

DEMS BULLETIN



DUKE ELLINGTON MUSIC SOCIETY
FOUNDER: BENNY AASLAND HONORARY MEMBER: FATHER JOHN GARCIA GENSEL

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ALL FOR THE LOVE OF DUKE!

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We lost our Shepherd

NYC, Fri, 06 Feb 1998 21:45:45 -05:00

Pastor John Garcia Gensel passed away today after a short illness.

I knew him, like literally thousands in the jazz community did, as one of those rare individuals who could truly be called a great man.

Duke Ellington wrote of him in *MIMM*:

"...I met Pastor John Gensel, whose Lutheran church my sister, Ruth, regularly attends. I went to his church and found that music was not confined there to the more or less solemn kind usually heard in churches.

Pastor Gensel had recitals and music that were, I sensed, much more appropriate to the jazz musicians with whom he was involved. This led to the observation I made in connection with the first sacred concert: that every man worships in his own language. And I know that there is no language God does not understand.

In addition to this, Pastor Gensel often went without, denying the needs of his own family, and even using money earned by his beautiful wife as a schoolteacher, in order to pay the rent, or doctor's bills, or to buy food for some of the less fortunate night people. That is why we saluted him with a tonal portrait as "The Shepherd Who Watches Over The Night Flock."

His is pure humanism and the type of unselfishness that mark a man as a true representative of God."

Duke Ellington

Amen

Loren Schoenberg

NYC, Sun, 08 Feb 1998 11:26:59 -0500

I met Pastor Gensel in 1973 while a volunteer at the New York Jazz Museum.

I had never encountered a "man of the cloth" who was accepted as one of their own by jazz musicians. It was slightly later that I understood the unique function Pastor Gensel served. If there was one, there were a thousand stories (usually told with great confidentiality) about the extraordinary ways that the Pastor altruistically aided "the Night Flock"; as Duke aptly put it, in ways that would

never be generally known. This was made all the more astonishing by the humility and sense of humor which pervaded everything the Pastor did.

Eventually, I began participating in the various functions at St. Peter's, playing at services, memorials, concerts for the Ellington Society, the annual All Night Soul sessions, and, in a sense, got to "work" with the Pastor as a fellow professional (this may sound odd, but there were parts of his duties in emceeding concerts that were analogous to a musician's responsibility), and I can tell you he was a joy to be around at every moment and in every circumstance.

Pastor Gensel had a great sense of humor that he injected into "serious" proceedings whenever he deemed it positive to do so. One occasion I remember quite vividly was at Roy Eldridge's memorial service in 1989, and having played with and known "Little Jazz" over the years, I feel that he would enjoyed the anecdote the Pastor recounted more than anyone. Here is an approximation/paraphrase of what Pastor Gensel said:

[medium fast tempo] "On the way back from the cemetery, I realized that Roy was buried not far from where John Coltrane had been laid to rest 12 years ago. And I imagined that on some future moonlit night," [slightly slower] "when the spirit moved him, Roy would rise with his trumpet, and play a beautiful solo. Hearing this, and not being able to resist the inspiration, John Coltrane would take his saxophone, and join in with Roy, playing a" [largo] "long...(pause) LONG solo to create some heavenly music the likes of which we have never heard."

Of course, you had to be there to appreciate John's (and many of us did call him that, at his urging) timing, but I hope it represents one part of the Pastor's miraculous gifts, which was the saving grace of humor.

How often can you truly say that someone was "one of a kind" or "we'll never see his like again" and mean it literally? Well, in this case it is all too true, and we can just be thankful that we were fortunate enough that our lives intersected with that of the "Shepherd Who Watches Over the Night Flock" - Pastor John Garcia Gensel.

Loren Schoenberg

Meerle, Sat, 07 Feb 1998 13:28:00 +01:00

This is a very sad message. Not only for the Duke Ellington community but for the whole Jazz world.

Father Gensel, "The Sheperd," died this morning (6 February). I had the great honor to know him. He was one of the few people I have ever met who was made of pure gold.

Sjef Hoefsmit.

NYC, Sat, 7 Feb 1998 11:39:26 EST

Although it was expected, Paster John Gensel's death came as a great shock.

I have known John for more than 30 years both personally and through his participation in the Duke Ellington Society. John was a founding member of TDES. He met with a small group of Ellington devotees in 1959 to form the New York Chapter of the then Duke Ellington Jazz Society.

John invited TDES to meet at Saint Peter's Church about 17 years ago when the Church was rebuilt at its present site. We have met there ever since.

Several years ago he also invited me, as the president of TDES, to present three concerts a year devoted to the Music of Duke Ellington at Saint Peter's.

He regularly attended our meetings and participatted fully. He married us, attended to us and buried us. We will miss him.

Our love to his lovely wife, Audrey and his wonderful family.

Morris Hodara

Sat, 7 Feb 1998 13:21:26 -0500

For many years I have watched the jazz community wither away. Oh, sure there has been some rejuvenation from the young players and audiences, but the culture that jazz sprang from has all but disappeared.

And so, today is a very sad day for the music. Not only have we lost one more of our best and most interested listeners, but we have lost one of our best and most interested friends.

Where will we ever find a true friend who will always be there to help us without judging us, without his own agenda, who understands our unusual lives?

Have you ever met another religious person who wasn't selling his own brand of God? In the ten short years that I knew John, I only saw his generosity, humor and humility. He wanted each of us to know that we are always welcome in God's house--no questions asked.

I will always be deeply indebted to him for the help he extended to me. I am sure that I am only one of thousands. Sadly, no one will ever fill his shoes.

Our shepherd will be missed dearly. David Berger

Alexandria, Sat, 07 Feb 1998 15:14:02 -0500

I, too, will miss Pastor John Gensel. What a rare and remarkable person he was. An advocate for, supporter of, and, really, kind of an angel sent from heaven. . . to look out for the music we call jazz.

He was always supportive, too, of our efforts at the Smithsonian Institution to preserve the music of Ellington and others. He and Audrey came down to the opening, in April 1993, here in Washington of our travelling exhibition "Beyond Category: The Musical Genius of Duke Ellington," and there were multiple opportunities to see him in New York. The last time I saw him was in February 1996, at the

memorial service for Mercer Ellington. He and I each presented a eulogy for Mercer. John was very eloquent. . . and also was pointed, admonishing the remaining members of the Ellington family to quick bickering and pull together. John stood for, among many other wonderful values, reconciliation.

May God grant him eternal peace and wonderful music with those he loved so much. What sessions he can attend! (Will John mount a concert of Ellington's Sacred Music, reuniting himself with the maestro, Cootie, Johnny, and the others?)

And may God grant us that John's many good works will live on and on and on. John Edward Hasse

Sat, 07 Feb 1998 17:33:18 -0500

Yes, I need to add my "Amen" to the messages. Pastor Gensel was a good friend, always supportive of my work, and that so myriad others.

I have vivid memories of him presiding the "Jazz Mass" at St Peter's and of his tremendous spirit.

It is sad, but he is in a far better place: "Heaven, my dream, Heaven, divine; Heaven supreme" Bill Edgar

Sunday evening 8/9 Feb 1998

On Friday morning February 6, at approximately 9:35, our first and only honorary member, Father John Gensel died in the presence of his beloved wife Audrey. He would have been 81 in a few days.

In front of us is his letter, from "The Home of Joyful Noises," in which, with his fine sense of humour, he "humbly accepted this prestigious honor."

It's obvious that it is a honor for us to have had his permission to print his name on our front-page, showing that he was willing to be associated with us.

Loren Schoenberg illustrated John's light-hearted attitude towards death with his story of Roy Eldridge's funeral. He was, like Morris Hodara wrote, used to burying his friends.

These are John's own words, recorded on 12 August 1993 at the Ellington conference in NYC where he made a presentation:

"When Dr. Logan told Billy that he had cancer, maybe two or three years before he died, I'm not exactly sure of the time, Billy knew right away that he was on his way. Incidentally we are all on the way. We are all terminal.

When you point your finger at someone, remember there are three fingers pointing back to you, and it's just as I said to a percussionist the other day: it's just a matter of time.

So don't be envious or scared or frightened or jealous. We are all going to meet ... We are all going to the same ... Probably you will be up where I am and I will be down where you are."

Being in the presence of John Gensel was like warming yourself in front of a fireplace. This fire is out.

We have selected some messages from the mailing list of duke.lym on Internet and tried to make it into a bouquet for John Gensel.

We will have to continue our life or what is left of it. His name will remain on our front-page as long as the bulletin exists.

We convey our most sincere condolences to Audrey, her children and grand-children but also to our DEMS member Ulysses LaPradde, who has lost his dearest and closest friend.

DEMS

OLE J. NIELSEN

Ole Nielsen will probably be best remembered by Ellington devotees all over the world as the man who wrote: JAZZ RECORDS 1942 - 80 Vol. 6: ELLINGTON.

A highly acclaimed addition to the already existing discographies of Ellingtonia, Ole's distinguishing itself from the others by its inclusion of details of the Mercer Ellington donation to the Danish Radio plus a critical revision of all the other more or less familiar performances by Duke Ellington from 1942 to Duke's death in 1974.

Those of us who were fortunate enough to know him personally found him to be a warm-hearted, generous man with a lovely sense of humour. Once included in his circle of close friends you soon found out that he would do anything to help you if he found you needed help. He would gladly give you his last shirt if you were in any kind of trouble. He was also a man of principles which included a strong feeling of fair play and obligation. Sometimes it could backfire and he overreacted to something he felt was an unfair challenge to his integrity or to his work as a discographer. However, in those few instances once he realised the error of his reactions, he was the first to make amends and bring things back to normal.

He was a man of many talents. In Leeds the conference attendees had the chance to see examples of his creative talent. We admired his charcoal sketches. He had a keen sense of music and although he didn't play an instrument or read music he was very good at identifying various bits of music - no bad thing for a discographer to be able to do. I believe he was a member of DEMS almost from the beginning and if you go to the back-issues you will find his additions and corrections to be always meticulous as he researched everything with the utmost care.

He was well aware that his discography was not the definitive one but a long step in the right direction. He welcomed corrections and after the publication of his book many hitherto more or less unknown Ellington performances turned up. For a time this made him consider a revised edition but in the end he decided against it. Instead he looked forward to the forthcoming Italian mammoth discography, like we all do. Ole was not present at all the conferences but he attended as many as he could manage and many of you will remember him as a very astute and witty man with a big heart and as a very attentive listener. He never had any ambitions to address the members of the conference but was happy just to be there with Bente, his wife and always loyal supporter.

Many people assisted him with his preparations for the discography - he had a lot of friends but I know of 2 people whose friendship, expertise, insight and assistance he rated highly: Sjeff Hoefsmit and the late Klaus Stratemann.

My friendship with Ole started back in the late eighties. I was doing one of my early broadcasts for the Danish Radio from the Mercer Ellington donation. The day after the program had been on the air the phone rang and a voice said: "No one can be in 2 places at the same time-not even Duke Ellington!" That was Ole Nielsen. He was referring to a mistake of dates I had made in the broadcast saying that the Ellington band was performing at this particular date whereas in fact the band that day was playing another gig in another place. In confusion I had switched the 2 dates while reading from my manuscript in the studio. We found out that we got

on splendidly right from the start and that was how a warm friendship started which so abruptly ended with Ole's tragic illness and subsequent death. With kind assistance from the Danish Radio archive I helped him with details for his book and he in turn supplied me with Ducal material and information that I needed. My background as a musician and an Ellington devotee was sometimes helpful in ascertaining the identity of a musician. We got on very well and after the completion of the book we worked together on other matters pertaining to Duke Ellington as well as other musicians.

Having spent so much time on Duke Ellington Ole wanted to change the perspective a bit - not forgetting the Duke; oh no, but he began listening to other jazz greats such as Count Basie. Ole had quite a collection of Basie music with many unreleased performances. Fats Waller was another focus of his attention. The Glenn Miller band was often played when I visited him at his home in Tåstrup and his most recent "discovery" was the strong tenor sax of Sonny Stitt! Ole had a broad and open mind for jazz music but his eyes and ears were always tuned in to what was happening in the Ellington world and he missed nothing.

By profession Ole was a building technician and he worked for 15 years in the Town Hall of the city of Tåstrup.

14 years ago he suffered a severe heart attack which he barely survived. This forced him to retire on a sick pension which indirectly meant that he suddenly had more time to spend on his main interest: the music of Duke Ellington. He devoted his time to adding to his collection, writing to and seeing fellow collectors, and helping people with information from his vast knowledge of Ellingtonia. He started attending the Ellington conferences and the members of DEMS benefited from his comments and information in the DEMS bulletins. His health began to deteriorate in the past 2 or 3 years and he had to take a lot of medicine. However, he kept his chin up and he never ever stooped to self-pity.

His dry sense of humour always prevailed almost to the very end. When he was hospitalised early in December no one suspected that this was the end. He had scarcely been in hospital for 3 weeks before his strength could hold no longer and the illness took his life on the 19th of December. Ole died peacefully in his sleep. He died of cancer. Ole is survived by Bente his beloved wife and 2 adult daughters. He will be greatly missed both as a personal friend by all of us who were privileged to know him and by all the other Duke Ellington admirers and DEMS members all over the world whose respect and admiration he won by his many contributions to the World of Ellingtonia.

Let us pay tribute to his memory.

Flemming Sjølund Jensen, Denmark

Ole, unsolicited, joined our Chapter at Oldham II.

I would like to see a more than 'in passing' (pun intended) note on his contribution and perhaps a reproduction of the art work we didn't get to see at Leeds. Incidentally I was admiring the Stratemann loan to Leeds when Ole stated with pride that he painted the two portraits. Otherwise I wouldn't have known. Was this indicated and in my hurried fashion I failed to observe the credits? If it went unattributed then his artistic contributions to the ducal archives deserve to be duly noted. I would especially like to see in DEMS some reproduction of Ole's work.

William Fawcett Hill

We will try. Give us some time.

DEMS

Johnny Coles

Steve Voce wrote an obituary for the newspaper *The Independent*. We have selected some paragraphs from his article for our bulletin. DEMS

Johnny Coles, trumpeter, born Trenton, New Jersey, 3 July 1926, died Philadelphia, 21 December 1997.

"Johnny moves by the moment," said bandleader Herbie Hancock. "He plays things with such sheer beauty that I wonder where it's coming from."

Hancock had earlier given up leadership of his own band to join one of Miles Davis's most influential quintets for five years. Afterwards Johnny Coles, who would have been regarded generally as one of the jazz greats had he not been so close to Davis in his sound and style, worked in Hancock's sextet for two years at the end of the Sixties. Hancock lionised the veteran. But Duke Ellington took a more detached view of the trumpeter when Coles joined his orchestra.

"I asked Duke's son Mercer, and he said that Duke was considering writing something to feature me." At the time of our conversation in 1973 Johnny Coles had been with Duke Ellington's Orchestra for some years. It seemed odd to me then that Ellington was so remote from the musicians who worked for him that they had to deal with him formally through Mercer.

"I'll stay with Duke for a while, because it'll give me a measure of prestige that I haven't yet had." Johnny Coles, who was with Ellington from 1971 to 1974, had already found the ultimate setting for his work earlier within the orchestras of Gil Evans. He gave the impression that, unusually amongst musicians, who normally deified Ellington, he considered working for Duke to be a routine job.

"As far as Gil was concerned, Ellington was the biggest influence on his writing. I enjoy playing in both bands, but I had more freedom playing in Gil's band," he said.

Coles found Ellington's music too confining. "I like to play," he said. This was a rueful reference to the fact that his solo work with Duke was confined at each concert to a fluent two-minute improvisation on 'How High The Moon' played on trumpet over a backing of sprightly Be-bop piano from Ellington. There was little or no orchestration involved.

"Some of Duke's writing is sparse. Sometimes he might just write twelve bars and leave it to the guys in the band to fill it up. He has musicians in the band who have been with him for many years and they just about know what he wants without him having to tell them."

During his time with Evans, Coles was also a member of the Charlie Mingus Workshop and appeared on some of the bassist's recordings.

"Herbie Hancock's was the only group I played in that I got to work ahead of time. I'd warm up for at least a half-hour, ready to play. I had a ball with that band. I really couldn't tell you in words how gratifying it was." Coles left Hancock to join Ray Charles's band. "A man must eat," he reflected.

When Ellington died in 1974 Coles rejoined Ray Charles and in 1976 worked with drummer Art Blakey's quintet. Settled in San Francisco, he worked in the Count Basie "graveyard" band (Basie had died in 1984) in 1985 and had

also been a member of "graveyard" bands devoted to the music of composers Charlie Mingus and Tadd Dameron.

His health declined during the Nineties and he moved to Philadelphia where he has died after a long illness.

Coles had shown enormous talent as a trumpet player. He mentioned Charlie Shavers, Roy Eldridge, Dizzy Gillespie and Miles Davis as the line of players who had influenced him. He also acknowledged the fiery work of Freddie Hubbard..... "But I'm more of a melancholy player," he said. Steve Voce

We thank Steve Voce for his permission to print parts of his article for *The Independent*. It looks rather ungrateful that we publish some additional remarks. DEMS

The oldest recording I have of Johnny Coles in the Ellington Orchestra is from 27Jul71. He was featured in *The "C" Jam Blues* and in *Blue Skies*.

After Fred Stone left the band in Aug70, Duke performed *Aristocracy A La Jean Lafitte* in the Rainbow Room with his small group and with Cat Anderson doing the trumpet-solo. We have also a poor recording of Disneyland in Anaheim of 12Sep70 with Cat Anderson. But with Johnny Coles in the band, Duke had again a perfect soloist to play that weird solo. No commercial recording of Johnny Coles doing *Aristocracy A La Jean Lafitte* was ever released. There is a perfect recording from 5Nov71, Berlin, waiting to be "issued" on one of our future Azure cassettes though.

Duke did not write *Goof* for Johnny Coles. He played the solo-part himself during the Pablo recording session on 29Jun71, originally not intended to be issued. But after Johnny Coles came in the band Duke had a perfect soloist for this very modern piece of music. Johnny played *Goof* exclusively in almost every concert between 24Oct71 until Sep73. There are 39 recordings from this period but the only issued one is from Warsaw 30Oct71. The album *PolJazz Z-SX-0673*, is titled "Last Time," Johnny Coles is mentioned in the liner-notes as belonging to the trombone-section and the title of the piece as *Unknown # 2*. This issue is mentioned in the first DEMS bulletin 79/1-2 and later in 80/1-1; 80/2-4; 80/3-5 and 81/2-6

The title *Goof* was mentioned in the liner-notes of the double LP, titled "The London Concert" (Bristol, 22Oct and Birmingham 24Oct71 and thus later issued as "The English Concert"), but that was wrong. The selection was *Melancholia*. This error was repeated on the Sequel double CD "The English Concerts" (DEMS 96/2-10). The only other genuine issue of *Goof* we can think of is our Azure cassette CA-20 with the Toronto concert of 23Jan72 (DEMS 96/1-7).

After Eddie Preston left in Dec71, Johnny Coles did not take over Eddie's solo in *How High The Moon* immediately. The selection was not played very often during 1972 and if it was on the programme, it was not always played by Johnny Coles, but sometimes by Howard McGhee and by Geezil Minerve. At the end of 1972 this selection became a part of almost every concert, now featuring exclusively Johnny Coles.

From time to time Johnny Coles also took part in *I Got It Bad*, *Second Line*, *Cotton Tail* and *In Triplicate*. He played *The Shepherd* a few times after Cootie left, but that was not his best solo. He was however excellent in *Goof* and *Aristocracy A La Jean Lafitte*. Sjef Hoefsmit

NEW BOOKS

Eddie Lambert's "Duke Ellington - A Listener's Guide"

I called Scarecrow Press on January 27 to order the book and hopefully receive the DEMS membership discount. I was advised by a pleasant lady on the other end of the telephone that I would receive the 20% discount but that the publication date has been set for December 30, 1998.

I mentioned that I had read that the publication was to be in spring of 98. Her reply was to the effect that it could happen then but that her information was December 30, 1998 as it appeared on her computer screen. I placed the order anyway. After all these years what is a few months?

Bill Morton

We wrote to Elaine Norsworthy and she replied:

Your information about the publication date is unfortunately correct. At the time when the pre-publication discount offer was made, Scarecrow believed that the book could be ready in time for the Chicago conference.

There have been several changes of responsibility for the project since I succeeded in re-establishing communication with them last year. The new production editor - who had just returned from maternity leave - took the manuscript and associated correspondence home one weekend shortly before Christmas. Until then she had not realised how complex the project would be; she then advised me that rather than try to rush the book through in time for May, we should revise the production schedule. Now we have already waited so long, I could only agree that it will be much better to wait a further 6 months, rather than risk producing something that would be likely to be full of production errors. That would be no service to Eddie, or to readers of the book.

I have emphasised to Scarecrow that we must make all reasonable progress, consistent with quality of the finished product.

Elaine Norsworthy

We wrote to Scarecrow Press and received this reply:

I am glad that you heard about this! It is true that the book has been delayed (again), but the production editor in charge indicated that mid-December is a realistic publication date. I think we will all be relieved to see its publication!

Meg Crallé

New Ellington Book by Austin Lawrence

I read in a recent Boston Globe story (12/16/97) that Austin Lawrence has signed a contract with Simon and Schuster's Schirmer Books for a biography of DE.

According to the article, Austin began the project right after DE's funeral and expects to have the book finished in about 1 year.

Mr. Lawrence is a clinical psychologist, jazz musician and a frequent contributor to the international DE conferences. He received a "modest advance" for the project.

Bill Saxonis

Those who met Austin Lawrence in New York in 1993, in Stockholm in 1994 or in Pittsburgh in 1995, will be very interested in this new book.

Lawrence's presentations were extremely interesting and full of humour. His encyclopaedic knowledge is astonishing.

It will be a pleasure to read his texts, because he spoke so fast that some Europeans (like us) had a problem following his train of thought.

DEMS

The Power Of Black Music

I would like to recommend Samuel A. Floyd Jr's "The Power of Black Music", (Oxford University Press, New York, Oxford) 1995.

It's a tour de force survey of all facets of black American music from African origins right up to the present time, presented from a socio-cultural perspective.

There is a substantial amount of discussion of Ellington, along with just about every other significant figure of jazz, and black music in the widest context- classical, spiritual, blues, gospel, rock etc.

A technical knowledge of music will help to maximise the book's impact but lack of it hasn't hindered my enjoyment. One of the most useful features for me was that it helped to fill in some gaps in my knowledge of jazz development.

I have lived through the evolution of jazz from the early 50's till today but preoccupation with mundane things such as earning a living, rearing a family, sometimes meant I lost the thread for years at a time and Dr Floyd has nicely filled in some of the gaps.

The paperback edition is \$14.95 in the US, excellent value.

Bill Egan

I totally agree. This is for me the most important book on black music since "Blues People" by Amiri Baraka.

It enlightens the meaning of black music in a way unknown to other scholars. A great book; a must.

Stefano Zenni

Black Music of the Harlem Renaissance

Floyd has another, smaller volume of which he is the editor rather than the author. It's titled, "Black Music of the Harlem Renaissance", University of Tennessee Press, 1990.

The cover picture is of Duke at the piano and one of the essays is titled "The Renaissance Education of Duke Ellington". It was written by Mark Tucker who apparently edited "Jazz from the Beginning", the memoirs of Garvin Bushell. Tucker teaches at Columbia. His article has some interesting discussion of the possible relationship between Duke and such figures as Will Marion Cook.

There is a brief mention of DE in Floyd's own introductory essay.

And another essay titled "Black Musical Theater and the Harlem Renaissance Movement" has some interesting information about the participation of the Harlem stride pianists and other figures known primarily as "jazz" musicians in various black theatrical productions from the Renaissance period. This was written by John Graziano, a professor at the City University of New York.

There's more. All in all, a very informative volume. Score at least two for Floyd.

Ed Rhodes

Samuel A. Floyd Jr is director of the Center For Black Music Research at Columbia College in Chicago.

He will be at the next Ellington Conference presenting a panel on "The Keeper Of A Heritage."

DEMS

NEW FINDS

The Richard Ehrenzeller discovery

DEMS 97/4-3 under New Finds

On 23Jan67, Duke played half an hour for Danish Television. One of the selections was *Meditation*. As an introduction to that number, he told the television audience that he had played his "piano meditation" in the "past season" for the Presbyterian Church.

This is how we knew of this performance, but we accepted that it never would show up as a recording. Now Richard Ehrenzeller has discovered it. It is absolutely "fresh." No doubt about it.

It is "issued" as the last selection of side 1 on a LP with the album title: "Contemporary Sound" as Album II from Music Production Aids For Religious Broadcasting. The label number is TR4H-5840. The title under which Duke's contribution is mentioned in the liner-notes and on the label is *Just One Big Question*. The time given is 5:00.

It is produced by the Division of Radio Television-Audio Visuals United Presbyterian Church in the U.S.A., 475 Riverside Drive, Room 1935, New York, 10027, N.Y.

There is no date mentioned for the release. We gather that it must have been in 1967. In the original release this LP was being offered in combination with another LP, giving a demonstration and instructions how to use the first LP (for broadcasting purposes).

These records will certainly be very hard to find. Richard did his finding at Rare Records, a used record shop in Teaneck in New Jersey.

There is no doubt that this is a previously unknown recording of *Meditation*. The structure of this performance is unique. It is different from all other recorded performances we have heard.

From the more than 50 complete recordings of *Meditation* (AABA28), only three have another structure than the standard one: 1°DE;coda4DE.

The first of these three is the "fresh" discovery by Richard, which is also the first complete recording:

1°(half)20DE;pass10DE;2°(half)12DE;coda6DE.

the second is from 28/29Dec66, from the Danish bc #33: 1°DE;pass4DE;2°(half)12DE;pass6DE;3°(half)6DE;coda6DE.

the third one is from 10Mar67, "issued" in the Danish broadcast #28: 1°DE;2°(half)12DE;coda4DE.

All three rare performances are waiting to be included in a future Azure Cassette.

Richard has pursued his research to find the correct date and location of this recording.

He contacted Alice Parker. Alice is the composer or arranger of all the other music on this LP. It is not clear whether she was also the conductor.

Alice Parker thinks that this album was recorded as early as January, February or March of 1966. She was not present at the Ellington recording session.

Another name, mentioned as the one who was responsible for the demonstration record is John Groller. There is a picture of him in the liner-notes and we agree with Richard that this picture makes one believe that John Groller is no longer with us after thirty years.

There is another indication which places the date of birth for *Meditation* in 1966 but not exactly in the first three months. Derek Jewell in his "Portrait of DE," page 128 in the hard-cover edition and page 130 of the paperback gives this story of the St. Paul de Vence open-air recital of 27Jul66: "Duke and his musicians played three tunes in various parts of the museum, with Miro as onlooker and guide. At first, there had been fears about the quality of the piano to be used, and Ellington wryly observed, 'If it's out of tune at the bottom, I'll play at the top.' In the event, it was perfect, and Duke lingered long enough to compose another of his instant themes, later called '*Meditation*'."

Another report comes from Sjeff Hoefsmit, who believes he heard the first very brief improvisations on the theme of *Meditation* in a piano-interlude, recorded in Basin Street West, San Francisco on 26Aug65. Sjeff disrespectfully made the remark that Duke had a rather long pregnancy.

Richard is pursuing his research. He will certainly report in his own column in TDES Newsletter and share his results with us.

DEMS

NEW FINDS: Argentine, Uruguay and Brazil

See DEMS 95/1-5, middle left and top right.

55Sep68: After *La Plus Belle Africaine* is as an "encore" what we use to call *Come Off The Veldt*. After the Ellington Medley is the intermission. The second half starts with *Take The "A" Train*..

Drag is the wrong title for *Wings And Things*.

10Sep68: *Warm Valley* is the wrong title for *Chelsea Bridge*.

12Sep68: *Summertime* does not have an encore. The first selection after *Summertime* is titled *The Prowling Cat*. *Passion Flower* is the wrong title for *Prelude To A Kiss*. *On The Sunny Side Of The Street* should be *All Of Me*. *Meditation* is the wrong title for *The Sleeping Lady And The Giant Who Watches Over Her*.

El Gato is the wrong title for *Birth Of The Blues*. The concluding unidentified title is *Latin American Sunshine*. I agree with Luis Contijoch that there seems to be something wrong with these recordings. I suspect that these selections came at least from two different concerts.

22Nov71: The third movement of *Togo Brava - Brava Togo* is overlooked: add *Right On Togo*. The concluding selection is not *Soul Flute* but *Black Swan*.

24Nov71: I believe the location is Teatro Metro, not Teatro Gran Rex. The unidentified title relates to the first selection of the Medley: *Everybody Wants To Know*. It is followed by *Sophisticated Lady*. Sjeff Hoefsmit

NEW FIND: Chile

See DEMS 95/1-5, middle right.

26Nov71: The sequence of *Soul Flute* and *Fife* is wrong. *Fife* came first, followed by *Soul Flute*.

Satin Doll is preceded by *Perdido*.

Come Off The Veldt is preceded by *Things Ain't What They Used To Be*, *In Triplicate* and *La Plus Belle Africaine*.

The first selection after the Medley (ending with *Caravan*) is *Goof*.

The last selection of the concert is *Lotus Blossom*.

Sjeff Hoefsmit

CHICAGO '98

Why is this bulletin is so early?

We have published this bulletin early in February to make it possible for you to use the registration-form before 28Feb, when the fee for registration for the next conference will be a bit higher. The form is behind the last page.

For American members there is another telephone-number available to reach Josie Childs: (773) 288-DUKE. Her correct fax number is (773) 643-4829. This might be wrong (ending with 49) on one of the registration-forms that you have received from other sources than from DEMS.

For American and Canadian members this message can be important:

United Airlines is offering 5%, 10% and 15% discounts. Persons interested should call to see which one they qualify for. It is also good on all segments of United Airlines, United Express and Shuttle by United.

Contact United's Meeting Desk, 1-800 521 4041, Meeting ID Code 518 YX.

We hope to see you in Chicago!!

DEMS

Washington '99

Duke's Centennial

We found this message from John Hasse in our E-mail-box which we think you should all know.

In anticipation of the Duke Ellington Centennial, I am keeping track of special events, publications, and the like. One benefit of posting this information to the Duke-LYM list is that folks can find out what they might want to partake of; possibly different groups working on a similar idea might wish to collaborate.

Here is the list to date:

CONFERENCES/SYMPOSIA

1. Duke Ellington '99 - sometimes called the Duke Ellington International Study Conference. This event will take place in Washington, DC, over Ellington's birthday weekend.
2. An Ellington centennial conference is being planned at Amherst College.
3. The 3rd annual New Orleans International Jazz Symposium, held near the dates of the New Orleans Jazz & Heritage Festival, is planning to center its April 1999 conference on Ellington.

PERFORMANCES

1. The Smithsonian Jazz Masterworks Orchestra plans to perform 100 of Ellington's masterworks in 1998-1999.
2. The Lincoln Center Jazz Orchestra is going to do Ellington in 1999.
3. The John F. Kennedy Center in Washington, D.C., is planning an Ellington gala in 1999.

OTHER

1. The Duke Ellington Centennial Commission, a project of the Charlin Jazz Society in Washington, DC, is organizing city-wide celebrations.

Additions that anyone would like to contribute will be included in updated listings.

John Edward Hasse

If you think "isn't this a little bit too much?" we would like to remind you of the answer by the late Joe Igo in 1983 to a similar question, "are there not too many books about Ellington being published?"

Joe Igo: "There can never be enough books about Ellington."

And if you think "wouldn't it be better if all these activities were spread over the year?" we would answer "we should have that many activities the whole year through and as far as we are concerned, the whole next century." DEMS

Small ads

Help wanted

Luciano Massagli and Giovanni Volonté are working on a complete update of DESOR (Duke Ellington Story On Records). They hope to have it ready and to present it at Ellington '99 in Washington.

They need information about some issued records, to include correct references to these records in the index of DESOR.

They ask DEMS members to look into their collections to see if they can provide

- the nationality (country of release)
- the year of issue
- the title of the album
- the number of tracks on each side
- the actual titles on each side
- eventually wrong titles on label or sleeve
- and a photocopy of label and sleeve

of the following records:

Laser Disc "V" from l'Alcazar, Paris, 11Nov69
(see DEMS 97/1-3, right column)

TIME LIFE STBB-21 "Small Groups (Inside The Big Bands)" (see Carmack, DEMS 96/1-2)

3LP Master Sound System, Bucks, England, 26Dec65 (see Götting, DEMS 83/2-4)

The exact position on the record (which side and which track number) of the following titles:

Track 360 (4Feb58) on Columbia SF-1 (12"LP)
(see Jacobs, DEMS 97/3-16)

Pomegranate (7Mar57) on Columbia B-9511 (7"EP)

Take The "A" Train (10Feb65) on MPS 0666-719 (12"LP)

You can send your findings directly to Giovanni Volonté, Via Carducci 32, 20123 Milano, Italy.

If you wish, you can send your answers to DEMS and we will forward your mail to Giovanni and Luciano.

DEMS

A message from a very dear old friend

Thanks for the DEMS bulletin.

You get fantastic color reproduction, i.e., Ted Hudson's color photo.

At 82 I'm well, if slower, though I can still bounce to Duke.

I will try to attend the DE Chicago conference where I first met you all in 1984.

I treasure the memories.

Bee Pine

DISCUSSIONS - ADDITIONS - CORRECTIONS

When was Åke Persson in the band?

See DEMS 97/4-12.

I can't say anything about Åke Persson being in the band in Copenhagen on October 26, 1973. Alice Babs doesn't remember. But it is strange because he played in Malmö on October 25 and in Stockholm on October 28. It seems that he was also not in the band on October 27 in Umeå. At any rate he is not mentioned in the local newspapers.

About October 28 in Stockholm and Uppsala.

Two friends went with the bus together with the Orchestra up to Uppsala that evening. Duke had a taxi. They played from about 19:00 O'Clock until 21:00 O'Clock in the Konserthuset in Stockholm and about 45 minutes later they started in Uppsala and played the 2nd Concert. So if your audio tape is from one concert and they played all these selections as the files say, it was tough to do that in less than 120 minutes. I asked Willie Cook if they can do that programme in that time and he didn't believe that. They surely had a break too. The Orchestra was not in best shape in October 1973 and Duke was ill.

Rolf Dahlgren wrote in *Orkesterjournalen* that the following numbers were played that evening. Rolf saw both concerts. From the video we can see most of these selections being played.

Tea For Two (with Åke Persson), *Satin Doll* (with John Coles), *Caravan* (with Åke Persson lead trombone), *Rockin' In Rhythm*, *Creole Love Call*, *Take The "A" Train*, *It Don't Mean A Thing*, *Mood Indigo*, *La Plus Belle Africaine*, *Hello, Dolly!*, *Basin Street Blues*, *How High The Moon* and *I Can't Get Started*.

In both concerts Duke and Joe Benjamin played *Lotus Blossom* at the end. In Uppsala Lena Junoff sang a number. This is what you can read in *Orkesterjournalen* December '73

I think the list of tunes is a list of what the manager told the press that the Orchestra would play when they went on tour to Europe. But I think for one concert it is too much for the time available.

Ole Nielsen doesn't say anything about Lena Junoff in his book from that evening. Göran Wallén

Your information about the second concert on 28oct73 in Uppsala is highly interesting. It is not included in Duke's (Joe Igo's) itinerary, but it should be, because your testimony leaves no doubt.

You also made a strong point with the suggestion that the programme was too long to fit in one concert of 2 hours. We made a copy of our very poor quality portable recorded tape and it showed to fit easily on a 90 minutes cassette. We have mailed that copy to you. Listening to the tape does not give any indication that this is from two concerts, or that there was an intermission. We believe that the whole Stockholm concert didn't take more than 90 minutes and we see no conflict with your statements about a second concert starting 1':15" later in Uppsala.

It Don't Mean A Thing and *I Can't Get Started*, mentioned by Rolf Dahlgren, must have been performed in Uppsala, because they were not played in Stockholm.

We are surprised to see that John Coles did a solo in *Satin Doll*. We believe that we heard Barry Lee Hall doing that in Stockholm.

We know from a presentation by Jan Bruér, that Lena Junoff sang with Duke in August 1970 in the Rainbow Room in NYC. It is very interesting to hear that she also joined the band in Uppsala. She can not be heard on the audio tape made in Stockholm.

There is no reason for Ole Nielsen to mention Lena Junoff or the Uppsala concert, since there is no indication that a recording from that second concert was made and survived.

DEMS

Track 360 (4Feb58)

See DEMS 97/3-16 and 97/4-16.

I enclose a copy of the note I wrote on *Track 360* some years ago. It was based on the CBS(F) 'blue' album recording. The 1994 'update' relates to the stereo issue on the *Blues In Orbit* CD. Now there's another brief update, in the light of the wonderful Irving Jacobs cassette with the steam train. As far as I can tell, all three make use of the same 'take'.

You wanted to know where I find the break. I hope the note makes this clear. It comes just before the band starts working towards the first climax, around bar 57. This is in DESOR's 4^oBAND. The repetitive rhythmic surge seems to be thrown ever so slightly out of true, and I have to adjust my mental tapping in order to accommodate this. I remember spending a long time over it while I was writing my original note back in 1991.

Roger Boyes

If you agree, we suggest to print your note written in 1991 on a separate page of this bulletin. It is a splendid guideline for those who want to listen to *Track 360* again.

You agreed. Your note is on the next page.

It is a pity that we cannot listen to all the takes mentioned in Nielsen because it seems to me that it is possible that a splice was made between two different 'takes' to fabricate the one that went onto the demonstration LP. Ole speaks of an insert which was recorded after take -1. This splice being not perfect may have given you the sensation that something went wrong.

Not only did the band spend three hours playing a lot of takes of *Track 360* under matrix-number RHCO 40625, they also started playing *Blues In Orbit* with matrix-number RHCO 40626 under the title *Tender*.

The issued version of *Blues In Orbit*, recorded on 12Feb58 received the same matrix-number. The unissued take (in Nielsen as RHCO 40646-2 on 12Feb58) was in fact recorded on 4Feb58. See Timmer pages 169/170, 4th edition.

DEMS

A Little Study of "Timon Of Athens"

See DEMS 94/3-6, bottom.

It is true that *Draggin' Blues* is one of the recordings, made on 28Dec66, but when we listen to that recording on the CD "Private Collection Volume 8", we hear something very different from track 11 of the "Timon Of Athens" CD.

Track 11 on this CD, titled *Creditors: Draggin' Blues*, is the same as *Imagine My Frustration*.

Also track 4 on this CD, titled *Toasts*, is easily recognizable as *Action In Alexandria*.

Sjef Hoefsmit

TRACK 360 - (TRAINS THAT PASS IN THE NIGHT)

Why 360? 360 degrees perhaps? Full circle? Maybe this is another end-of-an-era piece to go along with the empty ballrooms of *Ellington Indigos*. 1958 certainly was the end of the railway era in America, as far as long-distance passenger travel and the steam engine are concerned. Is there any other new train piece between this curiosity and *Loco Madi*?

For what purpose was this brief composition (under two minutes) composed? Recorded in Los Angeles, it is fuelled by the propulsive drumming of Sam Woodyard, with the piston swish of the cymbal driving through the long American night. It is built up of 4-bar units. I also give DESOR's description; theirs is based on an 8-bar chorus, but it tallies with my own four-bar approach. There are no solos.

mm	1-4	solo drums	DESOR
	5-8	bass plus piston-cymbal (which now plays throughout)	
	9-12	same, with double splash of the piston-cymbal	12SW
	13-16	orchestra	4BAND
	17-20	bass + cymbal, as mm 5-8	pass4SW
	21-24	clarinets descend, brass punctuates (twice)	
	25-28	repeated brass figure	1°BAND
	29-32	as mm 5-8	pass4SW
	33-36	orchestra - held chords, trumpet responses	
	37-40	repeat of 33-36	2°BAND
	41-44	as mm 5-8	pass4SW
	45-48	baritone sax against brass	
	49-52	repeat of 45-48 mixed more thickly	3°BAND
	53-56	as mm 5-8	pass4SW
	57-60	orchestra - across the beat. In fact the rhythm breaks here. There seems to be a splice which interrupts the continuity so that the splashing cymbal shifts ever so slightly.	
	61-64	repeat of 57-60	4°BAND
	65-68	as mm 5-8.	pass2BAND,2SW
	69-72	at bar 70 trombones start the climb towards the climax; saxes then in.	
	73-76	at bar 74 the altos break out; at bar 75 the trumpets start their rapid stabbing.	5°2SW,6BAND
	77-80	the rapid trumpet stabs continue through to bar 82. (Bars 69-84 are climax 1)	
	81-84	the trumpets cut out; the reeds continue through to bar 85, where they too cut out.	6°BAND
	85-88	as mm 5-8	pass4SW
	89-92	trombones and responding trumpets start the climb into the second climax.	
	93-96	as 89-92, raising the temperature through modulation	7°BAND
	97-100	as 93-96, further modulation (Bars 89-104 are climax 2)	
	101-104	climax. This is led by a shouting two-note figure on trumpet, twice; in fact it's the double-splash of the cymbal first heard way back in bars 9-12.	8°BAND
	105-108	held chords on saxes. The two-note figure passes back to the cymbal.	
	109-112	drums alone, as bars 1-4, but now with the cymbal's double splash too, imitating a locomotive's bell	
	113-116	as 109-112, fading	
	117-120	same, fading to silence	coda4BAND,12SW

The climaxes are very showy, with rapid and convoluted lines in the reeds and staccato stabs in the brass. The second has something of a Kurt Weill, *Threepenny Opera* feel about it. The way the writing falls across the beat is intriguing.

According to Nielsen (p181), seven complete takes of **Track 360** were recorded. They were numbered 3, and 11-16, 16 being the one issued in mono on the 1980s French CBS 'blue' albums. On the *Blues In Orbit* CD, 460823 2, the piece sounds different and is in stereo. The fade at the end is a little longer. There is more 'presence' (I think that's the word), in the sound on the CD. But I don't think it is necessarily a different take.

Recently (October 1997) Irving Jacobs drew our attention to an extraordinary version of this recording with a steam train recording, in stereo, grafted onto it fore and aft. Again, it seems to me to be the same take.

Roger Boyes

Exactly when did Ray Nance leave the band in 1963?**To put the record straight**

See DEMS 97/3-20 and 97/4-10

I have received the following letter from Gloria Nance. I will be using it in Jazz Journal International. She will be appearing on Jazz Panorama this Sunday (December 7).

Gloria has given me permission to use the letter as I wish.

You are very welcome to use the letter as you wish, too. I have cut out the beginning (about my 'perception and understanding'). The rest is as I transcribed it for Jazz Journal International.

Hope it's interesting! Steve Voce

After having read the letter, we decided not to drop the first 7 paragraphs. We see no harm in printing her words of praise addressed to you, and we think that the rest of the introduction gives us a good understanding of her motives for writing this letter.

We find her letter very interesting!

Recently I was given a copy of "Scratching The Surface" - Jazz Journal, October 1997, with some trepidation on the part of the giver. I think there was concern that I would be upset over some parts of the article.

On the contrary, I was so impressed with your perception and understanding of Ray and the complexity of jazz that I've been very close to calling you so that I could talk with you directly.

Please bear with this - a laborious attempt on my part at setting the record straight.

How can I possibly fault the beginning of your piece? Where I take issue begins with "Ray left Duke in mysterious circumstances on September 6, 1963..."

The remainder of the article it seems was based primarily, much to my dismay, on Jerry Valburn's words.

I had read Jerry's miss-information in the New York TDES newsletter. I should have, I could have corrected the errors I found. But sometimes it seems so hard to go back to those long ago times. And for what?

It's only when I come across someone with your apparent sensitivity that I feel it's even worth the effort.

So firstly, Ray Nance was never in India. I believe the confrontation between Cootie and Ray happened in Beirut when someone stupidly booked them as roommates.

I think that the next date was in Damascus. Both my mother and I received telegrams from the State Department asking that Ray's flight home be met.

Duke's former barber, Billy Black (a good friend of ours) drove me to the airport where we saw Ray being escorted from the plane by a nurse in military uniform.

Raymond was not released until the nurse literally handed him over to me. Of course our trip back to New York was a lot of "Hey man, what happened over there?" and "What really went down?"

I'm not going to relate all those and subsequent conversations. I remember Ray and me having a joint session with Dr. Albert Ellis a couple of days later.

There were many guys on the band who barely spoke to each other. Cootie Williams had a number of serious health problems and consequently was never good company.

Ray, on the other hand, generally got along with everyone with the exception of Cat Anderson. Paul had been our best man when Ray and I married in 1951. Clark Terry was always everyone's favourite. Sam Woodyard was a terrific guy to be with any time. But Cootie? No! There was no personality clash between Ray and Cootie. It was simply a matter of life going on and time taking its toll.

A factor that Ray spoke of often was the assumption that all the men in the band would have to be unofficial diplomatic representatives of America for every day of that tour. Many guys resented this additional burden put upon them. Certainly Ray did. It was a drag having to go to social teas and cocktail parties and mingle.

And then it seems that Ray was not feeling good in Beirut or Damascus, whichever city came first on their itinerary. Ray was spending much time in bed. As he said "I was just trying to get myself together for the gig that night."

It was early evening when Cootie came into the room and wanted to know what the f. was the matter with Ray being in bed all that day? As we know, one word led to another, and about ten minutes later Cootie told Ray to start behaving like a man and slapped Ray's face.

I distinctly remember Ray telling Dr. Ellis that he was so stunned by this action that he just stood there immobilised.

Well, it seems that Cootie pretty much forgot the incident by the next day - but not Ray Nance. Ray could neither resolve nor understand the episode. He thought about it constantly, minute by minute, hour by hour, actually brooding. And then he found himself unable to play (a) because one of his idols disrespected him to such a marked degree and (b) because he began to think that he should have defended himself and not allowed Cootie to slap him as if he were little more than a pussy!

I think that very night Ray sat on the bandstand and didn't play. He said he couldn't.

To make matters worse it seems that Ray sat on the stage with his legs crossed. I can see him now. I know that posture. The mid-Eastern audiences were not as familiar with it as I, though. They read defiance, and refusal to play for them, a paying audience.

I was later told by a mid-Eastern expert that to cross his legs in public is about the most insulting thing a man can do. Duke didn't know about this, nor did Ray. For that matter, no one ever mentioned it until after the fact. But the audience started to boo and hiss and was actually getting out of hand.

Ray never understood. He, who was so used to applause and bravos suddenly had to deal with intense dislike and disapproval. He asked Duke to send him home.

That's when the psychiatrist was brought in to evaluate his condition. Things didn't improve - if anything the audience the next night was even more vocal in its displeasure.

I must emphasise that Ray Nance would never presume to tell Duke Ellington how to run his band and would certainly never tell him who to keep on the payroll. If Duke was looking for a trumpet player, Ray might make a suggestion.

In that respect I do believe it was Ray who helped Al Hibbler get on the band. In fact Al and Ray happily roomed together that first year or so.

Jerry's remarks about Ray's demands of Duke regarding Cootie are really offensive to me and most certainly incorrect for that matter. Anyone who actually knew Ray or Duke would know that this could never happen. Duke ran the show!!

Sometimes if there was mismanagement of the money, as there sometimes was, Ray or other band members would complain to Duke, but never would any one sideman speak about the music, the choice of music or soloists or the personnel of the band.

Gloria Nance

From the 7Dec97 interview we give you an additional statement by Gloria Nance:

"It was so painful to hear Ray speak of this because this was one of his idols: Louis Armstrong, Cootie Williams, you know and so he was dumfounded, he simply couldn't move and apparently Cootie thought little of this.

I since read somewhere, I think it was in the Duke Ellington Newsletter, saying that Cootie was drunk. I never knew him in later years to drink. Certainly not to that extent. So I don't know whether we can excuse the behaviour with alcohol. I'm inclined to think maybe he simply wasn't feeling good the same as Ray wasn't feeling good, although it was two separate things."

We have inquired about the strange rule in the Middle East: that one should not cross one's legs. Our spokesman explained that the real offence is in showing the sole of your shoe. That part of your outfit touches the ground which makes it unclean. To show that dirty part of your shoe to someone else is highly abusive.

For one reason or another Ray must have been absent or absent minded during the first appointment in Damascus at the Embassy. If Duke's memory was correct, there was an instruction given not to show the soles of your feet when talking to a gentleman. See *MTM* page 302. It is significant that of all the "rules" which were explained the first morning at the Embassy, only this one is given as an example by Duke in his memoirs. Could it be that this rule which was related to the trouble with Ray Nance stayed in his memory as a good example, but that it was the subject of another instruction later, after the incident?

We are absolutely convinced that Gloria's story is true, although we must question the correctness of dates and locations. Collectors of Ellington recordings use discographies as a guide. These guides, full of almost identical concerts, use dates and locations as references to these recorded concerts. These dates and locations are so important for collectors that some of us, like Joe Igo, Gordon Ewing and Art Pilkington, have dedicated a great part of their elderly years to establish Duke's Itinerary as a framework for discographers. Collectors are also very interested to know who was playing in the band during each session.

Discographers all agree that Ray did play and sing in the two concerts in Damascus on 9 and 11Sep63. The band left for Amman in Jordan on 12Sep but returned to Beirut for a six hour layover between planes between Amman (last concert 16Sep) and Kabul (first concert 18Sep). We believe that Ray left in Beirut on 17Sep and that the unfortunate incident happened in Amman in Jordan.

A part of the concert of 13Sep in Amman was recorded. The recording is not circulating among collectors but is found in the Smithsonian collection. The only one among the 8 selections in which the presence or absence of Ray Nance could probably be established is *Afro-Bossa*. We have asked our friends, working on the Smithsonian collection, to listen to the tape. We have checked the tapes of 9 and 11Sep from Damascus. Ray is there and no audible resentment of the audience is recorded.

These are the 8 selections: *Take The "A" Train*; *Afro-Bossa*; *The Eighth Veil*; *Rockin' In Rhythm*; *Silk Lace*; *Lullaby Of Birdland*; *I Got It Bad* and *Things Ain't What They Used To Be*.

DEMS

Ray Nance left the band on 12Sep63.

On Monday (12Jan98), Ted Hudson listened to the Amman, Jordan tape at the Smithsonian, and on Tuesday, Walter van de Leur (who is visiting for the week) and I independently listened. Here is what we found.

To begin with, all of the open reel tapes have been transferred to cassette, and it turns out that there were two tapes from the 13 September 63 concert, each lasting approximately 32 minutes, the time for a 1200 foot /365 meter tape at 7 1/2 ips. Tape #1 is as you described it, and tape #2 includes the following:

1. Applause and Duke's "thank you" for the preceding number;
2. *Jam With Sam*, featuring Hodges, Gonsalves, Brown, Procope, Rolf Ericson, Buster Cooper, and Cat Anderson;
3. *Ellington Medley* [more on this below], followed by announcement of 15 minute intermission;
4. *Take The "A" Train* - extended version featuring Ernie Shepard;
5. *Skin Deep*, featuring Sam Woodyard.

On *Afro-Bossa*, due to the poor audio quality, neither Walter nor I were willing to make a firm commitment on whether or not the six possible Nance bars were really his. I talked to Ted later on Tuesday, and his feeling was that those could have been Nance's notes, but not the way he would have played them - the attack was too strong. We speculated that it might have been Ericson.

At the beginning of tape #2, as noted above, Duke is acknowledging the applause for the previous number; I don't know whether this was for *Things Ain't What They Used To Be*, or something else, that didn't get recorded. But Duke says "Ray Nance! [pause, then Duke laughs] Johnny Hodges! Thank you very much for Johnny Hodges. . ."

Our interpretation is that either Duke was so used to acknowledging Nance at that point that he gave his usual thanks and then caught himself, realizing that Nance was no longer with them, or this was some kind of "in joke" with the band members.

Finally, the *Medley*. It is identical to the medleys played in Damascus on 9 and 11 September, EXCEPT that the two Nance numbers - *Just Squeeze Me* and *It Don't Mean A Thing*, have been deleted. So, I think the evidence is pretty compelling that Nance left the band prior to the 13 September Amman concert. I hope this information will clarify the situation.

Ben Pubols

It certainly does! Thank you very much!

DEMS

● The publication of unissued takes?

See DEMS 97/4/15.

About the "unissued takes," we can continue our conversation, but in the end, I'm afraid, we will have to agree to disagree.

My book is not a discography, but a compilation of the recorded work of Duke Ellington, both issued and unissued.

If a take 2 of a title has been released on record, we can assume that take 1 has also been recorded. For the purpose of my book it is immaterial whether the recording was complete or not or the master was destroyed or has survived. The fact that it was recorded is the important thing.

When the studios started to tape entire recording sessions we were able to witness the complete process and since tapes are inexpensive and easy to copy, we are fortunate to have quite a few in our possession. This enables us to list all that happened in the recording studio during the recording session in minute detail, and also in discographies you can find such abundance of information, although we all know that there is no chance that all the little snippets or aborted takes will ever be issued on record.

I am well aware of the fact that fake tapes have been produced and sold to collectors. I myself have been victimized as can be seen documented in my previous editions of ELLINGTONIA.

However, to come back to the initial argument: All current Ellington discographies — with the exception of Jerry Valburn's volumes — list unissued material, including such material we all know will never be issued on record, which makes them clearly hybrids and I wonder how the Italian team is going to solve that problem. Willie Timmer

There is no other difference between our opinions apart from about what to do in case of uncertainty. We prefer not to print something which is not proven and you prefer not to skip something as long as it is possible.

We agree fully with all statements in your last article. Especially with the following, which we quote and underline:

"The fact that it was recorded is the important thing."

"This enables us to list all that happened in the recording studio"

We know that the Italian team will not include (solely for practical reasons) snippets and aborted takes shorter than 4 bars of recognisable music. Neither will they include any doubtful take. Their greatest worry however is how to prevent the publication of "fakes."

We agree with you that we have to disagree about this matter of "unissued takes." We want you to know that we can scarcely think of anyone with whom we feel more privileged to have a disagreement with than you. We have the greatest respect for what you have done for the Ellington community by publishing your "ELLINGTONIA." DEMS

● What about Caird Hall, Dundee, 15Feb67?

A brief commentary on Helmut Kirch's query on page 15 of Bulletin 97/4:

I have listed in my book only titles of events which are known to have been recorded in one form or another. If I do not have any details, I am listing at least the fact that a recording exists. I believe that my fellow discographers adhere to the same principle. Willie Timmer

Absolutely! No question about this, as long as a recording exists. DEMS

● 5Mar64 Hamburg is a fake!

See DEMS 97/2-10, left column

We already know that the combination of the date 5Mar64 and the location Hamburg cannot be correct.

The tape under discussion could either be from 5Mar64 Munich without Jimmy Woode on bass or from 14Mar64 Hamburg with Jimmy in the band. We made our choice because we heard Jimmy: 14Mar64 Hamburg.

Giovanni Volonté, author of "Duke Ellington, un genio, un mito" and co-author of DESOR, sent us this message:

In DEMS 97/2-10 you discuss the concert of 5Mar64 in Hamburg (DESOR 915): now we can tell you that this concert does not exist, it is a fake! The titles all come from the Berlin concert of 15Mar64. Giovanni Volonté

We compared both tapes at once and we can state that there is not the slightest doubt.

Both tapes are from the same concert. We missed several seconds of applause and of spoken comments by Duke at the beginning or end of the selections. It is strange that we missed these segments either on the fake Hamburg tape or on the source Berlin tape. It seems that the one who fabricated the fake also took out some comments and applause from the source, to make identification more difficult. Selections with very obvious distinguishing features, like *Banquet Scene* in the Berlin concert which is interrupted, were not included in the fake.

It is rather late but never too late to delete a fake from the Ellington discography. By the way we were right in one respect: Jimmy Woode is on bass! DEMS

● Another recording of

A Hundred Dreams Ago

See DEMS 97/4-12

Hoefsmit forgot to mention the issued recording of *A Hundred Dreams Ago* from the 9Aug59 Blue Note session, where it was performed by both Billy Strayhorn and Duke after *Drawing Room Blues* and before *Tonk* in a piano interlude. It is not mentioned on the double CD Roulette 7243 8 28637 2 4 (see DEMS 92/4-2 and 93/3-2). In this session, it is much easier to recognise than in the one from Basin Street West. DEMS

● Atlantic Jazz(G) 7567-90043-2 (CD)

Duke Ellington

RECOLLECTIONS OF THE BIG BAND ERA

See DEMS 94/2-3, left column, 2nd paragraph.

I would like to have sent this question to Benny Aasland, who analyzed this CD in DEMS 94/2-3, but it is too late now.

Benny distinguished two versions of *The "C" Jam Blues*. One long version of 7':20" and a short version of 3':35".

I have the long version both on my Reprise LP and Atlantic CD. Also in Desor, the description of 842g is from the long version.

Can anybody tell us whether the short version is an alternate take, or only an edited version of the longer one?

Or is it by any chance the unissued version recorded on 14Dec62, documented in the Danish collection as being take 8, a complete performance of 4':01"?

See also DEMS 93/3-2, top right column, second item.

Sjef Hoefsmit

PHOEBE



SNOW

THE DORCHESTER
P.O. Box 2 HJ
PARK LANE LONDON

TELEPHONE 01-629 8888 TELEX 261802

Inferiorly Blue
~~White~~ X X (Dress + Curtains)

— Anatomy Score

— ? Dress a Woman (Congo Sq - Stray)

— Antler & Cleopatra

— Pretty Girl

— Matamba

— Congo Square DE

ROAD TO PHOEBE SNOW
See DEMS 97/3-22.

We have compared your tape with the one in the Danish Arkiv and there is no doubt: they are the same, although not identical. In the Danish tape the silent intervals between the segments are shorter in time. Otherwise both tapes seem to have been copied from the same source.

The tape was found in a box with the text: 4 track 1 1/2 stereo - 1971 - The Road of the Phoebe Snow - Property of the Boston Ballet - 186 Mass. Ave - Boston Mass 02115. In that box was also a note, apparently written by Duke, see page X.

It seems that there is one arrangement of *Congo Square* by Billy Strayhorn and one by Duke. Bjame Busk

Thank you very much for sending us your information about the ROAD TO PHOEBE SNOW tape in the Danish collection.

It is very possible that *Congo Square* was written by both Billy and Duke. Billy once said in an interview that "A Drum Is A Woman" was the project on which they both worked closer together than any other. The coda for *Congo Square* was recorded a week later than the main theme. Because only the coda of *Congo Square* is at the start of the PHOEBE tape, it seems logical to presume that that is the part written by Billy and that the part recorded on 17Sep56 was written by Duke. Maybe Walter van de Leur can find the answer in the Smithsonian collection. Sjeff Hoefsmit

3612

SETTIN' + ROCKIN'

① BAR ② ③ ④

Is it *Settin'* or *Sittin'* And A-Rockin' ?

Just A-Settin' and A-Rockin' has an alternate spelling, used by some discographers:

Just A-Sittin' And A-Rockin'. Walter van de Leur sent us a very interesting contribution. We reproduce his illustration at the top of this page.

We also discussed this matter with our friend Ben Pubols, retired neuroscientist, BTS (Behind The Scenes) volunteer at the Duke Ellington Collection of the Smithsonian Institution and DEMS member. DEMS

This is the top of one of Strayhorn's scores for *Just A-Settin' and A-Rockin'*. While Strayhorn himself often abbreviated the title to JASAAR, we can see here clearly what he thought was the correct spelling of the first half of the title: *A-Settin'* and not *A-Sittin'*, as often encountered on CD's. I assure you that the handwriting is Strayhorn's. Walter van de Leur

Regarding "Just A-Settin' and A-Rockin," the consensus favors "Settin'" and not "Sittin'."

The following sources use "Settin':"

- (1) the Ellington Archives finding aid, both the printed copy in the museum and the Web page (I have not yet examined the original manuscript, but the spelling would have been based on that);
- (2) the original 78 RPM recording in my possession, Victor 27587-A;
- (3) Charles Delaunay's "New Hot Discography" (1948, p.94);
- (4) all four editions of Timmer's "Ellingtonia";
- (5) Ole Nielsen, "Jazz Records," Volume 6;
- (6) the liner notes by Mark Tucker to the Blanton-Webster triple-CD set (RCA Bluebird, 1986).

HOWEVER, the appendix to Duke's *MIMM* spells it "Sittin'" and gives a copyright date of 1941. It is possible that Duke wrote it the one way, but it was copyrighted the other way. Ben Pubols

Additional research in *Settin'* & *Sittin'*

I have done some further "homework" on "Just A-Settin' and A-Rockin" down at the Smithsonian's Ellington Archives. I have examined all of the "early" items in the music manuscript series. I could not find anything in Duke's own handwriting. However, the earliest part I could find was dated February 19, 1941 (according to Timmer, it was recorded for Victor on June 5, 1941), and was labelled "Settin'"; it was transcribed for "Johnny," and was #37 in the band book. Later parts are labelled "Sittin'," and given the band book #136. However, there is some overlap among titles and book numbers. Finally, the published sheet music gives the title as "Sittin'," and is copyright 1945 by Robbins Music Corp. My interpretation of all of this is that it was originally intended to be "Settin'," but for copyright purposes, someone decided to "correct" the grammar and change it to "Sittin'." Ben Pubols

We suggest that we accept both spellings. It seems that they are both legitimate.

This has happened more than once. On the releases we read *Schwiphti* and on the score it was written as *Schwiphtiey*. It is after all not a real problem. If we accept (with pleasure) that the music became slightly changed with the passage of time, we should also accept that titles can be adjusted too. DEMS

The Greatest Jazz Concert In The World

See DEMS 94/2-1, right column bottom.

A highly unpleasant error: The selection *Chromatic Love Affair* as it is on the low-quality tape with four selections from Carnegie 26Mar67 is not on LP and not on CD "The Greatest Jazz Concert in the World". The conclusion in the same paragraph is however correctly put in words. DEMS

Did Sonny Greer ever come back?

In the Newsletter of Chapter #40 of Toronto of December 1997, we read in an unsigned article about the many drummers that worked with Duke the following statement:

As the years wore on, Greer became less and less reliable. He and Duke often had words, and in part this led to his leaving the Orchestra in 1951 to join the Johnny Hodges group.

Sonny never again played with Duke, although he remained active in music as a leader or sideman until his death on March 23, 1982.

This statement is not strictly correct. Only if it is changed in: *Sonny never again played with Duke on a regular basis*, can we agree. There is a claim that he participated in the recordings for the soundtrack of "Paris Blues." Because there were 4 other drummers participating, it is almost impossible to distinguish in which selections Sonny Greer played the drums.

There is no doubt however that he appeared with Duke in Carnegie Hall on 8Jul72 where they played together *Soda Fountain Rag*. DEMS

Ad Lib Blues of 3Feb65

I am a little bit disappointed that Hoefsmit didn't give us the title of the number which has exactly the same introduction as the *Ad Lib Blues* from Berlin 3Feb65 as "issued" on Azure CA-22. Now it took me quite a while to find it. It is *Launching Pad*. Buster Cooper was not in the band during the few years that this number was played. That can be the reason that his improvisations have little to do with the theme of *Launching Pad*. Duke however remembered the introduction note for note. Joe Farrier

Thank you for finding it. We tried and we came very close with *Promenade* from "Racing World." But it was not exactly the same. You have saved us a lot of time. Thanks. May we ask for your help another time? Sjef Hoefsmit

**Who was "Duke Brooks"?
Bo Scherman's answer confirmed!**

See DEMS 97/2/23, bottom left.

This very interesting article appeared earlier in Bulletin number 4, 1997 from The Duke Ellington Society of Sweden:

One of our members, Jan Bruér, has made us aware of the fact that the name of Duke Brooks is mentioned in Miles Davis' book "The Autobiography" written by Quincy Troupe 1989. Miles Davis has the following to say about Duke Brooks:

"While I (Miles Davis) was in high school I started hanging out with a piano player named Emmanuel St. Clarie "Duke" Brooks. He got his nickname "Duke" because he knew and could play all of Duke Ellington's music. He used to play with the bassist Jimmy Blanton at a place across the street from where I lived then called the Red Inn. Duke Brooks was two or three years older than me, but he had a big influence on me because he was into the new music that was happening at the time. Duke Brooks was a hell of a piano player. Man, the motherfucker played like Art Tatum....

Duke eventually got killed when he was hoboing a ride on a train somewhere in Pennsylvania. He was in one of

those cars filled with gravel and sand. I heard the shit fell on him and he suffocated. I think this was in 1945. He was a hell of a musician....

I still miss him and think about him even up until today."

Another Ellingtonian detected!

A little news is that Frank Butler played drums in the band when they left California at the end of November 1954 and went back to New York. Dave Black left in California and Louie Bellson took over when the Band came back to New York. The trip took about 10 to 14 days and Mr Butler played the drums. This is not mentioned in Klaus Stratemann's book.

It is confirmed by Leonard Feather in his Encyclopaedia of Jazz and by Willie Cook when I had a talk with him. Göran Wallén

This is also confirmed by J. Williams in The New Grove Dictionary of Jazz:

Butler, Frank. (born in Kansas City, MO, 18Feb28, died in Ventura, CA, 24Jul84).

Drummer. He took part in a school-band program in Omaha, Nebraska, played in shows sponsored by the USO, then moved to Kansas City, where he worked with local groups and studied with Jo Jones. In San Francisco he worked with Dave Brubeck (1950) and accompanied Billie Holiday and others at the clubs Blackhawk and Bop City. After touring briefly with Duke Ellington (1954) he moved to Los Angeles, where he recorded with Curtis Counce from 1956; in the late 1950s he worked as a freelance around Los Angeles. Apart from recordings with Art Pepper (1960), Miles Davis (1963), and John Coltrane (1965) he was largely inactive from the 1960s to the mid-1970s; his only recordings as a leader were made in 1977 and 1978. Butler was a superb timekeeper, a sympathetic accompanist, and an imaginative soloist; he was perhaps the only drummer on the West Coast in the 1950s who played in the hard-bop tradition of Max Roach, Philly Jo Jones, and Art Blakey. J.Kent Williams.

The reason that hardly anybody knows that Frank Butler was an Ellingtonian is the fact that there were no recordings made by the band during his stay. Neither do we have proof of Louie Bellson taking over after the arrival in New York. The first recording we have after that arrival is the 31Dec54 NBC broadcast from Basin Street. It is generally accepted that Dave Black was still in the band during that broadcast. We have no proof of Louie Bellson being back in the band before 27Jul65. DEMS

Do you remember David Hill?

He was the day program chairman for Ellington '95 in Pittsburgh. He gave us permission to quote from a message he sent to the mailing-list, duke-lym@concordia.ca DEMS

We can talk about music all we want, but the important thing to remember is that it is a human creation, and like all good history, can represent a living, breathing expression of a moment in time - a way to connect us with people we may never have met or talked to. Despite my own youth (32 years old), I am indeed grateful that Duke Ellington and Billy Strayhorn did what they did with their lives. David Hill

When was Duke most in distress?

See DEMS 97/4-16, top right.

I'm sorry Jan Esser apparently has misunderstood me. What I said, in response to a question by the Dutch Jazz Orchestra's director Jerry van Rooyen, was that the death of Billy Strayhorn reportedly was one of the most devastating blows Duke Ellington suffered *since the passing of his mother*.

By the way, the Nutcracker Suite was not arranged by Strayhorn solely as Jan's letter seems to suggest, but by Ellington and Strayhorn jointly. I've made that perfectly clear at the concert as well as in the written documentation I provided the various concert halls with. Walter van de Leur

Because I couldn't believe Jan Esser's story, I checked it with him three times. I made a grave error, due to my ignorance as a journalist. I should have checked it with you as well. I will do that in future. Please accept my apologies.
Sjef Hoefsmit

Ellington's Pathé/Perfect and Cameo/Romeo sessions

See DEMS 97/2-4

Any additional "exact" Pathé/Perfect and Cameo/Lincoln/Romeo recording dates are welcomed for their value in estimating dates of other sessions. Contijoch can help by telling us which of the dates he cites can actually be found in Lanin's diary. Unfortunately, many or most of the sessions he mentions -- such as the Rosa Henderson/Fats Waller session -- won't be found in any of the known surviving diaries (besides Lanin's, diaries were left by Kirkeby, Vic D'Ioppolito and Sylvester Ahola) and are therefore estimated dates which should be preceded by "circa" and not used as fixed points from which to interpolate dates of other sessions. Researcher James Parten comments that my original piece omitted a relevant Pathé/Perfect session for which the exact recording date is known from Sylvester Ahola's diary: 29Feb1926 (mxs. 106653/53 by Paul Specht as "Consolidated Club Orchestra"). Knowledge of this date leads me to revise my date estimate for Ellington's *Georgia Grind* session from 19Mar26 to c. 18Mar26 (a Wednesday).
Steven Lasker

A slight correction on the production dates of Black And Tan.

While revising estimates of dates, I supplied the estimated production date originally published in Stratemann's *Day by Day and Film by Film* (p.14) for the film short *Black And Tan* based on items I found in the film industry periodical *Film Daily* and an incorrect assumption -- that America in 1929 generally observed a five day -- Monday to Friday -- work week.

Orrin Keepnews reminds me that America generally observed a six day -- Monday to Saturday -- work week until the 1930s; a television documentary recently shown here dates the changeover to 1938.

Given that the *Film Daily* entry announcing the short as "just...completed" appeared in the Sunday, August 18th edition of this seven day a week periodical, and America was working on Saturdays, it seems reasonable to revise the estimated production date from c. 12 to 16Aug29 (a Monday to a Friday) to c. 12 to 17Aug29 (a Monday to a Saturday).
Steven Lasker

Decca GRD 3-640 (3 CD), Early Ellington

See DEMS 97/1-10

I'm grateful for Sjef's complimentary review of Decca GRD 3-640 (Early Ellington; The Complete Brunswick and Vocalion Recordings of Duke Ellington, 1926-31) which I co-produced for GRP. DEMS reader will wonder about Sjef's reference to an errata page in the set. This was pasted by me to the booklet's inside cover -- but only in Sjef's copy and a few others I personally gave away. For the benefit of those who didn't get a complimentary set from me, here is the official list of corrections.

- p.7, 22: Composers of this *Cotton Club Stomp* should read Irving Mills and Duke Ellington.
- p.15: Delete Whetsel from personnel shown for session of 25Jun28.
- p.16: Original issue of E28940A is a 1932 catalog pressing of Br 4238.
- p.17: Table of soloists for *Rent Party Blues* should read Hodges (ss); Whetsel; Nanton; Hodges (ss).
- p.19: The date of the first "Six Jolly Jesters" session should read Friday, October 25, 1929; every reference to Jenkins (who wasn't on the date) should be changed to credit trumpeter/vocalist Cootie Williams (who was). (Thanks to Brooks Kerr who convinced me of my error on this point.)
- p.20: *Sweet Mama* was first released April 5, 1930.
- p.21: Subtitle of *Admiration is Hawaiian Idyl*.
- p.23: The soloists on *Runnin' Wild* and *Mood Indigo* should be shown by their last names rather than their initials.
- p.28: Strike out the following words in the second paragraph: "budget priced 50c."
- p.51: In the last sentence of the first paragraph, change 1959 to read 1962.

Regarding the "dates 25Jun28 and 2oct28 being the correct ones which should replace the dates of 5Jun28 and 20oct28" there's no room for doubt: the original ledger sheets bear the 25Jun and 2oct dates. As for my "motif for regrouping the sessions...based on the matrix-numbers of recordings by other artists," please allow me to amplify: beginning 20 September 1928, Brunswick-Vocalion commenced a new procedure whereby blocks of matrix-numbers (e.g., 75, 100 or 150 numbers) were allocated to each of their three New York recording studios at 799 Seventh Avenue. Thus, a session's recordings could bear higher matrix numbers than another session recorded on a subsequent date but in another room. The same held true at Victor where, for example, Ellington's BVE-64813 was recorded 21Nov30, while his BVE-64378 was waxed on 26Nov30. As for E277769, the ledger shows it was recorded on 25Jun28, not the 26th. The ledger gives the recording date of E28359-60-61 as 17oct28. Steven Lasker

Where did Duke make his recordings in 1938 and 1939?

See DEMS 97/3-16, middle right.

Re: location of Brunswick Studios in the 1930s: Ellington made no recordings at 799 Seventh Avenue between 20Jan31 and the end of the decade. His 1932-36 New York A.R.C. - Brunswick sessions were all made at 1776 Broadway, as were many of his 1937-39 Brunswick/Vocalion and Columbia/OKeh recordings. The World Studio at 711 Fifth Avenue was also used by the company for some 1939 sessions. As for the studio at 1780 Broadway, it opened in 1937 and I don't know the date it closed. Steven Lasker

● Jubilee #1 on 9oct42 seems correct

Another date I suggest changing: in correspondence with Klaus Stratemann, I urged him to disregard the recording date traditionally shown for Jubilee program #1 -- 9oct42 -- in accordance with a note encountered on page 71 of Hans Westerberg's Louis Armstrong discography: "Dates previously given for AFRS Jubilee shows seems to be the dates the programmes were mastered rather than the actual recording dates, which remain unknown. The recording always took place somewhat earlier. This has been researched by Lothar Polomski, who got the information from Dick Sears. Sears researched the AFRS files." Additional information and correspondence with Polomski leads me now to reject the 6 or 7 or 8oct42 date that I proposed to Klaus and that he and others have since accepted, in favor of the 9oct42 date originally found in the AFRS files; the dates given therein for the earliest shows seem to be accurate, a fact recently confirmed to us by reference to Jubilee program #21 part 1, on which the date shown in the AFRS files agrees with that mentioned on the program by special guest Jack Benny.

Steven Lasker

● Who arranged Azure ?

See DEMS 97/3-19, low right; 97/4-11, top left
When I asked Lippman about *Azure* during a phone conversation on 18Nov91, he told me: "I never worked for Ellington." He did confirm arranging *Azure* for Bunny Berigan's Orchestra (in which band he was pianist; they recorded *Azure* for Victor on 21Apr38). The arranger for Ellington's versions would seem to be...Ellington. While on *Azure*...Edmund Anderson wrote the lyrics -- but Irving Mills took the credit (per Anderson to Brooks Kerr).

While thinking of outside arrangers: In a profile of Lou Singer written by Leonard Feather (*down beat*, 15Nov41 p.19), one learns that Singer gave up law studies in favor of working for Mills as a staff arranger/composer in 1937-38. According to Feather, "during this period Lou also made a number of arrangements for Duke Ellington, some of which have often been erroneously credited to Duke himself. One of the best was *Gypsy without a Song*, composed by Singer and Tizol, arranged by Singer. Often when Duke came in on a recording session without any music prepared, the young ofay would help him out and was rewarded with ample praise from the Duke." The sheet music shows the title as *Gypsy without a Song* and credits "Lyric by Irving Gordon; music by Ellington, Lou Singer and Juan Tizol." The Brunswick 78 lists the four men in that same order, but gives the title as *A Gypsy without a Song*. Singer also received co-composing credit for *Have a Heart/Lost in Meditation*, and the 1937 piano solo sheet music version of *Azure* credits "by Duke Ellington; piano transcription by Lou Singer." (For a partly fanciful discussion of *Gypsy without a Song*, cf. Gunther Schuller's *The Swing Era*, pp.97-99.) Singer went on to arrange for John Kirby's small group.

Outside arrangers part three: on page 107 of *Duke Ellington: Day by Day and Film by Film*, Klaus Stratemann recreates a Paramount document that seems to confirm that the arrangement of *Sophisticated Lady* heard in the 1934 film *Many Happy Returns* is Jimmy Mundy's. Actually, Paramount's files lack any reference to Mundy. Klaus'

recreations were based on notes made by me from Paramount's files (alas, I wasn't allowed to photocopy en masse) and while writing them, I jotted down the reference to Mundy as a note to myself. Klaus understandably assumed it came from the files, but such was not the case.

- Some corrections to *Day by Day and Film by Film*:
- p.4, line 7: change "the tune" to read "the tune's title." (In the absence of manuscript, sheet music or any recording of the piece, we can only describe the title, not the song itself.)
- p.91, line 4: PBS 7918-1 should read PBS 79181-1.
- p.92/93: The World ET bears an otherwise unissued take of *Troubled Waters*.
- p.102: *I Met My Waterloo* was recorded on 22Feb34, *Ebony Rhapsody* on 26Feb34.
- p.152: The 19Feb38 Rutgers engagement was Whetsel's last with the band (per *Pittsburgh Courier*, 5Mar38). Wallace Jones joined at the band's 24Feb38 recording session.
- p.153 (top): I believe that the Randall's Island "Carnival of Swing" was actually held 29May38. In the fourth line from the top of the page, "Billy Taylor" should instead read "Hayes Alvis."
- p.238 (middle): I believe that "Ellington's own contract with Robbins...expired at the end of 1942" should read "...expired in 1944."
- p.241: "David Volper" should everywhere read "David Wolper."
- p.242: Al Hibbler told Brooks Kerr that he joined Ellington on 15Apr43.

I've long felt that neither version of *Three Little Words* heard on the soundtrack of RKO's *Check and Double Check* is played by Ellington, and that even though Ellington's orchestra with a vocal trio of bandmen is seen on-screen performing the piece, one actually hears a white studio orchestra backing The Rhythm Boys. I so remarked to Klaus Stratemann, who on p.36 of *Day by Day and Film by Film* noted that he "tends to agree." Until recently, I believed that Ellington's RKO version of *Three Little Words* was lost. I am happy to report that that is not entirely true.

While reading a book late one night last November, I heard emanating from my television set (which should have been turned off but wasn't) a 15-second fragment of *Three Little Words* that was fresh Ellington to these ears. It came from *Laugh and Get Rich*, a 1931 RKO feature film being shown on a cable station, Turner Movie Classics. When the station played it again a couple of nights ago, I recorded it. Subsequent listenings confirm my first impression: this is previously undocumented Ellington. I believe we may reasonably conclude that the fragment originates from the version recorded for but not used in *Check and Double Check*. It is merely a 15-second fragment, which is the final (post-vocal) part of *Three Little Words* followed by applause; in the film, it covers action at a country club party.

I don't need to consult Nostradamus to make this prediction: 1998 will bring startling new Ellington discoveries of pre-1943 vintage...

Steven Lasker

NEW RELEASES

AND RE-RELEASES

New Re-release of the three Sacred Concerts to come!

My favorite is the second sacred concert because of the great "Heaven" with Alice Babs and Johnny Hodges. However, wait a month or two. All three concerts with added material will be issued as a package. Orrin Keepnews will be the guest of the Duke Ellington Society (TDES) in February and he will preview it for us. Morris Hodara

I GIGANTI DEL JAZZ

I'm enclosing the only complete list of I GIGANTI DEL JAZZ long play albums, from #1 to #100, that I've ever seen.

Have all six (6) albums which include Ellington tracks, been identified?

Over the years I have acquired quite a few of these albums, but not the six Ellington LPs. The ones that I possess by various artists, contain mostly original material. So naturally I must wonder if the six Ellington LPs contain material available on other labels, already in my collection, or if there is anything by Ellington, unique to I GIGANTI DEL JAZZ?

Again I must apologize if the above information was discussed in some earlier issue of the Bulletin. Irv Jacobs

We cannot accept your apologies, because we have no reason to. As long as DEMS members have questions, I hope DEMS bulletins will supply the answers.

It is silly to direct you to one of the bulletins which were issued over the past 20 years even if we would give you the correct reference.

All six albums have been identified.

One of the problems with this series of LPs is the fact that two distinctly different series were issued, with a total of five different label names of which four are almost identical. Here we go:

The series we are not at present concerned with is produced by Fabbri and called "I Grandi Del Jazz" in Italy and "Gigantes Do Jazz" in Brazil. Only one LP of this series has been discussed in DEMS bulletin 83/3-2 and 83/4-1: GDJ 07. This record was issued later with the same label number but with GDJ 23 on the record jacket. It contains material from the famous so-called Billy Strayhorn performance at The Blue Note, nowadays correctly dated as 9Aug59, in the meantime almost completely issued on Roulette 2CD set 7243 8 28637 2 4; see DEMS 92/4-2; 93/3-2 and 94/2-4.

There is one selection from another occasion on this LP. It is *Mood Indigo* from the Masterpieces LP from 18Dec50. Jerry Valburn in his "The Directory of Duke Ellington's Recordings" page 5-32 mentions another 4 LPs in this series. We have no further information about these.

The series you are interested in is produced by Editore Armando Curcio and appeared under three different label names:

1. The one you mentioned in your question: "I Giganti Del Jazz" from Italy. A total of 6 more or less exclusively Ellington LPs, numbered #1; #12; #27; #64; #79 and # 94.



2. The same series came out in Spain under the name "Los Grandes Del Jazz." The same 6 LPs had the same numbers except one: # 79 in Italy became # 89 in Spain.

3. The same series reappeared later in Italy, both as LP and as compact cassette under the name Europa Jazz. Only the first 5 records came out. The last one (#94) was not included. The numbers were different though. They became in ascending order EJ 1001; 1010; 1022; 1039 and 1052.

From now on we only discuss the 6 LPs you are interested in. We had to confuse you a bit with all these alternate names and releases in order to protect you against confusion if you should come across a copy with an almost identical label name.

"I GIGANTI DEL JAZZ" # 1 (DEMS 81/5-5) has two Ellington tracks: *The "C" Jam Blues* from the second concert in Paris on 1Nov69 and *The Mooche* from Newport 3Jul66. Both selections have since been issued on several CDs for instance LRC(J)33 C38-7680 (DEMS 86/4-2).

"I GIGANTI DEL JAZZ" # 12 (DEMS 81/4-5) is an exclusively Ellington LP. All the selections were recorded at Newport on 3Jul66 and have since been issued on several CDs for instance LRC(J)33 C38-7680 (DEMS 86/4-2): *Take The "A" Train; I Got It Bad; Things Ain't What They Used To Be; Wings And Things; West Indian Pancake; Black And Tan Fantasy; Creole Love Call; The Mooche; Soul Call; El Viti and The Opener.*

"I GIGANTI DEL JAZZ" # 27 has only one Ellington selection: *The Hawk Talks*. It was recorded in Paris on 20Nov58 and has since been issued on several CDs for instance LRC(J)33 C38-7680 (DEMS 86/4-2).

"I GIGANTI DEL JAZZ" # 64 (DEMS 82/1-M1) has exclusively Ellington tracks on side A: 2 selections from Newport on 3Jul66: *Rockin' In Rhythm* and *Jam With Sam* and from Monterey on 18Sep65 "Ad Lib On Nippon" complete. All the Ellington selections have since been issued on several CDs for instance LRC(J)33 C38-7680 (DEMS 86/4-2).

"I GIGANTI DEL JAZZ" # 79 (DEMS 82/4-2) has only two Ellington selections: *Chelsea Bridge* and *Olds*. Both selections were recorded in Monterey on 18Sep65 and were also issued on an LP from The Master Sound System, Bucks, England, a very hard to find issue, and on an even more difficult to find CD, Four Star(US) FS-40063.

On none of these releases is *Olds* mentioned on label or cover. *Olds* is the second part of *In The Beginning God* (it is in fact the Paul Gonsalves solo).

"I GIGANTI DEL JAZZ" # 94 (DEMS 83/2-3) has on side A a copy of the LP Stardust 201 side A: *Felanges; Good Gal Blues; Ting A Ling; Johnny Come Lately; W.C.; Margie* and *Moonlight Fiesta* from 29Apr52. On side B of "I Giganti Del Jazz" is a copy of Stardust 202 side A: *Diminuendo In Blue; Crescendo In Blue* and *Take The "A" Train* from 30Jun51, *Night Walk* from 9Jun51, *Harlem Air Shaft* from 23 Jun51 and *Things Ain't What They Used To Be* from 9Jun51.

DEMS

The Soundtrack of Paris Blues

Rykodisc will release the soundtrack to Paris Blues on February 24, 1998. Peter MacHare

My understanding is that the disc will additionally contain CD ROM multi media content. This particular reissue series is known for extensive liner notes & including out takes as bonus tracks. They also reissued Cabin in the Sky with 4 Ellington tracks in December. (If you haven't heard Paris Blues I've got the vinyl & it's good stuff.)

Geff Ratcheson

See for Cabin In The Sky DEMS 97/1-11 and 12.

New set of V Discs re-released?

I just received word from Gordon Anderson @ Collector's Choice music that they intend to issue a 3 CD set of Ellington V-discs this Summer!!!

I wasn't given any additional info, but 3 discs sounds pretty exciting!

They are in the process of issuing a long series of these. Some of the more interesting currently available titles include a single disc from Billie Holiday and a 3 disc Benny Goodman set. These discs are only available mail order.

They can be reached at 1-800-923-1122 or at www.ccmusic.com

Geff Ratcheson

Social Security Presents

The Genius Of Duke

See DEMS 97/4-8

Jerry Valburn has supplied us now with full information about this series of LPs. It is published in the DESUK Newsletter "Blue Light" Volume 4 No. 4.

We learned that the two LPs described by Frank Dutton in "Blue Light" 4/2 were #1 and #2 from a group of three demo LPs which must have been recorded prior to the complete series and were distributed as a 3 pocket set. The third one of this short series of demo LPs contained music on both sides and carried enough material for two 15' broadcasts.

There was also one single demo record issued identical with the first one of the group of three but with a different label number and distributed separately.

This means that #1 and #2 as described in our survey in DEMS are not correct. They are #1 and #2 from the 3 demo LP set.

The other 39 broadcasts as described in DEMS are correct. If one is interested in knowing the names of the hosts and the titles of the selections of the other 78 broadcasts, one should consult the DESUK Newsletter or ask us for a photo-copy.

We decided not to publish this Valburn list because we try to keep the bulletin within the 100 grams weight limit in order to keep mailing costs down.

Furthermore the selections are not identified and not complete. They are still today or they were in the past commercial available.

In "Blue Light" Jerry writes: "any shows above 117 remain untraced." In his 1986 publication "The Directory of DE's Recordings," page 5-57 he wrote: "Any above 129 remain unconfirmed at this time."

DEMS

The Erich Wahl Collection

Some statistics.

The collection has now been shared among the 31 applicants, who were interested in 121 of the 164 items. They asked for 232 items, which means that the items asked for had an average score of almost two requests each.

One might expect that each candidate would receive 52% of his demands. But that was not possible.

There were two members who wished to have only one item: the most wanted one: # 149. This little book by Elizabeth Rider Montgomery was asked for by 8 applicants. We had already decided that it should go to the Duke Ellington Youth Project in Washington, since it is especially written for young children. This resulted in two 0% winners or should we say 100% non-winners?

There were two items with a score of 6 requests: # 101, the United Artists LP "Paris Blues" and # 144, the Video documentary "On The Road With DE."

There were 66 items for which there was only one candidate. This resulted in two of the four 100% winners. The third 100% winner won two LPs which belong together and the fourth one won two books, belonging together.

We have distributed the other 94 items among the remaining 25 applicants. The worst result was one score of 25%. There are 3 low results of 33%, but 21 members have received between 43% and 65% of their want-list.

The remaining 43 items (including 4 German books) will go to the Jazz-Institut Darmstadt in Germany. DEMS

Azure CA-22

I want to thank you for the latest Azure Cassette CA-22. It is full of wonderful musical gems and has already provided me with hours of listening pleasure.

I applaud your decision to include a non-Ellington number, in this case the beautiful and haunting "Four Kisses." It even has a distinctive Ellington feel to it.

"East East By East" is undeniably tantalizing but I don't recognize it as being adapted from something else. My own personal feeling is that Duke sketched it out, perhaps intending to incorporate it into the evolving "Far East Suite." When he couldn't find a suitable place to use it, he quietly dropped it and so it did not appear in the recorded version of the Suite, nor did the band ever play it in public to my knowledge.

Tom Harris

DEMS and Internet

Since a couple of weeks DEMS has access to the mailing-list "duke.lym," started by Andrew Homzy.

There are many interesting messages passed on and questions asked. As you must have noticed, we have published several of these messages in this bulletin because we think they are of interest for our readers.

There is no doubt in our minds that in the future, even before everybody has access to Internet, also DEMS will be published as a web-site on Internet.

We give you however the solemn promise that the bulletin will also be printed and mailed as long as there is one single DEMS member who prefers it that way and we are able to do it.

DEMS

DEMS Domesticities

Money problems again!

We hate to spend time writing and use up space printing stuff about DEMS money matters, but we must.

We have done everything we can (with the great help of our foreign correspondents) to make it easy for you to pay your donation to DEMS.

96% of our membership in 11 countries now have the facility to pay in their own country. The other 4% are friends who don't have enough fellow DEMS members living in their country.

Please use the facility if you have it. We have given clear instructions as to what you need to do; please follow them in future.

Some of you have sent us money (even coins) in an envelope. We have to go to the bank and sell these bills. Coins are not accepted by banks, and so are worthless. We receive much less in exchange for your paper money than we do if your money is transferred together with that of your fellow DEMS members in one big transaction. And we hate to go to the bank every time we receive a payment!

Some of you have sent us Belgian Franks which are out of circulation here in Belgium. We have to use our biggest smile to persuade our local bank manager to accept these out-dated bills.

We try to concentrate all the money transactions in the first quarter of the year. That will protect our foreign correspondents from being busy the whole year through with cashing and transferring money to us. That's why we prefer to give you some credit until next year if your deposit is still not completely exhausted. We have given specific individual instructions for every different category and for every different country on page 18 of the 97/4 bulletin.

Please do what we ask you to do. It is much cheaper for you and much easier for us.

Many thanks for your continuing support. DEMS

If you need anything from DEMS

Please write, fax or E-mail directly to DEMS, and not to your fellow DEMS-member and countryman who helps us so much by collecting your money!

If you try to order a cassette from DEMS through this DEMS colleague, he or she has to send a special message to us or you have to wait until we receive a full report of all your payments. It is so much easier for all of us, including yourself, if you send all messages, of whatever kind, directly to us here in Belgium. It makes much less work for us all.

Don't forget, we arranged this easy way for paying DEMS for everyone's convenience. But it was never our intention to make the life of our money-collecting friends complicated.

It should be more than enough to have a financial report from them twice a year: early in the year for notifying us of your donations required to continue the mailing of the bulletins, and at the end of the same year in order to make it possible for us to give you an accurate and up-to-date balance-report.

So please: your messages of any kind to DEMS in Belgium and only your money transfer to the specific address we gave you in your own country. DEMS

DEMS has only one single address and may seem to have slowed down a bit!

Although the price for sending you the bulletin through the Dutch Mail has been raised considerably since the beginning of this year, it is still lower than for mailing it in Belgium. We know the Postmaster in Holland. He has always accepted our mail, although it should be mailed from Belgium, because our return address is in Belgium.

Since January there are new rules. We must announce our return address in the left top corner. This has to be a Dutch address otherwise the mail will be refused.

We have chosen the Dutch address of one of our relatives in Holland. Please do not use that address for anything! DEMS has only one address and that is in Belgium as mentioned on the front-page of each bulletin! We are not allowed to mention our Belgian address on the labels on the envelopes as we used to do. Don't pay any attention to the address in the left top corner on the envelope!

You may also need in the future some patience after you have ordered something from DEMS like Azure Cassettes or occasionally CDs.

The prices for mailing "petit paquets" are more than doubled. Actually "petit paquets" are history. One must collect a number of packages in order to reach a certain amount of mailing expenses to be qualified for a new category of prices which are still somewhat higher than last year for "petit paquets." That means that we will have to wait to ship your order until we have made a combination, large enough to obtain these acceptable prices. This will never take more than three months, because we can combine the parcels with the mailing of the bulletins. But many times we will have the opportunity to make a combination of shipments in the period between two bulletins.

Again: do not pay any attention to the return-address. We live still here in Belgium. DEMS

Why we won't answer your calls

(temporary)

The DEMS offices will be closed from February 25 until March 23. We all take a holiday in the same time with a small group of future DEMS members.

In case of emergency you can try to reach us in Switzerland. Dial +41 24 491 1624. DEMS

**Peter Caswell received £ 10.-
He has no idea where this came
from.**

**He is not even sure that it came
from a DEMS member in England!
Starting with the next bulletin,
those who have not paid and have
not given any other sign to be
interested in DEMS will be
stricken from the mailing-list.**

**If you paid these £ 10.- you
risk to be stricken as well.
Please make yourself known.**

Chicago Tribune 8/29/97

An Ellington centennial in Chicago

By Howard Reich
TRIBUNE ARTS CRITIC

On the 100th anniversary of the Emancipation Proclamation, in 1963, Duke Ellington staged his then new musical, "My People," in Chicago.

The show, presented in McCormick Place, has become the stuff of legend, though apparently it never has been staged since.

In a historic revival that's likely to attract Ellington fans and scholars from around the world, "My People" will be presented again in Chicago next spring.

The performance, to take place May 6 at the New Regal Theatre, 1645 E. 79th St., will launch the centennial year festivities of Ellington's birth. The yearlong observance will conclude in 1999 in Washington, D.C., where the composer was born.

But the re-creation of "My People" will be but one activity of dozens running in Chicago May 6 to 10, when the annual Duke Ellington Conference converges on the Ramada Congress Hotel, 520 S. Michigan Ave.

"Since the conference is coming here to launch the Ellington centennial year, we thought we ought to put an emphasis on Duke's relationship to Chicago," says Josie Childs, a South Side cultural activist who has been masterminding the Ellington Conference for the past year-and-a-half.

"We thought 'My People' would be perfect to stage again in Chicago, since this was the city where the work was born," adds Childs, who has been collaborating with organizations such as Jazz Unites, Inc., and the Center for Black Music Research at Columbia College to present the conference.

Several figures involved in the original staging of "My People" will return to Chicago to help mount the show, including Robert Morris, who helped Ellington with the original choral arrangements. The work calls for singer-actors, a jazz orchestra, dancers and a narrator.



Duke Ellington, seen here in 1942, wrote in his memoirs that Chicago seemed "the most glamorous place in the world" to him.

Jazz

"Right now I'm trying to pull together the singers, the dancers, the entire production, which I remember virtually from beginning to end," says Barbara Wright-Pryor, who sang in the chorus of the original show and is producing the revival.

Though some of the music from Ellington's "My People" resurfaced in his Sacred Concerts, Ellington scholars believe the piece never has been revived in its entirety.

Beyond "My People," the Ellington Conference will feature scholarly papers, seminars, concert performances, student workshops and related activities.

And though the event will cover a broad range of Ellingtonia, a

large part of the thrust will be on Chicago.

"I think Ellington had a real love affair with Chicago," says Childs. "He played here uncounted times, he was at the Oriental Theatre quite often, and he played the [long-gone] Blue Note every Christmas."

Certainly Ellington held vivid memories of the city, which he shared in his memoirs, "Music Is My Mistress."

"Chicago always sounded like the most glamorous place in the world to me when I heard the guys in Frank Holliday's pool-room talking about their travels," wrote Ellington.

"By the time I got there in 1930, it glittered even more."

For more information on the Ellington Conference or "My People," phone 773-288-DUKE.



May 6-10, 1998

Conference Registration Only \$225.00
Late Registration \$250.00
(After February 28, 1998)
Non-Delegate Fee \$195.00
Student Registration \$ 45.00
(\$45 for 3 days - \$20 for single day)

TOTAL ENCLOSED \$ _____

Name _____

Badge Should Read _____
(print or type)

Name _____

Badge Should Read _____
(print or type)

Address _____

State/Province _____ Zip _____

Phone _____ Fax: _____

Check or Money Order in U. S. Dollars to:
Ellington International Conference

Credit Card: Master Card Visa
(circle one)

Credit Card Number _____

Expiration Date _____

Signature _____

Mail to: *Ellington International Conference*
6935 South Crandon Avenue, Ste.2D
Chicago, Illinois 60649
(773) 643-4828/Fax: (773) 643-4829

EXCITEMENT IS IN THE AIR!!

As the excitement continues to accelerate, the Ellington '98 committee anxiously awaits your arrival. We plan to show you the many sides of Duke, from composer to pianist, as well as his versatility from Blues to Sacred Music. A low bow to Clark Terry, who has served as more than honorary chairman by being actively involved in helping make the conference the success "The Maestro" deserves. Thanks Clark. Love You Madly!!!

The pre-conference activities will begin April 29 with a City of Chicago-sponsored birthday party and continue throughout the month of May. We will launch his centennial year Chicago style. Again, plan to come early and stay late!!!

The scholarly presentations for the conference are shaping up nicely. In addition to members of the Ellington family you already know like Mark Tucker, Jean Bach and Miriam Ewing, you will hear about the Blue Note years from Chuck Suber who was affiliated with the Blue Note and Down Beat Magazine for many years. We will explore Duke's Sacred Music through the eyes of Dr. Dwight Andrews, Emory University, and Janna Steed; relive his last complete concert with Ron Modell, retired Director of Jazz Studies, Northern Illinois University where the concert was held. Deborra A. Richardson of the Smithsonian will give us a look at Duke's female vocalists; and we will also hear from Duke's South African discovery, Sathima Bea Benjamin.

After the intellectual stimulation of the day, we have planned many activities to help you relax and still enjoy the sounds of Ellington. We'll be "Rockin' In Rhythm" at the "informal" banquet at Joe Segal's Bebop Cafe located on Chicago's newest amusement attraction, Navy Pier. Here you will enjoy good food and drink while listening to the authentic sounds of the Ellington Dynasty Band.

We're taking our cue from Duke and going Black Tie for *My People*. The presentation of this historic work promises to be "Beyond Category" under the capable direction of Drs. David Baker and Robert Morris. We plan to make it an elegant night to remember. Alumni Bill Berry, Jr. and Joya Sherrill are skillfully helping to pull the pieces together along with Barbara Wright Pryor who was also a part of the original production. Mercedes Ellington will lend her bravura to the choreography. For a complete look at this work, Dr. Joseph McLaren, Hofstra University, will expound on its political and cultural significance during the daytime session.

The Museum of Broadcast Communications is making its facility available to any radio or television broadcasters who may wish to get an interview or so with some of the personalities to share with their local audiences. Space must be reserved and is for registered delegates only.

Don't forget to register early. In our next and final mailing we will update you on a spectacular Ellington exhibit and the equally superlative production of Jazz Unites 21st Annual Tribute to Duke Ellington--now a Chicago tradition.

HOTEL INFORMATION

520 S. Michigan Avenue - Chicago, Illinois 60605
(312) 427-3800/Fax: (312) 427-3972

RAMADA
CONGRESS HOTEL

Single: \$119
Triple: \$169

Double: \$139
Quad: \$189

All major credit cards accepted Prices are without 14,9 % tax

Reservations not accepted without deposit or credit card number. Reservation must be canceled at least 48 hours prior to arrival to avoid cancellation fee. **Reservations accepted after April 6, 1998 on and if available basis.**