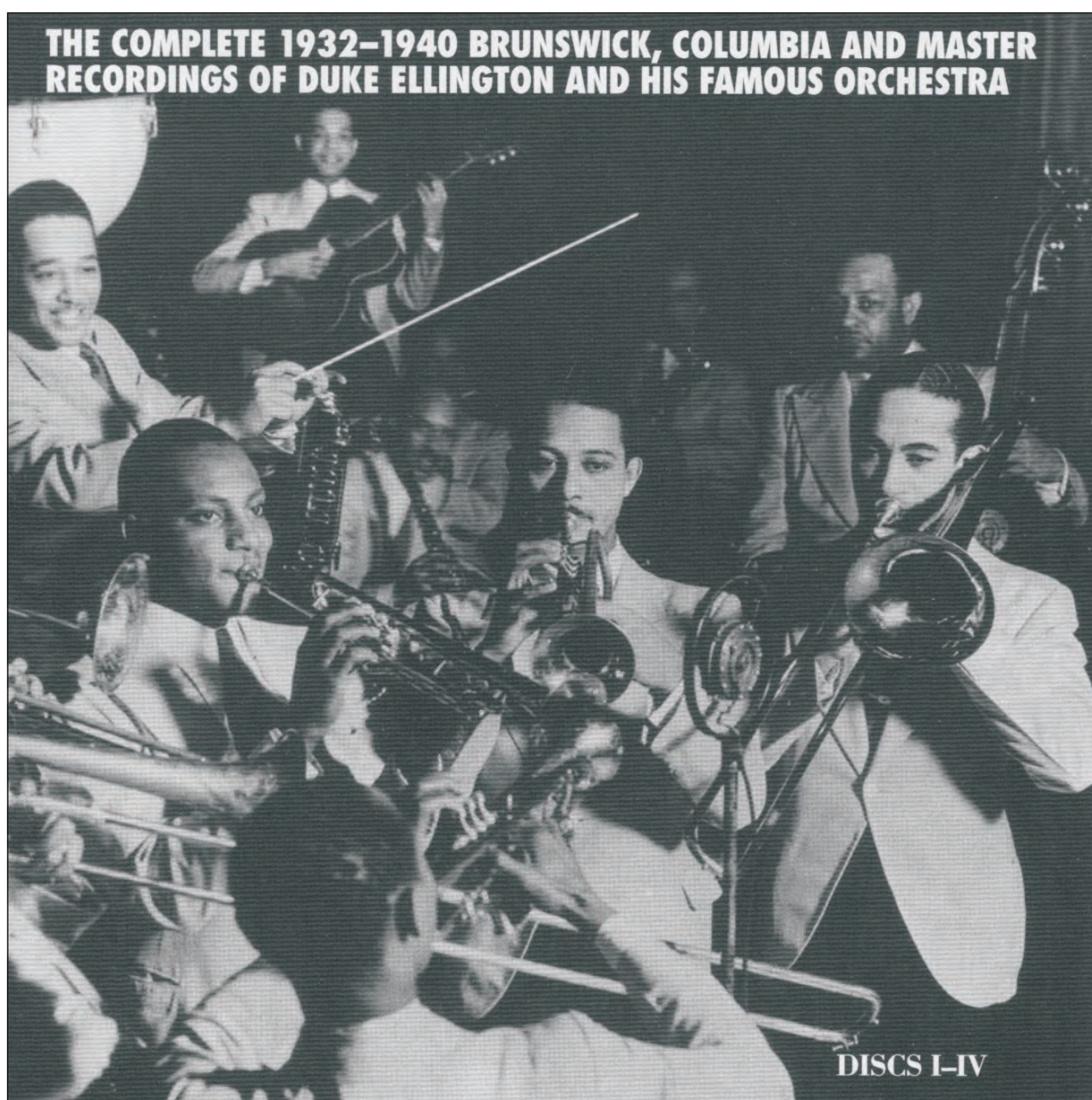




# BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)  
VOLUME 18 NUMBER 1 ● SPRING 2011



THE NEW MOSAIC 11 CD SET

## 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

## 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 18/2) is Friday 3 June 2011

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# BLUE LIGHT

NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

## Editorial

Welcome to the first *Blue Light* of 2011 (really it's the second, since 17/4 reached you so late). Complications with the preparation for printing delayed 17/4 into the New Year, and by then further commitments and frustrations led to further delays. I apologize to you all, but above all to the musicians and promoters whose announcements appear in the Events Calendar. For more of the grisly details, turn to the inside back cover.

\*

I'm also sorry if what I wrote about the three vacancies made some of you fearful for DESUK's future. All three vacancies will be filled at the 7 May AGM, and the Society's future seems secure. See p6 for details about the AGM and p1 for our progress on filling the vacancies. I hope to see many of you in London on the day. At the meeting Derek Else will retire as Treasurer and Membership Secretary (and much more – at times he came near to shouldering the burden single-handedly). Derek is now recovering steadily from illness, and I know you will all join me in wishing him well for a long and enjoyable retirement. It is impossible to overstate the extent of DESUK's debt to Derek.

\*

We were saddened to learn of the deaths of two members at the turn of the year. Bill Bailey served DESUK as Membership Secretary and later as *Blue Light* editor for ten years, 1996 to 2005. He played a key role in steering DESUK through some difficult times. See p11. Jack Towers, a stalwart of the Ellington conferences, was best known for his meticulous restoration of old recordings. Ellington enthusiasts will always remember him with gratitude for preserving, helped by his friend Dick Burris, so much of the music from the fabled Fargo dance date of November 1940. See p14.

\*

I'm pleased to report that John Postgate is much better. He has written with 'just a quick "thank you" for the good wish expressed in *Blue Light* 17 4 editorial. I have made remarkable recovery'.

\*

Mosaic's 11CD 1930s set has been keenly anticipated for months. There's a review on p2, and a report on a presentation by Steven Lasker, the set's producer, on p7.

\*

This issue also has the first part of a long and impressively researched article by Bernard McAlinden about our Honorary Member Joe Temperley. See p8.

\*

In the past I have sometimes been unable to tell you much about the forthcoming meetings of DESUK's London group. Things are now looking up, and dates for the group's Social Meetings for the rest of 2011, plus details of topics for the April and June meetings, are on the Events Calendar (p19).

**Roger Boyes**

## ***FROM THE CHAIRMAN....***

Well, *BL* 17/4 was worth waiting for and Roger is to be congratulated in getting it out at all, considering all the obstacles put in his way. By the time you received it our committee meeting had taken place (Saturday 15<sup>th</sup> January) which then enabled me to contact the volunteers referred to in my article on page 1 of *BL* 17/4 and confirm their appointments.

We can now welcome the following members to our committee:

- ▲ **Victor Lawrance** of London N12 will replace our **Treasurer** Derek Else at the AGM on 7 May but has agreed to work alongside Derek until then, partly to learn and partly to assist Derek as he recovers from his recent spell in hospital. Victor is a chartered accountant and handled all the finances for the Ellington 2008 conference in London.
- ▲ **Roger Middleton** of Wisbech, Cambs will become our **Membership Secretary**: a role also carried out by Derek for the past six years. He is currently the Membership Secretary of his local squash club which, like DESUK, has over 200 members.
- ▲ **Catherine Coates** of Sheffield will fill the position of **Secretary**, recently vacated by George Duncan. She has over 20 years' experience as a PA in industry and education. Like Catherine, her husband Michael is also a long-standing DESUK member.
- ▲ **Christopher Addison** of Middlesbrough will join us as **Publicity Officer**: a role which has been the subject of committee discussions (the need to publicise DESUK was raised from the floor at the 2010 AGM) but which we have collectively been unable to carry out because of other pressures. Chris is an artist (jazz sculptures a speciality) with a parallel career in creative writing.

I hope members will agree that these four colleagues will add considerable (and appropriate) experience to your committee. Their names will be on the “ticket” recommended to the AGM on 7<sup>th</sup> May but, as I have said several times in the past, this does not prevent any member from standing for any position. Everything we do must always be open and democratic. Further details of our AGM and Party can be found elsewhere in this edition. Please join us if you possibly can.

You Oughta

**Peter Caswell**

**Russell Procope**, who for decades played the solo clarinet in **Mood Indigo**, observed:

“A new arrangement would freshen it up, like you pour water on a flower, to keep it  
blooming.  
They'd all bloom – fresh, fresh arrangements.”



# On Record

## DUKE ELLINGTON

### THE COMPLETE 1932-1940 BRUNSWICK, COLUMBIA AND MASTER RECORDINGS OF DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

**CD1:** *Moon Over Dixie; It Don't Mean A Thing...; Lazy Rhapsody\*; Blue Tune\*; Baby When You Ain't There; St Louis Blues\*; Creole Love Call\*; Rose Room; Blue Harlem; The Sheik Of Araby; Swampy River; Fast And Furious; Best Wishes\*; Slippery Horn; Blue Ramble\*; Clouds In My Heart\** (23).

**CD2:** *Blue Mood\*\*; Ducky Wucky\*; Jazz Cocktail\*; Lightnin'\*; Stars\*; Swing Low\*; I Must Have That Man!\*; Baby!\*; Any Time, Any Day, Any Where\*; Delta Bound\** (21).

**CD3:** *Diga Diga Do\*; I Can't Give You Anything But Love\*; Porgy\*\*; I Must Have That Man\*; Baby!\*; Eerie Moan\*; Merry Go Round\*; Sophisticated Lady\*; I've Got The World On A String; Down A Carolina Lane* (19).

**CD4:** *Slippery Horn\*; Blackbirds Medley pt.1 (I Can't Give You Anything But Love, Doin' The New Low Down, I Must Have That Man, Baby!)\*; Blackbirds Medley pt.2 (Dixie, Diga Diga Do, Porgy, I Can't Give You Anything But Love)\*\*; Drop Me Off In Harlem\*; Happy As The Day Is Long; Raisin' The Rent; Get Yourself A New Broom...; Bundle Of Blues\*; Sophisticated Lady; Stormy Weather; I'm Satisfied; Jive Stomp\*; Harlem Speaks; In The Shade Of The Old Apple Tree; Solitude; Saddest Tale; Moonglow; Sump'n About Rhythm* (25).

**CD5:** *Admiration; Farewell Blues; Let's Have A Jubilee; Porto Rican Chaos (Moonlight Fiesta); Margie; Porto Rican Chaos (Moonlight Fiesta)\*; In A Sentimental Mood; Showboat Shuffle; Merry Go Round; Admiration; Cotton; Truckin'; Accent On Youth; Reminiscing In Tempo (parts 1—4; I Don't Know Why I Love You So\*; Dinah Lou\*; Isn't Love The Strangest Thing; (There Is) No Greater Love); Clarinet Lament; Echoes Of Harlem* (26).

**CD6:** *Love Is Like A Cigarette; Kissin' My Baby Goodnight; Oh, Babe! Maybe Someday; Shoe Shine Boy; It Was A Sad Night In Harlem; Trumpet In Spades; Yearning For Love; In A Jam; Exposition Swing\*; Uptown Downbeat (Blackout); Scattin' At The Cotton Club (Scattin' At The Kit Cat); Black Butterfly\*; The New Birmingham Breakdown\*; Scattin' At The Kit Cat (Scattin' At The Cotton Club)\*; I've Got To Be A Rug Cutter\*; The New East St Louis Toodle-O\** (22).

**CD7:** *There's A Lull In My Life\*; It's Swell Of You\*; You Can't Run Away From Love Tonight\*; Azure\*; The Lady Who Couldn't Be Kissed; Old Plantation\*; Caravan; Azure; All God's Chillun Got Rhythm\*; All God's Chillun Got Rhythm\*; Alabamy Home\*; Chatter-Box (Jumpy); Jubilesta* (21).

**CD8:** *Diminuendo In Blue\*; Crescendo In Blue\*; Harmony In Harlem\*\*; Dusk On The Desert\*; Stepping Into Swing Society; Prologue To Black*

*And Tan Fantasy; The New Black And Tan Fantasy; Riding On A Blue Note\*; Lost In Meditation; The Gal From Joe's\*; If You Were In My Place...\*; Skrontch (Scrountch)\*; I Let A Song Go Out Of My Heart\*; Braggin' In Brass\*; Carnival In Caroline* (26).

**CD9:** *Swingtime In Honolulu; I'm Slappin' Seventh Avenue...; Dinah's In A Jam; When My Sugar Walks Down The Street; You Gave Me The Gate...; Rose Of The*

*Rio Grande\*; Pyramid\*; The Stevedore's Serenade; La De Doody Doo; Watermelon Man; (A) Gypsy Without A Song; A Blues Serenade; Love In Swingtime; Please Forgive Me; Lambeth Walk; Prelude To A Kiss\*; Hip Chic; Buffet Flat; Twits And Twerps (Boy Meets Horn)\*; Mighty Like The Blues\** (25).

**CD10:** *Jazz Potpourri; TT On Toast (Lady In Doubt)\*; Battle Of Swing\*; Old King Dooji; Boy Meets Horn (Twits And Twerps); Slap Happy\*; Pussy Willow; Subtle Lament\*; Lady In Blue\*; Smorgasbord And Schnapps; Portrait Of The Lion\*; (I Want) Something To Live For; Solid Old Man* (19).



**CD11:** *Cotton Club Stomp; Doin' The Voom Voom; Way Low; Serenade To Sweden; In A Mizz; I'm Checkin' Out – Go'om Bye; A Lonely Co-Ed; You Can Count On Me; Bouncing Buoyancy; The Sergeant Was Shy; Grievin'; Little Posey; I Never Felt This Way Before\**; *Grievin'; Tootin' Through The Roof\**; *Weely; Your Love Has Faded; Killin' Myself; Country Gal; Solitude; Stormy Weather; Mood Indigo; Sophisticated Lady* (25).

**Mosaic MD 11-248 (11 CDs)**

Personnels, dates and locations are listed session by session, with absentees, temporary stand-ins and uncertainties duly noted and where necessary discussed. They are not given here as their inclusion would leave room for little else in this *Blue Light*. You can view full details on-line at Mosaic's website, [www.mosaicrecords.com](http://www.mosaicrecords.com). Soloists are identified track by track. The bracketed figure at the end of each CD's title list here indicates the number of tracks on the disc, inclusive of alternate takes.

This monumental set does exactly what its cumbersome though meticulously accurate title says; it offers, with a handful of exceptions, the complete studio recorded *oeuvre* of the full Ellington Orchestra from the Brunswick session of 2 February 1932 to the final Columbia session of 14 February 1940, after which Duke left the company for Victor. The exceptions are the 1932 and 1934 Victors, plus the 1933 tracks recorded in London. Film studio recordings are not included. Nor are the 1935 sextets *Indigo Echoes* and *Tough Truckin'*, or the 1938 octet, *Blue Light*, which are on Mosaic's earlier compilation, *Duke Ellington: The Complete 1936-1940 Variety, Vocalion and Okeh Small Group Sessions*, reviewed in *BL* 14/1.

Everything else from the period is here, including all alternate takes known at the time of the set's compilation in 2010; 252 tracks and 178 compositions (taking *Reminiscing In Tempo* as a single work). Titles with alternate takes are asterisked in the disc-by-disc listing above; two asterisks indicate two other takes. The alternates are assembled at the end of the relevant CD, in session order. This break from usual practice in 'complete' compilations means that the CD's 'flow' from one composition to the next is not disturbed by second and third takes. The entire programme of CD2 is thus offered twice; this almost happens for other discs too. The listener who needs each take of a composition in sequence can easily 'track-hop' within the CD between the master take and the other(s).

The overall timing of each CD is not given. The 11 discs contain from 19 to 26 tracks. Assuming three minutes per track, this gives a 'guesstimate' of 57 to 78 minutes per CD. It follows that the entire set could have been comfortably presented on ten discs, but with the 11CD arrangement all the music from every session bar one is on its own CD. The exception is the long and richly productive 20 September 1937 session from which *Jubilesta* and *Chatter-Box* are on CD7, the rest on CD8. No other session spreads over two CDs, and you never have to jump from one CD to the next for alternate takes.

The set charts Ellington's growth as a composer over the decade. Less obviously, it gives the lie to those who in the past cited the high proportion of commercial ephemera in Ellington's recordings of the mid-40s to early 50s to support a theory of creative decline. He recorded plenty of low-level stuff in the 1930s too, and it's all here. But every masterpiece of these years is here too, every key work which helped turn the uniquely pre-eminent band of the Cotton Club years into the uniquely pre-eminent band of the Swing Era. In his *Jazz Journal* review Steve Voce writes: 'CD 8 could well be regarded as the very centre of jazz'.

The set also charts the growth of the band itself, with the arrival of the third trombone and fourth reed in 1932, and Ben Webster, the fifth reed, for the final 1940 session. By then Blanton and Strayhorn are also on the team. Only the permanent fourth trumpet is still missing, awaiting Shorty Baker's arrival in the late summer of 1942; the temporary four trumpets situation during 1937 and 1938 was connected with the poor health and eventual departure of Arthur Whetsel and Freddy Jenkins.

The 1930s have long been the problem years for Ellington collectors, with no single attempt to issue this music in full since the 1970s French CBS *Chronologique* 2LP series (the plug was pulled on the Alex. Rado-Claude Carrière CD project when it reached 1931 with vol.12, just before the start of the period this Mosaic box covers). The easiest way to acquire the music on CD has been to buy the Classics series of master takes, supplementing them with the alternate takes on the complementary Neatwork CDs. While I don't know them myself, I know that the sound quality of the Classics issues has been criticized. I've reviewed some of the more useful recent anthologies in *BL*, always pointing out that this Mosaic set is what the serious collector really needs. Now we have it, in an edition limited to 5,000 copies; any future attempt to update it seems unlikely. It is expensive, not least because of the pound's weakness

relative to the dollar. Mosaic's list price is \$US179, plus shipping costs; probable UK import and handling charges bump up this figure still further.

Is it worth the money? You must decide for yourself. I commend it whole-heartedly, though at the price I paid and in this world of bargain anthologies I clearly do not do so lightly. Completists will acquire eight previously unreleased 'takes' of seven compositions. A lot more tracks are new to me, as I never bought the *Chronologique* sets, nor did I go down the Classics/Neatwork road. The first class sound quality offers fresh revelations of the music's qualities, particularly in respect of the bass and drums. I've read a couple of complaints, but the general view was well put by Michael Kilpatrick on duke-lym: 'I was surprised by the amount of surface noise when I first put one of the CDs on this morning, but quickly realised it's obviously the only way to protect the music properly.... Steven [Lasker] has done a very good job'.

Every recording here which is 'fair-to-middling' or better (and that's most of them) is essential for an understanding of where the mature Duke came from, musically. Even the banal songs are redeemed by Ivie's singing and by details in the scoring. No other complete Ellington set charts growth in this way. Mosaic's complete Capitol and Reprise sets certainly don't, since the periods they cover are too short. Even the collected 1956-1962 Columbias don't tell a story of musical development in the way this set does. The 12 realized volumes of the Masters Of Jazz project come closest, for the years 1924-31.

Steven Lasker's very readable background essay (it would be quite wrong to call such a substantial contribution to the literature on Ellington in the 1930s simply 'inlay notes') is a treasure house of information. His supporting annotations are full and accurate, with very few slips. Many years of research inform them, and they confirm his pre-eminence in scholarship of Ellington's recording career down to 1942. He addresses such issues as Carney's alto clarinet solo on *Saddest Tale* and the deployment of the brass on *Dusk On The Desert*, much discussed down the years. *Reminiscing In Tempo* is presented in the four parts of the original 78rpm sides, but recent findings concerning the structure of this work (see *BL* 17/1) are fully aired. Most of the fascinating photographs are new to me, and the artwork is first class. The booklet runs to 44 pages. As with 'inlay notes' 'booklet' seems an inadequate word.

The background detail on each session draws on Steven's study over many years of the recording companies' ledgers and makes for further fascinating

reading. This is the authoritative issue as well as the complete one, and if these things interest you, you need it in your collection. All original issues are listed, along with their release dates as well as their recording dates. Those who live in hope of unearthing a hitherto unknown version of one of these titles, or even a completely new work, will find a list of takes, plus four titles, which are mentioned in the ledgers but which no longer apparently exist. However, when your hope seems about to be realized, and you arrive at the location of your great discovery, be prepared to find Mr Lasker leaving the premises with the precious recording tucked under his arm.

I have one grumble. Since receiving the set at the start of the year I have had difficulty extracting some of the discs from the plastic device which secures them within the box. Thus, and despite several epic struggles, I was unable to listen to most of the music from late 1932, on CD2, until early March. Am I more reluctant to bend CDs than I ought to be, in order to prise them free?

For years the 1930s has been the Ellington era the record companies covered least satisfactorily. With this box and Mosaic's earlier 'Small Groups' set, it now becomes the best served, and also the easiest if not necessarily the cheapest for the collector to navigate. Well done to Steven Lasker and his colleagues for producing both sets, and well done, Mosaic, for bringing them to fruition.

**Roger Boyes**

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## DUKE ELLINGTON LIVE IN WARSAW

a) *I'm Beginning To See The Light*; *Addi*; *Things Ain't What They Used To Be*; *Hello Dolly*; *La Plus Belle Africaine*; *Everybody Wants To Know*; *Medley* (not really), *Sophisticated Lady/Caravan*; *Satin Doll*; *Goof*; *Lotus Blossom*. b) *Smada*; *Vivi*; *Frisolous Banta*; *Just Scratchin' The Surface*; *Blues In Orbit*; *Juniflip*; *Beer Barrel Polka*; *Discontented (Bassment)*; *Caravan*. (76:00)

Duke Ellington (p), with: a) Cootie Williams, Mercer Ellington, Johnny Coles, Eddie Preston (tp), Money Johnson (tp, vc); Malcolm Taylor, Booty Wood, Chuck Connors (tb); Russell Procope, Harold 'Geezil' Minerve, Norris Turney, Harold Ashby, Paul Gonsalves, Harry Carney (reeds); Joe Benjamin (b), Rufus Jones (d). Nell Brookshire (vc). Sali Kongresovey, Warsaw. 30 October 1971.



b) Harold 'Shorty' Baker, Clark Terry (tp), Ray Nance (tp, vn, vc); Quentin Jackson, Britt Woodman, John Sanders (tb); Jimmy Hamilton, Russell Procope, Bill Graham, Paul Gonsalves, Harry Carney (reeds); Jimmy Woode (b), Sam Woodyard (d). Travis Air Force Base, Suisun City, Calif. 4 March 1958.

**Gambit 69323.**



This rewarding CD is a revealing study in contrasts between live recordings from two very different situations at two very different points in Duke's career, a 1971 concert in Warsaw and a 1958 dance at a USAF Base. Even though missing Hodges and Anderson, the 1958 band seems relaxed and at the top of its game. Much less live Ellingtonia survives from dances than from concerts, which adds greatly to the second part of the disc's value. Although by late 1971 Hodges was gone for ever, and many other stalwarts had also left, the music from the Warsaw concert is also of great interest.

Everything here has been issued before, though long ago and only on obscure LPs. Tracks from Travis AFB make up vol. 2 of the 10-disc *Private Collection* 'stockpile' series, but there are no duplications with anything on this CD. The Warsaw material competes with the old *English Concert/Togo Brava* 2LP set recorded mainly at Bristol a week or so earlier, which also has *Goof*, *Addi*, *Lotus Blossom* and *La Plus Belle Africaine*. *Africaine* comes off better here than at Bristol, with Russell Procope more at ease in his rôle and Duke fuelling mightily – a fine reading of the work in its post-Hamilton version.

You may feel that Money Johnson's pastiche of Louis' *Hello Dolly* and Nell Brookshire's soul shouting on *Everybody Wants To Know* don't bear repeated

listening. *Beer Barrel Polka* is scarcely top-rank Ellingtonia either, though it's most entertaining, entirely in context at a dance, and arguably a tenuous link between California and Warsaw. The Brookshire vocal, *Sophisticated Lady* and *Caravan* concluded the medley on 1971 European tour programmes, and the perfunctory *I'm Beginning To See The Light*, with Cootie declaiming the song's title, is also a medley item. Apart from *Africaine*, the rest of the Warsaw tracks came towards the end of the concert. *Satin Doll* features the piano player, while *Goof*, slower than the stockpile version on Pablo, has a very fine extended Johnny Coles solo. *Addi* is a moody blues showcase for 'Geezil' Minerve, with echoes of *Matumbe* and a contrasting central episode based on fat chords and drum breaks. The saxes evoke the shade of Hodges towards the end of *Things Ain't* but the soloist is Malcolm Taylor, plunger-muted. As ever, *Lotus Blossom* is a winning and evocative closer.

The Travis tracks are excellent, and it would be good to have this entire date on CD as a coherent package, Fargo fashion, and not in bits. They include another *Caravan*, very superior, and lengthy because of its slow, dance-hall tempo and Duke's spoken intro., introducing sundry percussionists one by one. As usual at this period, solos for Jimmy Hamilton and Ray Nance follow John Sanders' theme statement; less usually, Ray takes his solo on trumpet instead of violin. A sonorous recapitulation of the theme by Duke precedes the closing flourishes. *Beer Barrel Polka* apart, most of the rest is familiar from Columbia LPs of the time, and as usual direct comparisons with the studio versions are interesting. A long, ruminative outing by Duke at the piano sets up *Blues In Orbit*. In the absence of Hodges, *Smada* features Jimmy Hamilton's clarinet, as it had in the early 1950s. After introductory choruses from Duke, *Just Scratchin' The Surface* hews closely if a shade less briskly to the Newport '58 version, while on *Juniflip* Clark Terry solos at greater length and leisure. *Discontented* was also known as *Bassment* and *Trombone Trio*. On *Frivolous Banta* Jimmy Hamilton's tenor takes over Rick Henderson's role on the Capitol original, and also the piano-bass passage in chorus 2. *Vivi*, otherwise unknown, is a rare feature for John Sanders.

**Roger Boyes**

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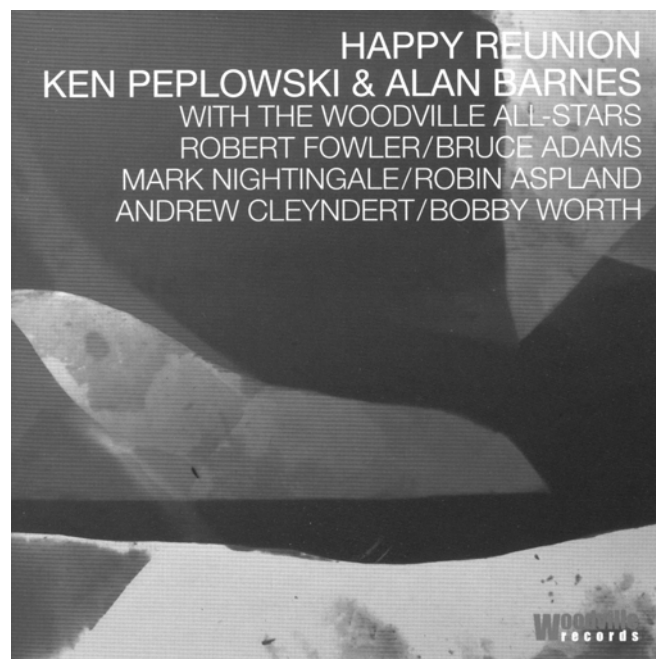
**KEN PEPOWSKI and ALAN BARNES with the WOODVILLE ALL-STARS  
HAPPY REUNION**

(A) *Cop-out*; (B) *Sweet As Bear Meat*; (A) *Ko-Ko*;  
(A) *Happy Reunion*; (C) *Frisky*; (C) *Humph*; (B)  
*Latino*; (C) *Straight Back*; (B) *Four*  
*And Six*; (A) *The Mooche*; (B) *Through The Night*.

Bruce Adams (tp); Mark Nightingale (tb); Ken Peplowski (ts, cl); Alan Barnes (as, cl, bcl); Robert Fowler (ts, bs, cl); Robin Aspland (p); Andrew Cleyndert (b); Bobby Worth (d).  
 Arrangements by: (A) Tony Faulkner, (B) Andy Panayi, (C) Alan Barnes.  
 Red Gables Studios, Greenford. 28 September 2009.  
**Woodville WVCD 131**

This album is the third in a series and continues the themes of the two previous releases *Harlem Airshaft* (Woodville WVCD 122) and *Hi-Ya* with Scott Hamilton (Woodville WVCD 130). I had the pleasure of reviewing the latter in *Blue Light* 17/4 (winter 2010/11) and at the time thought I may have been a little harsh in my comments. However, when compared to this album, I think I got it right as this one is superb – a must for all Ellington fans.

A glance at the tracks will reveal that all bar one, *Humph*, are associated with either/or Ellington and Johnny Hodges. Of the Hodges tracks, *Sweet As Bear Meat* is from the 1954 Norgran session with John Coltrane *Used To Be Duke*; *Frisky* (1947) from *Johnny Hodges All Stars*; *Latino* and *Through For The Night* are from the same session of 11/12/52; *Straight Back* (1959) from *The Smooth One*, first issued in 1979; *Four And Six* is actually *Three And Six* (1958) (must be inflation) from *Not So Dukish*.



The whole CD has a generous playing time of 70.37 minutes and, unlike its predecessor album *Hi-Ya*, can be listened to in one sitting. There is not a poor track on the entire album. The sleeve notes do not differentiate between the soloists but it is not difficult to identify who is who and playing what on each track.

*Cop-out* swings hard (with Peplowski on tenor) and is an extended blowing session featuring all front line musicians. *Sweet As Bear Meat* is a gentle, loping number with Barnes playing his Hodges-like alto and Peplowski this time on clarinet, but again all solo. *Ko-Ko* is almost eight minutes in length and I agree with Alan Barnes's sleeve note when he states: "Tony's reduction and restoring here retains all the menace and exuberance of the original". *Happy Reunion*, previously a vehicle for Paul Gonsalves plus rhythm, has, this time, Peplowski playing a wonderfully languid clarinet throughout. There is no need for me to go over every track because by now you will have got the drift, except to say that *Humph*, the only non Ellington/Hodges track here and written by Alan Barnes, is obviously a dedication to Humphrey Lyttelton and it has a wonderful Hodges type of blue feel to it.

Again, Alan Barnes writes in his sleeve notes, "I can't enthuse enough about the musicians here", and, quite frankly neither can I. Robert Fowler, Bruce Adams (remarkably restrained), Mark Nightingale and the rhythm section of Robin Aspland, Andrew Cleyndert and Bobby Worth all play their part to the full.

This is a first class CD and thoroughly recommended. I gave the aforementioned *Hi-Ya* 3.5 stars but this is a definite 5 star album.

**Grant Elliot**

## DESUKE AGM AND PARTY 2011

I have a few firmed-up details about the 2011 AGM on Saturday 7 May. It will take place from 1-5pm in the Sundial Bar of the Guildhall School of Music and Drama on Silk Street, near the Barbican Centre. This is where we've been before, and close to Barbican and Moorgate stations. Doors will open at 12 or 12.30 for Dennis Dimmer's presentation at 1pm of rare and personal recordings, plus surprises. The AGM itself, at 2pm, will include the election of our new officers and committee. While we hope to complete the business by 2.30 or so, the impending changes will make for a slightly longer meeting than usual. We shall also be wishing a long and happy retirement to DESUK's longest standing and most faithful officer, Derek Else. I know many of you will want to be there to wish Derek well. The music, from 3pm to 4.45pm, will once again be provided by Martin Hathaway's Guildhall School Jazz Orchestra. I have no details of what will be on offer, though *Idiom '59* and the *Controversial Suite* have been suggested. I'm sure it will be just as interesting a programme as their earlier performances for our meetings. The details will be fleshed out at the DESUK Committee Meeting at the beginning of April, too late for inclusion in this *Blue Light*. Contact Antony Pepper during April. **RB**



## ***The New 1930s Mosaic Box Set Sound Restoration***

**Ed:** *The following report by Stan Slome of last January's meeting of DESSC, the Duke Ellington Society of Southern California, will be of particular interest to DESUK members who care about the sound restoration of old recordings. Stan writes:*

Steven Lasker presented excerpts from his Mosaic project CDs on Tuesday evening, 18 January, before members and guests of The Duke Ellington Society in its Los Angeles venue at the UTLA building. There were 36 in attendance.

The Ellington authority, the oft Grammy award winner for recording restoration and once DESSC programme director, discussed some of the technical details in making the Mosaic transfers of Duke 78s of 1932-40. His principal aid was what he called a tonearm stabilizer of his own design, placed on top of a special tonearm. This device makes it possible to track 78s at very low weight, reducing resonances so that virtually all non-musical artifacts are extracted from the grooves, thus uncovering musical details heretofore not heard. Lasker said that, continuing to work with the stabilizer, he probably could have improved on the present Mosaic set. To this writer after his presentation, Lasker said much of his restoration can be attributed to his use of tube equipment in making his transfers.

The demonstration of improved sound from the restored Duke discs, played over the DESSC tower loudspeakers, was awesome, given the vintage of the recordings. Inner orchestral details and tonal qualities sometimes rivalled those of modern recordings. Of particular sonic interest were the very bluesy nuances of Bing Crosby's *St. Louis Blues*, recorded with Duke on 11 February, 1932. "You've never heard Bing Crosby like this," said Lasker before playing this second item on his program. He was right and the audience applauded loudly after hearing. Here's the rest of Lasker's on-the-spot improvised playlist:

***It Don't Mean a Thing*** (Feb. 2, 1932), ***Fast and Furious*** AKA ***Lot of Fingers*** and ***Harlem Manicurist***, demonstrating Duke's skill as a stride pianist (May 17, 1932), ***Clouds in My Heart***, (alternate take, May 18, 1932), ***Eerie Moan*** (Jan. 7, 1933), ***Sophisticated Lady*** (oldest surviving version, from English Columbia, Feb. 15, 1933), ***Stormy Weather*** (no vocal, May 18, 1933), ***Jive Stomp*** (issued take and unissued take, Aug. 15, 1933), ***Let's Have a Jubilee*** (1935), ***Porto Rican Chaos*** (never issued before, from George Avakian, (January, 1935), ***In a Sentimental***

***Mood*** (April 30, 1935), ***Showboat Shuffle*** (April 30, 1935), ***Merry-Go-Round*** (April 30, 1935), ***Reminiscing In Tempo*** (Sept. 12, 1935), ***The Gal From Joe's*** (Feb. 2, 1938), ***Braggin' In Brass*** (March 3, 1938).

Postscript: Lasker told his audience that of all the years of Ellington recordings his favourites are those of the 1930s. He was on record years ago as declaring that as a collector he is only a completist through 1943.

**Ed:** *The recently released Mosaic 11CD box set is reviewed on p2. Earlier projects realized by Steven Lasker include Mosaic's companion 7CD box set of 1930s Ellingtonia, The Complete 1936-1940 Small Group Recordings (2006), the 1927 to 1942 segments of RCA Victor's 24CD set Ellington – The Centennial Edition (1999), and two 3CD sets for MCA, The Complete Brunswick and Vocalion Recordings of Duke Ellington, 1926-1931 (1994), and Count Basie, The Original Decca Recordings (1992).*

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### ***One Fan's Meat....***

Following the discussions of the Ellington on-line duke-lym group is sometimes frustrating. From time to time someone throws in a suggestion simply designed to provoke a large number of responses. A particularly arid one was a request for nominations for Ellington's worst recording (or album). Why bother? The initiator immediately nominated the end-of-contract Columbia LP *All American In Jazz*.

Predictably a respondent came to the LP's defence as a successful example of Duke and Billy making something worthwhile out of unpromising material.

Someone else offered the Kern-Harburg song ***Yesterdays***, which Kay Davis sang on several surviving recordings from the period of the Treasury Broadcasts in 1945.

Again, defence came swiftly: 'If you mean the Treasury broadcast version of ***Yesterdays***, that's a fascinating arrangement (by Strayhorn, no doubt) which even takes Jerome Kern's minor-key song into the major at one point'.

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One chord from him can set the entire machinery of his band running perfectly. There never was a stronger personality and more accomplished jazz man than Duke Ellington.

**Earl Hines**

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# TEMPERLEY'S TEMPO

## *A Profile Of Joe Temperley by Bernard McAlinden*

**Ed:** *A year ago the magazine Crescendo and Jazz Music ceased publication after 47 years, mainly, I am told, because of the credit crunch. Its sudden demise was particularly sad for a regular contributor, Bernard McAlinden. He had just completed for publication a 5000+-word article on Joe Temperley, Harry Carney's immediate successor in the Duke Ellington Orchestra and DESUK's first Honorary Member. Blue Light had given Bernard some small assistance during the article's preparation, and a few months ago he offered it, updated, to us. In view of its length we shall run it over two issues, this one and 18/2.*

*Bernard's musical interests range widely and he pursues them deeply. An equally authoritative article on songwriter Jimmy Van Heusen appeared in the Christmas issue of the Sinatra Music Society's journal Perfectly Frank. His article on Joe is a genuine labour of love, and Blue Light is privileged to publish what seems likely to become a standard reference source for Joe's career. Here is the first part of Temperley's Tempo..*



There have been a number of UK jazz musicians who have emigrated to the USA over the years. It is, perhaps, the hardest move of all, going to the home of jazz and making it. Some illustrious names that did include George Shearing, Marian McPartland and Victor Feldman, three outstanding musicians who made it on their own through their sheer ability. Ralph Sharon, Ronnie Ball and Derek Smith were three more and there have been others too. Some stayed for good, others for a period of time before returning home and some for shorter periods. However, while that sheer ability is a pre-requisite it is not enough on its own. Determination, tenacity, the complete belief and confidence in one's own ability, and the sheer will to succeed when things seem to be a constant up-hill battle, are vital requirements.

To that list who made it, and big time at that, can be added the name of baritone saxophonist Joe Temperley. He was born in Lumphinnans in the coal mining community of Lochgelly, near Cowdenbeath in Fife, Scotland on 20 September 1929. Joe started out on cornet when he was twelve and played in the Cowdenbeath Brass Band. His elder brother Bob was also in the band and he too played cornet. Bob also played trumpet and led a semi-professional four piece band playing for dances. Joe joined Bob's band when he was just about fourteen and started on alto saxophone and it was Bob who bought him the alto. Joe recalls that he played alto for a couple of years before he joined the Eddie Finney band, a local band based in Fife.

It was once he had joined the Finney band that Joe switched from alto to tenor saxophone. Finney's band was a five/six piece dance band and Joe, just a young lad of fifteen, was given his fair share of solos to play as soon as he joined the band. He relished this challenge and quietly went about building up his confidence and knowledge. He stayed with Finney for a couple of years before deciding to leave Fife for Glasgow to join the Harold Gale band. Gale's band was based at the Piccadilly Club on Sauchiehall Street in Glasgow city centre. It was 1946 and this was a big move for Joe who was just seventeen years old.

The Eddie Finney band had been part time, semi-pro, but Gale's was a professional band and Joe was now a full time professional musician.

Like Finney's band this too was a five/six piece and played for cabaret as well as for dancing. It was during

his time with Gale that Joe met Jimmy Morgan. Jimmy was a lot older than Joe and played trumpet in the band. He also played piano and sang and became something of a mentor to the young Temperley. Joe had a high regard for Morgan and is on record acknowledging that he was a big musical influence on him and that he learned a great deal from him while he was in Gale's band. Joe was with Harold's band for about eighteen months before he got the opportunity to join the high profile band of trumpeter, singer and arranger, Tommy Sampson, playing alto and tenor saxophone.

Sampson was from Newhaven, Edinburgh and led a very fine big swing band. He was based in London and his band was touring the UK taking in Glasgow. At that time he needed a tenor player, Temperley auditioned for the job, handled the audition with flying colours and Sampson offered him the job. Joe was not yet nineteen and was delighted to take up the offer and that's when he went south to London. This was a big move, a key job for Joe. The Sampson band was rated by many as one of the greatest ever UK big bands and played modern, interesting charts, mainly arrangements by Edwin Holland. It was full of good players with many of the sidemen going on to play in the Ted Heath band. It was also an indication of Temperley's growing maturity as a musician.

In November 1947 the Sampson band made a private recording cutting two sides, *To Beat Or Not To Beat* and *Ol' Man River* with Joe playing tenor and featured on the former. These were Joe's first ever recordings. Later that month the band recorded two sides for Decca, *Janet* and *Composita*. Although the band made a number of recordings and broadcasts none were ever issued commercially. In the band on the latter date were trumpeters Stan Reynolds and Bert Courtley, altoist Henry Mackenzie and bassist Sammy Stokes. In August 1948 Joe was a member of the Sampson band that made a three month tour of Europe. This tour was made under the auspices of the British Army as part of the entertainment for troops programme, and the band played in Austria, Italy and Hamburg in Germany. Temperley stayed with Sampson for about a year before leaving towards the end of 1948.

On leaving Sampson, Joe had a short stint with the Blue Rockets, a dance band that was affiliated to the Army. He followed this by working in various outfits that included the band of Harry Parry in which he played tenor. In late 1949 he made two recordings with Parry's band that yielded four tracks - *Mood Indigo*, *Night And Day*, *I've Got You Under My Skin* and *Blue Acara*. The personnel included trombonist Harry Roche, bassist Jack Fallon and Dill Jones on piano. Harry Parry was a multi-instrumentalist and Joe has

many fond memories of his time with Harry's band. He acknowledges that he learned a great deal about music and the business generally, gaining vital experience during this period. He toured the middle-east with Parry toward the end of the decade and early 1950, visiting Egypt and Holland, and other European cities.

Dill Jones was another UK player who would eventually move to the USA. Dill moved there in 1961 and carved out a fine career for himself, remaining until he suddenly died there in 1984. Joe was very friendly with Jones from the Parry days and many years later, when the two men were firmly established in America, they often played together. A nice story regarding their friendship was that when Dill died his partner presented Joe with Dill's wrist watch as a gift. Joe has had the watch regularly maintained through the years and wears it to this day.

Following the tour of the middle-east with Parry, Joe left the band and joined the dance band of Joe Loss. Phil Seamen was the drummer in the Loss band at this time and he and Temperley struck up a firm friendship and would hang out together. Temperley was with Loss for around eighteen months and had a great deal of respect for the band leader. 'He took the business very seriously and was real professional' says Joe, 'he was most upset when I gave him my notice to leave his band to join Jack Parnell' he said.

It was a period in which Joe would play with a number of different bands and lots of pick-up groups, put together for the odd gig(s). For a time he was a member of a vocal quartet called the Polka Dots. They were a kind of Four Freshmen type of group and he made several radio broadcasts with them. Although he enjoyed his time singing with the group he didn't want to get involved with the more commercial side of the business and wasn't with them long. It was all part of the immersion in the profession for Joe and he took it all in his stride.

It was 1952 and on leaving the Loss band, he joined Jack Parnell, staying for about two years. He made a number of recordings with Parnell throughout 1953 and the first couple of months of '54, playing tenor. Tracks included *Night Train*, *Cottontail*, *The Creep*, *Skin Deep* and *The Hawk Talks*. Jack's band had some real swingers in the ranks, including Jimmy Deuchar, Derek Humble, Ken Wray, Sammy Stokes, Kenny Napper, Phil Seamen and Allan Ganley. As well as the Parnell recordings in 1953, Joe also recorded with Kenny Graham's Afro Cubists, a nonet, cutting four sides, *I'll Remember April*, *Take The A Train*, *Jump For Joe* and *A Night In Tunisia*. Ralph Dollimore and Phil Seamen were also in Graham's band while Joe



was in it. It would be fair to say that Temperley's jazz sensibilities, carefully honed through his time with Tommy Sampson and Harry Parry, were now being continually sharpened by the company he was keeping in Parnell's band, the likes of Kenny Graham and all the gigs that he was playing. Joe is also on record, and he wasn't alone in this respect, Ronnie Scott, John Dankworth and Don Rendell were others, in acknowledging the help he received from pianist / trumpeter Denis Rose 'I learned quite a lot from Denis' he says.

The following year he was in the studios with the Tony Hall All Stars, a quintet of Jo Hunter, trumpet, Temperley, tenor, Kenny Napper on piano, Sammy Stokes bass and Phil Seamen drums. Two sides were recorded, *Hiya Mr Jackson* and *Spaceship*. He was a member of the Tony Crombie Octet that recorded eight tracks in October and November 1954. Vocalist Annie Ross joined the band and sang on *Love You Madly* while singer Bobby Breen, with whom Joe became good friends, sang on *All Of Me*. Crombie's band had two trumpets, Dizzy Reece and Les Condon, two tenors, Temperley and Sammy Walker, Lennie Dawes on baritone, Harry South on piano and Ashley Kozak on bass.

Over the next few years Temperley continued to play in a number of different bands, playing mainly tenor saxophone, taking the opportunities that presented themselves, and there were plenty. Bands included Winston Lee, Carl Barriteau and Tommy Whittle. It was while he was with Whittle that Joe started to play baritone saxophone and in November 1955 and March 1956 Joe played the bigger horn on two recordings when Kenny Wheeler, Keith Christie, Freddie Logan and Eddie Taylor were in the band. Amongst the eight pieces recorded with Whittle were *Laura*, *Jive At Five*, *Autumn In New York* and *Lester Leaps In*.

In December 1956, Joe was in the line-up of an impressive big band led by Victor Feldman. Assembled for a recording session, the band taped three sides, *Blues In Two Modes*, *Jennie* and *Momentum*. Others in the band were Jimmy Deuchar, Dizzy Reece, Ronnie Scott, Tubby Hayes, Lennie Bush and Phil Seamen. Following the Feldman date Joe had a stint with the Oscar Rabin band and he was also playing in a quintet, a pick-up group, led by Phil Seamen. This was 1957 and Seamen, an old pal from way back, had Kenny Graham sharing the front line with Temperley. Joe then went to Russia for a couple of months playing in a quintet. It was a pick-up group put together by Geoff Ellison who had got some gigs there. Joe recalls that they had a good time there and bassist Stan Wasser also made the trip. The Jamaica born trumpeter Dizzy Reece, who was part of the UK jazz scene from the late 1940's through

the 1950's, was another jazzman to move from the UK to America, going in 1959. A few years back there was a charity concert held in New York when both Reece and Temperley were on the bill and this allowed the two men to renew old acquaintance.

Later the same year Joe played in the Humphrey Lyttelton band, playing tenor. Initially he had joined sitting in for Kathy Stobart, who herself was sitting in for Jimmy Skidmore who was temporarily hospitalized. When Skidmore returned, Joe told Lyttelton 'I also play baritone'. In 1958 he joined the Humphrey Lyttelton band full time and it was then that he switched from tenor to the baritone saxophone on a permanent basis. The band's line up, with a five man front line, was Lyttelton trumpet, John Picard trombone, Tony Coe clarinet, Jimmy Skidmore, tenor, Temperley, baritone, Ian Armit, piano, Brian Brocklehurst, bass and Eddie Taylor drums. The band recorded fourteen sides at different times throughout that year including *Black Beauty*, *Trouble In Mind*, *Weary Blues* and *Struttin' With Some Barbecue*.

That band made three recordings in January 1959 and tracks included *Take The A Train*, *Stompin' At The Savoy* and *Midnight Sun*. The band was back in the studio the following month but there were changes. Kathy Stobart and Ronnie Ross had joined the ranks. Stobart played tenor and Ross alto saxophone and clarinet, making it a nonet. Joe played bass clarinet as well as baritone saxophone here and *Blue And Sentimental* and *When It's Sleepy Time Down South* were recorded. One week later, Lyttelton took a big band, four trumpets, three trombones, five saxophones and rhythm back to the studio and taped four sides including *I Can't Get Started* and *Alligator Crawl*. The saxophone section was Tony Coe, alto and clarinet, Ronnie Ross, alto, Kathy Stobart and Jimmy Skidmore, tenors, Temperley, baritone. How interesting to note that this band had two burgeoning world class baritone saxophonists playing in the line-up, albeit Ronnie Ross was playing alto.

During that year Joe made a tour of the USA with Lyttelton's band as part of a touring package; and what a package it was. Thelonious Monk Quartet, Lennie Tristano Sextet, George Shearing Big Band, Cannonball Adderley Quintet, and Anita O'Day were all on the bill. While in New York Joe took the opportunity to hear as much jazz as he could and heard the likes of Benny Golson, John Coltrane, Zoot Sims and Al Cohn, 'I was completely knocked out' he said 'and the clubs were great'. Joe stayed with Lyttelton until 1965 at which point he made the big decision to emigrate to the USA. He was thirty six and had been playing semi-pro, then full time professionally, since he was fifteen.

## OBITUARY

### BILL BAILEY

It is with sadness that DESUK reports the death on 4 January 2011 of W F 'Bill' Bailey, our Membership Secretary from 1996 to 2005. Bill was also *Blue Light* Editor from the beginning of 2002, though he was already involved in its production by 1999, at first applying to it his considerable computer skills, but soon assuming a growing editorial role as David Fleming's health deteriorated. The gradual but remorseless progress of Bill's own illness compelled him to resign from both roles and all active DESUK involvement in early 2005.

While it is hard now to establish just when Bill took the helm at *Blue Light*, it is certain that he did so at a difficult stage in DESUK's history. He was responsible in no small measure for the fact that the Society weathered the difficulties. He was a steady hand at the wheel of a ship being sorely buffeted, and we owe him a lasting debt of gratitude.

With an uncle who played for Hampshire and the MCC, it is no surprise that Bill was a keen cricket enthusiast, and so joins a distinguished group, also including Eddie Lambert and Kevin Henriques, who shared a love for the game with their love of Ellington. He also played football and squash and, in later years, golf.

Bill's love of jazz wasn't a passive affair either. He played baritone sax with a number of bands over the years. He was a great enthusiast for Johnny Hodges, with a particular liking, as I recall, for *Back To Back* and *Side By Side*. He was also a great advocate of the Capitol LP *Ellington '55*, and it was again no surprise to learn from his daughter Paula that his funeral ended with **Flying Home** from that LP.

Paula writes: 'We entered the crematorium to **Lotus Blossom** and the coffin was printed with **It Don't Mean a Thing (If It Ain't Got That Swing)**, which we heard during the service. The final music (and not as we filed out, at my father's request we heard it through because "the end of the track is the best bit") was **Flying Home**.'

All this was arranged in accordance with 'Bill's last instructions', a copy of which Elspeth sent me, adding, 'he must have done this before he became ill. Yet another list – typical!' There were, Elspeth added, 'a lot of tapping feet at the crematorium'. It reflects Bill's thoroughness, and also his consideration for others, that his instructions gave clear directions to the

location in his CD collection where the required music would be found.

Bill was a skilled photographer, another interest he pursued actively at several levels, and one which he combined with his love of travel. He also wrote, and had numerous articles accepted for publication. A general love of gadgets developed into an interest in computers and finally desk top publishing. All of this equipped him with what nowadays is called the 'skills set' which made him so valuable to DESUK.

With all these active interests it is no surprise that work for Bill was not an end in itself, but a means to fund life. He went into insurance, ending up as a Managing Underwriter, after a false start as a door-to-door salesman, to which he was totally unsuited, being essentially a rather private, shy man.

Shy but also sociable. Bill was a one of a close group of kindred spirits, 'The Chums', who supported each other through the vicissitudes of the insurance world. I particularly recall enjoying his company at the Ellington conference in Stockholm in 2004. We had good late-evening conversations even though, looking back, there were already signs of the illness which had begun to afflict him.

Michael Kilpatrick recalls: 'He was tremendous fun to talk to when I first met him at the 1997 Leeds conference (at least I think that was the first time). He also played baritone saxophone, as I recall having my baritone with me in Leeds because I was taking the opportunity to take it to Bradford for repairs or something that week, and Bill and I were 'talking shop' in my hotel room at one point. As Leeds was my first conference I don't think I had met anyone face-to-face previously, and Bill was one of the core group of people who I got to know, which consequently was a significant part of making it such an enjoyable few days. Thank you, Bill'.

Thank you, indeed. DESUK extends condolences at their time of loss to Elspeth, Paula, Andy and Bill's wider family.

**William Francis 'Bill' Bailey, 1939-2011**

**RB, with help from Paula Bailey, Elspeth Taylor and Michael Kilpatrick**

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Duke, he makes me feel sleepy, like rain on a roof.

**An Ellington sideman**  
(Can someone tell us who, please?)

## PERFORMANCE

### STRAYHORN THE SONGWRITER

**FRANK GRIFFITH NONET, CHINA MOSES and ALEXANDER STEWART (vocals), SIRENA RILEY (narrator). Script by Alex Webb.**

**Curated and produced by Alex Webb and Frank Griffith.**

**Queen Elizabeth Hall, London,  
Saturday 20 November 2010**

Actually, the programme sheet puts the singers and speaker before Frank Griffith and the musicians but I prefer it this way. In fairness, the production – for that is what it was – concentrated on the songs and these are what most in the audience expected to be prominent. They were not disappointed and the applause was constantly enthusiastic and encouraging. We must hope that this project is not a one-off and a national tour results.

We even had lyrics, by curator and producer Alex Webb, to *Johnny Come Lately* and *Blood Count* and perfectly acceptable they were, even if they got in the way of appreciation of the strong melody line of both as they did to my ears.

There was nothing new in the contents of the narration but Riley put it over well and cannot be blamed for overdramatising the familiar lines about Strayhorn the under-credited genius behind some of Duke's finest work through three decades. There was not enough emphasis about the reverse effect but far be it for me to spoil a good story. Duke versus Strays? - I just love 'em both. What's wrong with Ellington employing Strayhorn as a staff arranger and composer? Seemed like a good idea at the time, good for all concerned.

All performers acquitted themselves well on such pieces as *Grievin'*, *My Little Brown Book*, *Rain Check*, and *Daydream*. The full band was only unleashed towards the end of the first half but dominated proceedings in the second, culminating in an understatedly cool arrangement by Frank Griffith of *'A' Train* and an all-join-in sing-along on *C Jam Blues/Duke's Place*.

Frank Griffith (tenor, clarinet), led Jimmy Hastings (alto), Mick Foster (baritone), Adrian Fry (trombone), Robbie Robson and Henry Lowther (trumpet), Tim Laphorn (piano), Simon Wolf (bass), Paul Clarvis (drums). The imaginative reworkings were by Franck Amsallem, Adrian Fry, Frank Griffith, Henry Lowther and Robbie Robson

**Geoff Smith.**

## TRINITY JAZZ ENSEMBLE plays Ellington

Earlier in the day, and also as part of the London Jazz Festival, the Trinity College big band directed by Malcolm Earle-Smith played 1930s and 1940s repertoire plus *Blue Pepper* in the foyer of the Queen Elizabeth Hall. The place was packed with 500 or so taking up every vantage point as the big band sound was contrasted with an eight-piece sharing the stage and led by Mike Lockheart. This smaller group tackled new arrangements by Lockheart with verve and skill, the big band itself excelling particularly in the section work.

Plenty of fun was to be had by the musicians and audience alike at the occasional experience of the whole lot thrashing away propelled by two drummers, two bassists, and two guitarists. There were also two accomplished pianists but they played the Steinway separately.

**Geoff Smith.**

### DAN BLOCK

**with DAVE CLIFF (guitar), DAVE GREEN (bass) Matt Home (drums).**

**The Missing Sock, Stow-cum-Quy nr  
Cambridge,  
Wednesday 26 January 2010**

I've been praising Dan Block's Ellington sets at the annual Norwich Jazz Parties for some time now. He played in late January at the Missing Sock, with Dave Cliff, Dave Green and on drums Matt Home, a new name to me and a most sensitive and inventive player.

The first half comprised superior standard songs seasoned with a jazz standard (*Woody'n You*). It kicked off with a sprightly *Long Ago And Far Away*, and inspected along the way *It's Alright With Me* and *Stardust*, among others. Dividing his time between tenor and clarinet, Dan integrated the group with great energy and skill from the start. He prodded Home into two-bar exchanges with his tenor before inviting him to take his first solo chorus, and initiated some fascinating two-part exchanges with Cliff's guitar. The enjoyment the quartet took in their work was immediately evident, and the variety with which its resources were deployed was skilfully maintained throughout the evening.

After *There's A Small Hotel* (still there, we were told, near New Hope, Penna., and the Delaware River), the second set ranged very widely, as Dan added the alto to his other horns. We had a waltz (Johnny Mandel's *Emily*), a mid-1940s jump number (*Illinois Goes To*



*Chicago*), Edgar Sampson's *Don't Be That Way*, a celebrated Rollins line (*Airegin*, if I remember aright), and a high-octane *Avalon*, a final encore for the warmly appreciative, near-capacity audience.

Here too came the Ellington content which justifies this review's appearance in *BL*. There were three pieces, with no 'usual suspects', and for two Dan produced single sheets of music for the Daves. On *Blue Cellophane* he took up his alto for the first time. Billy's *After All* was a beautiful evocation of the artistry of Hodges and much more, and the closer was *The Intimacy Of The Blues*, the evening's only twelve-bar outing.

At the interval I asked Dan why he plays the Albert clarinet, favoured by the New Orleans masters but less common nowadays. 'There are a few of us around', he said. He spoke of the Albert's special tonal qualities, mentioning as an afterthought the lovely sound of Irving Fazola. But above all, Dan said simply: 'Barney Bigard; he's my man'.

The Missing Sock and gigs at Norwich and Woking, were Dan's first in the UK as named soloist; let's hope there will be many more. Meanwhile, Rossano Sportiello gives a solo recital at the venue on Good Friday, 22 April. Both Dan and Rossano are on the star-studded Norwich line up for the following Bank Holiday weekend, 30 April to 2 May.

Dan Block's CD of Ellingtonia, *From His World To Mine*, is on Miles High Records MHR 8612.

**Roger Boyes**

## **HARMONY IN HARLEM** **directed by MICHAEL KILPATRICK** **Guildhall, Cambridge** **Thursday 3 March**

An audience of over 240 people gathered in the splendid Large Hall at the Cambridge Guildhall, with its floor space of some 375sq.m and a spacious stage, behind which stands a most impressive display of organ pipes. A ball was held in benefit of The Prospects Trust, a charity that runs an 18-acre farm in Reach, Cambs., to provide horticultural and agricultural work experience for those with learning difficulties.

2011 marks the fourth year Harmony In Harlem have played for the Trust, and this year's event, promoted by [localsecrets.com](http://localsecrets.com), raised over £2200. The evening also featured a raffle and a charity auction of prizes and

promises, thanks to the assistance of Martin Millard of Cheffins Fine Art Auctioneers, Cambridge.

Harmony In Harlem provided three sets of Ellingtonia. We try to present a few new pieces in the repertoire each time we perform, and at this event we premiered seven, as indicated (\*) below:

*Scattin At The Cotton Club, Rose Of Rio Grande* (\*), *Someone, Harmony In Harlem, You Can Count On Me* (\*), *Have You Changed* (\*), *Café Au Lait, Royal Garden Blues*

*Things Ain't What They Used To Be, Harlem Airshaft* (\*), *Something To Live For* (\*), *Oh Babe, Maybe Someday* (\*), *Isn't Love The Strangest Thing, All Too Soon* (\*), *Main Stem, Warm Valley*

*Old King Dooji, There's A Lull In My Life, Serious Serenade, Five O'Clock Drag, I Didn't Know About You, Deep Night, Me And You, Cotton Tail*

Personnel: Simon Clark, Tim Benwell, Sharon Doris, Ondrej Cais (tp); Colin Bugby, Mike Doris, David Taine (tb); David Ellingham, Michael Haller, Martin Kemp, Andrew Goreing, Michael Kilpatrick (reeds); Colin Hazel (p), Frank Brown (g), Steve Laws (b), James Clegg (d). Alima Adams (voc)

**Michael Kilpatrick**

**Ed:** On Thursday 23 June Harmony In Harlem present *A MIDSUMMER'S JAZZ EVENING* at William Westley School, Whittlesford, Cambs. Whittlesford Station is on the Liverpool Street to Cambridge line and close to the M11, A11 and A505. Half-hourly trains run towards London until 11pm (don't miss that one). There's a Holiday Inn Express at the station if you'd rather stay overnight after the performance.



## JACK TOWERS AND FARGO

by Roger Boyes

DESK member Jack Towers, of Washington, died on 23 December, aged 96, after suffering from Parkinson's Disease for some time. Jack, one of our most distinguished members, was the subject of obituaries in the *Washington Post* and *New York Times* among other newspapers. In addition to being a long-standing member of DESUK and other Ellington societies, he was a great supporter of the Ellington conferences in the 1980s and 1990s, rarely missing one. His courteous presence contributed greatly to the unique atmosphere of those singular gatherings. DESUK extends condolences to Rhoda, to their daughters Martha and Jeanie, and to the wider family, in their time of loss.

Jack grew up in rural South Dakota, and as a youth developed interests in photography, flying and radio. He considered becoming an airline pilot, but in the end radio shaped his career. He joined the US Department of Agriculture in his native state, moving to Washington in 1941. The USA's entry into World War Two soon interrupted Jack's career, and he went into the Army, remaining in the service until 1946, when he returned to the Department of Agriculture.

There he became head of radio broadcasting in 1952, and his voice, often heard on programmes of his own devising, was a familiar one throughout the USA's farm belt. He retired from USDA in 1974 and from then on devoted his energies to the re-mastering of old and rare recordings, principally of jazz groups. It was a long and productive retirement; his name is associated with over 300 releases. He would painstakingly excise pops and hisses from reel-to-reel tapes by using an X-acto knife, scraping away the flaws one at a time.

He applied his skills to rare recordings by Count Basie, Benny Goodman, Glenn Miller and many others. In the late 1980s and 1990s he restored the celebrated 1947 Dean Benedetti tapes of Charlie Parker. He did not confine his attention to rarities by the best known recording artists. A particular favourite of mine is a 3 January 1944 session by the pianist Herman Chittison, with James Shirley on guitar and Cedric Wallace on bass. Milt Gabler produced it for World Broadcasting and it was issued, false starts, incomplete takes and all, on an Audiophile LP, AP-59, in 1984.

Coming closer to our Ellington home, Jack re-mastered Duke's 1943 and 1945 World Broadcasting sessions by for issue on nine Circle LPs (later five CDs). These recordings should be in the collection of every

Ellington enthusiast, for they dispel once and for all the old canard that Duke's creativity began to decline after the imposition of the Petrillo ban in July 1942. In this same regard, other key recordings to which Jack devoted his attention include the 1940s Carnegie Hall Concerts, the 1943 and 1944 Hurricane airchecks, and the Treasury Shows of 1945 and 1946. Much of the mid-1940s Ellington discography, apart from the commercial Victor and Musicraft recordings, benefits from Jack's painstaking re-mastering.

However, his greatest and most enduring gift to Ellington devotees is none of these. On 7 November 1940 he and his friend Dick Burris arrived early at the Crystal Ballroom in Fargo, North Dakota, to set up their recording equipment. This was still the era before tape recording, and they lifted a bulky Presto-S disc cutter from the boot of their car into the ballroom. Duke's agency had agreed they could record the evening's performance, a dance for over 600 people, though not for commercial gain, and providing Ellington approved. Duke did, though later he admitted to Jack to being puzzled: 'Why would anyone want to record my band?'

The Fargo recordings, preserved on 16-inch aluminium discs coated with acetate, sat for decades on a shelf in Jack's basement in Hyattsville Maryland, known only to his friends and a handful of jazz insiders. Edited bootleg versions appeared from the 1960s on. When the real thing was finally released as *Duke Ellington at Fargo, 1940 Live*, it won a Grammy Award in 1980 for the best big-band album. Jack's reputation was established and his retirement career assured.

In 2007 Will Friedwald wrote: 'The Fargo performance still resonates as one of the greatest concert recordings in all of jazz'. Friedwald's observation misses the point on one count; Fargo was a dance hall recording. The Ellington Orchestra always enjoyed playing for dancers, though in later years it had fewer opportunities to do so, as social habits and the entertainment industry changed. Fewer recordings survive from ballrooms than from concert halls, and the dancehall setting brought out a different aspect of the Orchestra's personality. Pieces were kept in the active book specifically for the situation, and other compositions took on a rather different aura when the band played them for dancing.

In all other respects Friedwald's comment is correct. Fargo is not only one of the earliest recordings of live jazz, it captures the Ellington Orchestra at the height of its powers as the instrument for performing his music, towards the end of the year in which his artistic creativity reached a new peak of excellence. It also

captures a crucial moment of adjustment. Cootie Williams had just left the band to join Benny Goodman, and Ray Nance had just joined. Ellington had warned Jack before the performance that his trumpet section was 'in rough shape'. While the newcomer is understandably sheltered from the limelight and a great deal falls on the broad shoulders of Rex Stewart, there doesn't seem to be much wrong with the trumpets at Fargo to me.

Jack's role for the Department of Agriculture was what we would now call 'outreach', and it provided him with the equipment he required for that November night: 'We had a disc recorder that the Extension Service used for recording farm programmes for agricultural colleges...it was advanced equipment - up to snuff', he told the *Washington Post* in 1980. At a time when 10-inch 78 rpm commercial records could only offer three-and-a-bit minutes of music on a side, Jack's discs could capture up to fifteen.

There are unavoidable gaps in the Fargo recordings. Discs had to be replaced when full, and some pieces, like *Caravan* and Webster's magnificent *Stardust*, are decapitated or cut short. Others only survive in brief snatches, like the tantalizing fragment of *It's Glory*, in its only known performance and its only known recording apart from the original 1931 Victor. But there are also pieces familiar from Victor and other records, in performances lasting for four, five, even six or more minutes. And all of it is precious.

Jack was lucky in having Dick Burris with him. They had been friends since school, had worked together at the college radio station at South Dakota State University, and had become Ellington enthusiasts. Together they had the advantage of teamwork based on mutual understanding. Naturally their activities with their unusual equipment aroused the curiosity of the musicians on the stand, and afterwards Jack and Dick played back parts of their recording for Ellington and members of the band. His own *Stardust* solo so moved Ben Webster that he asked Jack for a copy, and in later years would always have it with him, replacing it when he had worn it out.

Jack and Dick did not intend to make history that night. 'We weren't thinking anything beyond getting something we'd have a good time with, something to play for our own amusement and enjoyment', Jack told the *Washington City Paper* in 2001. He added, 'but I'll always remember that when we were driving home ol' Dick said, "Boy, we probably don't even realize what we've got here."'

Jack enjoyed a further slice of good fortune that night, the support of his very understanding wife, Rhoda. On 7 November 1940 they were still a very recently married couple.

### **Roger Boyes**

*For this article I have drawn extensively on Matt Schudel's obituary in the Washington Post of 29 December 2010. The complete Fargo recordings are on Storyville's 8CD set of live 1940s Ellingtonia, The Duke Box.*

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## **Take The A Train 70th Birthday**

On 15 February **Brian Priestley** wrote to duke-lym: 'Today is the 70th anniversary of the 78rpm *A Train*. Does anyone know of a vocal version on disc (as opposed to video with Betty Roche) before the Delta Rhythm Boys in c.1947?' **Bjarne Busk** responded quickly: 'According to Lord 6.0, Josephine Bradley (vo) and her Jive Orchestra (a big band) recorded the tune in London Nov. 1943 (Decca 8406). I have not come across the latter record, but you may have a chance through your national library?' **Mark Cantor** added: 'The Delta Rhythm Boys recorded and filmed their *Soundies* version of *A Train*, arguably the first example of vocalese on film, in August 1941'.

Meanwhile Geoff Smith and Antony Pepper of DESUK had asked for the *premiere* recording of *A Train*, recorded for Standard Transcriptions, to be played on its actual 70th anniversary, Saturday 15 January, on BBC Radio 3's *Jazz Record Requests*. But the classic Victor was preferred, and aired on the *JRR* programme closest to 15 February.

Standard or Victor, the anniversary was by coincidence anticipated a little earlier, on 6 and 7 January. On these dates the premiere took place on BBC-TV of Alan Bleasdale's play *The Sinking Of The Laconia*. A scene set in one of the cabins on the cruise liner-turned-troopship included a close-up shot of the original Victor 78 of *Take The A Train*.

**RB**

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My band and I travel all over the world, see the sights and see the people. You can't beat that. The road is my home and I'm only comfortable when I'm on the move. New York is just where I keep my mail-box.

**Duke Ellington**



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## ***The State of Jazz on Radio - 1 On (and Off) The Airwaves***

From Nottingham comes sad news from **Chris Moore**, presenter of BBC East Midlands *Jazz Incorporated*. Chris writes:

BBC East Midlands Radio has decided to axe all its specialist music programmes that broadcast on weekday nights from 7-9pm from 31 December this year, and of course that includes *Jazz Incorporated*.

Past management, perhaps recognising the licence payer should have a choice, supported a jazz programme on Radio Nottingham in various forms for 38 years and for the past few years *Jazz Inc.* was broadcast to Radios Lincoln, Leicester and Derby, as well as Nottinghamshire, and the programme was available 'on line' and 'listen again'.

*Jazz Inc.* went out 'live' on Thursday evening every week from the BBC Radio Nottingham studios, I scripted the programme, selected the music using my own CDs (some provided by suppliers), operated the desk, produced the programme (whatever that means!), even made my own coffee! I was the sole member of the 'team' listeners used to refer to. Nobody from the BBC management ever queried what I was going to play or say on the programme, and wherever possible *Jazz Inc.* promoted the local jazz scene with the gig diary, playing CDs by jazz artists appearing in the East Midlands.

This above is not meant as a self promoting exercise, but just to say that we as jazz fans have really lost a great deal with *Jazz Inc.* finishing completely, it was totally independent, no commercial restraints or interference, just a jazz fan playing the music to like minds. Hopefully my enthusiasm came over on the 'live' programme, I know it gave me an incredible 'buzz'!

*Jazz Inc.* will never re-emerge, with BBC East Midlands Radio finishing its specialist music programmes; it's the end of an era on OUR Local Radio. The days of the enthusiastic knowledgeable presenter broadcasting music under the conditions I've just described above are over.

Sadly, despite me putting up a spirited defence (and no doubt the folk, country and Celtic fringe presenters did the same) management had made their minds up that the licence payers in the East Midlands would be better served by extending the Radio Nottingham daytime

listening programmes into the evening schedules. Enjoy!

PS: If you feel strongly about this please address your remarks to BBC Radio Nottingham Management, I'll be making an announcement to listeners in the next *Jazz Inc.* programme. Thanking you in advance for your support, though it'll be too late to alter minds.

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**Ed:** *It seems that, as the quantity of British broadcasting grows, the range and variety of what's on offer diminishes, certainly for our music. We can only look with envy at what Tom Reney can offer the lucky residents of western Massachusetts in his three-hour local radio slot.....*

### ***WFCR Playlist: Jazz a la Mode 8-11pm Monday, 29 November 2010 (Billy Strayhorn's 95th birthday)***

Duke Ellington: *Take the A Train* (Columbia 1952). Billy Strayhorn: *Lush Life, Passion Flower* (Red Baron 1965). Rosemary Clooney/DE: *Grievin'* (Columbia 1956). DE: *Chelsea Bridge* (Victor 1941). BS: *Just A-Sittin' and A-Rockin'* (Storyville 1961). DE: *Smada* (Victor 1967). BS: *Raincheck* (Red Baron 1965); *Take the A Train* (Storyville 1961). DE/BS: *Johnny Come Lately* (Storyville 1950). DE: *Kissing Bug* with Joya Sherrill (Victor 1945); *Blues in Orbit* (Columbia 1958). Dan Block: *Kissing Bug* (Miles High 2010). DE: *The Intimacy of the Blues, Rock Skippin' at the Blue Note, All Day Long* (all from *And His Mother Called Him Bill*, RCA 1967). Dutch Jazz Orchestra: *Le Sacre Supreme, Tonk* (from *Portrait of a Silk Thread* 1995). DE: *Take the A Train, Clementine, Raincheck, I Don't Mind, Johnny Come Lately* (all Victor 1941-42). John Coltrane & Johnny Hartman: *Lush Life* (1963). Dutch Jazz Orch.: *Lana Turner* aka *Charpoy* (1995). Tony Bennett feat. Wynton Marsalis: *Chelsea Bridge* (Columbia 1999). BS: *Multicolored Blue* (Red Baron 1963). DE: *Satin Doll* Capitol 1953). BS: *Lush Life, My Little Brown Book* (Blue Note 2007) featuring Dianne Reeves. Grant Stewart: *Something to Live For* (Sharp Nine 2009). DE: *Boo-Dah* (Black Lion 1962) BS: *Cue for Saxophone, Watch Your Cue* (London 1959). Ella Fitzgerald: *Day Dream* (Verve 1957). Paul Gonsalves/Ray Nance: *Lotus Blossom* (Black Lion 1970). James Newton: *Strange Feeling* feat. Milt Grayson (Blue Note 1986). Dutch Jazz Orch.: *Flame Indigo* (Challenge 1995). DE: *A Flower Is A Lovesome Thing* (Columbia 1960); *Blood Count* (RCA 1967). Ken Peplowski: *Noir Bleu* (Capri 2010). BS: *Passion Flower* (Storyville 1961)

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## ***The State of Jazz on Radio - 2***

### ***Duke Outside The Box***

As BBC programming policy banishes jazz with expert commentary from local radio and increasingly marginalizes it on the national network, an Ellington performance occasionally turns up in normally jazz-free zones such as Radio 3's daily breakfast programme.

Just before Christmas I switched on for Mozart's *Serenade For Thirteen Wind Instruments*, a work I always choose to listen to when the opportunity arises, to find it preceded by an Ellington recording of *In The Shade Of The Old Apple Tree*. It was not the 1933 Brunswick original, nor was it the August 1945 World Broadcasting version. The presenter introduced it as being by 'Duke Ellington and Friends' but she was unable to identify any of the performers other than Duke at the piano.

It was clearly the Ellington Orchestra, and a second listen through the computer, plus a quick trawl through the 1945 Treasury performances soon revealed it to be the 14 July one from the RKO Theatre in Boston with the usual 1945 soloists, Rex Stewart in Freddie Jenkins' old slot, followed by Tricky Sam Nanton and Johnny Hodges. Equally clearly, the BBC's source was not Storyville's Treasury Shows vol.8, DETS 903 9008, where all this detail is spelled out in full.

A visit to the BBC website's Radio 3 page, where the programmers identify the source of recordings they play, told me their Ellington recording came from an outfit called Membran Music - no further information. Membran is not known to me, nor can I think why they describe the Ellington Orchestra as 'Duke Ellington and Friends'; the recording being out of copyright, there seems no reason to obscure the truth, even if you can't be bothered to tell it. So I sought further information via duke-lym, where help came from close to home, in the formidable shape of DESUK's Antony Pepper. He wrote: 'They used a Membran / Documents compilation set, presumably one without much in the way of notes. It might have been a performance issued on V Disc. Clean, fairly dull sound. She played it in the context of cheering-up passengers stuck at a snowed-in Heathrow! With no idea as to who anyone was except Duke, she mentioned that "jazz aficionados" listening might be able to help'.

So here is the help you sought, madam presenter. It comes with the recommendation that, should you or a colleague decide some day to play the Ellington *In The Shade Of The Old Apple Tree* again (and you

certainly should, for it is a classic, though neglected, Ellington score), the discerning Radio 3 audience might appreciate the qualities of the World Broadcasting recording of a month later, 7 August 1945. It's on Circle CCD 105.

In his *Scratching The Surface* column in February's *Jazz Journal* Steve Voce wrote a stinging account of the decline of properly produced and presented jazz programmes, singling out 'a few honoured exceptions like Alyn Shipton's R3 programmes'. Against this, he added, people are being encouraged to compile programmes of their favourite music for broadcasting on Internet radio 'stations', in their own time and at their own expense of course, for free. As for the decline of jazz on mainstream radio, I suppose that the occasional appearance of a jazz recording on a non-specialist show like the breakfast one is a small compensation for our loss.

I suppose also that, once upon a time, a BBC researcher might have sought, and with expert help found, the information which should have been supplied when Radio 3 played *In The Shade Of The Old Apple Tree* in December. Instead I'm sending a copy of this *BL* to the controller of Radio 3, thereby doing the researcher's job myself. For free.

**RB**

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## **BRIAN RUST**

Brian Rust, discographer and critic, died on 5 January 2011, aged 88. For fifteen years, 1945-60, he worked in the BBC's Gramophone Library, where he would certainly have been able to supply the information the Radio 3 presenter lacked on last December's breakfast show (see this page, above).

As a discographer he was meticulous, attentive to detail, and assisted by a photographic memory. His expertise led to two books, originally funded by subscription and self-published, *Jazz Records 1897-1931* (1961) and *Jazz Records 1932-1942* (1965). They became standard reference works. Later publications evinced musical interests embracing British and American dance bands, British music hall, and London musical shows, and a spiritual home in the first third of the last century. His Ellington preferences were, not surprisingly, for the music of the Cotton Club era.

Brian named his son Victor, though the story goes that he rejected a friend's suggestion that he call the child's twin sister Decca. Our sympathy goes to Brian's widow, Mary, and the wider family. Ironically, since he had no truck with computers, he is also survived by a discographical software, named Brian.

**RB**

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## ***Dusk Fire – Jazz In English Hands***

***An autobiography by Michael Garrick with Trevor Bannister***

I failed to mention in either of the last two issues of *Blue Light* the publication last May of Michael Garrick's new autobiography. This was a gross oversight, the more so as Michael is one of DESUK's most loyal and distinguished members. I should have alerted members to the book much earlier.

The book's interest extends well beyond the life and career of Michael himself, into a running commentary on the story of jazz in the UK over the last fifty years or so. Michael Tucker reviewed it, at length and very favourably, in July's *Jazz Journal*. It also stimulated in the same issue a fine *Scratching The Surface* article by Steve Voce about the glories of British jazz in the 1960s, as epitomised by Michael, along with other luminaries Mike Gibbs and Mike Westbrook, another distinguished DESUK member. Steve's article ended with a short survey of a slew of recent reissues of Garrick's music on Vocalion (his more recent works are on his own Jazz Academy label).

*Dusk Fire* is available from Springdale Publishing, 34 Springdale, Earley, Reading RG6 5PR. Email: [tabannister@hotmail.co.uk](mailto:tabannister@hotmail.co.uk)

**RB**

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## ***Rockin' In Rhythm Clarinet Passage***

**Bjarne Busk** wrote with some kind words about my piece on Harry Carney in *BL* 17 3, adding:

'By the way, I don't agree with you that Carney always had the clarinet part in *Rockin' In Rhythm*. I hear Barney Bigard until Barney left the band in 1942'.

I hear him too, of course, and it was loose writing on my part to suggest otherwise. The three 1930-31 originals feature Barney, as do the small number of live recordings from late 1930s broadcasts and the Hotel Sherman and Fargo in 1940. The next surviving *Rockin' In Rhythm* is from the January 1943 Carnegie Hall concert, by which time Barney had left the band and Duke had entrusted the clarinet solo to Harry.

Duke's next studio recording of *Rockin' In Rhythm* was made for World Transcriptions in late 1943. Again, Harry takes Barney's old slot, and it would remain his for the rest of the Ellington Orchestra's existence.

After 1931 Duke didn't re-record *Rockin' In Rhythm* for commercial issue (the 1943 World version being made for broadcasting purposes), until the Capitol one for the *Ellington '55* LP. This is an unusually long time gap for such an ubiquitous Ellington composition.

**RB**

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## ***Johnny Hodges***

***DESK London Social Meeting  
Civil Service Club, London SW1  
Saturday 12 February 2011***

The glorious sounds of our number one star, apart from Ellington himself, were given a thorough airing by Victor Lawrance, who whetted the appetite by issuing a sheet of no less than 30 recordings he intended to play.

Some were omitted due to time constraints and the buzz of enthusiastic conversation which ensued between tracks, but on Victor's insistence, and my shared relief, every track played was played in full.

By a happy error we started with No.2 on the list, *Rent Party Blues* (20 June 1929) rather than Hodges' less characteristic recording debut on *Tishomingo Blues* (6 September 1928). Although the performance on the latter showed "remarkable musical maturity" for a 21-year-old, by the time of *Rent Party* the Hodges style was formed and subjected only to "incremental change" throughout the rest of his life.

In fact, said Victor: "Johnny Hodges, in all his time with Duke Ellington, didn't change anything. He appreciated he had a certain skill which he honed throughout his life."

One much later selection raised eyebrows, *A Spoonful of Sugar* (8 September 1964) from the *Mary Poppins* album. Victor explained that this had gone down a storm when he had taken it along to a dance class. The jivers – including himself – dug the shuffle rhythm.

**Geoff Smith**

**Ed:** *I'm pleased to report that Blue Light has received dates of the DESUK London meetings for the rest of 2011. They are listed on the Events Calendar page opposite, together with topics for the April and June meetings. I think the meetings are timed to start at 2pm and run till 5pm, but to date I've had no confirmation of this.*

---

**Get sincere! Give your heart! Let go your soul!  
Duke Ellington**



## 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.*

**DESK AGM**, Saturday 7 May. See page 6.

### **DESK London Social Meetings:**

meets Saturdays, Civil Service Club, 13-15 Great Scotland Yard, SW1; off Whitehall, Trafalgar Square end. 2pm.  
Contact Antony Pepper, 01342 314053, or by email: ap@antonypepper.com  
Next meetings: 9 Apr: Duke in Film with Roger Offord.  
11 Jun: - Summer Bring & Play.  
Later 2011 dates: 13 Aug, 8 Oct, 10 Dec.

### **Manchester Jazz Society:**

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

Thu 26 May VIDEO NIGHT: Eunice Malloch  
Ellington '85 at Birch Hall.  
Bob Wilber Orch., The Queen's Suite.

### **TDES (New York):**

Meets Thursdays. St Peter's Church, Lexington Avenue at 54<sup>th</sup> St, NYC, 7.30pm. Future dates: 14 Apr, 19 May, 23 Jun.  
For further info contact Roger Boyes

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

### **Anatomy Of A Murder (film)**

Thu 7 Apr. National Theatre (London South Bank) 2pm, following a lecture (Harvey Cohen), 11 am.  
This may be free, but do check with the NFT.

### **Echoes Of Ellington dir. Pete Long**

Mon 27 Jun. 100 Club, Oxford St London W1 (London Bluesfest 2011)

### **Laurent Mignard Duke Orchestra Maison du Duke:**

4 Apr Coll./Bernardins. Conférence. (L Mignard)  
2 May Coll./Bernardins. Conf. (F Theberge)  
17 May Le Perreux, Centre des Bords de Marne (94). Duke Orchestra Concert  
29 May Jazz s/s les Pommiers, Coutances (50) Orch. Conc  
6 Jun. Coll./Bernardins Orch Conc. Early Ellington 8.30pm  
5 Jul Jazz A Vienne. Orch Conc w Michel Pastré Big Band. Battle Royal (Ellington-Basie)  
15 Jul Le Vigan (30). Festival Radio France / Montpellier. Orch Conc.  
16 Jul Toulouges (66), Fest. R France/M'pellier Orch Conc.  
17 Jul Saint Raphael (83). Festival Jazz New Orleans. Orch. Conc.  
18 Jul Gruissan (11). Festival R France/M'pellier Orch. Conc.  
18 Aug Ramatuelle (83). Orch. Concert

L'Entrepôt (La Maison Du Duke). 7/9 rue Francis de Pressensé, Paris 75014. Métro: Pernety.

[www.laurent-mignard.com](http://www.laurent-mignard.com)

Collège des Bernardins. 20 rue de Poissy. Paris 75005.

Métro: Card. Lemoine/Maubert-Mutualité.

[www.collegedesbernardins.fr](http://www.collegedesbernardins.fr)

### **New Delta Big Band:**

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

### **Harmony In Harlem:**

Thu 23 Jun: A MIDSUMMER'S JAZZ EVENING.  
Whittlesford, S Cambs. See pX for details.

### **Dave Burman:**

Wed nights. Southampton Arms, Highgate, London.

### **Kinda Dukish:**

Friday 8 Jul 7.30pm. Bonded Warehouse, 2 Canal St., Stourbridge, W.Midlands, DY8 4LU

### **Frank Griffith:**

Sun 3 Apr: Googlies, Botany Bay CC, East Lodge Lane Enfield EN2 8AS. 3-5pm. Tel: 0208 350 3541. (Big Band) £8 [www.googliesjazz.co.uk](http://www.googliesjazz.co.uk)

Sun 3 Apr: Hugo's 25 Lonsdale Rd London NW6 6RA. 8pm. Trio w John Turville (p), Alec Dankworth (b). 0207 372 1232. Free for diners.

17 Apr: Ronnie Scott's, 47 Frith St London W1D 4HD 1-3pm. Nonet w Georgia Mancio/Alexander Stuart (vcl). £15. [www.ronniescotts.com](http://www.ronniescotts.com)

27 May: Roberts Room Lecture Centre, Brunel Univ., Uxbridge Middx. UB8 3PH. 1-2pm Trio w John Critchinson (p), Dave Green (b). Free. [www.brunel.ac.uk/artscentre](http://www.brunel.ac.uk/artscentre)  
9 Jul: Swanage Jazz Fest. 12pm. Sextet w Steve Fishwick (tp), Bob Martin (as), Tim Laphorn (p), Mick Hutton (b), Matt Fishwick (d). [www.swanagejazz.org](http://www.swanagejazz.org)

### **The Big Chris Barber Band 2011:**

UK venues: April: Thu 7, Theatre Royal Margate; Tu 12, Kings Th. Southsea; Wed 13, Everyman Th., Cheltenham; then in Germany and Holland.

May: Fri 6, Pavilion Th., Worthing; Sun 8, Stables, Wavendon; Mon 9, Theatre by the Lake, Keswick; Fri 13, Royal Spa Centre, Leamington; Tu 17, Waterfront Hall Belfast\*; Fri 20, Philharmonic Hall L'pool\*; Sat 21, Playhous  
e Weston s Mare; Sun 22, Opera Ho., Buxton; Th 26, Harlequin Th., Redhill; Fri 27, Octagon Th., Yeovil\*.  
\*= 3Bs (Barber, Ball, Bilk)

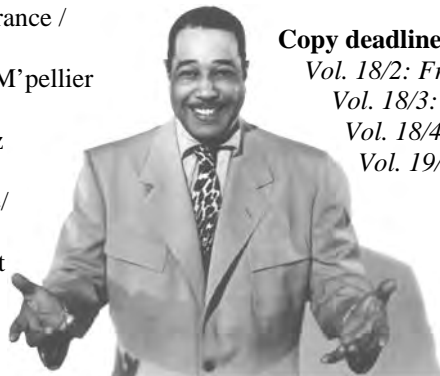
### **Copy deadlines for future Blue Light issues:**

Vol. 18/2: Friday 3 June 2011

Vol. 18/3: Friday 2 September 2011

Vol. 18/4: Friday 25 November 2011

Vol. 19/1: Friday 2 March 2012



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

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Geoff Smith: **COMMITTEE MEMBER**

## If you have not yet renewed your DESUK membership for 2011, now's the time

Subscription rates remain unchanged at:

Annual £20 (US\$40) per year

Life: £200 (USD\$400)

Please return forms with your subscription in the usual way to the Membership Secretary, Derek Else, at  
47 Yoxley Drive, Ilford, Essex IG2 6PX.

Derek's email address is [de@derekelse.com](mailto:de@derekelse.com)

We extend a warm welcome to new members who have joined, and also to donors to the Society's funds, since the last time new members and donors were listed by name, in *BL* 17 2.

I had hoped that names, both of new members and of recent donors, would be recorded in this issue. Derek Else, our Treasurer and Membership Secretary, is now back at home in Ilford following his discharge from hospital, where he had been since before Christmas. He is steadily catching up with the backlog of financial work, including dealing with the membership renewals which have been coming in, as they always do early in the year. But it is a slow story as well as a long one, and it will continue through April and until the AGM on 7 May. Please continue to bear with us.

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As I mention in the Editorial, I am sorry that *BL* 17 4 didn't reach you until early February. The texts themselves were all in place on time, in early December. My problem had to do with the fact that for health reasons my colleague Ken Vail is no longer able to support me on the production design side.

I sought help elsewhere, and found it without difficulty, thanks to Geoff Smith. But my new assistant had to learn his way around the magazine from scratch, and the work was done at a distance, by email. Delay was inevitable, and once we were past Christmas other commitments led to further delays.

Derek Else had prepared us well for his forthcoming retirement at the AGM on 7 May as Membership Secretary and Treasurer. He had told the Committee a year ago and members at the last AGM. But as the poet said, 'the best laid schemes o' mice an' men gang aft a-gley'. Derek has been unwell since December and this led to complications concerning Membership Renewals and Financial Transactions generally. For the mailing I didn't have the benefit of Derek's usual meticulously prepared mail pack with its up-to-date mailing list.

Happily Derek is now at home, on the road to recovery, and taking up the reins again in the short term. The good news for the longer term is that after the AGM we will have replacements in both Derek's roles, and also a new Secretary and a committee member to take on our publicity needs. Peter explains the details on page 1.

Unfortunately all these problems cropped up at the same time and, taken together, made for a period of general uncertainty. That is now over, DESUK's future is assured, and I will have the *Blue Light* preparation more closely under my own control from now on. Please bear with an old dog while he's teaching himself new tricks.

In the short term be prepared to find more small errors and omissions than usual in *BL*, but in the longer term, if all goes well, I'll sort things out. Eventually I want *Blue Light* to appear as much as possible like the professional look Ken Vail has given it since 2008. Needless to say, the mix of content will remain unchanged

This is a good point to thank Ken for all his support and to wish him well for a full recovery; and to thank also Geoff Smith, Simon at Redeye, and Steve at Profile, for their assistance in recent months. **Ed**

**Editor's Note:** *These are the agreed Minutes of last October's Committee Meeting. The draft Minutes of the January meeting will be discussed at the Committee's next meeting, on 2 April, and if agreed, will appear in the next BL..*

**Minutes of DESUK Committee Meeting: 12 Noon, 9 October 2010, Civil Service Club, 13-15 Great Scotland Yard, London SW1A 2HJ**

*Present:* PC, RB, DE PM, GS, AP, QB

**1. Chairman's Opening Remarks:** PC noted with regret the death of Jack Hindle; PC to represent the Society at the funeral. The resignation of George Duncan as Secretary was confirmed; PC to write to GD thanking him.

**2. Apologies for Absence:** received from FH

**3. Minutes of the Previous Meeting,** 26th June 2010, were approved.

**4. Matters Arising:**

4.1 Ellington-themed weekend: GS said this was now a non-starter.

4.2 Draft procedures for music charts: AP said this was in hand and he would circulate draft plans.

**5. Future committee meetings:** Conduct of business: Style / format / contents of minutes: Circulation and publication of minutes: Venue (new / better / permanent location. It was agreed that the circulation of reports before meetings was a good thing, that a simpler model for minutes be adopted, that minutes only be published in *Blue Light* after formal approval at the subsequent committee meeting, and that AP/RB/PM should pursue a better/permanent venue for meetings.

**6. Current and future vacancies on the committee:** Secretary; Treasurer and Membership Secretary; External Publicity Officer? PC said he would take on the role of Acting Secretary. It was agreed PC should write to members urgently on the vacancies for Secretary Treasurer and Membership Secretary. No action is to be taken at present on an External Publicity Officer.

**7. Treasurer's Report (DE):** 7.1 Final cost assessment for 2010 AGM. DE reported that the final cost of the AGM was £250 and that the Society's bank reconciliation was £4,191 as at October 10, 2010.

**8. Membership Secretary's Report (DE) :** DE reported that there was no change in overall membership.

**9. Blue Light Editor's Report (RB):** RB's report, previously circulated, was discussed, including implications of this being the last issue prepared with the huge assistance of Ken Vail.

**10. Meetings Organiser's Report (AP):** Date, format and venue of 2011 AGM. AP reported that Easter complicates the timing of the 2011 AGM, and it was agreed the date should be May 14, with AP to handle further details.  
**(Ed: Please note, the AGM is now confirmed for 7 May, a week earlier than the one minuted here)**

**11. Webmaster's Report (AP):** AP's webmaster's report was accepted.

**12. Plans and activities for 2010 /2011**

12.1 Queen's Suite DVD (GS et al)

12.2 Ellington 2012 (AP & GS)

It was agreed that a decision on whether to finance production of copies of Corine Dhondee's Queen's Suite film should wait until the DVD has been circulated around the committee. GS circulated a report on a possible conference in 2012 at Brunel University, Uxbridge, where DESUK member and musician Frank Griffith is Director of Performance.

**13. Any Other Business:** None.

PC closed the meeting at 1400.

**Quentin Bryar**