

For DEMS members only!



THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1980/2

JUNE-JULY-AUG

NEW RELEASES

We have now received the last two of the four new Raretone LPs told about in Bulletin 79/3, page 3. (The previous two issues were commented in Bulletin 80/1, page 8):

● RARETONE 5000-FC "LIVE AT CLICK RESTAURANT PHILADELPHIA 1948 - Vol. 1":

22Nov48: Take The A Train (theme) & Intro. / Suddenly It Jumped / It's Monday Every Day / How High The Moon / On A Turquoise Cloud / Just A-Settin' And A-Rockin' / Trumpet No End / Hy'A Sue / 23Nov48: Tootin' Through The Roof / Don't Blame Me / Humoresque

DEMS comments: The 22Nov48 portion comes from an AFRS "ONE NIGHT STAND" (No. 1830) transcription. Very good sound. By mistake HY'A SUE is on the sleeve said to be from the next day. It is not, it belongs to the same ONS transcription. The next day, 23Nov48, portion comes from a set of acetates, air shots, found a couple of years ago.

● RARETONE 5003-FC "LIVE AT CLICK RESTAURANT PHILADELPHIA 1948 - Vol. 2":

Nov48: Take The A Train (theme) & Intro./The C Jam Blues / (Vet's info.) / Brown Betty / Trumpet No End / Take The A Train (& Vet's info.) & Close / 26Nov48: He Makes Me Believe He's Mine / Rockabye River / Trees / 27Nov48: Progressive Gavotte / S'posin' / Limehouse Blues / Lover Man / It Don't Mean A Thing

DEMS comments: Here's a surprise: The Nov48 part comes from a "HERE'S TO VETERANS" transcription recording but then never used. It was found again only a couple of years ago. It fits nicely into the other Click recordings. The balance of this LP consists of material from the same sets of acetates as mentioned above. Mainly good sound all the way. There are a few drop-outs which could have been cut out while editing this LP. This wouldn't have disturbed the continuation.

● PANFARE 35-135 "LIVE FROM THE AQUARIUM RESTAURANT, N.Y.C., OCTOBER 25, 1946 - OCTOBER 11, 1946":

This LP was already mentioned in Bulletin 80/1. Here are a few DEMS comments: The Aquarium stay lasted from October 3 to October 30. Both Mutual and CBS broadcast material exists from this location. Here is material from two of the CBS pickups. Excellent sound and many uncommon melodies in connection with the Duke. Note: The final number, "Body And Soul", is from quite another date than October 11. It is in reality from an ABC "Treasury Show" 1945 broadcast.

● JOYCE 1071 "ONE NIGHT STAND WITH THE DUKE RETURN TO THE ZANZIBAR":

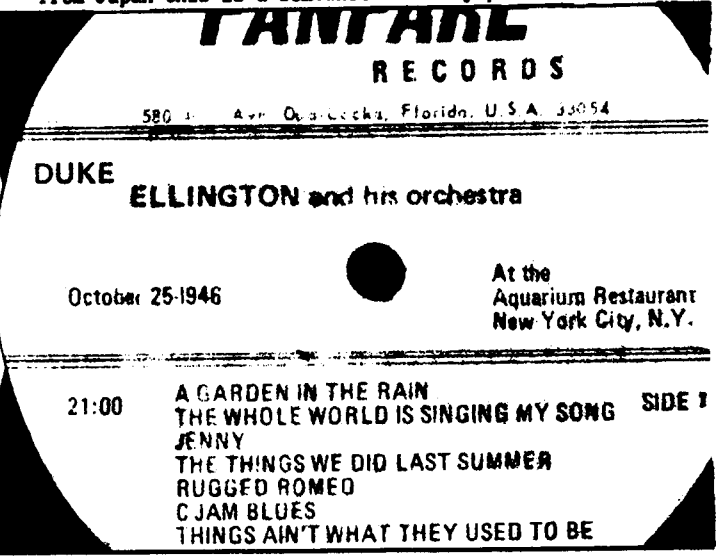
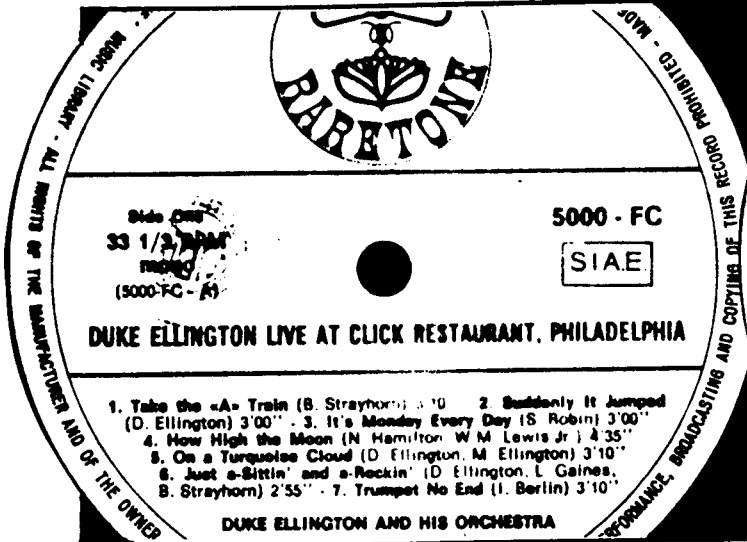
18Oct45: As Long As I Live / 9:20 Special / The Wonder Of You / Walkin' With My Honey / 3 Cent Stomp / Don't Take Your Love From Me / Court Session / Emancipation Celebration / Let The Zoomers Drool / 4Oct45: Love Letters / Main Stem / Fishin' For The Moon / Riff 'N' Drill / Kissing Bug

DEMS comments: This is the Joyce LP Sanfilippo spoke about in Bulletin 79/2, page 1. The first portion comes from an AFRS "ONE NIGHT STAND" (No. 800) transcription and the second comes from an AFRS "MAGIC CARPET" (No. 131) transcription.

● DAN VC-5001 "DUKE ELLINGTON ON V-DISC":

12May45: Harlem Air Shaft / 7Jul45: Ring Dem Bells / 12May45: Prelude To A Kiss / 26May45: In The Shade Of The Old Apple Tree / 10May47: Sophisticated Lady / On The Sunny Side Of The Street / It Don't Mean A Thing / 26May45: Hollywood Hangover / 23Jun45: Unbooted Character / 16Jan46: Esquire Swank / 123Nov46: Golden Cross / Sultry Serenade / 9Nov43: Main Stem

DEMS comments: This is a new Japanese label presenting familiar V-Disc material. Unlike what is usually coming from Japan this is a somewhat scratchy product.



KRUGOZOR - AGAIN :

You who have read of my search for Ellington recordings in the Soviet in DEMS Bulletin Nos. 79/3-4 may remember my promise to supply more information on my findings. Well, here it is!

First of all I wanted to find out exactly when (and where) the Krugozor recording from Duke Ellington's concert in Russia 1971 had been made (Krugozor 1972:2). I started by writing directly to the Krugozor Music Magazine asking for details. After a long impatient waiting I really got an answer (in Russian) saying that they were very sorry but that it was not possible for them to supply any further information.

Then I got on to my contact in Moscow, who also found that the editor could provide no more data than what was written in the magazine. However, by further energetic enquires he was able to finally track down the technician who had actually cut the plastic sound sheet in question. He confided that it was in fact not from Duke's tour in the Soviet Union 1971, but copied from an earlier concert in England! My source relayed this information to me saying that he found this hard to believe, since it was actually stated in the magazine that the recording was made during a concert in Russia. Following this lead, I can now confirm beyond doubt that the track on the Krugozor sheet is from Duke Ellington's 70th Birthday Concert, recorded on November 25-26, 1969, in Manchester, England (issued on Solid State SS-19000).

What an anticlimax to an otherwise exciting search! Well, does anybody want to trade this interesting copy of Ellington's "Russian" recording for any of my other wants (See DEMS Bulletin 80/1)? - I might be wrong you know!

I also promised that I would lay my hands on the other existing Krugozor sound sheet with Duke (Krugozor 1969:1). Which I now here have managed! It turned out to be an Alice Babs feature and the two tracks with Duke are "Serenade To Sweden" and "La De Doody Doo" (white sound sheet no. 12, master 33 G D00013330/1-2). As I suspected, they are taken from the Paris session on March 1, 1963, issued on Reprise R-5024 (and Telestar TRS-11100), which is hereby confirmed. Much ado about Krugozor!

OTHER SOVIET RELEASES

In addition, here is some information on Ellington records issued on the Soviet label MELODIA:

"THE ELLINGTON ERA 1927-1940" Vol. 1 (= Columbia CXL27, CBS 66307). The 3 records in the set have the following numbers:

MELODIA M60-38323-24 (= Columbia CL-2046, CBS 62178),
MELODIA M60-38325-26 (= Columbia CL-2047, CBS 62179),
MELODIA M60-38327-28 (= Columbia CL-2048, CBS 62180).

"DUKE ELLINGTON'S GREATEST HITS"

MELODIA 33C60-06125-6 (= Columbia CS-9629, CBS 52550).

"DUKE ELLINGTON MEETS COLEMAN HAWKINS"

MELODIA 33C60-10263-264 (= Impulse A-26).

Finally, there is a 7 inch record (thin, poor quality) produced by Eva-Tone (Deerfield, Ill., USA) for the American Exhibition USA-200 in Moscow in November, 1976, with legends in Russian. It contains one track, "Take The A Train", by the combined Ellington and Basie Orchestras (from Columbia CL-1715, CS-8515):

EVA-TONE 81376 (A&B); the 3 other tracks are not by Ellington.

This seems to be it, when it comes to Ellington issued in the Soviet. Does anyone have more information to offer? DEMS would appreciate communications! (Ove Wilson)

THE NEXT "WAX WORKS OF DUKE ELLINGTON" volume is expected to be published this coming fall. The new volume goes on continuing from where the previous one ended, including everything from 1945.

Rather a few have inquired about the possibilities to publish volumes covering the period also before 6Mar40. Mr. Aasland tells us there is an agreement with Dick Bakker to wait for his next Duke volume, which should lead right up to the first published one in the WAX WORKS series. Then, a couple of years later, we intend to take care of the "beginning" too.

EXCHANGE OF MATERIALS WANTED

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

Eno Vittori, Via Alberto Dürer, 6,
I- 20147 MILANO, Italy.

The Ellington collectors who are trying to get hold of the Messagli-Pusateri-Volonté discos "Duke Ellington's Story On Records" are recommended to write to Erik Bakker, Stevinstraat 14, 2405 CP Alphen aan den Rijn, Holland. He can supply almost all volumes from 1946 to 1965. (Wilson)

THE SMITHSONIAN COLLECTION

In Bulletin 79/5 we mentioned two of the Duke Double LP Sets released by this institution. There is another one, produced in 1976. Here are the details:

● R-003 "DUKE ELLINGTON 1938" (Col.):
SIDE 1: Steppin' Into Swing Society (-1)/Prologue To Black And Tan Fantasy (-1) / The New Black And Tan Fantasy (-1) / Riding On A Blue Note (-1) / Lost In Meditation (-1) / The Gal From Joe's (-2) / Skrontch (-2) / I Let A Song Go Out Of My Heart (-2) / SIDE 2: Braggin' In Brass (-1) / Dinah's In A Jam (-1) / You Gave Me The Gate (-1) / Rose Of The Rio Grande (-1) and (-2) / Pyramid (-1) / When My Sugar Walks Down The Street (-1) / A Gypsy Without A Song (-1) / SIDE 3: The Steve-dore's Serenade (-1) / A Blues Serenade (-1) / Love In Swing-time (-1) / Please Forgive Me (-2) / Lambeth Walk (-1) / Prelude To A Kiss (-2) / Hip Chick (-1) / Buffet Flat (-1) / SIDE 4: Mighty Like The Blues (-2) / Jazz Potpourri (-1) / T. T. On Toast (-2) / Battle Of Swing (-2) / Blue Light (-1) and (-2) / Boy Meets Horn (-1) / Slap Happy (-1).



"The Collector's Ellington" covers 1928 to 1962.

By JOHN S. WILSON

Six years after Duke Ellington's death, his discography continues to be filled out in a variety of ways, sometimes with material that he stored away years ago, sometimes by the persistence of record packagers intent on offering something that has not previously been readily available.

Both methods have contributed to "The Collector's Ellington," a two-disk set issued by the Franklin Mint Record Society that covers Ellington's recording career from 1928 to 1962. Instead of focusing on the customary pattern of familiar hits and highlights, this set traces Ellingtonian developments over more than three decades through previously unissued records, which make up the largest part of the collection, recordings that have not previously been issued on LP in this country and a couple of masters that are being issued for the first time. Thus, even for an avid Ellington collector, there is relatively little duplication.

One of the dangers of placing this emphasis on rarity is that the final choices may be based more on the fact that the performance is not in general circulation than it does on merit. In a few instances, this is true in this set although no more so than might happen in any collection of this size.

This is the Duke, warts and all. There is, for example, a rather listless 1958 performance of "Lullabye of Birdland," a piece that does not fit readily into the Ellington compass. And there are two bits of arrant commercialism, committed 30 years apart. One was apparently self-inflicted, a recording of the Duke's less than memorable song built on his catch phrase, "Love You Madly," against which singer Milt Grayson puts up a futile struggle. The other is a more encouraging and instructive example, made in 1930 when, like most jazz bands at that time, Mr. Ellington was frequently asked to conform to the tenets of pop commercialism. On "I Can't Realize You Love Me," for which the band was billed as "The Memphis Hot Shots," half the side is given over to an uncharacteristically routine ensemble chorus by the band and a stiff and pompous vocal by a pop singer, Sid Garry. But then, having submitted for two choruses to what were considered the essentials for selling a record at that time, the band cuts loose, picked up by the commanding plunger-muted trombone of Tricky Sam Nanton and carried along on some exchanges between Johnny Hodges and Cootie Williams.

These, however, are minor aberrations in a program that shows the growth and development of the Ellington band and the Ellington style. While this is accomplished through recordings that may not be peak Ellington, they are, for the most part, characteristic and they also trace the influential effect of the Duke's star sidemen as they came into the band.

The first seven selections deal with the early Cotton Club days, opening with a record made less than a month after the band went into the Cotton Club late in 1927 — a pop song, "Sweet Mama (Papa's Getting Mad)" — and ending with a totally different piece also called "Sweet Mama" (an Ellington composition) recorded in 1939. There is a striking contrast between the rather heavy ensemble on the first "Sweet Mama" and the easy, relaxed assurance with which the band swings through the second "Sweet Mama" more than two years later. It was a period in which the Duke was discovering himself as a composer and arranger as he acquired such invaluable musical colors as the soulful clarinet of Barney Bigard, Johnny Hodges's driving, bubbling alto saxophone and the imposing trumpet attack of Cootie Williams.

These musicians emerge, one at a time, on these early records. Such early key Ellingtonians as Bubber Miley, the seminal Ellington growl trumpet, and the brightly lyrical trumpeter, Freddie Jenkins, are heard briefly, marking the change from the initial, exploratory Ellington band to the definitive Ellington orchestra.

The first disk in the set ends with four variations on fairly familiar Ellington themes of the 1930's. "Blue Mood," in 1932, is an early sketch of what became "Echoes of Harlem" four years later, an odd development since "Blue Mood" was written by Edgar Hayes of Mills' Blue Rhythm Band while "Echoes of Harlem" is credited to Mr. Ellington. A previously unissued master of "Slippery Horn" (1933) brings trombonist Lawrence Brown into the Ellington milieu, booted along by Harry Carney's strong baritone saxophone. The band's development is taken to 1936 by "Puerto Rican Chaos" and "Scattin' at the Cotton Club," both tentative, unformed runthroughs of pieces that were later known, respectively, as "Moonlight Fiesta" and "Scattin' at the Kit Kat," although why Mr. Ellington chose the latter title is a mystery. As Stanley Dance points out in his extensive annotation, the band never played at the Kit Kat in either London or New York and there is no scat singing on the record.

The second disk picks the band up a decade later, skipping what is often considered its greatest period, 1940 to 1942. These two sides are devoted to unissued material from the late 40's, the 50's and the early 60's, bringing on a new generation of Ellington stars — Shorty Baker, Ray Nance, Clark Terry, Tyree Glenn, Willie Smith and Paul Gonsalves, who joined the long-lasting Mr. Hodges and Mr. Carney. Along with the new personnel, the ensembles take on a thicker, heavier texture in these years.

There is a reminder of the Duke's late-blooming emergence as a piano soloist in his solo treatment (1958) of "All The Things You Are" — one chorus played deliberately, reflectively, spliced with characteristic Ellington runs; a second chorus, playful and rhythmic.

And there are three quite unusual pieces. One brings Woody Herman to the Ellington band as a vocalist while he was in theoretical retirement in 1947 between the breakup of his first Herd and the formation of the "Four Brothers" band. He sings an attractively catchy Ellington tune, "I Fell and Broke My Heart," with the kind of stretched phrasing and intense expression that he would employ playing a ballad on his alto saxophone. His singing is preceded by an actual alto saxophone solo by Mr. Hodges that is a complete contrast in style — blythe, jaunty and light as a feather.

Billy Strayhorn, the pianist and arranger, makes his only appearance in the set on "Allah-Bye," which appears to be a sketch for an arrangement of a variation on Mr. Strayhorn's "Take the 'A' Train." Recorded in 1957, it is basically a series of tightly voiced riffs with a piano line (presumably Mr. Strayhorn) meandering through them. There are no flares and flourishes but it is a solid, steady, finger-snapping piece — more like the local "AA" than the "A" train.

Another train piece, "Track 360," recorded in 1958, reiterates Mr. Ellington's fascination with the rhythms of trains, following in the same roadbed as "Daybreak Express" in the 1930's and "Happy Go Lucky Local" in the 40's. Although it is just a brief (less than two minutes) glimpse of a train in steady motion, it is a more complex, more painstakingly developed and colored work than its two predecessors.

The set is overall a viable representation of the Ellington band up to 1960, lacking only the 1940-42 period and any representation of Mr. Ellington's longer works as a composer. But the fact that this has been done without relying on any of the Ellington war horses while, at the same time, reclaiming such fine performances as the 1929 "Mississippi Moan" and adding "Allah-Bye" and "Track 360" to the available recorded repertory is quite an accomplishment.

DUKE ELLINGTON: The Collector's Ellington; The Franklin Mint Record Society (by mail only from The Franklin Mint Record Society, Franklin Center, Pa. 19091, \$20 plus handling charges).

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Handwritten notes on the right margin, including a circled 'X' and some illegible scribbles.

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CORRECTIONS / DISCUSSIONS / ADDITIONS

42-2 "I DON'T MIND" (continued): "I was wrong and HU Hill and Hoefsmit are right: SG-320 = 3701 = 541, a new simultaneous listening with 541 is convincing." (Merlin)

45-10 25Mar45: Joyce LP 1053 erroneously states SH, CJ and OH among the personnel. They were not present on this occasion. (Aasland)

"RING DEM BELLS" on: Acc to "Wax Works" dates are:
 PDC 1011 28 Apr 45 ✓
 JA 5103 1 Dec 43
 Byg 6641.248 12 May 45

They seem identical, but what date is correct? (H Åkesson)
 DEMS comments: Correct date for PDC 1011 is 7 Jul 1945, identical to V-Disc 701. JA 5103 is identical to World, 1 Dec 43. Liner notes on Byg 6641.248 says the date to be 12 May 45. This must be wrong. "Ring Dem Bells" was not played that date. Can anyone help?

The CORNELL UNIV concert at Ithaca, N.Y., said to have taken place on 10 Dec 48, is in fact from 17 Nov 48! This affects the following releases: World Record Club T-160 and T-195, Desor 448, and the "Social Security Administration" transcription "THE GENIUS OF DUKE" No. 109. (Aasland)

Add PALM-24 to "How You Sound" on page 4 in Bulletin 80/1 for 6Feb49. (Hällström)

POLJAZZ Z-SX 0673 "LAST TIME" (Also see Bulletin 79/1 and 80/1): Envelope and label have the following statements:

TRACK	ENVELOPE	LABEL
A 2	Duke's Tune	Unknown no 1
A 4	Unknown no 2	Hello Dolly
B 4	Unknown no 2	Unknown no 2

A 2 is the same as "ADDI" in the UA "The London Concert" album. A 4 is, of course, "HELLO, DOLLY". B 4 is not the theme named "GOOF" in the above mentioned album. To increase confusion, "GOOF" is copyrighted as a part of the "GOUTELAS SUITE" (Music Is My Mistress, page 522). In the PABLO recording of the suite, none of the parts has resemblance to these two themes. Further information, please! (H Åkesson)

43-162 "You'll Never Know" & "Sunday, Monday Or Always" should be deleted. They are no Ellington items. (Aasland)

J A Z Z Y lives

Rather long ago I hear rumors of previously unissued Ellington tracks having appeared on a label by name of JAZZY, but nobody I knew seemed to have actually seen a copy. The first facts that I encountered were in the Messagli-Pusateri-Volonté disco (1976) "Duke Ellington's Story On Records 1956-1957" General Catalogue of Duke (and later in Sanfilippo's (1977) "General Catalogue of Duke Ellington's Recorded Music. Addition") showing the record to be JAZZY J-304 with tracks from an unknown ballroom in Carrolltown, June, 1957. From Dick Bakker in Holland I found out that the record had been produced in Holland, but in spite of Bakker being a specialist dealer in jazz records as well as an expert on Ellington's recordings, he had never seen one. This, he said, was because before the record could be distributed the whole stock was destroyed by a fire and was never repressed. He doubted that any had been sold, but was not absolutely sure. However, a small number must have survived, because I now have a copy of one. This is purely thanks to the great courtesy of the Dutch Ellington collector J. Hoefsmit. Significantly, he has never seen a copy in his own country, but happened to find one on a trip to Switzerland! So now we know that JAZZY J-304 does exist.



DUKE ELLINGTON'S STORY ON RECORDS 1963 - 1965

MASSAGLI PUSATERI VOLONTÉ

(Continued from Bulletin 80/1):
 Concerning the 1st set on 23Feb63 in Paris we wrote "Here's a mix up". Well, the mix up was on our side. The contents given there is in reality from the 1Feb63 concert in Paris, despite what was said on our copy. This unfortunately affected our "For Sale" ad on page 5. Sorry! We are however glad to be able to state that no harm was done, according to our members.

Here are some further additions, continued from previous portion:

- 17Apr63 Add MERCER session: Got Nobody Now / Jeep's Blues / M.G./Killian's Lick / Blousons Noirs / Elysee/Blue Rose / Butter And Oleo
- 15May63 Add MERCER session: Stoona/Serenade To Sweden/Bad Woman/Harmony In Harlem
- 31May53 Arlanda Airport, Sweden: Duke interview
- 5Jul63 Add Newport: A Train/Guitar Amour / B&T Fantasy / Tootie For Cootie / Dim.&Cresc.In Blue / 8th Veil/

- /Lullaby Of Birdland/I Got It Bad/Things Ain't... /Rockin' In Rhythm/Afro-Bossa
- 6Jul63 Newport (as in our files): A Train/Afro-Bossa/8th Veil/B&T Fantasy-CLC-Mooche/Dim. & Cresc. In Blue /Guitar Amour / Tootie For Cootie / I Got It Bad-Things Ain't ... / Silk Lace /Rockin' In Rhythm /Lullaby Of Birdland
- 18Jul63 MERCER session (not Reprise), add: Original Ballad (by Strayhorn) / Untitled original
- 9Jan64 Via N.Y., NBC TV-2 (Note: Selections were videotaped on this date. When telecast on individual stations the material was edited individually). From Buffalo: Mood Indigo / A Train(theme) / Things Ain't ... / Interview/Tonk/Interview(ctd.) / A Train (theme) / Afro-Bossa / I'm Beg. To See The Light / /Satin Doll / Happy Go Lucky Local / Satin Doll (as theme) / Midriff / Soph. Lady/Mynah Bird Of Delhi / /I Let A Song ... / I Got It Bad/Interview (ctd.) / / C Jam Blues / B&T Fantasy-CLC-Mooche

(To be continued)

FOR SALE: 7" tape reel, ⁴/₂ track, speed 7.5 ips:

4 Nov 58, Stockholm, Sweden: Broadcast interview portions / 24 Jan 67, Konserthuset, Stockholm, 1st Concert (privately recorded on Uher), Duke portions: Johnny Come Lately/Swamp Goo/Up Jump/The Shepherd/Rockin' In Rhythm/Rue Bleu/Chromatic Love Affair/Wild Onion/Sentimental Lady/The Jeep Is Jumpin'/Things Ain't What They Used To Be/Mara Gold/~~Wings And Things/Cotton Tail~~/25 Jan 67, Oslo, Norway, TV-recordings: Take The A Train/Rue Bleu/Wild Onion/Mara Gold/Beautiful Woman Walks Well/The Jeep Is Jumpin'/I Got It Bad/Things Ain't What They Used To Be/25 Jan 67, Oslo, "Downtown Key Club": Dr. Fred. Lange Nilsen addresses Duke at a private party S. Cr. 90:-

7" tape reel, 2 track, speed 7.5 ips:

9 Mar 64, Konserthuset, Stockholm (privately recorded): A Train/Creole Love Call(nc)-The Mooche/Perdido/"Far East Suite", 4 pts./The Opener/Happy Reunion/10 Mar 64, Kulturhuset, Helsinki, Finland (Note: Erkki Valaste for Sam Woodyard during first portion): A Train/Black And Tan Fantasy-Creole Love Call-The Mooche/Perdido/"Far East Suite", 4 pts./The Opener/Happy Reunion/Harlem/Caravan S.Cr. 90:-

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

STEREOPHONIC TAPES OPEN REEL 2-AND-4 TRACK FOR THE REAL CONNAISSEUR !!!

For Sale - a collection of pre-recorded tapes - really an occasion:

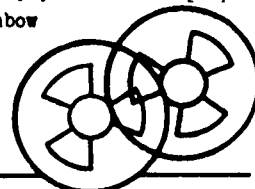
- RCA Victor BPS-173 ▶ COOTIE WILLIAMS IN STEREO 2 track 7½ ips
N.Y., 1958: Just In Time/Summit Ridge Drive/Nevertheless, I'm In Love With You/On The Street Where You Live/I'll See You In My Dreams/Caravan
- RCA Victor FPT-1077 ▶ "APASIONADA" THE NORMAN LUBOFF CHIOR 4 track 7½ ips
Perfidia/Maria Elena/Nightingale/Love Me/Jungle Drums/Adiós, Mariquita Linda/Apasionada/My Love/Summer Night/Amorita/The Look In Your Eyes/Adiós
- RCA Victor FTO-5001 ▶ "SOUTH PACIFIC" (An Original Soundtrack Recording) 4 track 7½ ips
Overture/Dites-Moi/Cock-eyed Optimist/Twin Soliloquies/Some Enchanted Evening/Bloody Mary/My Girl Back Home/There Is Nothin' Like A Dame/Bali Ha'i/I'm Gonna Wash That Man Right Out Of My Hair/I'm In Love With A Wonderful Guy/Younger Than Springtime/Happy Talk/Honey Bun/Carefully Taught/This Nearly Was Mine/Finale
- RCA Victor FTP-1200 ▶ "TOGETHER AGAIN!" THE BENNY GOODMAN QUARTET 4 track 7½ ips
Seven Come Eleven/Say It Isn't So/I've Found A New Baby/Somebody Loves Me/Who Cares/Runnin' Wild/I Got It Bad/Dearest/I'll Get By/Four Once More
- RCA Victor FTC-2214 ▶ "THE DUKE AT TANGLEWOOD" 4 track 7½ ips
Caravan/Mood Indigo/The Mooch/Love Scene/I Let A Song Go Out Of My Heart/I'm Beginning To See The Light/Do Nothin' Till You Hear From Me/Sophisticated Lady/Timon Of Athens March/Solitude/I Got It Bad/Satin Doll
- Verve VST4-203 (twin-pak) ▶ "ELLA FITZGERALD SINGS THE IRVING BERLIN SONG BOOK" 4 track 7½ ips
Alexander's Ragtime Band/All By Myself/Always/Change Partners/Cheek To Cheek/Get Thee Behind Me Satan/Heat Wave/How About Me?/How Deep Is The Ocean/How's Changes/I Used To Be Color Blind/I'm Puttin' All My Eggs In One Basket/Isn't This A Lovely Day Today/I've Got My Love To Keep Me Warm/Lazy/Let Yourself Go/Let's Face The Music And Dance/Let's Face The Music And Dance/No Strings/Now It Can Be Told/Puttin' On The Ritz/Reaching For The Moon/Remember/Russian Lullaby/Slumming On Park Avenue/Supper Time/The Song Is Ended/Top Hat, White Tie And Tails/You Can Have Him/You Keep Coming Back Like A Song/You're Laughing At Me
- Verve VSTC-209 ▶ "BACK TO BACK" "DE & JH PLAY THE BLUES" 4 track 7½ ips
Wabash Blues/Basin Street Blues/Beale Street Blues/Weary Blues/St. Louis Blues/Loveless Love/Royal Garden Blues
- Verve VSTC-224 ▶ "THE BIG SOUND" "JH & THE ELLINGTON MEN" 4 track 7½ ips
Don't Call Me, I'll Call You/An Ordinary Thing/Waiting For Duke/Dust Bowl/Little Rabbit Blues/Viscount/Johnny Come Lately/Bouquet Of Roses/Gone And Crazy/Digits/Segdoh/Early Morning Rock
- Verve VSTC-237 ▶ "SIDE BY SIDE" "DE JH PLUS OTHERS" 4 track 7½ ips
Stompy Jones/Squeeze Me/Big Shoe/Going Up/Just A Memory/Let's Fall In Love/Ruined/Bend One/You Need To Rock
- Verve VSTC-252 ▶ "A PORTRAIT OF DUKE ELLINGTON" "DIZZY GILLESPIE AND HIS ORCHESTRA" 4 track 7½ ips
In A Mellotone/Things Ain't What They Used To Be/Serenade To Sweden/Chelsea Bridge/Upper Manhattan Medical Group/Do Nothin' Till You Hear From Me/Caravan/Sophisticated Lady/Johnny Come Lately/Perdido/Come Sunday
- Impulse ITC-305 ▶ "DUKE ELLINGTON MEETS COLEMAN HAWKINS" 4 track 7½ ips
Limbo Jazz/Mood Indigo/Ray Charles' Place/Wanderlust/You Dirty Dog/Self Portrait (Of The Bean)/The Jeep Is Jumpin'/The Ricitie
- Vista BVF-101 ▶ "Walt Disney's FANTASIA" (soundtrack) 4 track 3½ ips
Toccata And Fugue In D Minor/The Nutcracker Suite/The Sorcerer's Apprentice/Rite Of Spring/The Pastoral Symphony/Dance Of The Hours/Night On Bald Mountain/Ave Maria
- Roulette RTC-502 ▶ "BASIE" "E = MC² = Basie Orchestra + Neal Hefti Arrangements" 4 track 7½ ips
The Kid From Red Bank/Duet/After Supper/Flight From The Birds/Teddy The Toad/Whirly-Bird/Splanky/Fantail/Lil' Darlin'
- Reprise S9-6069 ▶ "AFRO-BOSSA" "DE & His Orchestra" 4 track 7½ ips
Afro-Bossa/Purple Gazelle/Absinthe/Moonbow/Sepre Amore/Silk Lace/Tigress/Angu/Volupté/Bonga/Pyramid/Eighth Veil

(ctd. next page)

(ctd.):

- Reprise R9-6097 ▶ "THE SYMPHONIC ELLINGTON" 4 track 7½ ips
Night Creature, First, Second, and Third Movement/Non-Violent Integration/La Scala, She
Too Pretty To Be Blue/Harlem
- Epic EC-811 "ELECTRONIC MUSIC" "BADINGS & RAALJMAKERS" 4 track 7½ ips
Capriccio For Violin And Two Sound Tracks/Genese (music for five audio-frequency oscillators)/Evolutions - Ballet Suite
- Capitol Y2T-2229 ▶ "THE BEST OF DUKE ELLINGTON" & "THE HITS OF WOODY HERMAN" (2 complete albums) 4 track 3½ ips
Warm Valley/Rockin' In Rhythm/Prelude To A Kiss/Satin Doll/Caravan/Flamingo/In A Sentimental Mood/Black And Tan Fantasy/Passion Flower/Bakiff//Woodchopper's Ball/Early Autumn/
/Lemon Drop/The Girl Upstairs/Skinned/Skinned Again/Wild Apple Honey/Love Is A Many-Splendored Thing/Hat Trick/Drums In Hi-Fly
- Capitol Y2T-2266 ▶ "JAZZ CONCERT SAN FRANCISCO SCENE" "THE GEORGE SHEARING QUINTET" 4 track 3½ ips
(2 complete albums): Walkin'/Love Is Just Around The Corner/I Cover The Waterfront/Love Walked In/There With You/Bel Aire/The Be-Bop Irishman/I'll Be Around/Jumpin' With Symphony Sid/This Nearly Was Mine/My New Mambo/The Outlaw/When April Comes Again/Monophraseology/
/Cocktails For Two/Lullaby Of Birdland
- Columbia GCB-18 ▶ "ELLINGTON INDIGOS" 2 track 7½ ips
Prelude To A Kiss/Solitude/Where Or When/Mood Indigo/Tenderly
- Columbia GCB-50 ▶ "ELLINGTON JAZZ PARTY IN STEREO" 2 track 7½ ips
Maletoba Spank/U.M.M.G./All Of Me/Tymperturbably Blue/Hello Little Girl
- Columbia CQ-302 ▶ "A SUMMER PLACE" & OTHER GREAT HITS FROM THE MOVIES 4 track 7½ ips
THE BEST OF EVERYTHING (Johnny Mathis)/Pillow Talk & Possess Me (Doris Day)/Theme from A Summer Place (Percy Faith)/Waltzing Matilda (Norman Luboff Choir)/Say One For Me (Bing Crosby)/~~Anatomy Of A Murder~~ (Duke Ellington)/Happy Anniversary (The Four Lads)/Smile (Tony Bennett)/Gigi (Vic Damone)/Holiday For Lovers (Mitch Miller)/Theme from The FBI Story (Richard Maltby)
- Columbia CQ-303 ▶ "THE HOTTEST NEW GROUP IN JAZZ" "LAMBERT, HENDRICKS, & ROSS" 4 track 7½ ips
Charleston Alley/Moanin'/Twisted/Bijou/Cloudburst/Centerpiece/Gimme That Wine/Sermonette/
/Summertime/Everybody's Boppin' (Text sheet included)
- Columbia CQ-372 ▶ "THE NUTCRACKER SUITE" "DE & HIS ORCHESTRA" 4 track 7½ ips
Overture/Toot Toot Tootie Toot/Peanut Brittle Brigade/Sugar Rum Cherry/Entr'acte/The Volga Vouty/Chinoiserie/Dance Of The Floreadores/Arabesque Cookie
- Columbia CQ-385 ▶ "JAZZ POLL WINNERS" 4 track 7½ ips
Kind Of Blue (Miles Davis)/Blue Moon (Lionel Hapton)/Cloudburst (Lambert, Hendricks & Ross)/
/Night In Tunisa (Les Brown)/Just You, Just Me (Art Van Damme)/Me Too (J.J. Johnson)/Blue Rondo à la Turk (Dave Brubeck)/Something's Coming (The Hi-Lo's)/Better Get It In Your Soul (Charles Mingus)/Upper Manhattan Medical Group (Duke Ellington)/As Catch Can (Gerry Mulligan)/
/Poll Tax (Don Elliot)
- Columbia CQ-415 ▶ "THE NEW ANDRE KOSTELANETZ" "STEREO WONDERLAND OF SOUND" "TODAY'S GREAT GREAT HITS"
Be My Love/Everybody loves A Lover/Wonderland By Night/Volare/Greenfields/It's 4 track 7½ ips
Not For Me To Say/Vaya Con Dios/Round And Round/Are You Lonesome Tonight?/So Rare/
/Unchanged Melody/Marianne
- Columbia CQ-459 ▶ "FIRST TIME!" "THE COUNT MEETS THE DUKE" 4 track 7½ ips
BATTLE ROYAL/To You/Take The A Train/Until I Met You/Wild Man/Segue In C/B D B/Jumpin'
At The Woodside
- Columbia CQ-492 ▶ "NIGHT LOVE" "BOBBY HACKETT" 4 track 7½ ips
Theme From 2nd Piano Concerto (Rachmaninoff)/Romance (Rubinstein)/Theme From The 3rd
Symphony (Brahms)/Mattinata/Theme From 5th Symphony (Tchaikovsky)/Pavane/Aria From Samson
And Delilah (Saint-Saens)/Theme From Prince Igor (Borodin)/Etude In E (Chopin)/Aria from
Madame Butterfly (Puccini)/Reverie (Debussy)/Theme From Romeo And Juliet (Tchaikovsky)
- Columbia CQ-503 ▶ "MIDNIGHT IN PARIS" "DUKE ELLINGTON & HIS ORCHESTRA" 4 track 7½ ips
Under Paris Skies/I Wish You Love/Mademoiselle De Paris/Comme, Ci, Comme ça/Speak To Me
Of Love/A Midnight In Paris/My Heart Sings/Guitar Amour/The Petite Waltz/Paris Blues/
/Javapachacha/No Regrets/The River Seine
- Columbia CQ-529 ▶ "WONDERLAND OF SOUND" "THE WORLD'S GREATEST WALTZES" "ANDRE KOSTELANETZ" 4 track 7½ ips
Two Hearts In Three-Quarter Time/Now Is The Hour/GREENSLEEVES/DANUBE WAVES-DARK EYES/THE
Moon Of Manakoora/Wonderful Copenhagen/That's An Irish Lullaby/Around The World-The
Sweetest Sounds/O Marie- O Sole Mio/Melody Of Love-It's A Most Unusual Day/La
Golondrina/Domino-Under Paris Skies-The Petite Waltz/Let's Go Back To The Waltz
- Columbia CQ-548 ▶ "THE GIANTS OF JAZZ" 4 track 7½ ips
Waltz Limp (Brubeck Qt.)/One For Joan (Chico Hamilton)/So Long (McRae)/Devil May Care
(Miles Davis)/J.J. Cellar (Linoel Hampton)/Grasshopper (Quincy Jones)/Motion Suspended
(Jimmy Giuffre)/Turkish Coffe (Duke Ellington)/Tiger Rag (Eddie Condon)/Coming On The
Hudson (Thelonious Monk 4)/This Here (Lambert, Hendricks & Ross)/So Sassy (Bill Doggett)/
/Fatback (J.J. Johnson)/By And By (Dukes Of Dixieland)/Ruby My Dear (Bud Powell 3)
- Mercury MS2-15 ▶ "PAL JOEY" "VIVIAN BLAINE" 2 track 7½ ips
What Is A Man/I Could Write A Book/Zip/Bewitched/Take Him/That Terrific Rainbow

Any bids? Write DEMS !



From:
The Washington Post
 February 29, 1980

By *Hollie I. West*

Forty years ago, Jack Towers and a friend lugged three cases of bulky disc-recording equipment into a ballroom at Fargo, N.D. They wanted to record the Duke Ellington Orchestra "just for kicks."

"Duke couldn't understand why we wanted to do it," recalls Towers, a retired Department of Agriculture broadcaster who lives in Chillum.

"He said the trumpet section was in bad shape. Cootie (Williams) had just left the band, and it was Ray Nance's first night on the job."

On Wednesday, the records they cut won a Grammy in the best big band jazz category.

After illegally circulating among collectors for years, the tapes were cleared and released last year as a three-record album, "At Fargo, 1940 Live," by the Book of the Month Club.

"We recorded it just for kicks, just on the spur of the moment," says Towers.

"Oh gosh, yes, I was surprised it won. I just couldn't see it competing with all the modern bands." (Other nominees were records by the bands of Louis Bellson, Lew Tabackin-Toshiko Ayioshi and Thad Jones-Mel Lewis).

Towers doesn't get a Grammy. "Mercer (Duke's son) gets that," he says, still upbeat. "I'm just an interested spectator."

When he and Dick Burris made the recording, they were broadcasting radio programs for the Agriculture Extension Service from North and South Dakota State Universities.

Both were fervent Ellington fans.

"We had a disc recorder that the extension service used for recording farm programs for agricultural colleges. It was advanced equipment—up to snuff.

"We had no idea that something like this would happen. We were just having a ball. Dick died several years ago. I wish he could be here to see this."

The Belated Grammy

Jack Towers' 1940 Ellington Disc Is a Winner

His interest in jazz—and Ellington—started in high school in 1931 in his hometown of Brookings, S.D. Burris, a neighbor, asked why he was listening to Guy Lombardo when he could have been checking out Ellington.

"I heard 'Ring Dem Bells,'" he recalls, "and I was hooked. Then I started listening to the band on broadcasts. Ellington is as much a part of my life style as the family Bible.

"I'll never forget the first time I saw him at a dance in Sioux Falls in 1939. I walked into the hall, and there were these guys up on the bandstand, looking splendid and playing all that gorgeous music."

He still has the first record he bought, an Ellington disc, of course—"Stompy Jones" and "Blue Feeling," which he bought in 1934.

Towers says no one knew about the Fargo tapes until he took them to an Ellington Society meeting here in the early 1960s. He lent copies to a friend, and the next thing he knew, bootleg records were being sold in Europe.

"I was really upset about it coming out on bootleg," he said, "but it just kind of snowballed."

However, the book of the Month Club cleared release of the tape with the Ellington estate early in 1979. And Towers, now in retirement, was asked to remaster the tape.

Towers transfers music from old, scratchy 78 r.p.m. records and hissy acetate discs to tape, and then painstakingly eliminates the noise with a declipping technique he helped innovate. The 65-year-old jazz devotee works in the basement of his two-story brick home.

"He's the most conscientious engineer I've ever encountered," says Martin Williams, director of jazz and popular culture programs at the Smithsonian. "I wish some of the big companies would use his technique."

In the last six years, Towers has worked for 30 different record labels in the United States, Sweden, France and England and remastered 200 LPs, mostly jazz.

Among his latest projects is a 10-record box set that French CBS did of Count Basie's work for Columbia between 1936 and 1941 and tapes of four forthcoming Pablo albums of Lester Young playing in 1956 with a group led by Washington drummer Bill Potts. He's also done many of the Smithsonian recordings.

On the basement wall hang framed color prints of his heroes, Duke Ellington and Count Basie, flanking an early time-exposure photograph of Carnegie Hall from the 1890s. Hundreds of tapes and records line the walls.

He sits there for hours bent over a tape machine and a deserializing device, monitoring tape for clicks, wows or flutter. And after finding noisy portions, he gently scrapes the tape with a pen knife, careful not to cut so deeply as to delete the music.

"It may take two or three weeks to work on a five-minute tape segment," says Towers in his soft, Midwestern accent. "And I mean all-day sessions. I may stay in the basement all day and part of the night."

Or when transferring a 78 to tape, he may use several of his nine different styli to bring out any excellent sound left in old and battered records.

Towers came by his tape expertise through his broadcasting work. For 25 years he broadcast crop reports and food stories for the extension service. His was a familiar voice on the National Farm and Home Hour that aired every Saturday at noon.

Towers and his wife of nearly 40 years, Rhoda, live alone now. Their three children are grown and on their own. She busies herself with church sewing projects, volunteer work for shut-ins, ice skating and swimming once a week and a miniature doll house she built.

And he's continuously preoccupied with his tapes. The Grammy is just icing on the cake.

"People get a kick out of their hobbies," he says with a big smile, "but when they pursue it like I have, it's like heaven on earth!"

A few DEMS comments: During a Scandinavian trip last summer Jack and Rhoda were visiting the Aaslands in Järfälla for a nice chat and dinner. The Aasland files were inspected and Jack handed over another Fargo tape copy, this time made using the latest of all his special styli, the result still a little better in sound.

Our sincere congratulations to Jack in connection with the winning Duke album - think of it, it was recorded 40 years ago!

Prior to the mentioned winning album a double set was legally produced in Sweden (Jazz Society AA-520/-521). Last year this album was rereleased in Japan (Philips 15PJ-1/-2).

DUKE ORIGINALS

For sale: Stereo tape copy of Pentape "DUKE ORIGINALS", recorded August 8, 1958, in 4 track stereo, 3½ i.p.s.: Way Back Blues/Where's The Music/Rubber Bottom/Play The Blues And Go. Only S.Cr. 3:-, plus sending costs.

For DEMS members only - write DEMS!

AFTERBEAT on A DRUM

Some final notes on "A Drum Is A Woman". Ove Wilson remarks that a few (unimportant) typing errors have sneaked into the information given in DEMS Bulletin 80/1 (page 3). They will be evident to the interested reader/-listener (e.g. Bar instead of Barbados, etc.). Sorry about that!