



THE

DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1980/1 MARCH APRIL MAY

WHEN DID CARNEY JOIN THE DUKE?

In 1970 I made an interview with Carney where he claimed this date to be June 16, 1927. His very first recording with Duke, he said further, was "What Can A Poor Fellow Do?" (Nov. 3, 1927). Now: Was not Carney in the band when the October waxings were made for Victor in 1927?!

On page 101, in Mercer's book "DE In Person", we can see a picture said to show Carney and Miley, August 1926. The poster in the picture shows "Thur. Eve'ng AUG. 12". Can this be verified to be in the year of 1926?

On page 74, in "Music Is My Mistress", is another picture from August, 1926 - this time however without Carney.

Commentaries, please!

(Bruér)

DEMS comment: In a broadcast interview, in the 70's, Carney clearly state the date he joined Duke and the band to be June 26, 1927 (not June 16).

We can verify the date shown on the poster to be in the year 1926! However, Carney being a Boston guy is known to have hanged around the band every time they played the New England area. He was a great admirer of Hardwick and his sax playing. Thus it can be explained he is present on the picture without being a member of the orchestra at that time.

The picture in "Music Is My Mistress" shows, as claimed, Rudy Jackson, Percey Glascoe, Fred Guy, Toby Hardwick, Duke, Greer, Edgar Sampson, Joe Nanton and Bubber Miley. Studying the picture we dare say it is not Rudy Jackson (can it be Mack Shaw?), and it is not Edgar Sampson (nor is it Harwey Boone, or Leroy Ruthledge - and certainly not Carney).

For the actual period in 1927 here are a few known facts: 20Jun27: DE and the band begun another New England tour. The personnel: BM LM, JN, OH RJ ??, DE FG WB SG. In Ulanov's book "Duke Ellington": "... In June of 1927 the band went up to do some one-nighters and play another summer at the Charleshurst Ballroom at Salem Willows. ..." "Harry Carney was in, Otto was out (temporarily, "very temporarily"). Harry joined in time to play Salem Willows with the band that summer."

From "Down Beat, 27Nov58", we cite from the article "Carney Chronicle": "Our first date was at Nuttings, opposite Mal Hallet's band. ... It was the first time I ever worked with Tricky Sam and Bubber Miley, and it was my greatest thrill."

Later in June, 1927, we know the personnel to be: BM LM, JN, Nelson Kincaid HC RJ, DE FG WB SG.

C O R R E C T I O N S

● POLJAZZ Z-SX 0673 "LAST TIME" (reported in Bulletin No. 79/1): Cut 4 on side A stated as being "Unknown No.2" is Money Johnson doing a tribute to Louis Armstrong, playing "Hello, Dolly!". "Unknown No.2" on side B is "Goof".

Also, although Wild Bill Davis is listed as an instrumentalist, he does not appear. Johnny Coles is listed under Puzony (trb) whereas he should have been listed with Trabki (tpt). Harold Minerve is incorrectly listed as playing Oboj whereas this should be Flute. (Quarles)

● MONKEY MU-40009 (2-LP set), full contents as follows: Side A: Nov24: Rainy Nights/21Jun26: Animal Crackers/Mar28: Jubilee Stomp(108080-1)/Dec28: Mooche (108446-1) /10Sep29: Doin' The Voom Voom(4062-A)/3Apr30: East St. Louis Toodle-Oo (150167-3) / Side B: 9Jan35: Farewell Blues /18Mar37: Sophisticated Lady/Rockin' In Rhythm/9Jan40: Gal From Joe's /15Jan40: Bounce/17Sep41: Clementine / Record 2, Side A: Sep25: Trombone Blues/21Jun26: Li'l Farina/Mar28: Take It Easy(108081-1)/Feb29(film): Black And Tan Fantasy/The Duke Steps Out/Black Beauty/20Jan30: Rent Party Blues-3/Side B: 20Jan36: Dinah Lou (-1) / 18Mar37: Harlem Speaks /9Jan40: Little Posey/7Nov40: Ko-Ko/23Jan43: Boy Meets Horn/1Dec43: Black And Tan Fantasy. (H-U Hill)

● AZURE LP-431: "Would It Be You" (on label) must be "Could It Be You". (Hoefsmit)

● MAX MLP-1001 is erroneously said in the "Microgroove Listing" to have the balance as non-Ellington items. It is however an all Duke LP, contents as follows:

Side A: The complete "Bundle Of Blues" soundtrack (1933)/ /The complete "Symphony In Black" soundtrack (1934) /29Apr 1939: Duke Interview /Side B: 29Apr39: Serenade To Sweden /Rockin' In Rhythm/Cottage By The Sea/6Sep40: Sepia Panorama/Concerto For Cootie. (H-U Hill)

● ^{79/5 p. 5} GIANTS OF JAZZ GOJ-1020: In the DEMS comment (see previous bulletin) the first date is given as 28Sep45. This is false. Correct date is, as stated on sleeve, 28Oct45.

Cat Anderson is said to be soloist on "The Last Time I Saw You". This is rather surprising since it is Jimmy Hamilton on clarinet throughout! (Aasland) 28Oct45 bc begins with "Things Ain't What They Used To Be" not "Take The A Train" (sleeve & label).

10Nov45 starts with "Take The A Train" (theme), not given on sleeve & label. (H-U Hill)

10Nov45 is taken from a DWD-41 transcription, though not complete. In order to make a noise-free LP it was first put on tape to allow noises to be cut out. The effect in this case a peculiar sensation because the continuation in the rhythm is sometimes notably disturbed. Otherwise it is a good product. (DEMS comment)

NEW RELEASES /

Wagner!
● FANFARE 35-135 "ELLINGTON LIVE FROM THE AQUARIUM RESTAURANT":

25Oct46: A Garden In The Rain/The Whole World Is Singing My Song/Jennie/The Things We Did Last Summer/Rugged Romeo/"C" Jam Blues/Things Ain't .../11Oct46: Love Letters/I'll Buy That Dream/9:20 Special/Just Squeeze Me/In A Mellotone/This Is Always/Body And Soul & Close.

● JOYCE LP-1066 is now out. Contains a 21Sep45 broadcast from ZANZIBAR in N.Y.C., plus a portion from a broadcast, 22Nov48 from the CLIQUE in Philadelphia. This is an LP already told about in Bulletin79/2 by Sanfilippo.

Wick ad.
Hubert ad.
● HURRICANE HC-6002 "DE AT THE HURRICANE CLUB Vol.2": Side A: 11Jul43: Moon Mist (theme & intro.) / Out Of Nowhere/And Russia Is Her Name /It Don't Mean A Thing/Blue Serge/ Blue Belles Of Harlem / Don't Get Around Much Anymore & Close / Side B: 14Aug43: Clementine/Sentimental Lady / A Slip Of The Lip/There's A Man In My Life /Pitter Panther Patter/Rockin' In Rhythm/Do Nothin' Till You Hear From Me/Main Stem/Don't Get Around Much Anymore & Close. (E Bakker)

● In a recently received sale catalogue the following were mentioned among the LP's:
MUSIDISC 2511 (4-LP set) "DUKE ELLINGTON MEMORIAL, 4 GREAT CONCERTS, 1952/65",
FOX/AMER. RETROSPECTIVES 204/5 (5-LP set) "DUKE ELLINGTON". Anyone having any details on either of these collections? (Carmack)

● FESTIVAL 228 (double LP set); Probably the same as MUSIDISC 5213 (Mar52) plus 5139 (Europe 1965) (Hallstrom)

RERELEASES

John DeWay
● JOYCE LP-5013 "DUKE ELLINGTON'S JUBILEE": Side A: 10Feb49 (Empire Room / "Jubilee" No. 222): One O'Clock Jump(theme & intro)/Solid Old Man/Singing In The Rain/Three Cent Stomp/Tulip Or Turnip/Take The A Train/One O'Clock Jump & Close / Side B: 13Nov48 (Carnegie Hall): Medley/Linehouse Blues *Medley but the way* (H-U Hill)

DEMS comment: The AFPS "Jubilee" No. 222 transcription contains no Ellington, but verified by J Valburn to consist of items by Benny Carter, Helen Humes, Eddie Green, and Four Blazes.

● STANYAN SR -10105 has the same content as REPRISE R9-6097, and *Hubert* SWAGGIE S-1346 has the same content as CAPITOL M-11058. *Hubert* (Wilson)

Hubert
● PULSE 5091 (tape): This commercially sold tape, believed by some Ellington collectors to be from a separate session, in fact contains the same material as issued on the various CAMAY/NEW WORLD/CORONET releases: Caravan/Sophisticated Lady/Mood Indigo/The Hawk Talk/The Mooche/Solitude. The tape is titled "THE DUKE MEETS THE LADIES", which refers to the fact that the remainder of the tape is taken by recordings by Ada Leonard And Her All Girl Orch., also from SNADER Telescriptions. Contents of this tape are identical to those of LP CAMAY CA-3083. The tape is peculiar in that it's version of "Solitude" contains a c. 0:10 minute piano introduction absent from all LP releases. (Strateman)

A D D I T I D N S

- ✓ 40-14: Add JK-2092 for "Bojangles" and "A Portrait Of Bert Williams". (Hoefsmit)
- ✓ 40-47 (Fargo): Add the following LP to the following titles: OSCAR DISCO (I) OS-041: There Shall Be No Night/Stompy Jones/Chatter Box/Mood Indigo/Harlem Air Shaft/The Ferryboat Serenade / Warm Valley (1)/ Pussy Willow/Chloe /Bojangles. (H-U Hill)
- ✓ 41-15: RCA 447-0129: 14May41: Solitude (H-U Hill)
- 42-1: Victor 28800 should read 27800. (Hoefsmit)
- ✓ 42-1 "Moon Mist": HMV-E B-9292 is not the same take as on RCA FXM1-7301. (Merlin)
- ✓ 42-2 "I Don't Mind": In Bulletin79/4 we stated: "It is now proved that both takes of "I Don't Mind" have been released. So far we discovered that the original 78 rpm Victor, which used take -1, is identical to RCA FXM1-7301 (confusingly stated as take -2), and we also found that CAMDEN QJ-25091 used the same take as on RCA LPV-541 (on the sleeve stated as take -2). The difference between the takes is in this case hardly recognizable unless you listen to them simultaneously." In Bulletin79/5 we can read the following observation coming from H Merlin: "VSM SG-320 same as FXM1-3701, but not the same as LPV-541."

And now we received the following on the same subject:

1) "Since years a friend of mine and I are "take-hunters", experienced in simultaneous playing and listening to find out different takes. We lately tried to find out the differences between the two takes of "I Don't Mind", and our references were:

- a) Victor 20-1598 - the original 78 issue
- b) RCA-Victor LPV-541
- c) RCA(F) FXM1-7301

After more than two hours of cross-checked and repeated listening we were unable to hear the slightest difference

between the above mentioned issues. Our summing up: All three are ABSOLUTELY identical and made from the SAME master." (H-U Hill)

✓ 2) "I listened to LPV-541, RCA 430689 and FXM1-7301 for many hours. I am convinced they are identical." (Hoefsmit)

✓ 43-82 "Boast Of You" must be "Close To You". (Hoefsmit)

✓ Add to "SOLO ROUTINES": "Bojangles" 12Sep43: DF/JR DE TJ EW DE/JR. (Aasland)

✓ "MICROGROOVE LISTING": RCA 447-0129 14May41: Solitude / 11May45: Caravan;

✓ RCA EPC-1092 contains also: 5Jun41: John Hardy's Wife / Are You Sticking?;

HMV DLP-1025 contains also: 2Nov40: Queen Bess;

✓ FESTIVAL 130 (WwoFDE '42-'44): Album title "THE BEST OF DUKE ELLINGTON - ORIGINAL RECORDINGS 1942/1946". Record two is not the same as HITS 1001 but contains Musi-craft recordings: 23Oct46: Diminuendo In Blue/Magenta Haze /25Nov46: Sultry Sunset / Happy Go Lucky Local, I & II / Hiawatha / Flippant Flurry / 5Dec46: Golden Feather / Minnehaha / 18Dec46: Overture To A Jam Session, I & II / Jam-A-Ditty;

✓ PALM30 P30-05 contains also the complete Boston 26Jul39 broadcast. *Hubert* (H-U Hill)

DUKE IN THE PICTURE (See previous Bulletin)

Here's what's missing with regard to the team "Buck And Bubbles". "Buck" is non other than the pianist "Buck" Washington, whose real name was Ford Lee Washington. For more details, consult Chilton's "Who's Who Of Jazz", page 416/7. (Strateman)

X A DRUM IS A WOMAN - DIFFERENT VERSIONS

Additional information on the Columbia sessions Sept 17, 24, 25, 28, Oct 22, 23, and Dec 6, 1956, for "A DRUM IS A WOMAN" mentioned in DEMS Bulletin 79/5 (p.2): "Version 1" (of Bull79/5) has been issued on Col CL-951 and CBS(H) 65185. "Version 2" has been issued on Col CL-951, CSP JCL-951, Philips B-07253-L, Philips BBL-7179 and CBS/Sony(J) SOPV - 90. "Version 2" must be regarded as the final version, since "Version 1" duplicates track 1, Side 2, "ZAJJ" "A DRUM IS A WOMAN", part 2. The information on all sleeves is identical and gives no indication of the differences. The following will help to identify the differences between the two various tracks on part 1 (Side 1):

Track 2: "RHYTHM PUM TE DUM"

Version 1: The track starts with narration by DE (A) preceded by a short piano sequence and followed by the music with chorus and orchestra, and ends with the same type of piano chords as the start (2:34).

Version 2: The track starts with drums and maraccas as an introduction to the chorus and orchestra, which is the same as in Version 1. The music ends with the drum introduction to the narration by DE (B), which is different from Version 1. Not only are the words different, but there is also some singing ("Carribee Joe") by Joya Sherrill accompanying DE in Version 2, which merges directly into the next track ("What Else Can You Do With A Drum")(2:54).

Track 4: "NEW ORLEANS"

The versions are very similar, the differences in the musical background being almost imperceptible. The differences are easiest distinguished in the narration by DE.

Version 1: After 17 s of DE talking his words are "... being sucked up over the horizon into a fizzy bundle of grape-colored clouds. We see a boat, or is it a barge, coming into dock? Yes, it is a barge, and on it there's a throne, and on the throne is the King - What King? Why, man, that's the King Of The Zulus! (fanfare) - As barge ties up ... (narration continues) ... to one woman, a Madame Zajj." (Here the narration is interrupted by marching music for 10 s before DE continues) "There's something familiar about this woman. It seems we recognize her as someone we've seen before, somewhere, suddenly we realize the parade and the drumbeat had faded away and we look around to find that Madame Zajj also has disappeared." This sequence, including the marching music is entirely missing in Version 2. (Then follows the latter part of Track 5 "Hey, Buddy Bolden" and the first part of Track 6 "Carribee Joe" are missing in Version 1. Track 4 (3:10).

Version 2: After 13 s of DE narration his words are "... being drawn up over the horizon into a fizzy bunch of grape-colored clouds. There is a boat or is it a barge coming into dock? It is a barge and on it a throne, and on the throne is a King. What King? Why, man, that's the King Of The Zulus! And next to the King, a drum. Ah, Madame Zajj again. (Fanfare) - As the barge ties up ... (narration continues) ... to one woman, a Madame Zajj." The track continues directly into Track 5 "Hey Buddy Bolden". Track 4 (2:24).

Track 6 (latter part): "CONGO SQUARE"

There are only a few small variations in DE narration and the music is the same.

Version 1: The last sentence of DE narration goes "... and that the sun, a neon-rose lollipop is being sucked up over the horizon into a fizzy bundle of grape-colored clouds." (5:29). The last track is then continued on piano leading into "Zajj" "A Drum Is A Woman" Part 2. This piano sequence (0:12) is not found in the introduction of "Zajj" on track 1, Side 2 on either version.

Version 2: The last sentence of DE narration goes "... And the sun, a neon-rose lollipop is being drawn up over the horizon into a fizzy bunch of grape-colored clouds." (5:23)

If of interest, here are the "matrix" numbers used for the Columbia EP B-9511: ZEP41568 and ZEP41569.

DE NARRATION (A), Version 1

Once there was a boy named Joe, who owned a drum, a primitive drum. And on the head of the drum were inscribed the letters ZAJJ. And this drum wanted Joe to believe that she was the fragile thing that is a woman and with his zeal and her amenability they could arrive at the point of making beautiful rhythm together. They together travel and give rhythm into the world. But Joe was in love with the jungle and wanted to stay with the jungle. So the drum disappeared and took all of her rhythms with her saying, "There are other Joes, and one Joe can make rhythm as good as another."

DE NARRATION (B), Version 2 (Joya Sherrill)

Once there was a boy named Carribee Joe (Carrabee Joe). Spoke with the animals in their jungle slang (Carrabee Joe). His heartbeat was like bongos, and he sang every song they sang. One day he found an elaborately fabricated drum (Carrabee Joe), and when he touched it, it actually spoke to him saying, "I'm not a drum, I am a woman. Know me as Madame Zajj, African enchantress. I can make you rich and famous. Together we can travel and make beautiful rhythm through the world. But Joe was in love with the jungle, the virgin jungle, God-made and untouched, and with the jungle he had to stay. The drum beat up a storm screeching "I am the one and only Madame Zajj, but there are many Joes, and one Joe can make rhythm as well as another." So she hopped a trade wind, and away she went to Bar in search of another Joe. (O Wilson)

Just in time for printing we've also received the following on the same subject:

Both pressings (Version 1 and Version 2) exist on the re-issued Columbia Special Products JCL-951. I think it is interesting to give the matrix-numbers for both pressings. Though I don't have the original Columbia - Philips or CBS issues - maybe the matrix-numbers are the same:

So called Version 1 (missing "Hey Buddy Bolden" and "Carribee Joe") has for Side A CSP JCL-951:

XLP 39156-1AJ

So called Version 2 (side A ends with "Congo Square") has for side A CSP JCL-951:

XLP 39156-2A ← *White label, Alice Babs got mixed out of it*

To my knowledge differences were first mentioned in "Duke Ellington's Story On Records 1951 - 1957", page 388 - 390, session 631, where different takes (631b and 631c) were given for "Rhythm Pum Te Dum" on Col CL-951 and CSP JCL-951. (H-U Hill)

In addition here are "matrix" numbers for side A for a few other issues:

Col CL-951 (Vers.2): XLP 39156-1AG (in "wax")

Col CL-951 (Vers.2): XLP 39156-7K (in "wax")

CBS 65185 (Vers.1): No indications!

Philips BBL-7179 (B-07253-L):

(Vers.2): AA07253 1L/A20 (in "wax") (Aasland)

In addition to the LPs mentioned, there has also been issued an EP from these sessions, having the following tracks: COLUMBIA B-9511 (EP):

1. Hey, Buddy Bolden
2. What Else Can You Do With A Drum
3. Ah, You Better Know It
4. Pomegranate

Tracks 1 and 2 are the same as those on LPs. Track 3 is an alternate take (very similar, differing mainly in the tenor sax part). Track 4 has not been issued on LP, although belonging to "A Drum Is A Woman". (In the CBS telecast, 1957, this composition was interposed between "Rhubob" and "Carribee Joe" - part 2.) (O Wilson)

(Aasland)

THE HOLLYWOOD EMPIRE ROOM, 1949

From J Hoefsmit we've received a letter with many questions plus valuable observations concerning a bunch of AFRS transcriptions. One portion deals with the ETs using broadcast material from the Hollywood Empire in 1949.

As once pointed out by Jerry Valburn there was one stay there in 1949, lasting from February 1 to February 21.

Benny Aasland and Jerry, along with quite a few more collectors, I Kaiser, to mention one, have helped in

different ways to clarify things on this Empire Room stay. The June 2 dating is simply another error caused by the American way writing a date compared with the European. 2/6/49 means February 6, not 2 June.

The band was frequently heard over ABC in the Hollywood area. Thanks to Kaiser, who found some contemporary air shots, we are able to date some transcription material for both the "Jubilee" and "Just Jazz" series. A few more broadcast items are still to be further investigated.

Aasland made the below summing up for this DEMS issue:

From HOLLYWOOD EMPIRE ROOM broadcasts:

- 451 Feb 49: CARAVAN JJ-39, JJ-60, Ozone 12
 BROWN BETTY JJ-39, JJ-60
 MAIN STEM JJ-39, JJ-60, Ozone 12, Festival 228
 Y'OUGHTA JJ-39, JJ-60 (JJ-47, JJ-83) Ozone 12, Festival 228
 SOLITUDE JJ-39, JJ-60, Ozone 12, Festival 228
 STOMP, LOOK AND LISTEN JJ-39, JJ-60
- 452 6 Feb 49: HOW HIGH THE MOON JJ-45, JJ-81, PALM-24, Ozone 12, Festival 228, *JJ-525*
 LOVER MAN JJ-45, JJ-81, PALM-24, Ozone 12
 ROCKIN' IN RHYTHM JJ-45, JJ-81, PALM-24, Ozone 12
 JUST SQUEEZE ME JJ-45, JJ-81, PALM-24, Ozone 12
 HOW YOU SOUND JJ-45, JJ-81, (JJ-47, JJ-83) Ozone 12
 Things Ain't What They Used To Be + close JJ-45
- 450.0 Feb 49: HY'A SUE JJ-46, RTR 5004-FC
 THE C JAM BLUES JJ-46, RTR 5004-FC
 PASSION FLOWER JJ-46, RTR 5004-FC
 CLEMENTINE JJ-46, RTR 5004-FC
 JUST A-SETTIN' AND A-ROCKIN' JJ-46, RTR 5004-FC
 ONE O'CLOCK JUMP JJ-46
- 453 9 Feb 49: TAKE THE A TRAIN (theme) JJ-47, JJ-83
 THE TATTOOED BRIDE JJ-47, JJ-83
 ROCKIN' IN RHYTHM JJ-47, JJ-83
 Go N'ithin' I'll get near from the *is JJ-516 77-88*
 How you gonna (= identical with 45) *Demo 8242-7*
- 449.1 10 Feb 49: SOLID OLD MAN Jubilee 336, 352, RTR 5004-FC, Joyce LP-5013
 SINGIN' IN THE RAIN Jubilee 336, 352, RTR 5004-FC, Joyce LP-5013
 THREE CENT STOMP Jubilee 336, 352, RTR 5004-FC, Joyce LP-5013
 TULIP OR TURNIP Jubilee 336, 352, RTR 5004-FC, Joyce LP-5013
 TAKE THE A TRAIN (full vers.) Jubilee 336, 352, RTR 5004-FC, Joyce LP-5013

Feb 49 (composite from broadcasts - order of sequence unknown):

- Tape 449.2/26*
 THINGS AIN'T WHAT THEY USED TO BE Acetate exists (# JJ-45, JJ-81)
 BEALE STREET BLUES Acetate exists
 TOOTIN' THROUGH THE ROOF Acetate exists
 HARLEM AIR SHAFT Acetate exists
 BLUE LOU Acetate exists
 THREE CENT STOMP Acetate exists (# Jubilee 336, 352)
 THE C JAM BLUES Acetate exists
 ON THE SUNNY SIDE OF THE STREET Acetate exists

- 449.0 Feb 49: HY'A SUE Jubilee 349 (# JJ-46)
 HE MAKES ME BELIEVE Jubilee 349
 STOMP, LOOK AND LISTEN Jubilee 349 (# JJ-39, JJ-60)
 BROWN BETTY Jubilee 349 (# JJ-39, JJ-60)
 ST. LOUIS BLUES Jubilee 349
 HUMORESQUE Jubilee 349

- 449.2 Feb 49: THE TATTOOED BRIDE Jubilee 356
 JUST SQUEEZE ME Jubilee 356
 BODY AND SOUL Jubilee 356
 DO NOTHIN' TILL YOU ... Jubilee 356
 ROCKIN' IN RHYTHM Jubilee 356

- 449.3 Feb 49: UNBOOTED CHARACTER Jubilee 361
 PARADISE Jubilee 361
 HOW YOU SOUND Jubilee 361
 IT'S MONDAY EVERY DAY Jubilee 361
 CARAVAN Jubilee 361
 COTTON TAIL Jubilee 361

Abbreviations:
 JJ = AFRS "JUST JAZZ"
 RTR = RARETONE

From Hoefsmit's letter we have some further questions:

- 1) Are Nos. 708 and 712 ("Spotlight Bands") identical?
- 2) Do you have more exact dates for Nos. 1044, 1047, 1077, 1080 and 1083 ("Spotlight Bands")?
- 3) Do you have more exact dates for Nos. 131, 172, 180, 195, 437 and 457 ("Magic Carpet")?

I think No. 457 is from 16Aug46, because it's Al Hibbler's birthday.

DEMS comment: 1) In some discos we've seen the No. 712, but as far as we know the No. should read 708 for this 27Jun45 show. 2) These shows are put together from 1947 broadcasts from the CIRO'S in Hollywood. Although we know Duke was in Calif. 22Jul47-7oct47, we don't know the

the dates for the CIRO'S period. The following is what we have found out so far: Nos. 1044 & 1047 from 25Jul47, No. 1083 from 30Jul47, Nos. 1077 & 1080 are from 1Aug47. Note the intro to 1080 by the announcer said to be "the opening night" which then should indicate probably 25Jul47! We believe however that this applies to the opening number, the "Moon Mist" theme. Further investigation is needed on the matter. 3) We have only the following indications concerning the "Magic Carpet" shows in question: 131 from 4oct45; 172, 180 & 195 from Nov45 (all from ZANZIBAR); 437 and 457 are from the 8-25Aug46 period at the MEADOW-BROOK GARDENS, Culver City, California. Further investigation is needed here too. Your observation concerning 457 is much welcomed!

EDITORIAL

Since our last issue appeared, we have had to examine our budget situation. We steadily have to fight the proceeding increase in cost. We express our regret that the step has been necessary to set a new price for our Azure LP. The new price will be in effect from April 1st. We can only hope DEMS members appreciate that only by drastic measures can we continue to serve you, adjusting to what is continuously going on, not only in our country, but in the whole world. We repeat that DEMS is a non-profit organization depending on voluntarily offered assistance in time and material. We constantly need future help this way.

ONE OTHER THING - AND A VERY IMPORTANT ONE (as we earlier also pointed out): As a DEMS member you'll receive from time to time unique Duke material. Please bear in mind that such material is to be handled with care and

common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught handing over such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. We wish to serve our members in the future too offering special material the same way as before, such as tapes, low-cost LPs, AZURE-pressings, etc etc. Right now we are trying to close a deal for a next DEMS LP issue. If this deal comes true, we should be able to DECREASE the price no little on the LP - for DEMS members!

DEMS Bulletins 79/1, 79/2, and 79/3 are out of print. They will not be reprinted. However, we can make xerox copies for those interested. The price is S.Cr. 1:30 per printed page.

In March, 1958, was a rather little known LP released on Brunswick(US) BL-54036 "AL HIBBLER WITH THE ELLINGTONIANS" consisting of early 1950 MERCER recorded material. On selections 3, 5, 6, and 12, DE participated (The original 78 rpm releases are given within brackets below):

On A Slow Boat To China/Star Dust/ 21oct50: Cherry (Mercer

M-1956) /Stormy Weather/21Sep50: How Blue Can You Get?/Set 'Em Up (Both Mercer M-1960)/Trees/Nobody Knows The Trouble I've Seen/01' Man River/Summertime/White Christmas/21oct50: Honeysuckle Rose (Mercer M-1965).

O Wilson reports this LP reissued on MCA (Japan) 3115. Contents are exactly the same.

DEAR DEMS - MEMBER:		
Your Balance	S.Cr.:	252:90
DEMS Bulletin		0:-
Postage/Exp		3:-
Remaining deposition:		249:90

Cuts from "THINGS TO COME" as once presented in the DOWN BEAT mag, in the 1950's:

CHUBBY KEMP with BILLY STRAY-HORN'S SEXTET (Mercer, 2/11/50). Johnny Hodges, alto; Jimmy Hamilton, clarinet; Harry Carney, baritone; Billy Strayhorn, piano; Wendell Marshall, bass, and Sonny Greer, drums.
The Greatest There Is; Hello, Little Boy; Don't You Know I Care!, and I Got It Bad.

THE ELLINGTONS (Mercer, 9/21/50). Red Rodney, trumpet; Johnny Hodges, alto; Harry Carney, baritone; Oscar Pettiford, cello; Duke Ellington, piano; Wendell Marshall, bass, and Max Roach, drums. Chubby Kemp, vocals.
Mean Old Choo-Choo; Me and My Wig; How Blue Can You Get?; Juke Box Boogie (Sarah Ford vocal), and Set 'Em Up.

WHO IS MAE BARNES?

In Dance's book "The World Of DE", page 7, Duke tells about Charlie Irvis: "... When he was with me we weren't making many records, and I don't know if he was on those with Bubber Miley and Mae Barnes. The same Mae Barnes. She's still wailing!"

In the Brian Rust disco we can find 1) Fae Barnes, 2) Faye Barnes. The latter recorded two sides with Fletcher Henderson in 1924. (Can Fae and Faye be the same person?). Maggie Jones / Faye Barnes also recorded with Donald M Redmond, Sam Clark, Lemuel Fowler, Alabama Joe (Roy Smeck), St. Louis Rhythm Kings, Clarence Williams, and with Henderson musicians as well as with an own combination. Rust hasn't mentioned Miley nor Irvis among the participating musicians. (We know, however, the Duke-associated Elmer Snowden and Louis Metcalf to have taken part in Maggie Jones and her Jazz Band, 1925-26). Maybe the following is the answer, mentioned in Rust's:

Acc. unknown.	New York, October 2, 1926:
142715-1 TEXAS MAN	Col. rejected
142716-1 COUNTRY WOMAN'S BLUES	(Bruér)

FOR SALE: Two 7" tape reels, 4 track, speed 7.5 ips, stereo:

Complete concerts from the OLYMPIC THEATRE, Paris, 23 February, 1963 (1st & 2nd Shows)

● REEL 1: Take The A Train/Sweet Thursday, 4 parts/Bula/Kindah Dukish-Rockin' In Rhythm/Caline/8th Veil/+yramid/ Asphalt Jungle Theme/Guitar Amour Cha-Cha-Cha/Jam With Sam/Cop Out/Stompy Jones/New Concerto For Cootie/Tootie For Cootie/Echoes Of Harlem/Star-crossed Lovers/Things Ain't What They Used To Be/All Of Me/Perdido/The Blues/Do Nothin' Till You Hear From Me/One More Once/Take The A Train & Close (All unissued, except "Pyramid") S.Cr. 100:-

● REEL 2: Take The A Train/Harlem/Stompin' At The Savoy/Black And Tan Fantasy-Creole Love Call-The Mooche/Rose Of The Rio Grande/Caline/8th Veil/Pyramid/Kinda Dukish-Rockin' In Rhythm/Happy Reunion/Broad Stream/Take The A Train/Happy-Go-Lucky Local/New Concerto For Cootie/Tootie For Cootie/Echoes Of Harlem/Star-crossed Lovers/Things Ain't What They Used To Be/On The Sunny Side Of The Street/Skin Deep/The Blues/Do Nothin' Till You Hear From Me/One More Once/Just Squeeze Me/Diminuendo And Crescendo In Blue (Only partly issued on LP!) S.Cr. 100:-

Only for DEMS members - Write DEMS (Sending costs may be deducted from your deposit)

Each DEMS member may order 1 to 3 copies of the AZURE lp - or you can make a mix with LP:s offered elsewhere in this Bulletin - any quantity together with the above!

ONLY FOR DEMS MEMBERS AZURE LP-431



3 APRIL 1943:
 HAYFOOT, STRAWFOOT
 IT CAN'T BE WRONG
 WHAT AM I HERE FOR?
 ALTITUDE
 COULD IT BE YOU?
 GOIN' UP
 DON'T GET AROUND
 MUCH ANYMORE
 NEVADA
 THINGS AIN'T ...

DUKE AT THE HURRICANE

Note: The Swedish Crowns price is definitive. Other currencies will be adjusted to exchange rates fluctuations.

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

THE AZURE LP PRICE IS, through March 31st, still 22:- SWEDISH CROWNS (= Production Costs), but increasing costs forces us to a somewhat higher price from April 1.

PLEASE OBSERVE: THE AZURE LP PRICE IS FROM APRIL 1 25:- SWEDISH CROWNS!!!

While we are on the HURRICANE subject (above) here is a contemporary review from a 1944 Down Beat issue:

DUKE ELLINGTON (Reviewed at the Hurricane, New York)

Everytime I've written a review on Ellingtonia, I've been so engrossed in the jazz flying by, that I've forgotten to notice The Man himself. This last time though, I camped down for a whole evening and dug everything that Edward Kennedy threw around.



What a colorful apple! What a terrific entertainer! He doesn't make a mistake, and doesn't miss

a crowd trick. From the way he swirls his tails around the piano stool to the flourish as he takes his hands off the keys, EKE is putting on a tremendous show.

Now with most people this would be extremely offensive. The word would go round the sporting circles that so-and-so was really a stinking musician and was covering it up by much making with hands, etc., also that he was too commercial to let live, and how did he ever get in the union anyway?

That charge obviously can't touch Duke. Plus the fact the showmanship is consummately pulled off, whereas most of these hand-wavers look like beauty parlor refugees.

But even more important, it's indicative of the Ellington sense of humor which pervades everything he does. The night I heard him, there was a young lady singing his song, *Strange Feeling*. It isn't an easy tune for anyone to sing, especially with the Ellingtonian background and Webster running a wild gamut through the whole chorus.

The young lady wasn't very bad. But Duke, who must have known this, gave her a buildup that sounded like a new discov-

ery for the Met. Half-way through you dig what's going on, and it keeps you in high fettle for the rest of the chorus.

Comes an "art" dancer on the scene. Duke announces her, pointing out the resemblance between what she does and the highest phases of Greek terpsichore—never batting an eyelash all the while.

Then prances the chorus line. Duke's careful delineation of all the virtues of these admirable young ladies is for the books. All the visiting firemen take him seriously, and it's only when you listen closely that you dig the terrific satire.

The reason I mention all this is that you have to get this phase of the Duke if you're going to dig a lot of his music—written in the tongue-in-cheek mode. It's a relief to find a good man with a sense of humor, who isn't impressed with his own greatness.

Also of interest is that Duke isn't ashamed to sit for long periods of time and play rhythm with the band, not solos. I still claim 99 per cent of good band piano is playing good rhythm, and Duke worries enough about the musical level so that he isn't afraid to look like a sideman during most of the dance sets.

—mix

ANYONE INTERESTED IN THE FOLLOWING VCR CASSETTE RECORDING?

Louis Armstrong in Stockholm, 1962, and in Antibes, France, 1967 (from Swedish, resp French, TV archive recordings): 1962: Theme/Unident. standard/A Kiss To Build A Dream On/A Bucket Gots A Hole In It/Tiger Rag/Blueberry Hill/Mack The Knife/1967: I Wanna Be Around/There'll Be Some Changes Made/The Song Is Ended/Volare/Stompin' At The Savoy A unique VCR Cassette N1500 recording, 45 mins. (a couple of mins. not used at the end of the tape). A bid, please! Write DEMS!

DUKE ELLINGTON'S STORY ON RECORDS 1963 - 1965

MASSAGLI
PUSATERI
VOLONTÉ

In Bulletin 79/4 we informed of this discography. Since it is quite clear this set of discos is very well known to everyone interested in Ellington's music, we think it is unnecessary to emphasize our appreciation. We will only repeat: Get yourself a copy right away - if not already in your possession!

DESOR has just informed in a letter that the volumes are available in Sweden through: LEIF ANDERSON, "THE MUSIC ROOM", Box 5276, 200 72 MALMÖ (new address).

DEMS Bulletins are open for comments and discussion also for these discographies. Here are a few things in addition to the latest volume:

- 4Jan63 Add CHEROKEE (Atlantic SD-1665).
- 18Jan63 Halleston, Bristol, England: Concert (similar to 19Jan63).
- 21-22Jan63 TV (I.T.A.): A Train/C Jam Blues/8th Veil/Rock. In Rhythm/Angu/Mood Indigo/Single Petal of A Rose/Don't Get Around .../Dim.&Cresc.In Blue.
- Jan/Feb63 Croydon: TV Interview w. glimpses from concert.
- 26Jan63 (See 21-22Jan63!).
- 7Feb63 Add STOMPY JONES/MAIN STEM/VOLUPTÉ
- 8Feb63 (Between 869 and 870): Copenhagen, Denmark, 1st Set: Intro/A Train/Bula/Rock.In Rhythm/Silk Lace/8th Veil/Pyramid/Asphalt Jungle/Javapachacha/Jam

With Sam / New Concerto For Cootie / Tootie For Cootie / Star-crossed Lovers / Things Ain't .../All Of Me/Perdido/The Blues/Do Nothin' ... (nc)
2nd Set: Intro./A Train/Bula/Rock.In Rhythm/Silk Lace/8th Veil/Pyramid/Asphalt Jungle/Guitar Amour /Jam With Sam/New Concerto For Cootie/Tootie For Cootie / Star-crossed Lovers / Things Ain't .../All Of Me/Perdido/ The Blues / Do Nothin' .../One More Once.

- 871a: Hamburg, REPRISÉ: The date is Feb. 14th.
- 22Feb63 Paris: There are still more takes in existence.
- 23Feb63 Paris (Here's a mix up): The 1st Set should read: A Train/Suite Thursday (4 pts)/Bula/Kinda Dukish -Rock. In Rhythm / Caline/8th Veil/Pyramid/Asphalt Jungle /Guitar Amour/Jam With Sam/Cop-Out / Stomp Jones /New Concerto For Cootie/Tootie For Cootie/ /Echoes Of Harlem/Star-crossed Lovers / Things Ain't .../All Of Me/Perdido/The Blues/Do Nothin' / One More Once/A Train (2nd Set is listed correctly).
- 24Feb63 Paris, REPRISÉ SESSION: I Should Care / I'm Glad There Is You / You Don't Know / Darn That Dream/A Nightingale Sang In Berkley Square/The Stride (2 takes)/Obu Suku/Dollar's Dance/Jumpin Rope/Kippi / Brilliant Corner / The Trial / Sunday The 7th (2 takes) / Koloy.
- 25Feb63 Paris, REPRISÉ: Solitude (2 takes). (To be continued)

IN THE MAIL BAG

Entry 41-16: "The heading CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET has to be cancelled.

This was a NBC 'KRAFT MUSIC HALL' program, produced in Hollywood weekly with a house-band under the direction of John Scott Trotter.

NBC 'CHAMBER MUSIC SOCIETY OF LBS' was a program produced only in New York each Sunday with the house-band under Paul Lavalle and with Henry Levine's Octet." (H-U Hill)

DEMS comment: As pointed out in the letter from H-U Hill, NBC had a special West Coast origination for the 'CHAMBER MUSIC SOCIETY OF LBS' program which usually came from New York. At This time, on a Monday, DE & JB were added to the show, backed by J.S.Trotter's Orch. & Chorus, as shown in the "Wax Works of DE", and consequently not to be cancelled.

There are many fantastic Duke collections throughout the world. Lately we've received splendid catalogs from two of the Continental Europe ones. The first arrived from ANDRÉ MAHUS, 126 Rue de la Convention, F-75015 PARIS, France. The size of the catalog is the same as the DEMS Bulletin's. There are 68 pages Ellington, 13 pages Basie, and finally 21 pages with miscellaneous Jazz Artists. It comes in a nice paperback fashion. The second catalog is from LUIGI SANFILIPPO, Via Leonardo da Vinci, 111, I-90145 PALERMO, Italy. This is a very handsome volume, 19 x 22 mm, in a plastic cover. It has 102 printed pages. Serious fellow collectors (tape-) might obtain copies from them.

We will also inform about the following very valuable publication, "JAZZ INDEX", quarterly issued. This excellent BIBLIOGRAPHY OF JAZZ LITERATUR IN PERIODICALS AND COLLECTIONS has Periodicals, Collections, Hard-to-get literature, Jazz (from A to Z), Blues, all indexed. For further information contact NORBERT RUECKER, P.O. Box 4106, D-6000 FRANKFURT 1, West Germany.

In the mail bag was also the two first pressed RARETONE issues of those mentioned in the DEMS Bulletin 79/4, p3. RARETONE 5004-FC (the prefix RTR has been taken out) is a very fine product. Please see "THE HOLLYWOOD EMPIRE ROOM, 1949", elsewhere in this issue!).

RARETONE 5005-FC: The contents has been rearranged somewhat compared to what we stated in the 79/4 issue, and goes like this: SIDE 1 31Aug49: St. Louis Blues/Caravan/ The Huckle Buck/Don't Blame Me /Maybe I Should Change My Ways/ It Don't Mean Thing / Things Ain't What They Used To Be / SIDE 2: 2Sep49: Creole Love Call/All Of Me/Solitude/Tribal /Trumpet No End/A Train(theme) / 3Sep49: Paradise/S'posin' / A Train

DEMS comment: A surprisingly good product. The date indications are however different to those we have on our sets of acetates. Ours goes as follows: 31Aug49 The Hucklebuck / Don't Blame Me/Change My Ways/Creole Love Call/All Of Me /Solitude/Trebop (= Dance No.2 from "Liberian Suite")/Blue Skies/A Train(theme) / 2Sep49: St. Louis Blues/Caravan/... / It Don't Mean A Thing / Things Ain't What They Used To Be / (Note: Then follows what is a continuation from what was issued on RARITIES 22) 3Sep49: Paradise/S'posin' / A Train.



Side One
33 1/3 RPM
mono
(5005-FC - A)

5005 - FC

SLAE

DUKE ELLINGTON LIVE AT CLICK RESTAURANT, PHILADELPHIA

FOR SALE: BRAND NEW COPIES OF THE FOLLOWING FINE LPs:

- GIANTS OF JAZZ GOJ-1003 "AN EVENING WITH THE DUKE" "PHILHARMONIC AUDITORIUM: Los Angeles, Feb., 17, 1945" S.Kr. 40:-
- SWAGGIE 1346 "PIANO REFLECTIONS" DE Trio, Capitol masters, 1953 (14 selections!) S.Kr. 40:-
- SWING HOUSE 4 "THE ELEGANT MISTER ELLINGTON" 9 selections from a concert in Berlin, 1959 S.Kr. 40:-
- JAZZ GUILD 1065/1002 "THE WASHINGTON, D.C., ARMORY CONCERT, April 30, 1955" (8 selections) S.Kr. 40:-

Several copies of each LP in stock! Please add S.Kr. 15:- for post and packing per order!
CARL A. HÄLLSTRÖM, P.O. Box 8018, S- 191 08 SOLLENTUNA, Sweden.

According to many reports there has been nothing but silence from the Meritt Society lately. We wrote a letter to the Society trying to find out what actually might have happened. Just in time before going to print DEMS received messages from Meritt telling that by the middle of January all Meritt orders were shipped out completely. We also received a special Meritt Newsletter supposed to go out to Meritt members earlier still awaiting ordered records to be shipped. This was last December. It was however never sent out, because the "primus motor", Jerry Valburn, was hospitalized for about two and one-half weeks. To avoid an operation he was put through many tests and then and afterwards exposed to different strong medications, with side effects. From the Meritt Newsletter in question, we think we should extract the following:



THE IMPORTANT THING IN A CLUB IS TO BE RESPONSIBLE. THE PRODUCTIONS MUST BE GOOD ONES AND THE SERVICE TO THE MEMBERS MUST ALSO BE OF A HIGH LEVEL. UNFORTUNATELY, I DID NOT FORSEE THE PROBLEMS THAT WE HAVE RUN INTO AND THE MOST IMPORTANT THING TO ME IS TO KEEP MY CREDABILITY WITH ALL OF YOU. IT HAS ALWAYS BEEN MY INTENTION TO SHIP A MEMBER'S RECORD ORDER WITHIN THE WEEK THAT THE ORDER ARRIVES. THOSE OF YOU RECEIVING THIS LETTER ARE PROBABLY WONDERING WHAT HAS HAPPENED TO THE RECORDS THAT YOU HAVE ORDERED AND PAID FOR BUT HAVE NOT YET RECEIVED. MY PURPOSE HERE IS TO EXPLAIN THE DELAY AND ALSO TELL EACH AND EVERY ONE OF YOU WHAT I INTEND TO DO ABOUT THE SITUATION AND WHAT I WILL BE DOING FOR YOU PERSONALLY.

THE PRESSINGS: WHEN WE STARTED THE SOCIETY, MY PRESSING PLANT NEVER DELIVERED THE FULL AMOUNT OF RECORDS ON THE FIRST THREE ISSUES. THESE WERE THEN BACK-ORDERED AS RE-PRESSING. PLEASE LET ME POINT OUT THAT I DEAL WITH A VERY LARGE AND MODERN PRESSING FACILITY. AMONG THE MAJOR LABELS THAT THEY PRESS ARE DEUTCHE GRAMAPHONE AND CBS CLASSICAL PLUS RCA, PICKWICK, CASABLANCA ETC ETC. WHEN I PUT IN ALL THE MASTERS FOR MERITT'S FOUR THROUGH SEVEN AND BLU-DISC 1002, I DID NOT KNOW THAT MY PRESSINGS WOULD BE HELD UP FAR BEYOND MY ANNOUNCED SCHEDULE BECAUSE THE PLANT WAS TIED UP WITH ADVANCE CHRISTMAS PRESSINGS FOR THE MAJOR COMPANIES. SO, AS A RESULT, I GOT ALL THE RECORDS VERY LATE INCLUDING THE RE-PRESSINGS ON THE FIRST THREE. THIS WOULD NOT HAVE BEEN SO BAD EXCEPT,

THE MAILERS: FOR THE PAST FIVE WEEKS THERE HAVE BEEN ABSOLUTELY NO CARDBOARD RECORD MAILERS AVAILABLE IN THE NEW YORK AREA. I PURCHASE THEM IN LARGE QUANTITIES, AND IN SPITE OF MY GOOD RELATIONSHIP WITH THE FACTORIES, THERE JUST WERE NO MAILERS TO BE HAD. YOU COULD CALL THIS A "STUDY IN FRUSTRATION". THANK HEAVENS, THE 'FAMINE' IS OVER. I HAVE BEEN PROMISED A DELIVERY OF ONE-THOUSAND MAILERS THIS WEEK.

In addition to the above we will mention there are plans for some sort of compensation, possibly in the form of a very special private record. Meritt and DEMS members will be informed later on.

There are extended future plans for the Meritt Society. Besides the already established MERITT and BLU-DISC labels, there will be still another one, UP-TO-DATE, strictly for Duke items!!!

Finally, from the newsletter partly reproduced above, we would like to add the very last lines:

IT IS MOST IMPORTANT TO ME, TO KEEP ALL OF YOU HAPPY AND CONTINUED MEMBERS. AFTER ALL, THE SUCCESS OR FAILURE OF A RECORD CLUB IS DEPENDENT ON THE SUPPORT OF THE MEMBERS.

I IN TURN, WILL TAKE EVERY PRECAUTION TO MAKE SURE THAT NOTHING LIKE THIS HAPPENS AGAIN!

Jerry Valburn
JERRY VALBURN

WANTEDS

Thanks to the enthusiastic and helpful fellow collectors, who responded to my want list in the previous DEMS Bulletin, the number of my wants has decreased substantially. Here is a new, updated listing for anyone interested:

DE on LPs: White label - all!
Jazz Moderne (F) DE 1940 broadcasts
Capitol T-20761 and T-20808
Columbia SP-1 Stereo sampler record, including "Track 360"
Reader's Digest RD-112 (6 x 12" LP-Set) "Big Bands Are Back Swingin' Today's Hits"
National Guards transcriptions (12" LPs): NGT 37, 38, 39, and 40

DE on singles, EPs and 7" LPs:
Columbia 1-778 Cowboy Rhumba (1947)
Columbia 4-42237 Paris Blues (1961)
or Philips(E) 45BP-1203 or 322821BF or Columbia 3-42144
Columbia B-9511 (including "Pomegranate") (1956)
Columbia S7-30421 Anatomy Of A Murder (1959) Philips 429675BE Happy Anatomy (1959)
Capitol EAP-1-638 (including "Boo-Dah") (1953)

DE on 78 rpm records:
Capitol 2875 Is It A Sin? (1953) Jazz Society AA-563 Blues On The Downbeat (1946)
Capitol 2980 or CL-14229(E) Chili Bowl (1954) Mercer M-1971 Me And My Wig (with Chubby Keap) (1950)

Please contact Ove Wilson, Rönnebärgsgatan 22, S- 590 50 VIKINGSTAD, Sweden.

16" vertical and lateral cut ETs wanted in N- condition on Standard, World and Capitol. Many Ellington 78s for trading if preferred.

Please contact T Ahlström, Frejgatan 45 Str, S- 113 49 STOCKHOLM, Sweden.

Super 8 Ellington films wanted!

Please contact Rune Rask, Storgatan 62, S- 881 00 SOLLEFTEÅ, Sweden.

VCR Cassette recordings (M1500) with Ellington wanted!

Please contact Luigi Sanfilippo, Via Leonardo da Vinci, 111, I- 90145 PALERMO, Italy.