

"All for the Love of Duke"

For DEMS members only

THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

FLASH NEWS page 11 !

1985/2

MAY-JUNE-JULY-AUG



ELLINGTON '85



The announcement that the 1985 Duke Ellington Conference will be held in May at Birch Hall, Oldham, has produced an amazing and encouraging response. Enquiries have been received from places as far afield as Australia and the Soviet Union, as well as from all over Europe and North America.

Following Bob Wilber's triumph as musical director of the much talked about film "The Cotton Club", he was delighted to take on the challenge of organising the three "Ellington '85" concerts. These will cover the whole fifty year panorama of Ellingtonia - from the Cotton Club days of the twenties to the music of the sixties and seventies. Bob Wilber is respected as one of the leading musicians in the world today and no other musician is nearly so well equipped to take on the dual role of director/performer of Duke Ellington's music.

Much excitement was created by the announcement that trumpeter Willie Cook would be another Conference star. Cook's career with Ellington covered three decades and his work was as greatly admired by his fellow professionals as it was by discerning members of the jazz public. And he is playing as well today as he was in his years with the Duke.

Now the Conference is very proud to announce the signing of clarinet virtuoso Jimmy Hamilton, corner-stone of the great Ellington reed section. Hamilton is one of the finest of all jazz clarinetists and was a star Ellingtonian for twenty five years. His appearance adds a new dimension to "Ellington '85" music as well as to the panel of ex-Ellingtonians who will share their reminiscences with us.

A guest of honour at the Conference will be star Swedish soprano Alice Babs, who was closely associated with Ellington's music prior to her retirement. She worked regularly with Duke Ellington on his Sacred Concerts and recorded with him frequently in the sixties and seventies.

In addition to the films, lectures and panel discussions already announced, arrangements have been made to present tapes from a previously unknown collection of Ellington recordings. This includes many compositions which will be heard for the first time in public. The 1960 Ellington Orchestra will be heard in life-like quadrophonic sound and the 1930s band on newly discovered stereophonic discs. The story of the discovery of these discs will be told at the Conference and we will hear for the first time ever stereo recording from 1932 - a quarter of a century before any previously known stereophonic recordings of jazz music.

The 1985 Duke Ellington Conference will be a unique gathering which will offer the opportunity to meet and talk with Ellington musicians, scholars, discographers and collectors. Overall it promises to be the most absorbing and entertaining jazz event ever staged in Great Britain.

Pable has issued an Ella portion consisting of numbers from her concert halves as presented at the Stockholm Concert Hall on 7Feb66 (see p. 3). The next day, at Circus, Stockholm, Duke and Ella videe taped two 40 minutes shows. At a party afterwards Duke played some piano followed by a TV play back much appreciated by all and everyone, Ella and Duke included. However, now we have, thanks to Norman Granz, a portion presented in stereo in contrast to other recordings from these events in circulation among collectors throughout the world. We will also remind you of a couple of stereo selections included in the M.F.D. 5-LP box, which are said to be from the Falconersentret concert in Copenhagen on 6Feb66, just one day ahead of the Stockholm appearances.

PRIOR TO MANCHESTER

DEMS will be guested by some Aasland friends coming from the USA and from Holland, the American visitors being Messrs. Jerry Valburn and Jack Towers, and their wives, plus another good friend and Ellington follower, Mr. LaPradde. The one from The Netherlands is none other than Mr. Sjef Hoefsmit - for the second time.

DEMS has taken the opportunity, in cooperation with the Stockholm Jazz Society, to arrange an all-day Ellington meeting to take place May the 19th, special invitations issued.

As a result of the opportunity to meet Jerry in person at this time, DEMS decided to postpone the promised listing over Jerry's latest discoveries. We have reason to believe Jerry, Sjef and Benny to come up with a still better presentation to be included in the next Bulletin.

KONSERTHuset

Måndag 7 februari kl. 19 och 21.30

JAZZHISTORISK TOPPKVÄLL!

Norman Granz presents for the first time in one concert the greatest voice and the greatest orchestra in jazz



ELLA & DUKE FITZGERALD & ELLINGTON

and his famous orchestra

Bilj. på vanliga ställen. Stolarvagnbyrå & Lundholm
Produced by Jazz Europe N. Y. • Arr.: Keruall Kernerbyrå

DUKE ELLINGTON'S STORY ON RECORDS

(A few additions and corrections - etd.):

- ✓ 14Apr72 1378a should read: Prelude to a kiss - The wander of you
- ✓ 1Feb73 Add, between 1414b-1414i: Don't you know I care
- ✓ 25Oct73 Malmö: 1440d should read "PAMB"
- ✓ 28Oct73 Stockholm: 1441j should read "Three Bearded Bones"
- ✓ 2Nov73 Vienna: 1443a should read "PAMB"

- ✓ 2Nov73 1442g should read "Diminuendo in blue / Blow by Blow"
- ✓ 1Dec73 Eastbourne, Congress Theatre, concert in order as follows: C jam blues/Unkn.title/Reckin' in rhythm/Creole love call/Satin doll/Unkn.title/Unkn.title/Caravan/How high the moon/New York, New York/I didn't know about you/I'm beg.tee see the light/Unkn.title/Chiniserie/I can't get started/Basin Street blues/Halle Dally/Medley/ (to be continued)



Continuing Ken Rattenbury's series

THE ELLINGTON SOLOISTS

(4): RUSSELL PROCOPE 4.30 BLUES (PART ONE)

CHORUS 1 MEDIUM-SLOW BLUES (MM, $\text{♩} = 84$)

(TO BE CONCLUDED) = Ken Rattenbury 1985.

Late in 1969, when the Ellington Era, under the direction of the Master himself, had nearly run its illustrious course, one of the old guard, altoist and clarinettist RUSSELL PROCOPE delivered to posterity what constitutes, to my heart and ear, 50 bars of the most sublime and moving clarinet blues ever to be captured from a live performance. These seem to possess all the qualities essential to the best in jazz; relaxed, melodic construction; absence of even the faintest suspicion of anarchy — Russell's choice of notes closely follows the harmonies of the simplest of 12-bar blues sequences; the tone warm, woody, sonorous, enhanced by a beautifully-controlled vibrato; no striving for theatrical effect — never climbing out of the lower-to-middle register. On the face there seem to be a lot of notes, but how they swing! And, on

reflection, no superfluties, never disturbing the underlying pulse of the music, the steady heart-beat of jazz, exemplifying the true meaning and application of syncopated rhythmic re-arrangement. In the complete performance, Russell Procope's tour-de-force is preceded by a really beautiful 12-bar piano/bass introduction from Duke himself and Victor Gaskin, followed by a statement of the one theme of the piece, darkly scored for 3 low-register clarinets. Then Procope's beautiful solo takes over for the remainder of the performance. There is so much on offer here that the second half of his masterpiece must needs be held over until the next Bulletin.

Transcribed from 2-LP Set, 'Duke Ellington's Birthday Concert'. United Artists UAD-60001. Recorded Manchester, England, 25 November 1969.

NEW RELEASES

AND RE-RELEASES



● Chess (J) PLP-829 "SHOUTIN' SWINGIN' AND MAKIN' LOVE"

This is Ellingtonia. Three 1947 Al Hibbler-titles included: It don't mean a thing, My little brown book, and Fat & Forty. Sunrise and Chess material. Several Ellingtonians present. These and other titles were collected on Argo Lp 601, "Al Hibbler Melodies", many years ago. Some takes? (Renberg)

● Capitol 1555.1893 "DE SHOWCASE" Same as Capitol T-679. (Hillström)

● Delta-Kron (Hungarian) LPXL-17781 "THE GOLDEN ERA OF JAZZ" "LIVE AND RARE"

During one of my excursions abroad I found this Hungarian LP with contents as shown on labels below. Tracks A1-3 I also have on Max 1003 and Collectors Classic's 16. Tracks A5-7 and B1-7 are also present on Sonderpresse VA-63043 as well as partly on Alamac and Saga. However I have a question concerning "Caravan". Have you any suggestions as to the broadcast date? (C-O Carlsson)
DEMS: Dates should read as follows: A1-3 from 9Jan40 (false date on LP sleeve as 18sep40); A4 18Mar37 (false date on sleeve as 18sep40); A5-B7 from 30Dec41 (correct date on sleeve - these are from the Standard transcription P-183.

● Milan A-252-3 "COTTON CLUB STARS" (2-LP set) Same as Stash ST-124. (Hillström)

● Murray Hill 927942 "COLLECTOR'S HISTORY OF CLASSIC JAZZ"

I have previously reported on Murray Hill M-56761 obtainable through a small mail order company, Publishers Central Bureau, and its affiliate, Nostalgia Book Club (books & recordings). The above 5-LP set contains the following items by DE:

- Record 4, Side 1, Track 2: Harlem speaks
- Record 5, Side 1, Track 5: Caravan

Not a new release as I have seen it advertised for several years now. I have never seen the Murray Hill listed in any discography regarding any artist, Duke included. For obtaining a catalogue try writing to: PUBLISHERS CENTRAL BUREAU, 1 Champion Avenue, AVENEL, NJ 07001-9987, U.S.A. (Carmack)

● Verve 823637-2 "BACK TO BACK" Compact disc. Familiar material. (Hillström)

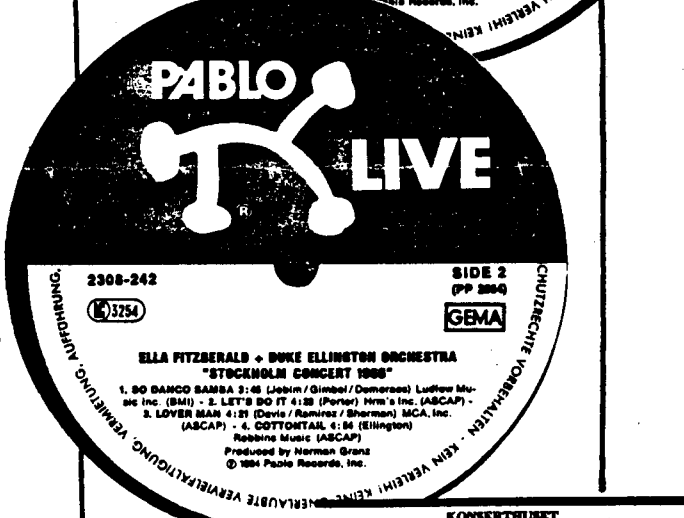
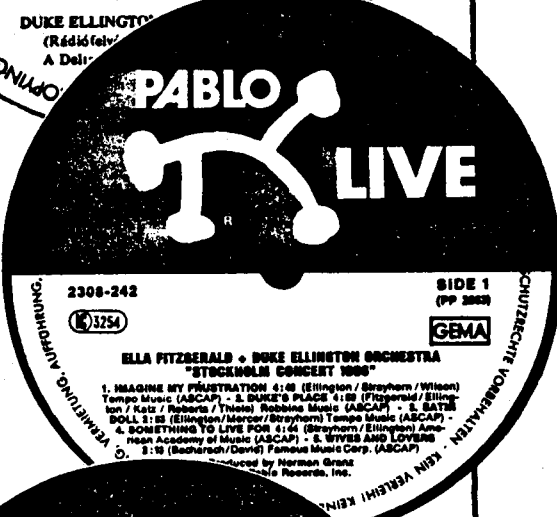
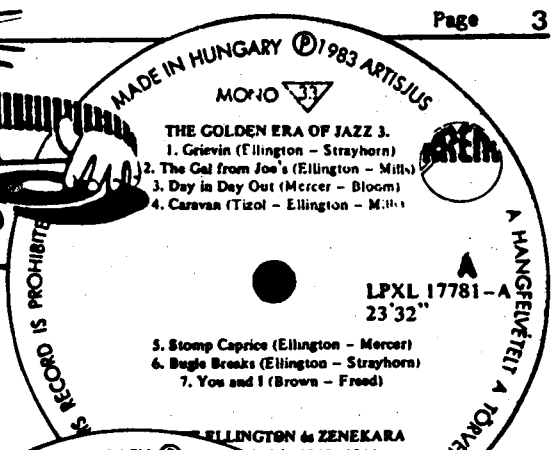
● EMI 1808511 (Capitol 9606) "REFLEXIONES AL PIANO" Argentine release of the familiar "Piano Reflections". (Contijoch)

● Pablo 2308-242 (US & Europe) "ELLA FITZGERALD/ DUKE ELLINGTON - THE STOCKHOLM CONCERT, 1966"

7Feb66: Imagine My Frustration / Duke's Place / Satin Doll / Something To Live For / Wives And Lovers / So Danco Samba / Let's Do It / Lover Man / Cottontail

These are happy moments with Ella and her rhythm section incorporated into the Ellington orchestra. Duke, however, is on the piano on "Cottontail" pushing Ella and Gonsalves to new heights.

The exact date is not given on the sleeve, but as you can see from a contemporary advert the date is February 7th.



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JAZZHISTORISK TOPPKVÄLL!
Norman Granz presents for the first time in one concert
the greatest voice and the greatest orchestra in jazz

ELLA & DUKE
FITZGERALD & ELLINGTON
and his famous orchestra

Bill, på valiga ställen • Söndagskvällen 8. Lundholm
Produced by Jazz Europe N. V. • Art. Kuvvetli Koncertbyrå

DISCUSSIONS - ADDITIONS - CORRECTIONS

▶ March 1926 "Georgia Grind" (106729): The sleeve of CBS 67264 give this as take -3. DESOR and Bakker discography give it as the only take. Any comment? (Moriarty)
DEMS: No, except this is the only take known.

▶ March 1926 "Parlor Social Stomp": CBS 67264 give this as take -6. DESOR and Bakker give it as the only take. Comment? (Moriarty)
DEMS: Take -6 is the only take known.

▶ "The Creeper" (29Dec26): Ace of Hearts 47 sleeve gives mx as E4323W. Bakker gives the second take E4324 as the one on AH-47. Is he correct? (Moriarty)
DEMS: According to our files Bakker is correct.

▶ "Birmingham Breakdown" (E21641): DESOR, Vocalion 4 sleeve and Ace of Hearts 23 sleeve give date as 28Feb27. Bakker gives 17Feb27. Correct date? (Moriarty)
DEMS: 28Feb27 is the correct date.

▶ RCA 741028 (Complete Ed. vol.2) lists "I Can't Give You Anything But Love" as take 4 (10Nov28). DESOR and Bakker says this "I Can't Give ..." on RCA is take -1 (30Oct28). Any comments, please? (Moriarty)
DEMS: RCA is correct.

▶ "Hit Me In The Nose Blues" (3532 B) and "It's All Coming Home To You" (3533 B): CBS 68275 sleeve and DESOR give date as Oct 1928. Bakker gives Dec 1028. Can I presume Bakker is correct? (Moriarty)
DEMS: Our files show the same as you've found in Bakker.

▶ RCA 741048 (Complete Ed. vol.5) concerning "Ring Dem Bells" (61011)(20Aug30): RCA give the three takes as -2, -3, -6. DESOR and Bakker list them as -1, -2, -3. Who is correct? (Moriarty)
DEMS comment: RCA is correct. Note: Takes -2 and -3 are recorded on 20Aug30, take -6 on 26Aug30. (See sleeve notes correctly given).

▶ RCA FPM1-7002, "Cocktails For Two" (79156): Bakker states that originally FPM1-7002 contained only -1, but was later repressed with both takes included. I have the 1st with only one take included. Sleeve note lists this as take -2. Who is correct, please? (Moriarty)
DEMS: In this case RCA is incorrect - it is take -1.

▶ "Creole Rhapsody" (20Jan31): Bakker and DESOR give the takes issued on Ace of Hearts 89 as Part 1 take -A and Part 2 take -B. I presume both of these are correct and the sleeve note to AH-89 is wrong. (Moriarty)
DEMS: Yes, despite what the liner notes say on AH-89 the second part is taken from the B-take.

▶ Am I correct in assuming the following concerning "Baby":

21Dec32	Baby	-A	CBS 88035
		-B	HLU-Disc T-1001
7Jan33	Baby	-C	CBS 88082
		-D	HLU-Disc T-1001

(Moriarty)

DEMS comment: Takes -A and -C also on Columbia OL-6770 (original issue) and -C also on Raretone RTE-23001.

For DEMS members only at special price - LP's FOR SALE sek 35:-/ea.

Asure LP-431 "DE AT THE HURRICANE" (2 bo's)
Tax 88010 "BRAGGIN' IN BRASS / DE 1936-1939"
Tax 88012 "COTTON CLUB STOMP / DE 1937-1939"
Tax 88037 "DUKE ELLINGTON - TRANSCRIPTION YEARS"

... and a 2-LP set (SEK 80:-):

Jazz Society AA-520/521 "THE DUKE 1940 - LIVE FROM THE CRYSTAL BALLROOM IN FARGO"

DEMS members may order
up to 3 copies each.

▶ "HARMONY IN HARLEM" on CBS 88210: I have an observation concerning the two takes, -1 and -2, where Hodges' soprano sax solo to my ears seems to be exactly the same whereas the rest is clearly different, especially for Cootie's solo. Can it be that Johnny's solo part has been edited in in some way, in fact being the same on both takes? (T Erikson)

▶ HLU-DISC T-1003 "If I thought you cared", 19Jan38 (see Bull79/5-3): You said "concerning this item, it is said to be take -2. We have a feeling this might be from an earlier session." Do you have any further information, please? (Moriarty)

DEMS: No, unfortunately not, but we still have the same feeling.

▶ Columbia Special Products "Great Vocalists of the Big Band Era" P6-14538 (see Bull82/1-T3): My comparisons indicate that "Rose of the Rio Grande" is matrix M833-1 as recorded on 7Jun38. (Carmack)

▶ V-Disc 671 "Unbooted Character": The tune is told be premiered during Treasury Show no.22 (8Sep45). In WWofDE Recording-Ban Period I found the tune in session 42-30 (Aug42). Could that be? (Hill)

DEMS: No, it seems unlikely. We urge anyone in possession of the claimed portion from Hotel Sherman (Aug42) to tell if the "Unbooted Character" is present.

▶ Wax Works 42-38: According to Mahus Collection Booklet add "One O'Clock Jump" to the end of the session. (Moriarty)

▶ Refer again to Bull84/3-8 regarding the listing of Capitol transcription titles at the bottom of that page. I would add that "Crosstown" was also released on Hindsight HSR-125; "Everything Goes" also on Accord SN-7200; and "Tip The Topic" likewise released on Accord SN-7200. (Carmack)

▶ THAT NEVER ENDING BLUES - Ref. Bull82/3-11: Amputated "Satin Doll"-ending, and reduced fidelity, also to be found on double-lp CBS 88054, Duke Ellington Memorial. Several notes also lifted from the "Come Sunday" coda, Victor, 1Dec44-version on the famous "At His Very Best"-album, at least on my copy. RCA LPM-1715 (a German pressing, referring to Down Beat "A Jazz Milestone" on cover, top left). The lost notes are present on the French Intergale and, if my memory serves me right, on the old 10-inch HMV "Black, Brown & Beige" / "Perfume Suite"-lp (DEMS remark: HMV DLP-1070). On the other hand you will be able to enjoy 1Oct28 "The Kooche" 2. cymbal-crash (ref. Bull 84/1-3 and 84/3-8) on "Ellington Era 1927-1940 vol. 1", Philips BPG-62178. It is also there on Parlophone PMC-1154, the "Jungle Jamboree"-album, with less clarity. In style with the amputated "Satin Doll", it is gone again on the above-mentioned Memorial-set. (Renberg)

▶ A small addition: RCA LPM-1364 was once obtainable divided into 4 EP's, EPD 1364-1,-2,-3,-4. This is not mentioned in the WWofDE RCA Victor Period volume. (T Erikson)

▶ "Harlem Air Shaft" on FDC-1002 comes from a broadcast on 12May45, and also on DETS-5. On FDC there is a short introduction by Duke: "... and now, with Rex Stewart on trumpet, we fall right into the Harlem Air Shaft". This introduction is not present on DETS. How Come? (T Erikson)

DEMS: The FDC version comes from a V-Disc (483) for which these remarks were added by Duke, and there preceded by a short Take The A Train theme. The DETS version is from the actual broadcast.

(etd. page 5)

DISCUSSIONS/... (ctd.):

▶ Can DEMS furnish the correct sequence now for all titles on the sessions recorded 22Mar52 and 29Apr52 (discussed in Bull84/1-3+4 and 84/3-10), issued (and how) or unissued. (Carmack)

DEMS: Our files show the following:
520322 Salem, Oregon, one-nighter dances:

- Solitude
- Blues at Sundown
- Do Nothin' ...
- It don't mean a thing
- Fancy Dan
- The Hawk talks
- Tenderly
- Frustration
- Tea for two
- Deep purple
- Caravan
- Warn Valley
- I let a song/Don't get around
- (Intermission)
- (Warm up)
- A Train
- Sophisticated lady
- Don't worry 'bout me
- Perdido
- The Jeep is jumpin'
- Mood Indigo
- How high the moon
- Monologue
- Duet
- Skin deep
- Black beauty
- Dancers in love
- Tattooed Bride (Aberdeen)
- Flamingo
- Trumpet no end
- A Train

Stardust 201, Musidisc 5213

Skata 502

Sunburst 501

Skata 502

Stardust 201, Musidisc 5213

Stardust 201

Skata 502

(Concerning 29Apr52 further investigation is needed).

▶ Re KOALA lp's: These are USA pressings rather than Australian (DEMS comment: You are so right, we were wrong). (Carmack)

▶ I would now confirm that the PICCADILLY PIC-3524 lp previously reported is the same as Koala AW-14117 except that the titles are arranged in a different sequence (see Bull82/5-2). (Carmack)

▶ Regarding "Happy Birthday" (to Duke) (see Bull84/3-11 near the end of the McElroy Ballroom date): This is noted to have been unissued, I believe this was issued on Stardust 203. Please confirm. (Carmack)

DEMS: You are quite right, it ends the very last track on Stardust 203. And, what is more important, the "Happy Birthday" is not to Duke but a female person attending the dance. This again suggests that the date should really be a previously given one as 15Apr53. We suspect the Birthday salute to have been related as being in honor of the Duke, and thus consequently the date to be April 29.

▶ CBS "DUKE '56/'62" (5 lp's)(see previous Bull): Is it not true that Ellington collectors will now have had the opportunity over the years, of acquiring every single 78 or 45 rpm commercial, "single" release, on microgroove. I don't say every single record is currently available ... only that an assiduous, serious collector, could now, if he or she so desired, dispose of all of his Ellington "singles", either on 78 or 45 rpm, and still have a complete collection of all released items, on Long Play albums. If any "single" has ever been overlooked, I would certainly like to know about it. The final CBS 5 lp's

completes, I believe, the microgroove coverage of all previously released "singles". In a way, this has some importance to the collector who finds it an irritation to have to preserve the old 45 and 78 singles, because they had never been reissued! (Jacobs)

▶ AFPS JUBILEE 69 (see Bull84/4-11, comment by T Larson): Jubilee 69 was assembled/mastered on 11 March 1944 and was one of 7 Jubilee transcriptions in the 1942-1945 period that were dubbed shows. The others - with their assembly dates - were 6 (Jan 1943), 8 (28Jan43), Ellington's 49 (11Feb43), 58 (27Dec43), 112 (11Dec44), and 123 (5Mar45) (Sears)

▶ GET YOUR KIX-ENJOYING Black blues, RIB related music sometimes give unexpected joys. Hedges, Baker, Nance, Marshall, Glenn and Greer are present on several Ivory Joe Hunter - tracks, King material, re-issued by Jonas Bernholm, Sweden. To be found on Lp's ROUTE 66 KIX-4, KIX-15 and KIX-65. On the same label, KIX-8 (Paul Gayten) and KIX-19 (Larry Darnell), you may enjoy some Sam Woodard New-Orleans-inspired shuffle, but pre-Duke, also Area Bell. On another Bernholm-compilation, CROWN PRINCE IG-402, presenting Willie Mabon's CHESS-material fr. the 50's, the reverse side of the cover is graced with a picture showing Duke. Among the inside goodies (if this music is down your alley), we find simple, but nice and rough blowing by Harold Ashby - a frequent guest on the Chicago blues-recording scene at that time. Bernholm's several Lp-series are model of their kind, the cover-texts alone setting new standards. The Swedes strike again! (Renberg)

▶ THE LAKE (see Bull85/1-2): Mr. D. Miller asked for information about "The Lake". I've just listened to the Rotterdam 1969 concert. The theme of The Lake on Mercer Ellington/Duke in Warsaw is the same as "Unknown title" on the Rotterdam tapes.

I have the Rotterdam concert complete on tape if Mr. Miller should want a copy. (I also have the 1967 concert (with Ella F.) and the 1971 concert complete on tapes.) (van Waas)

▶ DETS-34 (see Bull84/3-2): DEMS says the only portion in existence from the 13Apr46 show is the one included", namely Jam-A-Ditti/Blues Is The Night/Passion Flower and Closing. Yet in the Mahus Collection booklet are many additional titles listed; followed by the 3 tracks found on DETS-34. So it looks DETS-34 could have more tracks than it actually had. (Moriarty)

DEMS (via Hoefmit) comments: Apart from the three last titles, also on DETS-34, the titles on the Mahus tape in question are from other sessions. "Embraceable You" is recognized as DESOR 3791. The rest has still to be investigated. There is no doubt that this is a FAKE once obtained by Mahus.

▶ Which is the correct take number for "Transbluency" matrix D6VB2095, recorded on 9Jul46, as released on these LP's: RCA(F) RM-42397 (given as -1) and on Franklin Mint ("The Greatest Recordings of the Big Band Era", Vols. 55/56 (no take number given but sounds as on RCA)? Contrary to RCA liner notes, Timmer 1979 edition shows take -2 as the only one issued. Where both takes issued? If not, which was the issued take? (Carmack)

▶ Ref. 84/3-2 (Carmack): "VAGABONDS" on CBS 66607 different from UTD-2004, yes, but disregarding speed/mix I am not able to detect differences from Franklin Mint. Will somebody equipped for simultaneous listening please check. (Renberg)

▶ Ref. 85/1-9: "ASPHALT JUNGLE THEME" part 1 & 2 same as Columbia 4-42144, except part 2 on single-issue also in mono. There is a slight speed-difference and the new LP-issue adds a few more beats during fade out. (Renberg)

▶ A follow up on the 6-LP set on CBS(F) 66607 (see Bull84/3-2): Regarding "Controversial Suite" on Side J, given in DEMS to be -2, I made aural comparisons with different results. I compared CBS with the listed take-2

(ctd. page 6)

DUKE IN THE PICTURE

● HOLLYWOOD SOUNDSTAGE HS-5014 (see Bull 85/1-9): The title is "REVEILLE WITH BEVERLY/JAM SESSION". Ellington did not go into this film in early October, but rather sometime during the last two weeks of October, for the following reasons: His pre-recordings for CABIN IN THE SKY, the film the Ellington band worked on directly prior to REVEILLE, were completed the afternoon, Sept. 29, 1942. Only then could the band go into rehearsals and - eventually - filming of the "Paradise Café" sequence. This was held up for a few days due to the fact that Lena Horne broke the instep of a leg, had to have it put in cast for the remainder of her work on the film. The first "takes" of the "Paradise Café" sequence had to be reshot with new camera angles to keep Horne's leg out of the picture. To make a long story short: It took two weeks before Ellington got off the M-G-M lot, if not more. The film was completed, incidentally on Oct. 24, with some retakes shot Oct. 28.

Hence the assumption that Duke worked on REVEILLE sometime the last two weeks of October. Filming and recording (rather vice versa) of TAKE THE A TRAIN did not take more than 2 days, according to available sources. The band's first documented engagement after the M-G-M and Columbia film assignments was one on its way East, at the Dreamland ballroom, Omaha, Nebraska, Oct. 26, 1942.

Finally, the photo referred to, reprinted in "Recording Ban Period", p.1 is not from REVEILLE! The Ellington band was grouped around a piano in a very similar fashion for publicity stills by both the M-G-M and the Columbia studio photographer. However, the photo is from CABIN IN THE SKY, as is evident in the kind of piano which is different from the one in REVEILLE. Furthermore, original prints of this still carry the film's production number, which is CABIN's (1267). (Just flip over the page and compare the two pianos). (Stratemann)

DISCUSSIONS/ADDITIONS ... (ctd.):

previously released on Up-To-Date 2005; they are NOT the same. Compare especially the DE piano solo in the early portion of "Later" where the differences are noticeable. My conclusions therefore that CBS contains -1 and UID -2. "I Love My Lovin' Lover" on Side K, said by DEMS to be -1 and previously unissued; made comparisons with different results (liner notes on CBS also indicate a previously unissued take. Timmer (1979 Edition) lists -1 on an un-defined Columbia release, no other takes listed. My own results are as follows:

co47482-alt.take CBS 66607, UID 2004
-1 Columbia CG-33961 (Carmack)

► CBS 88653 (see previous Bull): COMMERCIAL TIME is the same as the untitled number played on 5Mar58 and issued on Unique Jazz 34 (DESCOR 659g). (Hoefsmit)

► CBS 88653 (see previous Bull): SLAMAR IN D FLAT is the same as RONDOLET. This composition was also performed on 11Mar67 (DESCOR 1098a). It is also played in a sequence shown in "ON THE ROAD WITH DE" (NET-TV) as per September the 1st, 1967 (DESCOR 1124d-g) - Asland has considerable doubts concerning this date mentioned claiming it ought to be from another session, date unknown so far. (Hoefsmit)

► Regarding RCA NL-89166 and ISP-3906 (see Bull 84/4-2): I still have a couple of questions. DESCOR session 1124 lists four consecutive takes of "Rondolet", not mentioned in the DEMS article. What are the matrix and take numbers? Also, there are three additional titles on LPS-3906 (Charpoy/The Intimacy of the Blues/Day Dream) which I assume are also on NL-89166. What are the matrix numbers and is the recording date and sequence correct? (Carmack)

DEMS comment: Concerning RONDOLET see comments just above. If RONDOLET really is from this session the matrix number

● SNADER TELESCRIPTONS (see Bull 81/5-9, 82/2-4+2, 82/3-3): As a follow up to the research I would advise that I have an LP entitled "Music by DE and Others" on Spin-O-Rama S-55: Sophisticated Lady/Solitude/Caravan/It Don't Mean A Thing/I Let A Song Go Out Of My Heart/Prelude To A Kiss/Dark Dawn/Green, Pink And Plaid/Jane/Hum Drum. Spin-O-Rama, "A product of Premier Albums, Inc.". I guess only the first three titles are by DE, those being from Snader Telescriptions, and that all or most of the remaining titles being probably by Bobby Freedman. Further comparisons needed. Perhaps someone else out there has also the Spin-O-Rama LP and would offer their findings in DEMS. (Carmack)



● The Cotton Club movie has now reached Europe too.

This legendary spot was where DE was to be famous. For some 12 years on-and-off DE participated introducing new sounds and scores of new songs. These sounds are in the film recreated, and successfully so, by Bob Wilber (you will meet him at the Manchester conference). Not only the transcribing works were done by him - he also plays the alto sax and clarinet solos.

Although the wellknown "Cotton Club" book, by Jim Haskins, is closer in describing the historical backgrounds, surroundings and all kinds of circumstances during the Cotton Club era, the film will let you experience much of what was going on during shows and other happenings. Apart from the gangster story involved, the result is rather captivating.

It was a large Order - but we filled the Bill!

Proudly Presenting
the 2nd Edition of
"THE COTTON CLUB PARADE"

Starring
Ethel WATERS
Duke ELLINGTON
NICHOLAS BROTHERS
GEORGE DEWEY WASHINGTON
50 COPPER COLORED GALS
30 SEPIAN STARS
3 SHOWS NIGHTLY: 7-12-2
STAGED BY CLARENCE ROBINSON

COTTON CLUB
BROADWAY AT 48th ST - LAG 4-7300

NEVER A LOCATION OR COVER CHARGE MINIMUM AFTER 10 DINNER
\$1.50
SAT. 8PM - 11PM MON. 8PM - 11PM

FOR TRADE

Anyone interested in a copy of the FRANKLIN MINT 2-LP set "THE COLLECTOR'S ELLINGTON"? I am willing to trade for items on my own "want list" with other DE collectors, especially those in European countries. Those interested might correspond directly with me with a listing of items available for trade.

Elliott W Carmack, 3 Trembley Court, CONCORD, NH 03301, U.S.A.

should read either as UPA1-8535 or -8536. As for "Charpoy", "Intimacy" and "Daydream" we unfortunately have no better info than at present time given in DESCOR and Timmer.

NEW RELEASES

(std.):



● Fantasy F-9636

"DE&HO featuring PG" U

1May62: C Jam Blues / Take The A Train / Happy Go Lucky Local / Jam With Sam / Caravan / Just A-Settin' And A-Rockin' / Paris Blues / Ready, Go (Landström) U

DEMS: This is a complete session, one of numerous so-called "stockpile" recordings from this period, long known among advanced collectors, though oddly enough not mentioned in DESOR.

● Soundcraft 1013 "June 12 1957"

"THE SATURDAY NIGHT SWING CLUB" (2 LP)

A 90 mins. CBS jubilee program. "Frolic Sam" is included as played by the Duke Ellington Quintet. (Hällström)

DEMS: Our files state there is another tune premiered at the occasion, "Contrapuntal Stomp", later to be known as "Back Room Romp".

● Liberty (J) LBJ-60055

"MONEY JUNGLE"

Same as United Artists UAS-5632. (Yuse)

● RVC Family Club (J) RSC-1501-1512 "THE GREAT COLLECTION OF STANDARD JAZZ" (12-LP Box)

Two DE items included: 9May66 Take The A Train / 10May66 Sophisticated Lady. (Yuse)

● "ELLINGTONIA"

Geffen Records GH-24062

"THE COTTON CLUB"

This is a sound-track album from the "Cotton Club" feature film. 13 of the film's 16 Ellington pieces are included without dialogue or any other interruptions.



FROM THE DUKE ELLINGTON STUDY GROUP CHICAGO CONFERENCE

★ REMASTERING BY JACK TOWERS

At the 1984 DUKE ELLINGTON STUDY GROUP Conference JACK TOWERS demonstrated his procedures and techniques for remastering old recordings. The presentation was recorded on video tape. The resulting cassette is 50 minutes in length and is available on VHS or Beta for US\$40.00, postpaid.

Remittances must be payable to:

UNIVERSITY OF ILLINOIS AT CHICAGO

Mail this order form (or full-sized copy) and payment to:

Dr. Sue Markle (M/C 210) University of Illinois at Chicago Box 4348 Chicago, IL 60680 U.S.A.

Please type or PRINT CLEARLY

<u>Format</u>	<u>Quantity</u>	<u>Cost</u>
V H S	_____	@ US\$40.00 _____
Beta	_____	@ US\$40.00 _____
PAYMENT ENCLOSED _____		

SHIP TO _____



Cassettes of several of the sessions of the 1984 DUKE ELLINGTON STUDY GROUP Conference are now available.

The cassette of the University of Illinois at Chicago JAZZ ENSEMBLE is of chrome-based, bias 70, tape. Notice its slightly higher cost. All other cassettes contain normal bias tape. Two sessions are on sets of two cassettes each.

- ★ WELCOMING WORDS (Terrell A. Allen, Don Miller, and a message from Benny Aasland)
- ★ COLLECTORS AND DISCOGRAPHERS (John Steiner, Jerry Valburn, and Sjef Hoefsmit)
Quantity _____ @ US\$5.00 _____
- ★ CATALOGING ELLINGTON COLLECTIONS (Marie Griffin)
Quantity _____ @ US\$5.00 _____
- ★ SECONDARY THEMES FROM MILEY TO MAINSTEM (Martin Williams)
Quantity _____ @ US\$5.00 _____
- ★ UNIVERSITY OF ILLINOIS AT CHICAGO JAZZ ENSEMBLE (Richard Wang, Dir.)
Quantity _____ @ US\$6.00 _____
- ★ ELLINGTON MATERIALS AT THE LIBRARY OF CONGRESS (Andrew Homzy)
Quantity _____ @ US\$5.00 _____
- ★ MORE CONVERSATIONS WITH DUKE (Robert Johnson)
Quantity _____ @ US\$5.00 _____

The following sessions are on sets of two cassettes each.

- ★ TRANSCRIBING AND PERFORMING (Richard Wang, Gunther Schuller, Bob Gustafson, Jeff Lindberg, Douglas Richards, and Mark Tucker)
No. of sets _____ @ US\$10.00 _____
- ★ BIOGRAPHY AND BIOGRAPHERS (Mark Tucker, Eddie Lambert, and Daniel C. Caine)
No. of sets _____ @ US\$10.00 _____

T O T A L P A Y M E N T _____

Make remittances payable to THE DUKE ELLINGTON SOCIETY-Ray Nance Chapter.

Mail order and remittance to: Donald G. Miller
5728 S. Stony Island Avenue
Chicago, IL 60637
U.S.A.

Shipping Address: _____

Thursday 23 – Sunday 26 May

ELLINGTON 85



THURSDAY 23 MAY 1985
Beginning at 8pm
RECEPTION PARTY FOR SUBSCRIBERS ONLY

DAYTIME EVENTS

From 9.30am each day – discussions, lectures, films, etc.

Subjects will include:

- "ELLINGTON IN BRITAIN"
- "TRANSCRIBING AND PERFORMING ELLINGTON TODAY"
- "RECORDING THE 1940 FARGO DANCE DATE"
- "ELLINGTON MEMORIES"
- "THE ELLINGTON TRUMPETERS"
- "DUKE ELLINGTON'S RAREST RECORDINGS"

Plus other subjects to be confirmed

PLUS DUKE ELLINGTON AND HIS ORCHESTRA IN QUADROPHONIC SOUND
PLUS A DUKE ELLINGTON FILM BONANZA

Presenters and panellists will include:
 From Long Island, New York – Jerry Valburn record producer and owner of the world's largest Ellington collection.
 From Washington DC – Jack Towers world famous sound engineer who recorded the great 1940 Ellington band.
 From Paris – Charles Delauney, the father of discography.
 From East Chicago – Willie Cook, trumpeter with the Duke Ellington Orchestra for many years.
 From Holland – Sjef Hoetsamit, leading Continental research worker.
 From West Germany – Klaus Stratemann, international authority on jazz on film.
 From New York – Bob Wilber, pupil of Sidney Bechet and a director of The New York Jazz Repertory Orchestra.
 From Britain – John Chilton, Peter Tanner and Russell Woodward, jazz writers. Ken Rattenbury, whose thesis on Ellington won him an MA in music, plus a host of other musicians and writers, who will be announced later.

EVENING EVENTS

MUSICAL DIRECTOR: **BOB WILBER**

Bob Wilber has been appointed Musical Director of the 1985 Duke Ellington Conference and he will be in charge of three concerts in which the full spectrum of Duke Ellington's music, from the twenties to the seventies, will be presented.

BOB WILBER and WILLIE COOK will appear on ALL 3 NIGHTS

FRIDAY at 8.30pm
Recreations of the Ellington Orchestra in the 20's and 30's.

'HARLEM'

This eleven piece band from the Midlands specialises in the late twenties/early thirties big band music and their combination of dedicated scholarship and roaring enthusiasm is a rare blend which guarantees an outstanding concert.

Amongst the many stars who have guested with the band have been George Kelly, Benny Waters, Franz Jackson, Eddie Durham, Earl Warren and Willie Cook. Willie and Bob look forward enormously to appearing with this talented band.

SATURDAY at 8.30pm
SMALL BAND ELLINGTONIA

BOB WILBER AND HIS JAZZOPATORS

other musicians include:-
WILLIE COOK (Trumpet)
DANNY MOSS (Tenor Sax)
ROY CRIMMINS (Trombone)
LEN SKEAT (Bass)
CHRIS HOLMES (Piano)
 and many others

The Jazzopators will perform from an extensive collection of arrangements from the early 40's.

SUNDAY at 8.30pm
"ELLINGTON MASTERPIECES" featuring

THE ALAN HARE BIG BAND

directed by **BOB WILBER**

Manchester band leader Alan Hare (winner of international honours), will assemble a top flight orchestra of local professional musicians, who will play under the direction of Bob Wilber. Bob will be supplying many arrangements from his own library and others. The orchestra will perform many of the great Ellington masterpieces from the 40's as well as later longer works.

Bob Wilber first attained fame in the 1940s as the star pupil of the great New Orleans musician Sidney Bechet. Bob's work on clarinet, soprano and alto saxophones has earned him world wide renown, while his reputation has been further enhanced by his work as an arranger and bandleader. He is Musical Director of the soon-to-be-released film "The Cotton Club" which will feature the music of Duke Ellington. Bob will spend a full week in Oldham for Ellington '85, rehearsing and directing the Conference bands.

Trumpeter Willie Cook is another star signed for the Conference. He was featured in the Duke Ellington Orchestra through most of the fifties and in several spells in the sixties. A musician with distinguished service in many of the best big bands, Willie Cook plays trumpet with the full tone associated with the players from the big band era combined with the harmonic sophistication of modern jazz. Like all the soloists featured with the Duke Ellington Orchestra he is a master of melody playing.

Alice Babs will show some very special films!

HOW TO BOOK

Send a cheque/postal order/money order for £40.00, made payable to

Ellington '85

(Note: overseas visitors should add £3.00 to cover bank charges)
 For American visitors: The total of £43 = \$65 Dec 1984.

The £40.00 registration fee, entitles attendants to the Reception Party (23rd May) and all subsequent daytime and evening events. It also entitles exclusive use of the hospitality suite during the conference.

THIS PRICE IS ONLY VALID FOR APPLICATIONS RECEIVED BEFORE 1st MARCH 1985.

Should you not wish to send money now, but to apply after 1st March 1985 (or simply pay on the opening night), then the Registration Fee will be £45.00, subject to availability.

However as the initial response has already exceeded the limited number of places available, if you do intend to reply, we suggest you complete this registration form now and post as soon as possible. We can only accept registration on a 'first come, first served' basis.

SINGLE EVENT/SINGLE DAY

As priority will be given to those wishing to attend the full conference. We are unable to offer advanced tickets for single events or single days.

ACCOMMODATION

Accommodation can be reserved at the Belgrade Hotel, Manchester Street, Oldham. If booked through Ellington '85 the hotel will offer a Special Conference Rate of £12.50 per person/per night, for a twin bed room, or £15.00 per person/per night, for a single room (inclusive of VAT) BED AND BREAKFAST. The Belgrade Hotel is of modern international standard and is only a short distance from Birch Hall.

A Free Coach will be available to transport guests to the conference each morning.

Applicants wishing to stay at the Belgrade Hotel, should enclose with this application form a £10.00 (non-returnable) deposit.

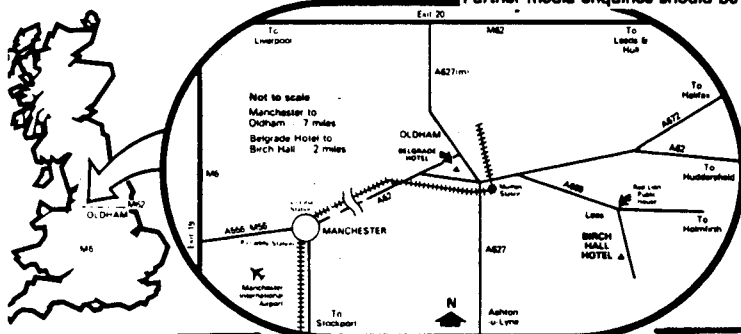
FOOD

During the conference, Snacks, Lunch and Dinner, will be available at Birch Hall.

P.S. Persons wishing to book accommodation through "Ellington '85" are advised that, due to demand, single room accommodation is now in very short supply. Therefore, patrons should indicate on the application form, if they are prepared to share a double room.

HOW TO GET TO BIRCH HALL

Further media enquiries should be directed to Mike Hazeldine, 18 Tariff Street, Manchester M1 4FN. Tel: 061-236 8806.



EXTRA ACTIVITIES OUTSIDE THE CONFERENCE

Visitors from abroad may be interested in a tour of England (starting from London), prior to the conference. This will be arranged by a major UK tour operator. Those visitors wishing to join this tour should indicate their interest on this form.

EXCURSIONS DURING THE CONFERENCE

Daily excursions will be arranged for those persons accompanying Registered Guests, who do not wish to attend all the conference daytime events. Please also, indicate interest on this form.

OUT OF PRINT 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.) 2:00 per current page (pages of no current interest are added free).

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- /2 10 pages (5 are of no current interest)
- /3 6 pages
- /4 4 pages
- /5 8 pages (1 is of no current interest)
- 80/1 10 pages (2 are of no current interest)
- /2 8 pages (1 is of no current interest)
- /3 8 pages
- /4 8 pages (1 is of no current interest)
- 81/1 7 pages
- /2 7 pages

- /3 5 pages
- /4 8 pages
- /5 9 pages
- 82/1 13 pages
- /2 7 pages
- /3 13 pages
- /4 5 pages
- /5 6 pages
- 83/1 6 pages
- /2 12 pages (4 are of no current interest)

and

- 84/3 12 pages (1 is of no current interest)

New members will automatically receive still available back copies free of charge.

THE FOLLOWING MICROGROOVES, ET's, COMPACT DISCS AND CASSETTES ARE MENTIONED (no prefix or suffix given) IN BULLS. 85/1 & 2: (Example: 5111 = Bulletin 85/1 page 11)

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Addenda: EVERYBODYS 3005 ... 5211 ; Liberty 60055 ... 527 ; RVC FAMILY CLUB 1501-12 ... 527 ; United Artists 5632 ... 527

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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 Island, Accont. N° 441 21 72 - 1,
 Centre de Cheques Postaux,
 S- 105 06 STOCKHOLM
 S w e d e n

DEAR DEMS MEMBER:
 MONEY TRANSACTIONS with DEMS must be addressed and payable to:
 Birgit Island
 Box 4026
 S- 175 04 JÄRFÄLLA
 S w e d e n



L A T E L A T E N E W S

Just before going to press we received the following and a test pressing - marvellous sound - Jack Towers worked miracles again!

Further details in the next Bull.

P.O. BOX 156

HICKSVILLE, NEW YORK 11802

TO BE RELEASED MID-APRIL 1985

EVERYBODYS 3005 REFLECTIONS IN ELLINGTON

The 1932 band in true stereo / the 1940 band on the road

JUST THINK OF THIS. FIFTY-THREE YEARS AFTER THESE RECORDED PERFORMANCES WERE FIRST MADE, NOW IN THE YEAR 1985, YOU WILL BE ABLE TO LISTEN TO THE GREAT 1932 ELLINGTON ORCHESTRA IN TRUE STEREO, YES, IN TRUE STEREO. THRILL TO THE MAGNIFICENT TRUMPETS OF COOTIE AND WHETSOL; TRICKY-SAM'S UNIQUE TROMBONE HUMOR; OTTO HARDWICKE'S MELODIC ALTO AND BASS SAX; BARNEY'S PURE CLARINET TONE; HARRY, JOHNNY, AND SONNY, THEY ARE ALL COMPLIMENTED BY DUKE'S MAGNIFICENT STRIDE PIANO. ALL THIS IN FEBRUARY 1932!!!! AFTER YOU LISTEN TO OVER FIFTEEN MINUTES OF THIS BREATHTAKING MUSIC PREPARE TO MOVE ON TO THE EXCITEMENT OF LIVE BROADCASTS BY THE LEGENDARY 1940 BAND - IN REMARKABLE FIDELITY. IT BEGINS WITH COOTIE'S TRUMPET WORK AS THE BAND HOLDS FORTH AT DETROIT'S EASTWOOD GARDENS. COOTIE RETURNS AT THE START OF SIDE TWO WITH SPARKLE ON PLUNGER AND OPEN HORN. THE BAND IS NOW PLAYING AT CANOBIE LAKE PARK IN SALEM, NEW HAMPSHIRE. LISTEN AS COOTIE IS JOINED BY JOHNNY HODGES ON SOPRANO SAXOPHONE IN THE FINEST PERFORMANCE, TO DATE, ON "RIDING ON A BLUE NOTE". LATER COOTIE DOMINATES AGAIN, THIS TIME FROM THE PANTHER ROOM OF THE HOTEL SHERMAN IN CHICAGO. CATCH HIM ON THE LITTLE-HEARD ELLINGTON COMPOSITION, "JIG WALK". THERE ARE MANY GREAT MOMENTS HERE FROM THE OTHER ELLINGTON HEROES WE REVERE:.....REX, LAWRENCE, TRICKY, BEN, BARNEY, AND, BLANTON, ALONG WITH THE DRIVING FORCE OF SONNY'S DRUMMING. NEVER HAVE TWO GREAT PERIODS IN DUCAL HISTORY BEEN SO DOCUMENTED AND WELL REPRESENTED AS THEY ARE ON THIS RECORD!! WE HAVE HERE A POWERHOUSE COMBINATION OF MUSICAL EXCITEMENT IN THE FINEST TRADITION.

SIDE ONE

RCA-VICTOR STUDIO 1	(1:30-4:30PM)	New York	February 3rd,	1932
[1]	(MEDLEY) MOOD INDIGO - HOT AND BOTHERED - CREOLE LOVE CALL			
RCA-VICTOR STUDIO 1	(9:00-11:00AM)	New York	February 9th,	1932
[2]	(MEDLEY) EAST ST LOUIS TOODLE-OO - LOT O' FINGERS - BLACK & TAN FANTASY			
EASTWOOD GARDENS (Broadcast, NBC-Red)	(11:30-12Mid)	Detroit	July 29th,	1940
[3]	HARLEM AIR SHAFT			
[4]	I DON'T MIND (ALL TOO SOON)			
EASTWOOD GARDENS (Broadcast, NBC-Red)	(11:30-12Mid)	Detroit	July 31st,	1940
[5]	ROSE OF THE RIO GRANDE - vocal Ivie Anderson			

SIDE TWO

CANOBIE LAKE PARK (NBC-Blue)		Salem, New Hampshire	August 17th,	1940
[1]	RIDING ON A BLUE NOTE			
[2]	BOY MEETS HORN			
CANOBIE LAKE PARK (NBC-Blue)		Salem, New Hampshire	August 19th,	1940
[3]	ROSE ROOM			
[4]	STOMPY JONES			
PANTHER ROOM, Hotel Sherman (NBC-Blue)	(11:05-11:30PM)	Chicago	September 21,	1940
[5]	JIG WALK			
PANTHER ROOM, Hotel Sherman (NBC-Blue)	(11:05-11:30PM)	Chicago	September 26,	1940
[6]	LITTLE POSEY			
[7]	(Closing Theme) WARM VALLEY			

This is probably the most important record I have ever produced.

Jerry Valburn