



BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)
VOLUME 18 NUMBER 4 • WINTER 2011-12



HONORARY MEMBERS OF DESUK

In alphabetical order

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

Derek Else

HONORARY MEMBERS SADLY NO LONGER WITH US

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

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Deadline for acceptance of copy for the next issue of *Blue Light* (Volume 19/1) is Friday 2 March 2012

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BLUE LIGHT

NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

Editorial

There are only three CD reviews in this issue, all of them important. Two are of performances by the Ellington Orchestra; the third completes Avid's reissue of the 1951-55 Hodges recordings for Norman Granz. See pages 2-6.

*

I gather that some members had difficulty identifying some of the musicians on the cover of *BL 18 3*. Now is the time to put those of you who struggled with the problem out of your agony. When you've had a final attempt at the ones you're still unsure of, turn to p16, where all is revealed.

*

If you have still to sign up for Ellington'12 in Woking, now's the time. The page opposite has a wealth of information. We'll hold the 2012 DESUK AGM during the event, as we did at the Leeds and London conferences, and this is of course for all members, whether or not you can attend E12.

*

Sadly, I report eight deaths in this issue: two DESUK members; three friends of the conferences, one of whom sang with the band; a ducal drummer; an author, record producer and collector of jazz photographs; and a musician and critic whose writings on Ellington earned him both accolades and notoriety. See pp 7, 14-15.

*

Following his letter on DESUK's behalf in the *Guardian* at the time of the royal wedding last spring, Chairman Peter Caswell was on BBC Radio 4's *PM* news round-up one Friday teatime in September. He was publicizing the annual meeting of the International Association of Jazz Record Collectors (IAJRC), concurrently taking place in Manchester, with which he was much involved.

*

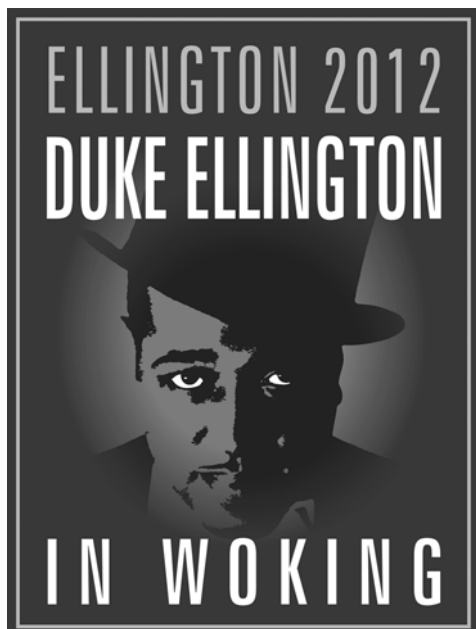
I've received a list, with comments, from Committee Member Geoff Smith, of five Desert Island Duke recordings (p11). I look forward to further contributions to this good idea for a bit of harmless fun (no agonizing allowed, just do it!).

*

BL 18 4 is very much a celebration of Paul Gonsalves. The *Unknown Session* continues to provoke correspondence, so Paul dominates this issue's *Letters* page (p17). I am very pleased to be able to reprint Graham Colombe's fine appreciation of the art of Duke's great tenorist, written at the time of Paul's death in 1974 (p12). Paul was also the soloist on **Priming For (or At) The Prom**, the subject of a piece by Geoff Smith and a longtime favourite of mine (p10). Geoff's article prompted me to dig out my own short survey of the piece.

*

Finally, I wish you all on DESUK's behalf a very happy Christmas and good health and best wishes for 2012. As usual, my thanks go to all of you who have contributed to *Blue Light* in 2011. **Roger Boyes**



The 21st International Duke Ellington Study Group Conference

From the Woking perspective, GEOFF SMITH writes...

Some people have all the luck: me, for instance. I live in Woking so my journey to the conference will be three minutes down the road on my bike. But UK delegates, particularly those in the south-east, should find coming to Ellington 2012 to be almost as uncomplicated, because Woking is truly a travel hub.

If you are in the London area, Surrey, Sussex, or Hampshire, you have no excuse. You may be able to become a daily travelling delegate, as I was for Ellington 2008 in London. I simply advised all who needed to know that I was "on holiday" and was using my home solely as my bed and breakfast joint for the duration. It worked, and thanks to Woking's superb rail service I was in my conference seat within an hour of leaving home.

The same will work in reverse. The non-stop trains from London are so frequent you don't need to check departure times until you get to the Waterloo concourse. And the journey is around 25 minutes. Woking is on the Portsmouth, Alton, Southampton, and Salisbury lines, and is directly coach-linked with nearby Heathrow. Of course, becoming a resident delegate has to be the best for UK delegates as well as international and the hotel deals we have arranged should meet all requirements. Please see the Webpage or call me or Antony for the details.

The town is doing us proud. Woking Jazz Circle is on board and has encouraged us greatly. We have already had excellent local newspaper publicity, and as for

Woking Borough Council, they are really coming up with the goods. A taster on our conference has featured in the council's Woking Magazine, delivered to all households, and we are promised a double page spread in the March issue. Our posters, featuring our mesmerising council-facilitated logo, will be displayed on the borough notice boards, 14 of them all over the place, and we are included in all "Celebrate Woking" flyers and materials. As you may know, the Council is planning to host a full dining Civic Reception for all delegates and has offered us the Woking Council Chamber for our DESUK annual general meeting. All this before we have finalised our full live music programme.

The strategy at that point is we will seek more local publicity targeting on getting local and regional music enthusiasts to our concerts and also persuading those of a particularly enquiring mind to join us for the presentations as full delegates - as, of course, we trust and hope you will do.

Woking already has a Duke Street and Duke's Court. We intend to make the town Duke's Place next May. I look forward to seeing you down my way.

From slightly further afield, ANTONY PEPPER adds...

Our programme is coming together well. So far it includes speakers Luca Bragalini, Darius Brubeck, Prof. Matt Cooper, Frank Griffith, Bill Saxonis, and Ken Steiner.

On the performance side we'll welcome Claude Bolling, the Guildhall Jazz Band, a special Ellington set from Frank Griffith, and one from Darius Brubeck.

The enthusiasm everyone is showing is not only worthy of remark but also of your tangible support.

We can do all this only with your earliest payment. We are approaching but have not yet reached the tipping point where we will need to make a decision on whether we have enough money in hand to go ahead.

Registration for Ellington 2012, May 23-27, 2012

I enclose ☐ £175 full fee, or ☐ £200 with Banquet, payable to Ellington 2012.

Name _____.

Address _____.

Email _____.

Please send to **2 Julian Close, Woking, GU21 3HD** or register by PayPal at **www.Ellington2012.org**.
BL 18/3 contains our bank and other information.

DUKE ELLINGTON

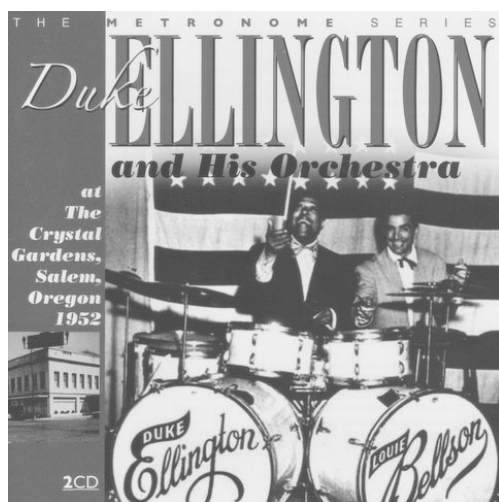
AT THE CRYSTAL GARDENS, SALEM, OREGON, 1952

CD1: *Fancy Dan; The Hawk Talks; Tenderly; Frustration; Tea For Two; Take The A Train; Sophisticated Lady; Don't Worry 'Bout Me; Perdido; The Jeep Is Jumping; Deep Purple; Caravan; Warm Valley; I Let A Song Go Out Of My Heart/Don't Get Around Much Anymore.* (64:32)

CD2: *Mood Indigo; How High The Moon; Monologue*; Duet; Skin Deep; Blues At Sundown (v); Do Nothing Till You Hear From Me (v); It Don't Mean A Thing (vv); Dancers In Love**; The Tattooed Bride; Trumpet No End (Blue Skies); Take The 'A' Train* (59:43).

Duke Ellington (p, ldr), with Cat Anderson, Willie Cook, Clark Terry (tp), Ray Nance (tp, vn); Britt Woodman, Quentin Jackson, Juan Tizol (tb); Willie Smith, Jimmy Hamilton, Russell Procope, Paul Gonsalves, Harry Carney reeds); Wendell Marshall (b), Louie Bellson (d). (v): add Jimmy Grissom (vocal). (vv): add Ray Nance (vcl). *: Ellington narrates, acc. by Jimmy Hamilton, Russell Procope (cl), Harry Carney (bcl). **: piano trio with bass and drums.

Hep 2CD 92/93.



This is an unexpected and very welcome release from Hep and it's to be hoped that sales will encourage them to release more of the massive amount of Ellington recordings still unissued. Although 11 of the 26 tracks have been theoretically available before they were on obscure bootleg LPs which appeared many years ago and soon vanished. Now for the first time we can hear together almost all of the music from a typical dance date of 1952. Two different sources were used and sound quality is mostly very good while the omissions are only a couple of Grissom vocals and a piano solo.

Things begin with an oblique piano introduction to **Fancy Dan** as the band take their seats and then launch into an updated arrangement of the piece first presented on the Treasury broadcasts seven years earlier. Gonsalves, Woodman and Jackson are featured and Nance and Anderson are heard on the following **Hawk Talks**.

The next dozen numbers mostly present individuals, with Willie Smith sounding very unlike Hodges on **Tea For Two**. For **Jeep Is Jumping** and **Warm Valley**, formerly showcases for the temporarily departed Hodges, Ellington wisely sidesteps Smith and asks Gonsalves to take over the solo responsibility which he does extremely well. **Sophisticated Lady** is not the notorious arrangement featuring Carney's baritone but a longer one where he starts out on bass clarinet and Hamilton and Smith are heard from later.

Mood Indigo has two charming and delicate choruses from Willie Cook and adventurous piano from the leader who features himself generously throughout. Gonsalves returns for a fast and very exciting **How High The Moon** which also has a long trumpet chase by Nance, Cook and Terry (in that order and not Nance, Terry, Cook as suggested by Ellington's most thorough discographers). There's still more Gonsalves on a rare arrangement of **It Don't Mean A Thing** on which he trades fours with Hamilton on tenor, anticipating **In Triplicate** of two decades later.

Bellson's drumming on **Skin Deep** is uninspired and too long but otherwise everything, even Grissom's singing, pleases in one way or another and we can't expect a string of masterpieces at a dance date. Nevertheless Andrew Homzy, who wrote the long and interesting notes, thinks that one masterpiece is included, in the shape of the 13-minute **Tattooed Bride** and supports that by quoting at length from an appraisal by Eddie Lambert.

The Duke's announcements, informative and occasionally witty, add tremendously to the atmosphere and, given the quality of both music and recording, this deserves an audience wider than dedicated Ellington collectors. It can be recommended to anyone with a wish to travel back to a time when certain lucky people in Oregon could turn up at their local ballroom and dance to some of the best jazz of the era.

Graham Colomé

I'd like to add a little to Graham's review of this terrific performance. Firstly a general point. Any recorded Ellingtonia from 1952 is valuable; Duke's studio recordings then were few and he was in the dying days of

the second Columbia period. 1952 is supposed to be a low point in the band's career; not on this evidence. Its provenance, in a dance hall, enhances its value still further.

Next, a few specific pleasures (a full list would fill a page or more). Duke's fleet, single-line playing early in his solo on **The Hawk Talks**; Willie Cook's extended excursion on **Tenderly**, and Clark Terry's on **Don't Worry 'Bout Me**, one of only two surviving performances. How could the band make **A Train** sound so fresh? It's as if they were relishing a new score. There's the startling scored passages for reeds which follow Carney's bass clarinet theme statement, and Smith's nod to Otto Hardwicke, on **Sophisticated Lady**; and the surprising **Perdido**, in which Clark makes way for the 1944 scored chorus for trombones, the **Hoppin' John** variant, and two solo choruses from Wendell Marshall, playing his cousin Jimmie Blanton's bass.

How High The Moon reveals Jimmy Hamilton to be the only musician at the time, apart from Buddy De Franco, who got his fingers round bebop clarinet. Duke's spoken introduction reveals **Duet** to be a non-verbal **Pretty And The Wolf**, played out by the clarinet and the bass. It's an exhilarating affair, in which Pretty is once again the comprehensive winner.

Finally, **Fancy Dan** was by no means brand new in 1952, as Graham's review makes clear. Another slip in the excellent (despite numerous typographical blemishes) notes is that the three major changes which turned this band into the classic one which ensured Ellington's status for ever came in 1955, in three years' time, not ten. It was almost there in 1952, as the wonderful playing at Salem shows.

Roger Boyes



DUKE ELLINGTON THE TREASURY SHOWS VOL.15

CD1: (1) *Take The A Train* (theme); *Johnny Come Lately*; *I Can't Believe That You're In Love With Me*; *I'll Buy That Dream*; *Stomp Look And Listen* (into station break); *Take The A Train* (theme) and bc return; *The Wonder Of You*; Ellington bond promo;

*Joshua Fit The Battle Of Jericho**; *The General Jumped At Dawn**; *Mood To Be Wooed*; *Three Cent Stomp*; *Yesterdays*; Ellington bond promo; *Do Nothing Till You Hear From Me*; *Stompy Jones*; *Time's A-Wastin'* (into bc closing). (2) *As Time Goes By*. (3) *Way Low*; *Around My Heart*; *Perdido*; *Ogeechee River Lullaby*. (62:53)

CD2: (4) *Oh! Lady Be Good*; *Nevada*; *Subtle Slough* (*Just Squeeze Me*). (5) *Take The A Train* (theme and bc intro); *Clementine*; *The Jeep Is Jumpin'*; *Don't Take Your Love from Me*; *It Don't Mean A Thing*; Ellington bond promo; *If You Are But A Dream*; *Emancipation Celebration*; *Caldonia***; *Ring Dem Bells* (into station break); *Take The A Train* (theme) and bc return; *A Door Will Open*; Ellington bond promo; *Court Session*; *That's For Me*; *On The Atcheson, Topeka And The Santa Fe*; *Every Hour On The Hour*; Ellington bond promo; *How Deep Is The Ocean*; Ellington and the announcer – 'Joya's Audition' into *Victory Drive*; *Autumn Serenade*; *Take The A Train* (theme into bc closing). (68:54).

(1), (5) Taft Jordan, Shelton Hemphill, Cat Anderson (tp), Rex Stewart¹ (cn); Joe Nanton, Lawrence Brown, Claude Jones (tb); Al Sears, Jimmy Hamilton, Otto Hardwicke, Johnny Hodges, Harry Carney (reeds); Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (d). Joya Sherrill, Kay Davis, Al Hibbler, Golden Gate Quartet* ((1) only), The Mellotones** ((5) only) (v). (2), Wallace Jones, Rex Stewart, Harold Baker, Ray Nance (tp); Lawrence Brown, Nanton, Juan Tizol (tb); Sax Mallard, Hodges, Scotty Scott, Ben Webster, Carney (reeds); Ellington (p), Guy (g), Raglin (b), Greer (d). (3) Wallace Jones, Baker, Taft Jordan, Nance (tp); Brown, Nanton, Tizol (tb); Jimmy Hamilton, Hodges, Nat Jones, Webster, Carney (reeds); Ellington (p), Guy (g), Raglin (b), Greer (d). Jimmy Britton (v). (4) as (3) but Sandy Williams replaces Brown, and Jimmy Britton is absent. ¹But see A Note On DETS 15 (p16).

(1) Radio City NYC, 27 October 1945. (2) (3) (4) Hurricane Restaurant NYC, 1943; (2) 23 May, (3) 28 May, (4) 6 June. (5) as (1), 3 November 1945.

Storyville 2CD DETS 903 9015

Volume 15 of Storyville's series of weekly Treasury Show reissues reaches early November 1945, with three more broadcasts to come before the break until the spring of 1946. As DESUK member Ken Steiner's thorough notes suggest, by late October the earlier 'concert' programming is giving way to more conventional location broadcast fare – pieces Duke wished to plug, judiciously chosen revivals of old favourites, and the popular songs of the day. With the coming of peace, the War Bonds are now Victory Bonds, but the plugs are more relentless than ever. The shows themselves are now named for the Victory Bonds, and on 3 November Joya Sherrill bursts briefly into song on their behalf, **Victory Drive**, before returning to her more usual material with **Autumn Serenade**, a current hit expertly arranged by Strayhorn.

For some listeners the pop songs and the bond promotions are wearisome, and if I were intending to buy only a sample of these broadcasts, these two might not be my first choice. But there is much to savour. The 27 October one starts with a feast for Carney enthusiasts, in a superbly executed revival of **Johnny Come Lately**, and two successive showcases for his baritone, **I Can't Believe That You're In Love With Me** and **I'll Buy That Dream** (the 'pops' don't always feature the singers). A radio station break interrupts **Stomp Look And Listen**, but not until we've heard fine solos from Taft Jordan and Cat Anderson trading fours, followed by Jimmy Hamilton and a snatch of Lawrence Brown, all fuelled propulsively by Sonny Greer.

The singers now dominate, as Ellington's in-house vocalists are supplemented by a guest appearance from the Golden Gate Quartet, who were on the bill with Duke and Louis Jordan at the Zanzibar at the time. But there's space for **Mood To Be Woored**, as always superbly played by Hodges, and as always a reminder that severe truncation makes the Victor the least version of this very fine concerto. Many soloists are heard on **Three Cent Stomp** and **Stompy Jones**, including Cat Anderson, Taft Jordan and Tricky Sam, shortly before a stroke would silence his unique voice. And the songs have their moments too – as well as Lawrence's theme statement, **Do Nothin'...** has fine bass from Raglin, who is heard to great advantage throughout both shows; by 1945 he had thoroughly absorbed the innovations of Jimmie Blanton.

Raglin would soon leave the band, as would Tricky Sam and Rex Stewart, and 3 November was his last recorded performance as Blanton's immediate successor. So the memorable version of **Emancipation Celebration**, to which all three are key contributors, receives its final performance by the soloists for whom Duke conceived it. Before it, Strayhorn's writing and Hodges' playing dominate the early part of the broadcast. Johnny solos superbly on **Clementine** (as does Rex), and on **The Jeep Is Jumpin'**, here arranged for the full band; on **Don't Take Your Love From Me** he punctuates Hibbler's vocal with a lovely half-chorus. A good song, it stayed in the active book until 1947, though Duke never recorded it commercially. For some time **It Don't Mean A Thing** had featured Ray Nance and Taft Jordan in tandem, but with Ray trying his luck on 52nd Street with his own band, Taft had the trumpet role to himself on 3 November. The notes say he sings too, but I agree with Graham Colomé on this (see *A Note...* on p16); Al Hibbler's the singer. Compare the descending slurp on the word 'swing' (twice) with 'calling' and 'down' on his early 1950s hit **Danny Boy**, and with 'to' at the end of his 1955 hit **Unchained Melody**. The long concluding solo from Al Sears anticipates Harold Ashby's rips of 25 years later.

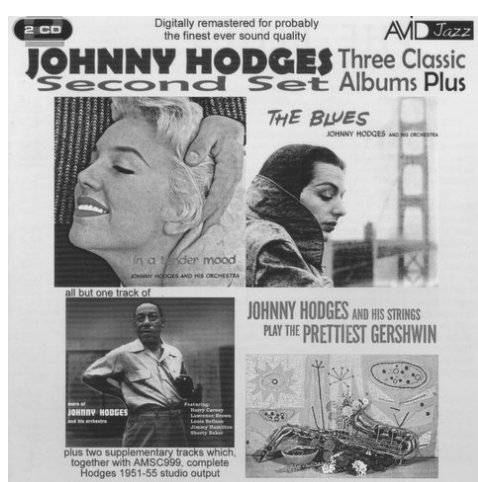
As on 28 October there are guests. The Mellotones sing their jivey **Caldonia**, a hit at the time for Louis Jordan. Their presence reminds us that in late 1945 Duke's business was being challenged by the emerging vocal groups and the jump bands – not yet known as rhythm'n'blues – as well as by the decline of the dance bands and the rise of their former singers. Hamilton, Hodges, Carney and Nanton solo on **Ring Dem Bells**, and Taft Jordan (or is it Rex? – again, see *A Note...*) delivers the vocal responses once uttered by Cootie Williams. **A Door Will Open** has a rare solo from Shelton Hemphill in the wistful Arthur Whetsel role. **Court Session** is a right-on Cat Anderson piece, to which Sears, Duke and Cat himself contribute wholly appropriate solos, and Raglin has a couple of breaks towards the end. **That's For Me**, a Rodgers and Hammerstein song from the current film *State Fair*, is a solo ballad feature for Sears, with a typically sensitive Strayhorn cushion, in its only known Ellington version. Sears also delivers the theme of the Judy Garland hit, **On The Acheson, Topeka And The Santa Fe**, and he later follows Hamilton in a brief solo. Jimmy's clarinet outlines **How Deep Is The Ocean**, in which the trumpet solo plunges us into the deep but exhilarating waters of Graham Colomé's article in *BL 18/3*. Is it by Taft or, as New DESOR maintains, by Rex?

In Vol.15 Storyville revert to their earlier custom of supplementing the two Treasury (now Victory) Shows with other, shorter airchecks, usually from contemporaneous Zanzibar broadcasts. This release has three from the Hurricane Restaurant in spring 1943. One is simply a single-chorus reading by Lawrence Brown of **As Time Goes By**, the only Ellington version surviving from the *Casablanca* period. A second has **Way Low**, which would remain in the active book until 1945, and two Juan Tizol compositions. The six-minute **Perdido** is one of the last with Ben Webster's solo chorus (he would soon leave the band), and the earliest with the scored chorus for the trombones. Later full band choruses in which Duke expands his successful 1942 score are also new. **Around My Heart** features Brown and Hodges. It is the only known Ellington performance, as is **Ogeechee River Lullaby**, a forgettable song with Cab Calloway associations, but an interesting rarity as it's a surviving recording by the unlucky Jimmy Britton, Herb Jeffries' successor as the band's balladeer. Mary Lou Williams arranged it, and her husband Shorty Baker takes over the trumpet solo on **Way Low** from Rex Stewart, who was away on sabbatical. The third airshot has Duke at the piano on **Oh! Lady Be Good; Nevada**, a trombone solo for Tizol; and **Subtle Slough**, still an instrumental at this point, but heard here for the first time scored for the full band.

The sound is excellent on the two Treasury Shows, though there are inevitable roughnesses on the 1943

airchecks. Ken Steiner's notes, thoroughly researched and annotated, offer first-class background information and perceptive comments on the music. There are a few inaccuracies. Walter Donaldson is misnamed Thompson, and does Tizol really play slide trombone on *Nevada*? Such things matter nothing compared to the unequivocal announcement of Storyville's commitment to re-releasing the rest of the series. The long time-lapses between recent issues, and the deaths of Jerry Valburn and Jack Towers, following the earlier death of Karl-Emil Knudsen and the sale of Storyville, had sown doubts in some collectors' minds. With this reassurance, it is more than ever important to commend this undertaking to all Ellington enthusiasts. The DETS series deserves all the support that your funds allow, and this latest issue is thoroughly recommended on its own merits.

Roger Boyes



JOHNNY HODGES SECOND SET: THREE CLASSIC ALBUMS PLUS

CD 1: (E) *Rosanne*; *Hodge-Podge*; *Jappa*; (F) *Through For The Night*; *Sheik Of Araby*; *Latino*; (G) *Johnny's Blues Pts 1 & 2*; *Indiana*; *Easy Going Bounce*; (H) *Burgundy Walk*; (L) *Ballad Medley – Autumn In New York* (RP), *Sweet Lorraine* (JH), *Time On My Hands* (HB), *Smoke Gets In your Eyes* (HC), *If You Were Mine* (JHn), *Poor Butterfly* (LB); *All Of Me*; (H) *On The Sunny Side Of The Street*; (J) *Warm Valley*; *Madam Butterfly* (HC out); *Skokiaan*; (K) *Used To Be Duke* (Hamilton out). (79:58)

CD 2: (A) *Who's Excited ?*; (B) *Sweepin' The Blues Away*; *Standing Room Only*; *Below The Azores*; (C) *Sweet Georgia Brown*; *Duke's Blues Pts 1 & 2*; *Tenderly*; *Tea For Two*; (D) *What's I'm Gotthere*; *Nothin' Yet*; (I) *Sweet As Bear Meat*; (M) *Our Love Is Here To Stay*; *Nice Work If You Can Get It*; *'S Wonderful*; *Summertime*; *Soon*; *But Not For Me*; *Somebody Loves Me*; *They Can't Take That Away From Me*; *Someone To Watch Over Me*; *They All Laughed*; *The Man I Love*; *Oh, Lady Be Good*. (75:40)
Avid 2CD AMSC1040

Johnny Hodges (as), with: (A) Emmett Berry (tp), Lawrence Brown (tb), Al Sears (ts), Leroy Lovett (p), Lloyd Trotman (b), Joe Marshall (d). NYC, 13 January 1952. (B) As (A), 17 January 1952. On *Below The Azores* Leroy Lovett plays celeste. (C) As (A), but Barney Richmond (b) replaces Trotman. (Note: on *Tenderly* Berry, Brown & Sears out). San Francisco, 25 March 1952. (D) Berry (tp), Brown (tb), Flip Phillips (ts), Lovett (p), Red Callender (b), J C Heard (d). San Francisco, 17 July 1952 (E) As (D), but Ben Webster (ts) replaces Phillips. LA, 22 July 1952. (F) Berry (tp), Brown (tb), Webster, Rudy Williams (ts), Ted Brannon (p), Richmond (b), Al Walker (d). NYC, 11 December 1952. (G) Berry (tp), Brown (tb), Arthur "Babe" Clarke (ts), Lovett (p), Ray Brown (b), J C Heard (d). NYC, 17 September 1953. (H) Harold "Shorty" Baker (tp), Brown (tb), Call Cobbs (p), Johnny Williams (b), Louie Bellson (d). LA, 2 July 1954. (I) As (H); add John Coltrane (ts). (J) Baker (tp), Brown (tb), Jimmy Hamilton (ts, cl), Harry Carney (bs), Cobbs (p), Williams (b), Bellson (d). Note: on *Skokiaan*, add unknown (tamb). LA, 5 August, 1954. (K) As (J); add John Coltrane (ts). (L) As (J): Richie Powell (p) replaces Cobbs. (M) Stuttgart Light Orchestra, with Wolfram Rohrig (cond). Russ Garcia (arr). Stuttgart, 18 November 1958

No sooner has Roger Boyes sorted out the plethora of Johnny Hodges reissues (*BL 17 3*) than this one comes along. If Roger's article helped fill the gaps in your collection, this album sorts out the gaps in the current batch of reissues. This is a very welcome double album at a very reasonable price (less than the price of two pints of beer).

First the anorak bits. With the help of Tom Lord's discography and my own ears I have tried to correct the discographical information. The sleeve notes are largely facsimiles (slightly modified) of the original liner notes and these were sketchy at best. The (A), (B), (C) and (D) tracks make up the entire album *In A Tender Mood* issued on Norgran MGN 1059 and Verve MG V 8149 and several subsequent compilations. Similarly, the (E), (F), and (G) tracks comprise the album *The Blues: Johnny Hodges and his Orchestra*, Norgran MGN 1061 and Verve MG V 8151, also on several subsequent compilations.

The (M) tracks are a real find and comprise the entire album *Johnny Hodges And His Strings Play The Prettiest Gershwin*, issued on a somewhat rare and obscure Verve album in the USA (MG V 8314). Only three tracks appeared in the UK on an even more obscure HMV extended play (remember EPs?).

Next, and slightly more complicated, is the "Plus" bit in the CD's title. The (H), (I), (J) and (K) tracks are stated to be part of the album *Used To Be Duke*, but my research tells me that this is in fact the complete album. The sleeve notes say that Avid omitted *The Jeep Is Jumpin'* as that is duplicated on the *Castle Rock* album issued on the companion 2CD set to this one, AMSC 999 (see *BL 17 2*) but it was not, as far as I

am aware, included on *Used To Be Duke*. With the exception of the 1958 strings album, this second set, together with AMSC 999, virtually wraps up the complete 1951 to 1955 Norman Granz recordings.

Sound, described on the sleeve as “digitally remastered for probably the finest ever sound quality”, is indeed excellent. I am not in a position to compare it to the original albums but I have compared it to the six LP set of this material reissued on French Verve and there is little or no difference.

All this and I have not mentioned the music yet. I know this may sound ridiculous when reviewing a music CD, but I don’t really need to. A look at the personnel and the tracks listed above (bearing in mind the shorter playing times of those recorded before the LP era); the fact that Hodges solos throughout and at times is the only soloist; throw into the mix a ballad medley, an album of Gershwin tunes with strings and Norman Granz; then you know exactly what you are going to get. In two CDs timed at over two and a half hours you get it in spades.

The first ten tracks on CD 1 comprise the album *The Blues – Johnny Hodges and his Orchestra*. Track 1 **Rosanne** sets the tone for the languid style of Hodges and track 2 **Hodge-Podge** for the jumping style. Berry and Brown solo effectively throughout with brief solos here and there by Webster and Clarke but this album is pure Hodges doing what he does best. The remaining tracks on CD 1, together with **Sweet As Bear Meat** on CD 2 are from *Used To Be Duke*. The ballad medley includes **All Of Me**, a feature for Hodges previously issued as a separate entity.

CD 2, tracks one to ten is the album *In A Tender Mood* recorded in early 1952 and is of special interest as it was one of the early albums recorded when Hodges had just left Duke to form his own band and before Norman Granz gave him the special treatment. The most exciting track is **Duke’s Blues** with excellent support from the other musicians. Al Sears solos on **Tea For Two** as do Berry and Brown on most tracks. Hodges is at his most eloquent with an unparalleled delivery. This was indeed a swinging and happy band.

Now I come to the find of the set, for its rarity value, sadly not the content, *Johnny Hodges And His Strings Play The Prettiest Gershwin*. Firstly, this album is unfamiliar to me and, unlike the previous tracks, I am hearing it for the first time. What is it about strings and jazz? I don’t think string sections and solo jazz musicians necessarily blend well together (with perhaps the exception of Art Pepper’s *Winter Moon* album), and I include the Granz Charlie Parker album in that assessment, but I realise this is a matter of personal opinion and taste. Here we have Hodges, recorded whilst in Germany in 1958 with the Stuttgart Light Orchestra conducted by Wolfram Rohrig and with arrangements by Russ Garcia. Hodges is surrounded, and to be honest stifled, by the orchestra and

his solos are of a syrupy nature wrapped around cloying arrangements. Strictly for completists like me and it should be confined to the shelf marked Easy Listening. This is music you would play to non jazz enthusiasts at dinner parties. All I can say in mitigation is that it beats the 1965 album with Lawrence Welk (better tunes).

To sum up: this is a first class and welcome release, and if there is a paradox in what I have conveyed in the paragraph above, that is not my intention. As I said at the beginning, for less than the price of two pints of beer this will fill gaps in your collection. Don’t hesitate, get out and buy it!

Grant Elliot

RECENT RELEASES

In addition to the Hodges set reviewed here, another recent Avid release collects three Ben Webster albums, *Soulville*, *The Soul Of Ben Webster* and the summit meeting with Hawkins, *Blue Saxophones*, plus selections from a fourth, *Sophisticated Lady*. Contact Avid at: www.avidgroup.co.uk; call 01923 281 281; or write with payment to Avid Ltd, 15 Metro Centre Watford WD18 9SS.

Solar Records have issued the complete Stanley Dance mainstream series for Felsted, 9 LPs, in a 5CD boxed set. Recorded during 1958 and 1959, they include *Cue For Saxophone*, the Hodges small-band set issued under Billy Strayhorn’s name, and *Rendezvous With Rex* (Rex Stewart).

Solar have also reissued (4569901) *Ben Webster – At The Renaissance*, a Contemporary LP from Fantasy and a fine 1960 set with Jimmy Rowles and Jim Hall. The CD has extra tracks not on the LP, plus a 1959 one with Gerry Mulligan and Jimmy Witherspoon.

Duke’s Columbia 1960 LP *Piano In The Background* has surfaced on an Essential Jazz Classics CD which also includes *Suite Thursday*. Another EJC issue re-releases Dizzy Gillespie’s *A Portrait Of Duke Ellington* LP from the same year. You’ll find details about these issues, and also about the Felsted set, at www.discovery-records.com or call 01380 728000.

AN OMISSION – BLACK BEAUTY

Responding to a query as to why, when there was ample disc space for it, **Black Beauty** was omitted from the new Hep 2CD set of 1952 music from the Crystal Gardens, Alastair Robertson (Hep Records) said it was left out ‘on grounds of slightly damaged sound quality’. This seems fair comment from a producer’s perspective, though perhaps less so from the Ellington enthusiast’s. It’s the only known surviving **Black Beauty** between a medley item on a July 1945 Treasury Show (DETS 903 9009), and the 1960 *Unknown Session* (Essential Jazz Classics EJC 55504). It is bound to be of interest.

Michael Garrick (1933-2011)

Like the jazz community generally we were shocked to learn of the death of DESUK's distinguished founder member Michael Garrick of Hertfordshire on 11 November, following heart surgery. I first met Michael at Ellington'94 in Stockholm, renewing acquaintance at the conferences in Leeds (1997) and London (2008), and at DESUK AGMs. Our sympathies go to the family.

RB

Antony Pepper writes:

Terrible shock. I knew him since the mid '90s, having first heard him playing piano, mainly in trio with Dave Green and Alan Jackson, and then on a memorable occasion leading the Guildhall Jazz Band in his own work at the School. This spring saw him lead its Jazz Ensemble in a rare concert of jazz and poetry. His own jazz orchestra, started in the mid 1980s, was his principal passion in recent years.

Despite this band's often irregular gigs, somewhat irregular personnel, and hence irregular performance standard in what are difficult charts, on good gigs and especially during a time when the band had a monthly residency up at the old Vortex in Stoke Newington one was privileged to regularly hear some of the finest music in large-group jazz, close-up and at the hands of its creator.

As well as several studio records for his own label, Jazz Academy, the band broadcast on numerous occasions over the BBC. A recording was scheduled at Maida Vale for next month, a planned Christmas Day Jazz Line-Up to feature his *Peter Pan* suite. This will go ahead, led by Michael's son Gabriel.

Some people have told me that they found him at times difficult and indeed tactless. I didn't see this side directed towards me, I have to say, but it no doubt helped that I didn't work for him. I do think it's fair to say that he didn't always suffer that well the relative inadequacies of others who did.

On gigs and perhaps especially in his jazz education exploits over the decades, his kindly nature and enormous enthusiasm for the music and its human meaning came over strongly. He was not only knowledgeable beyond reasonable measure on the technicalities of the music – he would gently tolerate discussions by others on this in his presence – but also had a good sense of the history, traditions and development of the music and how they feed up to today.

His attendance at Ellington'94 in Stockholm left a mark on him I know, especially meeting Alice Babs. He was at the 1973 Third Sacred Concert at Westminster Abbey. He had produced his own *Jazz Praises* concert at St. Paul's in 1968 (extant is a French TV spot with excerpts, and what I take as a complete

sound recording). He turned up as a delegate at Ellington '97, which incidentally was my first encounter with the conferences and with DESUK. Ellington 2008 commissioned his suite *A Life of Duke* and saw its first performance. A supporter of DESUK since the start (his membership number, as he once proudly told me, was 4), he made time between sets playing at the National Theatre to attend our post-AGM concert at the Guildhall School of Music on 7 May this year.

Personally, I rate him as arguably the best composer for jazz orchestra since Duke, and certainly the finest colourist I know of since Duke. Although modest on this side he was also a top piano player, unique with unusually bold flourishes which he had both the conception and the technique to bring off, and throughout an impish sense of what was possible.

My personal sadness is not confined to the loss of a friend, but also of a constantly active force, one continually producing new music and playing it in public. A couple of links: on the above mentioned poetry concert, with my photos:

<http://www.jazzjournal.co.uk/news-extra/222/jazz-is-poetry-says-michael-garrick>

French TV at St Paul's, 1968:

www.youtube.com/watch?v=2LefpHQJzCg.

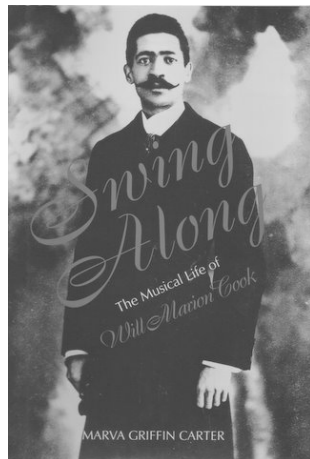
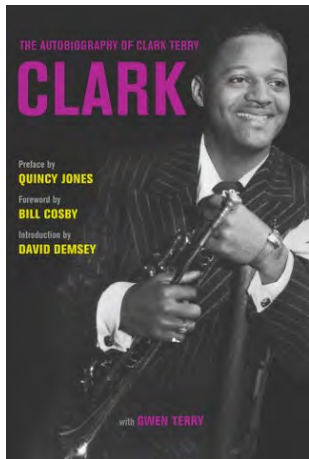
Victor Lawrance adds: What a damn shame. A wonderful composer, arranger and band leader. He did not separate himself from his audience and did his best to create new music and make it comprehensible to them. No wonder he cited the Duke as a being major, if not the major influence on his work. I will miss him.

Michael Kilpatrick wrote, on learning the news:

I have just heard that Michael Garrick passed away on 11 November. He was suffering from a heart condition and had been admitted to hospital for an operation, but unfortunately he did not pull through. He performed with his big band at the Ellington 2008 conference in London. It was a pleasure to meet him then, as by coincidence he also met my father a year or two earlier, having put on a performance of his jazz oratorio *Mr Smith's Apocalypse* with the Sheffield Bach Choir – all part of the testimony to his diverse and lengthy career in jazz.

Ed: The next Jazz Academy course, just after Christmas, will be a memorial to Michael. See www.jazzacademy.co.uk. The announcement says: "We are going to make this course a memorial to Mike and his work, so there will be lots of celebrating his life and music. If you cannot make the funeral then this is the next best opportunity you will have to pay your respects to Michael." The evening concerts are open to the public.

BOOK REVIEWS



CLARK

THE AUTOBIOGRAPHY OF CLARK TERRY

(with Gwen Terry)

University Of California Press 2011 hardback. xvii+322 pp incl. photos, index, list of compositions, selected discography. Preface (Quincy Jones), Foreword (Bill Cosby, Introduction (David Demsey).

This book, a long time coming and twenty years in the writing, has been well worth the wait. Normally, I don't like autobiographies as the author tends to be too nice about everybody and seldom dishes the dirt. To a minor extent that can be levied at this one, but it is a great read about a very amiable, self made, self taught trumpeter and flugelhornist. After the early trials and tribulations I get the impression that life has been a lot of fun.

Just a look at some chapter titles will have jazz enthusiasts salivating: Lionel Hampton, Charlie Barnet, Leaving Basie, Duke Ellington (six or seven chapters), Billy Strayhorn, Quincy Jones, Norman Granz... you will see what I mean.

Ellington fans will not be disappointed, and Duke gets a mention straight away on page one. After hearing the band play on a neighbour's gramophone Clark credits Duke with starting him on a life of jazz. The rest, as they say, is history. However you have to wait another 117 pages to read about his time with Ellington and his orchestra.

Clark logically starts with his early life, but the book, although dealing with events sequentially, is more than a "this happened and then that happened" kind of book. Born on 14 December 1920 in Carondelet, St. Louis, the seventh of eleven children, his mother died when he was just six. To say he had a tough upbringing would be to put it mildly. He made his first trumpet from pieces of scrap at age ten, but his father forbade him to play as his cousin contracted

consumption and died, an event his father attributed to playing the trumpet. Needless to say Clark disobeyed and formed a band with some mates. When his father found out he kicked him out of the house. Clark never returned, going to live with a married sister and her husband, a musician who gave Clark his first lessons and encouraged him on trumpet.

He played bugle in the school band, The Vashon High Swingsters, but was expelled before graduation because he had got a girl pregnant and was forced into a shotgun marriage at age 18. (Now I am falling into the trap of turning this into a "this and then that" kind of review, so I suggest you buy the book and read about his scuffling days around St. Louis for yourself).

Just to add, before I skip to Ellington, Clark writes about his Navy days in World War 2 where his job was to engage musicians for the various Navy bands and the wonderful musicians who were drafted into them; his first big break with George Hudson's band in St. Louis; being stood up by Lionel Hampton; his spells with Charlie Barnet (being a black trumpeter in a white band), and Count Basie.

Now we come to Ellington. There is the story of him receiving the call to sub, and later the approach by Duke to become a permanent member of the orchestra. A further anecdote, new to me, tells of how Duke encouraged him to be deceitful to Basie by asking him to fake illness and say he had to go home to St. Louis to recover. Then he (Duke) would be coming through on Armistice Day (1951) and Clark would join up on a salary of \$250 a week. Furthermore he would be paid whilst waiting. The fact that he had not been honest with Basie haunted him for many a year; but Basie knew all along.

There are further anecdotes about the less than cordial welcome from the other trumpet players and the difficulty in dealing with Duke's book. Chapters on working with Duke and on Duke's team follow, with tales of Cat Anderson's kleptomania (Cat was the only person in the band with whom Clark did not get on). Unlike some others in the band, Clark knew when it was time for a change. "Although Duke never had to get a sub for me during the entire eight years I was with the band, I was ready to move on".

And move on he did; first with Quincy Jones, then to NBC, leading to a lengthy, not to say lucrative, spell of studio work including the *Tonight Show*. Not for the first time Clark encountered racism. Throughout the book Clark is not afraid to write about race issues that dogged his and other coloured musicians' careers through all this time.

Disappointingly for me, his period with Bob Brookmeyer is dismissed in less than one page. They played together on and off from 1961 to 1966 and made five albums, (I saw them in 1967 in Glasgow when they toured as part of the Harold Davison "Top

Brass” package) and this group represented some of Clark’s best and most creative work.

In the early ‘70s, Clark got a taste for education and teaching, and for the next thirty years or so this formed a large part of his life. In recent years he has suffered ill health – severe back problems in the ‘90’s, cancer and heart issues over the last ten years. I last saw him live in 1996 with John Dankworth in the Wigmore Hall, London, and if memory serves me correctly he played whilst seated.

Clark kept extensive diaries over the years and he is extremely perceptive with a good eye for detail. The 20-page index alone lists over a thousand people who have touched Clark’s life. This is an important book, an excellent read, a genuine page turner by a dependable, talented musician who achieved worldwide fame as a unique and creative improviser. I take back my earlier comment about autobiographies. He has indeed come a long way from St. Louis.

Grant Elliot

SWING ALONG

THE MUSICAL LIFE OF WILL MARION COOK

by Marva Griffin Carter

Oxford University Press 2008

184pp (incl. notes, select bibliography, index), plus photos.

After early years in Washington DC, the city to which many aspiring black Americans gravitated after emancipation, Will Marion Cook grew up in the South, in Chattanooga Tennessee in the 1880s, where he fought hard to further his aspirations in the face of the rise of Jim Crow. He pursued a musical education at the forward-thinking Oberlin College, Ohio, followed by advanced studies at the Berlin Hochschule under Joachim and composition at the National Conservatory in New York with Dvorak. His story is already extraordinary; it is not easy to picture a gifted black student from the American South in Wilhelmine Berlin, combining study at the highest level with a vigorous social life.

This orthodox musical education produced a gifted violinist fully confident in his abilities, but with nowhere to go; the leading American orchestras were closed to black talent. So Cook turned to black musical comedy, overcoming further prejudice on Broadway to finally make his mark with *Clorindy*. He married a young singer, Abbie, with whom he visited London, where she recalled seeing Queen Victoria passing along Regent Street in an open carriage.

What’s in this story for the Ellington fan? The two composers shared an early childhood in aspirational Washington, an inherited sense of self-belief, and a determination to succeed while challenging racial injustice. But Cook’s background has little to do with jazz or its roots. While his time in Tennessee

undoubtedly exposed him to music which would influence jazz, his story is remote from the usual one of its origins and growth. However, the prevailing racial climate pushed him into such Afro-American idioms as ragtime and the cakewalk, expressed through black musical theatre. And his determination to fight without compromise on behalf of his people through his music has bearing on Ellington’s growth and purposes as a composer and performer.

Cook’s career peaked in 1903 with *In Dahomey*, a great success in the USA and in London, where it was performed at Buckingham Palace as well as at the Shaftesbury Theatre, and where it became the first black musical to be published in a piano score, by Keith Prowse. The cakewalk became the first black dance to cross over into the cultural mainstream.

Later stage productions were less successful, and eventually Cook ceased to compose. But he went on to lead and conduct musical ensembles. By 1912 he was involved with the Clef Club Orchestra, and in 1919 he returned to Europe with the Southern Syncopated Orchestra which famously included Sidney Bechet, for a tour which was of great significance in bringing black music to Europe, but which in the end was dogged by misfortune. Health problems, mental and physical, marred his later years.

The book reveals an irascible personality with violent tendencies which led to disputes with publishers, promoters and fellow musicians, and marital breakdown. He was well aware of his flawed personality, and frustration in pursuing his career undoubtedly added to his difficulties. Against this must be set his unswerving dedication, like Ellington’s, to his purposes, and his unwillingness to compromise. The portrait is, in the end, a sympathetic one.

In an earlier review (*BL 12/4*) I voiced a desire to learn more about Cook’s story. Carter’s concise and thorough work satisfies that wish admirably. It is well written and well produced. Refreshingly, in a world where scholarly works often look, and weigh, like house bricks, it is concise. Musical examples and technical matters do not impede the narrative flow. I recommend it to all who’d like to know more about where Duke came from, as a composer, and more about the thoughtful elderly gentleman who looks out from page 96 of *Music Is My Mistress*.

Roger Boyes

Sjef Hoefsmit

In the final stages of preparing this BL for printing, I learned that Sjef Hoefsmit is preparing to undergo surgery. On behalf of all DESUK members I’d like to wish Sjef a successful outcome and a swift and full recovery. DEMS Bulletin 01/3, due to be published on-line at the start of December, will not appear for the time being. **RB**

PRIMPING PARTICULARLY PROUDLY

by Geoff Smith

Duke Ellington was fond of advising his concert audiences that he had received many heavy requests - and then usually proceeding with his prepared programme. So how many of us actually had their requests answered? Not me, but I have had an Ellington live performance wish granted without asking, thanks to DESUK.

I did not actually make a request of Martin Hathaway and the Guildhall Big Band at our annual jazz party on 7 May but I had earlier mentioned a particular piece to our meeting organiser Antony Pepper. The delightful and surprising result was a performance of **Primping At The Prom**, preceded by an equally delightful introduction by Martin. He told the audience the piece was new to him and had become probably his favourite of all the Tony Faulkner transcription charts being performed that day. I later expressed my pleasure and excitement to Antony and was thrilled when he told me it was as a direct result of our earlier conversation that he had taken the arrangement along to Martin as a suggestion for performance.

I had better explain how all this primping came about. I have a piano music book of jazz-related tunes and have tinkered with **Primping At The Prom** (copyright Tempo Music 1954) over the years. A few weeks ago I finally "got it" and enthused about it to Antony, who rang while I was still at the piano. Subsequently, we both checked out the Columbia studio recording (22 December 1952) and agreed it was a highly worthy piece. It is perhaps the truly greatest thing about DESUK that we are the custodians of so many great Ellington and Strayhorn arrangements, as transcribed by Tony Faulkner, and that our society provides the stimulus to Martin Hathaway and other luminaries to perform it, keeping the music and its composers alive for us and, one hopes, future generations. Martin told me he really loved the tune and the chord progression. I ventured the hope that the piece was worthy of expanding with more solos and perhaps additional arranged sections. We shall see.

Out of Ellington always something new, even in 2011. By the way, what's with primping? My edition of Chambers associates the word with preening or titivation, yet there is nothing fussy or affected in this Ellington composition - just a darn good tune, well arranged, and performed with verve and skill on a 59-year-old record - and at our AGM concert.

We should all be proudly primping over that.

Ed: *I've loved **Primping At The Prom** since I first heard it in the 1980s. So I am very pleased that Geoff, and through his infectious enthusiasm Martin Hathaway of the Guildhall College, share my admiration. It is one of many pieces which are overlooked. Twenty years ago I took a closer look at it, and this seems the time to add what I found then to Geoff's piece. In 1991 I titled my notes **Primping For The Prom**. Should it be 'At' or 'For'? Does it matter?*

PRIMPING FOR THE PROM

Columbia 22 December 1952

by Roger Boyes

We often read that the early 1950s were not good times for Ellington. He moved from Columbia to Capitol, a contract which is still too readily dismissed by writers keen to reach the safe haven of the late 1950s Columbias. The dancehall era had ended, the big bands had gone, and by 1953 Louie Bellson and Willie Smith, two great rejuvenators, had left the Ellington Orchestra.

But **Primping For The Prom** is a little ballroom gem. The title intrigued me years before I heard it, but the music is good too. Smooth and flowing saxes contrast with choppy punctuations in the brass. There's a bit of tenor-sax posturing too, at the close of the Introduction and again at the start of the solo; a touch of genuine 'primping'.

A lovely eight-bar piano setup ending with a strange, rasping tenor-saxophone flourish (Jimmy Hamilton?) leads straight into the 32-bar ABA'B' theme, a smooth and elegant saxophones line with brass punctuations. This juxtaposition recalls **Midriff**, where the smooth saxes emerge in the middle-eight; here they pervade the whole chorus. The stately, broad sweep of the saxes is the forward voice, while the brass punctuations are quieter. Duke's piano fills are discreet and very apposite, and the tenor solo begins in the final bar. A prom being a formal, usually annual, college dance, the elegance, combining with a perkiness which isn't over-assertive, is just right.

Next comes a tasty Paul Gonsalves solo. Behind him the trumpets continue their primping, the trombones take over the sweeping line, and the saxes play three sustained punctuations. In B the saxes retrieve the sweeping line, as trumpets and trombones have a chirpy and conversational chat. This pattern is rerun in the second half of the chorus until the last two bars, where everyone cuts out, apart from Wendell Marshall, Louie Bellson, and the soloist.

The first half of the third chorus is very animated, opening with two four-bar orchestral 'breaks'. Four more bars from Paul follow, then a rather showy orchestral line brings a sense of climax at mid-chorus.

After it there's an abrupt return to the opening theme-statement. It is as though the primping has developed, through the saxophone solo, into a more dynamic and assertive animation, but now the contrasting controlled atmosphere of formality re-establishes itself. At the end Duke's single-note piano fills return, and it is the piano which links the final full chorus with the brief 'shutdown' coda.

This is a lovely performance, poised and dignified.

*

There are five other known versions of **Primping For The Prom**, all from dance-hall broadcasts and all from 1951 to 1954. There is no recorded evidence of any later revival. The earliest two come from successive nights at the Meadowbrook Ballroom, Cedar Grove New Jersey, and the second appeared on a CD celebrating Paul Gonsalves, accompanying a 2003 issue of the Italian magazine *Musica Jazz*. It lasts for five minutes, but the routine is unchanged. The reason for the extra length is a piano introduction lasting for two full solo choruses. At first Duke is alone, Marshall and Bellson coming in after twelve bars. The piano solo is superb, and so is Paul's. Paul doesn't take his four bars in the final chorus, and the piano returns to plug the gap, and for the single-note prods at the end.

An unissued live 1952 version from the Community Centre, Coquille, Oregon, survives, and a 30 April 1953 one from McElroy's Ballroom in Portland, also in Oregon, once appeared on an obscure bootleg LP. The fifth and last dates from Ellington's 55th birthday, 29 April 1954, when the band was again at McElroy's in Portland. The routine is unchanged but the tempo is brisker. I first learned the piece through this version, on a Scandinavian LP with muddy sound. On a 1990s Laserlight CD issue you can hear the rhythm section properly, and the performance really fizzles. Sometimes I retain a preference for my first recording of an Ellington composition, but in this case I now prefer the poise of the Columbia and Meadowbrook recordings to the 1954 one. **Primping For The Prom** works well at a brisk tempo; it is not a **Flaming Sword**, where the live Fargo performance makes more sense than the Victor. But as with the 1940 Victor **Ko Ko**, I find a more measured approach in the end more satisfying.

Instead of the piano introduction Dave Black sets the tempo with a series of bass drum thumps. At this brisker pace Paul's playing is very fiery, though not at all over-loquacious. The 'shut-down' coda occupies five bars instead of the four on the Columbia. The saxes still sound lovely, though the brass is harder to follow because of the balance. Harry Carney's presence is very evident, and it is good to hear him hitting his notes, 'smack!', behind Paul's solo in chorus 2. I also enjoy following Wendell Marshall's bass line in this version. Duke does not appear to play.

I suppose **Primpin' For The Prom** was dropped when the work in ballrooms declined, and the need for concert-hall and festival pieces edged it out of the active book. It's a shame it fell into disuse. It's a good piece, but it belongs in the dancehall pad. Its studio recording was also made at a bad time, the desultory end of the 78 era and of a Columbia contract. It became a little better known in 1968 when it was the title of a French CBS LP which gathered a dozen largely overlooked, in some cases previously unissued, Columbia tracks from 1947 to 1962.

Primpin' For (or At) The Prom

DE5114g	8/6/51 unissued
DE5115b	9/6/51 Musica Jazz MJCD 1153
DE5204a	21/3/52 unissued
DE5229a	22/12/52 Columbia Studios
DE5318a	30/4/53 Stardust LP SR 203
DE5407g	29/4/54 Laserlight CD 15 876

DESERT ISLAND DUKE

selected by *Geoff Smith*

ONE: **Take The A Train** 15-2-41. I suppose I should have the transcription service first recording of 15 January 1941, the day I was born, but I can take personal pride in this fact while I enjoy the more refined RCA issue recorded one month later.

TWO: **Such Sweet Thunder** - the title track of the suite for its drama and its anticipation for what is to come, although I would really like the entire thing. The album was my first Ellington LP, bought unheard by this schoolboy, having been snared by the cover picture and sleeve note. It transpired that the suite was recorded at what was almost the midway point of Duke's recording career. What a great introduction this suite is to the composer, the band, the pianist, the ducal concerto and sonnet concept for the soloists, and the great soloists themselves.

THREE: **Harlem Air Shaft** - Perfection.

FOUR: **Lotus Blossom** - May I cheat and have both versions as recorded for *And His Mother Called Him Bill*? If not, it has to be the first "rehearsal" as the band was packing up and Ellington was working it out at the piano.

FIVE: **Across The Track Blues** - the extended version on the 1940 Fargo dance, where everyone concerned is so relaxed and swinging, yet performing faultlessly.

The above list is as of today. Tomorrow's might be different, such is the wonder of the Ellington legacy. Only **A Train** has to remain; that is hardly "typical" Duke; but then, what is?

PAUL GONSALVES 1920-74

by Graham Colombé

Ed: *Frank Harvey brought to my attention this appreciation of Paul Gonsalves, written by Graham Colombé at the time of Paul's death in London in May 1974 for the June 1974 issue of Into Jazz. When I contacted Graham he explained that he had written it as a postscript to Time And The Tenor, an earlier two-part article about Lester Young and Coleman Hawkins. Hence the original title, Time And The Tenor Postscript: Paul Gonsalves 1920-74, and the references to Hawk and Prez. We'll dispense with the postscript bit and reprint here this perceptive and authoritative appreciation of a master tenor player who is still too often taken for granted, but who in 1974 Graham had no hesitation considering alongside the instrument's greatest innovators.*

I'm also very pleased to use once more Sefton Samuels' fine photograph of Paul and Duke. It goes perfectly with Graham's closing paragraph.

This sad and unplanned extension of the original article is a consequence of the sudden death of Paul Gonsalves in London on 15 May. His early demise, at the age of 53, has obvious enough connections with those of Young and Hawkins and anyone who saw him at the Rainbow last year must have realised that the end was close. Unlike Young and Hawkins however, Gonsalves enjoyed during the last quarter-century of his life an established position with the bandleader whose music he loved, and an appreciative audience throughout the world. It appeared therefore that artistic frustration was not one of his problems and his extraordinarily open friendliness might have made him seem a simple, happy character if his music had not revealed something different. What this was should become discernible during the short consideration of some of his recordings which follows. (The quotations come from Stanley Dance's *The World of Duke Ellington*).

'Coleman Hawkins was my main influence', said Paul, but by 1947 when he made the small-group recordings with Count Basie he was more under the shadow of another Hawkins follower – Ben Webster. He was no imitator however, and by 1949 eight bars, such as those on **Cheek To Cheek** with Basie, were enough to establish beyond any doubt the identity and individuality of Paul Gonsalves. Although Duke apparently remarked 'This so-and-so sounds just like Ben', when he heard Paul playing **Chelsea Bridge**, he must have been both aware of Paul's capacity for personal development and anxious to exploit it. The Ellington band's extended **Solitude** from 1950 has a

healthily broad-toned, thoroughly apt solo from Paul which is very much in the Hawkins-Webster tradition. His approach at ballad tempo was to become steadily more individual over the next twenty years, but the small-group performance of **The Happening** from 1951 showed that Ellington understood very quickly a talent that was already well developed – Paul's ability to create and sustain excitement in extended solos at up-tempo. These three minutes of uninterrupted Gonsalves make clear his technical competence and broad harmonic knowledge, and his very personal intensity, contributed to by pinched and squeezed tonal effects in the upper register. By the time the 1952 version of **Take The 'A' Train** came out, featuring Paul at slow and fast tempos and in a typical, breathlessly dramatic coda, his stature as an individual stylist and his value to Ellington were in no doubt.

The Duke's recordings for Capitol in the early fifties are not, on the whole, original and inspiring by his own high standards, but one compensation is to come across the Paul Gonsalves solos, revealing him in his early maturity. His tone is now consistently unmistakable. Though not quite as broad as before it somehow combines a mellow huskiness with an emotional penetration which gives his music considerable gravity at slow to medium pace and an almost obsessional urgency at tempos from medium to up. This urgency bursts through in the eight choruses which conclude the 1954 **Things Ain't What They Used To Be** and, of course, achieved its greatest impact at Newport in 1956.

Those 27 choruses on **Diminuendo And Crescendo In Blue** brought Paul a lot of publicity at the time but later became something of an imposition. 'It has become harder to do, night after night', he said, 'because people expect me to play a long time...The climax may come after ten or after five choruses, but if you go beyond it you destroy everything'. It seems obvious that part of the excitement generated by these marathons was visual. In total contrast to Johnny Hodges' motionless calm, Paul would curl himself over the instrument, project one bent knee in front of the other and twist and writhe in accompaniment to his music in a quite unforgettable manner. This vision of apparent creative ecstasy had a stimulating effect on audiences, yet Paul's near-convulsions combined with the music seemed to me to communicate something from the harsher side of experience. That intensity, those notes bent and squeezed, had nothing in common with the sense of free flight, of liberation, which rapid solos by a man like Hodges could give, but suggested instead some stark emotional prison, from which Paul could find relief, in the act of playing, but ultimately no escape.

Anxious, perhaps, not to over-emphasise this aspect of Paul's music Ellington wrote the beautiful ballad,

Happy Reunion, for him to play at Newport two years later. Paul's interpretation mixes reflective relaxation with hints of tension and melancholy, but the performance is understated like most of his ballad playing up to this time and gives no suggestion of the way it would be performed when next recorded thirteen years later.

Paul was on a great many record dates in the sixties, both under Ellington's leadership and with studio groups of his own. A comprehensive survey of his recordings should one day be written but here there is neither time nor space for it. The session with Harold Ashby was an early success in the series of albums he made away from Ellington, but later ones with Paul as the sole horn seemed to show that he was inspired by more company – preferably faces and sounds that were familiar. As a soloist, however, he was not repeating himself but still developing. His control over tonal variation was becoming even greater and the feeling of involvement in his slower playing was steadily increasing also. The *Afro-Bossa* album made good use of Paul's ability to conjure up an atmosphere of mystery, and his quite remarkable tone on **Absinthe** is almost viola-like. A remake of **Chelsea Bridge** on the *Virgin Islands* album shows clearly the new emotional depths of his ballad playing. The projection of feeling is partly due to Paul's exceptional control over pitch, which allows his note-bending to depart from the tempered scale exactly as and when he wants it to, but it is also due to the intensity he once reserved for up-tempo becoming more pervasive.

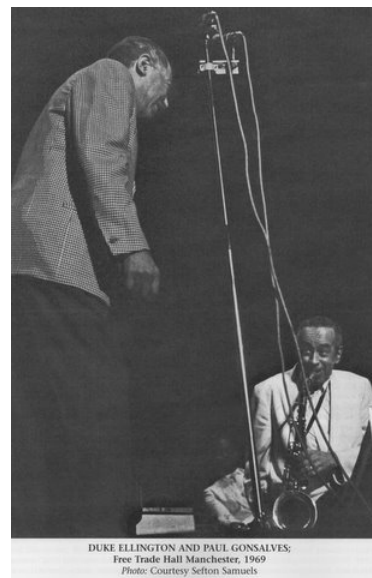
Ellington's **Far East Suite** again provided material and moods ideally suited to Paul's evocative sound, and there is much more excellent playing by him from the late sixties, but I want to finish this necessarily brief selection with a consideration of three tracks he made in the seventies. **Portrait Of Sidney Bechet** from the *New Orleans Suite*, first intended to have been played by Hodges, was recorded two days after the latter's death by Paul instead. Using the upper register extensively, with an extraordinary tone apparently produced specially for the occasion, he creates a wailing lament which is at times almost oriental. It proclaims, with an inestimably greater effect than Ellington's verbal tribute, the sensation of loss Paul and the whole band must have felt at Hodges' death.

At a session with Ray Nance a few months later Paul, with Nance on violin, played Billy Strayhorn's **Lotus Blossom**. This time his tone is fainter and dominated by a touching huskiness, and there is no escaping the comparison with the later performances of Young and Hawkins. Paul sounds weak and tired, but his simple statement of the melody is very beautiful. Fortunately he had more energy to draw on the following year when one of those performances

which triumphantly justify 'live' recording was taped at Bristol. I consider it to be Paul's greatest achievement on record, but that opinion obviously discounts material as yet unissued.

At present however I feel that **Happy Reunion** from the *English Concert* double album represents Paul's supreme performance on record and indeed ranks with the very greatest jazz recordings. Ranging from subdued murmurings to piercing shouts (which make Ellington's vocal interjection a logical part of the performance), Paul draws on all his resources of technique, experience and feeling in a soul-baring creation which defines the very essence of jazz. It seems that all the most intense emotions life provided for him are recalled and focussed together in these four and a half minutes, so that it is hard to avoid the impression that this music is more the man than the man himself. How much more this reveals of the person inside than the handshake, the smile and the joke over a drink during an intermission. Jazz can be played behind a mask or a smokescreen and some of Paul's own playing was fairly inscrutable, but here the masks are all peeled away and Paul plays himself, openly and without embarrassment.

There was obviously a great personal bond between Paul and his leader, though the Duke's characteristically urbane comments in Dance's book do not hint at it. But Paul spoke to Duke, via *Downbeat's* issue for the Ellington 75th birthday, with an openness that matched the music just discussed. 'You have been like a father to me', he said. 'You have helped me shape my career. I think that I would like to be like you. I love you'. The man capable of the frankness of those words has gone now, but we can still cherish the immediacy of his music as his permanent memorial. There is no doubt that it will last as a monument to a remarkable individual and to the depth and vigour of his response to life.



DUKE ELLINGTON AND PAUL GONSALVES;
Free Trade Hall Manchester, 1969
Photo: Courtesy Sefron Samuels

John Canham

We report with regret the death earlier this autumn of DESUK member John Canham, of Whimble, near Exeter. Ellington music was played at John's funeral. DESUK extends condolences to Dawn and to John's wider family.

June Norton

In October *Ellingtonia*, the newsletter of our sister society in Washington DC, reported that former Ellington singer June Norton had died in 2004. June's death had gone unnoticed because it was reported locally under her married name, June Cuff; professionally she always remained June Norton.

June's full-time spell with Duke was brief, in July and August 1950, a year in which Ellington recorded nothing for Columbia until November, and his recording activities were confined to small-group dates for Mercer Records. An unissued telecast on which she sings **Creole Love Call** and **On A Turquoise Cloud** indicates that June succeeded Kay Davis in the wordless vocalise department. She was well qualified in this role, as she was a trained mezzo-soprano. In later years she concentrated on teaching.

In April 1966 the Ellington Orchestra played at the Bolling Air Force Base in the Washington DC area, and June sang with the band. On that occasion she sang **Mood Indigo**, **Bill Bailey** and **Fly Me To The Moon** with the band, and **Sophisticated Lady** with solo piano accompaniment by Duke. The band played **Happy Birthday** before her first song, suggesting that the occasion may have been June's birthday; an introductory announcement from Ellington might confirm this.

Not surprisingly, June remained largely unknown to the Ellington community, but some DESUK members will remember her. She came here to take part in the two Oldham conferences, Ellington'85 and Ellington'88, at Birch Hall. She was also at Ellington'99 in Washington.

RB

Bertha 'Bee' Pine

Like June Norton, Bee Pine came to Ellington'85 in Oldham, though I first met her at the 1989 conference in Washington. Bee died towards the end of September, aged 96, in Portland Oregon, where she had been living for the last few years with her family. She was still in her teens when she first heard the Ellington Orchestra play, in the early 1930s, in Providence, Rhode Island, the state in which she grew up. Talking with Bee and her friends Lynne Mueller and Yvonne Theodore helped me to begin to learn a little about Americans and their country.

Eventually Bee tired of long plane flights, and I last met her at Chicago in 1998. But we remained in touch via the Ellington discussion group duke-LYM. An exchange on Duke's train pieces provoked a lovely reminiscence of a long train journey she undertook when she was ten or so, to stay with some rather unsympathetic relatives in Philadelphia. In another, on the importance of checking for accuracy, Bee wrote about her training in journalism and I told her how much I'd enjoyed growing up among journalists.

RB

Frank Driggs

Frank Driggs, author, record producer and above all collector of photographs, died on 20 September, aged 81, at his Manhattan home. According to his New York Times obituary he had almost 100,000 photos in his collection, over 1500 of them of Duke Ellington. A writer for *Smithsonian* magazine observed, when visiting Mr Driggs for a 2005 interview, that in one cabinet Billy Strayhorn sat in front of Barbara Streisand. 'As well he should,' replied Mr Driggs.

André Hodeir

On 1 November André Hodeir, violinist, composer, pupil of Olivier Messiaen, writer and editor, critic and jazz pundit, died at Versailles, aged 90. He was best known in the English-speaking world for his 1954 essay *A Masterpiece: Concerto For Cootie*. It appeared in his book *Hommes Et Problèmes Du Jazz*, translated into English as *Jazz: Its Evolution And Essence* (1956). The first serious attempt to apply to jazz the sort of critical apparatus used in 'serious' music, his book was widely influential on jazz writing and scholarship.

In his 1958 essay *Why Did Duke Ellington 'Remake' His Masterpiece?* Hodeir abandoned this critical objectivity to denounce Duke's 1956 Bethlehem recording of **Ko-Ko**. Others have since refuted his denunciation, which has sometimes been mistakenly, or mischievously, applied to the entire *Historically Speaking – The Duke* LP, on which it appeared. Both essays were reprinted in the 1991 *Duke Ellington Reader*.

RB

ELLINGTONIA LIVES.....

At a 20 October concert in Liverpool, the Royal Liverpool Philharmonic Orchestra performed some Ellington music as part of a programme under the overall title *The Big Country*. I'd welcome any further details. A week later, on 28 October, The Royal Academy of Music Big Band played with Stan Tracey, in the Duke's Hall at the Academy, Stan's arrangements of **Passion Flower** and **Lay By**, as well as Stan's own *Genesis* suite.

George E 'Butch' Ballard, Drummer with the big bands ***by John F Morrison***

As a kid growing up in Frankford, George Ballard liked to follow the American Legion parades through his neighbourhood, and would march along with the drummers. Maybe it was then that George decided he wanted to pound those drums himself, because somehow he conveyed the ambition to his father, who gave him a set of drums he bought from a pawnbroker when George was only ten.

That was how it started. George took drumming lessons for 75 cents a session, and by the time he was 16, was allowed to sit in on the Herb Thornton Band, which he heard playing at the Philadelphia Boys Club. George Edward 'Butch' Ballard went on from there to perform with some of the biggest jazz artists of his era, and was still swinging at 90.

He died October 1 at the age of 92, leaving behind a long career that tracked much of the history of jazz in America. George also found time to be involved with politics in Frankford, where he was Democratic leader of the 23rd Ward. He was also a sought-after percussion teacher.

After performing with a band in Philly George, at the age of 19, began playing with Louis Armstrong's band. Three years later he moved to Harlem – taking the A Train of course – and joined the band of Cootie Williams, Duke Ellington's former trumpeter. Singers with the band included Ella Fitzgerald, Sarah Vaughan, Dinah Washington and Pearl Bailey.

During World War II George joined the Navy and served in the South Pacific with the 29th Special Construction Battalion (Sea-bees). He also played in a military band. After the war he got gigs in New York with Armstrong, Illinois Jacquet and Ellington's son Mercer. In the late 40s George joined Count Basie's Orchestra when Basie's drummer, Shadow Wilson, left to play with Woody Herman.

In 1950 George did the unthinkable: he turned down Duke Ellington. Ellington had contacted him to back up Sonny Greer, who was not always reliable. George became Greer's backup, but when Ellington asked him to permanently replace Greer, he refused. He said he didn't want to change his drumming style to suit Ellington, who favoured double bass drums. Although Ellington hired Louie Bellson as his permanent drummer, George continued to play occasional sets with the Duke in 1952 and 1953. He was the drummer on the classic **Satin Doll**.

George was born in Camden and grew up in Frankford, where he attended Northeast High. He married his wife, Jessie, in 1940. Over the years George played with jazz legends John Coltrane, Fats Waller, Bootsie Barnes, Cat Anderson, Eddie

'Lockjaw' Davis, Eddie Vinson, Arnett Cobb and Clark Terry. His wife died in 2000. He is survived by a son, Brenton Randolph, a brother and sister, and three grandchildren.

Ed: *This obituary appeared in the Philadelphia Daily News. I am grateful to Jack Morrison and the News for their kind permission to reprint it, and to Joe Zawacki for bringing it to my attention. DESUK's sympathies go to Brenton and the wider family.*

Mike Hazeldine

Mike Hazeldine, who is best known in the Ellington community for his contribution to the 1985 and 1988 conferences in Oldham, died on 21 September 2011 aged 71. He was one of a select group convened by Eddie Lambert to organise Ellington'85 which became the first truly international conference. It is fondly remembered today for the impromptu ascent onto the stage of Alice Babs, the emotional celebration of Jimmy Hamilton's 65th birthday (as an orphan and then a travelling musician, the previous 64 had passed by completely unnoticed) and the totally unexpected arrival on the first morning of Herb Jeffries seeking to register as a delegate.

The success of Ellington'85 led to the decision to invite the Oldham committee to host the 1988 conference (after Newark NJ in 1986 and Toronto in 1987). The unexpected death of Eddie Lambert in 1987 saw Mike Hazeldine appointed chairman by the rest of the committee (Ray Ibbotson, Jim Lowe, Elaine Norsworthy and Derek Webster) and two additional people were co-opted: Tony Whale and myself.

Mike's enthusiasm and skills were in evidence in so many different ways from the tricky incorporation, at my insistence, of all 88 piano keys into the conference logo ("If we don't do this for 1988, Mike, we won't have another chance until 2088!") to the much appreciated lettering SAMM on Sam Woodyard's drum kit. But, apart from a great conference, Mike will always be remembered for his unscripted, highly emotional appeal for money to purchase for Sam the Premier drum kit he had played throughout the weekend. In the event enough money was raised to also ship the kit to Paris, where Sam was living, and to pay off all his outstanding medical bills. He died in Paris four months later but not before he had played several gigs with the drums provided by his Ellington family and made one final recording under the leadership of Steve Lacy.

For the past 20 years or so Mike concentrated, inter alia, on New Orleans music, writing and publishing everything from pamphlets to books. Sadly he did not join DESUK but his achievements in 1985 and 1988 certainly earn him this tribute.

Peter Caswell

A NOTE ON DETS VOL.15 TRUMPET SOLO ATTRIBUTIONS

If you take *Jazz Journal*, you will have seen Graham Colomé's review of DETS 15 in the December issue (p24). Graham disputes several soloist attributions, in line with his article *Detecting Duke's Trumpet Players 1945* (*BL 18/3*, p10). He writes, in a letter to me: 'I hear no solo by Rex on the first broadcast. His usual brief solo on **Three Cent Stomp** is played by, I think, Cat and it certainly isn't Rex because it lacks the intense, whinnying vibrato with which he opens on versions both earlier and later. Nor, in spite of Ken Steiner's notes, does Rex solo on **Stompy Jones** where (I'm glad to say) DESOR and I agree that it's Taft Jordan in the third chorus. However I don't agree with DESOR that Jordan returns for chorus seven before Cat takes the last three and nor do I see why Jordan should. It seems logical that Cat should build his solo through choruses seven to ten and that's how I hear it. As Rex had recently been playing solos on the above two numbers (in spite of DESOR's incorrect assertions otherwise) he must have been either absent from that broadcast or present but unable to take solos'.

I find Graham's attributions persuasive. Keen ears may be able to detect whether the trumpet section was reduced to three on the 28 October broadcast, or whether there are four. If the latter, I doubt if it would be possible on the basis of section work alone to determine whether the fourth is Rex, unable to solo, or a stand-in. If he was playing in the section, I can't think why he couldn't take his short solo on **Three Cent Stomp**.

Graham adds that on 3 November Al Hibbler, not Jordan, takes the vocal on **It Don't Mean A Thing**, for three reasons: 'One: the announcer says, just after Hibbler's been singing, "and now add trumpet man Taft Jordan..." with no mention of Taft singing. Two: it sounds like Hibbler! Three: on subsequent recordings where Hibbler has sung the preceding song, it is he who continues with **It Don't...**' I agree: Hibbler sang the vocal chorus from 1947-49, though I don't know any of the versions on which he does.

Graham argues that Rex, and not Taft, solos on **Ring Dem Bells**: 'the repeated note in the middle being typical of him and quite untypical of Jordan. As Nance used to scat and then play it could also be Rex rather than Jordan scatting with Hodges, but I can't be sure of that.' Graham also argues for Taft, not Rex, on **How Deep Is The Ocean** (see his article in *BL 18/3*).

The Hurricane **Perdido** gives rise to an error in the booklet note, possibly caused by a late amendment to the dating of the 1943 broadcast. Graham is in no doubt that Taft, who had just joined the band as Rex's temporary stand-in, takes over Rex's solo in chorus 2.

Here are these new additions to the table in *BL 18/3* (p14). The soloist proposed by New DESOR precedes Graham Colomé's proposed correction. Bracketed numbers are chorus numbers. **RB**

4584l	27/10	Three Cent Stomp	RS	CA
4584p	27/10	Stompy Jones	TJ	CA (7)
4588j	3/11	Ring Dem Bells	TJ	RS
4588s	3/11	How Deep/Ocean	RS	TJ
<i>And from 1943:</i>				
4312c	28/5	Perdido	RS	TJ (2)

A GAME OF CARDS 1946

Here is the key to the last issue's front cover photograph, for those of you still puzzling over some of the identifications. From the left, with pipe and glasses, Al Sears has his back and right shoulder towards the camera, as he concentrates on the action at the card table. I thought the glasses might be a helpful clue. Facing Al, head cocked to his right, is Shelton Hemphill, the reason for the photograph, since he's one of the subjects of Graham Colomé's article on the 1945 Ducal trumpeters. From behind, Junior Raglin looks over Shelton's left shoulder, as does Django Reinhardt, just inching his right shoulder in front of Junior's left. Django's presence dates the photograph to the late autumn of 1946, when he toured with the Ellington Orchestra. The presence of Raglin, Sears and Hemphill rules out the only other time their paths crossed, Paris in 1939. The remaining identifications are much more straightforward. The left hand of Lawrence Brown hovers over the cards, Harry Carney stands behind him and slightly to the rear, and Johnny Hodges stands to the left of Lawrence.

The cards are face up, and the hand is clearly over, with Lawrence apparently declaring, quietly confident that he is about to scoop the pot.



One final question. What is going on, in this scene of silent concentration? Send your suggestions to me here at Bury St Edmunds. The writer of the best analysis, as judged by members at the 2012 DESUK AGM, to be held in Woking on the morning of Sunday 27 May, will receive a copy of the recent Gary Keys DVD, *Reminiscing In Tempo*. **RB**

Letters

Ed: *The Unknown Session continues to stimulate correspondence about Paul Gonsalves' involvement, and other small-group Ellingtonia of the later years. Chris Addison returns with a dramatic scenario to explain the puzzle, and Michael Kilpatrick points us to specific moments on the recordings where Paul's presence can be readily detected.*

Once again the Letters column has spilled over onto a second page. This has become the liveliest exchange of members' views since I took the helm at Blue Light six years ago.

From **Ron Malings**, Rhyl:

Dear Roger,

Concerning Paul Gonsalves, I was interested in the letters (and your comments) on the *Unknown Session*. The first LP I owned, back in 1954/55, was Duke's *Masterpieces* on Columbia (E). I have admired Paul Gonsalves ever since, although of course he was by no means the principal soloist in that band. Over the years I have acquired a considerable number of his recordings, with and without Duke.

I first bought the *Unknown Session* on Columbia (US) AL35342 and I have it now on CD (Columbia COL 472084 2). Paul is not mentioned anywhere in the notes and it never occurred to me that he might be present.

I agree that behind some of Hodges' solos there is a suggestion of a tenor sax sound but Brown & Carney were both capable of producing a rich sound. The point is that I do not hear Paul's sound.

Michael Kilpatrick mentions that the name "Paul" appeared on some of the scores. I haven't seen them but I would be more interested in seeing how much space the arrangements allowed him.

I agree with Chris Addison's comments, especially concerning the final track. Stanley Dance's notes mention that "each of the horns takes two choruses." Now, whether or not Dance could hear a tenor sax, is it at all likely that Duke would have denied Paul Gonsalves a solo? It's unthinkable. It's more likely that Paul went sick and missed the session!

I guess this is one of those discussions that will run and run.

From **Larry Walker**, Leighton Buzzard, Beds.:

Dear Roger

Following on from Chris Addison's letter (18/3) and his wish for later recordings by Ellington small bands I thought I should point out a CD I recently found whilst in Chicago. It is entitled *The Intimacy of The Blues* and

appears on Original Jazz Classics, OJCCD-624-2. The recordings, which were first issued on Fantasy in 1986, include six tracks from March 1967 which make up the *Combo Suite* and a further five tracks from January and June 1970. I can safely say that Paul Gonsalves appears on all but the final track which features Harold Ashby playing a splendid **All Too Soon**. It may not be easy to find a copy as output of the OJC imprint seems to have ceased, but it is a gem from his later years which is worth searching for. The CD's sleeve notes are by Stanley Dance, which reminds me that I have just obtained the Solar box set of all the nine albums he produced for the Felsted label. These include the essential Billy Strayhorn session *Cue For Saxophone* as well as Rex Stewart's *Rendezvous With Rex*, along with many more delights.

As for the *Unknown Session*, having closely listened once more to my original CBS LP version I am none the wiser regarding the Gonsalves question. All I am certain of is that the album is superb.

Ed: *Another latter-day small-band recording to add to the OJC CD is the 1967 Rainbow Grill octet released on Gambit 69248 (BL 14/4, p19).*

From **Chris Addison**, Middlesbrough:

Dear Roger

In a final effort to lay the issue to rest, I offer the following fanciful scenario on the debate. I think it weaves together the known facts. My flight-of-fancy (which includes a growling rabbit) goes like this.

It was intended for Paul to play at this recording session, hence his name appearing on score parts as Michael points out. However he didn't 'show'. This is feasible in view of known problems (drink, etc.) A tenor-saxophonist (who happens to have dropped by the studio) is drafted in by Duke at Irving Townsend's suggestion. This unnamed tenor helps fill out the ensemble, but doesn't solo.

Here it gets interesting. The next time the 'guys in the band' gather Paul, as was his style, sidles in, late, hung over and sheepish, hoping not to attract too much attention. Catching him out of the corner of his eye, one of the members of the band (let's just say it was 'Rabbit') growls something like, "And where the hell were you?"

Shrugging his shoulders, Paul mumbles, "I didn't know about the session....none of you let me know." At this one of the 'cats' snarls: "What you're sayin' is, 'this session was unknown to you'?"

Duke baggy-eyes Gonsalves for a moment, then drawls: "Know what Paul....we kicked off with **Everything But You!**"

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

Dear Roger,

Having read the two letters in *BL* 18/3 - from myself and Chris Addison – regarding the *Unknown Session*, it now seems to me that my contribution was verging on the totally pointless, because without supplying any useful evidence, I merely made a pronouncement to effect of "the tenor saxophone (which is clearly present) is Paul Gonsalves."

Chris Addison asserted (as others have done in the past) that he can hear no evidence of a tenor saxophone. Although I explained that the scores and parts to the pieces of the *Unknown Session* clearly refer to Paul on a tenor sax, this isn't actually proof that a tenor saxophone was present at the recording session(s) - although many of the harmonies of horns would be pretty dysfunctional if a voice were missing.

It occurs to me that my letter was rather lacking in not providing useful evidence which can be appreciated by those without copies of the scores to compare with the recordings. So here is the incontrovertible evidence from the audio itself.

First listen to **Black Beauty**. The opening 1min 10secs of this are on the piano, after which a muted Ray Nance enters over the top of a trio of saxophones playing a figure in parallel triads in the first inversion. What's more, Harry Carney is playing the lead part giving the trio a distinct flavour. This is borne out by the score.

Whilst differentiating four, five or more instruments may be increasingly difficult, detecting the three saxophones here is one of the easier ways to observe the presence of the tenor. The trombone is clearly not playing in this trio as Brown is about to enter with a solo, with no time at all to insert his mute.

The next best means of hearing Paul Gonsalves is to listen to **Dual Highway**. This begins with 33 seconds of Johnny Hodges. After that enter a duo of trombone and tenor saxophone with a few interjections by Ray Nance, muted, at the end of the first two phrases, and for all of the third phrase. The tenor, playing in the upper register, has a very distinctive tone and this is obviously not Hodges because the same instruments are playing exactly the same thing two minutes into the piece, behind Hodges' solo. Neither is it Carney, who rather perversely only seems to play one single note, right at the end of this piece!

DESUK LONDON SOCIAL MEETING

Civil Service Club (off Whitehall) Sat 8 October 2011

Not so long ago I was grumbling about receiving no reports or news about these bi-monthly meetings. Now I receive vast detailed screeds about the playlists and

discussions. Antony Pepper and Victor Lawrance, who jointly presented the 8 October meeting, have sent me enough stuff for two or three *BL* pages. Two playlists follow. The accompanying comments will appear in *BL* as page fillers over the next ten years. Does anyone know of a short course on *Proximity in Writing*?

Victor's *Kinda Dukish* sought to consider the influence that the Duke had on other bandleaders and musicians by examining some compositions specifically written as tributes. The selection comprised: **Used To Be Duke** (Hodges 1954); **Portrait of EKE** (Charlie Barnet 1949); **I Remember Duke** (Woody Herman 1955); **Duke pt 1** (NYJO 1991); **Double Duke** (Joe Temperley c1990); **Echoes Of The Duke** (Humph 2006 with Karen Sharp); **The Duke** (Miles/Gil Evans 1957); **Open Letter To Duke** (Mingus 1959); **Duke's Blues** (Hodges 1952); also **Don't You Know I Care** (Derek Else, date unknown); **I'm Gonna Go Fishin'** (Gerry Mulligan CJB 1960); **Warm Valley** (Marty Paich (1959); **Things Ain't...** (Harry James c1948). Victor tells me the Mingus piece didn't go down too well with the meeting. Great stuff – I'd have been rooting for it if I'd been there.

Antony delved into the 1999 RCA Victor centennial 24CD 'Red Box' set and pulled out these plums: **Black and Tan Fantasie** and **Blues I Love to Sing** (1927); **Black and Tan Fantasy** (1932); **Daybreak Express** (1933); **Solitude** (1934); **Blue Serge** (1941); **The Blues** (1944); **(All Of A Sudden) My Heart Sings** (1945); **Transblucency** (1946); **Come Sunday** (1965); **Tourist Point of View** (1966); **It's Freedom** (1968); **UMMG** (1967); **Metcuria The Lion** (1973).

RB

RETIRE TO THE SUSSEX COAST?

Antony observes that Duke's career with Victor began in 1927 in Camden and ended in 1973 in Eastbourne.



Trinity Church Studio, Camden NJ



Congress Hall, Eastbourne

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. 2nd Saturdays., 2pm.

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

11 Feb Oscar Peterson: OP and Me (Geoff Smith)
Later 2012 meetings: 14 Apr, 9 Jun. The group also meets as the London Jazz Soc.: same Sats. in alternate months).

Manchester Jazz Society:

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

26 Jan: Video Night. Jazz 'soundies', including 5 Ellington short films. Plus *The Herb Jeffries Story*. (Peter Caswell)

Sheffield Jazz Society:

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

TDES (New York):

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

2012 schedule: Wednesdays 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 p1

Laurent Mignard Duke Orchestra:

www.laurent-mignard.com

Maison du Duke:

www.maisonduduke.com

Th 12 Jan (Q'tet) Jazz Club, Annecy (74)

Sat 18 Feb (Duke Orch.) Les Prairiales, Epernon (28)

Mon 12 Mar (Duke Orch.) Le Palace, Paris: Ellington 'French Touch'

Wed 2 May (Duke Orch.) Scène Nationale, Bayonne (64)

Th 3 May (Duke Orch.) Th. Olympia, Arcachon (33)

Fri 11 May (Duke Orch.) Th. André-Malraux Chevilly-Larue (94)

Harmony In Harlem:

Contact Michael Kilpatrick on 01223 833062
www.harmonyinharlem.co.uk

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:

Thursdays, 8.30pm, 12 Jan, 9 Feb, 8 Mar, at the British Oak, Pershore Rd., Stirchley, Birmingham B30 2XS

Contact Mike Fletcher on 0121 444 4129
mike@efletcher.fsworld.co.uk

Frank Griffith:

Th 12 Jan: FG w Hugh Ockendon Trio, Conservative Club, 151 Broadway, Bexleyheath, Kent DA6 7EZ 8pm. £6.

Sat 11 Feb: Brunel Univ. Jazzbridge cond. FG. 7.30pm. Compass Th., Glebe Ave., Ickenham. £10. 'Friends of Ickenham Hall' benefit.
www.ickenhamhall.org.uk

Fri 27 Apr: FG/Georgia Mancio Quintet. 8.30pm. Carswell Golf Club, Faringdon Oxon., SN7 8PU. £12. 01367 718903. www.oxfordlivejazz.com

The Big Chris Barber Band 2012: UK venues:

Fri 3 Feb, 7.30pm Town Hall, Birmingham *

Sat 4 Feb, 7.30pm Roses Th, Tewkesbury

Sat 11 Feb, 7.00pm Floral Pav, New Brighton *

Tu 14 Feb, 7.30pm Playhouse, Norwich

Sun 19 Feb, 1.30pm The High Rocks, Tun. Wells

Th 23 Feb, 7.30pm Hexagon, Reading

Fri 24 Feb, 7.30pm Th@The Place, Oakengates, Telford

Sun 26 Feb, 7.00pm Fairfield Halls Croydon

Tu 28 Feb, 7.30pm Royal Conc Hall, Nott'ham*

*3Bs (Barber Ball Bilk)

In January the band tours in Germany

Copy deadlines for future *Blue Light* issues:

Vol. 19/1: Friday 2 March 2012

Vol. 19/2: Friday 1 June 2012

Vol. 19/3: Friday 7 Sept. 2012

Vol. 19/4: Friday 23 Nov. 2012



BLUE LIGHT *Binders*

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

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

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

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



Duke Ellington
The Treasure Shows Vol. 15

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**THE MAGAZINE FOR LOVERS OF THE
GOLDEN AGE OF POPULAR MUSIC**
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COMMITTEE MEMBERS: Christopher Addison, Quentin Bryar, Frank Harvey, Phil Mead, Geoff Smith

TREASURER'S NOTES

My address is; 38 Thurlestone Avenue, London N12 0LP and my Email address; desuk@victor.waitrose.com

2012 Membership Renewal

Postal costs have risen dramatically in the past year and will probably increase again in 2012 so we have been forced to examine ways of keeping these costs down. In the past subscription reminders were printed separately and inserted in BL but this could increase the cost of postage. To avoid this risk we are including payment advice as part of this letter and we would appreciate it if you could simply either send your cheque to the address below writing your membership number on the back of the cheque or if paying by Bank Transfer or Paypal include it as a reference to help in matching the amount received to your payment record.

The annual subscription for 2011/12 is **£20 (\$40)** and is due on **31st December 2011**. If you elect to take Life Membership the subscription is **£200 (\$400)**.

Payments can be made by

- Cheque payable to DESUK drawn on a Sterling bank account. Send to:
DESUK Treasurer
38 Thurlestone Avenue
London
N12 0LP
- Standing Order or Bank Transfer to DESUK at Santander (was Alliance & Leicester) - Sort Code 72-00-09 Account number 15478709
- PayPal (commission charges are paid by DESUK, not you)
- For overseas members a Sterling International Money Order
- We regret that US Dollar cheques cannot be accepted

If you have an Email address please provide it if you have not already done so. This will assist in further reducing postal costs and if your personal details have changed or are likely to change in the near future please let us know the details so that we can direct correspondence to the correct name and postal or Email address.

New Members

We extend a warm welcome members who joined recently:

Per Thomsen, and David Fisher

Donations

Donations to the Society are always welcome and I would like to thank **Wayne Clutton, John Gover and Roger Boyes** for theirs.

Victor Lawrance - DESUK Treasurer

MINUTES of the DESUK COMMITTEE MEETING held at the Punch Tavern, Fleet Street, London on **Saturday 23rd July 2011**

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

1. At 1 pm **Chairman** welcomed everyone, particularly new members, to the meeting.

2. **Apologies** – received from Quentin Bryar.

3. **Minutes** of 2nd April 2011 were agreed, with a few minor amendments.

4. **Matters arising.** Item 10 – Webmaster's report: The setup of emails addressed for specific office holders had been done – the email address is e.g. treasurer@dukeellington.org. Item 11 – Future plans/activities: this needs to be a distinct Agenda item for every meeting. In response to a query on procedure – music charts, AP confirmed no work had been done on this recently.

5. Officers' reports:

a. **Treasurer.** VL highlighted issues relating to income/expenditure particularly late and/or non payment of subscriptions. An enquiry about life membership was in hand. Suggested further options to increase income: seek donations from appropriate sources/sponsorship of *Blue Light*/international subscriptions etc. A donation area exists on the website; the link chat group had given good publicity.

b. **Membership Secretary:** Clarification needed on division of responsibilities. It was agreed Membership Secretary receives applications from new members, logs them and forwards details (with cheque if included) to Treasurer. Renewing members send payment directly to Treasurer and receipts will be provided. New members to receive welcome letter pack. **Publicity Officer** to write to libraries, colleges etc re corporate membership and report back with response.

c. **Blue Light:** New issue will include short piece on membership renewals. RB confirmed members are entitled to receive all issues of *Blue Light* for their subscription calendar year.

d. **Meetings Organiser:** AP thanked everyone for help at AGM. A little more time is needed beforehand on the day to clarify arrangements. It was agreed that AGM 2012 takes place on Sunday 27th May morning of the conference, i.e. at Woking. AP expected the annual Christmas Dinner for London members would be on 10th December 2011 with cost around

£30 p.p. RB stressed that copy on AGM 2012 was needed urgently for inclusion in next issue of *Blue Light*.

6. **ELLINGTON 2012.** From discussions already held, GS fully expected backing from Woking Borough Council, who had shown considerable enthusiasm for the Conference. The emphasis should be on talks/study groups rather than live concerts and numerous people had already expressed interest. The possibility of a civic reception for delegates had been mooted. Committee congratulated GS and AP on work already done towards Ellington 2012.

7. **DESUK Constitution.** It was agreed that each member would scrutinise the draft document and circulate emails to all the committee with any proposals for amendment in good time for further discussion at the next meeting.

8. Dates/venues for future meetings:

The committee will meet at the Punch Tavern on the following dates, 12.30 for 1 pm start:

Saturday 15 October 2011

Saturday 28 January 2012

Saturday 24 March 2012

Ellington 2012: At Woking, various venues, to be confirmed –

Evening reception/registration – Wed 23 May
Conference concludes Sunday 27 May 2012

9. **A.O.B.** a. Merchandise/shop items. Some small items are still available. VB will stock and advise outcome. Small items could be included in the new members welcome pack.

b. Ad in *Jazz Journal* – this is now arranged (PC).

c. Ad in *Jazz UK*. Rejected on account of prohibitive cost (PC).

d. Website – Confirmed as updated on 22nd July (AP).

e. PC reminded members of the annual convention of the IAJRC, to be held on 22/24 September – further details from their website.

There being no further business, the meeting was declared closed at 3.20 pm.

Catherine Coates

Editor's Note: These are the agreed Minutes of last July's meeting. The draft Minutes of the 23 July meeting will be discussed at the Committee's next meeting, on 28 January.

Ed: DESUK's 2012 Annual General Meeting will be held on Sunday 27 May at Woking (Ellington 2012).

See Minute 5d and *BL* 18/3 p1.