Rockin' C
28Jul42: Solitude
Brazilali Lou note
Five O'Clock Drag
Perdido
B = issued on LP Black Jack 3004
C = issued on Cassette Azure CA-4
note: Two of the many different ways of spelling "Brazilali Lou" are described in DEMS 88/2-3 and also mentioned in the text of *JAZZ* page 230. Hoefsmit
- DEMS 93/1-6 middle right: 1Nov62 Vancouver/BC
The mentioned Jack Cullen interview is from 30oct62, which means 2 days before the Bob Smith interview. Hoefsmit
- DEMS 93/1-8 top: THINGS TO COME
The first broadcast is from 20Nov52.
In the second broadcast (from 22Nov52) I suspect that one title is missing between "Bakiff" and "Jam With Sam": "Just A-Settin' And A-Rockin'". From the first 14Apr56 broadcast three selections have been issued on CD: "Caravan", "Sophisticated Lady" and "Stompin' At The Savoy". On EchoJazz (E) EJCD 04 (DEMS 90/1-2) and Jazz Archives 90.105-2 (DEMS91/1-5 and 91/5-5). This doesn't mean that this fresh double CD is not very much welcomed!
"Saturday Night At Basin Street" is a subtitle for "The "E" And "D" Blues", also known as "March 19th Blues" from the first recording, made on 19Mar56. Hoefsmit
- DEMS 93/2-2
I have read with great interest the sample page from Jerry Valburn's forthcoming book, and particularly the last two paragraphs, where he deals with the GOODYEAR JAZZ CONCERT (1962) among other items.
It should be pointed out, I think, that Jerry's assumption about the different dates for recording and filming does not pertain to the Goodyear film series. Please refer to the top of page 451 in DAY BY DAY, where I am citing from an
(ctd. next page)

DISCUSSIONS . . .

interview with the film's producer. How much closer can one get to an original source other than actual production files? STRATEMANN

DEMS 93/2-3 right: Four Star(US) FS 40063.

There is a typing error: 3Jul58 should read 3Jul66.

The two questionmarks can be deleted. Apart from 13) and 13x), all the selections are earlier on CD: S.R.O. C-38-7680. DEMS 86/4-2.

Also the last two titles are taken from the I Giganti Del Jazz releases, described in DEMS 81/4-5;81/5-5;82/1-M2;82/1-1;82/2-7;82/4-2; 83/4-1;84/1-4 and 90/4-5. DEMS

DEMS 93/2-4, middle: That's Jazz TJ 301.

I would like to express my admiration for François Moulé's work in identifying each of the 40 selections of this 3 CD box. I had a great problem with the second selection on TJ032 because the introduction was deleted, which made it hard to identify.

There are two typing errors: TJ 032: 11Jul46 Tea For Two should read 17Jul46. TJ 033: 7or8Jan56 Indian Summer should read 7or8Feb56.

There is one additional information. All the selections of 25-26Nov69 are from 26Nov69 Manchester.

There is one good advise: since the pleasure of trying to identify this mess is not available any more, it is wise to invest in better quality CDs. Although the price is low, the quality is terrible. Many of the selections have been issued on CD earlier in a much better condition. Hoefsmit

DEMS 93/2-4

p. 4; Jacobs additions to November, 1966, UCLA concerts:

Shouldn't the correct spelling of the drummer subbing for Greer on Nov. 19 be Spurling, rather than Sterling? STRATEMANN

DEMS 93/2-5, right, top: "I Can't Give You Anything But Love"

10Nov28, take-4 is also on Classics 550 (CD). Aasland

DEMS 93/2-5

"TAKE THE 'A' TRAIN from REVEILLE WITH BEVERLY (1942) and LP releases.

There is very a simple solution to the so-called 'mystery' of the different versions on LPs KAYDEE-8 and BANDSTAND BS-7130 on the one side, and HOLLYWOOD SOUNDSTAGE H.S. 5014 on the other.

The two recordings are based on one and the same source, the soundtrack recording made for "Reveille With Beverly" on October 8, 1942 (Ellington worked on the film just that one day, and any mention of October 9 should henceforth be avoided).

There is no substance to the occasional claim that in contrast to the "soundtrack LP", the KAYDEE and BANDSTAND LPs have a version taken from the original pre-recording. Both versions have the exact same editing cuts and were certainly copied directly from the film soundtrack.

If one balances the slight differences in speed, the music of the two reproductions turns out to be absolutely identical.

The sole difference is in the inclusion of the lead-in announcement by Ann Miller (who has the role of a radio disc jockey in the film) on what is termed the "soundtrack LP", Hollywood Soundstage H.S. 5014. STRATEMANN

DEMS 93/2-6, left, top: last two titles of DWD 69 are not from 30Jun46, but from 30Jun45. DEMS

DEMS 93/2-6, left, middle: 22Feb67, Rome

The very first selection on JU-305, "Take The "A" Train" is not from the 1st concert, but it is the opening theme of the second concert. DEMS

DEMS 92/2-2, almost last item of DR-49.

Can you confirm that the interview by Henri Renaud on 21Mar64 in Paris, was a part of the ORTF telecast "Jack Dieval's Club du Piano", or must we file this interview as an independent occasion? Hoefsmit

DEMS 92/2-4 top left

Bandstand(J) TKCB-30523 (CD) "LIVE AT THE BLUE NOTE"

Same as Bandstand(It) BDCD 1523 (CD) Hoefsmit

DEMS 92/2-4 left: Black And Blue(F) 59.234 2 (CD)

Track 9 is "Arabian Lover" from 3May29, track 10 is "Haunted Nights" from 16Sep29. Track 20 is "Prologue To Black And Tan Fantasy" and track 21 is "The New Black And Tan Fantasy", both from 13Jan38. Hoefsmit

DEMS 92/2-6 left: Carnegie Hall Concert on Caracol

Also add the closing theme "Things Ain't What They Used To Be" on Caracol 437 and on Aircheck 29. Hoefsmit

DEMS 92/2-6 left: Tring JHD016 "Live in Mexico"

I was wrong. I admit that the two versions of "Take The "A" Train" are different. I am very sorry for the confusion. Hoefsmit

DEMS 92/2-6 right: Private Collection Vol. 6
"Honeysuckle Rose" is indeed not on JC-4. See DEMS 89/4-6 left, for this correction. Hoefsmit

DEMS 92/3-1 right bottom: (5)

"One O'Clock Jump" is recorded on 29Nov62. There is an unissued recording of the same title made on 14Dec62, documented in the Danish collection. Hoefsmit

DEMS 92/3-1 right bottom: (8)

"Hello, Dolly!" is recorded on 27Apr64. There is an unissued recording of the same title made on 15Apr64, documented in DESOR, but not yet found. Hoefsmit

DEMS 92/3-2 top left: DR-50

"Chelsea Bridge" is take 4.

On my copy of DR-50, there is no recording of "A Flower Is A beautiful Thing", which incidentally is a wrong title. Hoefsmit

DEMS 92/3-7 bottom left: 22Jul1960

4) Hy'a Sue/ is also on Jazz Guild 1004. Hoefsmit

DEMS 92/3-7 middle right: Laserlight 15 784

The 2nd "Laura" in DESOR is not false, but only not in it's proper place in the listing.

My Red Baron(Sony) CD has the number 469285-2. Hoefsmit

DEMS 92/4-2 top: DE Live At The Blue Note

I suspect that not Willie Cook was in the trumpet-section, but Andres Merenghito (Fats Ford).

Read "Pie Eye's Blues" and not "Pie Eyed Blues".

"Drawing Room Blues" is without interruption followed by "A Hundred Dreams Ago".

"Perdido" on the future 2CD set (see the midnight performance) is not the same as what we have on Vogue/Roulette 651 600 062 (b). Hoefsmit

DEMS 92/4-3 bottom right: Azure CA-13, Amsterdam 2Nov58

There have been two concerts on the same day. During the first one, the technicians of the television were rehearsing, but not actually recording with the equipment. They wished to be prepared for the job during the next concert. All these efforts inspired Duke to change the programme drastically to our benefit.

From this second concert two radio broadcasts have been given shortly afterwards. The first one is claimed to be a live-broadcast, but that is impossible, since bits and pieces were missing.

The second broadcast became to be published in DESOR although not complete. I have made recordings from both broadcasts and believed for a long time that I had two different Medley's from two different concerts, until I started to compare these Medley's thoroughly and found out that they are identical. In the first (unpublished) radio broadcast "Solitude" was deleted. In the second (DESOR) broadcast "Just Squeeze Me" was deleted. The first broadcast consisted of: Take The "A" Train/Black And Tan Fantasy/Creole Love Call/The Mooche/Tenderly/Perdido/Sophisticated Lady/Medley. The second broadcast consisted of: Hi Fi Fo Fum/Medley/Diminuendo And Crescendo In Blue.

There are also two video recordings of the same concert circulating. One is the same as described in DEMS 92/4-3, taken from the AVRO telecast and commercial available on Vidjazz 31. The other one is a bit more complete. It contains the opening "Take The "A" Train", although not complete at the beginning, "Kinda Dukish & Rockin' In Rhythm" (between "My Funny Valentine" and "Mr Gentle And Mr Cool") and it contains "Things Ain't What They Used To Be" and "Hi Fi Fo Fum" (between "All Of Me" and "Medley"). After the Medley it has "Diminuendo And Crescendo In Blue". It has the same shortcomings as the other video recording: a great part is missing from the end of "Creole Love Call" and the beginning of "The Mooche" and from the Medley also "Just Squeeze Me" is deleted. Hoefsmit

DEMS 92/4-7 top right: Toronto July 7, 1972

I believe that "Don't You Know I Care?" as it has been broadcast in bc DR-43 is not from this date, but from June 12, 1972. If it works out to be identical, I suspect that this recording from June 12 has been re-mixed on July 7. The whole July 7 session seems to be a re-mixing-session. See also DEMS 93/1-6 left bottom. Hoefsmit

DEMS 92/4-7 middle right: Laserlight(G) 15 785 (CD)

The closing theme is "Take The "A" Train" and not "Satin Doll". Hoefsmit

DEMS 92/4-7 bottom right: West Wind (G) WW 2077 (CD)

25Feb66: in the Medley between "Solitude" and "Don't Get Around ..." is also "I Got It Bad".

The recordings made on 25Feb66 at Goutelas are issued on CD Storyville STCD 4106, 85/1-3 and 87/4-4. (ctd. page 4)

It Happened In Monterey

AN ADDITION TO THE ELLINGTON RECORDED LEGACY

● Saturday, Sept. 24, 1960 - FESTIVAL GROUNDS, MONTEREY, Cal. (Monterey Jazz Festival)
(All tunes are performed by the Duke Ellington Orchestra, except where otherwise noted; Lambert, Hendricks & Ross are accompanied by a trio of piano, bass and drums)

1. Introduction by Jimmy Lyons (festival director)
2. singing introduction to Duke Ellington Lambert, Hendricks & Ross
3. Take The 'A' Train
4. Perdido
5. Overture to the 'Nutmcracker Suite'
6. Half The Fun
7. Jeep's Blues
8. Newport Up
9. Sophisticated Lady
10. Suite Thursday
 - 1st movement (aka 'Misfit Blues')
 - 2nd movement (aka 'Schwipti')
 - 3rd movement (aka 'Suite Zurzday')
 - 4th movement (aka 'Lay-By')
11. Dance Of The Floreadores
12. Jam With Sam
13. Jones
14. Low Gravy Lambert, Hendricks & Ross
15. singing intro to Cannonball Adderly Lambert, Hendricks & Ross
16. Big Pete Cannonball Adderly Quintet
17. Blue Daniel Cannonball Adderly Quintet
18. The Chant Cannonball Adderly Quintet
19. The Old Country Cannonball Adderly Quintet
20. This Here Cannonball Adderly Quintet
21. Swinging 'Til The Girls Come Home Lambert, Hendricks & Ross
22. Take The 'A' Train Lambert, Hendricks & Ross
23. singing introduction to Jimmy Rushing Lambert, Hendricks & Ross
24. On The Sunny Side Of The Street Jimmy Rushing (vcl) w. the Duke Ellington Orchestra
25. Goin' To Chicago Jimmy Rushing w. same accomp.
26. Sent For You Yesterday Jimmy Rushing w. same accomp.
27. Sent For You Yesterday (reprise) Jimmy Rushing w. same accomp.
28. If You Wanna Be My Baby Jimmy Rushing w. same accomp.
29. Red Carpet (incomplete).

NOTE: "Swinging 'Til The Girls Come Home" is in reality a series of vocal impression of various jazz bassists.

Of particular significance in this concert is the premiere performance of the extended Ellington composition, "Suite Thursday" (aka "Suite Zurzday").

The concert was taped on a two-track recorder in mono by none other than the late Wally Heider.

Nielsen

● From Duke related portions in an article by Frank Kofsky, published in Jazz Journal, November 1960:

Conclusive proof that the Monterey Jazz Festival is as essential to the world of jazz as the long-playing phonograph record and the jazz night club was given—if, indeed, further proof was needed—in this, its third consecutive year.

/.../

No such complaints can be lodged against the Saturday evening concert. Duke Ellington and his band were the backbone of the program, filling both opening and closing slots and backing Jimmy Rushing in a set of stomping blues—all in addition to unveiling Duke's new *Suite Thursday*.

Based on the writings of John Steinbeck, who first brought fame to Monterey, the four-part suite was commissioned especially for the Festival; it was, in its composer's own words, "a real swinging thing." In the first movement reeds were alternately set against growl trumpets and muted brass. The following two sections were *The Beautiful Dream*, played on clarinet by Jimmy Hamilton, and, *The Fog That Clouds It*, by Paul Gonsalves, tenor.

Following an appearance by the "Cannonball" Adderley quintet, Ellington returned to support Jimmy Rushing. Like Helen Humes the night before,

Jimmy left the audience howling "More!" when he walked offstage after an all-too-short set of five numbers.

For his closing offering Duke elected to bring on Milt Grayson, his new male vocalist, in an obvious effort to plug his newest records. Grayson is far from my favorite singer and after Rushing, he was frankly somewhat of a drag. Fortunately, however, everything was saved by Paul Gonsalves, who contributed one of those solos on Grayson's concluding number, *One More Time*, and brought the evening's festivities to an appropriate climax.

(concl. top next page)

MONTEREY (ctd. from previous page)

From a DEJS contemporary news letter, quotation source unknown:

Quote: "If the fancy moved him, Edward Kennedy Ellington could probably write a jazz composition based on a stock market report. In hot form last week he paid tribute to a man who "swings" -- Novelist John Steinbeck (with just an obscure burst of inspiration). Occasion: the premiere of the Duke's SUITE THURSDAY at the Monterey Jazz Festival, based on John Steinbeck's novel, SWEET THURSDAY.... High point was a lovely, fluid violin solo by Ray Nance that brought cries of "No, No!" from an audience that did not want it to end. Said Ellington in explanation of one part of his piece: "It has not only to do with changing of the colors and the octopl, but the people in the story." But not even the Duke could explain just where John Steinbeck came in."

The Aasland files

DISCUSSIONS (ctd. from page 2)

The other 9 selections are taken from the LP Up To Date 2009. "Basin Street Blues" is from 30Jun53. The three selections from 29Jan57 are issued earlier on CD: SAJA Records 7 91231-2 (The Private Collection, Volume 7) DEMS 89/3-1;89/4-6;90/1-7;90/2-7. Hoefsmit

DEMS 91/5-2 bottom right: Vdisc VDL-1002 (LP).
The correct date for "Esquire Swank" on Vdisc 617 is 16Jan46.
The correct date for "Frankie And Johnny" on Vdisc 626 is 26May45.
Hoefsmit

DEMS 91/5-5 middle bottom - top right: Oct59 Paris.
"El Gato" from the first concert of 28oct is not issued on Magnetic CD. "El Gato" on this CD must have been taken from the second concert on 28oct or from the first concert of 29oct, based on the supposition that Duke didn't play it twice in one performance. "What Else Can You Do With A Drum?" "All Of Me" "Hi Fi Fo Fum" from the first concert of 29oct are issued on Magic LP. "El Gato" from the second concert of 29oct is also issued on Magic LP. From "Hi Fi Fo Fum" in the second concert of 29oct is no confirmation found in our files. From the additional titles, mentioned in the DEMS comments is "Kinda Dukish" & "Rockin' In Rhythm" confirmed as being recorded during the second concert of 29oct. "What Else Can You Do With A Drum?" and "All Of Me" are not missing in Moulé's listing, but are mentioned (and issued on Magic LP) as parts of the first concert of 29oct.
Hoefsmit

DEMS 91/5-6 top left: A Jazz Hour With ... JHR-73544
There is little doubt that all these selections are taken from the famous 5LPset. Many of those are earlier issued on CD.

Taffy Twist	6Jun62	B L
B&T Fantasy	25May62	B L
Boo Dah	25May62	B L
Smada	24May62	B L
Jump For Joy	3Jul62	B L
What Am I Here For?	24May62	B L
Take The "A" Train	24May62	B L H
Pyramid	?	
La Plus Belle Africaine	?	
Black Butterfly	4Nov69(2nd concert)	
Istahan	11Mar64	
Medley	6Nov58(2nd concert)	S J

B = Black Lion BLCD 760123 89/4-3
L = Laser CD 15012 87/2-4;88/1-3
H = Jazz Hour JHR 73504 90/1-2;91/1-4
S = Bandstand BDCD-1509 90/2-3;90/3-2;90/4-3
J = Jazz Life CD 2673722 88/4-5 Hoefsmit

DEMS 91/5-6 left: Elite 014CD "DUKE ELLINGTON JUMPIN"
Are you sure that "Newport Jazz Festival Suite" is from the concert of 7Jul and not from the studio of 9Jul?
The selections with Count Basie are issued on CBS 450509 2.
See 84/1-2;84/3-12;87/3-3;87/4-2 Hoefsmit
DEMS: This has to be checked.

DEMS 91/5-6 left column bottom:
Jazz&Jazz(it) CDJ-612 "TRANSBLUCENCY"
Some additions to the 9Jul47 broadcast: "One O'Clock Jump" is issued on Family 641. Between "Beale Street Blues" and the closing "Things Ain't What They Used To Be" is (as expected) "St. Louis Blues".
Hoefsmit

460903, "Swamp Fire": Are there 2 tks. released? If so, how?
Hoefsmit
Moulé
Asland: The Victor recording sheet shows only one take as waxed. Nevertheless some authorities claim two takes to exist. Way back my own checks gave the following result: All 78rpm releases have -1 (in some cases indicated as -2), and on Victor(RCA) LPM 6009, 130.280, PM-42415 I found -1 to be the correct take. My conclusion is that all lately published discographies are completely wrong listing take -2 as the most common take - there is no take -2. I think this error to emanate from DESOR 403c and 403d, at the time misled by the indication as found of some 78 rpm pressings. I bet I'm right.

460709: Were only one take each issued of "Transblucency" and "Just Squeeze Me"?
Moulé
Asland: As far as we know today there are (at least) two takes of each. According to Ole Nielsen's disco they are released as follows:

2095-1	Transblucency	RCA PL-86641, PM-42397, ND-86641-CD
-2	-	RCA LPM-1715, LPM-3067, PM-2397, NL-89972, Bluebird ND-86641-CD and many more.
2096-1	Just Squeeze Me	RCA PM-42397, PL-86641, Bluebird ND-86641-CD
-2	-	RCA LPV-553, CPL-2-4098, 130.280, PM-42397, NL-89972

I have a feeling more investigation is needed.

460825, "Lover Man": Are there 2 tks.? RCA(F) PM-42415 indicates -1, but is aurally -2, as on Bluebird 6641-1-RR. Can you tell how to find the rarer -1.
Moulé
Asland: Take -1 was originally issued on a 10" Victor LP Victor(US/Can) LEJ-4, and later included on Victor(E) RCX-1027 (LP). All other releases -2. Also see DEMS85/3-2 and Nilsen's disco.

471001/06, "Change My Ways": Can you list the various releases, please. Where can one find the rarer second take of the 1oct47 session?
Moulé

Asland: The whole front page of DEMS83/2 consists of a special table, listing takes/titles/issues from 29Sep47 through 10Nov47. However, here is an extract just for the "Change My Ways" recordings:

2665	Change My Ways	(note- tpRN) Up-To-Date 2002 (LP) (date shown as 2oct47)
2665-1	- - -	(note- tpRN) unissued
2665	- - -	(note- viRN) Up-To-Date 2002
2665-2	- - -	(note- viRN) Co 38576(78rpm) and all other releases so far (*)

Again I might point out, that the "take" numbers here are not real ones, but numbers for the 1st and 2nd choice for releases.

(*) You may observe that on Co 1-331 (7" 33rpm) there is in the "take" position the indication -1, which seems to have troubled quite a few discographers.

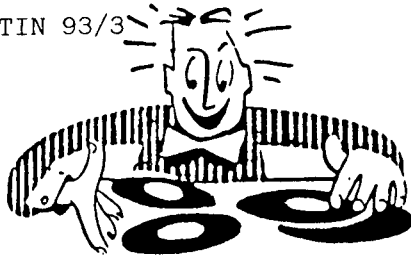
471110, "Air Conditioned Jungle": We all know the version on FDC 1023 is not the claimed V-Disc version. Do you know where one can find the V-disc issued take?
Moulé

Asland: Again I would firsthand recommend the 83/2-1 table, see pervious question. However, here is a listing:

38372-1	Air Conditioned Jungle	Co 38165 (78rpm), FDC 1023, and all (except V-Disc & Up-To-Date).
38372	- - -	Up-To-Date 2003
38372	- - -	unissued
38372	- - -	unissued
38372-2	- - -	V-Disc 833 (12" 78rpm).

Again, as you can see, the "take" numbers are no real take numbers. I believe there is no LP or CD release having the real V-Disc version included, despite what is said in the latest disco published.

571230: Page 382, Stratemann's excellent book, says under the heading 'Record Releases': "TIMEX CS-1" "ALL STAR JAZZ SHOW" (a promotional LP; contents unknown)". However, for those interested, members may look up DEMS83/4-4 where reproductions of both sides of the Timex label can be found, as well as the statement the content includes the two DE items, "Ballet of the Flying Saucers" and "Such Sweet Thunder", separated by the two Carmen McRae 3 selections ("A Foggy Day in London Town" and "They All Laughed").
DEMS



● Ancha (Sd) ANC 9096-2 (CD) "SMOKE DREAMS"
"SMOKE RINGS - VOL. 2"

Contains one DE track: 6Jun39 Serenade To Sweden -A. Not earlier available on CD. (Hällström/Aasland)

● Bandstand(J) TKCB-30523 (CD) "LIVE AT THE BLUE NOTE"

Same as Bandstand(It) BDCD 1523 (CD) DEMS 92/2-4 top left. Hoefsmit

● Grinnell College (US) unnumbered (LP) "THE DUKE ELLINGTON BAND - January 10, 1957"

SIDE A: Blue Skies / Black And Tan Fantasy/ All Of Me/ Skin Deep / Solitude - C Jam Blues - I Let A ...-Don't Get ... *) / Prelude To A Kiss

SIDE B: Pretty And The Wolf / Newport Up / Stompin' At The Savoy / Clarinet Melodrama / Perdido / "ELLINGTONIA": Don't Get Around ...-Do Nothin' ..-In A Sentiment.Mood-Mood Indigo-I'm Beg.To See ..-Soph.Lady-Caravan-It Don't Mean A Thing

It seems strange that after 45 years of collecting jazz that this is the first time that I heard of this record. It just goes to show, that the ultimate Discography will never be - there will always be something new. (Lawrence)

*) from the very last portion of the "Medley"

Aasland: It seems nobody else knows about this LP, just discovered and detailed by you as above. It seems the LP has been edited no little. Here is, what is believed to be the correct order of titles:

10Jan57 Monologue/Newport Up/Stompin' At ..Clarinet Melodrama/Perdido/ MEDLEY: Don't Get ...-Do Nothin' ..-In A Sentimental Mood-Mood Indigo-I'm Beg.To ...-Soph.Lady-Caravan-It Don't Mean ...-Solitude-C Jam Blues-I Let ...-Don't Get .../Prelude To A Kiss/Blue Skies/B&T Fant./All Of Me/Skin Deep. Photo copies of labels and front and back cover, furnished by Mr. John Lawrence.

● IAJRC (US) 1005 (CD) "DE, HIS ORCHESTRA AND FRIENDS"

This is the IAJRC's latest CD release which contains all of IAJRC-45 (see DEMS87/4-3 and 88/2-4(corr.)) plus four previously unreleased tracks by Duke:

28Jul56 (DE&HO): "Newport Jazz Festival Suite"; Festival Junction-Blues To Be There / Newport Up / Hawk Talks / Sophisticated Lady (*) / I Got It Bad / Do Nothin' Till ... (*) / Hey, Cherie (*) / A Train / Good Gal Blues (*) / Mood Indigo / (THE FESTIVAL ALL STARS (Buck Clayton PG JHtn Hank Jones (p) Sidney Gross(g) Swrd): Tea For Two / Ad Lib Blues / (WILLIE "THE LION" SMITH 4) (Clayton Walter Page Art Trap-pier): Perdido / Squeeze Me / Fingerbuster.

(*) = previously unissued.

The CD is digitally remastered by Jack Towers from Jerry Valburn's original stereo tapes. (Hilbert)

Aasland: The following is the correct order of this concert at the Fairfield/CT Jazz Festival: National Anthem & Intro./"Newport Jazz Festival Suite" (3 pts.) x) / (Festival All Stars): Tea For Two x) y) / Ad Lib Blues x) y) / (Willie "The Lion" Qt.): Perdido x) y) /Fingerbuster x) y) /Squeeze Me x) y) /Hawk Talks x) /Sophisticated Lady +) /Dim.&Cresc.In Blue x) y) z) /I Got It Bad x) /Things Ain't ... +) /Day In, Day Out +) /Do Nothin' ... /Hey, Cherie/A Train x) / Skin Deep +) /Ballin' The Blues y) /Mood Indigo & Clsng. x) y) .

- x) IAJRC-45 (stereo)
- y) Queen Q-044 (mono)
- y) also known as "Good Gal Blues"
- z) Koala 14165 (stereo)
- +) unissued.

DEMS: We will remind you about the IAJRC convention which will take place in the same area as the "Ellington '93" meeting (see DEMS93/1-7, also copied by the TDES newsletter).

● Jazz Time(Sp) JT-004 (CD) "DUKE ELLINGTON"

Bula / Silk Lace / Asphalt Jungle/ Starcrossed Lovers / Getting Sentimental Over You / E.s.p. / Paris Blues / The Shepherd (1st concept) / Shepheard (2nd concept) / Kinda Dukish

NEW RELEASES

AND RE-RELEASES

JANUARY 10, 1957

Fifteen SWING



the duke ELLINGTON BAND



ELLINGTON at GRINNELL

NOTES AND PRODUCTION BY STEPHEN ROBERT LEVIN

The Duke Ellington Band

Edward Kennedy "Duke" Ellington was born in Washington, D.C. on April 29, 1899. Learning piano at the age of seven, he then was stimulated by art, but turned his full attention to the former in 1917, and then made his first trip to New York City in 1927. The Cotton Club on Lenox Avenue was the site of the "flaming" of the Ellington organization. Moving in on December 4, 1927, and grounding themselves there for five years, national prominence rightfully came to the band. Duke's Mood Indigo presided over the jazz scene, and opened the theater, which was to prove prosperous and stimulating for the band. The only appearance on the jazz scene, and opened the theater, which was to prove prosperous and stimulating for the band. The band became established and proceeded with a true sense of direction in the early 1930's with the addition of Juan Tizol and Louis Bellson. Recently, at the Newport Jazz Festival, the band soared to unprecedented heights with the personnel that appear on this record. Duke Ellington is a musician who is constantly striving to new horizons in jazz, resulting from his unique use of tonal structures and rhythmic patterns. As an arranger, Ellington is always sketching new works; yet, he spares his concertgoers the usual respect from the audience, which was indeed highly enthusiastic. The Ellington organization in one sense bases its claim to fame on the fact that it is highly integrated, relying upon musicians who have been with the band for long periods of time. Thus, they are closely-knit and better able to "feel" the notes and intonations.

The Concert and Aftermath

A snow-bound Thursday evening, January 10, 1957, found Darby Gymnasium filled by the exciting sounds of the Duke Ellington Band. Truly an aggregate well qualified to represent current trends in jazz, they swiftly moved through intricate, driving up-tempo numbers, offset by the flowing quality of their danceable tunes in all types of display; the band deservedly earned the utmost respect from the audience, which was indeed highly enthusiastic. The following day, our own Martin Hancock, spared on by Jimmy Woods, Sam Woodard and Quentin Jackson, who graciously consented to a "jam session" in Yankee Lounge, for two hours captivated the audience as they unthinkingly and effortlessly improvised. . . . Then the Ellington band went on its way, and behind them remained an indelible mark of jazz history, of which this album is a living example.

NOTES AND RECORDING ENGINEERING BY STEPHEN REDALUS MACDONALD

This recording was made on a Magnecorder tape recorder, utilizing two Shure cardioid microphones and one RCA model 577D. It was decided that a tape speed of 7.5 i.p.s. would yield maximum frequency response under the conditions present; the RCA microphones were placed directly in front of the band about five feet from the floor. The two cardioids were suspended about fifteen feet from the floor at points one-quarter the distance in from either side of the band and slightly in front. . . . Although this record can be played on any standard long-playing equipment, it should be noted that it is a high-fidelity recording in every sense, and should be played on equipment with a wide range of frequency response for best results. The theoretical optimum turn-over and re-rolloff settings are compensated to the RIAA curve, but since high-fidelity is only a relative term these settings are only suggested. Whichever sounds best to the listener is best.

THE PERSONNEL:

TRUMPETS

Ray Nance
Cot Anderson
Willie Cook
Clark Terry

TROMBONES

Bert Woodman
John Danks
Quentin Jackson

SAXOPHONES

Harry Carney
Johnny Hodges
Russell Procope
Jimmy Hamilton
Paul Gonsky

PIANO

Duke Ellington

DRUMS

Sam Woodard

COVER BY RICHARD CERVENE

This is the 1st of the CDs in the new series I told about in DEMS92/4-2, "Things To Come". As you can see, this Ellington CD has the same contents as issued on Pablo 2808.247 "DE In The Common Market", and with same title mistakes.

(Navas Ferrer)

● Jazz Time(Sp) JT-034 (CD) "JOHNNY HODGES"

18Jan38 (Lionel Hampton) Don't Be That Way / 19Dec38 (JH&HO) Hodge Podge / 2Jun39 Kitchen Mechanic's Day / 14Oct39 I Know That You Know / 20Jun50 Perdido / Mood Indigo / 15Apr50 Last Leg Blues / 20Jun50 Sweet Lorraine / 17Nov57 (Billy Taylor & his Orch.) Theodora / Nov60 (JH & BW; N.F., The Cellar (*) Cambridge Blues / Brute Roots / Walkin' The Frog/ Rabbit Pie / 24Oct66 (JH&HO) Sometimes I'm Happy / 19Aug66 Blue Notes / 17Aug67 Have You Changed / 18Aug67 Heel Kickin' / 1969? (**) Things Ain't . . .

(*) As far as I know this is a previously unissued session, but mentioned in Michel Ruppli's book "The Clef/Verve Labels Vol.1". The titles are, however, not the same.

(**) In the magazine which goes with the CD one can only read "France 1970", but I think it more possible to be 1969.

(Navas Ferrer)

(ctd. next page)



The 2-CD set is produced by caeeère Music, but the label is quite vague. (Moulé)

RTE/UNE Musique/Europe 1 (F) 50 317 (2-CD set)
"POUR CEUX QUI AIMENT LE JAZZ"
"PARIS JAZZ CONCERT"
Disc 1/track 5: Rockin' In Rhythm (Paris, Théâtre des Champs Elysées, 29Jan65);
Disc 2/track 4: Caravan (Same location, 21Mar64).

From EUROPE 1 radio station recordings. There was only one concert on 29Jan64, part of it mentioned in "Jazz Records Vol.6 - DE", but not "Rockin' In Rhythm". Two concerts were played on 21Mar64, one at 9pm, the second at midnight. One of these is documented in Ole Nielsen's disco (I'm unable to tell which one). French bassist Gilbert Rovère was in the band on that date, as well as the following day in San Remo, Italy. He was one of the replacements for ailing Ernie Shepard. Another French one was Jacques Hess for a couple of dates. The liner notes state a complete DE concert coming soon on this same label. "Pour Ceux Qui Aiment Le Jazz" ("For Those Who Like Jazz") was the title of a radio program started in 1955 on station EUROPE 1.

- Sony (J) SRCS-7080 (CD) "FIRST TIME"
Same as Columbia(US) CK-40586 (CD) same as CBS(Eur) 450509 (CD) (see DEMS88/1-2). (Aasland/Yuze)
- Sony (J) SRCS-7081 (CD) "AT NEWPORT"
Same as Columbia(US) CK-40587 (CD) same as CBS(Eur) 450986 (CD) (see DEMS88/1-2). (Aasland/Yuze)
- Sony (J) SRCS-7082 (CD) "JAZZ PARTY"
Same as Columbia(US) CK-40712 (CD) and same content as on CBS(Eur) 460059 (LP) (see DEMS88/1-2). (Aasland/Yuze)
- Sony (J) SRCS-7083 (CD) "THREE SUITES"
Same as Columbia(US) CK-46825 (CD) (see DEMS91/1-5). (Yuze)
- Sony (J) SRCS-7113 (CD) "JAZZ AT THE PLAZA Vol.2"
Same as Columbia(US) CK-47139 (CD) same as Columbia(Eur) 471319.2 (CD) (see DEMS93/1-4) (Aasland/Yuze)

DISCUSSIONS — CORRECTIONS (ctd.)

24oct65: L.A. CBS-TV "Ed Sullivan Show": Among some Sullivan Shows received from Japan was also this one, contents as follows: The Opener / New Concerto For Cootie-Don't Get Around I Let A Song Caravan-Satin Doll/ Take The A Train.

No trace of "Monologue (Pretty & The Wolf)" as part of program, but a new "A Train" at the end. (Navas Ferrer)
Aasland: Though commented on before (see DEMS81/1-3), I

FRESH, AND LATEST, REMARKS CONCERNING THE FOUR FIRST PARAGRAPHS ON PAGE 4, 5 PREVIOUS BULLETIN. First an "epistel", in extenso, by Carl Hällström:

During a recent conversation over the phone, Mr. Aasland told me that Martin Block's "Make Believe Ballroom" broadcasts also were known as "The Saturday Night Swing Club". I checked into the matter and came up with the following:

The "Make Believe Ballroom" broadcasts, heard only over local New York station WNEW, had nothing in common with "Saturday Night Swing Club", which was a CBS network show (heard coast to coast over all CBS affiliated stations) and originated from Station WABC in New York City. It was first broadcast on June 13, 1936.

Most of the Swing Club shows were 30 min. broadcasts, usually heard at 7 p.m. or 8 p.m., EST. There were some exceptions too from the usual program format: the one hour "Hollywood Special" show of January 15, 1938 with Louis Armstrong and the two Anniversary shows: first birthday show on June 12, 1937 and second birthday show on June 25, 1938, both in the 90 minutes-format.

In the beginning of the series, George Hogan and Dan Seymour were the announcers and later on, in 1937, Mel Allen and Paul Douglas took over the jobs. (Mel & Paul were present on the second Anniversary show as well.)

Duke's small band played "Frolic Sam" on BOTH Anniversary shows, hence the confusion among Ellington-researchers in later years. "Frolic Sam" is the only selection played by the Duke on the first Anniversary show, no trace of "Contrapuntal Stomp"! Note that Duke Ellington is replaced by Dave Bowman (of Bobby Hackett's band) as

... followed by remarks and clarifications on the same group of subject by Dr. Stratemann:

12 June 37: "Saturday Night Swing Club":

I think you should reconsider: Lou Schoobe was the drummer on that date and a man by the name of Johnny Williams was the bassist, both members of the regular "Saturday Night Swing Club" "house band" at the time. The two names were listed with their instruments in one of my source papers, and there's no reason to doubt the accuracy.

Terrell Allen Dies.

On Wednesday, March 17, Terrell Allen died. It must have been a great shock for everybody who knew him. For those who didn't: Terrell was the president of the Duke Ellington Society in Washington, the so called Chapter #90. Two major things in Terrell's life were music and friendship and he felt great when he could enjoy both in the same time. He told us several times how he took over the presidency of the Society through a bloodless coup thirty years ago. He stayed "in office" until the very end, when he became too ill and Ted Shell took over. In September last year, Terrell wrote a letter to the members of Chapter #90: "Hail and farewell, O beloved Ellingtonians", a letter full of humour, good spirit and love.

Under Terrell's presidency the main activity of the Society was coming together to enjoy listening to Duke's music, but in 1983 his Chapter organized the first international Duke Ellington Conference, and in 1989 we celebrated Duke's 90th birthday in his native town again with a Conference organized by Chapter #90. Terrell will be remembered by his friends because of his amiable authority, his love and understanding of Duke's and Jimmy Lunceford's music and most of all because of his overwhelming loyalty and friendship. Terrell was a great man in every meaning of the word. Sjef Hoelsmit.

will once again point out, that "The Pretty ..." is from quite another date, and quite another TV-show, than incorrectly given on the Rarities 22 (LP) sleeve as being from the 24oct65 Sullivan show. This "Monologue" version comes from an ABC-TV "Patty Page Show" on 3Mar51. Concerning the A Train ending the Sullivan show, one might wonder if this is from the original show, or added from somewhere else. Has someone of our members the needed knowledge. If so, kindly let us know.

The Swing Club series was carried by CBS into the year of 1939, the show's last performance was aired on the 18th of March. In the summer of 1939 CBS returned with a similar show, "Young Man With A Band". *

I haven't been able to trace the beginning of the Martin Block series, but it was going at full force in 1938 (heard on Wednesday evenings at 6 p.m., EST) and was still heard in the summer of 1940.

The 2-lp-set SOUND CRAFT (US) 1013-1014, released in the early 80's, contains the complete 90 minutes of the June 12, 1937 Swing Club broadcast, all the announcements left intact; the sound is excellent (transfers from master acetates). The Duke part is heard at the beginning of the first lp: 1013. "Frolic Sam"!!

And speaking of Swing Club broadcasts, wouldn't it be nice to locate acetates from the February 26, 1938 show? The final selection is a jam session of "Exactly Like You" with the Duke and Bob Zurke at the pianos, Eddie Miller on tenor sax, young Will Bradley on trombone and others.

* Dr. Stratemann's statement (page 160) that "Young Man With A Band" started on the 26th of September, 1939 with Horace Heidt is in error. The series started two weeks earlier (on September 14) with Harry James; Charles Arlington and Dan Seymour were the announcers.

The Johnny Williams I am referring to was a very prominent and widely employed bassist, who also played with Johnny Hodges, mind you, in the '50s. Enclosed find two pages from Manfred Seichow's Edmond Hall discography, "Profundly Blue", and the relevant entry from John Chilton's "Who's Who", which may serve to underline these facts:

... title presumably is "JITTERBUG STOMP" which was recorded on the last day before the recording band, later re-named SOMETHING TO SHOUT ABOUT which was the title of the film in which Wilson's sextet appeared. Cole Porter wrote the music for the film except for the too short sequence with Hazel Scott and Teddy Wilson. Johnny Williams: "Yes, you're right. Recordings and music for the film were made the same day at the Columbia studio in New York. The picture was made during the day before coming to work at the Cafe!"

TEDDY'S SMALL BAND RECORDS

New York - Last day before the recording ban, Teddy Wilson's small band made its first records in some time. Due to be released in two weeks, they did YOU'RE MY FAVORITE MEMORY, a Wilson ballad with Helen Ward vocal, B FLAT SWING, and JITTERBUG STOMP, a two-sided original that Teddy did in his recent work for the yet unreleased movie SOMETHING TO SHOUT ABOUT.

(Down Beat, 09/15/1942)

(ctd. next page)



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(37) DUKE ELLINGTON and JIMMY HAMILTON

MR. J. B. BLUES: PART II

This is the first of a series which will present the complete transcription of this Ellington/Blanton masterpiece. And if you're wondering why it starts with Part II, well, the introduction and initial 12-bar segment of the piece were published in our Bulletin early in 1985! But I have felt for a long time that a work of this stature deserves the full treatment, so, with Bar 21 we recommence where we left off ...

In my original essay I did remark that this performance offers a clear insight into Duke's compositional process; marvelled at the vibrant, full sound he and Blanton conjured up out of a minimum of resources; admired Ellington's delicate, yet defiant rhythm-section style and delicious chordal voicings; and, last, but by no means least, Blanton's pioneering pizzicato facility, relentless swing and astounding melodic gifts.

But what does this particular extract offer? Bars 21 to 32 present a fine example of call-and-response antiphony: Duke's reiterated Charleston-snap figures Fairly catapult Blanton's positive, very bluesy statements into dynamic focus. Yes, a balanced, totally seamless continue which sets the tone for the many blues stanzas to come. Then, Bars 33 to 40 are in the nature of a 'vamp-til-ready' pause before leading into the final section quoted here (Bars 41 to 48) where Jimmy Blanton's confident, wide-ranging lines mesh faultlessly with Ellington's incisive, highly syncopated accompaniment. Look at Bar 45 in particular for Jimmy Blanton's ingenious chromatic embellishments, and subtle 'three-against-four' accenting. The more I consider this partnership, the more I'm impressed by the empathy existing between the two men — a tour-de-force of sympathetic, totally musical cooperation.

More to come ...

Transcribed from the 1983 reissue of RCA (Jazz Tribune Series) PM 45352 which included an alternate 'take' of all four takes from the session. The date of the original recording was 1 October 1940.

(ctd. from page 6):

TEDDY WILSON AND HIS ORCHESTRA

Emmett Berry (tp), Benny Morton (tb), Edmond Hall (cl), Teddy Wilson (p), Johnny Williams (b), J. C. Heard (dr), Helen Ward (vc).

		New York, July 31, 1942
33083-1	YOU'RE MY FAVORITE	Col 36737
33084-1	MEMORY (vcl HW)	rejected
33085-1	SOMETHING TO SHOUT	rejected
33086-1	ABOUT part 1 (vcl HW)	rejected
33086-2	SOMETHING TO SHOUT	rejected
	ABOUT part 2 (vcl HW)	rejected
	B FLAT SWING	Merrill-B, Everybody's e-1003
	B FLAT SWING	

TEDDY WILSON AND HIS BAND in film "SOMETHING TO SHOUT ABOUT"

Same as above Hazel Scott (p) featured on (1).

unid. riff tune (excerpt)
HUNGARIAN RHAPSODY No. 2
(Liszt)
tape only

Filmed in New York, July 31, 1942

The film was registered for copyright February 4, 1943,
(c) Columbia Pictures Corp.

Immediately after the recording session Teddy Wilson went on vacation, and we believe his band did too, although some of them may have played other jobs. Wilson was back at Cafe Society on September 7, 1942 when he had premiere at the Uptown spot together with Hazel Scott, Eddie South's Band and Joe Sullivan's Trio.

/.../

(ctd. next page)

**FOR
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MEMBERS
ONLY**

**AZURE
CA-16**

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19 Years Later

This DEMS tape, Azure CA-16, is especially composed by Benny Asland and Sjeff Hoefsmit to be presented at the ELLINGTON '93 CONFERENCE in New York.

Side A

	DRAG	4/5Dec67	41/7	
	Take The "A" Train	4/5Dec67	41/8	
	There's A Place	-30 17Feb71	08F	1314 ?
AM	Mural From Two Perspectives	25Aug72	08K	
	REXT	-42 27Apr70	09A	1259/60 ?
	Take The "A" Train	20Feb64	09C	911 a
	Perdido	20Feb64	09D	911 b
	comments	20Feb64		
	Take The "A" Train	20Feb64	09E	911 g
	COPA II	3Dec68	10D	1184 ?
	Tootie For Cootie	-3 12Sep62	10H	832 a
	TOTO	-34 29Jun71	10I	1334 ?
	Bad Woman	15May63	11C	

We continue our search through the Danish broadcasts for unissued material with the same selection that concluded the cassette of last year. "DRAG" from 4 or 5Dec67. Let us hope that the whole broadcast will be available once on CD.

We understand that some of the recordings have been neglected. "There's a Place" is included for the sake of completeness.

From the session of 25Aug72, we will have many more selections later from broadcasts #36 and #46, among other things a second attempt of Duke to play "A Mural from Two Perspectives".

"REXT" was recorded during the same session as five of the issued components of the *New Orleans Suite*. It is difficult to believe that this was intended to be another portrait.

Since BBC telecast again in 1990 the recordings made in 1964, many of us have copies of this programme on video. If you do, you should compare the comments as they have been found on audio-tape in the Danish collection with the comments on your videotape, and you will have another mystery to enjoy. (It is completely different!)

In broadcast #10 we found three selections from 3Dec68. "COPA II," supposed to belong to the music for *Racing World*, is here. "Daily Double" has been issued as part of the soundtrack on *The Private Collection*, Volume 5, and "ELOS" is on Volume 9.

The oldest (first?) recording of "Tootie For Cootie" is next. Both the soloist and the piano-player still have to get used to it.

Taken from the same session as "GOOF" on Pablo's *Up in Duke's Workshop* and "EULB" and "TENZ" on *The Intimate Ellington*, here is another four-letter title: "TOTO".

On *The Private Collection*, Volume 4, "Bad Woman," take 10 has been issued. Here is take 8.

DISCUSSIONS ... (ctd.):

/.../

WILLIAMS, Johnny (string bass/tuba).

Born: Memphis, Tennessee, 13th March 1908. Studied violin for three years at the Poplards School of Music in Memphis, then switched to tuba whilst completing four years at Booker T. Washington School, Memphis. Played in local Royal Circle marching band, then did first paid work at the Palace Theatre, Memphis. Went to Atlanta, Georgia, intending to enter college, but joined Graham Jackson Orchestra shortly after enrolment (1930). Decided to become a professional musician, switched to string bass and received tuition from William Graham. Worked with Jean Calloway, Belton Society Syncopators (from Florida) and Baron Guy Orchestra in New York. Played with BILLY KYLE at Memphis Club, Philadelphia, then worked with TINY BRADSHAW's Band in Baltimore. To New York in late 1936 to join LUCKY MILLINDER. Played for a while in CLAUDE HOPKINS' Band, then with BENNY CARTER from late 1938. With BENNY CARTER and FRANKIE NEWTON in 1939, then joined COLEMAN HAWKINS' Big Band in February 1940. With LOUIS ARMSTRONG for two years from May 1940, with TEDDY WILSON (1942-3), ED HALL (late 1944-7). With TAB SMITH for three years, then in JOHNNY HODGES' small group in 1954. Ceased touring in 1956, free-lanced in New York throughout the

Side B

	BEIGE	18May65	
	Intro (theme 11)		11F
	Jazz Waltz (theme 13)		11G
	Interlude (theme 13)		11H
	Sugar Hill Penthouse (theme 14 & 13)		11I
	The Kissing Mist	7Jan70	14B 1239 a
	Rocks In My Bed	-11 1Feb71	12D 1308 ?
	Take The "A" Train X	-1 29Mar66	13A
	Take The "A" Train	-3	13C
	Portrait Of Pea	5Jan66	13F
	X Tootie For Cootie	14Jan64	13H 909 f
	Jam With Sam		13K 909 i
	Sophisticated Lady		13L 909 j
	Satin Doll		13M 909 k

We have violated our own rule (never to copy anything that is commercially available) in order not to mutilate the 1965 version of "BEIGE", which very appropriately opens side B of this 1993 cassette, 50 years after its premiere. "Intro" is "fresh." "Jazz Waltz" (as "Cy Runs Rock Waltz") and "Sugar Hill Penthouse" have been issued on *The Private Collection*, Volume 10. "Interlude" is an alternate of "Beige" on the same Volume 10.

Since the Fantasy CD *The Intimacy Of The Blues* came out, we are waiting for only two unissued recordings from 7Jan70. "The Kissing Mist" is here. When will we hear "Black Swan"?

"Rocks In My Bed" was included in broadcast #12 and later again in broadcast #26. What a pity!

"Take The 'A' Train" take -1 has been cut short by Bent Schjarff, who made broadcast #13. Take -3 was complete.

The four selections from the session of 5Jan66 are out on Dr. Jazz. Here is an alternate of "Portrait of Pea", from broadcast #13. Chick Corea did a great job!

"Lush Life" and "Passion Flower" from the Metromedia broadcast of 14Jan64 have been issued on the LP *Musica Jazz 2MJP 1055* and recently on the CD *Red Baron AK 52760*. The other titles of this broadcast as they have been broadcast in Denmark conclude this 1993 cassette.

We hope that there will be a lot of CDs coming out next year with material from the "Stockpile." But as long as something is overlooked, we will continue to make it available through these conference cassettes.

ALL FOR THE LOVE OF DUKE !

This cassette is produced by the DUKE ELLINGTON MUSIC SOCIETY
Box 4026, S-17504 Järnåla, Sweden.

Copies made in Belgium.

Contents must under no circumstances be used for commercial purposes.

DEMS is a non-profit organization, depending on voluntarily offered assistance in time and material. Sponsors are welcomed.

1960s (sometimes on electric bass). Very often plays in BUDDY TATE's Band, toured Europe with Buddy in late 1968.

/.../ MARTIN BLOCK and "MAKE BELIEVE BALLROOM".

To the best of my knowledge there never was a program titled "Make Believe Ballroom *Swing Session*", or a "Marlin Block Show". Martin Block's regular WNEW program was simply titled "Make Believe Ballroom" (a title originally introduced by Al Jarvis in 1935 for a Los Angeles-based radio program). It must also be pointed out that at the time under review Block's show, just as its Western counterpart, was by definition a disc jockey program with an occasional interview guest, rather than a program with live groups. However, Block organized and emceed numerous live music programs at the time, also aired over WNEW, but these are customarily referred to as "Marlin Block Jam Session" or "WNEW Jam Session". Whatever exists from the date you give, "December 21, 1938", in the way of recordings, was probably from the latter type of Marlin Block program, not from a "Make Believe Ballroom" show. Do you or Mr. Hallström have any reviews or other printed information on the December 12, 1938 date?

(concl. page 9)

DEMS AZURE CASSETTES

CA-1 *)	"Jazz Moderne" / "Jazzy"	(see DEMS 87/4-5)
CA-2 *)	"10 YEARS LATER"	(- 84/3-7)
CA-3 *)	"11 YEARS LATER"	(- 85/3-14)
CA-4 °)	"AMERICA DANCES" & other bc/tv portions	(- 87/3-8)
CA-5 *)	"12 YEARS LATER"	(- 86/3-6)
CA-6 *)	"13 YEARS LATER"	(- 87/2-5)
CA-7 *)	"14 YEARS LATER"	(- 88/3-8)
CA-8 *)	"15 YEARS LATER"	(- 89/2-3)
CA-9 *)	"THE DEMS 10TH ANNIVERSARY CASSETTE"	(- 89/2-4)
CA-10 *)	"16 YEARS LATER"	(- 90/2-2)
CA-11 °)	"PARIS OLYMPIA THEATRE CONCERT, 2 Feb 63"	(- 90/4-8)
CA-12 °)	"PARIS, 2 Feb 63", balance of concert	(- 92/1-6)
CA-13 *)	"AMSTERDAM CONCERT, 2 Nov 58"	(- 91/3-3)
CA-14 *)	"17 YEARS LATER"	(- 91/3-4)
CA-15 *)	"18 YEARS LATER"	(- 92/2-7)

In agreement with Panorama Records we can offer superb copies of the JAZZ SOCIETY cassette AA 525/5C "DE 1967 - RAINBOW GRILL BROADCASTS" (2-LP value). For contents see DEMS 85/3-7, 85/4-5. *)

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(see DEMS93/2-2)

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FOR EXCHANGE

Italian TV (RAI-3) has not long ago again transmitted a DE concert recorded at La Bussola, Focette (Viareggio) on 20Jul70. Black and white, 41 mins. plus Date with DE "PERFUME SUITE" (14Aug46) colour 7 mins. Copies can be made for DEMS members.

Exchanges only.

Sergio Portaleoni
 Via Vettor Piseni, 21
 34144 TRIESTE - Italy
 (Tel. 040/309449)

DISCUSSIONS (concluded):

SATURDAY NIGHT SWING CLUB anniversary programs:

Carl Hallstrom states that these special shows "came from a big studio, 'CBS Playhouse'". This is only partially correct, as CBS ran at least four different facilities by that name at one time or another, numbering them accordingly. While my files indicate that the June 12, 1937 anniversary was staged at 'CBS Playhouse No. 1', I have no such precise entry for the (second) anniversary program of June 25, 1938, or any of the others.

Moulé's book, "A GUIDE TO THE DE RECORDED LEGACY ON LPS AND CDS, Vol.1 (see DEMS92/3-3) is still available, in a slightly revised edition (a few mistakes corrected) which now comes out as a soft-back, at a lesser cost: It is now 220 Ffr (including postage). The hard-back edition is no longer available.

François-Xavier Moulé,
 156, rue des Maillets,
 72000 LE MANS - France.

THE "ELLINGTON '93" NEW YORK CONFERENCE is just reported to have been a well organized and most happy evention.

A full report will appear in our next bulletin.

important!**MONEY TRANSACTIONS WITH DEMS**

MUST be addressed and payable to:
 BIRGIT ÅSLUND
 Box 4026
 175 04 JÄRFÄLLA
 S w e d e n

Easiest and fastest is enveloped money (all current bank notes are accepted).

An alternative is to use POSTAL INTERNATIONAL MONEY ORDERS (IMOs), preferably stated in SEK (Swedish Crowns).

- If you use Postal Giro, you must add SEK 28 to the sum to be transferred, being the present fee for transactions from abroad.

The address is: BIRGIT ÅSLUND
 Accent. 441 21 72 - 1
 Centre de Cheques Postaux
 103 06 STOCKHOLM
 S w e d e n

PLEASE OBSERVE:

- Bank checks can no longer be accepted - too high costs to cash!

THE DUKE ELLINGTON
 SWEDISH SOCIETY
 ANNOUNCES
THE ELLINGTON '94
 CONFERENCE
 IN STOCKHOLM, SWEDEN,
 MAY 19th to 22nd 1994.

Duke Ellington himself stated many times that his impressions from tours to Scandinavia, and Sweden in particular, meant a lot to his personal and artistic development. The 12th International Duke Ellington Conference will to some extent focus on Ellington's visits to Sweden, especially Stockholm. The conference logo shows a happy Duke in Scandinavia for the first time in 1939, and the Stockholm City Hall tower. From the Conference premises in the centrally located new Scandic Crown Hotel there is a beautiful view of the City Hall across Lake Mälaren.

On Friday, May 20th, a luncheon will be hosted by the Stockholm City Council in the City Hall, where the Nobel prize dinners also take place every year. A 10 minute boat trip from the hotel to the City Hall will be organized for this luncheon.

Throughout the conference, papers on Duke Ellington and his world of music will be presented in the daytime with special emphasis on his visits to Sweden. During the presentations musical illustrations, films and videos will be used. This will also be an opportunity to listen to Benny Aaslund sharing his knowledge on Dukal items with you.

Apart from receptions in the evenings there will be several concerts, of which at least one will be televised. Alice Babs will be Master of Ceremonies, and among the Ellington alumni Willie Cook and Rolf Ericsson, both Swedish residents, will be heard together with specially invited American guest musicians, as well as some of Sweden's leading jazz instrumentalists and composers.

Art and photography exhibitions are planned. Vendors of books, records and souvenirs will be present as usual. Before and during the conference, jazz clubs in Stockholm will present orchestras and musicians playing Ellington music.

Stockholm at the end of May is an exciting city with light nights and all the pleasures of early summer . . .

YOU WILL LOVE IT MADLY!

Looking forward to meeting you all!

The Organizing Committee

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