



BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)
VOLUME 20 NUMBER 1 • SPRING 2013



DUKE ELLINGTON

Nil Significat Nisi Pulsatur

HONORARY MEMBERS OF DESUK

In alphabetical order

Alice Babs
Art Baron
Buster Cooper
Herb Jeffries
John Lamb
Vincent Prudente
Monsignor John Sanders
Joe Temperley
Clark Terry

Derek Else

HONORARY MEMBERS SADLY NO LONGER WITH US

Bill Berry (13 October 2002)
Harold Ashby (13 June 2003)
Jimmy Woode (23 April 2005)
Humphrey Lyttelton (25 April 2008)
Louie Bellson (14 February 2009)
Joya Sherrill (28 June 2010)

Letters or editorial material should be addressed to:
Ian Bradley, 35 West Drive, Bury, Lancashire BL9 5DN
Email: ianbradley1211@hotmail.co.uk
or to Geoff Smith, 2 Julian Close, Woking, Surrey, GU2 13HD
Ph: 01483-769051
Email: geoffjazz@gmail.com
DESUK Website:
<http://www.dukes-place.co.uk>

Deadline for acceptance of copy for the next issue of *Blue Light* (Volume 20/2) is Friday 7 June 2013

INDEX

Inside Front Cover: Editorial

- 1 **DESUK AGM**
 - 2 **On Record**
 - 7 **Chairman's Chat**
 - 8 **Newport 1958**
 - 10 **Books**
 - 11 **Nevada 6 June 1943**
 - 12 **Ken Vail**
 - 13 **A Tale Of Two Woodes; Every Minute Counts**
 - 14 **Dave And Duke; Award For Rattle**
 - 15 **Short Sheet Cluster; Chirpers**
 - 16 **Dating Music On The 1943 Fitch Broadcast**
 - 17 **Duke Ellington Octet 1967**
 - 18 **In Search Of Fletcher Henderson**
 - 19 **Events Calendar**
 - 20 **Ads; Contacting DESUK**
- Inside Back Cover:* Draft AGM Minutes (2012)
Back Cover: DESUK Committee Minutes

BLUE LIGHT

NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

Editorial

I've been thinking about 1967 in the run-up to this *BL*, thanks to a fine 'members-only' CD from DESS of Octet material from the August Rainbow Gill broadcasts (p17), and a CD of the Second Sacred Concert (p5). Two tracks on the Sacred Concert CD, *TGTT* and *Heaven*, are strongly associated with our distinguished Hon. Member, Alice Babs. Alice has been in poor health since she was felled by a stroke last year, and we wish her well for an eventual recovery.

In 2013 recordings from 1963 emerge from the confines of the 50-years rule. There are moves to extend the rule from 50 to 70, even 100 years, but I understand that, once recordings do come out of copyright, they stay out. These moves are all about protecting proprietorial rights to the back catalogues of the Beatles and the Rolling Stones, and have nothing to do with our music. However, it's worth pointing out that Alice's Reprise session with Duke was recorded in Paris in 1963, as February turned into March. The owners of the Reprise catalogue have never shown any inclination to re-release this LP, which first appeared in Germany, I think. Perhaps some enterprising producer might consider issuing it, now that it is no longer legally shackled? There seem to be lots of rehearsal/alternate takes to draw on, from which to produce an intelligently compiled CD.

*

Ken Vail, my friend and for two years my *Blue Light* colleague, died in January. Ken designed the much needed 'fresh look' in 2008, which continues to be the basis for *BL*'s appearance, and which remains a lasting memorial to his gifts. See p12.

*

I was unable to give the usual advance information for our 2013 AGM in *BL* 19 4. I know Members who travel long distances to be with us often have to apply very early to secure cheap advance travel tickets. I can now tell you that it will be at the Pizza Express in Dean Street, Soho, London, on the afternoon of Saturday 18 May. Full information is on p7. Last year Hon. Member Vincent Prudente moved from New York to Paris, and wrote to tell us his new-address. A happy result of this correspondence is that Vincent will be joining us at the AGM.

*

I'd like to take the opportunity to thank all the DESUK members (and some non-members) who have given me such good support over the seven or so years I've edited *Blue Light*. It's been great fun, and very rewarding. I must also thank my unflappable printer here in Bury St Edmunds, Steve of Profile Business Supplies, for all his help.

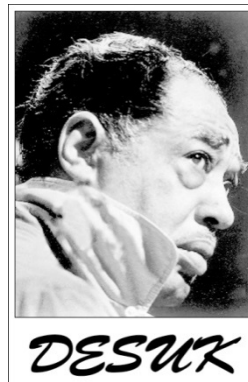
*

Finally, for the lovely photo of the man it's all about on the front cover of this issue, I'm grateful to Steven Lasker, another member and friend who has given me good support over the time I've edited *BL*. Steven reports that it comes from a January 1930 supplement to the Victor record catalogue.

Roger Boyes

Your Invitation to the...

DESUK AGM and Jazz Party 2013



Saturday 18th May, 12.30 to 4.30pm

At the Pizza Express Jazz Club
10 Dean Street, Soho, London W1D 3RW

With our Very Special Guest,
Ellington Alumnus **Vince Prudente**

12.30 Doors open.

1.00 prompt Annual General Meeting (reports, minutes and elections).

1.30 Brief farewell tribute to Roger Boyes, departing Vice-chairman and Blue Light Editor.

1.40 Meet Vince Prudente : interview and Q & A session.

2.15 Concert : The Guildhall Jazz Band, directed by Martin Hathaway, with Vince Prudente.

Please note : although, at the time of going to press, the repertoire has not been finalised, Mr Prudente, in addition to playing trombone, might also play piano in a small group setting.

Admission : Free to DESUK members.

: £10 for guests : to observe the AGM, the Vince Prudente interview and/or the concert

but, also FREE to anyone joining DESUK on the day (2013 subscription £20).

Comestibles and libations :

Food can be ordered at any time within the club (from the same menu available in the restaurant upstairs) and Pizza Express staff will be pleased to serve your food orders at your table.

There is also a bar within the club serving wines, beers and soft drinks.

GUARANTEED TRUE FIDELITY

THE DESUK

JAZZ PARTY IN SOHO

DUKE ELLINGTON'S MUSIC
MARTIN HATHAWAY LEADS THE GUILDHALL
JAZZ BAND WITH GUEST VINCE PRUDENTE



Ed: Two important recent releases are the *Washingtonians* compilation from Frog Records and the 1950s boxed set from Columbia. We shall cover the Columbia in BL 20/2. Here are two views of the Frog issue, seen from the different perspectives of the Ellington specialist and the specialist in early jazz. Brian Koller's detailed assessment will interest members who have been familiar with these recordings for years. John Collinson, whose ear is attuned to early jazz, has written a thorough and equally detailed review which will be particularly helpful if you're coming new to some, maybe much, of this early Ellingtonia. In 2013 it will be ninety years since Louis Armstrong recorded with King Oliver's Creole Jazz Band, and the earliest Ellington recordings are now almost as old – it's a sobering thought. John's review first appeared in February's *Just Jazz*, and I am grateful to that magazine and to John for allowing me to reproduce it here; also to Wendy Lawrence for alerting me to John's review in the first place.

THE WASHINGTONIANS RARE AND EARLY DUKE ELLINGTON SESSIONS 1924-1928

Choo Choo; Rainy Nights: Nov 1924 (The Washingtonians: Blu-Disc); I'm Gonna Hang Around My Sugar; Trombone Blues: Sep 1925 (The Washingtonians: Pathé); Georgia Grind; Parlor Social Stomp: 26 Mar 26 (DE's Washingtonians: Pathé); "Wanna Go Back Again" Blues; If You Can't Hold The Man You Love: 30 Mar 26 (DE and his Orchestra: Gennett); Animal Crackers; Li'l Farina; 21 Jun 26 (DE and his Washingtonians: Gennett); East St. Louis Toodle-O; Birmingham Breakdown: 29 Nov 26 (DE Kentucky Club Orchestra: Vocalion); Immigration Blues; The Creeper (2 takes): 29 Dec 26 (DE Kentucky Club Orch.: Vocalion); New Orleans Low Down; Song Of The Cotton Field: 3 Feb 27 (DE Kentucky Club Orch.: Vocalion); What Can A Poor Fellow Do?; Black And Tan Fantasy (2 takes); Chicago Stomp Down: 3 Nov 27 (DE and his Orch.: Okeh); Red Hot Band; Doin' The Frog: 29 Dec 27 (DE and his Cotton Club Orch.: Vocalion); Sweet Mama, Papa's Gettin' Mad; Stack O'Lee Blues; Bugle Call Rag: 9 Jan 28 (The Washingtonians: Harmony). 26 tracks. (78:54) Compiled and produced by Paul Swinton. Source 78s: collections of Joel O'Sickey, John Wilby, Mark Berresford, Nick Dellow, and Ate van Delden. 78 transfers: Charlie Crump & Harry Coster. Pitch corrections: Frank van Nus. Remastered by Nick Dellow. Liner notes by Joel O'Sickey.
Frog DGF 78



This important CD reissue of some of Duke Ellington's earliest 78 releases concentrates on Duke's role as bandleader. His early sessions strictly as an accompanist are omitted. Several early bandleader sessions are also absent (e.g. Victor) because the compiler believes they have already been effectively reissued on CD.

The obvious question is, how does the sound quality compare to *Masters of Jazz* Vol. 1 and *Chronological* 1924-1927? The first eight tracks are invariably an improvement over what has been issued before. The sound quality is less muted. The music sounds closer. Greater fidelity has been squeezed out of the ancient 78s than seemed possible. The surface noise is moderately greater but acceptable. Though the fidelity remains substantially less than, for example, the 1927 Victor recordings, this seems too much to ask for.

The remaining tracks, 9-26, often provide the best obtainable sound quality. I list the exceptions below, along with my preferred alternatives.

Animal Crackers and **Li'l Farina:**

MoJ vol. 1 1924-1926, Média 7 MJCD-008.

Immigration Blues:

Early Ellington: The Complete Brunswick and Vocalion Recordings, GRP GRD-3-640.

The Creeper (take 2):

Alternative Takes vol. 1 1924-1929, Neatwork RP 2009.

What Can A Poor Fellow Do?:

MoJ vol. 3 1927-1928, Média 7 MJCD-025.

Black And Tan Fantasy (take 1):

The Essential Collection 1927-1962, Columbia boxed set C3K-65841.

Chicago Stomp Down:

The Okeh Ellington, Columbia boxed set C2K 46177.

Brian Koller

Birth pangs are not everyone's cup of tea, but in this instance a spectacular re-mastering of the natal recordings of Duke Ellington's entry into the world will surely be welcomed by the many students of Ellingtonia. The fascination of following the orchestra's development from these beginnings to the worldwide acclaim it was to achieve is a remarkable story. However, for this purpose we should confine ourselves to the period bounded by 1924-1928. The various band credits shown after the tune titles are

those to be found on the original 78rpm labels, which are also indicated. Additionally, this release marks a first for FROG Records, as this is the company's initial issue of any Ellington material whatsoever, after almost 80 CD issues.

The coupling of *Choo Choo (Got To Hurry Home)* and *Rainy Nights* has the distinction of being the first ever issue of the Duke's fledgling orchestra. Made for the ultra-rare Blu-Disc label in New York City, whose products were only available over the cigar counter in a New York theatre – together with a very brief trading existence – the records demonstrate the remarkable confidence of the six men making up the Washingtonians. Not surprisingly, Bubber Miley's cornet work against stop chords on both titles shows a great affinity with that of King Oliver, whose 1923 Gennetts had been heard around the New York area for some months. Otto Hardwicke's rather rooty-tooty alto is well featured, Charlie Irvis growls away in his familiar manner, but banjoist George Francis tends to favour the rather too-busy 'up and down' strumming method. A point of interest in the chorus of *Rainy Nights* is the flatted sixth chord in the second bar, which was to become a favourite device in Duke's later compositions – although this piece is not credited to him on the label.

Almost a year passed before Ellington was to make a second appearance on record with his Washingtonians, perhaps reflecting his relatively lowly status in the New York pecking order compared to that of Fletcher Henderson for example, whose recorded output had been considerable during the same period. (In the interim Duke had appeared only as an accompanist to such nowadays obscure singers as Alberta Prime, Alberta Jones, Florence Bristol and the male composer/singer Jo Trent). This time the records were made for Pathé/Perfect on two separate sessions six months apart. Bubber Miley was missing for both dates, his place being taken by the sharp toned Pike Davis, on loan from Leroy Smith's Orchestra, and Harry Cooper, from the Missourians, on the second session. All four titles from Pathé have their good points, but the definitive Ellington sound was still some way in the future. The long-serving Ducal banjoist Fred Guy makes his debut on *I'm Gonna Hang Around My Sugar* and Charlie Irvis has some more good moments, especially on *Trombone Blues*, a piece which consists of a 24-bar chorus made up of two 12-bar sections. The addition to the band of New York jazz royalty in the person of Prince Robinson, together with Don Redman (on the first and second sessions respectively) is worth mentioning. The Duke takes the opportunity to remind us on two occasions of how good a stride pianist he was.

Collectors more familiar with the Hot Five version of Spencer Williams' *Georgia Grind* (or even the

Georgia Strutters' and/or the Seven Hot Babies' renditions, come to that), will find that Duke's version is somewhat different, and not only because of it being played in duple time. The bandleader evidently felt it unnecessary to provide a vocal part – surely the strong point of the composition? *Parlour Social Stomp* is a ragtime-based four-part composition by the leader. The band had struggled with the intricate introduction; six takes were necessary before an acceptable master was made. After the bridge passage into the trio, the reeds are heard in an arranged section, leading to solos by trumpet, alto, trumpet again, and finally clarinet.

There appears to be little agreement between discographers regarding the identity of the trombonist on the two Gennett sessions which follow. Irvis, Jimmy Harrison and 'Tricky Sam' Nanton have all been suggested at various times, but never confirmed. It sounds more like Nanton to me. The four pop numbers for Gennett all make for interesting listening, but a play-through might suggest that the publisher's stock arrangements had been largely utilised – enthusiasts however can have their interest increased by locating the various Ellington touches to be found in the performances. *Animal Crackers* has a stride piano chorus marred only by a tempo error in the last two bars, causing temporary chaos for Guy and Greer. *Li'l Farina*, named after a character in the silent film comedy *Our Gang*, has a rousing New Orleans-style feel to the ride-out chorus. Bubber returns for the second two titles and the band sounds re-energised as a result. These were the penultimate Ellington recordings to be made using the acoustic method: there was one more acoustic Harmony session of January 1928 which appears as the last three items on this CD.

It might seem rather coincidental that two of Ellington's more famous early compositions had been held over until the electrical method of making records had been established. Be that as it may, *East St Louis Toodle-O*¹ and *Birmingham Breakdown* were made for Vocalion in November 1926, and the difference in sound quality is immediately apparent. The band personnel for the session is gradually approaching that which is now thought of as the classic line-up for the mid- to late 1920s, but even at this stage Bigard, Hodges, Cootie Williams, Carney and Braud were still in the wings waiting to be recruited. Joel O'Sickey, in his liner notes to this issue, makes a case for the inclusion of the powerful Mack (or Max) Shaw on brass bass, and who thus contributed to the rejection of two further titles from this session because of his volume being too loud for the system to cope with. Both Brian Rust's and W E Timmer's excellent works

¹ *East St Louis Todalo* (a broken limping step) was Ellington's original title for this composition, but the label printer's error showing 'Toodle-O' has been compounded ever since. (Ref.: *The Duke Ellington Reader*, p338).

show Henry 'Bass' Edwards, who was on the previous Gennett titles, as being present here. (NB. The bulk of Brian's work had been completed by the mid-1980s, but subsequent information coming to light has naturally caused his findings to be modified.)

Immigration Blues and **The Creeper** (in two takes) are the next titles made from the period when the band was resident at the Kentucky Club, and were made a month and a few days before **New Orleans Lowdown** and **Song Of The Cotton Field**, again for Vocalion. (The FROG discography shows the same recording date for the four titles.) The first three titles are all Ellington compositions and reflect his growing maturity in obtaining what he wanted from his musicians. **Immigration Blues** is a brooding, atmospheric and yet attractive piece, with a delicate piano feature from the Duke (with a nod to James P Johnson) and a fiery contribution from Bubber Miley. **The Creeper** is an up-tempo stomp, using the harmonies from the familiar **Tiger Rag** trio and culminating in what sounds like another New Orleans type free for all, but maybe wasn't. The first take of **The Creeper** issued on Vocalion 1077 was used for (US) East Coast pressings whilst the alternate take, with the same labelling, was used for West Coast pressings.



Immigration Blues



The Creeper

The OKeh session of 3 November 1927 provides brilliant music, and has the advantage of having Jabbo Smith in the trumpet chair, a real bonus. He makes an immediate impression on **What Can A Poor Fellow Do?** and, much as one admires Bubber Miley – who may have been AWOL – Jabbo's interpretation of Duke's classic **Black And Tan Fantasy** (in two takes) borders on genius, I always think. There are some new recruits to the Ellington organization for these OKeh recordings. Trombonist Joe 'Tricky Sam' Nanton is definitely present, and Rudy Jackson, a refugee from King Oliver's band, shows off his sparky unique style on these recordings. Jackson had introduced Oliver's **Camp Meeting Blues** theme to Ellington, who recast the lovely melody as **Creole Love Call** and in the process of doing so created another jazz classic. Ellington obviously had a feel for the music and musicians of New Orleans, having been enthusiastic over the playing of Sidney Bechet² and his subsequent long-term employment of Barney Bigard. And when it

came to string bass, the New Orleanian Wellman Braud was his choice, playing in the style pioneered by Bill Johnson.

Red Hot Band and **Doin' The Frog** were made for Vocalion during the last days of 1927, and continue to show the increased versatility and enthusiasm of Duke's musicians. There are solos all round on the first title and if you think you have heard **Doin' The Frog** before somewhere, yes you have – Fletcher Henderson re-titled it as **Raisin' The Roof** in 1929 (Cameo 9175). Harry Carney's counterpoint to the melody line is something to behold on this title, and indicates what a valuable addition to the band he was.



Sweet Mama



Bugle Call Rag

The final three titles appeared on Columbia's cut-price Harmony label. Columbia was unique among recording organizations in persevering with the acoustic method (for Harmony) as late as 1929, probably to reduce costs. I cannot decide who plays the baritone part behind Miley's solo on **Sweet Mama** – is it Otto Hardwicke or Harry Carney? Hardwicke certainly plays the soprano solo later in the performance. This session will be Barney Bigard's first recorded appearance with the Duke and he can be heard in impressive form on all three titles. Louis Metcalf makes the relaxed opening statement on **Stack O'Lee Blues**, Bigard's tone is superb on his low register solo, and the Duke takes a hurried sounding chorus at the piano, which is not quite up to his usual standard. **Bugle Call Rag** has the usual string of solos. The correct recording date for this session is 9 January 1928, and not as shown in the notes.

When sound quality, together with genuine hard to find items are taken into account, FROG CDs are essential purchases for collectors of the recorded music of the jazz originators, and this one is no exception. The fully comprehensive liner notes are by Joel O'Sickey, and the excellent remastering has been done by Nick Dellow. Production by Paul Swinton and the CD can be obtained from paul@frog-records.co.uk

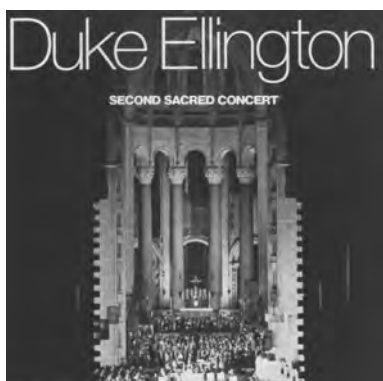
John Collinson

²W E Timmer (p1) lists an unissued Washingtonians session of mid-1923 (**Twelfth Street Rag/Tiger Rag**) which included Sidney Bechet. Now that would be something to turn up!

DUKE ELLINGTON SECOND SACRED CONCERT

Praise God; Supreme Being; Heaven; Something About Believing; Almighty God; The Shepherd (Who Watches Over The Night Flock); It's Freedom; Meditation; The Biggest And Busiest Intersection; TGTT (Too Good To Title); Praise God And Dance (76:00)

Duke Ellington (p, ldr.), with Johnny Hodges, Harry Carney, Russell Procope, Jimmy Hamilton, Paul Gonsalves (reeds); Cat Anderson, Cootie Williams, Mercer Ellington, Herbie Jones, Money Johnson (tp); Lawrence Brown, Buster Cooper, Benny Green, Chuck Connors (tb); Jeff Castleman (b), Sam Woodyard, Steve Little (d). Alice Babs, Devonne Gardner, Trish Turner, Roscoe Gill (vo.); The A.M.E. Mother Zion Church Choir (dir. Solomon Herriott Jr.); Choirs of St Hilda's and St Hugh's School (dir. William Toole); Central Connecticut State College Singers (dir. Dr. Robert Soule); The Frank Parker Singers.
Assistants to Mr. Ellington: Tom Whaley, Mercedes Ellington, Mercer Ellington, Honi Coles, Herman McCoy, Stephen James, Geoffrey Holder
All music composed by Duke Ellington
Fine Sound Studios, NYC. 22 January, 5, 19, 20 February, 1968
Prestige 00025218544528



No recording dates are offered on the Prestige CD. The ones listed here are taken from the annotation for Disc 19 of RCA's 'Red Box' centennial edition of Duke's music for RCA Victor, on which this music, originally recorded for Fantasy, was reproduced by arrangement. This was obtained in order to permit the *Second Sacred Concert* to take its place in that set between the *First* and the *Third*. The *Second* was premiered at the Cathedral of St John The Divine in Manhattan on Friday 19 January, at the end of a week of rehearsals. Two further performances followed in Connecticut over the weekend. The five titles with Alice Babs were recorded on 22 January, immediately before Ms Babs' return to Sweden. *New DESOR* has no 5 February recording session, though Timner (4th. Edition) does.

Two titles on the original double-LP set on Fantasy F-8407/8, *Don't Get Down On Your Knees To Pray Until You Have Forgiven Everyone* and *Father Forgive* are omitted from this single CD because of space constraints. They are included on Disc 20 of the RCA 'Red Box' set.

The useful notes include Duke's own account of his approach to his sacred concerts, written for the original LP issue and reprinted in the book accompanying the 'Red Box' collection. Most of it is also in *Music Is My Mistress*, along with the detailed text with his glosses.

Much of the Sacred Music is regularly played in this country, not least in Stan Tracey's version, which harnesses it to the ritual, something Duke chose deliberately not to do. Stan presented it in York Minster last year (*BL* 19/2, p13), and there was another in early March in Bristol. I've said before that church, and not home, is where I prefer to listen to it.

Don't let me put you off this CD though. There's magnificent latter-day Cootie on *The Shepherd*, Duke's Portrait of John Gensel, pastor at St Peter's Church on Lexington Avenue at 54th St, where he ministered to New York's jazz flock. There's the beautifully reflective *Meditation* for solo piano; and *Heaven*, a complex aria of great beauty which Alice delivered at first sight in 1968, and on which Hodges is equally persuasive, before Alice returns, now against a relaxed Latin beat. The three-minute *Praise God*, a perfect scene-setter, is yet another fine concerto for Carney. Although *The Biggest And Busiest Intersection* (aka *Kixx*) is described as 'featuring the percussion section', the drums break only occupies the fourth and final minute of this driving ensemble piece. *TGTT* is another involved and elusive melodic line, which Alice negotiates flawlessly. Other movements too, in some of which the text will not be to everyone's taste, contain passages of very fine latter-day Ellington writing. A notable example occurs in *It's Freedom*, in the section called *Sweet Fat And That*, based on "an old lick of Willie 'The Lion' Smith's" (Duke's words).

Of the five singers listed, only Alice and Tony Watkins have important roles, and since much of Tony's work is on the two pieces omitted from the CD, Alice's is the dominant, and very beautiful, solo voice here.

The *First Sacred Concert* appears to have been put together in a hurry, utilizing much music from *My People* and *Black Brown And Beige*. The *Third* was finally put together in haste at Westminster Abbey when Ellington was already dying. The *Second* is, in contrast, a wholly original work to which Duke applied much energy and care. I acquired this CD ridiculously cheaply last summer, as part of a 2 CDs for £5 offer, so it should be obtainable very inexpensively, if you search around for it.

Roger Boyes

GUILDHALL JAZZ BAND cond. MARTIN HATHAWAY THE QUEEN'S SUITE

General Introduction (Hathaway); La Plus Belle Africaine; Blood Count; Pyramid; Mood Indigo; Idiom '59; The Queen's Suite (Sunset And The Mocking Bird; Lightning Bugs And Frogs; Le Sucrier Velours; Northern Lights; The Single Petal Of A Rose; Apes And Peacocks); UMMG

Alex Maynard, Joe Morris, Matt Hardy, Steven Pennycard (tp); Ed Puddick, Hilary Belsey. Ross Brennan (tb); Tommy Andrews, Sam Braysner, Dan Faulkner, Alex Coppard, Liam Byrne (reeds); George Moore (p), Dai Richards (b), Joe Sweeney (d). Royal National Hotel, London. 26 May 2008

This is the music performed by the Guildhall band on the Monday following the Ellington 2008 conference. It was previously detailed in *BL* 15/2 (p14) by Ted Gascoigne. The CD was produced for sale at last year's conference. No timings are given. Copies are available, from Geoff Smith at 2 Julian Close, Woking, GU21 3HD. Tel: 01483 769051.

Email: geoffjazz@gmail.com

Hathaway's introductions are all included, complete with the references to 'Ellington Police' which he judges obligatory when performing in front of Ellington enthusiasts. Happily they are tagged onto the end of each piece, so you can skip them by forwarding to the next track. Don't be misled by Martin's announcement that his young performers are encouraged not to try to slavishly ape the great Ellingtonians, but to remain true to themselves. Of course they are and of course they do, but these are wholly idiomatic performances of this great music, and so the shades of Duke's wayward geniuses are constantly being evoked, needless to say with no compromising of the students' individuality.

An initial skip to track 2 takes you to the start of the ten-minute *La Plus Belle Africaine*. This dispenses with the clarinet and bass solos in favour of an extended tenor solo from Dan Faulkner, later joined by Alex Coppard for a tandem-tenor excursion. The inner movement for baritone features Liam Byrne in Harry Carney's role. After it the performance switches to the post-Hamilton version as performed from 1969 on, for a short 'finger-snaps' fade.

This excellently judged programme of Ellingtonia brought to life music which is rarely aired beyond the confines of a disc. *Mood Indigo* apart, and maybe *Blood Count* which has arguably become something of a jazz standard for saxophonists, these selections reach parts of Ellingtonia that other programmes rarely touch on. And as *Mood Indigo* is not the familiar trio version

but the exquisite showcase Duke devised for Shorty Baker in the late 1950s, it too is as fresh as the springtime daisies in Tavistock Square. At fourteen minutes *Idiom '59* is even lengthier than *La Plus Belle Africaine*, and just as worthy of being brought to life. The band achieves this with great success, negotiating skilfully the numerous changes of tempo and mood, including the *mysterioso* orchestral *tutti* section at around bar 200.

The Queen's Suite is performed a little more frequently than most of the music on the CD, not least during 2012 with its royal junketings. For veterans of the Ellington conferences it will always provoke happy memories of the premiere performance by the Ellington '88 Orchestra at Birch Hall, Oldham, under the direction of Bob Wilbur. The suite includes some of Duke's loveliest music (Billy's in the case of *Northern Lights*), and the Guildhall Jazz Band's account of it is convincing and idiomatic. The closing encore, *UMMG*, is also Billy's, and like the rest of the programme, a welcome change from the old-favourite warhorses.

Roger Boyes

1950s COLUMBIA BOXED SET

If you take *Jazz Journal* you will have seen Steve Voce's review of this new (released in early February) set of reissues of Duke's Columbia albums, 1951-58. Steve's five-star review rates it 'the best set I've reviewed in this magazine for many years', despite being dismissive of *Bal Masqué* (for the usual reason of 'inferior material'). Our own review will appear in *BL* 20/2.

RB

UNIQUE JAZZ REISSUES ON MEMBRAN

As yet I have no further information about this 10CD set of recordings which formerly appeared on LPs on the Unique Jazz 'bootleg' label. Two of the discs have music from the 31 August 1947 Hollywood Bowl concert, and a third has music from the 1958 dance at Mather Air Force Base. Ray Hunter alerted me to it, as I reported in the last *BL* (p14), but so far I haven't seen a review.

Make sure your on-line search take you to the right set, as there are many 10CD sets around (Membran themselves have an Ellington one). It is easier to locate it by typing in 'Unique Jazz' rather than Membran, I found. The Unique Jazz set is NOT an exclusively Ellington one and the listings which appear on Google sometimes highlight more fashionable names (Davis, Coltrane) than Duke's. Persevere, and you'll find it.

RB

Chairman's chat

Elsewhere in this edition you will see a full page advertisement for our Annual General Meeting and concert. This event promises to be one of our best-ever (apart, of course, from AGMs held as part of an international Ellington conference). Not only will we meet at a state-of-the-art jazz club (with their resident sound engineer on duty) but Vince Prudente will participate in several different ways.

We have always sent Blue Light to our honorary members and last summer we were pleased to receive an email from Vince to inform us that he and his wife had relocated from the USA to Paris, France. He was very keen to ensure that he did not miss a copy of Blue Light and, in subsequent telephone chats with him, he confirmed that, now he was living so close, he would be happy to help our Society in any way he could. He lives as close to the Gare du Nord as the Pizza Express is from St Pancras. So the Eurostar will be the obvious mode of transport!

Because of the farewell tribute to Roger Boyes and the Q & A session with Vince Prudente we will try to keep the necessary business of the AGM as brief as is reasonably possible. To this effect all officers' reports will be printed and circulated before the start of the meeting. Members will be given the opportunity to question any officer. Likewise, the election of all committee members will, once again, be on the basis of a proposed "slate" of current committee members seeking re-election.

Here are the names to be presented to members :

FOUR OFFICERS :

Chairman : Peter Caswell

Vice Chairman : Geoff Smith

Secretary : Catherine Coates

Treasurer : Victor Lawrance

SEVEN OTHER MEMBERS :

Meetings Organiser : Antony Pepper

Publicity Officer : Christopher Addison

Membership Secretary : Vacant (but currently undertaken by Victor Lawrance)

Four Committee Members : Quentin Bryar, Frank Harvey, Phil Mead,
Vacant (unless Geoff Smith is not elected as Vice Chairman)

All of the above nominations were agreed at the committee meeting on 26 January 2013. Also at that meeting the successor to Roger Boyes as Blue Light editor was approved. Long-standing member Ian Bradley was appointed and he will be supported by an editorial team of four DESUK members. Subsequent to this date Ian expressed interest in also succeeding Roger on our committee and accordingly he will be proposed and seconded to seek election to the vacant post expected to be available if Geoff Smith becomes our Vice Chairman.

As I have said in the past, the existence of a slate of names is purely to save time at the AGM and does not prevent any member from standing for any position. Anyone interested in this is most welcome to 'phone me for a chat and/or write to our Secretary stating the position sought and the names of a proposer and seconder.

Best Wishes (17 May 1932, NYC)

Peter Caswell



1940 Columbia reissue, on an album credited to John Hammond but produced by George Avakian (Steven Lasker)

Ellington At Newport: 3 July 1958

Ed: *Mention Ellington at Newport and we think of 1956, **Diminuendo And Crescendo In Blue**, and the best-selling Columbia LP, along with all it led to. But Newport 1958 was also significant. It produced not one Columbia album, but two. Columbia felt that most of the live recordings weren't up to snuff technically, and only issued **Prima Bara Dubla** and **Just Scratchin' The Surface** on their LP. The other tracks were re-recorded over two weeks later in a New York studio, and issued with dubbed-in crowd noise.*

35 years later, in 1994, Columbia changed its mind and released the live performance on a 2CD set, so now we can judge for ourselves whether its 1958 assessment was correct. Interestingly, the 1994 issue's inlay note is by a Down Beat writer who quotes, and calls into question, some of the assertions and attitudes of his 1958 predecessor in the report below.

*Here, from Down Beat of 7 August 1958, is Associate Editor **Dom Cerulli's** brief general introduction to the coverage. Managing Editor **Jack Gold's** report on the Thursday evening event follows. It is tempting to read it as the sour report of a jaundiced critic who listens to (and writes about) more jazz than is good for him.*

More than 60,000 persons sat through four days of sunshine, fog, and heavy rain to hear a series of concerts ranging from pedestrian and vulgar to brilliant and exciting, with every stop in between.

Once again the afternoon concerts proved to be most stimulating. Once again there were the usual hotel and eating place hassles. This year, the record crowds that thronged into Freebody Park were younger, rowdier, and more vocal than ever.

Press cards were issued to more than 700 accredited critics, reporters, radio station representatives, and photographers. And police apprehended counterfeiters who were selling phony press badges for \$25.

Columbia, MGM, EmArcy and Atlantic recorded some of the performances. Raven Productions shot a wide-screen colour film of the festival. CBS-radio broadcast an hour each evening. It was the biggest, most financially successful jazz venture ever undertaken. But musically it often left much to be desired.

Dom (Cerulli)

Thursday Evening

At 1.25 am on Friday 4 July, Duke Ellington stepped to the microphone to close the 1958 Newport festival's first evening concert. "Nothing follows

Mahalia Jackson", Ellington told the already exhausted audience of 9,700 persons. In truth many felt little preceded Miss Jackson. As one critic noted pointedly, Newport suffered from irregularity on opening night. The festival's Thursday night opener was characterized by an invasion of record, film, radio, and television interests, with cameras and microphones scattered throughout the stage and audience areas.

The festival began with characteristic confusion. Although the starting time for the concert was announced as 8.30 p.m., radio broadcast arrangements forced the Ellington band and Dave Brubeck's quartet to offer America a shirtsleeve sample before the official starting time. As a result, members of the audience entering the park were greeted by the rather baffling sight of the Ellington band or Brubeck quartet performing unannounced.

Emcee Willis Conover, attempting to work within the limitations imposed by the broadcast schedule, managed to note that this was a Duke Ellington night. Conover expediently introduced Rex Stewart and the Ellington Alumni all stars, featuring Stewart, cornet; Cootie Williams, trumpet; Tyree Glenn, trombone; Ben Webster, tenor; Hilton Jefferson, alto; Billy Strayhorn, piano; Oscar Pettiford, bass, and Sonny Greer, drums.

The group performed with more historical than musical significance. Nostalgia filled the air as memories of better days filtered through the sounds produced by the group.

Through a set that included a new ***Concerto For Cootie, C Jam Blues, Boy Meets Horn, Chelsea Bridge, Le Grand Romp, In A Sentimental Mood, and Perdido***, a constant struggle to recapture the past ensued.

Despite Pettiford's strong hand in the rhythm section, the group reflected the wages of years and economic pressures. Stewart's unfortunate valve-flicking, Williams' now-mild growl, Glenn's often tasteless gyrations, and Greer's inconsistency marred the group's performance.

In keeping with the theme of "irregularity" determined earlier, Sen. Theodore R Green of Rhode Island was introduced to welcome the crowd to Newport *after* the first group had performed. The senator managed to create a welcome respite between the opening group and the arrival of Marian McPartland's trio.

Miss McPartland, accompanied by Milt Hinton, bass, and Ed Shaughnessy, drums, meandered pleasantly through a series of Ellington tunes, including ***I'm Beginning To See The Light, Prelude To A Kiss, and It Don't Mean A Thing If You Ain't Got That Swing***. Gerry Mulligan, attired in a brilliant red blazer, marched on stand to join the trio for rather

routine versions of *Don't Get Around Much Anymore* and *C Jam Blues* (for the second time).

On this evening Miss McPartland reflected her interest in several modern jazzmen, including Lennie Tristano, Dave Brubeck, Eddie Costa and Bill Evans. Much of it was pleasantly executed, but little of it spoke with strong individual authority. Mulligan's contribution was not as impressive as he can be, if sufficiently inspired by those around him.

Next to arrive was the Miles Davis sextet, with Davis, trumpet; John Coltrane, tenor; Julian Adderley, alto; Bill Evans, piano; Paul Chambers, bass, and Jimmy Cobb, drums.

On an Ellington night, the Davis group's repertoire included six tunes, none associated with Duke. Included were Monk's *Straight No Chaser*, *Put Your Little Foot*, *Two Bass Hit*, and *Bye Bye Blackbird*. Asked backstage why his group did not perform Ellington tunes, Miles logically declared that performing familiar material effectively would be the best sort of tribute.

Unfortunately, the group did not perform effectively. Although Miles continues to play with delicacy and infinite grace, his group's solidarity is hampered by the angry young tenor of Coltrane. Backing himself into rhythmic corners on flurries of notes, Coltrane sounded like the personification of motion-without-progress in jazz. What is equally important, Coltrane's playing apparently has influenced Adderley. The latter's playing indicated less concern for melodic structure than he has illustrated in the past.

Although Chambers continues to be one of jazz's most agile bassists, he was drowned often by Cobb's oppressive support. Evans too had little opportunity to speak as authoritatively as he has indicated he can speak.

With the exception of Miles' vital contribution, then, the group proved more confusing to listeners than educational.

After a needed intermission, the Dave Brubeck quartet appeared. Brubeck, piano; Paul Desmond, alto; Joe Benjamin, bass, and Joe Morello, drums, conducted an Ellington tour, including visits to *Jump For Joy*, Brubeck's *The Duke*, *Perdido*, *Flamingo*, *C Jam Blues* (yes, again), and *Take The 'A' Train*.

Although the group does not quite merit the title of the "Joe Morello quartet", as one critic noted, it was Morello who provided most of the highlights of the set, and, for that matter, the entire evening. Displaying impeccable taste and invention in support and as soloist, Morello indicated how valuable he is to the Brubeck group. Brubeck himself, however, had several moments of attractive creation, and Desmond manifested the subtlety and taste for which he has become known.

The Duke Ellington band took over the bandstand at this point for what was intended to be the climax of the evening's presentation.

On hand were Ellington, piano and leader; Clark Terry, Ray Nance, Shorty Baker, Cat Anderson, and Francis Williams, trumpets; Quentin Jackson, Britt Woodman, and John Sanders, trombones; Johnny Hodges, Harry Carney, Russell Procope, Jimmy Hamilton, and Paul Gonsalves, reeds; Jimmy Woode, bass, and Sam Woodyard, drums.

Apparently thinking of his audience – and a Columbia LP to be recorded during the band's performance – Ellington presented a programme of new material, certainly a laudable aim. Newness, however, was its primary virtue.

Among the tunes introduced were *Scratching the Surface* (a title which could serve to define Ellington's compositional efforts for this festival), *Mr. Gentle And Mr. Cool* (for Baker, who played splendidly, and Nance on violin), an obvious and often silly survey of jazz titled *Jazz Festival Jazz*, *Hi Fi Fo Fum* (another version of *Skin Deep*, with Sam Woodyard pounding relentlessly throughout), *El Gato* (a Latin-flavoured tempest for four trumpets), and *Prima Bara Dubla*, a vehicle for a collaboration of Gerry Mulligan and Harry Carney.

Also imposed on the audience were vocals by a new Ellington songstress, Lil Greenwood. In performances of two tunes, she indicated a decidedly crude approach. Ozzie Bailey contributed a third vocal, on *M G Blues*, but was hampered by the tune's absurd lyrics.

The band's final selection was the *Come Sunday* segment from Ellington's *Black, Brown And Beige*. Once the band had performed it, Mahalia Jackson was introduced (by singer Frankie Laine) and offered her vocal interpretation of the same selection. The band-singer relationship was not ideal during this performance.

As the evening moved toward morning, Miss Jackson provided another high point (remember Joe Morello) in singing *Keep Your Hand On The Plow* (with her accompanist, Mildred Fall, assisting ably). After an encore chorus of it, she bowed out, leaving Ellington to close the evening by kicking off another trivial tune, one he identified as *Jones*. As the crowd poured out of the park into the night, few enquired as to Jones' identity.

The evening, intended as a tribute to Ellington, turned out to be a strange mixture of warped historical sounds, some pleasant and some confusing modern sounds, and an Ellington band performance that contained a high technical level, charm, and emptiness, resulting in little of lasting value. Had Joe Morello and Mahalia Jackson stayed at home, the festival could have begun on Friday.

(Jack) Gold

Why Jazz Happened

by Mark Myers

University of California Press 2013

x+248pp plus index



The title alone is intriguing – *why* jazz happened. Jazz books typically address the questions where? when? who? or (the more technical ones) how? I can't think of an earlier one which asks, *why*? Myers covers the years 1942-72, and discusses such topics as the rôle of ASCAP and BMI; the two

Petrillo bans; independent recording ventures; the switch to vinyl and tape; disc jockeys and radio playlists, the impact of rock'n'roll and the Beatles; open-air festivals and huge concerts in stadia; sound systems and amplification. Other books cover these issues but this is the first I've read in which they are central to the story. So there's an appealing freshness about the author's angle.

At the outset Myers posits a sequence of ten 'new' developments succeeding each other at roughly five-year intervals over the thirty years under consideration. This is less appealing; the pigeon-holing is too tidy. The index reveals intriguing juxtapositions – Eric Dolphy next to Fats Domino; Keith Richards between Buddy Rich and Jerome Richardson – but musicians who don't fall neatly into the sequence are overlooked. There is little about Thelonious Monk or Bill Evans, and nothing at all about Bud Powell. The sequence proposes a shift in focus from New York to southern California in the early 1950s. Charles Mingus, who moved in the opposite direction at this time, and who set up his independent label later than the ones discussed, is largely overlooked.

The same goes for Duke. There are a few mentions in passing, mainly to illustrate an authorial point, but little of substance. In the context of a discussion of jazz hybrids Myers opines: 'Duke Ellington's orchestra in the 1920s can be considered a jazz-classical fusion band, adapting classical motifs as well as the blues'. But he doesn't develop the assertion. The book hangs on categories, so musicians beyond category, who don't fit neatly into the sequence, receive less attention than the prophets of the next 'new thing' who do.

Is there much for the Ellington enthusiast, then, in this somewhat neophiliac account of the commercial

background to the middle third of the jazz story, and the second half of Duke's own career? There is, though it's often indirect. I gained new insights into the transition to vinyl, and the speed war between RCA and Columbia, events which influenced strongly the Ellington story on record in the late 1940s and early 1950s. I learned something about the impact of the Beatles on the US music industry (Duke's *All My Loving* is mentioned in a list of jazz covers of early Lennon-McCartney ditties). John Fass Morton has pointed out the significance of 7 July 1956 at Newport, as a way station on the road to Woodstock 1969, though Mark Myers doesn't.

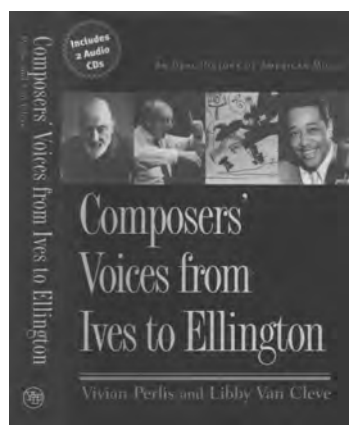
If the background against which Duke's career played out interests you, you'll enjoy this book. It is readable (it helps to be familiar with the verb 'to leverage'); simplified perhaps, but with a lot of information on topics which are often treated as peripherals to the story, or are ignored. **RB**

Composers' Voices From Ives To Ellington An Oral History of American Music

by Vivian Perlis and Libby Van Cleeve

Yale University Press 2005

xxv+415pp plus notes, index, 2 CDs.



I chanced upon this very recently in that goldmine for books on the arts, Judd Books of Marchmont Place, near King's Cross. It draws on Yale University's Oral History American Music project, of which Perlis was founding director until retiring in 2010, when associate director Van Cleeve succeeded her.

The section on Ellington occupies 65 out of 415 pages, just under one sixth of the book. It is the longest section in the book devoted to a single composer and his entourage (in addition to Duke, many musicians, and others of Duke's family and associates contribute). The chapter on Gershwin is almost as long, but has a wider remit, as its title, *On The Jazz Age and George Gershwin*, indicates. A third short chapter of great interest is titled *On Ragtime and Eubie Blake*. And if Charles Ives, Nadia Boulanger and 1920s Paris, or contemporaries of Duke's like Roy Harris, Virgil Thompson and Aaron Copland interest you, I can recommend the book without hesitation.

I found many of the contributions in the Ellington chapter fresh and unfamiliar. Revealing extracts from three follow this review. Perhaps writers on Ellington make less use of Yale's holdings than they do of those in the Smithsonian or at Rutgers?

A short introduction on practical aspects of oral history interviewing discusses some of the pitfalls of transliteration. When non-musicians transcribe, the results can be amusing. The Ride of Spring' and 'La Mare' are easy to work out, but 'Lake Beethoven' needs a moment's thought, and I couldn't begin to puzzle out a young composer's fanatical enthusiasm for 'soul fetish', which he'd studied with several teachers (he was talking about 'solfège'). Such pitfalls are not always avoided, even in as beautifully produced a book as this one. In the extract from the Irving Mills interview there's a reference twice in the same paragraph to the Mills Blue Ribbon Band – the sax section always looked so pretty in those ribbons.

The transcriptions on these pages are translations into prose of the interviewees' responses. In her own interview with Van Cleeve, Perlis expresses reservations about in-a-hurry biographers who simply consult the transcripts without making time to use the raw material of the recordings. The book therefore comes with a bonus: two CDs provide an aural guide through the book, through musical and spoken extracts. They are invaluable, as they supply the voices behind the transcripts. If you should come across a second-hand copy of the book, make sure the CDs are there before you buy. They're in transparent plastic envelopes affixed to the front and rear end boards, and they look as if they could easily be removed.

You'll hear Mills explaining himself, Betty Roché describing how Duke would talk her into a song, Clark's story of how he was talked into playing Buddy Bolden, and much more.

While I know a thing or two about Duke Ellington, I came as a newcomer to many of the other composers covered in this book. On the page and also in the recordings, I found it equally rewarding at both levels.

RB

Composers' Voices

Three Short Extracts

Firstly, Irving Mills in 1981 on his own role: 'I created the balances. I cut out the arrangements. Whatever they did, I thinned it out. His music was always too heavy. He overarranged. I simplified all the tunes. That's why all of my tunes, you could sing – *Solitude, Sophisticated Lady, Mood Indigo, Sentimental Mood*. But nine tenths of everything he recorded you can throw in the wastebasket. They don't sell. He hasn't made no money for Capitol, he's made

no money for Victor, he's made no money for anybody.'

Next, a couple of years earlier, that neglected Ellingtonian Louis Metcalf, on Mills: 'When this Mills signed Duke up he went too far with his liberty. We got a session down there, and we're gonna play certain numbers. We'd get out there, and this guy Mills would change it all around. Mills was kind of a show-off cat. Sometimes he'd take the liberty to sing. I remember he'd sing *Diga Diga Do*. Man, we had some arrangements, and then this monkey comes in, and that's when everybody began to get down on Duke. They'd say, "How can you let this man louse up your band?" Well, Duke said, "I don't want to jump before I'm really big enough to go for myself." And that was smart thinking.'

Finally, Max Roach in 1978, on the 1962 Money Jungle session: 'Well, they had a lot of whisky there that day...and Mingus called Mr. Ellington a "has-been," an old-time pianist, and me a bebop drummer. He packed up his bass and walked out of the studio. The producers came into the studio and prevailed on Mr. Ellington to say something to Mingus, and Mr. Ellington wasn't about to...It may have had more to do with Mingus's insecurity himself than with his bass playing, or his musicianship, or with me or Mr. Ellington... I didn't care and neither did Mr. Ellington. But Mr. Ellington acquiesced, and he went outside and looked at Mingus and said, "Mingus, you sound wonderful", and Mingus started crying and came back in and finished the session.'

Ten years earlier Max Roach had been Charles Mingus's business partner at Debut Records. Duke's version of the story, as told in Music Is My Mistress (p243), differs slightly from Max's.

Nevada 6 June 1943

In his thorough notes for vol.15 of Storyville's DETS series of Treasury Show CDs Ken Steiner points out that on *Nevada* (Hurricane Restaurant 6 June 1943) Harry Carney solos on bass clarinet. This is the earliest recording we know on which Harry performs on the instrument, which he had recently taken up. The earliest listed in New DESOR, dating from a week or so later, 18 June, are *People will Say We're In Love* and *It's Been So Long*, from another Hurricane broadcast issued on LP many years ago (Rarities Rt 56). Harry's solo on *Saddest Tale* (1934), formerly thought to be on bass clarinet, was played on an alto clarinet on loan to the band.

RB

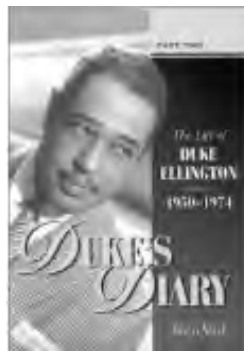
Ken Vail

Ken Vail, graphic designer, author, publisher, artist and jazz lover, died at his home in Risby, Suffolk, on 16 January 2013, the 75th anniversary of the celebrated Benny Goodman Carnegie Hall concert in New York. He was a DESUK member of long standing, and he became a very active one when he undertook the redesign of *Blue Light* in mid-2008. Vols. 15/3 to 17/3 remain as a testimony to the success with which he applied his skills to our benefit. In 2010 he was forced to withdraw his services in order to fight the cancer of which he has just died. *BL*'s appearance continues to be based, however imperfectly, on the beautiful design Ken set up in 2008. He had the skills which I lack, and since 2010 I have missed his support greatly.

A bright boy, Ken Vail gained a scholarship to grammar school, where he excelled at art, and also at cricket and football. He studied at Cambridge School of Art under the eminent artist Paul Hogarth, who helped him develop the interest in typography and graphic design on which he based his professional life. After working for Clive Sinclair he went into business for himself in the early 1970s, eventually designing books for the educational market. His self-published first jazz book, *Jazz Milestones* (1993), was sufficiently successful for a publisher to suggest he might produce more. This led to the 'Jazz Diaries' series on Billie Holiday, Charlie Parker, Count Basie and others. Eventually his two children took charge of the family business, leaving Ken free to pursue his jazz diaries, which culminated in the two-volume *Duke's Diary* (1999 and 2002). In 2005 came *Swing Era Scrapbook*, the fascinating diaries and radio logs of Bob Inman, a New York teenager in the late 1930s.

When his publisher wanted him to add *Duke's Diary* to the series Ken rejected the idea; it had already been done, by Klaus Stratemann in *Duke Ellington, Day By Day And Film By Film* (JazzMedia 1992). But the publisher was insistent, so Ken undertook the task, but only after obtaining Klaus's blessing on the project, which would draw heavily on Klaus's researches, since Ken was no specialist researcher himself.

The result is a massive two-volume work on a quite different scale from Ken's other books in the series. Where they tend to cover a crucial period in the subject's career, *Duke's Diary* encompasses Duke's entire life. There are some additions to the itinerary compiled by Klaus, though these are not the point of the book, as such updating was never the intention. Ken's achievement is to put flesh on the bones of that itinerary, with the full range of reviews, articles, photos, ads and other ephemera which are characteristic of the series, all immaculately assembled with the hallmark Vail skill and elegance.



The purpose of the 'Jazz Diaries' was always to provide background information against which listeners could return to familiar recordings with renewed pleasure, through insight into the context in which they were created. *Duke's Diary* succeeds admirably in this aim, for Ellington's entire career.

After volume 1 was completed, taking the story down to 1950, Ken's publisher got cold feet, and after some difficulty volume 2 was eventually published, and vol. 1 republished, by Scarecrow Press of Maryland, in hardback. A cursory search on-line reveals that a copy of vol.2 is obtainable for £76; vol.1 in soft cover is offered at £50. These are, and will remain, sought-after books.

Retirement also led to renewed artistic activity. When Ken and Marian moved from Cambridge to Risby in 2005 he started an art group in the village, became editor of the benefice's Community Newsletter, and produced the sketches which are the basis of his last volume, *Risby Sketchbook*. He was going through the proofs when I visited him a week before he died. Ken was a member of the team which brought live jazz to Cambridge at the Sunday evening 'Jazz Caravan' events which eventually made their home at the Gonville Hotel. He was a regular at the annual Norwich Jazz parties, for which he designed the programmes, producing the centrefold sketches. At Norwich his sketchbook was invariably to hand, and usually in action, as he listened to the music.

I first met Ken at the Ellington conferences in the late 1990s, and renewing acquaintance was a great bonus when I moved to East Anglia at the beginning of 2003. When Ken and Marian came to the Bury area, acquaintance developed into friendship and I joined a few friends who met every month or so to enjoy a pub lunch and to set the world to rights. The talk was not always of music; Ken had wide interests and was knowledgeable about many things, and his circle of friends reflected this. Like other eminent Ellington enthusiasts (though Ken insisted he was a jazz lover but no Ellington specialist), he followed cricket. He was soft-spoken, though incisive, and I shall miss his stimulating company keenly.

DESUK is deeply indebted to Ken for the work he put into redesigning *Blue Light*, and the Society's gratitude as well as its condolences go to Marian, to Emily and Sam, and to Ken's wider family, at their time of loss.

Roger Boyes

A Tale Of Two Woodes

A welcome attendee at Ellington 2012 was **Göran Wallén** of Stockholm, where he had headed the committees for the 1994 and 2004 conferences. Afterwards Göran wrote to me thanking us for the Woking conference (thanks which were due to Geoff Smith and his colleagues, and by no means to me). He continued:

‘I bought some *Blue Lights* and in one of them I read about Jimmy Woode Jr (James Bryant Woode). I just want to say that Jimmy Woode’s name before he came to Sweden in 1958 was Wood. Patricia Willard said that this is right. On early recordings you can hear Duke say ‘Wood’.

‘He met in Sweden a bebop pianist Jimmy Woode Sr (James Mosby Woode), who came to Stockholm in summer 1947 with a band, “Austin Coles and his Harlem Madcaps”. Coles was the leader, dancer, guitar player. His Band comprised Shad Collins (tp), Jackie Fields (as), Franz Jackson (ts), Bill Houston (b), Ernie McGee (d), as well as Jimmy Woode Sr. When Rex Stewart came with his band to Sweden later in 1947 (28 October to 23 November), Jimmy Woode Sr played with Rex. Coles’ brother wrote *Rosetta*, played by Earl Hines.

‘Jimmy Woode Sr was born on 24 October 1912, in Omaha, Nebraska. He died on 28 March 2005, 92 years old. He had a Swedish family with two daughters in Borås a city close to Gothenburg. We tried to contact him 1994 but he never answered. Jimmy Woode Jr died on 23 April 2005. The Swedish Tax Department has 23 September 1926 in Philadelphia as his date and place of birth.

‘When these two musicians met they played father and son for our tax department. The relationship meant Jimmy could stay in Sweden. Jimmy lived in Sweden for the years 1960 to 1964, according to the Tax Department. He played with Swedish musicians. During the 1994 Conference in Stockholm Jimmy lived with Anna, his Swedish daughter, in Stockholm for a week. She was born at the beginning of the 1960s. I have met her, but she said that she does not know anything about her father. He was never there and she does not know anything about Duke Ellington and the band or music. That is what a letter E can do. The age difference between Sr and Jr is 14 years.’

Every Minute Counts

Wendy Lawrence, fast becoming *BL*’s correspondent-at-large for popular culture, reports yet another appearance of *The Mooche* on a TV show (see *BL* 19/3, p11). Wendy writes:

For the past 35 years the BBC has screened its multi award winning programme *Arena*, voted in 2005 by *Broadcast* magazine one of the fifty most influential programmes of all time. Its in-depth documentaries have covered such diverse subjects as Bob Dylan, the Ford Cortina, Francis Bacon, T.S.Eliot, *The Beano* and the song *My Way*.

The special Christmas edition *Screen Goddesses*, shown on BBC4 on 22 December 2012, charted the meteoric rise and fall of the screen goddesses of the Hollywood studio era, among them Theda Bara, ‘It’ Girl Clara Bow, Marlene Dietrich, Greta Garbo, Rita Hayworth, Elizabeth Taylor and Marilyn Monroe.

Another was queen of the double-entendre Mae West, but it is likely that Ellington fans watching the programme would have been briefly distracted by the unmistakable strains of *The Mooche* which was played just prior to clips from her films being shown. The music lasted only 30 seconds and was used again for a mere 27 seconds as the credits rolled, but every minute of Duke’s music heard on television and radio is a bonus nowadays.

On checking out *The Mooche* on the Internet I discovered, amongst many other things, that it had been used in an Addams Family film as well as the Mafia game *The City of Lost Heaven*.

A Big Sound From The Big Man

As with all other performers at Ellington 2012, Frank Griffith, conference musician at large, presented a specially prepared programme of Ellington-Strayhorn music when he appeared on 25 May with his Nonet and vocalist Louise Gibbs.

In relating my enthusiasm for the set I referred in *BL* 19/3 to “intense swinging, soaring and inspired solos over the detailed charts of Tony Faulkner and the band grooving hard behind the accomplished Louise Gibbs’ nigh-on perfect interpretations of beloved Ellington-Strayhorn lyrics”. I continued by suggesting that Tony, if not the great man himself, was present on the night.

This gave the impression that Tony did all the Nonet’s charts. This is not the case. Apart from Tony’s arrangements of *Rhumbop* and *Lush Life* for Louise Gibbs, all the remaining music was arranged for the Nonet and Louise by Frank Griffith himself – a big sound from the big man every time.

I reiterate my original contention that Frank and the Nonet had probably never played better. They certainly deserved their standing ovation. They also deserve a full *BL* name-check so here, belatedly, it is: Frank (ts), Jimmy Hastings (as), Mick Foster (bs), Adrian Fry (tb), Henry Lowther, Robbie Robson (tp), Martin Litton (p), Callum Gourlay (b), Les Cirkel (d).

Geoff Smith

DAVE AND DUKE

by **Geoff Smith**



Dave Brubeck died on 5 December 2012 at around the time I had posted on the Duke-lym email internet line an item drawing attention to his impending 92nd birthday the following day. I wrote in part: “Dave has always acknowledged Duke as the master and, of course, Dave’s own composition *The Duke* has become a jazz standard and will serve as a lasting reminder of Dave’s affection for Ellington. For those of us who were at Ellington 2012 here in Woking, England, in May, there was also the video interview with Dave talking about Duke especially for us via our presenter Darius Brubeck”.

A few days earlier I had been in email contact with Darius and his wife Cathy to convey birthday greetings to Dave on behalf of the Conference (and DESUK) and had received the reply that they were gathered at the family home in Wilton, Connecticut. Our good wishes had been passed to Dave, who well recalled recording the special interview for us in Autumn 2011.

Dave passed away while being driven to hospital by Darius for a routine cardiology appointment. The next day, his birthday, and after the sad news had become known around the world, I emailed:

“Dear Cathy and Darius

The British press has done Dave proud today, with long, admiring, and comprehensive obituaries in *The Daily Telegraph*, *Independent*, *Guardian*, and *Times*, also with stories and pictures in the general news pages. He was on all TV and radio news bulletins last night, with film and sound clips from his career.

Everyone agreed he was one of music’s true greats.”

Darius’ group reply on 21 December was: “Thank you for your kind message. We read every single one that was sent to us or posted on Face-book, literally hundreds... My mother, Iola, has been inundated with phone calls, email, cards, flowers, gifts of food and visitors, and Cathy is helping her respond to everyone.

“Dave’s funeral on Wednesday 12 December was attended by family and very close associates, for example members of his last quartet. He had written instructions in 2004 detailing readings and music he wanted at his Catholic funeral service and Iola (had) found the sacred

eagle feather which the spiritual leader of the Suquamish people had given Dave when his *Earth Is Our Mother* was performed in Seattle many years ago.

“...With music from his sacred works filling the church, scriptural readings, prayers and potent silences, we felt immersed in his spiritual life, regardless of where we stood individually on questions of faith. It was good to know that we had carried out Dave’s wishes and that the eagle feather was buried with Dave’s ashes at Umpawaug Cemetery in Redding, CT.”

A tribute to Dave from the music community in New York City is being planned at the Cathedral of St John The Divine on 11 May. The Ellington 2012 Conference Brubeck interview DVD was shown at the DESUK-affiliated London Jazz Society social meeting at the Civil Service Club on 12 January 2013. I led an afternoon session of Brubeck music, details of his friendship with Duke, and personal reminiscences. Our committee member Antony Pepper has custody of the DVD, in which Dave repeatedly refers to Ellington as “my mentor”, and it is hoped that a transcript of it will be published in *Blue Light* in due course.

AWARD FOR RATTLE

Ed: *A year ago or so I bought in a charity shop in Norwich Sir Simon Rattle’s 1999 CD with the CBSO, Classic Ellington. It was reviewed, long ago and rather sourly, in BL 7/4. In February our member Frits Schjøtt (Denmark) posted a rather more enthusiastic assessment on Duke-lym. Frits writes:*

One of the larger music prizes in the world, the Leonie Sonning Music Prize (first offered in 1959 to Igor Stravinsky) was delivered one week ago in Copenhagen at a concert with the Royal Danish Symphony Orchestra directed by the recipient, Sir Simon Rattle (from the Berlin Philharmoniker). Among previous recipients can be mentioned Dmitri Shostakovitch, Arthur Rubinstein and Leonard Bernstein, and from the jazz ranks Miles Davis and Keith Jarrett. Remembering his name in a more appropriate connection, I quickly found on the shelves the EMI-Classics CD from 1999 *Classic Ellington*, with Ellington-compositions arranged and orchestrated by Luther Henderson and played by the City of Birmingham Symphony Orchestra conducted by Rattle, who was at that time their regular director and conductor.

As soloists you hear Lena Horne (at that time 82 years of age), Bobby Watson, Joshua Redman and Joe Lovano on saxes, Regina Carter on violin, and Geri Allen (piano), plus Peter Washington, bass, and Lewis Nash on drums. The symphonians swing adequately, and the soloists, not least Clark Terry at the tender age of 79, acquit themselves beautifully, creating a joyous and full-blooded Ellingtonian experience. I can recommend the CD, if still available, and for the moment congratulate Sir Simon on entering this distinguished company of musical greats.

SHORT SHEET CLUSTER

Ed: *A recent Duke-lym discussion focussed on the difficulties newcomers to the Ellington Orchestra had with finding their way around their parts. The band was notorious for this. Among many anecdotes was one about a trumpeter who arrived in the section to find his book on the floor and Cootie's foot kept firmly planted on it all night. Even without such obstructive interventions, negotiating the parts themselves was difficult.*

Louis Tavecchio wrote: As a case in point you all should listen to the very interesting 18 March 1956 rehearsals preceding the recording of **Short Sheet Cluster**, a marvellous feature for Clark Terry. This is really a rare occasion where you can witness the creation of **Short Sheet Cluster** from the start up to and including take 5 (take 7 was issued on one of the CDs in the *Private Collection* series). Duke is shouting: "you have to go to letter A, then go back to D, from there start again from letter C, and then continue from", etc., or words to that effect. There are a few hilarious moments, as when somebody in the background (possibly Tom Whaley) is getting frustrated, and starts yelling at Duke that everything is being twisted, with repartee by Duke stating: "You are twisted yourself. I don't mind if things are twisted, as long as the music is OK" or words to that effect (I recall this from memory). The final result is a great take of **Short Sheet Cluster**, to my taste even better than the CD version. All of this can be found on one of the famous Azure cassettes, no. CA-15, compiled and issued by the late, great Sjef Hoefsmit.

50 YEARS of **BLACK, BROWN AND BEIGE**

23 January was the seventieth anniversary of the first Ellington Carnegie Hall Concert in New York, at which Duke premiered **Black, Brown and Beige**. **David Berger** reported to the Duke-lym list that he would be conducting **Black, Brown and Beige** in Detroit on 10 March 'with an excellent band of Detroiters including James Carter'. David went on: 'I've been celebrating for weeks editing the score and parts. I'm making a few cuts which will give forward motion. I'm also moving the coda of **Black** to right after **Sugar Hill Penthouse**, replacing the original coda. Hopefully this will give a satisfactory close to the piece. I will be giving a lecture on **Black, Brown and Beige** at Manhattan School of Music in April.'

Brian Priestley had already observed to the list: 'While the airwaves were alive this time last week with celebrations of Benny Goodman at Carnegie Hall in 1938, nobody here has commented (unless my mail's been interrupted) that today is the anniversary of

Duke's first Carnegie concert. With that in mind, I'm playing **The Blues** (1944), **Emancipation Celebration** (23Jan43) and **Come Sunday** (1965) tonight on Radio Kerry at 9.15-ish (GMT), and I hope others will do likewise or better, even if only in their own homes.'

CHIRPERS

There was an item about early female jazz singers ('chirpers' and 'thrushes' in the US entertainment argot of the time) on BBC Radio 4's *Woman's Hour* on 8 February. The item was a spin-off from Steven Poliakoff's recent TV drama series *Dancing On The Edge*, a glossy confection which drew very loosely on the Ellington Orchestra's encounter with the British royal family in 1933. The 1927 **Creole Love Call** with Adelaide Hall introduced the item, and the talking heads who followed discussed, with a modest level of insight, the classic vaudeville blues singers and Florence Mills (who scarcely anyone now alive can have ever heard, because she never recorded), before skipping nimbly to the later 1930s, Ella and Billie. Nothing was mentioned of the fact that Addie eventually settled in London. Nor was there any mention of the two American singers who really opened British ears to jazz-influenced singing, Louis Armstrong and Ivie Anderson. Louis was presumably off limits for reasons of gender (more croaking raven perhaps than chirping thrush), but the overlooking of Ivie was a shame. Through **Stormy Weather** in particular she made a genuine impact in this country in 1933, on those with ears to hear. Unsurprisingly, the *Woman's Hour* item didn't make any reference to 'chirpers' or 'thrushes'. **RB**

LITERARY BACKGROUND

David Palmquist found this in the files of the *Salt Lake City Tribune* of Tuesday 18 March 1958 (Duke had been playing one-nighters in the area the weekend before): "When I was but a lad," recalls Duke Ellington, "I put books inside my pants for padding when I got a spanking. Ever since, I've known the value of a literary background."

I recalled the scenario from the *Dandy* and *Beano* in the 1950s, and Frits Schjøtt points out it goes back much further, to the Buster Brown strip in the USA at the turn of the century. The boy Edward Ellington may well have picked it up from that strip, as we absorbed it from later comics. According to my *Penguin Book Of Comics*, the name Buster entered the American language on the back of the popular Buster Brown strip. All ancient history now, since beating is no longer allowed in schools. **RB**

Dating Music On The 1943 Fitch Broadcast

Ed: *Immediately after the last BL went to the printer a letter from **Graham Colombé** reached me on the subject of the musical excerpts on the 1943 Fitch broadcast. In a tidier world the letter would have joined the one from Brian Koller on p18 of BL 19/4 to make up a neat summarizing page, bringing together the two contributions. As it is, Graham's letter appears below, and may be read in conjunction with Brian's.*

In my notes to DETS 903 9016 The Treasury Shows Vol. 16, on which the Fitch broadcast was released last year, I surmised that, whatever the precise details may be as to which of the numbers originated on which broadcast, all the music dates from late May. Both Brian and Graham seem to confirm that, while I may have been hedging my bets, my surmise was correct.

Graham writes:

On this broadcast (included in DETS Vol. 16) there are three truncated pieces too short for their origin to be easily identified and perhaps that doesn't matter (although in view of what follows it seems probable that they come from New DESOR sessions 4317 and 4319). The five full-length pieces can however be confidently assigned to sessions 4318 and 4319 because of Duke's restless attitude to his material. By this I mean that he would often add or take away an introduction or a soloist (perhaps on a whim), or shorten or lengthen a structure (perhaps according to the time available). This means that the often varying structural details for each recording in New DESOR Part 2 are invaluable for the purpose of session identification. Although I've disagreed publicly with some of the DESOR authors' identifications of soloists I see no reason to doubt their analyses of structure.

To begin with the DESOR suggestion that some of the Fitch material comes from session 4231, I have to say this proposal certainly doesn't fit the full-length pieces. As it happens I have the Duke LP with the 4231 broadcast but I didn't need to listen to it because of differences made clear in the DESOR breakdowns. To be precise, *Hayfoot...* on 4231 has an opening 8 bars from Rex Stewart which are not there on Fitch, and the only recorded version without them is 4318b¹. (Those 8 bars are played later by Ray Nance on this last surviving version, recorded obviously after Stewart's departure.) The difference in *Don't Get Around...* between 4231 and Fitch is that Hodges doesn't play in the bridge of his chorus on the former but does on the latter, which therefore matches 4319b. (It's true that 4304b and 4313c also share that structure but 4319b is the more likely source, as should become clear.)

The further DESOR suggestion that 4317 contributes to Fitch is again not applicable to the full-length tracks since the only relevant title there is *Don't Get Around...*, which on that occasion was severely abbreviated. Returning to the Fitch playing order *Canteen Bounce* is clearly 4318a² as it's the only known version. *Hayfoot...* is 4318b¹ as explained above. *Don't Get Around...* is surely 4319b rather than the other possibilities above because the two remaining full-length titles are finitely from 4319 and it was obviously easier for Fitch to restrict themselves to as few earlier broadcasts as possible. The structure of *A Slip...* on Fitch only fits 4319c in DESOR (though Nance and Baker share the 22 bars assigned by DESOR to Nance alone, and it's instructive to compare this version with 4329i on DETS Vol. 1 ii, where Nance is the only soloist). Finally the Fitch structure of Ring Dem Bells only fits 4319d and 4347f which are tracks 24 (Fitch) and 29 (Pastel Period) on DETS Vol. 16. The latter is faster, hence shorter, than the Fitch version but does indeed have the same soloists and structure.

Hence the full-length pieces on Fitch are 4318a² (*Canteen...*), 4318b¹ (*Hayfoot...*), 4319b (*Don't Get Around...*), 4319c (*A Slip...*) and 4319d (*Bells*), and anyone owning DETS Vol. 16 and the New DESOR can check all this for himself (or just take my word for it).

Graham Colombé

¹4318b is corrected to 4319xc on Correction Sheet 1011.

²4318a is corrected to 4319xa on Correction Sheet 1011.

MANHEIM FOX

Manheim Fox, the Tony Award winning Broadway Producer whose production of *Sophisticated Ladies*, a dance show based on the music of Duke Ellington, ran for 767 performances and almost two years in New York in the early 1980s, died on 23 September last in Phoenix AZ. At the time of his death, he was working on a new musical based on Duke's sacred music.

WHY HARRY CARNEY NEVER LEFT DUKE

An interviewer once asked Harry Carney why he stayed so long (47 years) in the Ellington Orchestra, Harry responded that every day he got to go to work and sit down next to some great musicians; and that on his stand would be a new piece of music written by Duke Ellington with his name on it. Why, he said, would he ever want to leave?

DUKE ELLINGTON OCTET: Music from the 1967 Rainbow Grill Broadcasts

A CD from the Duke Ellington Society Of Sweden

Duke's 1967 Octet comprised Cat Anderson, Lawrence Brown, Johnny Hodges, Paul Gonsalves, Harry Carney and John Lamb, great Ellingtonians all; plus a newcomer on drums, Steve Little. It played at the Rainbow Grill throughout August, leaving on 2 September, at which point the full band reassembled and went back on the road. Nine CBS radio broadcasts from the performances survive, and this music comes from five of these, on 2, 10, 21, 24 and 31 August. Thus, none of it duplicates the Gambit CD issue of the 17 August broadcast, reviewed in *BL* 14/4 (2007). On the last date Aaron Bell replaces John Lamb.

This is not a record review, since the CD is not a commercial issue. DESS, our Stockholm-based sister society, is the current custodian of the late Benny Aaslund's comprehensive Ellington collection, and it is from these recordings that the CD is compiled. STIM, Sweden's equivalent of ASCAP, told DESS that as long as the royalties are paid and it is given free to members only, they can issue it quite legally. But they can't sell it, so don't pester them with requests to buy a copy.

There are 17 tracks and 19 titles: *Take The A Train* (twice); *Satin Doll*; *Mood Indigo*; *Kentucky Avenue AC* (introduced as *Ocht O'Clock Rock*); *I Got It Bad*; *Fly Me To The Moon/Mame*; *One O'Clock Jump*; *The Intimacy Of The Blues*; *Caravan*; *Ocht O'Clock Rock* (the real one); *Mood Indigo/Do Nothin' Till You Hear From Me*; *Things Ain't What They Used To Be*; *Lady*; *Tricky's Lick*; *On The Sunny Side Of The Street*; *My Little Brown Book*. While there is nothing to compare with the fascinating, lengthy pre-broadcast warm-up on the Gambit CD, the performances are invariably stimulating. The ethereal-sounding *Lady* had been recorded at a July 'stockpile' session, and issued years later on one of the ten *Private Collection* CDs. *Kentucky Avenue AC* and Billy's *The Intimacy Of The Blues*, recorded the previous March, appeared on a Fantasy album in the six-part *Combo Suite*. *Tricky's Lick* is very different from the version recorded a few years earlier for the Reprise *Jazz Violin* session, and not just for the instrumentation. There's some out-of-the-way Ellingtonia here, and familiar warhorses are refreshed in these octet interpretations.

Duke and the band were still coming to terms with the death at the end of May of Billy, and the closing *My Little Brown Book* is a moving tribute to Strays. A chorus of piano-with-bass is followed by a second on which Lawrence Brown is at his silkiest. Towards the end of their month at the Rainbow Grill the band went

into the RCA Victor studios to record the album *And His Mother Called Him Bill*.

Duke was also working on the music for the Second Sacred Concert, which he would premiere in New York the following January, in the Cathedral of St John The Divine. The TV documentary *On The Road With Duke Ellington*, broadcast in October on the Bell Telephone Hour, also dates from this period.

Our knowledgeable Stockholm colleagues have chosen well, and the background detail is full and accurate. Timings are not given, which does the opening track a disservice. Titled simply *Theme & Intro*, it is *A Train*, as one would expect, but it's a four-minute one, with solos by Cat Anderson and John Lamb, and stimulating piano. Duke's fine work at the keyboard, solo and in ensemble, is a recurring feature throughout these selections.

Most of the performances are 3-5 minutes long, including the dovetailed *Fly Me...* and *Mame*, which together total seven minutes. Hodges' single chorus on *I Got It Bad...* is an exception, at 2½ minutes. Maybe the socialites preferred mid-tempo shuffling to romantic smooching, causing Duke to cut it short when they didn't jump up from their tables. An exception in the other direction is a 6½-minute *Caravan* (cha-cha-cha, complete with Ellington's introduction of the percussionists one-by-one), with fine solos from Anderson, Brown, Carney and the piano player.

It is not surprising that Duke tended to opt for tried-and-tested favourites for the well-heeled customers of a swanky midtown venue at the top of a skyscraper. But selecting from the content of several broadcasts allows the compilers to pick and choose with discernment. There's a great deal to enjoy on this absorbing compilation of familiar and less familiar material.

Roger Boyes

LETTER FROM BJARNE BUSK (Denmark):

Dear Roger: Thanks for the review of the new *My People* CD in the latest issue of *Blue Light*. The printing error of the title of *Ain't But The One* is regrettable. I cannot explain how it occurred. It will be corrected in reprints.

I hear the songs of the spiritual section as historical images of ways of worship among the African-American people. Thus *Come Sunday* is the solemn hymn, *David Danced* is the "praise the lord and dance" type of worship, *99 %* is a congregation meeting, (which also explains the poor poetry –it was not meant to be poetry, but confessions or remarks from ordinary people), and *Ain't But The One* is a song about the transition from the many African Gods to one God in America.

Thanks for a great magazine.

In Search Of Fletcher Henderson *A Morning In Cuthbert GA* by **Roger Boyes**



Driving north from Apalachicola FL in April 2012 we found ourselves in mid-afternoon in the pleasant town of Eufaula AL, where we picked up a well-produced tourist booklet, *The Chattahoochee Trace*. It details various tours in the interesting if unexceptional country along the Georgia-Alabama state line. This is not international tourist territory, and the booklet is clearly an attempt to persuade local people not to race off to the hotspots of southern Florida or New Orleans, but spend their dollars nearer home... 'Each tour in this booklet can be taken on a tankful or less of gasoline. So while having fun you can feel good about the fact that you are saving energy too'.

Point of Interest 17 on the Classic Mansion Tour reads: "Fletcher Henderson House. This house, built in 1888, was the home of the late Fletcher Hamilton Henderson who was the leading black educator in Cuthbert for 64 years, and it was also the home of famous jazz musician Fletcher H Henderson Jr. Private residence. Historical marker. Andrew Street, Cuthbert, Georgia".

As we were only thirty miles or so away we decided to go on the following day; we were unlikely to pass this way again. A nondescript-looking town, Cuthbert clusters round a scruffy central square which was being tidied up. At the library the assistant knew about Fletcher Jr - they had some books about him - but was vague about the location of his birthplace. She directed us to the Chamber of Commerce. The lady at the desk here was happy to have her lunch break interrupted, and she supplied us with a leaflet about the Henderson family plot in Greenwood Cemetery (a surprise, as this was not mentioned in our booklet), and

directions to the house on Andrew Street with its marker. It's on the other side of the railroad track, very much so. As the photograph shows, its style is somewhat removed from the Greek Revival, Italianate, Victorian and Neo-Classical mansions promised in the booklet.



The fact that Henderson Jr. the bandleader was only mentioned as an afterthought to Henderson Sr. the teacher had already told its own story (no disrespect to teachers – theirs is a noble calling). Greenwood Cemetery was close by and we found it easily. As we pulled up at the gate we checked with a man who emerged from the house opposite that it would be in order to park on the side of the street: 'Drive right in', he said, 'in fact I'll come over and show you to the Henderson plot – it's not easy to find'. So we did, and he did. It's on the left, beyond the tall trees.

As the photograph shows, it's a simple plot, with memorials to Fletcher Sr., his wife, and alongside them Fletcher Jr. Curiously, Fletcher's memorial mentions his military service in World War 1, but not his career as a musician.



Like finding directions to his birthplace and grave, it all seemed a little haphazard, even vague, for the man who, with his arranger/saxophonist Don Redman, worked out the ground rules for orchestrating every big jazz band, including Ellington's, every dance band, every TV and theatre studio band. It has been argued that Fletcher presided over the most radical development in the orchestration of western music since Papa Haydn fixed the shape of the symphony orchestra 150 years or so earlier.

The next town to Cuthbert, Shellman, is the birthplace of Boudleaux Bryant, who wrote all those early Everly Brothers hits – *Bye Bye Love* and the rest.

EVENTS CALENDAR

In general, we announce live performances by bands with DESUK connections, and/or a repertoire with an Ellington element. Not all performances listed here will be strongly Ellingtonian. Ed.

DE Suk AGM: Saturday 19 May
Pizza Express, Dean St., London W1D 3RW.
with ex-Ellingtonian Vincent Prudente.
For Full Details, see this issue, p1.

DE Suk London Social Meetings:

Civil Service Club, 13-15 Great Scotland Yard, London SW1; off Whitehall, Trafalgar Square end. 2nd Saturdays of the month, 2pm. 9 Feb, 13 Apr, 8 Jun, 9 Aug, 12 Oct, 14 Dec. For details contact Antony Pepper. Tel.: 01342 314053; email: ap@antonypepper.com.

Manchester Jazz Society:

Meets Thursdays 8.30pm at the Unicorn, Church Street, off Oldham Street, M4.
Contact Peter Caswell on 01942 671938.

TDES (New York):

meets Wednesdays. St Peter's Church, Lexington Ave at 54th St, NYC, 7.30pm. 17 Apr, 15 May, 19 Jun. For more info contact Roger Boyes

Laurent Mignard Duke Orchestra:

www.laurentmignard.com
Sun-Tu, 21-23 Apr: Paris (75), L'Européen
21st 17h30 Ellington French Touch w Nicolle Rochelle
22nd 20h30 Multicolored Blue w guests
23rd 20h30 Duke Ladies w guests
Tel: 01 43 87 97 13/internet (all 3 events)
15-27 May: on tour in China
8 Aug: Oléron (17) as 21 Apr check venue/time
6 Dec: Rueil Malmaison (92) Th. André Malraux
18 Mar 2014: Limoges (87)
24 May 2014: Poissy (78) Th. De Poissy
All Elln. French Touch, as 21 Apr
7 Sep: Aigues Mortes (30) Duke Quintet
Maison du Duke: www.maisonduduke.com

New Delta Big Band:

Lord Napier, 111 Beulah Road, Thornton Heath, Surrey CR7 8JG. First and third Thu. 8.30-11pm. Free Tel: 020 8653 2286

Dave Burman:

Weds. Southampton Arms, Highgate, London.

Harmony In Harlem:

Sun 19 May: Ely, Cambs.
Sun 14 July: Cambridge
Contact Michael Kilpatrick:
01223 833062
www.harmonyinharlem.co.uk

Kinda Dukish:

Thursdays, 8.30pm, British Oak, Pershore Rd., Stirchley, B'ham B30 2XS
Contact Mike Fletcher on
0121 444 4129
mike@efletcher.fsworld.co.uk

Frank Griffith:

Fri 5 Apr. FG w Polo Sticks. St James Theatre, Palace St., London SW1. 0844 264 2140. 8pm.
www.stjamestheatre.co.uk. £12.
Sun 7 Apr: FG/w/ *Jazz at the Movies* Jo Eden, vo, Chris Ingham p, Mick Hutton b, George Double d. 8pm. Colchester Arts Centre, Church Street, Colchester, Essex C01 1NF. £10.
www.colchesterartscentre.com
Th 2 May: FG w Henry Lowther 5. Folkestone Jazz Club. Tower Theatre, North Rd., Folkestone Kent, CT20 3HL. 7.30pm. 01303 223925.
www.towertheatrefolkestone.co.uk. £10.
Tu 14 May: FG w Howard Alden, Jeanne Gies, Simon Woolf, Matt Home. Pizza Express, 10 Dean St., London W1D 3RW. 08456 027017.
www.pizzaexpresslive.com £15.
Fri 24 May: FG Trio, w Alec Dankworth, John Horler. 1-2pm, Roberts Room, Brunel Univ., Kingston Lane, Uxbridge UB8 3PH. Free.
www.brunel.ac.uk/artscentre
Fri 31 May. FG Nonet w Atila (vo). Mel Tormé songbook. Harrow Arts Centre, Uxbridge Rd., Hatch End, Middx., HA5 4EA. 0208 416 8989. www.harrowarts.com £10

The Big Chris Barber Band 2013:

April: touring Germany/Netherlands
Mon 6 May: Keswick. Th. by the Lake. 8pm
Tu 7 May: Cheltenham. Everyman Th., 7.45pm
Tu 21 May: Leicester. De Montfort Hall (3Bs) 7.30pm
Wed 22 May: Kingston/Thames. Rose Th., 7.30pm
Thu 23 May 2013 Tivoli Theatre, Wimborne, Dorset, 8pm

Future BL Copy deadlines:

Vol. 20/2: Fri 7 June 2013
Vol. 20/3: Fri 6 Sep 2013
Vol. 20/4: Fri 30 Nov 2013
Vol. 21/1: Fri 8 Mar 2014



BLUE LIGHT *Binders*

To help you keep your copies of Blue Light clean and undamaged.

Our Cordex binders are constructed to take twelve complete copies, each of which is slipped under a cord which rests down the centre fold.

These cords are permanently resistant and will always remain taut and strong.

The cases are in smart Dark Blue material, round backed and gold blocked on the spine. These binders are offered to members at the following prices:-

£7.00 each by sterling cheque payable to "DESUK" or

£7.50 each (**US\$15** each) if ordered online.

Prices are inclusive of VAT.

For detail of how to order, please contact the Editor.



DUKE ELLINGTON'S MY PEOPLE

Contains for the first time the complete show on CD
Now on sale from:
Storyville Records
www.storyvillerecords.com

Catalog #1018430

STORYVILLE 60 YEARS OF STORYVILLE RECORDS



Jazz Journal
incorporating Jazz Review

The Invicta Press
Lower Queens Road
ASHFORD, Kent TN24 8HH

Tel: 01233 503614
admin@jazzjournal.co.uk



INTUNE
INTERNATIONAL

THE MAGAZINE FOR LOVERS OF THE
GOLDEN AGE OF POPULAR MUSIC
Editor: Gerry Stonestreet

All communications to:
Gerry Stonestreet, Flat 9, Milchester House, 12 Staveley Road,
Eastbourne, BN20 7JX
Email: gerry.stonestreet@virgin.net
Website: www.GnuDawn.co.uk/intune



SINATRA
MUSIC
SOCIETY

SECRETARY: Mrs Pat Harvey
11 Mossbank Avenue, BURNTWOOD, Staffordshire WS7 4UN
Phone: 01543 899771
editorperfectlyfrank@yahoo.co.uk

DESUK COMMITTEE

Peter Caswell: **CHAIRMAN** Tel: 01942 671938 Email: pndcas@aol.com

Roger Boyes: **VICE CHAIRMAN** Tel: 01284 788200 Email: rogaboyes@waitrose.com

Catherine Coates: **SECRETARY** Tel: 0114 234 8927 Email: mbigwidge@aol.com

Victor Lawrance: **TREASURER** Tel: 0208 368 2133 Email: victor@waitrose.com

MEMBERSHIP SECRETARY: vacant

Christopher Addison: **PUBLICITY OFFICER** Tel: 01642 274740 Email: chris.addison@hotmail.co.uk

Antony Pepper: **MEETINGS ORGANISER** Tel: 01342 314053 Email: ap@antonypepper.com

COMMITTEE MEMBERS: Quentin Bryar, Frank Harvey, Phil Mead, Geoff Smith

DESUK MINUTES OF THE ANNUAL GENERAL MEETING Sunday 27 May 2012

Held in the Council Chambers of Woking Borough Council

Present: Committee: Peter Caswell (Chair), Catherine Coates (Secretary), Victor Lawrance (Treasurer), Chris Addison, Phil Mead, Quentin Bryar, Antony Pepper. UK members: Michael Coates, Andrew Foster, Michael Kilpatrick, Wendy Lawrence. Overseas members: Jan Falk, Lee Farley, Bo Haufman, Peter Lee, J W Lucas, G Moriarty, David Palmquist, Fritz Schjøtt. Observer: Remco Plas.

1. At 10 am the Chairman expressed thanks to Woking Council for their hospitality and support. He welcomed all attending but requested that non-members should abstain from taking part in any vote.

2. Apologies for absence: Frank Harvey, Roger Boyes, Joe Zawacki, Peter Bayliss, Geoff Smith (arriving late).

3. The Minutes of the previous AGM (7th May 2011), previously circulated in BL, were approved.

4. Matters arising. There were no matters arising.

5. DESUK Constitution. This had been circulated and Chairman asked for approval and/or any comments. The document was then considered in blocks of items 1-4, 5-8, 9-12, 13-16 and 17-19.

Under items 1-4 – in response to an enquiry, PC explained the biggest expense was the production and mailing of Blue Light. AP confirmed that London branch meetings were no financial burden on DESUK. Overseas members are not normally in a position to attend UK meetings but would be welcomed. (i) VL suggested that perhaps there could be an international meeting every few years. (ii) QB considered that vote by proxy – particularly for contentious issues – should be incorporated and enthroned in the constitution. VL, who currently acts both Membership Secretary and Treasurer, said proxy voting would be difficult as not all members had e-mail. (iii) WL suggested that if assistance was needed on specific tasks, the membership could be approached. **It was agreed** that all the above points and suggestions would be considered at a committee meeting.

Items 5-8 and 8-12 raised no issues.

Items 13-16. AP stressed that meetings could be set up anywhere by any member to give a talk on Ellingtonia, such as when Roger Boyes spoke at various jazz societies.

Items 17-19. No issues were raised.

PC confirmed all points raised would be discussed at a future committee meeting and the Constitution was passed unanimously.

6. Officers' reports. Reports had been circulated.

a. Chairman: PC confirmed that Roger Boyes had given 12-months notice of his intention to resign as both editor of Blue Light and as committee member. A person/persons is needed to take over in 2013 when RB steps down. We are very proud of Blue Light, but the editor need not be on the committee, nor is it essential that only one person acts as editor. Co-editorship is perfectly feasible as evidenced by the Swedish magazine. PC asked all members to think about how we find a successor/s to RB. PC would welcome suggestions for either a single replacement or as part of a small editorial group. Telephone or email responses would be welcomed. A full appreciation of RB will take place next year, at which time a successor or successors will be introduced.

b. Secretary. To a query from WL about the new letterhead, CC replied this was not quite finalised but would be in the near future.

c. Meetings organiser. Nothing further to report.

d. Blue Light. The possibility of electronic circulation as a cost saving exercise arose and this was discussed at some length. AP reported that RB would continue as a contributor to BL. RB had advised that the size and volume of BL is just within the limits of its current postal costs.

e. Publicity Officer. CA referred to the problem of aging demographic. Efforts were being made in various ways to disseminate Ellingtonia to the wider community. MC suggested a press release on the conference highlighting the presence of Darius Brubeck could be sent to jazz magazines. No formal budget is in place for publicity as yet. AP referred to the arms' length relationship between DESUK and the various conferences. Michael Kilpatrick asked CA to make contact with him. PC paid tribute to those local people such as RB (Manchester), AP (London) and now GS (Woking). DESUK provides what we might call "seed money" to support activities.

7. Treasurer's/Membership Secretary's Report. VL emphasised the need for a development plan and welcoming suggestions on activities, preferably in the form of costed projects. Income and expenditure probably breaking even but postal charges are going up. We need to (i) increase membership; (ii) Life membership - appeal to life members to make a donation if financially feasible. PC thanked VL and the accounts were approved unanimously. (At this point, Geoff Smith joined the meeting). From the floor, it was suggested that life membership be dropped. A frank discussion ensued. VL agreed life members cost money and costs were rising, but it was recognised and stressed that life memberships were taken out in all good faith at the appropriate rate at the given time. DP suggested a 6-year term for "life membership".

8. Election of Committee 2012-2013. PC put the current slate to the meeting and the committee was unanimously re-elected. Membership Secretary: This position is still open. PC enquired of the meeting if anyone wished to take up this position. No response was forthcoming, therefore VL will continue in this post as well as Treasurer.

9. Any other relevant business. PC advised Jim Lowe had offered a set of video cassettes showing the proceedings at the 1993 New York Conference, filmed by Sjeff Hoefsmit. These would be used for a blind auction at the final concert tonight and the proceeds would go towards Ellington 2012.

There being no further business, PC declared the meeting closed at 11.52 am. **C Coates**

Ed: These are draft minutes, forwarded by DESUK Committee for members to consider at the AGM on 18 May

MINUTES of the DESUK Committee Meeting at the Albion Tavern, New Bridge Street, London on SATURDAY 27 OCTOBER 2012

Present: Peter Caswell (Chair), Catherine Coates, Victor Lawrance*, Chris Addison, Roger Boyes, Frank Harvey, Phil Mead, Antony Pepper, Geoff Smith*¹

1. Chairman's opening remarks: Chairman explained that the usual venue at the Punch Tavern was unavailable and the landlord had arranged for the meeting to be accommodated at the Albion. Because of late arrivals (see footnote) Agenda items would be taken as convenient.

2. Apologies: Quentin Bryar had sent apologies.

3. Draft Minutes of previous meeting (7/7/2012) and Matters Arising. After various amendments, these were approved. There were no matters arising.

4. Officers' Reports: (N.B. These were not discussed in Agenda order).

4.b. Publicity Officer (CA). CA circulated his report. After discussion on the situation with Jazz in the North East, it was agreed that: (i) DESUK will endorse ARC in Stockton-upon-Tees: (ii) CA would be provided with a few copies of BL issues for promotional purposes: (iii) DESUK stationery would be revised to update names and wording amended to read "amongst our eminent members and associates are ..."

4.c. Meetings Organiser / Webmaster (AP). (i) AP circulated a draft timetable for next year's London meetings, with the first quarter's fixed. A Christmas Dinner has been arranged for 8th December and any DESUK member may attend this on paying the charge. (ii) VL is now taking on the running of the Events page on the website. AP indicated that VL would have something to add when he arrived. See **

6. Draft AGM 2012 Minutes and follow up points:

From Item 5 (DESUK Constitution) of the Minutes, it was agreed that the January meeting would discuss (i) the suggestion of a yearly international meeting; and (ii) voting by proxy. It was further agreed, (iii) that members should be approached to assist with particular tasks should the need arise, as had been suggested by Wendy Lawrence.

4.a. Treasurer/Membership Secretary's Report (VL). VL spoke to his report (circulated previously). **It was agreed** that VL would remove unpaid members' names from the BL distribution list and should subs remain unpaid after a further year, the names would be deleted from the membership list. PC thanked VL for his report and efforts. RB spoke in support of this, emphasising that although VL was acting as both Treasurer and Membership Secretary, the position of Membership Secretary still needed to be filled and interested parties should contact a committee member.

5. Blue Light (RB). i. Editor's report. RB had nothing further to add to report already circulated.

(ii) Editorial Succession. RB referred to the paper he had produced on Blue Light Activities emphasising that this was a *descriptive* document not a prescriptive one. He hoped to continue as a contributor of material and did not think that BL required radical change. GS and RB had now discussed the future of BL. GS had come up with a plan which he envisaged as the **BL Editorial Department** to comprise (i) Issue Editor; (ii) Editorial Co-ordinator; and (iii) Production Assistants – (2/4) and (iv) Editorial Consultant. (DESUK should be prepared to pay for any training required). A discussion followed. VL said breakdown of functions was essential and AP pointed out that this needed to be dealt with promptly. RB liked GS's approach and the idea of a named person for each issue but stressed that the people involved would need to liaise with the committee. **PC asked GS to email all the committee summarising his suggestions and recommendations.** We could then all communicate by email after which GS can approach potential participants.

8. Dates of future meetings. (Venues to be confirmed) ²

26th January – 1 pm; 13th April – 12 noon; AGM – to be confirmed

****4.c. Events page.** VL confirmed he had taken this on because he feels it is part of the communication with the membership.

7. AOB. (i) Email from David Palmquist PC had explained that we do not simply add to the list of honorary members - recommendations have to be approved by the AGM in line with the Constitution. The email will be discussed at the January meeting.

(ii) Luca Bragolini. GS had requested this as an addition to the Agenda. Following LB's standing ovation at the 2012 conference after his presentation on the symphonic work *Celebration*, various people had asked about an English translation of his forthcoming book. LB has already recorded the score which would be included as a back-sleeve CD to the book. PC said DESUK would consider favourably assisting with an English translation and if we have a ballpark figure, we can approach our sister associations. VL suggested linking this with requests for donations. **It was agreed that GS would approach Luca Bragolini.**

(iii) Conference follow-up. GS asked the committee to consider an offer from ELLINGTON 2012 for DESUK to fund the issue of a CD of the 24th May 2012 performance of *A Drum Is a Woman* by the Guildhall School of Music. The cost of production would be around £100-£150, this dependent on how many copies were required as an initial order. Income from sales of the CD would go to DESUK funds. **Support for the request was agreed in principle.**

There being no further business, PC declared the meeting closed at 3.30 pm.

Catherine Coates. 29/10/2012.

¹ *VL and GS arrived later owing to transport problems

² Because of another commitment, RB had to leave during item 8.