



BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)
VOLUME 19 NUMBER 3 • AUTUMN 2012



SJEF HOEFSMIJT - DIED 2 SEPTEMBER 2012

Photo: courtesy Babette Hoefsmijt

Nil Significat Nisi Pulsatur

HONORARY MEMBERS OF DESUK

In alphabetical order

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

Derek Else

HONORARY MEMBERS SADLY NO LONGER WITH US

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

Letters or editorial material should be addressed to:
Roger Boyes, 9 Chester Place, Great Barton, Bury St Edmunds, IP31 2TL
Phone: 01284-788200
Email: rogaboies@waitrose.com
DE Suk Website:
<http://www.dukes-place.co.uk>

Deadline for acceptance of copy for the next issue of *Blue Light* (Volume 19/4) is Friday 23 November 2012

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BLUE LIGHT

NEWSLETTER OF THE DUKE ELLINGTON SOCIETY (UK)

Editorial

In late summer Ellington research and scholarship suffered two serious losses. Annie Kuebler, until last February archivist at the Institute Of Jazz Studies at Rutgers University in Newark NJ, died on 13 August. She was formerly at the Archives Centre of the National Museum of American History in Washington, where she organized and catalogued the Ellington Collection in the Smithsonian. See pages 8 to 11.

On 2 September Sjef Hoefsmit, died, following the return of a cancer for which he had undergone surgery earlier in the year. Sjef edited the Duke Ellington Music Society's thrice-yearly *DEMS Bulletin*, freely available to all, on-line. He was a great friend and supporter of the Ellington conferences and a key participant in the on-going discussion group, Duke-Lym. Sjef's death is reported briefly in this issue (p7) and his unique contribution will be celebrated more fully in the next.

*

In March I told my DESUK committee colleagues that I would stand down as Vice-Chairman and *Blue Light* editor at next year's AGM. I have edited *BL* since 2005, and I think that it will benefit from a change at the helm and fresh ideas. Also, I turned 70 last birthday and there are things I want to do while I have the energy to do them. I enjoy the work and will miss it, but it is time-consuming. It will be a good time to move on, for *BL* and for me.

I strongly believe that the future of *BL* will be more secure in the care of a small team of members and not just one individual. I do not share the view of the Editor's role expressed in the March Committee Minutes (Back Cover); I for one have no experience at all of graphics, nor did I know much about editing in 2005. The Duke Ellington Society of Sweden produces a quarterly newsletter (16 pages) of comparable substance to *BL*. The production team, named in each issue, numbers three, four, or five, and this helps share the work around and makes for flexibility, without too much falling to one person. I enjoyed working with Ken Vail when he was able to give me support, and in this age of instant communication and transfer of documents an editorial team doesn't need to meet in the same place, as long as its members work well together. Nor do they need to be on the DESUK committee.

If you feel you may be able to help with *BL*, contact a DESUK committee member to explore the possibilities. There are many activities involved, and work shared is work made easier.

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I'm afraid there's a lot of 'business' in this *BL*. As well as Committee Minutes and a Treasurer's Report, there's the new DESUK Constitution and the Audited Accounts for 2011-12. The Treasurer will welcome your renewal payments for next year, 2013, at any time from now on. If you have joined DESUK during 2012, remember that you should have copies of *BL* 19 1 and 19 2, as well as this one. If you haven't, contact me at Great Barton (details on this page) and I'll sort it out. But please DON'T send me your renewal cheques. They should go to Victor Lawrance at 38 Thurlestone Avenue, London N12 0LP.

Roger Boyes

Duke Ellington Society of the United Kingdom (DESK)

CONSTITUTION

- 1. Name:** The society shall be known as The Duke Ellington Society of the United Kingdom (which may also be referred to as DESUK) and hereinafter described as "the society".
- 2. Aims:** The aims of the society are to promote the study and appreciation of the life and works of Edward Kennedy "Duke" Ellington by organising talks, record recitals, or by any other means that meetings of the society's committee may deem appropriate. To assist in these aims and to communicate news about the society, a quarterly newsletter will be circulated to members and made available for sale to non-members.
- 3. Status:** the society shall be a not-for-profit, unincorporated members' society which shall be governed by this constitution.
- 4. Membership:** membership shall be open to anyone who shares the aims of the society and pays the appropriate membership fee determined by the Annual General Meeting of the society. The committee may grant free honorary membership to selected persons who had a close connection with Ellington or who have contributed to ensuring that his creative legacy is maintained and promoted. The Committee reserve the right to revoke the membership of any member contravening the accepted rules of the society.
- 5. Membership Fees:** Fees, for annual and life membership, shall be set and reviewed annually by the committee, and any proposed changes brought to the Annual General Meeting for consideration. A concessionary annual membership rate for, e.g. full time students may be offered, again subject to members' approval at the AGM.
- 6. Committee:** The committee shall be elected at the Annual General meeting and will comprise the officers plus seven other members. Some of the seven other members may be given specific responsibilities.
- 7. Officers:** The elected officers of the society shall be chairman, vice chairman, secretary, and treasurer, and other officers can be appointed. The duties of the officers shall be agreed and approved by the committee. All committee members have a responsibility to assist in ensuring that the responsibilities delegated to officers are carried out. Protocols for providing such assistance should be agreed with the relevant officer or officers.
- 8. Committee meetings:** The secretary shall convene four committee meetings each year. Ordinary members may attend committee meetings but only committee members can vote.
- 9. Quorum:** The quorum for committee meetings shall be five committee members including at least two of the officers.
- 10. Reports:** All officers shall prepare written reports for presentation to the Annual General Meeting and to the committee verbally or in writing as appropriate.
- 11. Committee Vacancies:** When necessary the chairman (or vice chairman) acting with the secretary shall have the authority to fill by co-option any committee vacancies which may occur between Annual General Meetings. Any such appointment will be subject to ratification by the committee.
- 12. Annual General Meeting:** The Annual General Meeting shall be arranged by the meetings coordinator for a date on or near to the anniversary of Ellington's birth, 29th April. Draft AGM Minutes shall be prepared by the secretary and considered by the committee, and circulated to the members who will consider them at the following year's Annual General Meeting.
- 13. Ordinary Meetings:** Ordinary meetings on a national, regional or local basis, open to all members and guests, may also be arranged from time to time.
- 14. Bank Accounts:** A bank account may only be opened with the approval of the committee. Only the treasurer, the chairman or vice chairman can be designated as authorised signatories for the purpose of managing any such account and making payments or transfers from it, a minimum of two of these three officers being required.
- 15. Accounting Period:** The society's accounting period shall run from 1st April to 31st March.
- 16. Audit of Accounts:** The society's accounts shall be audited by a qualified accountant or be subject to an independent examination by a person that the committee believe has the ability and practical experience to carry out a competent examination of the accounts. The appointment shall be subject to the approval of members at the Annual General Meeting.
- 17. Other Matters:** Any matter not provided for in this constitution, or any question over the interpretation of it, shall be dealt with by the committee. Where appropriate the committee decision shall be reported to the next Annual General Meeting.
- 18. Dissolution:** The society shall not cease to exist except upon a resolution carried by a majority vote at a Special General Meeting of all members convened for this purpose.
- 19. Residual Assets:** All members shall be consulted regarding the disposal of any surplus assets at the time of dissolution. The final distribution shall be approved by members present at a Special General Meeting. Any member unable to be present will be entitled to appoint a proxy to vote on his or her behalf.

May 2012.

(Approved at DESUK AGM 27th May 2012)

DUKE ELLINGTON FLYING HOME

(1): Take The 'A' Train (theme); Bensonality; All Of Me; Bakiff; The Hawk Talks; Do Nothing Till You Hear From Me; VIPs Boogie/Jam With Sam; Just A-Settin' And A-Rockin'; Mood Indigo. (2): Take The 'A' Train (theme); Tulip Or Turnip; Ting-A-Ling; Flamingo; Rockin' In Rhythm; Sophisticated Lady; Take The 'A' Train; Flying Home (57:12)

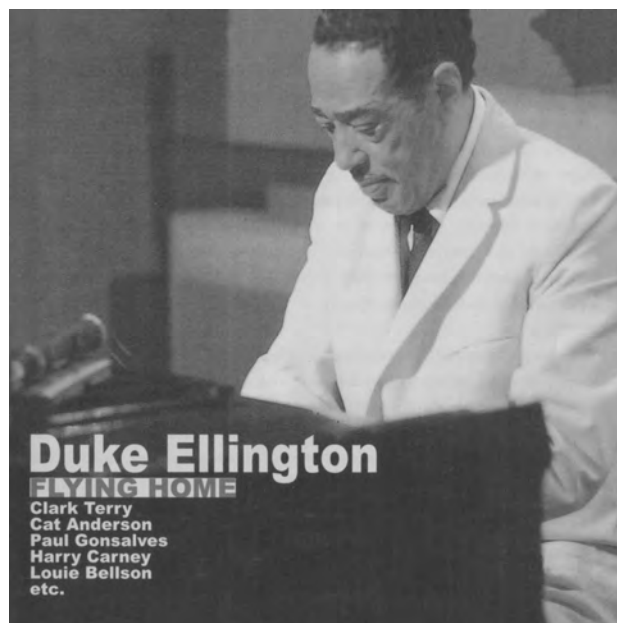
Duke Ellington (p, ldr., with Clark Terry, Willie Cook, Ray Nance, Cat Anderson (tp); Quentin Jackson, Juan Tizol, Britt Woodman (tb); Hilton Jefferson, Jimmy Hamilton, Russell Procope, Paul Gonsalves, Harry Carney (reeds); Wendell Marshall (b); Louie Bellson (d). Blue Note, Chicago. (1) 30 July 1952. (2) 13 August 1952.

Candid CCD 79557

Here are more live 1952 performances to add to last year's Hep issue: two half-hour broadcasts from a summer season at the Blue Note - 'Chicago's mecca for moderns', NBC's announcer calls it. By now Hilton Jefferson had succeeded Willie Smith on lead alto; otherwise the line-up is unchanged from the Crystal Gardens recordings on the Hep. It's all been issued before, years ago on an obscure Canadian LP, *Aircheck #4*; its re-release now is a most welcome addition to the current catalogue.

Don't believe those who still trot out the old line that the Ellington Orchestra was below par at this point. How could it be? Rhythm section apart (and who's grumbling about Louie Bellson and Wendell Marshall?), this is virtually the illustrious late 1950s line-up. With Gonsalves well installed in the tenor chair the reeds awaited only the return of Hodges. With Tizol still there to prepare for his successor Sanders, the trombones were equally well settled. Clark Terry and Willie Cook had recently joined Nance and Anderson to stabilize the trumpets after a period of flux. They also enhance, along with Hamilton, Woodman, Bellson and Gonsalves, the band's more boppish credentials, which are in frequent evidence in these performances. Once in a book review some years back I questioned an author's assertion that Ellington embraced bop. I still don't think he did, but there's evidence on this CD of a decidedly amorous flirtation; listen to his own brief contribution to *The Hawk Talks*. The doughy sound of the saxes on Bellson's *Ting-A-Ling* recalls the Four Brothers Herd; this is a much fierier performance than the Columbia recording.

Bensonality and *VIP's Boogie* are rambunctious blues which show that Duke was also well aware of the jump bands, edging towards r'n'b. A Clark Terry lick



on *Bensonality* would become something of a fixture on *Perdido*. *VIP's Boogie* showcases the glorious sound of the 1950s sax team. In 1952 it was already segueing into the more frenetic and shallower *Jam With Sam*, via clarinet noodlings though not yet the 'Jimmy, James Mac The Hamilton' routine. A live *Flying Home* is an Ellington rarity, with added interest in Clark's trumpet solo, which he fortunately just about completes before the announcer comes in over the music to close the broadcast. The revival of *Bakiff* is a welcome consequence of Tizol's return to the fold.

Duke had three singers at this point and all three feature on each broadcast. While Ray Nance's quirky *Tulip Or Turnip* and *Just A-Settin' And A-Rockin'* are familiar enough, Gonsalves' approach to the preceding solo chorus on *Settin'*, formerly Ben Webster's, is very revealing. Newcomers Britt Woodman and Willie Cook solo in place of Lawrence Brown and Harold Baker on *Tulip Or Turnip*.

The gifted Betty Roché's *All Of Me*, two straight choruses, is much less well known and very much of its time. The three-minute *A Train* on the second broadcast is made over entirely to her classic vocal interpretation.

Like all Ellington male balladeers, Jimmy Grissom is not to many people's taste. Yet it is interesting to hear him on Herb Jeffries' old specialty *Flamingo*. He also takes over *Do Nothing Till You Hear From Me* from Al Hibbler, newly departed for a solo career which would peak in his 1955 hit *Unchained Melody*. On *Flamingo* Nance and Carney occupy the slots which had once belonged to the 1951 defectors Brown and Hodges. *Sophisticated Lady* and *Rockin' In Rhythm* are older

still, but there's special interest here too, as Ray Nance on violin takes for the first time Willie Smith's solo chorus on *Lady*, and Britt Woodman and Quentin Jackson take the roles which were formerly Lawrence's and Tricky Sam's on the second theme of *Rockin'*. Also noteworthy on *Lady* is the scored chorus with contributions from Hamilton's clarinet which precedes the violin entry. It was first heard on the 1950 *Masterpieces By Ellington* LP 'concert' version.

The inlay note offers little, and the spelling 'Duke Ellington' on the disc itself doesn't inspire confidence. But the personnel and dating details are accurate and the timing is generous enough for an inexpensive CD; I recommend it without hesitation.

Roger Boyes

DUKE ELLINGTON THE TREASURY SHOWS, VOL. 16



CD 1: (1) *Take The 'A' Train* (theme); *Just A-Sittin' And A-Rockin'*; *'A' Train* (theme); 9:20 *Special*; *Frustration*; *Bond Promo*; *Jennie*; *Dancing In The Dark*; *Crosstown*; *Passion Flower*; *Bond Promo*; *Victory Drive*; *Get On Board Little Children*¹; *A' Train* (theme) and bc return; *Come Sunday/Light* (Black, Brown & Beige); *Bond Promo*; 11:60PM; *Tell It To A Star*; *I Ain't Got Nothin' But The Blues*; *Cotton Tail*; *Waiting For The Train To Come In*; *Star Spangled Banner* and bc.close. (2) *Subtle Slough*; *Main Stem*. (3) *Bakiff*. (72:01).

CD 2: (4) *Take The 'A' Train* (theme); *Walking With My Honey*; *Jack The Bear*; *Autumn Serenade*; *Bond Promo*; *Tell It To A Star*; *Hey Diddle Diddle*¹; *I Can't Begin To Tell You*; *How Deep Is The Ocean?*; *The Wonder Of You*; *Victory Drive*; *As Long As I Live* and bc.close. (5) *'A' Train* (theme); *Ellington Interview*; *The Canteen Bounce*; *Perdido* (fragment); *Interview*; *Hayfoot, Strawfoot*; *Don't Get Around Much Anymore*; *Interview*; *A Slip Of The Lip*; *Things Ain't What They Used To Be* (fragment); *Interview*; *Ring Dem Bells*. (6)

Moon Mist (theme); *C Jam Blues*; *It Don't Mean A Thing*; *Tonight I Shall Sleep*; *Ring Dem Bells*; *Don't Get Around Much Anymore*; *Things Ain't* (theme). (65:04).

(1) Taft Jordan, Shelton Hemphill, Cat Anderson (tp); Rex Stewart (co); Joe Nanton, Lawrence Brown, Claude Jones (tb); Al Sears, Jimmy Hamilton, Johnny Hodges, Otto Hardwick, Harry Carney (reeds); Duke Ellington (p), Fred Guy (g); Nelson "Lloyd" Trotman (b), Sonny Greer (d); Kay Davis, Joya Sherrill, Al Hibbler, The Mellotones¹ (vo). (2) and (3) Wallace Jones, Harold Baker, Jordan, Ray Nance (tp); Sandy Williams, Nanton, Juan Tizol (tb); Hamilton, Hodges, Nat Jones, Ben Webster, Carney (reeds); Ellington, Guy; Junior Raglin (b); Greer. (4) as (1) but Wilbur De Paris replaces Nanton and Oscar Pettiford replaces Trotman. Omit Davis and Hibbler. (5) as (2) but Lawrence Brown replaces Sandy Williams. (6) as (5) but Bernard Archer replaces Juan Tizol and Elbert 'Skippy' Williams replaces Webster.

(1) Treasury Broadcast No.30 – ABC Studio 6-B, Radio City NYC, 10 November 1945. (2) and (3) MBS broadcasts, Hurricane Restaurant NYC: (2) 7 June 1943, (3) June 1943. (4) Treasury Broadcast No.31: as No.30, 17 November 1945. (5) Fitch Bandwagon broadcast, Radio City NYC, 30 May 1943. (6) MBS broadcast "Pastel Period", Hurricane, 5 September 1943.

Warhorses and period pops played by the familiar musicians of the time? – Yes but containing much more. And Volume 16 has a special and significant prominence in the series as I will report on later. But should we think about warhorses at all in the context of these broadcasts? It's the musical performances of their time and place which matter and this needs to be emphasised. Recording quality, too, has to be considered when deciding whether or not to purchase – and you need have no worries about that. The studio sound comes through as clear as anything from 1945. The 1943 tracks seem to have been recorded remotely and are slightly under par in comparison but acceptable still.

My choice of highlights in order of placement on the CDs is *Sittin'* (Sears loping along), *Frustration* (Carney in relaxed mode but nevertheless focussed on his great showcase), the 12 minutes of *BB and B* (the ensemble again seemingly more relaxed than on some other recordings, and strikingly effective on *Light*), *Cotton Tail* (Sears again, stamping his own personality on this evergreen), *Subtle Slough*, an informal *Main Stem*, *Jack The Bear* (for Pettiford as well as that masterpiece score), and the two *Ring Dem Bells* "harking back to the past". That makes 38 min 16 sec by my calculation of quite essential Ellington music from 1945 (the Treasury tracks), and 1943 (Hurricane remotes and Fitch Bandwagon broadcast issued commercially for the first time).

In his notes, our editor Roger Boyes posits that Duke might not have been too happy about the closing remarks of the interviewer in one segment talking about

tranquillity'. **Goof**, a brisk 12-bar excursion, appeared on a stockpile LP on Norman Granz's Pablo label, **Gigi** and the nine-minute **Gogo** are reconstructions from incomplete fragments. The piano is centre stage on all three pieces; **Gogo** and **Gigi** shift between an insistent Latin rhythm and swing tempo.

Three of the four pieces composed for the film *Paris Blues* are variants on the **Paris Blues** theme itself, and the fourth, the frenetic **Battle Royal**, is familiar from the eponymous Ellington-Basie LP on Columbia. Billy's delightful version of **Sous Le Ciel De Paris** has long been a favourite of mine. It is the first of four Parisian songs which originally appeared on the neglected Columbia LP *Midnight In Paris*. Here they are presented in pairs, separated by **Daily Double**, a propulsive movement from the suite inspired by Degas' paintings of horse racing. **The Old Circus Train...** is associated with the Ellington-Ella Fitzgerald season on the Côte D'Azur in summer 1966 which precipitated Duke's break with Norman Granz.

Apart from **Gogo** and **Gigi**, this is repertory music, and the sound, textures and soloists all hew closely to the originals, as comparisons quickly confirm. Anyone who catches up with one of this band's performances around France – they are detailed in each *Blue Light* – will not be disappointed, on the evidence here.

The ten final tracks will be completely unknown to most enthusiasts. Duke was invited to supply incidental music for a revival of *Turcaret*, an early eighteenth-century farce by Lesage, while in Paris at the end of 1960 to work on *Paris Blues*. He and Billy recorded it with a group of French musicians, and it is on those recordings, never commercially released, that these new versions are based. Members who were at the first Birch Hall conference in 1985 have it on a cassette tape. None of the music is profound, quite rightly given its purpose, and some pieces are mere fragments, but it is all of interest. **Frontin** would resurface as **Sempre Amore** on Duke's first Reprise LP, *Afro-Bossa*. Unsurprisingly the result divided the theatre critics of the day, but it pleased the play's producer Jean Vilar, a jazz enthusiast. Perhaps the music's reappearance here will encourage someone to issue the 1960 originals. The *Turcaret* music provides a fascinating conclusion to a CD which brings to life some genuine Ellington obscurities.

The notes in the sixteen-page booklet are by Claude Carrière. Detailed and accurate, they are presented in English as well as in French. The fractured English is a shame. It shouldn't be difficult to find someone who can work lucid French into idiomatic English. Interestingly, Billy Strayhorn is named as co-composer of the *Turcaret* music, though Walter van de Leur makes no claim for any of it on Billy's behalf in *Something To Live For*.

This CD from a first-class Ellington repertory orchestra offers an enterprising programme of music, much of it unfamiliar, some of it new or unknown. To obtain it, contact www.maisonduduke.com, email lm@laurentmignard.com, or telephone (+33) (0)6 60 28 73 73.

Roger Boyes

ART TATUM-BEN WEBSTER

THE ART TATUM-BEN WEBSTER QUARTET

(1) All The Things You Are; Gone With The Wind; Have You Met Miss Jones?; Night And Day; Where Or When; My Ideal; My One And Only Love; Gone With The Wind (alt. 1); Have You Met Miss Jones? (alt.); Gone With The Wind (alt. 2). (2) My Funny Valentine; You're Mine, You; Sophisticated Lady; Love's Away. (3) All The Things You Are. (75:55)

(1) Ben Webster (ts); Art Tatum (p); Red Callender (b); Bill Douglas (d). LA, 11 September 1956. (2) Webster (ts); Teddy Wilson (p); Ray Brown (b); Jo Jones (d). NYC, 30 March 1954. (3) Art Tatum (p). LA 29 December 1953.

Phoenix 13145

Here's material that is currently doing the rounds on at least three different CDs, each with slightly different contents. Phoenix's version has all the known alternate takes from the Tatum-Webster summit and adds as makeweights an unrelated set with the urbane Wilson, and a single Tatum solo. Despite these bonuses it's the seven tracks that comprised the original Verve LP that demand the closest attention.

Night And Day may well be the highlight, but it's a close-run thing. And in one of those what-ifs that jazz fans love, one is left wondering what Tatum may well have achieved had he lived on (this was his last recording). The additional tracks are another matter, with Wilson undemonstratively shadowing the tenorist through four exquisite ballads. **Sophisticated Lady**, featuring Brown's sumptuous arco bass, is definitive. Wonderful as it is to have all this music in one place, it does beg the question of why no label has yet attempted a multi-disc anthology of Webster's work for Norgran and Verve, surely a major oversight.

Simon Spillett

IN BRIEF

1950s COLUMBIA BOXED SET

August brought news of a forthcoming (release date 29 October) Sony CBS boxed set of 1950s Columbia LPs, *The Complete Columbia Studio Albums Collection 1951-1958*. 9 CDs offer *Masterpieces* and *Uptown* from 1951-52, *Blue Rose* and *A Drum Is A Woman* (1956), *Such Sweet Thunder* and *Indigos* (1957), *BB*

and *B, Bal Masqué* and *Cosmic Scene* (1958). Price on Amazon.com: \$64.22. The blurb titles CD4 *The Drum Is A Woman*, which doesn't inspire confidence. But I suppose it's a sign that something is stirring in the corporate behemoth's HQ. We'll see.

SHORTY AND DOC

I recently obtained the 1961 Prestige-Swingville set on which Shorty Baker and Doc Cheatham teamed up with each other and with a rhythm section which included Wendell Marshall on bass. It was Doc's first LP with his name on it, and hitherto it has eluded me. There's additional Ellington interest in the choice of titles. One of the six tracks is a very fine *Good Queen Bess*, and another is *Night Train*, which Jimmy Forrest notoriously stole from Duke's *Happy Go Lucky Local*. My favourite is Shorty's achingly beautiful *I Didn't Know What Time It Was*. I don't usually single out record dealers for special mention, but I acquired it so inexpensively (a 'two CDs for £5' offer) I'll make an exception on this occasion to say I bought it in Fopp, in Cambridge, in August. Good things come to those who wait, as they say.

Prestige Swingville/Original Jazz Classics SV2021

NINA SIMONE SINGS ELLINGTON

On a 1961 LP Nina Simone sang a programme of Ellington songs accompanied by a large orchestra conducted and arranged by Ralph Burns, himself an Ellington admirer and a dear friend of Billy Strayhorn. Essential Jazz Classics have reissued it on a recent CD, EJC55541, along with her performance at the 1960 Newport Jazz Festival. Her twelve Ellington selections are: *Do Nothin' Till You Hear From Me; I Got It Bad; Hey, Buddy Bolden; Merrie Mending* (now there's an obscurity); *Something To Live For; You Better Know It; I Like The Sunrise; Solitude; The Gal From Joe's; Satin Doll; It Don't Mean A Thing* and *Mood Indigo*. Jerry Brown summarizes his *Jazz Journal* review: 'worth purchasing for the Ellington performances'.

STORYVILLE MASTERS OF JAZZ – THE SAMPLER

DESK member Mona Granager of Storyville Records who attended Ellington 2012 at Woking, gave each delegate a copy of a CD (2006) titled *Storyville Masters Of Jazz – The Sampler*. Storyville's latest two Ellington issues, volume 16 in the Treasury Series (reviewed in this *Blue Light*), and Bjarne Busk's compilation of music from the 1963 Chicago production *My People*, were launched at Woking.

The *Masters Of Jazz* series of CDs are themselves single-disc selections of the music of significant jazz musicians, ranging from Louis Armstrong and Sidney Bechet to Johnny Griffin and Clark Terry, some of it,

though by no means all, recorded in Scandinavia. The sampler is numbered 109 1011, and its two Ellington tracks are *Take The A Train* and *Things Ain't What They Used To Be*, two of the best selections from the 1962 promotional session for Goodyear Tyres. There are two Hodges tracks, *The Jeep Is Jumpin'* recorded in Stockholm in March 1961 by an Ellingtonian small band, and *Bouncing With Ben*, from his 1960 sessions with Ben Webster in San Francisco. *Cotton Tail* and *Stompy Jones* feature Webster with a large studio band recorded in Copenhagen in 1968. There's a mercurial Clark Terry *Mack The Knife* (Atlanta 1981), and a Stuff Smith *Caravan* of building intensity from the Montmartre in Copenhagen in 1965 provides a further Ellington link. Pianists Art Tatum and Teddy Wilson each have two tracks and Earl Hines has one. There are live versions of two classic Holidays, *Loverman* and *Billie's Blues*, two Armstrong All-Stars warhorses from 1962, and two Bechets with Mezzrow, from 1945. A furious Johnny Griffin *Rhythm-A-Ning* from 1989 completes the well varied programme. **RB**

ERRORS

Four errors in the last *Blue Light*, 19/2, have come to my notice.

- I mis-named reviewer Michael Tucker *Mark Tucker* in the 'with permission from *Jazz Journal*' note on p2 at the head of the *On Record* section (though not at the end of his review, where I got it right). It will be obvious why.
- In my review of May's Norwich Jazz Party (p18) I mis-spelled the name of one of the enthusiastic organizers; he is *Jerry Brown*. As usual, next year's NJP is over the May Day Bank Holiday, 4-6 May.
- In a complete mental aberration I added a fourth click to the three that Wendy had mentioned, quite correctly, as the key to the audience participation on Duke's *Dancers In Love* (p7).
- Presenter Ken Steiner points out that the record produced and played by Steven Lasker during his Woking presentation as a possible early 1924 Washingtonians recording was *Who is the Meanest Girl in Town? Josephine*. Ken wrote: 'We've heard *Sobbin' Blues*, which sounds far less like the Washingtonians, and it was not included'. My editorial footnote concerning Otto Hardwicke and the C Melody saxophone remains relevant, but the recording which saxophone experts need to seek out is *Who Is The Meanest Girl In Town? Josephine*, and not *Sobbin' Blues* (p11).

Ed: (from the darkened room).

OBITUARY

Maria Cole



Maria Cole, Nat 'King' Cole's widow and Natalie Cole's mother, died on 10 July of cancer at Boca Raton, Florida, aged 89. DESUK members know her as Marie Ellington (sometimes simply 'Marie'), who sang

with the Ellington Orchestra in the mid-1940s.

Maria was born in Boston in 1922, but moved with a sister to North Carolina to live with an aunt soon after her mother died in childbirth. She took voice and piano lessons as a child, graduating in 1938 from the Palmer Memorial Institute. She sang in Boston with a local group, moved to New York where she worked in Benny Carter's band, then briefly with Count Basie and Fletcher Henderson. She joined Duke in late 1944.

In 1943, she married Spurgeon Ellington, a flyer with the all-black Tuskegee Airmen during World War II. He was killed in Georgia two years later during a routine postwar training flight. It was always said that although Marie and Duke shared the same surname they were not related. Duke himself said that she was 'a very distant relative of ours' in a 1964 Carter Harman interview, though he didn't refer to this in *Music Is My Mistress*.

Maria replaced Wini Johnson, Betty Roché's successor as the band's girl singer, and she was soon joined by Joya Sherrill and then Kay Davis. Thus began the unique period when the Ellington Orchestra boasted three girl singers. Typically, Duke would refer to them collectively as 'the pretty department'; they certainly were.

They also enjoyed longevity. All three took part in Ellington Conferences during the 1990s, and there was a memorable presentation at Chicago in 1998, *Three Lovely Ladies of Song*. With Maria's passing, following the deaths of Joya in 2010 and Kay earlier this year, the pretty department is gone.

Of the three, Duke featured Maria least. Kay found her niche in wordless vocalese and as a straight ballad singer, and Joya was the versatile all-rounder familiar from many of the mid-40s Victors with vocals. Maria's best known contribution is to the unique May 1945 *It Don't Mean A Thing...*, on which Duke deployed all three, introducing them one by one in the manner of a round. They are deployed even more dramatically, though less successfully, on *Solitude* from the same Victor retrospective series.

At one time or another all three members of the pretty department sang *The Blues* from *Black, Brown And Beige*, and Maria's version is preserved on the December 1944 Carnegie Hall recording and on the Los Angeles Philharmonic recording of January 1945.

Maria was the first of the three to leave Duke, during the late 1945 Zanzibar residency. She left to pursue a solo career, which she did for a time, singing at the Zanzibar as a warm-up act for the Mills Brothers. But marriage and family commitments beckoned. By 1948 she had met and married Nat, and although she toured and recorded with her husband during the 1950s, any singing was necessarily part-time.

As his wife, Maria shared the racism which attended their move to an up-market Los Angeles suburb following Nat's rise to fame and fortune, and also his disappointment when his highly successful TV show was dropped, simply because no corporate sponsor could be found with the bottle to be associated with a show headed by a black artiste.

Following Nat's death in 1965 Maria produced a James Baldwin play and sang on the Ed Sullivan Show, but increasingly she became involved in charity work, especially cancer charities.

Roger Boyes

Maria Cole (Marie Hawkins Ellington), b 1 August 1922, d 10 July 2012

SJEF HOEFSMIT

As this *BL* was in its final preparation for printing I learned of the death on Sunday 2 September 'very peacefully in his sleep' of Sjeff Hoefsmit, my friend and Editor on the *International DEMS Bulletin*.

Coming as it did so soon after Annie Kuebler's death in mid-August the loss of Sjeff was a further grievous blow to the Ellington community, and in particular to Ellington research and scholarship.

BL 19 4 will include a full report on Sjeff's life and unique achievement. In the meantime, DESUK has expressed our sympathy at this sad time to Sjeff's daughter Babette and his wider family. **RB**

MIKE TILLEY, PER THOMSEN, CHRIS KERSWELL

We have lost three other members recently, Mike Tilley, Per Thomsen and Chris Kerswell. Victor Lawrance has expressed condolences on DESUK's behalf to their families at this sad time.

THE WAY IN?

My introduction to the world of Ellington was a BBC Light Programme series in the 1950s hosted by guitarist Ken Sykora. Each programme covered a year earlier in the century, interspersing social commentary with popular music from the year in question. The programme fed an interest I had (and still have) in the events of the period immediately before my own time. The signature tune was the Capitol **Things Ain't What They Used To Be** (2 January 1954). Eventually I bought it on an EP, and it remains my preferred version of the 1941 composition ascribed to Mercer Ellington – the composer credit on the EP reads 'Mercer – Ellington', a misleading promise of a Johnny Mercer lyric.



This reminiscence was prompted by Brian Morton's review in May's *Jazz Journal* of a massive (five CDs) Warner/Rhino compilation *The Leopard Lounge; Original Album Series*. All manner of musicians, mostly singers, are presented on a vast range of tracks evoking the early-to-mid 1960s, superior pop fare, not teenage fashions and fads. Supper-club stuff, as the title suggests (I was never quite clear what a supper club was, but a venue where Peggy Lee sang as people took cocoa and ginger biscuits, my regular supper as a youth, seemed unlikely).

While the Warner/Rhino set is unlikely to interest many *BL* readers, two Ellington sides are buried within it, **Moonbow** from *Afro-Bossa*, and **Moon River** from *Ellington '66*. It comes with the full backup of the issuer's publicity machine, support which no Ellington issue these days would enjoy: half of the company's regular rear cover ad in every *Jazz Journal* from March to July. Given good sales it is just possible that one, and then both, of these two tracks might point a newcomer or two in the direction of the music which means so much to us. As Brian Morton's review points out: 'how many people came at more "serious" jazz from listening to "lifestyle" stuff?'

Which is why I've been thinking of the Light Programme and the Capitol **Things Ain't...** and why I've titled this little piece *The Way In?* **RB**

Ed: Here is Annie Kuebler, applying her skills as archivist and as communicator, in her account of Cootie Williams' departure from Duke in early November 1940, to join Benny Goodman. It is an extract from her essay *The Duke At Fargo*.

WHEN COOTIE LEFT THE DUKE

by Annie Kuebler

...The Fargo recording did document an event so startling that it was likened to the 'Sphinx leaving Egypt.'¹ For Cootie Williams had left the Duke to join Benny Goodman's band. 'I feel like the fond parent who has reared a barefoot boy into young manhood, and after finally getting shoes on him, and eventually a collar, necktie and long pants, sees him desert the old homestead in a newfound spirit of independence,' was Ellington's spin. 'I am sure it is not a question of salary since there is so little difference between what I offered him and what he accepted from Goodman. I assume that the obvious distinction of working with a white band was the determining factor in his decision.'² Behind the scenes, Ellington actively abetted Williams' so-called desertion. After the initial offer to Williams from Goodman's brother Irving, Ellington encouraged Cootie to negotiate. Even at \$200.00 per week,³ Ellington cautioned him, 'Only for the sextet. You'll get lost, sitting there in the band.'⁴ Williams accepted a one-year contract beginning on November 9 1940 at the Manhattan Centre in New York City, occasionally subbing in Goodman's big band during his tenure. In one year, Williams phoned Ellington, 'I'm ready for my job. The year's up. He said, 'Oh no! You're too big now. You can make a whole lot of money. Go ahead on. I don't need you right now. Time I need you. I'll let you know.'⁵ As Ellington did, in 1962, twenty-one years later.

¹ 'After 6 months with Benny G., Cootie Williams Likes It Fine'.

The Afro-American. March 8 1941.

² 'Cootie Williams Joins Benny Goodman.'

Jazz Information. Vol. 2, No. 7. October 25 1940.

³ 'Cootie Williams Leaves Duke; Will Play For Benny Goodman.'

The Afro-American. November 2 1940. [Author's Note: No payroll records are extant for the 1940 Ellington Orchestra. The "Pay Role" for a six one-nighter week ending February 26 1942 lists the highest paid band members. Stewart, Bigard, Hodges and Anderson receiving \$125.00]

⁴ Cootie Williams. Rutgers/NEA Jazz Oral History Project. 1976.

⁵ Cootie Williams. Rutgers/NEA Jazz Oral History Project. 1976.

OBITUARY

Annie Kuebler



*What we call the beginning is often the end,
And to make an end is to make a beginning,
The end is where we start from.*

T.S.Eliot, *Little Gidding*

(quoted by Annie in her essay *The Duke At Fargo*, for Storyville's 60th Anniversary Edition of the Fargo recordings of 7 November 1940)

I was shocked to learn of the (to me) quite unexpected death on 13 August, aged 61, of Annie Kuebler, archivist at the Institute of Jazz Studies at Rutgers University in Newark, New Jersey, and formerly of the Smithsonian's National Museum of American History in Washington DC. She had retired, quietly it appears, from Rutgers in February because of declining health.

I first met Annie when she became a regular at the annual Ellington Conferences, a member of a team headed by John Edward Hasse presenting a memorable series of slick, thorough, well organised and stage managed presentations. These were based on materials in the Ellington Archive, which the Smithsonian had acquired from Mercer Ellington in the late 1980s. Annie's real job at the NMAH's Archives Centre was to bring this massive collection under control and make it accessible to researchers. I have worked there several times and can vouch for the success with which she achieved this.

Annie shared with some others (George Avakian and Alex. Rado are two) the ability, once she had arrived, to become immediately integral to the Conference family. It was as if she'd always been there. She excelled at one-to-one. She was always 'Annie'.

In 2000, when her work at the Smithsonian was done, Annie moved to New Jersey, to embark on another huge project of organization and cataloguing. At Rutgers her special interest was the Mary Lou Williams Collection – a vast one, for Mary Lou

hoarded. She had kept just about everything imaginable – dresses, purses, scores, albums, letters, countless pencilled lists and notes to herself.

Annie counted and catalogued the countless. I last met her at Rutgers in 2009 when she produced for my perusal some of the letters Harold 'Shorty' Baker wrote to Mary after she had left him and the Ellington Orchestra, following the break-up in 1943 of their brief marriage. Annie's enthusiasm was infectious and her insights were wise and profound. Her speculations as to the marriage's failure to endure were sensible and rooted in sound judgment and humane understanding of how hard it must have been, particularly for a woman, to establish family life while pursuing a career in the nomadic, laddish world of music.

Annie didn't just know where to find the material she had catalogued. She had read it, she understood it, and she applied her own humanity and perception to its content. No dry toiler in the background, she was a communicator, who wrote, gave meticulously prepared presentations, and was a frequent broadcaster, on Newark's station WGBO.

Born in Baltimore, she joined the Smithsonian as a volunteer, a few years after suffering near-fatal injuries which scarred her for life in a fire. At the time she was a single mother of four, working part-time as a bartender. Her arrival coincided with that of the Ellington Archive, and it was the right place at the right time for learning 'on the job'. Annie was soon also being enthused by the dedication of Ellington scholars of the calibre of Andrew Homzy and the late Mark Tucker, on their visits to further their researches.

Her move to Rutgers, when the work on Ellington was done, was initially funded by the National Endowment for the Humanities, and never was such funding better placed. Ellington was already attracting scholarly interest in the 1980s, but Mary Lou had become a somewhat neglected figure when Annie came to the IJS. Now the MLW Collection is one of the Institute's most widely used holdings, and a renaissance of interest in Mary Lou's life and work has resulted. After Williams, Annie turned her attention to James P Johnson.

I find it astonishing that she built up such a comprehensively successful career on the ashes of such a terrible personal experience.

Annie is survived by her mother, her son and three daughters, and grandchildren. To them and to her wider family, DESUK extends condolences in their time of loss.

Roger Boyes

with thanks to Tad Hershorn, Lynne Mueller, Bill Saxonis.

**Ann ('Annie') Byrnes Kuebler, archivist, scholar.
b. Baltimore MD, 9 July 1951; d. Atlantic City NJ, 13 August 2012.**

Ed: *At one time Annie Kuebler was active in the on-line group duke-lym. She was not a frequent poster, but when she did join in her contributions were authoritative and firmly based on the knowledge and insights acquired through her work. Here, in 2005, she considers the different origins and nature of the religious beliefs of Ellington and Mary Lou Williams, and the music which those beliefs inspired. Even considered on-line postings like Annie's tend to be written and submitted on the hoof, and I've put in a few interpolations to clarify what she writes; these appear in square brackets. There is an ambiguity halfway through the first paragraph. I am fairly confident that Annie is describing the religious position of Ellington as that of a 'theist' here, and not herself. But I have decided not to alter her punctuation in order to remove the ambiguity to reflect my own opinion.*

Duke Ellington and Mary Lou Williams: Spiritual And Sacred Music

by **Annie Kuebler**

To begin, they [Duke and Mary Lou] underwent vast differences in practice and development of their faith. I believe that Ellington did have strong religious beliefs throughout his life, and had composed such songs as ***Come Sunday*** to express his and other American Negroes' religious experience even though he did not overtly call it a sacred work. However, he practised his beliefs in a characteristically individual way. He prayed and only discussed religion with those of like mind. I am certain that he did so with John Lamb and speculate that he did so with John Sanders and Barry Ulanov as well. On a side note, I was recently talking with Richard Ehrenzeller [of TDES (New York)] who was surprised to hear that Ellington had attended Sanders' ordination in a Catholic church. I wasn't. It might have been a show of respect for Sanders and his apparent invitation. To me, a theist – like Ellington – not affiliated with any specific religion would consider any house of worship a place of welcome and a place to reflect and display a public respect. Evidence in the Ellington Collection leads me to believe his reliance on prayer and religious reflection increased after Billy Strayhorn's death. And since they started the Sacred Concerts together, Ellington might also have felt a connection or mission to continue them. Anyone who has seen the footage from the Second Sacred Concert has witnessed Ellington visibly holding back tears as he mentions Strayhorn's Four Freedoms.¹

On to Mary Lou Williams. Although exposed to religion at an early age, it didn't affect her in any major way. After constantly either travelling or [being] stranded on the road since the age of about fifteen, I

don't think she had any strong religious presence in her life. She felt auras and strong vibes all her life but did not connect them to a spiritual experience in a religious way, more through a psychic lens. Although married to John Williams at fifteen, this was an open marriage. John was sexually active with others and so was she (to name a few notables, Ben Webster, Don Byas, her second husband Harold 'Shorty' Baker; and during that [second] supposedly non-open marriage, with graphic artist David Stone Martin and others. And Baker stepped out. After all, they were physically separated by the Ellington Band and World War II more often than they were together during their marriage. Like Ellington, Williams's first love and obsession was music, and no man could command her attention or prove as stimulating for a long period. Some artists need the strong presence of stability at home to function. Some needed it, never had it or could[n't] maintain it, and generally suffered for the lack of it. But these are broad generalizations. Back to the point, Williams's relationships usually ended amicably and she maintained contact with her former lovers and often their spouses for the remainder of her or their lives. As another aside (heavy Ellington content though), she took care of Harold, as she always called him, in his last days. She bought him food and medicine and was at the hospital the day he died. I do not know if she was present when he died though.

I believe, although she never stated this, that her choice of the ***Zodiac Suite*** as an extended work performed and recorded in 1945-46 was the first overt sign of her search for a higher power. Around the same time, she also composed the complex choral work ***Elijah (Under the Juniper Tree)*** and other spiritual works. But like Ellington's earlier forays, possibly they are more an exploration of African spirituals as part of the history of jazz. After living in at first England in 1952, and later in France 1953-54, she underwent a sudden loss of spirit. Evidence in the Mary Lou Williams Collection suggests this was gradual. However, her inability to play music any more was quite sudden. After returning to New York in December 1954, she entered an immersion into the study and fervent practice of Catholicism using many of the same methods that she previously used to learn music. Barry Ulanov guided her to Father Anthony Woods, a liberal (considered radical and Communist at one time) priest who oversaw her religious teachings and eventually baptized her, along with her friend Lorraine Gillespie, Dizzy's wife, in May 1957. She became celibate for the rest of her life, since Catholicism dictates that sex outside of marriage is a sin. She and Baker never divorced and the romantic part of their relationship was long over. Although she didn't take the Lord's name in vain, she certainly swore, had a bawdy sense of humour, played cards for money and smoked pot. After all, these behaviours are not covered in the Ten Commandments.

She did begin to work again in 1957 sporadically but more enthusiastically after Fr. Woods convinced her that her true gift to God was her music. (Although Joe Glaser expressed the same feeling in the same words, it is Woods who she heard and credited.) Williams premiered *Black Christ Of The Andes* in celebration of the canonization of the first black saint, Peruvian Brother Martin de Porres in December 1962 and recorded the piece in 1963. Although she wrote a few separate pieces, the main body of her religious works is three Masses, written to be integral parts of the Catholic liturgy. She performed these in other Christian churches as well, and continued to compose and perform non-secular² compositions too.

The complete opposite of Ellington's style, Williams was a proselytizer and many shied away from her. Many friends hung on though, and she often dragged Webster, Baker, Thelonious Monk and other musicians to Mass in the church across the street from her house if they were there when it was time to go. Williams strongly felt that Duke had stolen the Sacred Concerts idea from her and that he was not a religious man, but they certainly remained friends. Considering *My People* debuted in 1960 and *Black Christ* was recorded in 1963, I don't agree. Her statement might have been formed by her feelings about Ellington's greater success and easier access to venues in contrast to her long struggle to have the Mass performed in the Catholic Church.

The music was also quite different. Williams's works have greater and/or difficult vocal arrangements with spare instrumental accompaniment. To be honest, with a few exceptions, I don't consider either Williams's or Ellington's religious offerings to be as significant musically as their other contributions. In the audience or congregation setting they are definitely more effective than the recordings. Yet, as Archivist for both collections, they remain the most requested bodies of work. Probably because churches have choirs with musicians as leaders who dig jazz, but I don't know that. Also, the requests are often from a very different, non-jazz oriented audience. I like that many people are exposed to these great artists' work in a venue they find respectable and is in their comfort zone. The audience discovers the music and can purchase other works if they feel the soul connection with the artist, for they are unlikely to regularly go to night clubs, if at all. I am familiar and comfortable with both for opposing musical reasons and rituals but can appreciate the combo. My spiritual connection to live music has little to do with where I hear it or how it is labelled.

Probably more than you wanted to know, but with so many threads of ducal topics, I just ran with it. And to be honest, even this long missive is the tip of the iceberg. For those interested, Smithsonian Folkways Records recently reissued Mary Lou's *Mass* and *Black*

Christ of the Andes originally recorded on Mary Records³.

Annie Kuebler, 2005.

¹ *This final sentence of the first paragraph of Annie's posting led to an enquiry about the accessibility of the footage of the Second Sacred Concert to which she refers. Annie responded:*

I viewed the footage since it was part of the Duke Ellington Collection. Smithsonian staff members are allowed to use materials donated or acquired to promote the Collection in a non-profit research venue. I believe I used this footage with Ellington reciting Strayhorn's Four Freedoms and *The Biggest And Busiest Intersection* in Washington DC for the Centennial Conference [Ellington'99]. My presentation topic was 'Mary Lou Williams and Duke'. Researchers may go to the Archive and view any material and copy some material. The video's use was restricted to viewing only. The copyright owner would have to notify the Archives of their consent before a copy could be made. For instance, now I cannot show any material from the Ellington Archives without permission from the Archives Centre, since I am no longer a Smithsonian employee. **AK**

² *I think Annie means 'secular' here; that she started to write 'non-sacred', then preferred to go with 'secular' but didn't remove the 'non'. I cannot see how the sentence makes sense otherwise, in the context. Ed*

³ *Both currently (2012) available – as is much more of Mary's music - on respectively SFW40815 and SFW40816.*



THE MOOCHE

Wendy Lawrence, ever vigilant, informs me: 'During the programme *Royal Greenwich* broadcast at 7pm on ITV on Sunday 29 July Duke's *The Mooche* was played as background to a piece about the Royal Arsenal at Woolwich'.

I wonder if the programme makers knew how appropriate the piece was, for a programme about the part of London which hosted the Olympic Games riding events. *The Mooche*, we were once told, was an old, clapped-out horse. **RB**

Lindsay Robertson sent us a press release in August:
**Scotland's Acclaimed National Jazz
Orchestra Salutes the Duke**

Jazz history will be revisited with passion, vigour and fidelity as the Scottish National Jazz Orchestra follows its recent successes in the Parliamentary and Scottish Jazz Awards with a celebration of the artistry of Duke Ellington, which tours Scotland in October.

Ellington: In the Spirit of the Duke will feature the SNJO, widely acclaimed as the finest ensemble of its kind in Europe, in a programme that ranges through the composer's vast repertoire, covering some of the most popular music of the past eighty years through iconic hits such as **Black And Tan Fantasy, Mood Indigo, Caravan** and **Rockin' in Rhythm** and reaching into less frequently played masterpieces including Billy Strayhorn's arrangement of **Morning Mood** from the *Peer Gynt Suite* by Edvard Grieg.

The concerts will also feature highlights from Ellington's **Latin American, Far East, Such Sweet Thunder, Nutcracker, Toot, and The Queen's Suites** as well as **Never No Lament**, better known as **Don't Get Around Much Anymore**, and **Sepia Panorama**, the Ellington Orchestra's theme tune before the adoption of **Take the A Train** in 1941.

Joining the SNJO in the role of Duke Ellington for the tour will be Scotland's own world class pianist, the BBC Jazz Award-winning Brian Kellock, for whom SNJO director Tommy Smith re-orchestrated George Gershwin's **Rhapsody in Blue** in 2005, resulting in hugely successful concerts and a rapturously received recording.

The Ellington celebration comes during the most successful year to date for the SNJO, which formed in 1995. Following acclaimed tours with drummer Peter Erskine and trumpeter Randy Brecker in spring 2012, the orchestra added to its international reputation by appearing with singer Kurt Elling at France's leading jazz festival, 'Jazz sous les Pommiers' in Normandy, and released its first recording, *Celebration*, for the prestigious ECM Records label to enthusiastic praise worldwide. Winning the Best Ensemble title at the Parliamentary Jazz Awards 2012 and a nomination in the same category at the Scottish Jazz Awards have been further highlights.

SNJO director Tommy Smith said: "We are proud to be celebrating such an inspirational figure as Duke Ellington, whose music we have visited successfully before and to whose style we will be endeavouring to remain as true as possible on these concerts. There's no musician more qualified to play the Ellington role on piano than Brian Kellock and we're looking forward immensely to featuring his skill, exuberance and fantastic touch at the keyboard at the core of an orchestra currently playing at the top of its game."

For full details of the SNJO's October tour consult the Events Page listing on p19.

Chris Addison's DESERT ISLAND DUKE

Chris writes: I don't know who decided that we were limited to just five discs. However, seeing as I appear to have broken the rules by slipping in a non-Ellington composition I'd better cease moaning.

1. Ad Lib On Nippon. The final track of the *Far East Suite* LP. I've never been able to avoid hearing this eleven and a half minute composition as a vocal. Ellington's piano seems to open the piece "singing" 'I've got to fly me East, I've got to fly me East, now'.

2. Addi, From *The English Concerts* October 1971, featuring Harold Minerve on alto sax. The atmosphere created by this piece could have made it a candidate for the *Far East Suite*, although if it happens to be in Addis Ababa it would be in the wrong place. But then, Ellington the eternal traveller could be forgiven for forgetting, from time to time, where he was.

Coincidentally but not surprisingly, 'Addi' was my nickname at school. I would be interested to know to whom or to what this **Addi** refers. Also was this piece recorded elsewhere: anyone?

3. Fleurette Africaine, from *Money Jungle*, the trio album recorded with Max Roach and Charles Mingus in New York, 17 September 1962. What a picture! Ellington the flower; Mingus buzzing about him, the pollinating bee; Roach's raindrop percussion - paradise!

4. Dooji Wooji, New York, 27 February 1939. I don't know who Dooji Wooji was but I sure would have liked to have made this broad's acquaintance. You can see her hips in that tight dress! Every time I hear this my temperature rises. Just the thing for to imbibe on a cold winter's evening.

5. Menelik: The Lion Of Judah. This is my cheat as the composer is Rex Stewart; I thought I'd try to smuggle the lion in through customs. Recorded in Hollywood, 3 July 1941. A small group session. When Wynton Marsalis was likening the 'horn' to a trumpeting elephant I made mention of Rex Stewart's impression of a lion in this piece. I didn't get far in when, guessing where I was headed he stopped me with a good impression of Rex roaring. However, not even Marsalis could quite recreate this amazing sound;...well, not so far from the savannah and lacking a cornet.

Ed: Five titles were originally proposed. Non-Ellington compositions are very acceptable, so the lion is a legitimate import – no need for smuggling, even into Essex. But David Deacon's final three selections must go, to reduce his list to five. See BL 19/2, p6.

BOOK REVIEW

THE JAZZ STANDARDS

A GUIDE TO THE REPERTOIRE



by **Ted Gioia**

Oxford University Press,
New York 2012 hardback
xv + 473pp, plus notes and
index
ISBN 978-0-19-993739-4

I suspect that this book would normally pass Ellington enthusiasts by, and that would be a pity, the reason for which I will elucidate later. However, first let me

give an explanation of what this book is about.

Ted Gioia, a musician and an author of some seven books on jazz, has written a comprehensive guide to the jazz repertoire, namely the jazz standards and the standards of the Great American Songbook. Here he tells the story of the songs themselves, over 250 of them, describing how they have been performed by generations of jazz musicians and singers and recommends selected recordings of each song. The book is a paradise for browsers and may well prove to be a jazz lover's invaluable companion.

Tunes are arranged alphabetically with a narrative about each, (usually covering approximately two pages) followed by the author's recommended versions of the song (usually about ten).

What is the Ellington connection? Well, twenty of the chosen tunes are by, or associated with, Ellington, viz: *C Jam Blues; Chelsea Bridge; Come Sunday; Cotton Tail; Do Nothing 'Till You Hear From Me; Don't Get Around Much Anymore; I Got It Bad (And That Ain't Good); I Let A Song Go Out Of My Heart; In A Mellow Tone; In A Sentimental Mood; It Don't Mean A Thing (If It Ain't Got That Swing); Lush Life; Mood Indigo; Perdido; Prelude To A Kiss; Satin Doll; Solitude; Sophisticated Lady; Take The A Train; Things Ain't What They Used To Be.*

In addition, of the recommended versions of these and other songs 59 are by Ellington (including inter alia; *Blue Skies, Just You, Just Me; Limehouse Blues; Lullaby Of Birdland; My Old Flame; One Note Samba; Smile; There Is No Greater Love*). Paul Gonsalves has one, Johnny Hodges ten, Cootie Williams six, and many others by Ellington alumni, including Billy Strayhorn.

In the first paragraph above I wrote that it would be a pity if this book passed Ellington fans by. True, the book is not about Ellington, and direct Ellington references make up only 8% of it. But if I take it as a given that Ellington fans are axiomatically jazz music

fans and therefore lovers of the Great American Songbook - then this book is for you.

It is beautifully written – in describing the saxophone responses to Cootie Williams trumpet solo from *In A Mellow Tone*, for example, the author states: '(it) will remind you of a congregation brought to its feet by an ecstatic preacher'.

If you had been asked to come up with 250 great jazz standards I suspect your list would not be too dissimilar to the ones listed here. It is described as 'a browser's companion' and it is just that. However, I chose to read the book from cover to cover as I wanted to know what tune comes next and to discover unknown facts or anecdotes about it. It is not meant to be read from page 1 through to page 473 as certain facts may be repeated if, for example, more than one tune comes from the same Broadway show. This is inevitable and of no consequence.

I began this piece intending to point the book out to DESUK members and not to write a review – I feel however that I may have done just that. So be it, but I feel that sure you can tell my enthusiasm for this book and delight that such a book has been written and published; therefore it is thoroughly recommended.

Grant Elliot

Squares of London and New York

Ed: Earlier this year **Marcus Girvan** posted the following conversation on *duke-lym*: From *Jazz Journal* January 1959: *Jazzman's Diary* by **Jack Higgins**

During the recent Ellington tour, I found myself in a taxi in company with the Duke, Billy Strayhorn and Al Celley, the Duke's manager, travelling from the Dorchester to King's Cross Station. One part of the conversation went like this.

Celley: Say, Higgins, I understand that all of London is built on circles and squares, is that right?

Me: Well, I guess you could say that.

Celley: And all the circles and squares have names?

Me: Yes.

Celley: Well, what's the name of this one?

Me: Berkeley Square.

Short lapse of time.

Celley: What's the name of this one?

Me: Cavendish Square.

Another short lapse of time.

Celley: Now which one are we in?

Me: Tavistock Square. But take it easy, Al. I don't know the names of all the squares in London.

Celley: Why not? I know all the squares in New York.

Ellington: Yeah. They all live in my apartment.

Strayhorn: Now wait a minute, Celley. I know some squares in New York you don't know.

Celley: Well, I may not know 'em – but we've been introduced.

Ed: When Frank Harvey sent me the *Into Jazz* article on Paul Gonsalves by Graham Colombé, reprinted in BL 18/4 last year, he enclosed a second, shorter piece written at the time of Paul's death in May 1974, by Peter Clayton. For years Peter was at the helm of BBC Radio 3's Jazz Record Requests. He also wrote for the Sunday Telegraph, where this affectionate appreciation appeared on 16 May 1974.

The **Body And Soul** Peter mentions was a John Lewis recording (Atlantic, 29 July 1960), with Paul, Herb Pomeroy, Jim Hall, George Duvivier and Connie Kay. I don't know whether it is any easier to obtain now than it was in 1974.

GREAT PAUL by Peter Clayton

Sometimes you can tell a giant for certain only after he has gone, by the size of the gap that he leaves.

I think that is true of Paul Gonsalves, the tenor saxophonist who died in London last week. As a member of the Duke Ellington orchestra he was naturally assumed to have a certain stature, but the sheer length of his service with Duke – he joined him in 1950 – and his fairly clearly defined musical functions in the band, left him in danger of being taken for granted.

Furthermore he was a warm, friendly, intelligent and to some extent knowable man; such accessibility is bad for gianthood.

His style was so intensely personal that it was at first something of an acquired taste. With an odd, soapy tone he'd slither through a solo, often giving the impression that he'd skidded into certain notes and phrases while actually trying to steer somewhere else. There was nothing accidental about it of course. A very advanced thinker, harmonically, Paul knew exactly where he was going, managing at the same time to be instantly identifiable yet full of surprises.

He was even more startling to watch than to hear. Sometimes he would sit torpidly in the sax section until it was his turn for a solo; then he'd spring into furious life, and with his eyes clamped shut and his shoulders hunched or alternatively lunging, propel himself through a chorus or two like a man trying to go the wrong way in the rush hour. When it was over he'd retreat to his seat, invisible doors would shut and he would go into suspended animation again.

On the whole Duke Ellington liked to use him as a musical *agent provocateur*, and he could certainly stir up a crowd, as you can hear on his long linking passage between the two halves of the 1956 ***Diminuendo And Crescendo In Blue***. That's available on an imported French LP. Something of the same infectious excitement is apparent on a still incandescent version of ***Cotton Tail***, recorded as recently as 1971 on *The English Concert* (United

Artists). But he had a soft, caressing approach to a ballad, and if you can track down an old London LP on which, with John Lewis at the piano, he recorded his own idea of ***Body And Soul***, you will be well rewarded for your scrabble through the dust.

Although at the time of writing the inquest hadn't been held, Paul's death was thought to be from natural causes. He was only 54, so maybe the jazz life itself had a hand in it. You can't wander the face of the earth for years on end like a nomad, living on hamburgers, scotch and applause, without it having some effect. I asked him once how long he'd been away from home; he misheard me, thinking I'd asked how long he'd been in the band. 'Twenty-two years', he said, and everyone laughed. But it probably amounted to the truth.

Dating Music on the 1943 Fitch Broadcast (see Geoff Smith's CD Review of DETS 16 on page 3)

Bo Haufman wrote at the end of May:

'Hi Roger, I am now back in Sweden after some very nice days in Woking. It was a good conference. I bought the new Storyville DETS vol. 16 and am just now listening to it and reading your very interesting sleeve notes. Quite a good study you have made there.

However, I have some problems tracing the recordings made for the Fitch Bandwagon on 30 May 1943. I understand they were taken from various earlier broadcasts. Would it be possible for you to let me have the New DESOR numbers for tracks 13 to 24 on CD2? Thanks in advance.'

I replied: I truly cannot, Bo. If I'd been able to bolt the sources down with certainty I would have. Logic says that DE4318 and DE4319 are the source. But New DESOR have DE4231, DE4317 and DE4318. I cannot confirm or confound that (which is why I used the word 'hunch'). Someone with access to the broadcasts as listed on New DESOR p70, and who can play them alongside the tracks used on the Fitch would be able to settle the matter. But I have none of them. I see no reason why the Fitch people should go right back to 4231. I wrote my note in the hope that someone out there can enlighten us. We shall see.

DE4318 and DE4319 are previously unissued MBS Hurricane broadcasts from unspecified dates between 23 and 30 May 1943, as is DE4317. DE4231 is the 19 Nov 1942 NBC broadcast from Fort Dix army base NJ. The music appeared on various LPs which I don't have, so I couldn't compare tracks on them with the Fitch performances.

Sadly, this is where we shall miss Sjef Hoefsmit, with his comprehensive collection and his equipment for playing simultaneously two performances of the same piece for comparison purposes.

RB

WOKING ENCORES

23-27 May 2012

by Geoff Smith

I enjoyed the contributions of delegates in the last issue. This was much in the spirit of the conference in that these pieces gave all the appearance of simply emerging. This had the effect of the articles being news to me as well as, I'm sure to many other readers of *Blue Light*. There must have been some editorial cajoling but I gather this was minimal¹. Folk chipped in with their thoughts on our sunny days together and their enthusiasm came across delightfully...

The need to keep the conference alive was posited often in Woking and I fervently hope there will be many more articles in forthcoming *BL* issues and other Ellington publications relating to Ellington 2012 and the immediate goal of a 22nd International Study Group Conference being set up in the foreseeable future – say next Olympic year? Note to Stockholm and Amsterdam (and the Americas?): It is never too early to make a start.

The *BL* cover (issue19/2) was a pleasant surprise. It was in a way a unique and historic Ducal document, a pre-production draft from our Woking Council design team of what became the cover of our promotional colour leaflet. Comparison with the final version shows that the subtext and logos changed to highlight the venues, the “Celebrate Woking” involvement, and the free events. In the course of this we lost Antony Pepper’s inspired description of E12 being “a musical and *societal* arts conference” (my italics – what a great word). I mention this for the record; perhaps the Editor will reproduce the final version of the front and quirky back cover also for the record. The leaflet itself was well received by delegates and public.



Concern has been expressed at the absence of reviews of the hugely successful concerts, other than of *A Drum Is A Woman* by the Guildhall aggregation and my noting that every concert ended with mass standing ovations. Please consider offering your views to the Editor. The good news is that everything was recorded so titles and personnels are available as memory-joggers for reviewers. (Contact Antony Pepper ap@antonypepper.com Phone 01342 314053). Our musicians well deserve coverage; if I do it

I'm afraid I will just be too overflowing with gushing superlatives.

Having said that, I must now record my thanks to Frank Griffith, conference musician at large, for the concert with his Nonet. Has he or the other players ever played better? I am thinking here of intense swinging, soaring and inspired solos over the detailed charts of Tony Faulkner, and the band grooving hard behind the accomplished Louise Gibbs' nigh-on perfect interpretations of beloved Ellington-Strayhorn lyrics. We were fortunate indeed to have Louise make the journey to join us and for the great expertise and musical dedication of Tony Faulkner being omnipresent on that night, if not the man himself.

Attention has been drawn to the absence of a harp in the *ADIAW* performance (and indeed how it mattered little). Had we known, we could have dragooned Ken Steiner's daughter Elizabeth, a professional harpist and present for the performance, into service. And Woking being Woking, I could easily have produced a fine harp from among my musical acquaintances. Ah well, you can't win them all. I have mentioned this to a few people, prompting my wife Debbie to exclaim: “I wish you'd stop harping on about it.”

The news from Ken is that he just might be producing an update to his *Wild Throng* monograph to include his vital findings presented at Woking. Go to it, Ken. As Duke once said to me (relating to my Ellington record-buying): “Don't stop now, baby”.

Ed: *1Not even minimal; no cajoling needed at all. As the great Johnny Hodges once said – ‘It just lucked out, Bubber’. The pieces arrived. What I lacked was a suitable cover picture. That's the mundane reason I turned at the last minute to the one which Geoff found such a pleasant surprise.*

“SOUNDS LIKE HE'S STEALING MY STUFF”

was Duke's comment when he overheard a Thelonius Monk record Ray Nance was playing on a gramophone he'd just bought. Duke heard it while passing through the corridor on a train from London to Bournemouth during the 1948 tour. It's a familiar enough comment, as the tale has been retold many times. It came up again during one of the presentations at Woking, probably Matt Cooper's fascinating talk on *Ellington: The Pianist*, though I'm not sure.

It occurred to me at the railway station while waiting for my train into London that the incident could well have taken place in or near Woking, since the Bournemouth trains travel through the town. **RB**

Performance



Barbican, London, Thursday 26 July 2012

How do you swing a symphony orchestra? Many have tried and most have failed. Duke managed it but only in part. And, to his great credit, Wynton Marsalis did the business with the London Symphony Orchestra at this hallmark concert – in part. When it took off with everyone rocking the reaction was electrifying, this being so because of the contrast with the immediate lead-out before and cool-down or sudden-death after. So far, so good; this is familiar and often the case, of course, swing being the thing.

The best approach to listening to it fresh and unknowing was to think of Marsalis treating his JLCO as a sustaining entity, a very together hip section on stage functioning within but sometimes without the LSO's superb long-hair ranks. Often he had his band's instrumentalists, a solo trumpet, say, riding in unison with the LSO's brass or in counterpoint to them. Swinging? – Occasionally. When the strings came in here we were back at the Aeolian Hall with Paul Whiteman. We have to face it, you cannot swing massed ranks of strings. But they do have their place in the grand order of things, and you do not have to swing all the time.

But as for the LSO's seven stomping percussionists, that's another story. Yes indeed, they were swinging. They loved it, they gelled, and the audience dug it. Down on the platform level behind the piano, JLCO drummer Ali Jackson gelled too with his conventional kit but the acoustics – the performance was mercifully

unmiked – meant it was advantage LSO men and they responded with aplomb.

Marsalis the composer is well documented on record as is his constant acknowledgement of Duke Ellington as his major composing inspiration. So I need to record that there were indeed a few nods towards the influence of Duke, notably in a moving ballad sequence. The tune was no *Come Sunday* or *Mount Harissa* but it was in the tradition, our own Joe Temperley shining out and blending well with the strings.

Best moments of the hour were the scored hand-clapping and New Orleans marching and gospel rhythms which harkened back to *In This House, On This Morning*, Marsalis' composition for his sextet (1992-93), the cakewalk, funeral marching and ragtime orchestrations of the first movement. An affectionate *palais-de-dance* sequence, again introduced by the matchless Temperley, reminiscent of the early swing and corny bands of the 1920s, must have been meant to amuse, and it did. I also noted references to *Sing, Sing, Sing* and even Perez Prado as Marsalis took us down the appropriate Goodman and Latin paths.

The uptempo sections saw the JLCO brass excel, always enhanced by the LSO percussion, and on one dramatic occasion we had a short Marsalis solo which drew huge applause. He then, too soon, subsided back into his section. Would it have been better if he and all other soloists had stood up when performing? Yes, especially if they had been allowed more freedom (and more choruses) away from the score to stretch out. There were some examples of soloist birds seemingly struggling to leave their cages and fly. If they had been encouraged to stand, they might have been better able to say "This is me."

In truth, Duke has shown us there is no need for improvisation if the swing is there. Marsalis did likewise with this piece, so it was indeed a success. Should a recording be in the offing I do hope we can be treated to a bit more blowing by the JLCO soloists to extend the one hour to, say, 75 minutes. But, to re-emphasise my earlier point, it was the JLCO which was treated by the trumpeter composer as his swing entity, which is comparable in conception to the truism of Duke playing piano but his real instrument being his orchestra.

What of Sir Simon Rattle? – He assuredly entered into the spirit of the piece, being given its UK premiere, having done it previously with his Berlin Philharmonic Orchestra. But I confess I was concentrating on the Marsalis band as, I venture, were most of Rattle's LSO musicians.

The long-hairs saluted their celebrated guest musicians in the band as Marsalis and Rattle exited and re-entered a few times, and the audience gave standing ovations galore between two wind-down encores, a chorus or two of *Happy Birthday* led by Wynton for a LSO man, and, hardly innovative, a *C-Jam Blues* featuring routine but welcome easy-riding one-chorus solos by all the JLC players.

Just one afterthought: I could have sworn I saw Duke embracing Wynton and Sir Simon as they took their bows arm in arm.

Geoff Smith (with thanks to his hip daughter Abigail Dixon for the ticket – a very expensive birthday present)

ECHOES OF ELLINGTON

Ruislip Sports Centre, nr. London

Sunday 12 August 2012

On a bright sunny Sunday afternoon Pete Long brought the legendary *Echoes* band to Ruislip. It was full of regular members plus a few newcomers: Pete Long (clt., ldr., Colin Skinner Peter Ripper, Alex Garnet, Jay Craig (reeds); Ryan Quigley, Andy Greenwood, George Hogg, Rico Tomasso (tp); Chris Traves, Ian Bateman Andy Flaxman (tb); Colin Good (p), Dave Chamberlayne (b), Richard Pite (d), Georgina Jackson (vocals).

The compositions played were: *VIP's Boogie/Jam With Sam, Midriff, Harlem Speaks, Frustration, Bojangles, Concerto For Cootie, Cottontail, Suddenly It Jumped, Le Sacre...., Stompy Jones, El Gato*. In the second half: *Take The A Train, I Got It Bad, Caravan, Tootie For Cootie, Mood Indigo, Primping At The Prom, Blue Goose, Stomp Look And Listen, Prelude To A Kiss, Jack The Bear, Once Over Lightly, Good-Bye* – 23 Ellington/Strayhorn tunes and one by Dudley Moore.

I'd been looking forward to this event for weeks in the confident expectation that I would be hearing a superlative band playing some of the best music ever written, Duke Ellington's. All right, I knew it was going to be a pick-up band playing everything at sight so there were bound to be a few mistakes here and there. But there weren't.

After it was all over Chris Traves said to me: 'we were playing everything at sight. Just imagine what it would have been like if we'd had a couple of rehearsals!'

The highlights for me were, in no particular order, Georgina's passionate singing of *I Got It Bad....*, Colin Skinner's playing of *Prelude To A Kiss*, the sensational trumpet section led by Andy Greenwood, Pete Long's clarinet playing and Chris Traves' plunger muted trombone solos.

The composition I have labelled *Le Sacre....* was something Pete Long constructed from a fragment of manuscript he found in the Ellington Archive.

Finally, a note about the recruiting of the band. On the Friday two days before the concert took place, Peter, Georgina and Rico were playing a lunch-time gig at the Spice Of Life in Cambridge Circus. Before it started Pete was outside having a smoke. He was talking to Rico and I heard him say, 'By the way are you doing anything on Sunday? Rico said, 'No. Why?' Pete said, 'Would you like to come along on Sunday and play in the *Echoes* band? Rico said, 'I'd love to!'

Archer Street lives on!

Ted Gascoigne

Ed: *Le Sacre* is, I imagine, *Le Sacre Supreme*, a Billy Strayhorn composition dating from 1943/44, 16 bars ABAC, in which he anticipates by about fifteen years the explorations of modality in jazz found in pieces like *Milestones* and *So What*. In addition to the MS Pete found in the Ellington Archive in the Smithsonian there's another in the Billy Strayhorn Collection. The Dutch Jazz Orchestra recorded *Le Sacre Supreme* in 1995 (Challenge Records CHR 70089). This CD, titled *Portrait Of A Silk Thread*, is one of four which collect Billy Strayhorn compositions and arrangements newly discovered in the mid-1990s. One, *Something To Live For* appears from Challenge's catalogue to be no longer available, so if you're interested my advice is to snap up the other three quickly and start hunting for the fourth. Don't be put off by the fractured English on Challenge's website. The accurate annotation on the actual CDs, by Walter van de Leur, is clearly written.

A Hundred Dreams Ago

No sooner have I described this Ellington composition as a Ducal song without words (BL 19 2 p3) than words pop up. This item by the late **Sjef Hoefsmit** appeared in summer's *DEMS Bulletin*, 12/2, his thrice-yearly journal of Ellington-related news. **RB**

A Very Rare Ellington Recording

Alan Eichler was so kind as to send us a set of five CDs with recordings made by Jane Harvey. They were released by Little Jazz Bird Records. They include newly discovered performances with Duke Ellington and his orchestra with Billy Strayhorn, recorded in the late 1950's.

The two tracks with the Ellington band are on the fifth CD, titled *The Undiscovered Jane Harvey*, LJB 1005 (2011). The titles are *A Hundred Dreams from Now* (originally titled *A Hundred Dreams Ago*) and *I Ain't Got Nothing But the Blues*. It is unmistakably the Ellington Orchestra with Billy Strayhorn at the piano and Duke supervising the session and giving instructions to Jane at the start of the second selection. The same recording of *A Hundred Dreams from Now* is also on track 2 of the first CD in the series, LJB 1001, titled *Travelin' Light*.

We asked Alan Eichler to give us the date and the location of these recordings in order to include them in Duke's discography. He answered: "The Ellington recordings were done in New York during Jane's marriage to Bob Thiele. It would have become a full album, but Jane and Bob divorced and she thought all copies had been destroyed. She estimates the year as around 1959".

Sjef Hoefsmit

Duke Ellington Society of the UK (DESUk)
Accounts for the year 1st April 2011 to 31st March 2012

BALANCE SHEET		2010/11	2011/12
ASSETS	Current Account	£	£
	Balance B/Fwd	2,984.27	2,095.79
	Payments Current Account	-3,777.37	-4,044.12
	Receipts, Current Account	2,888.89	3,293.18
	Paypal Refunds		-17.39
	Write Off unbanked income 2010/11		-40.00
	DESUk Current Account (2,095.79	1,287.46
	Other Assets		494.00
	Total Current Assets	2,095.79	1,781.46
	Deposit Account		
	Deposit Account B/Fwd	1,493.89	1,495.38
	Receipts Bank interest	1.49	1.49
	Depoait Account Closing Balance	1,495.38	1,496.87
TOTAL ASSETS		3,591.17	3,278.33
LIABILITIES	Prepaid subs 2013	0.00	-20.00
NET ASSETS/LIABILITIES		3,591.17	3,258.33
INCOME AND EXPENDITURE ACCOUNT		£	£
INCOME	Subscription Receipts	2,606.00	2,686.00
	Donations	193.89	339.11
	Book & CD Sales	74.00	30.00
	Total AGM Income		140.73
	Blue Light/Binder Sales	14.00	41.00
	Paypal Income	1.00	0.42
	TOTAL INCOME	2,888.89	3,237.26
EXPENDITURE	Blue Light Print & Post Cost	2,030.14	1,394.65
	Stationery	300.34	246.92
	Total AGM Expenditure	220.42	543.95
	Travel (Meetings etc).	585.20	889.54
	Donations Made	500.00	400.00
	Publicity & Web Site Costs	52.18	20.40
	Paypal Fees	29.09	21.47
	Postage and Telephone		24.66
	Audit	60.00	30.00
	TOTAL EXPENDITURE	3,777.37	3,571.59
	NET SURPLUS/-DEFICIT	-888.48	-334.33
CURRENT ACCOUNT			
	RECONCILIATION		
	Current Account Closing Balance	2,095.79	1287.46
	Add Payments not Cleared	951.21	250.80
	Deduct Income not banked	-130.80	-398.92
	Bank Balance	2,916.20	1139.34

I have audited the accounts and confirm that figures shown are in accordance with DESUK books and records

.....	Alan Chadwick (Auditor)
.....	Peter Caswell (Chairman)
.....	Victor Lawrance (Treasurer)

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.

Scottish National Jazz Orchestra

National Tour: October 2012 (see also p12)

Wed Oct 24: Perth, Perth Theatre 01738 621031
www.horsecross.co.uk

Thu Oct 25: Aberdeen, Music Hall 01224 641122
www.boxofficeaberdeen.com

Fri Oct 26: Edinburgh Queen's Hall 0131 668 2019.
www.thequeenshall.net

Sat Oct 27: Glasgow, Royal Conservatoire. 0141 332 5057. www.rcs.ac.uk

Sun Oct 28: Inverness, Eden Court. 01463 234234
www.eden-court.co.uk

All at 7.30pm. Free pre-concert talk at 6.45pm.

For further info/photos, see www.snjo.co.uk

or contact Lindsay Robertson, SNJO Manager, on tel: 07827 966735/email: lr@snjo.co.uk

or Tommy Smith, Artistic Director on tel: 07710 585231 / email: ts@snjo.co.uk

DESK London Social Meetings:

Civil Service Club, 13-15 Great Scotland Yard, London SW1; off Whitehall, Trafalgar Square end. 2nd Saturdays of the month, 2pm. For details: Antony Pepper. email: ap@antonypepper.com. Tel.: 01342 314053

Sheffield Jazz Society:

meets alternate Fridays 8pm at the Sir Frederick Mappin Building of Sheffield University, Mappin St., (off West St.), Sheffield
26 Oct: Ellington in the 1950s: Roger Boyes

TDES (New York):

meets Wednesdays. St Peter's Church, Lexington Ave at 54th St, NYC, 7.30pm. 17 Oct, 14 Nov, 19 Dec, 16 Jan, 20 Feb, 20 Mar, 17 Apr, 15 May, 19 Jun. For more info contact Roger Boyes

Laurent Mignard Duke Orchestra:

www.laurentmignard.com

Sat 29 Sep: Provins (E of Paris) (77)

Sun 30 Sep: Bagnoles-de-l'Orne (64) Centre d'Animation 17h30

Fri 14 Dec: Boulogne-Billancourt (Paris) (92). Carré Bellefeuille

30 Mar 2013: Athis-Mons (env.Paris) (91)

Maison du Duke:

www.maisonduduke.com

New Delta Big Band:

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

Harmony In Harlem:

Sat 6 Oct: Arts Centre, High St., Haverhill, Suffolk, 8pm. Tel: 01440 714140. £12 (£10)

Sat 13 Nov (prov.): Cottenham Vill. Coll. Cambs.

Contact Michael Kilpatrick on 01223 833062

www.harmonyinharlem.co.uk

Dave Burman:

Weds. Southampton Arms, Highgate, London.

Kinda Dukish:

Thursdays, 8.30pm, British Oak, Pershore Rd., Stirchley, B'ham B30 2XS

Contact Mike Fletcher on 0121 444 4129

mike@efletcher.fsworld.co.uk

Frank Griffith:

Sun 21 Oct: FG Big Band, w/Tina May vocals. 8pm, Phyllis Court Club, Marlow Rd, Henley, Oxon., 01491 570500. www.phylliscourt.co.uk

Sun 28 Oct: FG Sextet- 8pm, The White Hart, 1 Mile End Road, Whitechapel, E4 4TP, £5.

Wed 14 Nov: FG Big Band, Bulls Head, Barnes.

8.30pm. 373 Lonsdale Road, SW13 9PY. 0208 876 5241. www.thebullshead.com. £12.

Sun 11 Nov: FG Big Band, Ruislip Social Club, 12.30-3pm. Grosvenor Vale, HA4 6JQ. £10.

Thu 15 Nov: FG w/The Hugh Ockendon Trio. 8.30pm, Jazz at the Albany. 15 Steynton Ave, Albany Park, DA5 3HN. 0208 300 2770. £8.

Mon 11 Feb 2013: FG Quintet. Portsmouth Jazz Society, 8pm, The Inn Lodge, Burrsfield Rd, Portsmouth, PO33 5H. With Adrian Fry tb, Spike Wells d, Terry Seabrook p, Mark Hodgson b.

Fri 24 May 2013: FG Trio, 1-2pm, Roberts Room, Brunel Univ., Kingston Lane, Uxbridge UB8 3PH. Free. www.brunel.ac.uk/artscentre

The Big Chris Barber Band 2012:

Thu 27 Sep: Luxembourg Conservatoire: 8pm

Sep-Nov and Feb 2013: Germany

Fri 1 Mar 2013: Colston Hall Bristol

Thu 23 May 2013: Tivoli Theatre, Wimborne, Dorset

Future BL Copy deadlines:

Vol. 19/4: Fri 23 Nov. 2012

Vol. 20/1: Fri 1 Mar. 2013

Vol. 20/2: Fri 7 June 2013

Vol.20/3: Fri 6 Sep 2013



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



SINATRA MUSIC SOCIETY

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

DESUK COMMITTEE

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

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

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

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

MEMBERSHIP SECRETARY: vacant

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

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

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

Treasurer's Report for the Annual General Meeting 2012

The Current Financial Situation

DESUk accounts for 2011-12 show that spending continues to exceed income. We are not however heading rapidly towards insolvency but to remain an active Society we need to cut costs where possible and identify ways of generating income.

The Committee has received suggestions that we could register as a charity, organise social or cultural events or initiate a publicity campaign to assist in raising funds but I think that any such projects would benefit from the participation of members in drafting plans for their implementation.

Membership Fees

To assist in retaining our current membership level and to help in recruiting new members we have retained the current £20 annual subscription fee. Recruitment is a positive way of generating income. We also continue to offer life membership for £200 but, given the cost of servicing life members in perpetuity, it has been suggested that this offer needs to be reviewed.

This will in no way affect the rights of existing life members or change our commitment to ensuring that all our members are entitled to participate in meetings and events organised by the Society and to receive a copy of our quarterly newsletter and other publications offered by the Society.

In future we could:

Keep offering Life Membership increasing the fee annually to take account of increased costs,

Cease offering Life Membership from an agreed date this year or from January 2013 and/or.

Introduce a discounted rate for members who pay for more than one year

Donations

We have received a number of very welcome donations this year and I would like to thank the generous members who made them. Donations help us to retain our subscription fees at an affordable level and fund activities like the Woking Conference. Given the value that Life Members have received from the Society over the years I appeal to them to consider making a donation.

2012 Subscription Payments

As in previous years we have had to remind late payers that their subscriptions were due on 31st December for the current year. I plan shortly to send our second lot of reminders by Email to those who have supplied an Email address and by post for those who have not. Hopefully this process will be completed before the distribution of the summer edition of *Blue Light*.

Life Members

This hassle does not exist for life members but the downside is that changes of address or circumstance are sometimes not reported so we can send out copies of *Blue Light* only for them to be returned or instantly re-cycled by whoever receives them at the member's now vacated address. I plan to send out a request to Life Members asking them to confirm that they regularly receive their copy of *Blue Light* and that they have supplied an Email address if they have one.

Membership Matters

Membership Numbers

Numbers now appear to be reasonably stable but the response to my second membership fee reminder may prove otherwise. We obviously need to keep on recruiting members if we intend to be an active Society. I have appealed for members to assist in recruitment in *Blue Light* and will continue to do so.

	Numbers in:			Numbers by Location		
	2011 July	December	2012 March	March 2012 Europe	World	UK
MEMBERSHIP						
19th April 2012						
Life Members	73	71	71	10	7	54
Annual Members	138	131	133	11	15	107
Honorary Members	9	9	9	1	8	0
Complimentary Members	5	5	5	0	3	2
Total	225	216	218	22	33	163

MINUTES of the DESUK Committee Meeting held at the Punch Tavern, Fleet Street, London on Saturday 24th March 2012

Present: Peter Caswell (Chair). Chris Addison, Quentin Bryar, Catherine Coates, Frank Harvey, Victor Lawrance, Antony Pepper, Geoff Smith

1. Chairman's opening remarks: PC declared the meeting open a little early at 12.55, to concur with request from bar management for prompt conclusion by 3 pm. The agenda item 6b. was adjusted from "Other" to "DESUK at Woking". PC noted he would have something to say under items 4a, 6b, 7b.

2. Apologies had been received from Roger Boyes and Phil Mead.

3. Minutes of 28 January 2012. Following a few minor amendments, these were approved.

4. Matters arising. **a. Committee re-election.** PC stated that an article in BL had drawn attention to the election. RB had given 12 months' notice that he would not be standing for re-election in 2013 and would simultaneously step down from the editorship of BL. RB had therefore suggested the committee think about a replacement editor for BL. PC confirmed that it was not *essential* for the editor of BL to be on the committee. The post is voluntary and the editor needs to have wide knowledge and experience of many things including, of course, graphics and editing. **b. Tony Faulkner/collection/library.** **It was agreed** that VL would contact the National Jazz Archive to see if some reciprocal agreement could be reached and that AP would liaise with RB after Woking to clarify what was contained in the material and to establish the situation regarding any copyright. **c. Membership Secretary.** VL carrying this until the AGM. Updated membership application forms need to be prepared (around 100). JJ needs to be amended but RM is amenable to the current advertisement standing until we have a new membership secretary.

5. DESUK Constitution. The wording has been agreed by the committee and following a few minor spelling adjustments, the document will now be put to the AGM.

6. Future plans and activities. **a. ELLINGTON 2012.** PC thanked AP for his e-mailed report of 23rd March. AP confirmed that funds were in place for everything already committed. PC suggested that DESUK should donate £400 which covers the AGM, the Sunday brunch and piano tuning. **This was agreed.** It was also noted that DESUK members not attending the conference may attend the Sunday brunch. The Treasurer confirmed that DESUK would be able to sponsor/underwrite a further amount. After some discussion, PC proposed that DESUK commit to support conference by underwriting up to a limit of £1,100 which conference organisers could call upon if needed. **This was agreed.** Together with the £400 donation agreed, this reached a total of £1,500 – the amount requested by the conference organisers. **b. DESUK at Woking.** There would be a stall and committee would

take turns to man this. AP asked for an inventory from VL of available items. GS requested that committee members act as stewards throughout the conference. All this was agreed.

7. Officers' reports. **a. Treasurer.** Reports had been previously circulated; there were no questions. PC thanked VL for all his good work. **b. BL Editor.** Report previously circulated. RB had requested that D Schiff information would be put on both DESUK and conference websites. *Deadline for conference items for next edition of BL is tight – Friday 1st June.* **c. Publicity Officer.** CA circulated his report. Regrettably there had been no response to membership invitations from University Music Departments. Despite this, CA would continue with this and also mail membership invitations to jazz societies. He asked if a letterhead would be produced with list of luminaries. A discussion ensued about the status of those people who receive BL. AP stated BL is sent to a) members (b) honorary members and c) not members but complimentary i.e. not entitled to vote. There is a separate list of Eminent Associates – some of whom are members. PC requested that VL check out the current mailing list. CA would like an article from each of the four issues of BL to go on the website with the oldest article being removed at each new entry. It was agreed that research on the mailing list would be carried out probably after Woking by VL, AP, CA and RB. **d. Meetings Organiser.** AP reported that London meetings were now having video presentations. **e. Webmaster.** Site is up to date with the exception of the shop page. AP welcomed the idea of posting an article from each issue of BL. An account had been set up for CA to access the site.

8. AOB. FH asked if a future BL editorship would be advertised. PC responded that advertisements attracted people who wanted to be paid and DESUK wanted a volunteer.

9. Dates and venues for future meetings. A draft Agenda for the AGM had been circulated. This was amended to include at item 5 – DESUK Constitution.

There being no further business, PC thanked members for their attendance and declared the meeting closed at 2.50 pm.

C. Coates. 26/3/2012

*These Minutes approved at Committee Meeting 7/7/2012.
The draft Minutes of the 7 July meeting will be discussed at the Committee's next meeting, on 27 October.*

NEW MEMBERS

We extend a warm welcome to two new members, Ernest Rich and Murdo Murray.
Victor Lawrance