



BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)
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A GAME OF CARDS 1946

Nil Significat Nisi Pulsatur

HONORARY MEMBERS OF DESUK

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)

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BLUE LIGHT

NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

Editorial

Preparations for the Ellington 2012 conference in Woking are well advanced, and I know from my E'97 experience how the pressure builds up. There's a wealth of information, including a booking form, on the page opposite, and more on the Inside Rear Cover. Please commit soon; the scale of what can be put on depends very much on the number of registrants attracted. DESUK wishes the E'12 team well in their efforts, and it is good that the conference is well supported locally - a great boon.

*

Use the E'12 mailing address at Woking, and don't send E'12 correspondence to me at Bury St Edmunds; it would still reach its destination, but only after inconvenience and delay. There are also changed correspondence details for DESUK (see p20). Membership renewals, and any letters involving money, should be sent to Victor in London. His address will appear regularly on *BL*'s blue inside rear cover. Contributions and correspondence for *BL* only should be sent to the Bury address on this page.

*

The last *BL* provoked lots of correspondence, all of which is included in this issue. Two substantial letters about the *Unknown Session* are on the Letters page, which I've had to extend onto the following page, to fit in others about the 1945 **In The Shade Of The Old Apple Tree**, broadcast on BBC Radio 3 last Christmas. Ted Gascoigne's enthusiastic report on the AGM music stimulated a fascinating reminiscence of student days at UMIST (p9). Another exchange, passed on to me by the Chairman, provokes my piece on Duke's 1930-31 recordings (p16). All this activity is very encouraging.

*

One correspondent, Ray Hunter of Bournemouth, has one of DESUK's lowest membership numbers, 19. This is because he was one of a group of enthusiasts who met in 1994 at the Bull's Head in Barnes (London SW), to talk about forming a UK Ellington Society. It's the first I've heard of this meeting, and I'd like to know more about how DESUK began. Send me your recollections, if you were there.

*

It was suggested to Phil Mead at the AGM in May that *BL* readers might be invited to list their five favourite Ellington recordings (not albums please note, but individual tracks), which would be the ones they would sweep up if they were to be dumped on a desert island. I think the idea, or something similar, was tried once before in the early days of DESUK, but it's a good one, well worth reviving. Over to you, and I look forward to your contributions

*

It would have been a simple matter to source photos of four of the 1945 trumpeters whom Graham Colombé discusses (p12). A shot of the fifth, Shelton Hemphill, proved more elusive. Nevertheless, we found one. See our front cover.

Roger Boyes

ELLINGTON E12 2012

The 21st International Duke Ellington Study Group Conference

Become a Founding Delegate for a £40 deposit or £175 full fee.

Ellington 2012 takes place in Woking, Surrey (on the outskirts of London) from Wednesday May 23rd to Sunday May 27th 2012. One conference—five days—more than a dozen presentations. We start on Wednesday evening with a pre-Study Group get-together with a bar and a buffet allowing delegates to mingle, register and sit back for an introductory presentation on the “Age of Ellington,” open free to the public. There follow four days of daytime Study Group presentations and evening concerts, with our venue primarily the HG Wells centre. On Thursday we welcome the Guildhall Jazz Band to play for a Civic Reception, on Friday the Frank Griffith Nonet, on Saturday the Darius Brubeck Quartet, and on Sunday Claude Bolling—and if your support is sufficient we will again bring over one or more Ellington musicians to play, reminisce and socialise. DESUK's AGM will take place on Sunday morning in Woking's council chamber, followed by an Ellington brunch at the Lightbox arts centre. The banquet on Sunday evening precedes our final concert, and places are available at an extra £25. The planned Study Group programme includes works on early Ellington, his clarinettists, unrecorded and unpublished works, a screening of the recent Queen's Suite film and appearances by various authors. **Please let us know if you would like to present.** For local lodging and travel see the Webpage or contact us directly. By the time you read this, we will have more news of our daytime programme at www.Ellington2012.org, and still more will of course appear in the next *Blue Light*, but meanwhile **we do need 70 registered delegates by the end of November to be able to go ahead with the full programme (with a minimum of 50 needed for a Study Group without concerts)**, so please don't leave it too much longer. We have already attracted delegates from seven European countries and from continental America. As an indication of interest in a completely self-supporting co-operative venture, this commitment by scholars, authors, musicians and enthusiasts is greatly encouraging.



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Registration for Ellington 2012

Founding Delegate registration is available until October 15th. Beyond this date full Delegate registration will be available at the same full rate.

I wish to register as a Founding Delegate (by October 15th) or full Delegate (thereafter) and enclose:

☐ £40 deposit (by October 15th), or ☐ £175 full fee, or ☐ £200 full fee plus banquet.

Extra places at the banquet are available at £25 each. Number: _____. Cost £_____.

Grand total: £_____. Name(s) _____.

Address: _____.

Please remit to: **Ellington 2012, 2 Julian Close, Woking, GU21 3HD, UK** with your cheque or sterling International Money Order payable to **Ellington 2012**. To register by PayPal, visit www.Ellington2012.org.

If paying by bank transfer (**in sterling only**) please remember to send us your details as well. We bank with Britannia, part of the The Co-operative Bank. By BACS (in the UK) use the following information:

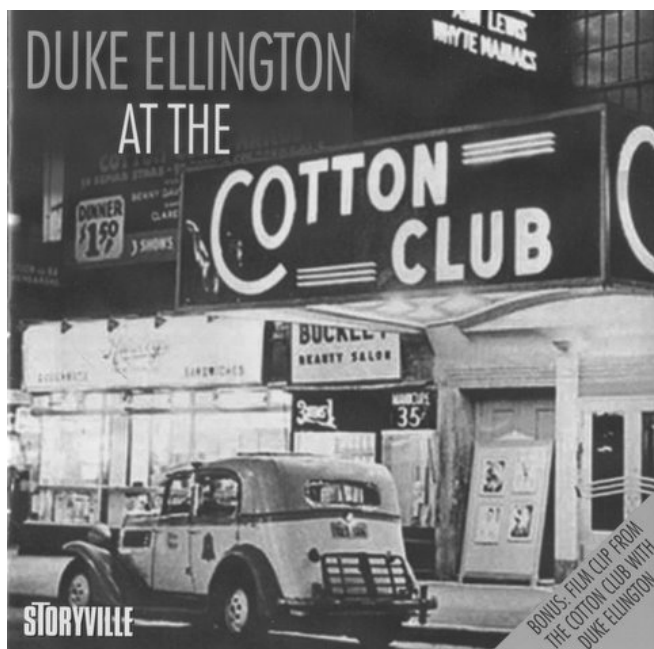
Sort code: 571327, account no.: 00000000 (eight zeros), and our Britannia ref.: 355295170.

By SWIFT (from abroad) use this information:

Bank: Natwest Bank, 24 Derby Street, Leek, Staffs (which handles Britannia accounts)

Sort code: 010502, account no.: 01871870

SWIFT: NWBKGB2L, IBAN: GB02NWBK01050201871870, and the ref.: 355295170.



DUKE ELLINGTON AT THE COTTON CLUB

CD1: (1) *Swing Session; Medley: Solitude/In A Sentimental Mood*. (2) *Harmony In Harlem; If You Were In My Place; Mood Indigo; East St Louis Toodle-Oo (theme); East St Louis Toodle-Oo (theme); Oh Babe, Maybe Someday; Dinah's In A Jam; If Dreams Come True; Scronch; You Went To My Head; Three Blind Mice; Solitude; Downtown Uproar*; Dinah's In A Jam; On The Sunny Side Of The Street; Ev'ry Day**; Azure; Carnival In Caroline; Harmony In Harlem; At Your Beck And Call; Solitude; The Gal From Joe's; Riding On A Blue Note; If Dreams Come True (70:23)*

CD2: (2) *Oh Babe, Maybe Someday; I Let A Song Go Out Of My Heart; Birmingham Breakdown; Rose Room; If Dreams Come True; It's The Dreamer In Me; Lost In Meditation; Ev'ry Day**; Echoes Of Harlem; East St Louis Toodle-Oo (theme); Jig Walk; In A Sentimental Mood; I'm Slapping Seventh Avenue; Lost In Meditation; Alabamy Home; If You Were In My Place; Prelude In C Sharp Minor; Rockin' In Rhythm*.

(3) *Serenade To Sweden; Rockin' In Rhythm; In A Little Red Cottage*; (4) *filmclip from the Cotton Club (66:28)*

(1) Duke Ellington (solo piano). (2), (3) Wallace Jones, Cootie Williams (tp), Rex Stewart (cn); Joseph Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard, Johnny Hodges, Otto Hardwicke, Harry Carney (reeds); Duke Ellington (p); Fred Guy (g); Billy Taylor (b); Sonny Greer (d). Ivie Anderson (v).

*septet w Williams, Nanton, Hodges, Carney, Duke, Taylor, Greer. **septet w Stewart, Tizol, Bigard, Carney, Ellington, Taylor, Greer.

New DESOR has Hayes Alvis also present on the 24 March broadcast (only); the vocal trio on **Dinah's In A Jam** supports this, so he must have been on the point of leaving the band. In contrast, Wallace Jones was a very recent arriver, replacing Arthur Whetsel.

(1) CBS Saturday Night Swing Club broadcast (NYC, 8 May 1937). (2) Cotton Club broadcasts (NYC), 24 March, 17 April, 24 April, 1 May, 8 May, 15 May, 22 May, 29 May (all 1938). (3) broadcast from Konserthuset, Stockholm, 29 April 1939. (4) c. spring 1933. All broadcasts are complete, in the form in which they survive.

Storyville 103 8415

There have been earlier partial CD issues of the 1938 Cotton Club broadcasts, but Storyville's set is complete. Duke's 1937 solo piano broadcast was once on an obscure LP, and the 1939 Stockholm broadcast was on a short CD given to Ellington '94 conference attendees. The c1933 film clip (silent), a more recent find, was screened at Ellington '08 in London. It can be watched on computer, I gather, though I join those who have yet to succeed in achieving this technological breakthrough. I'm sure I will one day.

The 1938 broadcasts, the earliest sequence of surviving live radio airshots by the Ellington Orchestra, are the direct forerunners of others - the 1940 Shermans, the 1943 and 1944 Hurricanes, the 1945 Zanzibars and the 1948 Clicks come to mind. They are essential, as they document our earliest insights into what the band was playing, away from the studios. Storyville are to be congratulated for presenting them so well, and also for entrusting the inlay booklet's background essay to Andrew Homzy. Needless to say, it makes for stimulating reading. The fascinating story of the role of composer and academic Joseph Schillinger, a 1928 immigrant from Soviet Russia, in making the recordings in the first place, is quite new to me.

Inevitably there are duplications, particularly of the songs, often ephemeral, which Duke was keen to plug. But the two **Rockin' In Rhythms** from 1938 and 1939 are indispensable, since they bridge the long gap between the original 1931 recordings and the startling World Transcriptions version from late 1943.

Harmony In Harlem is equally invaluable; we hear two untruncated readings of this magnificent score.

Mood Indigo is precious for the same reason as **Rockin' In Rhythm**; it is the band's only version between the early 1930s originals and the 1940 ones for Columbia and at Fargo. Duke avoids the second theme, over which he was in a running dispute with Barney Bigard, not resolved until the 1940s.

After an entirely conventional opening chorus **If You Were In My Place** explodes into a rapid-fire, tour-de-force exchange between Lawrence Brown and muted trumpets in the style of **Braggin' In Brass**. In his note Andrew Homzy judges the brass virtuosity displayed here to be in some respects even more difficult than on **Braggin' In Brass**. Again there are two versions. The second, cut short before Rex's entry, is much slower, which gives it an entirely different feel. The first, complete one has a lovely solo from Rex and a second orchestrated tour de force in the final chorus; thus, two versions are again an asset, not a liability. The same goes for **Oh Babe, Maybe Someday**; on both of them Ivie is magnificent. The three songs making up the balance of the 24 March broadcast are presented as a seamless robe, for which Edgar Sampson's **If Dreams Come True** provides a rather brief centrepiece, but again, later broadcasts yield two fuller versions of this fine song, which Duke never recorded commercially; curiously Ivie sings on neither. Nor would you want to be without either **Dinah's In A Jam**; both versions have fine Lawrence Brown and Cootie Williams solos, and the first opens with a splendid vocal chorus from Duke's in-house 'rhythm boys' trio, Cootie, Hayes Alvis and Harry Carney – great fun.

You Went To My Head is a slight song which I associate with Fats Waller. **Three Blind Mice** and Rachmaninov's **Prelude In C# Minor** (in a decidedly generic-sounding arrangement) show that Duke was no more immune than other bandleaders from the late 1930s fad for swinging nursery rhymes and other unlikely material. **Solitude** is much more substantial, essentially the magnificent score familiar from the final Columbia session in early 1940, but with an uncut first chorus, and lacking Ben Webster's brief window, which awaits his arrival. Once again there are two readings.

Downtown Uproar and **Demi-Tasse/Every Day** are familiar from their 'small-band' recordings by, respectively, Cootie's Rug-Cutters and Barney's Jazzopators. Greer is terrific on both, but particularly so on **Uproar**, and it is good to learn that these pieces, and also the delicate **Azure**, enjoyed a life beyond the recording studio.

Swing Session is Duke's earliest surviving version of his first (1915) composition **Soda Fountain Rag**. He would sometimes drop into it as he grew older though he never recorded it formally. **Jig Walk** is another throwback, this time to 1925 and the show

Chocolate Kiddies, for which Duke and Jo Trent supplied four songs. A mechanical-sounding 1920s piano version with dreadful punctuations from a percussion machine is no longer judged to be by Duke, so again this is his first recording. Originally a Charleston, it is reinterpreted by the band in swing-era terms. A 1940 reading also survives. Like **Swing Session**, the two **Medley** songs for solo piano come from the 1937 broadcast; they were paired differently on the previous December's solo piano recordings for Master. **Birmingham Breakdown** is another 1920s stomp number revisited. Duke had re-recorded it in 1937, but this is the only live version, and the last to survive. The band's return to the Cotton Club presumably accounts for the revival of this floor-show number.

Echoes Of Harlem is Cootie's 1936 concerto, already revived earlier in 1938 by Cootie's own small group, but here opened up to allow the soloist to stretch out at much greater length, and to great effect. Prompted by an encouraging grunt from Duke, Cootie's coda continues into an extended *bravura* ending. **The Gal From Joe's** segues into **Riding On A Blue Note**. Duke launches **Rose Room** with the soon-to-become familiar introduction to its descendent, **In A Mellotone**. If the rudely foreshortened **I Let A Song...** and **In A Sentimental Mood** are fragmentary gems, the band's only surviving version of the Jimmy Dorsey-Jimmy Van Heusen song **It's The Dreamer In Me** is a leisurely extended workout, lasting over four-and-a-half minutes.

Space doesn't allow me to mention every track here, but there are no duds. Whether it's playing the classics we love, the hit songs, the production numbers or the slight ephemera, the band sounds fired up by everything it performs, and the great soloists always deliver. I must mention the three 1939 Stockholm recordings though. First comes the serene **Serenade To Sweden**, on the parts for which the ink can scarcely have dried, and on which Duke plays one of the most contented-sounding solo choruses of his career. It lasts for five-and-a-half minutes. **Rockin' In Rhythm** drives as exuberantly as ever, though in a rather different way in the Konserthuset setting from the Cotton Club version of the previous year. Even more than **Serenade To Sweden**, **In A Little Red Cottage** was created on the hoof for the occasion, yet band and soloists – Carney, Nanton, Ivie, Barney – sound totally at ease in their world. You'd never dream they'd recently gone by train through a Nazi Germany about to unleash war on Europe.

Thanks to Mosaic, 2011 has brought coherence at last to the 1930s studio recordings. Storyville's set does the same for these broadcasts, in a beautifully presented package enhanced by excellent sound restoration, accurate background detail, and Andrew's

essay and stimulating track-by-track notes. Listen behind the imperfections to the gravitas and exuberance of these performances, and you will realise that the step-change from the developing ensemble of the 1930s to the maturity of the classic 1940 Victors is less great than conventional wisdom would have us believe. This is a band crying out for its Blanton. Very soon its cry would be heard.

Roger Boyes

CLARK TERRY SEXTET AND OCTET

(1) *More; Hobo Flats; This Is All I Ask; Gravy Waltz; Sid's Mark; The Good Life; Antony And Cleopatra Theme; Meditation; The Lights Across The River; Blues Fr'ell*; (2) *Georgia On My Mind; Fine And Oozy; Sapphire Blue; Sweet Juke; Lilies Of The Field (Amen); Tread Ye Lightly; Freedom Blues* (69:35)

Clark Terry (tp, flh), with (1) Ben Webster (ts), Roger Kellaway (p, cel), Gene Bertoncini (g), Bill Crow (b), Dave Bailey (d). NYC 17 June 1963. (2) Seldon Powell (fl, ts, bs), Buddy Lucas (harm, ts, Jew's harp, kazoo), Al Epstein (ts, cga), Ray Bryant (p), Gene Bertoncini (g), Major Holley (b), Dave Bailey (d), Willie Rodriguez (cga, perc). NYC, 5 July 1963.

Fresh Sound FSR-CD 593

Paired here are two of Clark Terry's less well known 60s albums, offering two snapshots of what CT was up to during the summer of the fateful year of 1963. On the (1) titles he is matched to saxophonist Ben Webster, who sounds most at ease with the trumpeter as they ride through an undemanding but mellifluous programme of then current favourites and the occasional original. This was the height of the bossa nova craze so the inclusion of **More** and **Meditation** comes as no surprise.

There are some typically inspired Terry moments, such as when he trades fours with himself on trumpet and flügel in **Meditation**, set off by an arrangement with Roger Kellaway on celeste. The rhythm section is nicely together, with fine contributions by Kellaway and Bertoncini. Bailey was one of Clark's favourite drummers, always a crisp swinger.

Less than three weeks after the Webster meet, Terry fronted an assorted octet with session stalwarts Seldon Powell and Al Epstein alongside quirky multi-instrumentalist Buddy Lucas and bass joker Major Holley. With added percussion and the presence of the ever listenable Ray Bryant, the group spread good vibes on a largely blues-oriented agenda.

A criticism of both sets would be the brevity of performances, no fault of Terry's, but presumably the credo of a producer seeking a hit. These dates were

made for the relatively obscure Cameo-Parkway label which was evidently suspicious of expansive interpretation. That minor grumble aside, this is a useful reissue which devotees of Terry and Webster will savour.

Mark Gardner

DUKE ELLINGTON BLACK BROWN AND BEIGE

(1) *Part I*; (2) *Part II*; (3) *Part III (aka Light)*; (4) *Part IV (aka Come Sunday)*; (5) *Part V (aka Come Sunday)*; (6) *Part VI (23rd Psalm)*; (7) *Track 360 (aka Trains)* (alt. take); (8) *Blues In Orbit (aka Tender)* (alt. take); (9) *Part I* (alt. take); (10) *Part II* (alt. take); (11) *Part III (aka Light)* (alt. take); (12) *Part IV (aka Come Sunday)* (alt. take); (13) *Part V (aka Come Sunday)* (alt. take); (14) *Part VI (23rd Psalm)* (alt. take); (15) *Studio Conversation (Mahalia Swears)*; (16) *Come Sunday* (a capella); (17) pause track (72:05)
Soloists: (1) (9) Carney, Baker, Q Jackson; (2) (10) Sanders, Nance, Ellington, Carney, Baker; (3) (11) Baker, Anderson, Woodman; (4) (12) M Jackson (v); (5) (13) Nance (vn); (6) (14-16) M Jackson; (7) Woodyard; (8) Ellington).

Ellington (p), with Cat Anderson, Shorty Baker, Clark Terry (tp), Ray Nance (tp, vn); Quentin Jackson, John Sanders, Brit Woodman (tb); Jimmy Hamilton, Russell Procope, Bill Graham, Paul Gonsalves, Harry Carney (reeds); Jimmy Woode (b), Sam Woodyard (d). LA; 4, 5, 11, 12 February 1958.

Columbia Legacy 88697843362

Mahalia sings well in her versions of **Come Sunday** and the **23rd Psalm**. The **Come Sunday** version in track 16 (in which she is accompanied only by Duke on piano) is probably her finest track on this disc.

However, her style hardly senses the blues but is in the tradition (a limited one) of black religious expression of the USA; to be fair, it has little echo in the love of the jazz lover. As a critic wrote, 'she was almost never heard outside of purely gospel settings'.

The Ellington brass is fine and Baker and Anderson play excellent solos, both open and in the growl style. Carney's baritone is consistently outstanding with its rich tone and thoughtful phrasing, while Woodyard supplies a firm beat and excels in his speciality **Trains** (track 7). Yet in the strangest of ways one rarely feels the need to play the tracks consecutively – an example of this is the (then) obsession with Duke for **Come Sunday**, which is repeated far too often (probably the fault of the producer). Alternate takes spoil the natural progression of **Black, Brown and Beige** and other track selections.

Vic Bellerby

Ed: *I've simplified some of the details as set out in Jazz Journal. This is the Sony Legacy reissue, mentioned by Brian Priestley in BL 18 2, of the 1999 centenary issue CK 65566 minus Phil Schaap's 28-page inlay booklet. **Trains** and **Blues In Orbit** are alternate takes to the ones on the Blues In Orbit album. **Trains** is also known as **Train 360** and **Trains That Pass In The Night**.*



**PAUL GONSALVES EARL HINES RAY NANCE
IT DON'T MEAN A THING IF IT AIN'T GOT
THAT SWING**

(1) *BP Blues; I Cover The Waterfront; Stompy Jones.*

(2) *It Don't Mean A Thing If It Ain't Got That Swing; Moten Swing; (3) Blue Sands; (2) I Got It Bad And That Ain't Good. (47:06)*

Paul Gonsalves (ts), with: (1) Ray Nance (tp, vn), Norris Turney (f, as), Hank Jones (p, cel), Al Hall (b), Oliver Jackson (d). NYC 3 September 1970. (2) Earl Hines (p), Al Hall (b), Jo Jones (d). NYC 15 December 1970. (3) Hines (p), NYC 29 November 1972.

Jazz Colours 874766-2

This CD collects some of the music from sessions produced in late 1970 by Stanley Dance and Ellington's nephew, Michael James. **BP Blues** and Paul's three tracks with Hines appeared on Black Lion LPs, and maybe the other tracks with Turney and Nance did too, though I'm not sure. The CD is undated, so I don't know how long it's been around; I acquired it in Ray's Jazz in Foyle's earlier this year. The time allowance is ungenerous, leaving ample space for more of the original recordings, though it

reflects a modest price. Jazz Colours is part of DA Music, a German outfit.

The three sextet tracks with Nance, Turney and Hank Jones date from early September, when Duke and a reduced version of the band were resident at the Rainbow Grill in New York. **BP Blues** used to showcase Harold Ashby, and it is always illuminating to hear a different Ellingtonian's take on a section-mate's feature. Unfortunately Paul seems rather out of sorts, and it is Nance, Jones and Turney who impress; Norris's evocation of the recently-departed Hodges is particularly striking. **I Cover The Waterfront**, a favourite Gonsalves vehicle, is beautifully set up here by his colleagues, and his solo is sinuously persuasive. **Stompy Jones** promises an unlikely contribution on celeste from Hank Jones. Unfortunately it sounds to me more like a doctored piano. What used to possess record producers to indulge in such nonsense? As ever, the old favourite yields rousing solos all round, but Hank's contribution evokes uneasy memories of Winifred Attwell.

The quartets with Earl Hines can be recommended unreservedly. By 1970 the revival of Earl's career, with which Dance was closely associated, was in full flight, and he fizzes and sparkles throughout the two familiar Ellington titles and **Moten Swing**. Jones and Hines state the theme of **It Don't Mean A Thing...**, and continue with an exchange of fours, an unusual routine so early in a performance. Both Paul and Earl offer excellent extended solos, and the pianist's comping is exemplary too. **Moten Swing** and **I Got It Bad...** are equally good readings, though not quite as extended. The former is home territory for Jo Jones of course, and his inventive playing is terrific throughout. Earl points up the tune's affinities with **Broadway**. More thoughtful programming would have positioned **I Got It Bad...** after **It Don't Mean A Thing...**, leaving **Moten Swing** for a rousing closer.

The inclusion of Earl's piano solo **Blue Sands** seems surprising, and Paul's one-chorus subtone **Over The Rainbow** from the same session as the other titles with Earl might have been more apposite. However, **Blue Sands** did not come from this session, as the CD's details, accurate in other respects, suggest. The true recording date, 29 November 1972, reveals it to originate in the second session for the wonderful LP *Tour De Force*. And as **Blue Sands** is lovely too, we won't complain about its rather curious presence here.

The inlay note, in three languages, is brief and uninformative. Since it contrasts Paul's 'relatively short time' with Duke with Ray's long and 'close association' with the Maestro, its brevity is welcome. The loss of Alun Morgan's analytical notes for the original LPs is sadly missed. Recommended, particularly for the tracks with Hines, despite some reservations.

Roger Boyes

CORRECTION

In his review of the Paul Gonsalves CD *Ellingtonia Moods And Blues* (BL 18/2 p5), Grant Elliot wrote that **Low Gravy** is a Jelly Roll Morton tune, as Stanley Dance states in his notes for the session which accompany the CD. This is wrong; the Morton **Low Gravy** is an entirely different piece. Graham Colombé corrected Dance's assertion in his review of the same Gambit CD in the July *Jazz Journal*.

1952 LIVE PERFORMANCE

The release on 1 August of a live performance by the Ellington Orchestra from 1952 is very welcome news. The early 1950s were difficult years for Duke, and his relationship with his two record companies, Columbia followed by Capitol, yielded mixed results. Even better, the issue, on two CDs, comes from Alastair Robertson's Hep Records, whose productions are always put together with care and attention to detail.

AWARD FOR MOSAIC 1930s BOX SET

The August issue of *Down Beat* had the 59th Annual Critics' Poll results. The Mosaic Duke Ellington 11 CD set *The Complete 1932-1940 Brunswick Columbia and Master Recordings of Duke Ellington and his Famous Orchestra* won the award for Historical Jazz Album of the Year.

WHITLEY BAY 2011

The 'classic jazz' equivalent of mainstream's Norwich Jazz Party is the annual Whitley Bay Festival, which takes place this year over the first weekend in November, Friday 4th to Sunday 6th. All lovers of early jazz should consult the Festival's website at www.whitleybayjazzfest.org. The two specifically Ellingtonian sets are:

Friday 4 Nov, 7.30-8.30pm:

The Boys from Harlem

A programme of tunes recorded by Duke Ellington sidemen such as Johnny Hodges, Cootie Williams, Barney Bigard and Rex Stewart under their own names in the 1930's. With Rico Tomasso (trumpet), Matthias Seuffert & Jean-François Bonnel (reeds), Alistair Allan (trombone), Paul Asaro (piano), Henry Lemaire (bass) & Raymond Graisier (drums)

Sat 5 Nov, 9.30-10.30pm:

East St Louis Toodle-Oo

Keith Nichols' Blue Devils Orchestra in a programme of Ellington masterpieces from the Cotton Club era, led from the piano by the urbane Mr Nichols and with Rico Tomasso, Andy Woon & Bent Persson, trumpet; Alistair Allan, trombone; Matthias Seuffert, Jean-François Bonnel & Mauro Porro, reeds; Martin Wheatley, banjo & guitar; Richard Pite, bass; Nick Ward, drums and Cécile McLorin Salvant, vocals. On Sun 6 Nov (2pm) the Hot Antic Band

will devote a one-hour set to the music of Jabbo Smith, with whom they toured Europe in the 1980s.

BOOK NEWS

Gwen Terry reports that Clark Terry's autobiography, *Clark*, will soon be published by the University of California Press. There's information at Clark's website: <http://clarkterry.com/> It is available for pre-orders now. 1 October is the date for US publication; the overseas including UK date is a month later, 1 November. It is priced (clothbound) at \$US34.95/£24.95. The same publisher will publish Ted Hershorn's new biography, *Norman Granz: The Man Who Used Jazz For Justice*, also on 1 October.

Ken Steiner recommends Marva Griffin Carter's *Swing Along: The Musical Life of Will Marion Cook*, (184 pp., Oxford University Press, 2008), adding: The author is a musician herself, and protégée of the distinguished researcher Larry Gushee. She interviewed Cook's son Mercer, who gave her access to his father's unpublished autobiography. The parallels between Cook's and Ellington's vision are stunning, although the author doesn't add any particular new insight into their relationship. Highly recommended!

Another DESUK member, Marcus Girvan, reports: 'I've just been informed of a new book to be published this autumn, *Harlem Jazz Adventures*, Timme Rosenkrantz's memoirs. It is edited and translated by Fradley Garner. It includes a chapter on Duke Ellington. Here is the chapter summation: 25 There Is Just One King, And He Is The Duke. The only King of Jazz is The Duke. The Baron met him in London in 1933, when he came knocking at the door in Grosvenor House. The writer looks at some of the reasons for his idol's stature in modern music and the endearing qualities that made his friend human. Like the time at the Orpheum when Ellington's drummer and all his gongs and traps fell backwards offstage.'

Marcus adds: 'www.jazzbaron.com/home gives the details. Also if you click on the semi-quavers (16th notes), at the top-right of the page you will get the sound from what would have been a CD to be included, but no longer, with the book, of recordings made by Rosenkrantz. Spot the Ellingtonians. Click on the photos in the gallery to enlarge'.

All the above books have substantial Ellington interest. Duke is himself the subject of two other publications, one new, the other a paperback edition. From Paris Klaus Götting reports: 'Alain Paillet's latest "essay" on Duke and his music, after *Plaisir d'Ellington* (1998), *Duke's Place* (2002), and *La Preuve Par Neuf* (2007) is *KoKo*. This book in French has 110 pages - Jazz Impressions (Éditions Alter-ego); ISBN 978-2-915528-26-8; €12.00. Finally, from September Harvey G Cohen's *Duke Ellington's America* will be available in paperback from Norbert Ruecker for €21.40, and presumably from other suppliers too. **RB**

Anatomy Of A Murder
National Film Theatre, London
7 April 2011

This NFT event comprised a lecture from Harvey G Cohen of Kings College London at 11 am, and a screening of *Anatomy Of A Murder* at 2pm. This brief report is based on the British Film Institute's notes for the presentation, which Ted Gascoigne kindly sent me. I wasn't there myself, so can say nothing about how the day went.

The introduction to Cohen's talk consisted largely of excerpts from his 2010 book *Duke Ellington's America*. It began: 'Duke Ellington was portrayed more respectfully and appeared more often in US films than any other black artist of the period' – an interesting debating point for anyone knowledgeable about film.

The notes for the film itself, by David Thomson, in Geoff Andrew (ed.), *Film: The Critics' Choice* (Aurum Press 2001), begin: '*Laura*, one of the most accomplished melodramas of the 40s, is still considered Otto Preminger's masterpiece', but go on: 'Yet as brilliant as it is, *Laura* is not as good as the film Preminger made fifteen years later, *Anatomy Of A Murder*, which doesn't have nearly the reputation that it deserves....There's an idea about morality and culpability common to both films, but that idea, suggested in *Laura*, is worked out fully in the later film.' We cherish Duke's music for *Anatomy Of A Murder*, but it's a pleasant surprise to see the film itself so highly rated by an acknowledged expert. It looks as though the score is assured future exposure from time to time, among serious enthusiasts of film.

After comparing its gritty realism with *Laura*'s glamour, most of what Thomson has to say is an absorbing analysis of the film itself. He writes, of Duke's contribution: 'The one touch of elegance – Duke Ellington's jazz score – asks questions rather than gives answers, right down to the high pitched squeal of the muted trumpets at the end, a sceptical note if ever there was one'.

It must have been a stimulating and enjoyable day.

RB

A FORGOTTEN FILM PROJECT FROM 1951

Camille. In c1951 film director Billy Wilder planned a black musical version of *Camille*. Lena Horne would have starred as a Harlem courtesan in love with a naval officer (Tyrone Power) with a black father (Paul Robeson). Duke Ellington would have written the score. Sadly, though not surprisingly for 1951, the project sank.

Ray Smith, record shop owner
1934-2011

Ray Smith was a major figure in what was a golden age of record and instruments shops in and around the Charing Cross Road in London's West End. This involved a large and shifting group, whose requirements for acceptance were an underlying serious approach to the music, to be funny if possible and, above all, not to be boring. He started at Collett's (always referred to as a 'left-wing bookshop', but much more important as a cultural haven), which moved its record department to the Covent Garden end of Shaftesbury Avenue in the mid 1970s. Ray later took over the shop, remodelled it and renamed it Ray's, from when on it became the first-call, hippest jazz record shop in London. It was a key location in a period when musicians, punters and the staff of the record and instrument shops mingled, chatted, and shifted to the local pubs at lunchtime and after work.

Not a total Ellingtonian, Ray's interest was more in bebop and beyond, but his second-hand racks were a treasure trove. He was a misleadingly sombre-looking, gaunt, bespectacled fellow, and could be forbidding: I remember gaining status by pre-ordering an import double album of Chet Baker with Dick Twardzik, but on the other hand meeting blank, speechless incredulity when I traded in an Eric Dolphy LP on the grounds that I hadn't enjoyed Mal Waldron's playing.

Driven out of the shop by rent increases in the 2000s, Ray, who was also a noted cricketer and a drummer in his earlier years, remained a familiar figure, especially around his Camden Town home territory; I last saw him a year or so ago at the Princess Louise, where he was a regular at trombonist Dave Chandler's Thursday gig.

Ray's name lives on at Foyle's bookshop, where the business (with Paul Pace in charge for a time) moved. The bookshop has a window tribute to Ray and retains his "rare as hen's teeth" section for collectible vinyl. But it lacks his presence.

Quentin Bryar

LENA HORNE, ON DUKE....: You could never get to know Duke Ellington. He was only about music. Well, you could get to know him carnally. (to Bruce Lundvall of Blue Note Records, in the 1990s)....

....AND ON FIRST MEETING STRAYS: All the while we were talking, this thing between us was happening. There are people around you who are *you*, you know? (to James Gavin, 1994).

TWO BOOK REVIEWS

STARDUST MELODIES

A Biography of 12 of America's Most Popular Songs
by Will Friedwald

A Capella Books, Chicago 2004 p/back
397 pages RRP (on cover) US\$19.95

References to Ellington abound in these fascinating surveys. As you'd expect, Duke is central to the **Lush Life** and **Stormy Weather** chapters, but the extent of his links with **Summertime** came as more of a surprise. The 'far-out' *Piano In The Foreground* trio version receives due consideration, but the story of Bethlehem Records' 1956 *Porgy and Bess* is new to me. I sought out Jerry Kruger's amazing 1939 **Summertime** after Friedwald's account of her 1938 **Old Man River** with Cootie's Rugcutters. Friedwald, who has been guest speaker at TDES (New York) in the past, knows his Ellington. He even finds a link in **Mack The Knife**, through Duke's 1966 appearances with Ella Fitzgerald in the South of France. The only chapters from which Duke is absent are the ones on **As Time Goes By**, **Night And Day** and **My Funny Valentine**; perhaps surprisingly, Strayhorn's wonderful 1956 **Valentine** score (*Duke Ellington Presents...*) is not discussed.

Friedwald describes the background and structure of the songs, and the technical detail is accessible to non-musicians who know them. He explains their performing history in the shows for which they were created, and their wider recording history, jazz versions included. These stories are fascinating, and if you have enjoyed over the years the many BBC Radio 2 programmes about the shows and their songs, by the late Benny Green and latterly by Russell Davies, you will find the book very rewarding. I particularly liked the account of Sinatra's long relationship with **Night And Day**.

The chapter on **Lush Life** is short – scarcely twenty pages compared with thirty to forty for most of the songs – but comprehensive. Friedwald contrasts it with the Coots-Gillespie classic **You Go To My Head**. He points out that Billy's song is much darker, exploring problem drinking and how it feeds on love's problems, rather than simply using alcohol as a simile for love. Even **One For My Baby** doesn't dig this deep (though I think Billie Holiday's *Songs For Distinguished Lovers* version comes close, thanks to her own demons). Describing how other singers and jazz musicians approach **Lush Life** Friedwald observes that no-one strays (sorry) far from the 'right' tempo, and no-one tries to reshape its contours. He points out that the song's two parts are not 'verse' and 'refrain' in the usual sense, and that both are almost invariably performed.

As for the Ellington-Strayhorn relationship, Friedwald contrasts the traditional view of Billy as an extension of Ellington with the revisionist one of the ambitious youngster who saw Ellington as a ticket to the big time, but whose wings were clipped by the exploitative senior partner. The truth, he suggests, is more complex. Billy knew before making his move that he would flourish in the Ellington garden in a unique way, because his songs, **Lush Life** and **Something To Live For**, were already 'kinda Dukish'. Friedwald discusses the 'outing' of **Lush Life** by Nat 'King' Cole, and Billy's hostile reaction, arguing strongly in favour of the Cole-Pete Rugolo version.

He makes the interesting point that **Lush Life** was apparently not considered for the Strayhorn-Rosemary Clooney 1956 collaboration *Blue Rose*, and he describes how Frank Sinatra struggled to take it on in 1958, postponing the attempt in the recording studio, in the end permanently. Ella sang it at Billy's funeral in 1967; her relationship with it in 1957 makes further fascinating reading. Of Billy's dear friend Lena Horne Friedwald writes 'why she never sang **Lush Life** is a secret she'll probably take to her grave.' As far as I'm aware, she now has.

In the **St Louis Blues** chapter the euphoric 1940 Fargo version with Ivie is discussed. Friedwald's very favourable opinion of Marion Cox as an Ivie Anderson successor on the 1946 Victor is one of the book's many surprises. Most Ellington commentators find more to say about Baby Cox than about Marion.

As the jazz history of all twelve songs is considered, every jazz lover will find a lot to enjoy here. I regret the lack of an index, though the references are so many and so wide-ranging that a good one would have added greatly to the length of this substantial, rewarding, and well written book. **RB**

STORMY WEATHER: The Life Of Lena Horne

by James Gavin

Atria Books (New York); RRP (hardback): \$US27.00.

Like *Hi-De-Ho*, Alyn Shipton's recent biography of Cab Calloway (BL 18 2, p16), James Gavin's 2009 biography of Lena Horne has interest for Ellington enthusiasts in several ways. While Lena's time at the Cotton Club didn't coincide with Duke's, her mid-30s experiences there are enlightening. Their paths eventually crossed in Hollywood in the early 1940s, particularly in connection with *Cabin In The Sky*. It is fascinating to read the wider story of the making of this film, from Lena's perspective and also from MGM's. This was the time when Billy Strayhorn became her soul-mate. While Billy's own career and way of life means he is not a central character in the book, he certainly was a key figure in her life. His

death was one of several in the late 1960s and early 1970s which shattered Lena.

Lena Horne's story is desperately sad in many ways. It encompasses dysfunctional families, racial prejudice and social class, Hollywood and MGM, blacklisting and the McCarthy-era witch hunts, civil rights in the 1960s, the 'showbiz' world of TV and Las Vegas. The book examines her achievements as a cabaret and recording artist, and as an actor. It looks at the complexities of her marriages and family relationships, and the reasons for the loneliness to which her protective defences subjected her throughout her life. It also explains why Lena's 1947 marriage to Lennie Hayton was a secret but not a secret, touched on in *BL* last year. There was no reason at all to be secretive about it in this country or in France. But the USA was another matter. Mixed-race marriages were illegal in 30 states, including California where the couple lived.

The book seems to be very well researched, though there are bound to be things with which the knowledgeable will take issue. **Black, Brown and Beige** is not a suite, and I don't think it's right to call **I Got It Bad** 'Billy Strayhorn's famous torch song'. Van de Leur's phrase 'fleshed out' implies expert acceptance that, while Billy arranged it, the kernel was not his). But minor reservations don't interfere with a riveting read about a glittering twentieth-century career which was always tinged with a sadness. **RB**

Vocalise

A letter from Michael Kilpatrick

I was disappointed not to be able to attend the 2011 AGM, so I was keen to see what *Blue Light* had to say about the performance by the Guildhall Band and to find out which pieces were played. The first paragraph of the review leads me to remember something from many years ago. Ted Gascoigne wrote: "Jo Wallfisch was the vocaliste....performing some of Duke's 'vocalise' compositions which, so far as I know, have never been performed by anyone other than Duke's singers".

I studied electronic engineering at UMIST (which has now merged with the University of Manchester) and in my first year (1988-89) and post-grad year (1991-92), I stayed at the Hulme Hall residence, one of the older, original buildings of the University. Hulme Hall had a vibrant social, sporting and musical culture. Part of this was its concept of "mini-concerts" which took place every fortnight after dinner in the bar adjacent to the refectory. Students would throw together whatever musical entertainment they wished to, ranging from accordion, piano or bagpipe recitals to

rock and jazz ensembles of all sizes. A word of warning - bagpipes are VERY loud when they are played indoors!

When arriving at university I had not long been interested in transcribing the works of Ellington and Strayhorn. Before owning a CD player (1990, I think) I did this using a turntable, and the repetitive listening was quite damaging to LPs. My *Far East Suite* LP was distinctly crackly throughout **Isfahan**, one of the first pieces I tried to transcribe by ear.

In 1989, towards the end of the academic year, I put together an ensemble in order to take part in a mini-concert. If I recall correctly, I had that year the services of several saxophones, a trumpet and trombone and a double bass. This allowed me to perform my transcription of Billy Strayhorn's **Rod La Rocque** as well as **Blues in Blueprint** (with myself on baritone, as I couldn't play bass clarinet).

What I can say first about 1991-2 is that I performed a transcription of **Fugue-a-Ditti**, and at that time I used a tenor horn in Eb and a French horn to substitute for a trombone and a tenor saxophone owing to the scarcity of appropriate musicians. My friend Alison Godbolt played the clarinet. What's more, I still have the original parts that I wrote, indeed showing the horn in Eb playing the trombone line of the fugue. I have kept the sheet music for some 20 years! I hope I am not misremembering any of the details, but it may be that I performed two mini-concerts in 1988-89, and perhaps played **Lotus Blossom** on the piano as well. Or it may be that I performed **Blues in Blueprint** in 1991, not 1989, I simply can't recall.

What is more certain - unless my memory is really getting fuddled - is that it was 1991-2 that saw the event which is the reason for my recounting this story. With Alison on clarinet, the horn in Eb and several other instruments, it may be that I played the piano on the final piece of the mini-concert, not saxophone. I certainly recall practising hard on my transcription of the piano part. I am very disappointed that I cannot now find the whole of my score to the piece in question, other than a sketch of the introduction and other piano segments, because I know that until very recently it was in my study along with the parts to **Fugue-a-Ditty**.

I believe it was my friend Claire Abrahams, who, duetting with Alison on the clarinet, was able to tackle what I imagined was a rather difficult wordless vocal line for soprano. Looking back at it now, I wonder if it was the first time anybody had tried it, or not. Who knows? The piece in question was **Transblucency**, transcribed from the recording of 9 July 1946.

Performance

Echoes Of Ellington

100 Club, Oxford Street, London W1

27 June 2011

Pete Long (cl, tenor), leading 'Bunny' Thompson (p), Paul Morgan (b), Clark Tracey (d), Dave Chamberlain (g, bj); Enrico Tomasso, Tony Fisher, Gavin Mallett, Tom Walsh (tp); Chris Traves, Andy Flaxman, Phil Judge (tb); Jimmy Hastings, Colin Skinner, Pete Ripper, Jay Craig (reeds); Georgina Bromilow, Ray Gelato (v). Ray also played saxophone occasionally!

The programme: *Rockin' In Rhythm; Snibor; Take The 'A' Train; All Too Soon; Caravan; Blue Cellophane; Y'Oughta!; The Mooche; Midriff; A Slip Of The Lip; It Don't Mean A Thing; The Tattooed Bride; Cottontail; Harlem Air Shaft; Jack The Bear; I Got It Bad...; I'm Beginning To See The Light; Suddenly It Jumped; Tulip Or Turnip; Perdido.*

This concert was the first in a series collectively called *The Jazz Fest*. It's been sponsored by Jazz FM who should be thanked for their help. Every concert this band gives is a major event and it's been far too long since we had the opportunity to hear it. In fact, I think it was at the 2008 Conference that they last appeared. There were a few new faces in the ranks, notably the rhythm section and in the trumpet section (Tom), plus Georgina. Everyone else has played at least once with the band.

Bunny set the concert going with a lovely, long and leisurely introduction to *Rockin' In Rhythm*. Not *Kinda Dukish* but something just as good. They were joined by the trumpets and saxophones for the start of *Rockin'*...and a string of solos followed: Chris Traves, Pete Long and Tom Walsh with all the high notes. Tom by the way was introduced as the youngest member of the band: he's still at college and is lead trumpet with the National Youth Jazz Orchestra as well as being the grandson of the late Robert Farnon. *Snibor* followed, and this was a feature for lead alto Colin Skinner, with solos also from Enrico Tomasso, and Pete Long's clarinet.

Bunny led off '*A' Train*' from the piano. This was the Betty Roché version with the irreverent lyrics. Good fun, everybody enjoyed it! Georgina did most of the singing and the band formed the chorus. There was a change of tempo for a soulful tenor solo from Jimmy Hastings. It was changed again halfway through to allow Jimmy to swing his way to the end of the piece. Georgina was also featured on the next one, *All Too Soon*, on which she was accompanied by the full band.

Enrico added an attractive muted obbligato and Jimmy supplied another elegant solo. *Caravan* was the arrangement made for the Ella Fitzgerald album in 1958. Georgina provided the vocal once again. Gavin Mallett soloed briefly and Pete Long played the coda on clarinet.

Pete called for 'some swirly diminished Gs' while he introduced *Blue Cellophane* which was to be played by 'the enigma that is Phil Judge'. There was nothing enigmatic about Phil's trombone solo; it was beautifully played from start to finish, with the rest of the band lending tasteful support. *Y'Oughta!* was a feature for Tom Walsh. It was started by the whole band with Colin Skinner prominent. There were brief solos for Chris Traves and Pete Long before we heard – and saw – Tom blowing his high notes with the utmost ease. No sign of strain anywhere.

The Mooche was the reason Dave Chamberlain, who usually plays double-bass, was told to bring his banjo along. I don't suppose I was the only one to be surprised at his expertise with both banjo and guitar. The three clarinets which started the piece were played by Pete Long, Pete Ripper and Jay Craig. Then it was Tom (trumpet) and Chris and Phil (trombones) before Pete Ripper played the chalumeau register clarinet solo. Chris played the plunger-muted trombone solo before the three clarinets brought it to a close. Bunny played a brief introduction for *Midriff*, followed by the trumpets, muted trombones and then the saxes. Andy soloed, followed by the brilliant saxophone section.

The next one was a vocal from the early forties, *A Slip Of The Lip*. Ray Gelato, one of the earliest recruits to the band back in the nineties, took care of the singing. There was a trumpet solo from Rico and a long alto solo from Pete Ripper. Ray stayed at the vocal mike to provide some 'scat' singing on *It Don't Mean A Thing*...Along the way we heard from Chris on trombone, Tom and Rico trading phrases and Ray on tenor before it concluded with a glorious crescendo.

The next one was a real surprise – the whole of *The Tattooed Bride*. For a quarter of an hour we were treated to some wonderful music, full of variations in scoring and dynamics. The solos came from Andy (trombone) Tony and Rico (trumpets), Bunny (piano), Pete Long (clarinet), Jimmy (tenor), Colin (alto) and Jay (baritone). *Cottontail* was a feature for Ray's tenor playing, Jay contributing a baritone solo. It was Rico's suggestion that *Harlem Air Shaft* should be included in the programme. Chris's plunger-muted solo came first and then Rico came on swinging like mad in a very relaxed mode.

I must confess that the next one was something I've been wanting to hear for a long time; Paul Morgan soloing on Duke Ellington's music. I think he's a great bassist and he did full justice to *Jack The Bear*. As

well as Paul we heard from Pete Long, Rico, Jay and Chris. It ended with some superlative bass playing.

Organist Will Bill Davis was responsible for the arrangement of *I Got It Bad*...It started with Rico on muted trombone immediately followed by Georgina's singing. Lovely song, equally lovely singing! There was more from Georgina on *I'm Beginning To See The Light*. On this one Gavin played the introduction. *Prelude To A Kiss* was introduced by Bunny at the piano and then it was all Colin Skinner at his immaculate best.

Suddenly It Jumped and it was Tom Walsh back with the high notes. Paul and Bunny were also featured briefly. *Tulip Or Turnip* had Ray Gelato back in the spotlight for this old favourite from the forties. The instrumental solos were provided by Rico and Andy Flaxman. Then, unfortunately, it was time for the last number. Inevitably, I suppose, it was Pete Long's favourite, *Perdido*. He started with three choruses of virtuoso clarinet playing and then just about everybody in the band had a solo – the trombone section, a duet from Jimmy and Pete Long, Gavin, Jimmy, Ray, Paul, Tony Fisher (brilliant!) and Gavin.

Ted Gascoigne

A Midsummer's Jazz Evening ***Harmony In Harlem at the village Primary*** ***School in Whittlesford Cambs.,*** ***Thursday 23 June 2011***

This performance, timed to coincide more or less with the longest day, was the band's fundraising 'thank-you' to the school where it rehearses through the year. The three sets concentrated more on the music of the 1940s than the 1930s charts which are its usual core repertoire. This was because the band had been engaged to play at a private function in London's West End during the following weekend, for which 1940s charts had been requested.

The intention was that the band would play in the open on the playing field (where else?), a lovely idea which in the end was dropped in favour of the school hall. It was a touch-and-go decision, which turned out to be correct. The evening stayed fair and reasonably bright, even though rainclouds were always about. But it simply wasn't warm enough for comfort outdoors. However, the door onto the field remained open, giving energetic youngsters a chance to tire themselves.

Not that there was any lack of energy in the hall itself. Lizzie, aged around six and sporting a fetching pink outfit, was particularly keen, and well-skilled, to give us a running reminder that Ellington's music is

basically theatrical, and that his band played for dancing. The music was rewarding, as it always is, the band was in good form, and there was a relaxed informal atmosphere, on a midsummer's evening which by 2011 standards was a very pleasant one.

There were too many distractions (all pleasant ones) for me to be able to go into detail, but as ever the band was led by Michael Kilpatrick on baritone. The rest of the personnel, broadly the same as the one for the Cambridge event earlier in the year (see *BL* 18 1, p13), comprised:

David Ellingham, Michael Haller, Martin Kemp, Andrew Goreing (reeds); Simon Clarke, Ondrej Cais, Sharon Doris, Tim Benwell (tp); Colin Bugby, Mike Doris, David Taine (tb); Colin Hazel (p), Frank Brown (g), Joel Humann (b), Dave Longman (d); Alima Adams took her usual very good care of the vocals. Michael tells me that Dave Longman travelled all the way from Hounslow to help out with the two gigs! The M25 being what it is, or even if he travelled by train, he's a friend of the band indeed.

The three sets included: **Things Ain't What They Used To Be, Blue Goose, Rose Of The Rio Grande, In A Mellow Tone, Serious Serenade, Isn't Love The Strangest Thing, Riding On A Blue Note, Royal Garden Blues**

Happy-Go-Lucky Local, What Am I Here For, All Too Soon, I Don't Mind, Harlem Airshaft, Sidewalks of New York, You Can Count On Me, Main Stem

You Gave Me The Gate, Café Au Lait, Magenta Haze, Deep Night, Five O'Clock Drag, I Didn't Know About You, Me And You, Cotton Tail

Roger Boyes

CABIN IN THE SKY: Almena Davis, black journalist on the *Los Angeles Tribune*, wrote, about being on the 1942 film's set, that as soon as 'Cut!' was yelled, 'Duke Ellington wipes that special camera smile off his face, the one where he tucks his upper lip under to make his lips thinner and show off his strong teeth better'.

You see, our scores disappear. People wrap their lunch in them.

Duke Ellington (to Derek Jewell in the 1960s, who shared the commonly held belief that most of his music was not preserved in manuscript). Billy Strayhorn added, 'he doesn't care about this sort of thing, you know.' But what did Billy mean by 'this'?

DETECTING DUKE'S TRUMPET PLAYERS 1945

An investigation by *Graham Colomé*

Ed: *In a 2009 article in DEMS Bulletin Graham Colomé queried the identification of the trumpet soloists on 24 Ellington recordings, 1945-1965, in Massagni and Volonté's discography, The New DESOR. The authors subsequently rejected all but two of his proposed corrections. Graham, who had said, 'I am prepared to go into aural and verbal detail to defend them', has now done so, for the 13 1945 recordings on his list, plus some more from the same year. His article is reprinted here from the current DEMS Bulletin, 11/2. This may seem a rather abstruse subject for BL, but it is an important one, fraught with difficulty, which often causes differences of opinion. It is an investigation initiated by a UK enthusiast. It illustrates the importance of trusting to one's ears and close listening, and not simply accepting the published judgments of other experts without challenge. For all these reasons, Graham's article deserves wide circulation. It appears, courtesy of Sjef Hoefsmit, the editor of DEMS Bulletin.*

My list of proposed corrections to trumpeter identifications in The New DESOR appeared in DEMS Bulletin 09/3-13. The DESOR authors responded in Bulletins 10/1-14 and 10/2-7 and to my surprise and disappointment agreed with only two of my twenty-five corrections. My silence since then hasn't meant that I withdrew my identifications; I've just been very busy. When I submitted the corrections I said I would support them at length if necessary and obviously it is necessary. In view of the length required I'll confine myself here to 1945 and return to the corrections for the fifties at a later date.

Duke began the year with four trumpeters (Ray Nance, Taft Jordan, Cat Anderson, Shelton Hemphill) and one player of the trumpet-cornet (Rex Stewart). Hemphill was the least distinctive and it only makes sense to assign a trumpet solo to him if it is clearly by none of the others. Of the other four Stewart is probably the easiest to identify. His instrument produced a slightly cloudier tone than the trumpet, but it's his phrasing and imagination which define his style. Half-valve notes are associated with him (yet Jordan used those as well) and he was proud of his high-note prowess (though even more so was Anderson) but it was his ability to finger very rapidly which was unmatched by the others. He was also capable of powerful emotional projection across a range of feelings and had this in common with Ray Nance whereas Anderson tended toward fierceness rather than warmth and Jordan's playing was

emotionally reserved. Like Nance, and Anderson as well, Stewart was a master of the plunger mute and it's a mistake to assign plunger solos automatically to Nance.

Let me start with the confusions between Stewart and Nance. Ray Nance, whether open or muted, used fewer notes than Stewart and liked to spread his phrases across the rhythm in contrast to Stewart's tendency to bear down hard upon the beat. Nance was particularly fond of crotchet triplets i.e. playing three roughly equal notes against two beats from the rhythm section. Let's now consider where DESOR assigns Stewart's solos to Nance. (I must make it clear that I have only the Treasury CDs so far released and cannot comment on the mass of other material from 1945. References are firstly to the DESOR track number and then the volume of the Treasury CDs, the first or second CD and the number where the track can be found.) Six versions of **In A Mellotone** were recorded in 1945 and DESOR credits the first four trumpet solos to Nance and the other two, when Nance had temporarily left, to Stewart. The first solo, on 4530r-3/2/18, is not by Nance but by Stewart and needs to be compared with the second and sixth versions (4547b-8/2/7 and 4585b-6/1/19) where DESOR correctly assigns solos to Nance and Stewart respectively. To keep things simple I'll make a single point which should be decisive. Listen to the middle and later parts of the trumpet chorus (4530r-3/2/18) where the soloist answers the rapidly phrased figures from the saxophones. Stewart responds with equally rapid phrases of his own which are quite untypical of Nance, whereas Nance plays much simpler responses (as he does also on the third and fourth versions, 4568f-13/1/21 and 4569h-10/1/24). I could say more but I hope that's enough. (The soloist on the fifth version is neither Stewart nor Nance but I'll come to that shortly.

I'll move on now to **Stompy Jones** which was recorded five times in the year with DESOR giving Nance as soloist on the first three, though it's Stewart each time (and giving Jordan and Stewart for the others which I've not yet been able to hear). Stewart is un-muted on 4540s-6/2/25 and it's the repeated high note at the end of the chorus which is characteristic of him in his less inspired moments, as is the slightly untidy layout of the solo. On 4568b-13/1/17 and 4569e-10/1/21, he's muted and projecting a typical restrained wistfulness with the emphasis on the beat again unlike Nance. The descending phrases at the beginning of the earlier solo and the ascending ones towards the end of the second one are examples of

Stewart's imaginativeness, as is the difference between the solos which were recorded only two days apart.

Ring Dem Bells was for years known as a piece where Nance both scatted and played his trumpet, yet there is a version (4555l-10/1/13) where his scatted exchange with Hodges is followed not by his own trumpet but by Stewart's! Why should this have happened? The clue is in Nance's only instrumental solo of the broadcast (on **Blue Is The Night**, 4555c-10/1/3) which he takes on violin, whereas half-a-dozen other versions of that title have him soloing on trumpet. He was obviously having lip problems and Stewart was needed to help out on **Ring Dem Bells**, where his short notes and intense phrasing on the beat confirm his identity.

The confusion in DESOR between Stewart and Anderson occurs in both directions. Let's return to **In A Mellotone** and 4576f-4/2/2, recorded with Nance absent and the DESOR solo credit wrongly given to Stewart. Anderson's plunger style was more flowing and sinuous than Stewart's but what definitely confirms Anderson as the soloist here is the signature phrase in bars 25 to 28 of his chorus which can also be heard in the second bar of the third chorus in his well-known **Night Walk** (or **Cat Walk**, 5104a) recorded with the Coronets six years later.

A similar comparison with later versions helps to show that it's Anderson rather than Stewart (the DESOR choice) who solos on the two 1945 versions of **Indiana** (4539b-6/1/2 and 4558p-11/1/17). For two versions recorded in 1946 after Stewart's departure (4622d and 4638a) Anderson is correctly credited by DESOR. A comparison of the trumpet's upward leaps, which occur in all four versions after the four bars of ensemble that open the second half of the trumpet's chorus, makes it clear that it's the same man each time. (Apart from which neither tone nor phrasing suggest Stewart.

The reverse mistake, where Stewart's solos are credited to Anderson, occurs in **On The Alamo** (4537o-5/1/15 and 4559b-11/2/2) and here too, a 1946 version (4623c) is illuminating. In the first 1945 recording Rex's solo mixes an almost eccentric beginning with a half-valve note, some whimsical fancy and, again, rapid responses to the ensemble. This is so typically Stewart that it can only have been the subsequent high notes which suggested Anderson. In the second version high notes come sooner but it's crucial to perceive that *the strained intensity* of Stewart's high notes is quite different from *the ease* with which Anderson reaches them. (This was also pointed out by Richard Ehrenzeller in the notes for Volume 8 of the Treasury CDs.) The 1946 version, as DESOR states, presents Anderson who, unlike Stewart, stays close to the tune at first before soaring to effortless high notes later.

Having made this point I needn't say much about three versions of **Let The Zoomers Drool** (4539o-6/1/15, 4558s-11/1/20, and 4583k-5/2/4). Here, in the first trumpet solos, Stewart decided on high notes only and although the repetition on the beat is quite uncharacteristic of Anderson it's he who wrongly gets the DESOR credit for all three of those first solos as well as being correctly named for the second ones in each case, where he reaches heights Stewart couldn't approach. Finally, though Anderson seems to have normally been the concluding soloist at that time for **C-Jam Blues** there is a version where Stewart replaces him (4561c-12/2/6). Again it's high notes causing the mistake, but the imperfections of execution in the opening break were unfortunately not uncommon for Stewart yet never perpetrated by Anderson.

Now I come to the difficulty of many experiences in deciding between Stewart and Jordan. DESOR has Stewart and Nance soloing on the two versions of **Bugle Breaks** (4546e-8/1/5 and 4556p-10/2/15) but doesn't list Jordan who's in there as well on both versions. It's obviously Stewart at first (note again the high notes typically repeated) and the simplicity of Nance is heard between Brown's solos. Then, where DESOR has Stewart again, it's Jordan who enters for choruses eight and nine with a staccato, tightly controlled neatness which is quite different from the loose, almost untidy way in which Stewart follows the ensemble in for the final choruses.

Less obvious is the fact that it's Jordan, rather than DESOR's choice of Stewart, on two versions of **How Deep Is The Ocean** (4578n-14/1/14 and 4585f-6/2/1). In the trumpet's first eight bars it's the low register vibrato which Stewart didn't use that identifies Jordan; in the second eight it's the clarity of tone and the tidy confidence. The similarity of the solos also discounts Stewart who liked to vary things more. (There are three other versions of this piece from 1945 which I haven't yet heard; DESOR gives Stewart for all but my doubts will have to wait until I can hear them.)

Lastly there's a version of **Just A-Sittin' And A-Rockin'** (4592b-3/2/24) which differs from a couple of earlier versions in having eight bars of trumpet in the last full chorus. DESOR names Stewart but the confident, almost dismissive way in which this segment is handled means it's Jordan who's responsible.

Near the beginning I said that Shelton Hemphill could only be assigned a solo if the others were discounted. In a version of **Unbooted Character** (4560r-12/1/13) DESOR lists Nance and Jordan, but though Nance opens the exchanges it's not Jordan who responds, nor Stewart nor Anderson. So it's either Hemphill or a guest unlisted in the discographies. Here I rest my case for 1945. I could have written much more but I hope I've done enough to convince

the careful, objective listener that my judgement is to be trusted. And I hope some readers will take the trouble to listen to some or all of these tracks to understand my conclusions. (I should point out that errors discovered since sending in my original list means that the following tracks referred to above are additions to that list: 4537o, 4555l, 4558s, 4559b (*but see below: Ed*), 4560r, 4561c, 4576f, 4578n, 4583k.)

Ed: *The following table shows the 13 1945 recordings from Graham's original 24. The first figure is New DESOR's unique identifying number. The next is the date (day, then month). This, with the title, should enable members who have the DETS shows on the original LPs but not Storyville's 2CD reissues to identify all the tracks under discussion. Trumpet soloists follow, shown by their conventional initials. The soloist proposed by New DESOR comes first, Graham's proposed correction follows. Only one of his corrections from the 13 was accepted in New DESOR's response: Cat Anderson in 4559e. Bracketed numbers are chorus numbers. All the 1945 recordings are from Treasury shows apart from the two asterisked titles, which are from Zanzibar Club broadcasts.*

4530r 12/5 In A Mellotone	RN	RS
4539b 16/6 Indiana	RS	CA
4539o 16/6 Let The Zoomers...	CA	RS (3)
4540s 23/6 Stompy Jones	RN	RS (2)
4546e 14/7 Bugle Breaks	RS	TJ (8,9)
4556p 18/8 Bugle Breaks	RS	TJ (8,9)
4558p 25/8 Indiana	RS	CA
4559b 1/9 On The Alamo	CA	RS
4559e 1/9 Stomp Look & Listen	RN	CA (4)
4568b 24/9 Stompy Jones	RN	RS (2)
4569e 26/9 Stompy Jones	RN	RS (2)
4585f 28/10 How Deep...	RS	TJ
4592b -/11 Just A-Settin'..	RS	TJ (3)

Graham's nine new additions are:

4537o 2/6 On The Alamo	CA	RS
4555l 11/8 Ring Dem Bells	RN	RS
4558s 25/8 Let The Zoomers...	CA	RS (3)
<i>4559b is on the original list above: Ed</i>		
4560r 8/9 Unbooted Character	RN/TJ	RN/?SH
4561c 15/9 C Jam Blues	CA	RS
4576f 10/10 In A Mellotone*	RS	CA
4578n 13/10 How Deep/Ocean	RS	TJ
4583k 24/10 Let The Zoomers*	CA	RS (3)

1946 recordings to which Graham refers:

4622d 16/7 Indiana (Capitol)	CA	CA
4623c 17/7 On The Alamo	CA	CA
4638a 26/8 Indiana (Victor)	CA	CA

ATTRACTING NEW LISTENERS

DESUk London Social Meeting, Civil Service Club, London SW1. Saturday 13 August 2011

The idea was to explore musical ways into Duke for those strange people who have evaded his charms. Of course, if they are not music-lovers, then forget it. But what if they appreciate music, yet are unaware of our man and his world? Armed with a batch of CDs, Roger Boyes tackled this with some trenchant comments before and after playing the tracks. Everyone present joined in and the programme evolved to take in some unexpected items. At its end members departed with much food for thought and all agreed with Roger's "mission statement": "The music is very much alive because bands are playing it all the time." Paradoxically perhaps, those present also had to agree with Victor Lawrance's response: "You can't really recreate the Ellington band itself" (referring to the actual band, of course).

Geoff Smith

Most selections were presented at Sheffield Jazz Society in 2010 (see *BL* 17 4, p15), plus **Once In A While** and **It's Too Soon To Know** (Lil Greenwood 1950 or 1951), and **Old Man River** (Jerry Kruger with Cootie Williams (April 1938)).

RB

NATIONAL JAZZ ARCHIVE

The National Jazz Archive, headed by David Nathan, is located at Loughton Library, Traps Hill, Loughton, in the Essex suburbs of London. The Archive is a member of DESUK. It is home to a wide-ranging and ever-growing collection of books, photographs, memorabilia, personal papers and much more. Visitors are welcomed, by appointment. It is easily reached by Epping-bound trains of London Underground's Central Line, and from the M25 (Junction 26).

Essex County Council Libraries give the Archive a home at Loughton. Now it has secured a £346,300 Heritage Lottery Fund award. This is very good news indeed for British jazz, and in particular for future British jazz lovers and musicians, who will benefit from fuller conservation of the collection, and the availability of resources on-line. The Archive will also be able to offer outreach, through exhibits at jazz venues and festivals around the country. DESUK congratulates the NJA on securing this award.

The NJA is hosting a Celebrity guest event with its newest patron, bluesman and musical polymath Paul Jones, at Loughton Methodist Church on Thursday 6 October, 1.30-4pm. Tickets £10. Contact David on 0208 502 0181 or email: david.nathan@essex.gov.uk The NJA's website is at nationaljazzarchive.org.uk

RB

Obituary

LIL GREENWOOD

Lil Greenwood died of a heart attack following a stroke suffered in 2010, on 19 July in Prichard Alabama, her home town. Although she toured Europe in 1959 with the Ellington Orchestra she remained little known to Duke's UK fans. The continuing restrictions on overseas musicians kept the band out of this country in 1959. In fact she had been with it full-time since July 1958, but she stayed in the USA during that year's European tour. Lil was highly strung, to the extent that, faced with the prospect of international touring and the possibility of stardom, her anxiety caused her hair to start to fall out.

She left Duke in the late summer of 1960, but was one of a select number of ex-Ellingtonians recalled to join the ad hoc **My People** band in August 1963. She recorded three songs at the Universal Studios session of 27 August, *My Man Sends Me, I Love My Lovin' Lover*, and *Walkin' And Singin' The Blues*. The first two appeared on the *My People Original Cast Album* LP, later (1992) reissued on CD, Red Baron AK-52759. On the 1959 tour *Walkin' And Singin' The Blues* was Lil's 'party piece', though versions of *Bill Bailey, I Got It Bad* and *St Louis Blues*, also survive, along with *Solitude* from the medley. Lil revived other bluesy songs from the band's book: *Go Away Blues, Hello Little Girl, You Don't Love Me No More*.

Lil was born in Prichard in 1923, the daughter of a Baptist minister. Her upbringing gave her the strength of character to eschew the temptations of smoking, drink and drugs. Of partying with the likes of Billie Holiday and Sarah Vaughan she said: 'I always imagined that my Daddy was looking over my shoulder and I never wanted to let him down or disappoint him. I never preached to my friends about their habits or anything like that, but I did usually leave the parties before they did'. She qualified as a teacher but in 1948 she resigned from her post and travelled to San Francisco to rejoin her husband on his discharge from the forces. However, she rejected the reunion in favour of a singing job at the Purple Onion.

She soon learned that the San Franciscans cared little for the spirituals and hymns which had been her staple singing fare in Prichard, so she swiftly turned to secular material. She recorded r'n'b singles for Modern in 1950/1 and Federal in 1952/3, collected onto the fine 2002 Ace CD *Walking and Singing the Blues*, CDCHD 874. Lil's sensitive versions of **Once In A While** and the seminal 1948 Orioles hit **It's Too Soon To Know** on this CD hint at her wider versatility.

Duke saw Lil's potential when he heard her at the Purple Onion and phoned her a week later to invite her to New York to meet him and Billy Strayhorn: 'I got to Strays' apartment about five in the afternoon. He and Duke had already taken the song I had written to open

and close my shows, *Walking and Singing the Blues*, and added more lyrics and verses.'

After dinner, Duke and Billy sprang on her an invitation to sit in at a midnight recording session. She recalled: 'Suddenly Duke pointed at me and said, "Okay, that's where you come in". We did just one take and Duke said it was a wrap. That night Duke nicknamed me One Take Lil'. By midweek, Lil was with the Ellington Orchestra in Boston and a week after that they were at the Newport Jazz Festival. *Walking and Singing the Blues* was issued on a 45 rpm single, coupled with *Hand Me Down Love*, sung by Ozzie Bailey.

After Duke, Lil worked briefly, though not happily, with Mercer Ellington. Her career did not prosper with the 1960s revival of interest in r'n'b, and eventually she returned to her native Alabama, where she sang locally until she suffered the 2010 stroke, and recorded a CD, *From Lil With Love*. **RB**

**Lil Greenwood, b 18 November 1923, Prichard Ala.
d 19 July 2011, in Prichard.**



FRANK FOSTER

Saxophonist Frank Foster died in late July, aged 82. He was a Basie-ite rather than an Ellingtonian, but he did produce two fine arrangements of Ellington compositions for the 'New Testament' Basie band in its late 1950s heyday, *In A Mellotone* and *What Am I Here For?* The latter piece was recorded for the 1955 *April In Paris* LP for Norman Granz, which also included Frank's best-known composition, *Shiny Stockings*. He played with the Ellington Orchestra once, though as a member of the Count Basie band, on Columbia's recordings for the 3 July 1961 summit meeting *The Count Meets The Duke- First Time!*. Frank soloed on several numbers, including his own *Blues In Hoss's Flat*, though this track did not appear on the original LP. **RB**

AL RUBIN

Al Rubin died on 8 June, aged 68. He replaced Fred Stone in Duke's band at The Cave in Vancouver on 2 April 1970. He took part in the *New Orleans Suite* recording session of 27 April, in the 3 June session for *The River*, and in a 9 December stockpile session. **RB**

ELLINGTON RECORDING SESSIONS Late 1930 and Early 1931

In my review of the recent 11CD Mosaic boxed set of the Ellington studio recordings 1932-40, I wrote: 'the plug was pulled on the Alex. Rado-Claude Carrière CD project when it reached 1931 with vol.12, just before the start of the period this Mosaic box covers'.

This remark surprised DESUK member Joe Zawacki of Seattle, Washington, who like me had been collecting the series, but whose collection ends with vol.10. Joe was unaware of the existence of vols. 11 and 12. He writes: 'The Tower store in Bellevue had a great jazz selection, and that is where I got my ten volumes; however they went out of business and I have never seen the volumes 11 and 12 cited in Roger's review.'

While discographical detail is not my strong suit, I can shed some light on this. The Rado-Carrière CDs appeared in the 1990s on the Masters of Jazz imprint of Média 7, a company based at Nanterre, Paris. The first ten volumes offered all Ellington recordings, including all surviving takes known then – a few others have surfaced more recently – from **It's Gonna Be A Cold Cold Winter** and **Parlor Social De Luxe** (Alberta Prime, acc. Duke Ellington and Sonny Greer), Blu Disc November 1924 (*New DESOR* DE2401a and -b); to the 12 June 1930 Mills Ten Blackberries session for Velvet Tone (DE3009a-e). The ten volumes were numbered MJCD 8, 9, 25, 30, 52, 69, 88, 101, 123 and 145.

Volume 11, MJCD 173, continued the story with the August 1930 soundtrack recordings from the RKO film *Check And Double Check* (DE3010a-g). Later 1930 sessions followed, ending with the two Jungle Band tracks of 27 October (DE3016), **Home Again Blues** and **Wang Wang Blues. Mood Indigo** (DE 3014a), from the 14 October Okeh Harlem Feetwarmers session which also yielded **Rocky Mountain Blues** and **Big House Blues**, was inadvertently omitted.

Frits Schøtt queried the omission in DEMS Bulletin 2000/4, p18, and Claude Carrière, by now the series producer following the death of Alex. Rado, acknowledged it, adding, 'the reason why I forgot to include the recording of **Mood Indigo** from 14 October 1930 is because I did not yet have the indispensable *New DESOR*. This first recording of **Mood Indigo** will be the first track of Volume 12'.

More ominously, Claude added: 'the reason why you may find it difficult to acquire a copy of the CD Masters of Jazz MJCD 173, Duke Ellington, Volume 11, is the fact that the Média 7 company went bankrupt. We are trying to find a way of continuing the series'.

Volume 12, dated to 2001 and numbered MJCD 174, started as promised, with the 14 October **Mood Indigo**. The remaining 1930 sessions followed and the CD ended

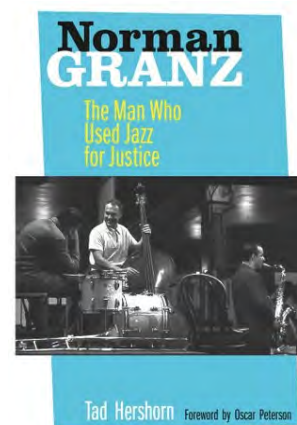
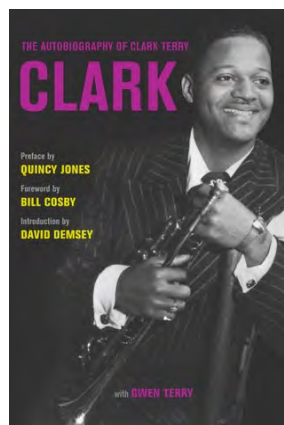
with the 10 January 1931 Whoopee Makers session, DE 3101. Problems attending the dating and content of these sessions were aired in DEMS Bulletin 01/2, p18, and 01/3, p13. Space on MJCD 174 was not found for a fourth take of **Rockin' Chair** (10357-3), or for **I'm So In Love With You** (10359-3), from the 10 January 1931 session.

Like Volume 11, Volume 12 was difficult to acquire, and as far as I know, the series never continued further into 1931 with a Volume 13. Duke only recorded six more times that year, twice in January for Brunswick, and four times, in January and June, for Victor. All the Victors were included in the 1999 Centennial 'Red Box' set, and the Brunswicks were collected onto MCA's 3CD set GRP 36402. The new Mosaic 11CD set picks up the tale on 2 February 1932. Only the fourth **Rockin' Chair** and **I'm So In Love With You** from 10 January 1931 remain unreissued on one or other of these sets. Masters of Jazz Volume 13 would presumably have opened with these two tracks. Perhaps **I'm So In Love With You** came out on the relevant Classics issue. I don't know about that, but I'm fairly sure that the missing **Rockin' Chair** didn't; Classics didn't include alternate takes. Maybe it was on the complementary Neatwork CD.

I only have the content of Volumes 11 and 12 in the form of copies made for me by South African completist Lance Travis, along with copies of their accompanying booklets. He did this for me after I had voiced frustration at my inability to source the CDs (these were the days before internet shopping). Both volumes were reported in DEMS Bulletin (00/4 p18 for vol.11, and for vol.12, 01/2 p25), which can be consulted on www.depanorama.net/dems.

Further correspondence between Joe Zawacki, Alan Brown and Peter Caswell, based on entries in the Tom Lord discography, suggests that there may have been a Volume 13 and that there appear to have been two different numbering systems for the CDs in the series. I know nothing about this, and would welcome information from someone who does.

Roger Boyes



TWO NEW BOOKS (SEE PAGE 6)

Letters

Two correspondents differ as to Paul Gonsalves' presence on the Unknown Session, but are united in their view that it is very special (BL 18/2 p2):

From **Michael Kilpatrick**, Whittlesford, Cambs.:

Dear Roger,

I read with interest the sentence in *Blue Light* 18/2 which tried its best almost to query the presence of Paul Gonsalves on the *Unknown Session* album.

I would just like to point out that some of the scores and parts for those arrangements clearly refer to "Paul" by name. I don't think that there can be much doubt that the tenor saxophone (which is clearly present) is Paul Gonsalves. But yes - it is rather unusual that the tenor saxophone is not afforded even a single solo on this album!

Also, for the record, *Blue Light* readers might like to know that of eight of the tracks on the *Unknown Session*, **Mighty Like The Blues**, **Something To Live For**, **A Flower Is A Lovesome Thing**, **Tonight I Shall Sleep** were arranged by Strayhorn, whilst **Don't You Know I Care?**, **All Too Soon**, **Black Beauty** and **Everything But You** were arranged by Ellington.

I have to say that the *Unknown Session* is one my favourite Ellington albums. I had it in the car recently, and I admit to listening to **Something To Live For** five times consecutively just to get my daily dose of Carney and Nance, and then all is right with the world.

From **Chris Addison**, Middlesborough:

Dear Roger,

On the subject of the *Unknown Session*, I would add that it also appeared on LP (and cassette) under the title *Black Beauty* (CBS 21130 *I Love Jazz* series). Indeed it was in this guise that I first discovered it. Neither on this LP nor on the CD release of *Unknown Session* (COL 472084 *2 Jazz Originals* series) is there any mention of Paul Gonsalves being among the personnel; nor can I hear any evidence of his presence. The original liner notes, by no less an authority than Stanley Dance, make no mention of his presence.

This recording, being a small group occasion, gives plenty of soloing space to all of the musicians. On the final track, titled simply **Blues**, all of the musicians in the band solo. It is unthinkable that Gonsalves, if he were indeed present, would not have blown-alone at some point during this finale. Where I wonder did rumour of his presence on this recording date originate?

Leaving that aside, I have to agree what a fine recording this is. It captures the musicians in peak condition. The intimate breathiness and sensuality of Johnny Hodges has never been better captured, thanks

to the excellent production (Irving Townsend) and sound quality. Lawrence Brown is also at the top of his game. Harry Carney's rendition of Strayhorn's **A Flower Is A Lovesome Thing** is exquisite, and the tune works wonderfully on baritone. If I were to choose my 'Desert Island' Ellington recordings this album would certainly be amongst them. It also makes me wish that Duke had recorded more small group sessions at this point, and later, in his career.

Ed: *Of the standard Ellington discographers, Ole Nielsen (1992) and New DESOR (1999) don't list Paul as present, whereas W E Timmer's Ellingtonia (4th ed., 1996) does. Hence 'Experts differ', in my review. There are dating anomalies too. New DESOR (p290) has 14 July, Nielsen (p218) and Timmer (p195) have 15 July, with Timmer suggesting two separate sessions on the latter date. Turning to the itinerarists (ugly word, I know), Klaus Stratemann (p425) dates separate sessions to 14 and 15 July, with a reference to the Unknown Session below the first (only). Ken Vail (part two, p161) also has these two dates, adding that **All Too Soon**, **Everything But You**, **Black Beauty** and **Something To Live For** were cut on 14 July, the rest on 15 July. Vail lists the personnel (no Paul), but Stratemann doesn't. Post-publication corrections to New DESOR and Timmer (4th Edition), and the more recent appearance of Timmer (5th ed.) may have amended some of these details. Successive recording dates for a single purpose such as this sometimes turn out to have been a single session straddling midnight.*

Stanley Dance certainly had a unique expertise about many aspects of Duke's activities, thanks to his unique relationship with the Maestro. But he was not a musician, as far as I'm aware, and on issues to do with close listening I wouldn't prefer his judgments to those of a musician.



Finally, there are other small-band sessions involving players who took no solos, though in the 1930s these usually involved Juan Tizol or Otto Hardwicke, who unlike Paul Gonsalves were not among the great Ellington soloists (which is not to dispute the greatness of their contribution).

More Letters: **Windfalls From The Apple Tree**

From: **Richard Pavy** (Kingston Upon Thames):

Dear Roger,

I refer to *Blue Light* 18/2 p 17. I have the 10CD Membran set, purchased at the Fopp closing sale on 4 June for £5. The disc sleeves give only title and playing time. I have discovered that the track listing is the same as the Past Perfect set noted in DEMS 99/4 pp 31-32. It seems to me that most of the material is issued tracks from Columbia, Victor and V-discs, starting at **Dinah's In A Jam** 11 April 38 to mid 1945. The tracks seem to be in date order of recording. **Frankie And Johnny** parts 1, 2 (CD9 tracks 14, 15), and **New World A Comin'** parts 1, 2 (CD 9 tracks 19, 20), I think must be V discs.

I would guess that **The Old Apple Tree** is the V disc of 26 May 1945 CD 9 track 14, but it is long at 4:55. The last track on CD10 (track 20) is "**C**" **Jam Blues** at 2:01.

I have a feeling somebody might have already sorted out the facts about the Past Perfect set since 1999, but I have not been able to find it. Can you help?

From: **Ray Hunter** (Bournemouth) comes some of the help Richard seeks:

Dear Roger:

Re this recording of **The Old Apple Tree**. It is a V-disc recording, recorded on 26 May 1945 at the Regal Theatre Chicago.

The Membran Organization put out a 40CD set called *The Duke - Edward Kennedy Ellington*, in 1999, for a very moderate price at the time of about £40. It covered 95% of Duke's Studio material from November 1924 through to 1946/1947. It ends with a small amount of radio/V-disc recordings, used almost like a filler, to finish on the round figure of forty CDs. It is built on similar lines to the French *The Chronological...* series which as you know went on to 1953. The ten CD box is culled from this original 40 CD set and includes some of the small group recordings but the bulk of those recordings are in another item Membran have brought out, the 100 CD box *Swing Time*, which is part 2 of a 500 CD set with the covering title of *The Encyclopedia of Jazz*. The other 100 CD sets are called *Classic Jazz*, *Big Bands*, *Bebop Story*, *Modern Jazz*. The recordings cover all shades of jazz from 1917 to 1955 and can be found on Amazon UK. Not being very rich, some things like the Mosaic box sets have been well beyond my pocket. The reason I have *The Encyclopedia of Jazz* is it was

bought in stages over a couple of years as family presents, and at a good time against the euro.

When I was sixty, four years ago, as I worked in the Post Office I got a gratuity with my pension and was able to then have a second account of £1000 to buy all the albums, books etc. I had sat on for the past ten years or more. That meant that along with the 40CD set I was able to get the ten parts of the Neatwork series that have covered Ellington. With all that I have got that way I have found out that I am missing only 30 or so takes from the Duke items put out by Mosaic. The only series I have not got many of is the Treasury series but as they contain a lot of repeat songs I am collecting them at a couple or so a year. I have round about 200 or so CDs by Duke among my collection of about 2000 items, by far the largest. Over the years I have collected about 200 books on jazz and have a run complete of *Jazz Journal* going back to 1965. I am in the process of providing *Jazz Journal's* Info. page with potted reviews of the material available in various jazz box sets issued by our friends Membran. As most of what they cover is out of copyright the provenance for the material they issue does not bear thinking about. I hope this has been some use to you.

Ed: *Indeed it has, steering me through uncharted waters in reissues territory.*

Unlike Count Basie and others, Duke never recorded specifically for V-disc. What he and his band did do, was allow George T Simon, who ran the enterprise, to issue on V-discs recordings made for broadcast purposes, either for World Transcriptions or for the US Treasury. The 26 May 1945 Regal Theatre Apple Tree appeared on a V-disc as Ray says, but it was recorded for a Treasury Show. It is on vol.4 of Storyville's CD series, DETS 903 9004. The V-disc Frankie And Johnny from the same show is on the same CD, where it is not divided into two parts. The V-disc New World A-Comin' is from the 16 June show from Franklin Gardens, Evansville (Storyville's vol.6, DETS 903 9006); again, it is undivided in this original form.

It is now clear that my own 'quick trawl' among the 1945 Treasury Apple Trees was too quick for my own good. I ended up reporting the wrong one. The version that the BBC played on Radio 3 must have been the 26 May one, not the July one I mentioned earlier. My apologies for this gaffe, and my thanks to all of you who helped resolve this issue.

*Just like an iron hand in a mink glove.
Sonny Greer (on how Ellington handled musicians)*

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.

DESUK London Social Meetings:

Meets Saturdays, Civil Service Club, 13-15 Great Scotland Yard, London SW1; off Whitehall, Trafalgar Square end. 2pm.

Contact Antony Pepper, 01342 314053, or by email: ap@antonypepper.com

Dates of 2011-12 meetings: 8 Oct: Aspects of Duke (Victor Lawrance, Antony Pepper), 10 Dec: Christmas Bash/Dinner. Then 11 Feb, 14 Apr, 9 Jun. The group also meets as the London Jazz Soc. on the same Sats. in alternate months).

5 Nov: JATP (Ted Gascoigne)

Manchester Jazz Society:

meets Thursdays at the Unicorn, Church Street, off Oldham Street, Manchester M4. Contact Peter Caswell on 01942-671938

10 Nov: Radio Days: Basie/Ellington (Jim Lowe)

26 Jan: Jazz 'soundies'/Herb Jeffries (P Caswell)

Sheffield Jazz Society:

meets alternate Fridays 8pm at the Sir Frederick Mappin Building of Sheffield University, Mappin St. (off West St.), Sheffield

28 Oct: Jimmie Blanton (Roger Boyes)

National Jazz Archive, Loughton Library, Essex:

Thu 6 Oct: Celebrity guest Paul Jones. See p14

TDES (New York):

meets Wednesdays. St Peter's Church, Lexington Avenue at 54th St, NYC, 7.30pm.

2011-12 schedule: *Thursday* 15 Sep; then

Wednesdays, 19 Oct, 16 Nov, 14 Dec, 18 Jan, 15 Feb, 14 Mar, 18 Apr, 16 May, 20 June.

For further info contact Roger Boyes

Remember: You can advertise Ellington-themed events at your local Jazz Society here.

23-27 May 2012: **Ellington 2012 Conference**, Woking. Info. on pp1, Inside Rear Cover

4-6 Nov: **Whitley Bay Classic Jazz Party**. See p6.

Laurent Mignard Duke Orchestra/ Maison du Duke:

3 Oct Coll./Bernardins 7pm - DE et la batterie

15 Oct (Duke septet) Sully s Loire (45)

13 Nov (Duke Orch.) Jazz au Fil de l'Oise, Parmain (95)

25 Nov (Duke Orch.) Espace culturel, L'Hay des Roses (94)

26 Nov (Duke Orch.) Hot Club de France, Montargis (45)

5 Dec Coll./Bernardins 7pm – DE et le Sacré

12 Dec (Duke Orch.) Coll./Bernardins 8.30pm – Ellington Christmas L'Entrepôt (La Maison Du Duke). 7/9 rue Francis de Pressensé, Paris 75014. Métro: Pernety.

www.laurent-mignard.com

Collège des Bernardins. 20 rue de Poissy. Paris 75005. Métro: Card. Lemoine/Maubert-Mutualité.

www.collegedesbernardins.fr

New Delta Big Band:

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

Dave Burman:

Wed nights. Southampton Arms, Highgate, London.

Kinda Dukish:

Thurs 13 Oct British Oak, 1364 Pershore Rd, Stirchley, B'ham B30 2XS, 8.30pm.

Thurs 10 Nov British Oak as above. Contact Mike Fletcher 0121 444 4129

mike@efletcher.fsworld.co.uk

Frank Griffith:

Wed 12 Oct: FG w Lord McDuff Band. Mill Hill Golf Club, 100 Barnet Way, London NW7 3AL 9-11pm.

£8. 0208 959 2339 www.millhillgc.co.uk

Fri 4 Nov: w Val Wiseman. Spice Of Life, 6 Moor St, London W1 12.30-2.30pm. £5. www.spicejazz.co.uk

Thu 17 Nov: 'Café Society' w Alexander Stewart, China Moses, Gwyneth Herbert. Purcell Room, South Bank (London Jazz Fest.) 7.30pm. £20.

www.serious.org.uk

Fri 2 Dec: w Mike Garrick. Roberts Room, Brunel Univ. Uxbridge UB8. 1-2pm. Free.

www.brunel.ac.uk/artscentre

The Big Chris Barber Band 2011: UK venues:

Mon 21 Nov: Palace Theatre, Newark

Sat 26 Nov: Brindley Arts Centre, Runcorn

Thu 1 Dec: South Holland Centre Spalding

Copy deadlines for future *Blue Light* issues:

Vol. 18/4: Friday 25 November 2011

Vol. 19/1: Friday 2 March 2012

Vol. 19/2: Friday 1 June 2012

Vol. 19/3: Friday 7 September 2012



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The Treasure Shows Vol. 15

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ELLINGTON 2012 - AN ENCOURAGING UPDATE

As the organiser on the spot in Woking, I would like to say that at this stage I am extremely excited and pleased by the way the local authority, Woking Borough Council, has supported us thus far. I have had separate meetings with the Chief Executive twice and four of his staff, and that is not counting the time with managers and staff of the main venues.

DESUk members can be assured they will receive a warm, and generous, welcome from the town's people and dignitaries. Local music organisations have been contacted and are promising support and I am hopeful we will have some full delegates from among their members as well.

Generally, it is encouraging that we have already had registrations from seven European countries and continental America. Let us hope we rapidly get up to the necessary 70.

Meanwhile, we need volunteers to help present **The Age Of Ellington**, the informal free event for delegates and the people of Woking on the opening evening. Just 20 minutes or so by way of introduction, with short audio/visual extracts, to the various decades of Duke's recording legacy.

Geoff Smith www.ellington2012.org or 01483 769051.

DESUk membership for 2012 falls due on 31 December 2011

A Membership Renewal Form will reach you with your next *Blue Light*.

If you joined in 2011, you should have received all four issues of *Blue Light* for the year, Vol. 18, by the end of December, no matter when during the year you joined.

Contact the Editor if you are missing any. There may still be anomalies arising from our earlier problems, though we think we have now ironed them all out.

**Subscription rates will remain unchanged at:
Annual £20 (US\$40) per year
Life: £200 (USD\$400)**

If you wish to renew your membership for 2012 now, simply post your subscription, with a note explaining that you want to renew, to:

**Victor Lawrance, Treasurer, at 38 Thurlestone Avenue, London N12 0LP
Tel.: (0) 208 368 2133
Email: victor@waitrose.com**

Minutes of DESUK Committee Meeting: 1pm, 2 April 2011, Punch Tavern, Fleet Street, London EC4

Present: PC (in the chair), CA, QB, RB, CC, DE, VL, PM, RM, AP, GS

1.Chairman's Opening Remarks: PC welcomed everyone and invited them to introduce themselves.

2.Apologies For Absence: received from Frank Harvey.

3: Minutes of Previous Meeting, 2 April: agreed, with a few minor amendments.

4.Matters Arising: None.

5.Treasurer's Report (DE and Acting Treasurer VL): There was no formal report but DE had been able to keep the accounts to the end of 2010. At the beginning of March the accounts had been gone through by DE/VL. These are not fully resolved as yet – slippage in membership payments being a particular factor. As previously, it was agreed Blue Light would be used to encourage renewals. An updated listing of names and addresses, particularly new members, is to be supplied to RB.

6.Membership Secretary's Report (DE): No formal report. CA would be in touch with DE/VL re lists. It was agreed that discussions between the parties were needed to decide who was to do what. Chairman was encouraged by the already emerging teamwork. Re-wording of ad in JJ. Chair advised that advertising rates had risen but were still very reasonable. He had negotiated with JJ and they would register the re-wording in the next couple of months.

7.Blue Light Editor's Report (RB): (i) Quarterly report previously issued. Timing is more or less back on track. RB explained the printing costs situation and confirmed he would eventually produce everything ready for printing. This should prove more economical. (ii) Mailing list update. Already covered under item 6, but RB stressed that he would need the updated list as soon as possible.

8.Meetings Organiser's Report (AP): (i) AGM 7th May 2011. AP reported that arrangements made and Committee members' duties on the day were agreed. (ii) Other meetings (AP). List now produced for London meetings – presently self-funding. Outside speakers – additional funding may be needed for this. Reasonable travel expenses agreed.

9.DESUK constitution/rules and allocation of duties among Committee members (PC):

Chairman wished to clarify specific roles and update the constitution. Suggestions for a revised constitution to be circulated with a view to submitting these to the AGM for approval.

Duties: (i) Minutes and circulation thereof/call for agenda items – CC (ii) Venue for Committee Meetings – GS (iii) Website – AP and CA (iv) Shopkeeper i.e. holding merchandise - to be agreed.

10.Webmaster's Report (AP): All emails to website are copied to AP/RB. Emails addressed for specific office holders eg *treasurer@dukes-place.co.uk* could be forwarded to individual home email if agreeable. Office holders agreed to this suggestion.

11.Future plans and activities: This item postponed till next meeting.

12.Date/Venue for Future Committee Meetings: It was agreed the next meeting would be at 1pm on SATURDAY 23RD JULY at the Punch Tavern. Dates for rest of year would be arranged then.

13.Any Other Business: (i) Claim forms were on hand if required. (ii) It was agreed that the offer from Elaine Marsh (nee Norsworthy) to donate items from earlier conferences would be gratefully accepted. RB would check with Elaine the best method of getting these to DESUK. (iii) PC produced latest Manchester Jazz Soc. programme and drew attention to May 27^t Video Night on Ellington 85.

The meeting was declared closed at 3.15 pm.

Catherine Coates

Editor's Note: These are the agreed Minutes of last April's meeting. The draft Minutes of the 23 July meeting will be discussed at the Committee's next meeting, on 15 October.