

BLUE LIGHT

THE JOURNAL OF THE DUKE ELLINGTON SOCIETY UK

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Manchester Jazz Society:
Meets Thursdays 7:45 pm for 8:00 pm at the
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Sheffield Jazz Society:
Meets fortnightly at 1.45 pm on Mondays at
Meersbrook Park United Reformed Church,
Chesterfield Road/Beeton Road corner
Contact. Edmund Gregory: 0114 230 3742

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Editorial

CHAIRMAN'S CHAT

I was just putting the finishing touches to this edition of *Blue Light* when news came through of the passing of Clark Terry. His final years were difficult but the courage and spirit with which Clark faced them is well known, and particularly the way he involved himself even more selflessly in the nurturing of his students. He will be remembered as much for his work as a teacher as for the rich legacy of his music. We send our condolences to his wife Gwen. We shall present a proper remembrance of his life and work in the next edition of *Blue Light*.

Clark was a mere six years or so younger than Billy Strayhorn, the celebrations for whose centennial are already well underway. DESUK begins its festivities at our AGM with a special programme of Billy Strayhorn's music curated by Michael Kilpatrick and performed by the Guildhall Jazz Band under the direction of Martin Hathaway. Full details may be found on page 18.

Eagle-eyed readers will have noticed that the legend printed beneath our magazine's title reads no longer 'newsletter' but 'journal'. The change was made following a recent discussion in committee where members felt the word better reflected the contents of the magazine. I was happy to agree and so *Blue Light* is now the Journal of the Duke Ellington Society UK.

The contents of this edition certainly justify the word. I am particularly pleased to be able to present the authoritative and insightful article *Duke Ellington's Parallel Universe* by Jack Chambers. The piece was published only once previously in the Canadian music magazine *Coda* about fifteen years ago. For this edition, Jack has graciously revised and updated the article. He also provided the striking illustration by James Hill which adorns our Contents page.

Ian Bradley



In my previous Chairman's Chat (*Blue Light* volume 21/4), I wrote about the welcome response to my earlier appeal for "fresh blood" needed to join your committee at the 2015 AGM. At the January 2015 meeting, the current committee agreed the "slate" of names to be presented at the Pizza Express on Saturday 9th May. The nominations are:

Chairman : Geoff Smith;

Vice Chairman : Peter Caswell

Secretary : Quentin Bryar

Treasurer : Grant Elliot

Membership Secretary : Michael Coates

Meetings Organiser : Antony Pepper

Publicity Officer : Christopher Addison

Committee Members : Ian Bradley, Catherine Coates, George Duncan, Frank Harvey

At the AGM due tribute will be paid to those retiring members listed in my BL 21/4 article, the new nominees introduced and the "slate" will be presented *en bloc* for approval. I make no apology for repeating what I have always said : DESUK is a democratic organisation but, once again, no member other than those listed above has sought nomination.

New World A-Comin' (11th Dec 1943, Carnegie Hall NYC)

Peter Caswell

MOSAIC'S 1930s BOXED SETS

Remco Plas recently alerted subscribers to the Duke-lym list to Mosaic's announcement that their stock of their 7CD 1930s Small Groups set is running low. Remco wrote: Mosaic now has 'The 1936-40 Small Group Sessions' set as running low. So if you don't already have it now is the time to get it. No one can tell when this material will be available again once the Mosaic has sold out'.

The 7CD set was an issue limited to 10,000 copies. Mosaic's corresponding 11CD set of the full band's recordings, which appeared several years later in 2010, was an even more limited issue, 5,000 copies. So it may not be long before it starts to run low as well. If you are thinking of buying these definitive compilations don't leave it until it's too late. The two Mosaic boxes are the way to go for the 1930s. They are an expensive way, but once you start using them to explore the 1930s music, they seem a bargain.

Roger Boyes



'LOST' DUKE ELLINGTON RECORDING DISCOVERED



On page 331 of the second volume in his extensive survey *Duke's Diary*, Ken Vail writes:

Tuesday 23 January 1968

Duke Ellington and his Orchestra and singers... perform both the Second Sacred Concert and a regular concert at the Choate School in Wallingford, Connecticut p 331.

Choate School is a private college-preparatory boarding school, its history, academic influence and reputation making it one of the leading schools in the United States. This engagement was one of the earliest performances of the Second Sacred Concert, ensconced between recording sessions for the studio album, although this particular performance took place without Alice Babs and drummer Steve Little, both of whom had been present the day before at the first recording session for the album.

The selections played at the Choate School are well documented. The set for the 'regular concert' to

which Vail refers do appear in neither Timner nor The New DESOR.

A recording of that 'first set' has now surfaced, however, and we are able to complete another small piece in the Ellington discographical puzzle. The open reel tape pictured above was offered for sale recently on Ebay. Its provenance is unknown but inside the box is a handwritten piece of paper which tells us this was an 'Informal Concert' which took place in the Choate Chapel, presumably the Seymour St. John Chapel designed by Ralph Adams Cram and built in 1924.

The contents of the tape were transferred 'flat' to compact disc by professional audio engineer Richard Moore of Mint Audio Restoration. The recording seems to have been made by a member of the audience. It is in stereo, of sorts, and whilst the balance is poor (voices – Ellington's announcements and the vocals of Trish Turner in particular, are difficult to hear), the sound quality is more than

acceptable. Unlike more professional recordings, in a sense, the listener receives an even more realistic impression of what it was like to be there: because of the echoing acoustics of the chapel and the fact that the sections of the orchestra are not miked separately, there is a stereophonic ‘wash’ of sound, reeds and brass, individual soloists blending into each other and presenting the listener with a sort of wall of sound which has a decidedly satin finish.

The set begins with a brief burst of *Take the ‘A’ Train* which is then performed for a second time in full at a breakneck tempo and built entirely around a clarinet solo by Jimmy Hamilton. The earlier part of the set is dominated by the calisthenics of Cat Anderson, notably in a blistering performance of *Salome*, but contributing extensively, too, to a lengthy performance of *La Plus Belle Africaine*. Ellington is reluctant to let go, also, of *Mount Harissa* as repetitions of the coda mount at the end of the piece, each different from the last. He introduces the number by saying “the light burns brilliantly all night at the crossroads of the east and west.”

Ellington seems to switch to electric piano also for a rarity: a performance of *Flamingo* with trombone solo by Lawrence Brown. The electric piano is also played throughout Trish Turner’s two numbers with the band, *Misty* and *Stormy Monday Blues*.

We can, now, complete the discography for Ellington’s ‘informal’ performance at Choate School as follows:

DUKE ELLINGTON AND HIS ORCHESTRA
Wallingford, CT 23 January 1968, Choate School
Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington(t); Lawrence Brown, Buster Cooper(tb); Chuck Connors(btb); Jimmy Hamilton(cl,ts); Russell Procope(cl,as); Johnny Hodges(as); Paul Gonsalves(ts); Harry Carney(cl,bcl,as,bar); Duke Ellington(p,ep); Jeff Castleman(sb); Sam Woodyard(d); Trish Turner, Tony Watkins(v)
Take the ‘A’ Train (theme)
Take the ‘A’ Train (full version)
La Plus Belle Africaine
Salome
Mount Harissa
Up Jump
Flamingo
Misty - vTT
Stormy Monday Blues – vTT
Passion Flower
Things Ain’t What They Used To Be
Medley: Sophisticated Lady (opening fanfare); *Satin Doll*; *Solitude*; *Don’t Get Around Much Anymore*; *Mood Indigo*; *I’m Beginning To See The Light*; *Sophisticated Lady*; *Caravan*; *Do Nothin’ Till You Hear From Me*; *It Don’t Mean A Thing –vTW*; *I Let A*

Song Go Out Of My Heart; Don’t Get Around Much Anymore
Jam With Sam
Ian Bradley

John Postgate

Members who read the obituaries in the quality newspapers will know that, with the death of John Postgate, aged 92, on 22 October, DESUK has lost one of its most distinguished members. If you read *Jazz Journal* you will also know that John reviewed records for that magazine. He wrote for *Jazz Monthly* and other publications, and in 1973 he published a book, *A Plain Man’s Guide To Jazz*. He played cornet, guitar and soprano saxophone with groups of friends.

But John’s distinction has nothing to do with jazz at all. He was an academic, a microbiologist whose research into microbes helped produce vital chemicals for industry, specifically fertilisers, and led to advances in genetics. He headed the multidisciplinary molecular sciences laboratories at the University of Sussex. He was elected a Fellow of the Royal Society in 1977.

John was the son of Raymond Postgate, founder of the *Good Food Guide*, and Daisy, daughter of the Labour politician George Lansbury; and the elder brother of Oliver Postgate, animator and TV producer. He was never active in DESUK, but he wrote a very kind letter to me about my introduction to the remarkable 1933 essay on Ellington by Eric W Willingham, which we published in BL 15/3 (2008). We extend condolences at their time of loss to John’s three daughters and his wider family.

RB

Membership Secretary’s Note **Donations to DESUK**

On behalf of the Society I would like thank Gordon Edwards, Wayne Clutton, Michael Feldman, Mike Winn, Geoff Smith, Dale Belcher and Ian Andrews for their generous donations to the Society. Kathleen’s donation was on behalf of her recently deceased friend, DESUK Member Jack McNamara.

New Members

I apologise for not providing a timely welcome to the following new members in 2014.

525A Michael Piggott, 526A Joan Bellerby, 527A Glen Barber, 528A Anthony Charlton, 529A Göran Wallén, 530A Ulf Lundin, 531A Fred J Engel, 532A Remco Plas, 533A Mark Jarvis, 534A Peter Bevan, 535A William McFadden and 536A Lorraine Lisbon.

Deceased Members. I have been notified of the sad loss of Members Jack McNamara and Mike Devonshire. On behalf of the Society I would like to send my condolences to their family and friends.

Victor Lawrance, DESUK Membership Secretary.

Updated and corrected version of an article from *Coda* 328 (July/August 2006): 13-21. I am grateful to John Hornsby and the late Sjef Hoefsmit for their help with the original research. Thanks to Roger Boyes for correcting some pesky errors and to Ian Bradley and DESUK for inviting me to contribute to *Blue Light*. --JC

Duke Ellington's Parallel Universe: The Stockpile

Jack Chambers



When Duke Ellington died in 1974, the rumour circulated that several hundred reels of professional recordings had been found among his possessions. All were supposedly produced by Ellington himself, sometimes with his son Mercer Ellington, and recorded in the best recording facilities he could find in his travels. Some were live performances but mostly they were made in studios. They had never been played publicly after the recording date.

The rumour had some credibility because from time to time Ellington had vaguely mentioned something he called his "stockpile." It took ten more years after his death for it to gain full credence when newspapers announced that Mercer Ellington had donated a huge hoard of materials to Radio Denmark. Eight months after that, in May 1985, Dr Erik Wiedemann whetted global appetites by playing a few excerpts from Mercer's bequest at the third annual Duke Ellington conference, held that year in Oldham, Lancashire. Wiedemann introduced himself as a professor of Danish literature and jazz discographer who had volunteered his services to Radio Denmark for the monumental task of sorting out the donation. It was too soon, he said, for him to know precisely what was in the stockpile, but he did mention that it took him a week just to move the reels from their cartons onto shelves.

Final Reckoning

The reality actually measured up to the myth. The reckoning finally came in 1992, when the Danish society hosted the Ellington conference in Copenhagen. Bjarne Busk, a lawyer and civil servant who had been sorting out the stockpile from the beginning with the help of Wiedemann and many others, presented a sober accounting of what they discovered. There were 781 tapes, but many were duplicates (back-up reels, stereo and mono versions of

the same music, cassette copies of studio sessions for Ellington's personal use). Some of the materials were marginal with respect to Ellington's music. Thirty-six tapes came from studio sessions by musicians outside the band that Ellington produced. These included the sessions by singer Bea Benjamin, pianists Abdullah Ibrahim (then known as Dollar Brand) and Bud Powell and the violin summit of Svend Asmussen, Stephane Grapelli and Ray Nance, all of whom Ellington had recorded in Paris in 1963 for Reprise Records, his label at the time. There were also 53 tapes of Ellington interviews from radio and television. And, least important, there were 52 tapes dubbed from commercial records by various musicians, of interest as indications of what Ellington might have been listening to but more likely things that other people gave him in hopes he might listen to them.

More important are recordings of 35 public performances, including eleven complete concerts, on 69 tapes. The performance tapes probably amount to thirty or forty hours of live music, and they will inevitably reveal some novelties, but probably not many. Ellington tended to stick with the same concert program for whole seasons, and in the last two decades of his life—the period covered by the stockpile recordings—his concerts are already well documented.

The gold dust is what remains, and even after culling out all these other things, it comes in almost unimaginable profusion. There are 400-odd tapes, capturing 128 studio dates, and on these, embedded in the false starts and the muffled conversations and shouted corrections, there might be as many as forty hours of polished, new music. Forty hours, to put it in perspective, is more than the complete recorded output of many jazz greats, including Fats Waller, Artie Shaw, Django Reinhardt, Lester Young, Charlie Parker, and dozens of others. (For another kind of perspective, the Beatles, the most popular of all pop groups, recorded a total of ten hours and 28 minutes in studios.) For Ellington, these forty or so hours are merely the add-ons, the gobsmacking bonus to the 200 or more hours of Ellington's music already on record, in what is possibly the most profuse recorded documentation of any musician in history.

We have heard enough of the music in the stockpile in more than thirty hours already released to know that it is a passport to a parallel universe. Listening to it is like following Ellington through the looking glass into a carnival where unexpected combos assemble and great actors try on unfamiliar roles and spontaneous ambitions get kindled, and the whole world is somehow looser and more congenial. In the table that accompanies this article, I make an attempt at listing the original CD releases of all known or suspected stockpile music so far, a partly hopeless task but one that has to start somewhere.

Romance of the Posthumous

Posthumous artworks have special resonance. One of our cultural archetypes is the artist who starves in his or her garret perfecting an oracular vision in works that will come to light only after death. There are two subtypes, one tragic (and rare) and the other pathetic. The tragic one is symbolized by Van Gogh (1853-90), who sold one painting in his lifetime and had been dead for decades by the time the public caught up with the profundity underlying his turbulent vision.

The pathetic version, much more common, is the shrinking violet, convinced that his or her view is unworthy of an audience and too frightened to try it out. It is symbolized by a pair of Franzs: Franz Kafka (1883-1924), and Franz Schubert (1797-1828). Kafka's literary reputation rests more on his posthumous works than on anything he published in his lifetime, especially on three novels, including *The Trial* and *The Castle*, salvaged from the wastebasket by his literary executor. Schubert's chamber music, piano concertos and symphonies, almost everything he had written apart from some Lieder, were found wedged into crannies in his apartment after his death at 31.

Duke Ellington, despite his voluminous posthumous legacy, has nothing in common with the archetype in either guise. Unlike Van Gogh, Ellington refused to settle for indifference, and when the audience failed to grasp what he was trying to do, as in his earliest concert-length extended works, he just kept coming back at them with more until they finally got it. Unlike Kafka and Schubert, whose posthumous works trebled their life work, Ellington was out there testing his mettle on audiences daily.

Ellington believed, as Schubert and Kafka obviously did not, that finding an audience is as crucial for an artist as is finding the truth, and not unrelated. He was convinced, as Van Gogh apparently was not, that audiences could be educated—or nurtured, or cajoled, or even, somewhat pathetically, indulged. In his lifetime Ellington registered literally thousand of compositions, played Carnegie Hall eleven times, performed on every continent except Antarctica, and received more honorary degrees than Stravinsky (1882-1971), the only composer among his contemporaries who even comes close.

Ellington's stockpile came into being not from the repression of his creative urge but from its overflow. His muse was hyperactive, and the stockpile is its yardstick. That muse flowed more profusely than any commercial distributor could afford to distribute or any audience could keep pace with. Releasing works from the stockpile over the forty years since Ellington died, and still counting, has given an unprecedented artistic afterlife to a man who dreaded death for the awful waste of music he would not get a chance to write.

The Bequest

Hints about the stockpile in Ellington's lifetime were scarce, and so casual as to be easily overlooked. In 1970, the Toronto broadcaster Ted O'Reilly asked Ellington if record companies could keep up with his musical output. "Not really," Ellington replied. "Not if I do my own thing. ... You write every day, and you just accumulate too much. It's just like they can't absolutely consume everything that we perform—so many things that have been performed. That's the reason I started recording them myself because you can't expect record companies to take everything, to take that much volume." Ellington's comment was vague; it was possible to think that he meant simply that he was recording the orchestra's live performances, as many jazz musicians routinely do.

That same year, Stanley Dance mentioned the stockpile in print, and he was more specific. "Ellington likes to hear his music performed as soon as possible after it has been composed, and when this does not coincide with the policies of record companies, he goes ahead and records it at his own expense," Dance wrote in the preface to *The World of Duke Ellington*, and then he added the fillip that gave the first clue about its contents: "A treasure house of experimental music and spontaneous, small-group improvisations awaits posterity—or the attention of a record company as much concerned with music as with money."

Radio Denmark became the beneficiary through several happy accidents. Soon after his father's death in 1974, Mercer Ellington began considering options for an institutional home for the stockpile. "I felt that the archives should be placed somewhere where there was an absolute and definite musical intelligence and also a sincere effort to preserve these things and use them to the best [advantage], to more or less give them exposure," he said in an interview broadcast on Radio Denmark in 1984. There was undoubtedly pressure to place them in the Smithsonian Institution in Washington, D.C., where Ellington's papers are stored, or in the Library of Congress, where Jerry Valburn's voluminous collection of Ellingtonia is housed.

Around the time he was settling his father's estate, Mercer had started a second family with a Danish woman, and on one of his visits to Copenhagen he was guest at the annual conference of the Ben Webster Foundation, a memorial trust for Ellington's first tenor saxophone star, who had emigrated to Europe in 1964 and died in Amsterdam in 1973. One of the trustees seized the opportunity to make a pitch for Radio Denmark as the repository of the stockpile, and Mercer quickly recognized the advantages. "This has always been a true area for the appreciation of the Old Man," he told the Danish interviewer. "I find, I think, the most avid group of jazz people gathered here in Denmark, if not possibly Sweden, anywhere," he said.

“We can look across Europe, Japan, wherever, [at] the musicians who have gathered in this particular area [meaning Webster, Oscar Pettiford, Dexter Gordon, Kenny Drew, and other American expatriates], … they came here because the music was always on such a high plane.” Mercer insisted that the stockpile not only be preserved but that it should be played, and he did not believe any American institution could find an audience for it, or would even try. “In essence the reason the tapes are rested here,” he said, “is because we have the audience which is much more equipped to appreciate what’s on the tapes.”

Mercer Ellington died in Copenhagen in 1996. By then, most of his hopes for the archive had been realized. The stockpile had been transferred onto fresh tape, and Radio Denmark had produced 59 hour-long broadcasts of stockpile materials from 1984 on, with no end in sight.

Times and Places

Ellington’s practice of recording his musicians at his own expense had its roots in a commercial venture called Mercer Records, a label owned by his son and Leonard Feather. The label existed as a public entity for only a couple of years starting in 1950, and after that it had a shadow existence as a tax haven for Ellington. Its earliest holdings were destroyed by fire. The earliest recording that survives was made in 1952, and it is one of the most famous, though the generations of listeners who have admired it have no idea that it originated in the stockpile. It survived only because it was lifted from the stockpile for commercial release on a Columbia record called *Ellington Uptown* (now Columbia CD 87066 [2004]). It is the famous recording of *Skin Deep*, composed by drummer Louie Bellson as a showcase for his tumultuous drum work. George Avakian produced all the other tracks on *Ellington Uptown* in Columbia’s 30th Street studios, and it was Avakian who alerted me to the unusual provenance of *Skin Deep*. In the 2004 reissue, its stockpile origins are obvious because Duke Ellington and Mercer Ellington are identified as producers rather than Avakian, and the recording site is identified as the Rainbow Ballroom in Fresno, California.

Soon after Bellson joined Ellington’s band in 1951, Ellington recognized the mass appeal of *Skin Deep*, which was bringing audiences to their feet night after night. He must also have realized that replicating Bellson’s performance in a studio would be difficult if not impossible. So for the first and perhaps only time in his life he dipped into the stockpile, and offered Columbia the studio-quality live performance from Fresno.

His instinct proved infallible. *Skin Deep* became Ellington’s first sizable hit in several years, albeit by a strange happenstance. *Ellington Uptown*, according to

Avakian, was picked up by a high-fidelity electronics company so that they could use *Skin Deep* as a promotional demo for showing off the dynamic range of their speakers. From there, it caught the wave as a cult record for the new breed of music-mongers who became known as audiophiles. They were one post-War phenomenon among many. In the American suburbs that were springing up everywhere in the early 1950s, men in grey flannel suits and boys in white bucks filled their rec rooms with pricey “high fidelity” sound systems. To show off their tweeters and woofers, they bought *Ellington Uptown* and hiked up the volume on Bellson’s thundering drums. Columbia quickly caught on to the merchandising advantage and re-packaged the LP with the title *Hi-Fi Ellington Uptown*.

By the time the stockpile came into the hands of the Danish beneficiaries, nothing as early as *Skin Deep* existed. The earliest music so far premiered on Radio Denmark originated in 1956. There exist performance tapes from 1953 that may have been removed from the stockpile if they were ever part of it (as shown in the table of stockpile releases). But nothing earlier is there, not even the rest of the 1952 Fresno concert that *Skin Deep* came from. The theoretical end-date for the stockpile is 1974, the year of Ellington’s death, but the actual end may come a year or two earlier. The last studio sessions played on Radio Denmark or released on CD are from 1972.

The Unhappy History of Mercer Records

As owner of Mercer Records, Mercer Ellington was not only trustee of the stockpile after his father’s death but also its legal owner. In 1950, Mercer and Leonard Feather, then working as Ellington’s publicist, started the new record label named for Mercer at Feather’s insistence. Its goal was to generate hit records that would stimulate the cash flow for Ellington enterprises, which already included music publishing. But by 1950 that goal was already doomed, because the popularity of dance bands was not merely in a slump but had actually ended, and even the newfound pop wave of crooners and thrushes with big-band backing was destined to be short-lived with rock ‘n’ roll around the corner.

Mercer Records lasted two years as a commercial label. Its output was small, and distribution proved impossible. Its failure was hardly remarkable in the industry at the time. For Mercer, there may have been some grudging consolation in knowing that his father had failed with an almost identical enterprise called Sunrise Records in 1948. In fact, one of the functions of the new company was to pick up the pieces of the old one, so to speak, as Mercer Records fell heir to the Sunrise catalogue.

A few years later, when some aficionados approached Mercer Ellington about compiling some of the Mercer records on LPs, they discovered that the master tapes no longer existed. They had been in storage at a place called Apex Studios in Manhattan, which according to Mercer was run by thugs. "They had begun to have problems there," Mercer said, "a mysterious fire started, and everything was totally destroyed. The Mercer Records backlog that might have been sold to another company was gone."

Vestiges of Sunrise and Mercer

Paradoxically, it was the commercial failure of Mercer Records that ensured its posterity. While Mercer Records existed, as with Sunrise before it, Duke Ellington grew accustomed to assembling his musicians in recording studios whenever he felt like it. Not only did Ellington need to hear his music played as soon as it was written, as Stanley Dance said, but he also needed to hear his musicians in various roles in order to tap their individual strengths in the uniquely Ellington mode of composition. He made no secret of the fact that his compositions sometimes used melodic fragments that came spontaneously from his star soloists when he placed them in unfamiliar settings. All of these practices meant that he was inclined to take his band members, most of whom were salaried, into studios more often than his record contract stipulated, and he was thus producing more music than the company could market. Trying out novel combinations and hearing the music instantly became indispensable adjuncts to his creative regimen, and when Mercer Records died as a public venture Ellington kept it alive as a ghost corporation for registering recordings and writing off his out-of-pocket expenses.

The stockpile legally belonged to Mercer Records but Ellington had no intention of issuing records on the label, at least not in his lifetime. For most of his career he was under contract to other companies. His continuous production of private recordings alongside contracted recordings smacks of the kind of conflict of interest that would undoubtedly lead to legal hassles in the present-day corporate climate of the music industry, but at the time it seems to have aroused little feeling. In his years with Columbia, according to George Avakian, Ellington's bosses knew about his private recordings for the defunct Mercer label and tolerated them in an "unspoken agreement" that was "not spelled out in his Columbia contracts." Presumably the same terms held for his dual activities during his subsequent affiliations with Reprise, Atlantic, Verve and the other companies he recorded for. Ellington's part in the unspoken agreement apparently precluded his releasing music from the stockpile, and that condition made the music in the

stockpile all the more intriguing and fresh when it finally became accessible.

The only vestiges of the brief commercial existence of either Sunrise or Mercer Records came about because a couple of independent producers, as so often happens in the annals of jazz, recognized how crucial it is for a performance art to preserve as many performances as possible. Orrin Keepnews of Riverside Records licensed piano duets by Duke Ellington and Billy Strayhorn and cello performances by Oscar Pettiford that had been recorded in 1950 by Mercer Records and released as 78 rpm singles. Keepnews brought them back into print in 1984 by transferring them from the best-preserved 78 rpm records he could find and compiling them for an LP collection. Around the same time, Leonard Feather prevailed upon Prestige Records to take the time and trouble of transferring tracks made by small-band offshoots of the Ellington orchestra in 1947 for Sunrise Records and in 1950 and 1951 for Mercer Records, bringing them back into print in the 1980s.

Having made it onto vinyl, both compilations got digitized onto compact discs in the anything-goes boom of the early 1990s. The piano duets and Pettiford's cello tracks are on *Great Times!* (Original Jazz Classics 108 [ca. 1991]), unconscionably short at 35 minutes but full of fun, and the various small bands are on Prestige with the ungainly title *The Johnny Hodges All Stars With the Duke Ellington All Stars and the Billy Strayhorn All Stars* (CD 24103 [1992]).

The all-star sessions are invaluable as evidence of the way the Ellington stockpile came into being. The 1950-51 small-group sessions all include Juan Tizol on trombone, Willie Smith on alto saxophone and Louie Bellson on drums, the three men whom Ellington had wooed from Harry James's band as replacements for Lawrence Brown, Johnny Hodges and Sonny Greer. In four different recording sessions, Tizol, Smith and Bellson are surrounded by combos that include some veteran Ellingtonians (Cat Anderson, Quentin Jackson, Jimmy Hamilton and Wendell Marshall, with either Ellington or Strayhorn on piano) and a couple of relative newcomers (Paul Gonsalves, Britt Woodman). Ellington is clearly using the sessions to acclimatize the newcomers to his style, and also, at least as clearly, to discover where their special gifts might lie so that he and Strayhorn could build new arrangements around them. Willie Smith gets a lot of play—Ellington had played with Bellson once and with Tizol for years, so that Smith was the only real outsider. As Hodges's replacement, Smith was also the man who had the biggest hole to fill.

Like the best of the later music in the stockpile, this small-band music that actually got released on Mercer Records has a certain comfort level. It is mainly made up of blues with minimal ensembles and lots of solos,

but also, like the best of the stockpile music, it is at the same time exploratory, probing, and prophetic. A 1950 track called *The Happening* lets young Paul Gonsalves loose on a boozing blues, a harbinger beyond a doubt of his famous wailing interval at Newport six years later. A 1951 Strayhorn piece, *Swamp Drum*, harmonizes the three trombones (Tizol, Jackson, Woodman) in a sustained underscore, precursor to the trombone choir that would become one of the joyful innovations of the Brown-free trombone section of the next ten years.

Ellington's autonomy with Sunrise and Mercer became an indispensable indulgence for him for the rest of his days. Because the recordings were private, Ellington did not have to pay any heed to market forces or any kind of outside pressures in deciding what he should play. The result is a hoard of music of exquisite diversity, often playful and capricious, sometimes experimental and daring, and very often all those things at once.

Stalking the Stockpile

In 1970, when Ted O'Reilly asked Duke Ellington how much unreleased material he had, Ellington said, "I don't know how deep that thing is." And he added, "It's wonderful. It's beginning to be very valuable because it goes way back, you know, it goes way back to [Al] Hibbler, Ben Webster, Ray Nance, Clark Terry, all those great cats who were in the band." Apparently no one had informed Ellington about the warehouse fire that had wiped out the earliest recordings. Hibbler was indeed recorded by Mercer Records, but if Webster was ever in the stockpile it must have been at the very beginning because there is no trace of him in what survives. Hibbler, though, had given the label "a big hit," in Mercer Ellington's recollection, with his recording of *White Christmas*. Feather remembers it differently. According to him, Oscar Pettiford's cello recording of *Perdido* gave them their "solitary near-best-seller." Pettiford's records survive on *Great Times!* transferred from the original 78s, and Hibbler's records could also eventually be transferred from the original 78s if there is a revival of interest in the wobbly old baritone, but contrary to Ellington's claim, no master tapes for Hibbler or Webster (or, for that matter, Pettiford) exist today.

For better or worse, the stockpile took on a life of its own before it came into the possession of Radio Denmark. Ten years had passed from Ellington's death until the bequest was made. In those ten years, Mercer Ellington and Ellington's amanuensis Stanley Dance made concerted efforts to get the music into the hands of listeners through commercial releases, and they had fair success. They did it, in a sense, by skimming off some of the treasures for Norman Granz, Ahmet Ertegun, Bob Thiele, and other producers, but they

apparently required them to take some lesser sessions with the undisputed gems (as indicated in the list of issued material at the end). The first public notice of this skimming was made in 1986, two years after the bequest, when the Bulletin of the Duke Ellington Music Society (DEMS) reported, "Many major record companies, such as Reprise, Atlantic, Fantasy, Pablo, etc., bought or leased material from the stockpile recordings, one of the latest being Doctor Jazz." For archivists interested in keeping track of Ellington's music, the commercial dissemination of so much of the stockpile poses two large problems. First, it means that there is no convenient, one-place repository for the complete stockpile, because some materials bought by record companies appear to have been removed from the cartons that were turned over to Radio Denmark. In other words, Radio Denmark's holdings, voluminous as they are, do not hold the entire stockpile. Second, it means that several hours of Ellington's music, whether leased or bought, exists independently of any kind of firm control, since its publication makes it accessible for repackaging by other companies, whether licensed or bootlegged.

Rereading began early, and led to this indignant statement in the DEMS Bulletin (2000): "A few years after Mercer Ellington sold a huge collection of tapes from Duke's so called stockpile to the Danish Radio, we were surprised with two sets of 5 CDs titled 'The Private Collection'. ... More recently, we saw quite a number of releases on the market with recordings copied from the original CDs." (In the table of stockpile releases, the ten Private Collection CDs are listed for the SAJA/Atlantic label but they have appeared on at least two other labels since then.) Keeping track of what is new and what is recycled involves more than simply watching for old music turning up in new packages. Neither Mercer Ellington nor anyone else seems to have kept an accounting of what had been sold or leased, and as a result the complete holdings that belonged to the stockpile may never be entirely known.

Concert performances are the most elusive. Dozens of concerts have been issued on CDs since the late 1980s but few appear to come directly from the stockpile or to be replicated in it. Many are easy to distinguish. Norman Granz is producer on several, derived from European tours he sponsored for Ellington in the 1960s, including almost eight hours of Ella Fitzgerald and Duke Ellington on the Côte d'Azur (Verve [1998], with Fitzgerald absent for about six of those hours). Some are harder. Three notable concert performances appeared for the first time on Music Masters (Chicago 1946 [1995], London 1963 and 1964 [1993] and New York 1964 [1994]), a label that had already released at least one stockpile recording (see the table). But these concert performances apparently

come from Library of Congress transcriptions donated by Jerry Valburn (which makes the credit line “Produced by Mercer Ellington” deceptive unless “produced” is given a trivial meaning, like located in a card catalogue).

More insidious, and more worthy of DEMS indignation, is the appearance of CDs that pretend to be stockpile music but are not. Most conspicuous offenders so far are a paired set called Duke Ellington Vol. 1 Live, and Duke Ellington Vol. 2 Private Collection (J. Bird 80298 and 80299 [1999]). Paul Ellington, Mercer’s son, appears to be a willing collaborator in the deception, knowingly or not. The producers thank him “for providing the original master tapes and family photos.” In the notes for Vol. 1, Paul Ellington is quoted as saying, “I know that each time we uncover music that has not been released previously, I get very anxious to see what else he [Duke Ellington] is trying to relay to people because, although you may have heard the song before, you never hear a performance in the same manner twice.”

Vol. 2 repeats the claim: “These recordings with Duke and his Orchestra represent some of Duke’s favourite selections, now made available for the first time.” But in fact the music has all been released before, and it consists of second-rate performances transferred from old bootlegs. Details about the music, personnel and sources are not included in the CDs, but a little searching shows that Vol. 1 comes from McElroy’s Ballroom in Portland, Oregon, from 1953 originally on an old Soundcraft LP (and now on Laserlight CD), and Vol. 2 has selections from the Civic Opera House from 1946 released in its entirety on a Prima (French) double-LP. As fraud goes, this one is petty, and only worth mentioning as an example of the shenanigans that bedevil the job of stalking the stockpile.

Unmentioned by DEMS but surely implicated in Danish Radio’s indignation is the skimming, which deprives the Danish custodians and their chosen distributor, Storyville Records, of Ellington classics such as *The Queen’s Suite* and the studio version of *Black Brown and Beige* (discussed in the next section). Galling as that may be, Storyville must be consoled that the stockpile is deep enough to give them masterworks of their own. Their six CDs since 2001, meticulously assembled, try to find a balance between historical significance and musical adventure. The intervals between their releases are becoming longer, a sign we hope of painstaking production values rather than waning enthusiasm.

High Points from the Parallel Universe

The wealth of new music from Ellington’s career beyond the grave offers powerful new testimony to his irrepressible muse. But the music comes from

recording sessions so diverse that by now it may appear to be a random jumble. In all the profusion, it is possible to pick out certain themes and find certain principles that give it the semblance of structure.

The Apotheosis of Paul Gonsalves

One of the themes worth pursuing in the stockpile is the showcasing of Paul Gonsalves. The tenor saxophone player was by no means undervalued in his nightly performances with the orchestra, but his role was narrowly defined, especially after his riotous escapades at the Newport Jazz Festival in 1956. Ellington obviously thought Gonsalves had a lot more to give, but he seldom put him on display in public. Ellington could not give Gonsalves more latitude in concert performances without incurring the wrath of his more demanding stars, especially Johnny Hodges and maybe Cootie Williams, Lawrence Brown and Cat Anderson, who guarded their solo space zealously. Away from the spotlight in several stockpile sessions, Ellington made Gonsalves the featured soloist on specialties that by night belonged to Hodges and other members of the band.

Gonsalves, we now know, can only be fully appreciated with the posthumous evidence. On at least three occasions, once in 1958 and twice in 1962, Ellington went into the studio and gave Gonsalves all the solos. Those sessions are now available on three CDs on three different labels: *Happy Reunion* (Zillion, 16 minutes of Gonsalves with rhythm trio), *Featuring Paul Gonsalves* (Fantasy, 39 minutes with full orchestra), and *Private Collection Vol. 3* (SAJA, 27 minutes with nonet and septet). Reviewing the Fantasy album when it first came out on LP in 1984, Gary Giddins said, “Gonsalves’s quicksilver improvisations resonate with passion and wit, and though he hesitates momentarily, he never loses his footing—a remarkable feat considering that he probably didn’t have a clue what would happen when he walked into the studio.” His eight tracks on the *Private Collection, Vol. 3*, show him off at least as cogently, coming as they do a few months later with smaller bands tailored more closely to Gonsalves’s strengths. “He had good musical education, has great solo taste, and plays with profound authority,” Ellington wrote of him in *Music is My Mistress*. “But he is shy, hates microphones, and loves au naturel. ...He wants to be liked by everybody, and doesn’t want anything from anybody except a kind word and a water chaser.” In these three releases from the stockpile, Gonsalves’s “profound authority,” removed for once from all shyness, shines through, even overflows.

Strayhorn in the Foreground

Billy Strayhorn, Ellington’s backstage collaborator from 1939 when he was 24 until his death in 1967,

finally takes centre stage as both leader and piano player in a glorious compilation of stockpile recordings called *Lush Life* (Red Baron), bringing together two late-night features recorded at Basin Street East in 1964, and three studio sessions in 1965. Best of all are five quintet tracks with Clark Terry on flugelhorn and Bob Wilbur, unlikely as it seems, on clarinet and soprano saxophone. There are also four moody piano solos, and Strayhorn gives his romantic anthem *Lush Life* a shyly memorable reading. For Strayhorn, this recording is simply indispensable.

For Dancers Only (or Especially)

Four full CDs from the stockpile present dance dates. *All Star Road Band* (Signature), two volumes of the *Private Collection*, 2 and 6, and *Hot Summer Dance* (Red Baron) find the orchestra playing for dancers in 1957, 1958 and 1960, three of them at military bases. Though the context seems like a relic of the Swing Era, Bob Thiele, proprietor of both the Signature and Red Baron labels, points out that Ellington's dance music has special charms. "At a dance like this," he says in the liner notes of *Hot Summer Dance*, "everybody would be, surprisingly often, happy, relaxed and full of enthusiasm." It is here in profusion for listeners who value those traits.

Black, Brown and Beige (Complete)

There are masterpieces in the stockpile, known and unknown. *Black, Brown and Beige*, despite its auspicious debut at Carnegie Hall in 1943, never got the fully elaborated studio recording it cried out for. The original Carnegie Hall rendition has been preserved warts and all (on Prestige 2PCD-34004), and the later pared-down version re-tooled for Mahalia Jackson (Columbia 1958) is masterly but not really the suite. Ellington filled the obvious lacuna by recording the complete *Black, Brown and Beige* in studio sessions in March and May 1965. Who knew? The suite is intact on *The Private Collection, Vol. 10*. The 1965 orchestra could not measure up to the original 1943 aggregation or, for that matter, to the band a few years earlier at the end of the 1950s, but here is Ellington's most ambitious composition under studio conditions. There is no substitute.

Unique Suites in the Stockpile.

Also indispensable are two volumes of suites uniquely found in stockpile recordings, and another one complete only in the stockpile.

Togo Brava Suite was Ellington's homage to the African Republic of Togo, where he had been honoured on a postage stamp in 1967 (along with Bach, Beethoven and Debussy). The suite had originally been known from a four-part, 7-minute excerpt from 1971 (as performed in Bristol on *Togo*

Brava Suite, Blue Note CDP 30082 [1994]). But in the stockpile, it was preserved in much fuller form, as a seven-part 29-minute, studio recording, issued in its entirety on Storyville's first stockpile release (2001). The playing is crisp and spirited, with especially notable contributions from Norris Turney on flute, Harold Ashby on tenor and Ellington himself on piano. As a bonus, the suite is presented along with more than 40 minutes of other material from 1971, the year Ellington turned 72, that shows beyond a doubt Ellington's unflagging vitality in writing, playing and leading his orchestra.

The year before he wrote *Togo Brava Suite*, Ellington composed *The River* for a ballet on commission from Alvin Ailey's American Dance Theatre. It has been known mainly from the symphonic score played by the Detroit Symphony (on Chandos Records). The stockpile supplies two alternate forms, both of them much more intimate reflections of Ellington himself. One is a series of solo piano sketches that Ellington recorded and then turned over to arranger Ron Collier for elaboration and orchestration as the symphony score. The piano sketches are now issued by Storyville on *The Piano Player* (2005). The other stockpile version is Ellington's 1970 score for his own orchestra with added percussion, released on the *Private Collection, Vol. 5*. These big-band arrangements are totally unexpected. They were apparently not intended as ballet accompaniment, and they were never performed in concerts. They appear, instead, to be products of Ellington's insatiable curiosity about the sonic possibilities he could wrest out of his music. The orchestrations are whimsical and impressionistic, and replete with ingenious instrumental couplings (flute and bass clarinet on *The Run*, tenor saxophone and timpani on *The Falls*, among others). The jazz-band version of *The River* is perfectly mated on the *Private Collection* CD with the *Degas Suite*, a soundtrack Ellington wrote for a documentary on Degas's racetrack paintings that never got filmed (through no fault of Ellington's). Degas's paintings obviously inspired him, and it appears that Degas's impressionism seeped into Ellington's composing. Impressionism remained firmly fixed in his palette when it came time to compose *The River*, making *Private Collection, Vol. 5* an indispensable showcase for Ellington's latter-day large-scale compositional style.

A Suite Fit for a Queen

The first selection ever commercially issued from the stockpile was *The Queen's Suite* (Pablo [1990, originally a 1976 LP]), long anticipated by Ellington fans even before they knew there was any other music

in the stockpile. Ellington composed the suite in homage to Queen Elizabeth II of England, to whom he had been presented at a civic reception in 1958. Enraptured by the royal presence, he wrote six tone-poems inspired by personal experiences of natural beauty, which he called *Sunset and the Mocking Bird*, *Lightning Bugs and Frogs*, *Northern Lights*, *Le Sucrier Velours* (a French bird, according to Ellington, but “more fitting,” he says, as “the fuzz over the corners of the upper lip of a sweet girl”), *Apes and Peacocks* (a reference to the Queen of Sheba’s gifts to King Solomon), and an exquisitely romantic piano solo, *Single Petal of a Rose*.

Ellington pressed one vinyl record of the suite, and annotated the jacket with descriptions of his inspiration for each movement—about *Apes and Peacocks*, he wrote, in part, “Besides all that wealth of gold, silver and ivory [among the Queen of Sheba’s gifts to Solomon], there were apes and peacocks. To us, apes and peacocks seemed like the splendor of all time.” He then had the unique pressing delivered to the Queen. At concerts afterwards, whenever he played *Single Petal of a Rose*, he dedicated it to the Queen, and he occasionally played *Le Sucrier Velours*, often prefacing it by telling the audience about his composing of *The Queen’s Suite* and his resolve to keep it private. With characteristic Ellingtonian finesse, he would then tell the audience that it was their own graciousness that inspired him to give them this taste of the Queen’s suite. But he stuck to his word, as if it had been a sacred trust from the Queen herself. He never played any of the other movements in public, and he flatly refused all offers to make the music available to a wider audience in his lifetime. Its existence tantalized his admirers, and it is a measure of the brilliance of the suite that its release, when it finally came, beguiled even the most critical listeners.

The public release of *The Queen’s Suite* two years after Ellington’s death coupled it with two later suites, the *Goutelas Suite* from 1971, his recollection of a stately occasion when he had dedicated the salle de musique in a restored medieval chateau in the south of France, and *UWIS Suite* from 1972, when he had conducted master classes at the University of Wisconsin. *The Queen’s Suite* thus finds itself in good company, and in comparison to that good company it stands out all the more brilliantly as a masterwork.

A Surfeit, and More to Come

The stockpile has been a source of wonder and delight for more than three decades now, and the Radio Denmark custodians surely have a great deal more to

show us, though they appear to be slowing down. We can only hope they will keep going. They have been fastidious about releasing only relatively polished works. Besides these, there are many hours of rehearsals, breakdowns, spontaneous re-arrangements, and other studio happenings that have been heard on the Radio Denmark broadcasts and offer a candid view of the creative process leading up to the final takes. These too may someday find an audience among musicologists and scholars, akin perhaps to the scholars who pore over James Joyce’s page proofs and Leonardo’s sketchbooks.

Searching for parallels in Joyce and Leonardo and anywhere else really brings home the magnitude of the stockpile. In sheer size it dwarfs any comparable output by any artist, and it also has the incalculable advantage of its kinetic medium, so that even the least valuable moments in an aesthetic sense come wrapped in the dynamism of human interplay and technical fallibility and personal processing. The least valuable moments, that is, show Ellington’s delight in the process of music-making, what his son Mercer in his memoir called “his pleasure with the imperfect.” The most valuable moments, of course, show how close he came time after time to a kind of perfection.

The stockpile is all the more interesting for being, in a sense, accidental. In many of his public activities, Ellington was driven by the urge to please, and that urge sometimes led him along paths that ended in the maudlin, the cloying and the ephemeral. But the stockpile represented a private indulgence, and Ellington could indulge himself without regard for public approval, at least not directly, and so it gives a glimpse of the private man. For someone as guarded as Ellington about what he was willing to reveal about himself, the stockpile gives him a third dimension, or perhaps a fourth.

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The Stockpile on CD (So Far)

Record companies are shown in bold. Each CD is listed with (1) recording year, (2) title, catalogue number and [year of CD release], and (3) place, date and instrumentation. Recording dates were confirmed by Sjef Hoefsmit and Benny Aasland in DEMS Bulletins and may differ from dates listed on CDs. Items in {curly braces} are mnemonics and not part of the original title.

Year	CD Issue <i>Title, catalogue, release date</i>	Discography <i>Place, date, instrumentation</i>
SAJA Records (distributed by Atlantic)		
1956	The Private Collection, Vol. 1 (91041 [1987])	Chicago. March 1956 and Jan. 1957 Orchestra
1957		
1958	The Private Collection, Vol. 2 (910422 [1987]). Dance Concerts, California	California. Travis Air Force Base, 4 March 1958. Orchestra
1962	The Private Collection, Vol. 3 (255400 [1987]) {feat. Paul Gonsalves}	New York. 25 July and 12-13 Sept 1962. Nonet, septet, and orchestra
1963	The Private Collection, Vol. 4 (255401 [1987])	New York. 17 April, 15 May and 18 July 1963. Nonet, orchestra
1968		
1970	The Private Collection, Vol. 5 (255402 [1987]) The Suites	New York. Degas Suite: 6 Nov, 3 Dec 1968. Chicago. The River: 25 May 1970 New York. 3, 8 and 15 June 1970 Orchestra
1958	The Private Collection, Vol. 6 (255922 [1989]). Dance Dates, California	California. Travis Air Force Base and Mather Air Force Base, 4 and 5 March 1958. Orchestra
1957		
1962	The Private Collection, Vol. 7 (255923 [1989]) {Sonny Greer's last stand}	Chicago. 17 and 29 Jan, Feb 1957. Quartet (+ vocal group), quintet, sextet, septet, orchestra. New York. 29 March and 6 June 1962, 20 May 1963. Octet, orchestra.
1963		
1965	The Private Collection, Vol. 8 (255924 [1989])	San Francisco. 30 Aug. 1965. New York. 17 Mar, 14 Apr and 23 Sept 1965, 30 Aug and 29 Dec 1966, 11 July 1967. Orchestra
1966		
1967		
1968	The Private Collection, Vol. 9 (255925 [1989])	New York. 23 and 29 Nov, 3 and 4 Dec 1968. Orchestra
1965		
1971	The Private Collection, Vol. 10 (255926 [1989]) {Black Brown and Beige}	New York. 4 March, 18 Aug 1965. Chicago. 31 March, 18 May 1965, 6 May 1971. Orchestra
Black Lion		
1962	The Feeling of Jazz (Black Lion BLCD 760123 [n.d.])	New York. 24, 25 May and 6 June 1962. Orchestra
Fantasy (Original Jazz Classics CD)		
1962	Featuring Paul Gonsalves (OJCCD 623 [1991], Fantasy LP 1984)	New York. 1 May 1962. Orchestra
1966		
1970	The Pianist (OJCCD 561 [1991?], Fantasy LP 1974)	New York. 18 July 1966. Las Vegas. 7 Jan 1970. Trios.
1967		
1970	DE Small Bands, The Intimacy of the Blues (OJCCD 642 [1991], Fantasy LP 1986)	New York. 15 March 1967, 15 June 1970. Las Vegas. 7 Jan. 1970. Octets, septet, sextet, quintets.
Laserlight		
1965	Cool Rock (15 782 [1992])	Chicago. 20 May 1965. Toronto. 22 June 1972. Orchestra
1972		
1953	Happy Birthday, Duke! (15 783-4-5-6-7 [1992] 5 CD)	Portland, Oregon. McElroy's Ballroom, 29-30 April 1953. Orchestra
Moon		
1966	Passion Flower (074 [1995])	Juan les Pins, France. 26-27 July 1966. Orchestra
1967	DE Octet Live at the Rainbow Grill (049 [1993])	New York. Rainbow Grill, 17 August 1967. Octet
Music Masters		
1965	DE and His Orchestra 1965-1972	Chicago. 31 March 1965.

1966 1969 1970 1971 1972	(5041 [1991])	San Francisco. 30 Aug 1965. New York. 18 Aug 1966, 10 Sept 1969, 9 and 11 Dec 1970, 13 May 1971, 2 Aug 1972 Los Angeles. 23 June 1967 Milan. 23 July 1970 Piano + vocal (1 title), tentet (1 title), orchestra (6 titles), plus Wild Bill Davis organ (8 titles)
Pablo (Original Jazz Classics CD)		
1959 1971 1972	The Ellington Suites (OJCCD 446 [[1990] Pablo LP 1976])	New York. The Queen's Suite: 25 Feb, 1 and 14 April 1959. The Goutelas Suite: 27 April 1971. The UWIS Suite, 5 Oct. 1972
1969 1970 1971	The Intimate Ellington (OJCCD 730 [1992], Pablo LP 1977)	New York. 25 April, 14 July, 29 Aug 1969. 15 June, 9 Dec 1970. 1 and 2 Feb, 6 May, 29 June 1971. Orchestra (6 titles), solo (Ellington piano + vocal), trio (2 titles), tentet (3 titles),
1969 1970 1971 1972	Up in Duke's Workshop (OJCCD 633 [1991] Pablo LP 1979)	New York. 25 April, 20 June 1969, 15 June, 19 Dec 1970, 1 and 3 Feb, 29 June 1971, 12 June 1972. Orchestra (8 titles, organ on 5), tentet (1)
Red Baron (distributed by SONY Music)		
1960	Hot Summer Dance (AK 48631 [1991])	California. Mather Air Force Base, 22 July 1960. Orchestra
1964 1965	Billy Strayhorn, Lush Life (AK 52760 [1992])	New York. 14 Jan 1964, 30 June, 2 July, 14 Aug 1965. Piano solo (+ vocal) and orchestra at Basin Street East (1964), quintet, trio, piano solos (+ vocal)
Signature (CBS Special Products)		
1957	All Star Road Band, Vol. II (AGK 39137 [1989], originally LP 1983)	Carrolltown, Penn. (dance) June 1957. Orchestra
Zillion (distributed by SONY Music)		
1962 1964 1966	New Mood Indigo (2610682 [1989], original Doctor Jazz LP 1986)	Japan. June 1964 (one title). New York. 3 July 1962, 5 Jan. 1966, 29 March 1966. Orchestra (7), septet (4)
1956 1958	Happy Reunion (2610642 [1991], original Doctor Jazz LP 1985)	Chicago. 19 March 1956, septet [not 1957 as stated]. 24 June 1958, quartet feat. Paul Gonsalves (3 titles)
Storyville		
1971	Togo Brava Suite (STCD 8323 [2001])	New York. 3 and 23 Feb., 28 March, 13 May, 28 and 29 June 1971. Orchestra
1958	The Duke in Munich (STCD 8324 [2003])	Munich. Deutsches Museum concert, 14 Nov 1958 Orchestra
1966 1967	The Jaywalker (STCD 8390 [2004])	New York. 29 March, 18 Aug 1966, 23 March, 4 April 1967. Los Angeles. 23 June 1967. Orchestra
1961 1962 1964 1967 1971	The Piano Player (STCD 8399 [2005])	Paris. March 1961. New York. TV show, 14 Dec 1962. Tokyo. 1 July 1964 Paris. 10 March 1967. New York. 11 May 1971. Solo piano. New York. 11 and 23 Feb 1971. Quartet with Wild Bill Davis organ.
1970 1971 1972	New York New York (STCD 8402 [2008])	New York. 27 April, 8 and 15 June 1970 Cologne. 9 July 1970 Milan. 23 July 1970 New York. 9 and 11 Dec 1970, 3 and 11 Feb, 5 May 1971; 12 June 1972. Orchestra. 5 Sept. 1972. Tentet (1 track).
1963	My People: The Complete Show (STCD 8430 [2012])	Chicago. 20, 21 and 27 August 1963 16-piece orchestra cond. Jimmy Jones, with vocalists Irving Bunton Singers, Joya Sherrill, Jimmy Grissom, Lil Greenwood and Jimmy McPhail.

DUKE ELLINGTON AND HIS ORCHESTRA

JAZZ AT RADIO RAI

Mercer Ellington(t); Harold "Money" Johnson(t,v); Barry Lee Hall, Johnny Coles(t,flh); Vincente Prudente, Art Baron(tb); Chuck Connors(btb); Russell Procope(cl,as); Harold Minerve (cl,as,fl,pic); Harold Ashby(ts,cl); Paul Gonsalves, Percy Marion(ts); Harry Carney(cl,bcl,as,bar); Duke Ellington(p); Joe Benjamin(sb); Quentin White(d); Anita Moore, Tony Watkins(v)
Kinda Dukish; Rockin' In Rhythm Creole Love Call; Satin Doll; Spacemen; In A Sentimental Mood; Caravan; In Triplicate (In Duplicate); New York, New York - vAMo ; I Got It Bad – vAMo; Bleu – vAMo; Chinoiserie ; Basin Street Blues - vMJ ; Hello, Dolly! - vMJ ; Medley: Don't Get Around Much Anymore; Mood Indigo; I'm Beginning To See The Light; Sophisticated Lady ;Love You Madly – vTW; Do Nothin' Till You Hear From Me – vTW; One More Time For The People - vAMo,TW

Palasport, Bologna, Italy, 8 November 1973



This recording has not been made available before and has been released via download.

The recording is likely to have been taken from Duke Ellington's appearance at XIV Festival Internazionale del Jazz which took place in Bolgogna, Italy in 1973 whilst Ellington was on his final European tour. The festival continues annually to this day. The website (translated, very loosely, by Google) says:

'In the days 8-9-10 November 1973 was held the XIV International Festival of Jazz which showed interesting groups of young people: one Italian, the Big Band of the students of the Conservatory of Bologna, directed by Ettore Ballotta, the other American, "The Young Giants of Jazz" with Jimmy Owens, Gary Burton, Cedar Walton and Roy Haynes. They were also presented some of the myths that over the past fifty

years had made great and popularized the jazz orchestra of the famous Duke Ellington, BB King, Sarah Vaughan, and finally, Miles Davis.'

The concert was recorded and is released by RAI Radio in Italy.

IB

DUKE ELLINGTON AND HIS ORCHESTRA MARA GOLD



Cootie Williams, Cat Anderson, Herbie Jones, Harold "Money" Johnson, Mercer Ellington(t); Lawrence Brown, Buster Cooper(tb); Chuck Connors(btb); Jimmy Hamilton (cl,ts); Russell Procope(cl,as); Johnny Hodges(as); Paul Gonsalves(ts); Harry Carney(cl,bcl,as,bar); Duke Ellington(p); John Lamb(sb); Rufus Jones(d)
Take The "A" Train (Theme); Johnny Come Lately Chelsea Bridge; Swamp Goo; Salome; Rue Blue; Mara Gold; The Shepherd; Things Ain't What They Used To Be; Things Ain't What They Used To Be (Finger-Snapping Routine)

Salle Pleyel, Paris, 31 January, 1967

Squatty Roo Records SR 0225

Between January 15 and February 3, 1967, the Duke Ellington Orchestra toured Europe with Ella Fitzgerald and her rhythm section, which included Ellington alumni drummer Sam Woodyard. In Paris at the Salle Pleyel, the combined bands played two shows on January 31 and another show on February 1. As was customary for Norman Granz productions, all three shows were recorded, and the present CD is drawn from the second performance on January 31. More precisely, it is taken from a YouTube video <https://www.youtube.com/watch?v=yxAiNNAotBg> which includes 10 of the 15 Ellington titles from the gig. The video has three advantages over the present CD: it is available for free, it has superior sound, and you can watch the band perform.

Mara Gold is the latest in a series of Ellington bootlegs from the Squatty Roo label. The sound has less distortion than prior efforts. When viewed graphically, the sound wavelengths are occasionally flattened out, evidence that the amplification is excessive. The sound is also somewhat washy from its YouTube video to CD audio conversion.

Liner notes by Joseph Cavaseno.

Brian Koller

Events

Duke Ellington Society UK AGM & Jazz Party 2015



**Saturday 9 May 2015, Pizza Express,
10 Dean Street, London W1D 3RW
Doors open 1:00 pm**

After the formal business meeting, we will welcome the Guildhall Jazz Band under the direction of Martin Hathaway in a programme of Billy Strayhorn's music curated by Michael Kilpatrick.

Harmony In Harlem:

Sat 18 April: *Such Sweet Thunder*, St John's Arts and Recreation Centre, Harlow.

Ticket prices and full details will be available shortly.

<http://www.stjohnsarc.org.uk>

Thurs 11 June: *Such Sweet Thunder*, Cambridge Modern Jazz Club, The Mumford Theatre, Anglia Ruskin University, Cambridge.

Ticket prices and full details will be available shortly.

<http://www.cambridgejazz.org>

Both concerts will feature *Such Sweet Thunder* in one half of the programme and a selection of our regular repertoire in the other, along with our guest violinist.

Sun, 28 June: *Jazz And Brass In The Parks* (afternoon)

Users of facebook are reminded that they can request to join the band's facebook group page:

<https://www.facebook.com/groups/harmonyinharlem>

Contact Michael Kilpatrick: 01223 833062

www.harmonyinharlem.co.uk

Kinda Dukish:

Thursdays, 8.30pm, British Oak, Pershore Rd., Stirchley, Birmingham B30 2XS

Contact Mike Fletcher on

0121 444 4129

mike@efletcher.fsworld.co.uk



Ulverston Jazz Appreciation Society

Thurs, 23 April, 7:00pm, Malt Kiln Village Hall, Bardsea, Nr Ulverston, Cumbria, LA12 9QT

AN EVENING WITH THE DUKE

From the Society's website:

We devote this evening to a special presentation of Duke Ellington's music brought to us by Roger Boyes of the Duke Ellington Society of the UK.

Mr Boyes is a distinguished Ellington scholar and former Editor of the society's journal.

<http://www.ulverstonjazz.co.uk>

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Following Nite Performance
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Cavalcade Audience Free!

Vote for the Queen Now! Only advance Tickets carry ballots for contest! Support your Favorite!

**Following Nite Performance of "Kansas Dance" Tues., May 7, Cavalcade—
Cavalcade Audience Free!**

On May 9, 1940, Ellington and his orchestra played for the Fiestaval ball in Emporia, Kansas, before 2,000 dancers and another 2,000 spectators. The Fiestaval was advertised with display ads for weeks ahead of time, with lots of mention of Ellington. The May 10 edition of The Emporia Gazette covered it extensively on pages 1 and 8.

William A. White, the owner and editor, is likely the author of this 1800 word review printed on page 4 of the same edition, signed with the initials W.A.W.

His writing is excellent, nostalgic, forward thinking, accepting, critical, observant. It describes the culture clash between generations - he was born in 1868, and this was 1940, when war raged in Europe. He didn't think much of the music, but he compares the dance steps to the dances of his early days, he describes what the crowd looked like from the balcony and he tells us how it differed from the farm dances he used to play in the 1880s.

Take a few minutes and enjoy this step back in time... **David Palmquist**

Last night, for three hours and a half, 2 000 Emporians on a gorgeous dance floor in the Civic auditorium – so thick you could stir them with a spoon – busted bustles to music furnished by Duke Ellington, the coloured swinging, jittering, jiving dance band leader. Two thousand other citizens of Emporia and vicinity looked on from well-filled galleries at the amazing spectacle. And amazing it was – a cornucopia of flashing colour. Its movement was up and down rather than sideways and while the crowd flowed gently around the great hall, from right to left, the vertical movement was jerky and gave the impression that the dancers were fighting a hive of Bolshevik bees! However it was a gaudy gala and beautiful crowd - and cold sober! Many of the men - perhaps one out of six - were in white evening coats with black ties, and most of the women had on something that was or looked like ball dresses. And now about the music:

*

(But before we go into that, as the lawyers say, let us qualify as an expert. Fifty-five years ago and more, the writer hereof earned his first dollar playing for dances in Butler county, a young boy in his middle teens. We make no boasts but our outfit consisting of a blind fiddler, a competent cornetist and deponent at the cabinet organ or piano, as the case happened to be - used to go out in the country to farm dances, where they took down the bed and the cook stove and emptied the houses and danced in three rooms. Mostly we played square dances, though we had two or three waltzes - *The First Kiss Waltz*, *The Cornflower Waltz*, the *Skaters* and *Where, Oh Where Has My Little Dog Gone?* There wasn't a note in the lot. We all played by ear. As for calling off the square dances – the blind fiddler couldn't see to do it, the cornetist was busy with something else, so it fell upon this affiant to play the cabinet organ and call off - by which task we had to let out a boy's changing voice so that, after a year of it, we could be heard on a clear, windless, moonlit night in three townships, and we made a hog-caller look like a Quaker meeting. We were, in a way, the Duke Ellington of the Walnut valley. So, looking back over nearly 60 years, we can persuade the gentle reader that we know something about dance music as the light fantastic - or more or less fantastic – Kansas toe was tripped in the middle or early 1880s.

*

And how music and the dance have changed in these two passing generations! The change marks better than anything else the spirit of the times. A few years after our Butler county experience, we used to dance here in Emporia at the skating rink on the corner of Eighth and Commercial; in Bancroft's hall, a barny room on the third floor at the corner of Fifth and Commercial, and a

few years later, in the Wigwam on Merchant Street. In those pre-historic days, dance music was tuneful, something you could whistle, and as we know full well by pleasant experience, something that could be harmonized in simple chords and when one knew the key the tune was cast in, an accompaniment could be faked in that key by six or seven simple major and minor chords. But the ancient music had consistent flowing cadence, definite harmony and distinct rhythm that was carried by the melody, by the flow of the tune. The rhythm was not syncopated and sometimes the tunes were so well known, being popular songs, that the dancers would break into song as they danced - as for instance, in a square dance to one of Stephen Foster's songs, the dancers would catch and carry the tune carolling:

*Gwine to ride all night.
Gwine to ride all day;
Bet my money on a bob-tailed nag.
Who's going to bet on de bay?*

Or maybe a more ancient tune of the Fifties:

*Car'line, Car'llin
Can't you dance a peavine?
Ol' Ann Jemima,
Ho, hi, ho!*

Or even in the slow waltzes the party would sing:

*Sweet dreamland faces
Fussing to and fro:
Bringing fond memories
Of the long ago.*

and another favorite which the dancers sometimes sang as they waltzed with rather formal step and slow:

*Love comes like a summer sigh
Softly o'er us stealing!
Love comes and we wonder why
At love's shrine we're kneeling.*

And with a buxom armful of gently protesting but finally surrendering, cornfed, Walnut valley gal in your arms, to the slow and formal threnody of the waltz, a fellow kind of felt he was of some importance and had a lot of authority in a busy and aspiring world. The tunes tangled in one's dreams for days; and the pressure of a warm hand - and even if it was a little sweaty and sticky it was young and ardent - might linger through life. Indeed that saccharine waltz tune might beat finally in a dusty heart that "had lain for a century dead!"

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Now these details of the dance romantic which your fathers and grandfathers knew in the seventies and eighties - you young bloods of the fifth decade of this century - were as different from the dance we saw last night and the music was as different from that which squawked and shrieked and roared and bellowed in syncopated savagery as if the two - the music and the dance of the old days - had been threaded and heard upon another planet. Moreover -and here we take a long deep breath before saying if that noise last night in the Civic auditorium for which the town paid \$1,100 to Mr. Duke Ellington, is music, then the subscriber hereto is a trapeze performer. The point is, if you wish to know, that dance music today is merely syncopated, blood raw emotion, without harmony, without consistent rhythm, and with no more tune than the yearnful bellowing of a lonely yearning and romantic cow in the pastures or the raucous staccato meditation of a bulldog barking in a barrel. "Shoot if you must this old bald head" but you might just as well know the God's truth about it.

*

Looking from the second balcony for two hours at the dancing crowd last night, the first dancing crowd I have watched for many a long year, I was tremendously impressed with the fact that there were no new steps there; also amused to observe that the same music last night incited different couples to different kinds of dancing. But every step that any couple danced last night was almost the exact reproduction of some gay galloping that must have originated many thousand years ago. That same step was preserved in the old square dances in the little prairie shacks in the Walnut valley 60 years ago. The thing we used to call a "hoedown" which we indulged in when the caller-off said "Everybody dance," was nothing more than the jitterbug. And the scraping, sideways bustle flopping hip-hinging (sic) form used by many other dancers last night was very much like do-si-dos in the square dance. And the hop-skip-and-jump, tumble-in-the-hay that some dancers used last night was only the "grand sashay" that I used to bellow when I got the dancers a bit tangled up in the 'eighties and could not straighten them out. The "peavine" that was challenged in the old song to Ann Jemimah above mentioned was the jitterbug preserved in the amber of time. But it was the same old show off that mating animals have used far down the zoological line through the beasts of the fields, the birds of the air and the lightning bugs on a summer evening. At bottom it is deep calling unto the deep to keep the life stream flowing! How could it all be less than beautiful - this vast primeval panorama that flowed so slowly around

the big hall with its kaleidoscope of ever mingling colours and forms.

*

Kipling asks the old question: "It is beautiful but is it art?" Probably all art is emotion. I believe that the finest art comes out of constructive rather than destructive emotion. And to keep the world moving, fecund, is the finest and loveliest art of all. In a time when destructive emotion, hate and jealousy and terror are bringing death and devastation to the earth, it is good to see youth carefree and intent upon the main business of youth - joyously building up its own art, conforming to its own day and generation. For how could the slow, moving, billowy, syrupy music of the 'eighties fit into this new world picture? Youth had to construct its rowdy modern music. Youth today had to revive the primal passions that moved the old dances if youth felt at all in terms of its own contemporary life. So let Duke Ellington and his black boys blare and bleat and bawl with their saxophones and bull fiddles and muted trumpets syncopating the call of the wild. And it is all right. But it's the same old inner urge, the more we change the less we change.

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One of the really interesting sights on last night's dance floor was the crowd of adorers who stood like acolytes, crowding in front of the stage, motionless, a hundred of them, watching with eager worshipping faces every movement of Duke Ellington and his band. There were country bandleaders from all over Kansas: from as far west as Burrton, as far east as Lawrence, as far south as Sedan and north as Manhattan. They stood there all evening with their eyes glued on the band. Never a toe did they wiggle and never a foot did they jostle, all popeyed, listening, watching, trying to find out how to get in the big money. Their passionate curiosity was as real as the electric urges that were throbbing through the moving crowd. The oldsters who watched it, the dancers and the alter acolytes were something pretty real in it all. Life and youth, the modern world, dancing on the brink of the abyss that is tomorrow! It was a brave and cheering spectacle, and also most beautiful. And through it all across two generations we heard the dying notes of a young voice bawling: "Swing your partners, same on the corner balance all and a grand right and left" and the wild echoes flying in "Shake your wooden leg Sal my gal, show them fellers your balmoral!" **W.A.W**

'But This One Was Special' by Roger Boyes

Last November DESUK's secretary Catherine forwarded to me an email from a lady called Lin, seeking information about some Azure cassette tapes she had come by 'in an old jazz collection'. The information was easy to supply. The collector acquired them either as a paid-up member of DEMS, the Duke Ellington Music Society, based in Sweden (Benny Aasland) and later Belgium (Sjef Hoefsmit); or by taking part in some of the annual Ellington conferences between 1984 and 2000. Each year Benny and Sjef prepared one tape at Christmas for DESUK members, and another for attenders at the annual Ellington conferences. The other possibility is that the owner acquired the tapes from another collector in one or both of these categories. The cassettes always had inlay notes detailing the music, and an ID in the series CA 1-31. They were never sold commercially, nor could they be, since they often included material not licensed for commercial issue.

Catherine forwarded my response to Lin, along with some background information about DEMS and the conferences, and ideas for the disposal of the tapes. Lin confirmed that they were a small part of a vast collection of jazz recordings, memorabilia and souvenirs, and said she worked for a house clearance agency, tasked with the job of selling such effects to help defray funeral expenses. She added: 'I have had a huge learning curve in jazz music and found doing this research totally fascinating.'

By now I was wondering who the person was who'd amassed this huge and clearly rather specialist collection. Lin soon answered the (unasked) question: 'The gentleman was called Peter Ford. He passed away in July at the grand age of 83 after being in poor health for two years. His record and CD collection was amazing. He didn't have a TV, just loved his music. I have read the programmes etc. about the conferences and they look a really fabulous experience.' She went on: 'Peter was a sales rep for vinyl records in the 1960s. He set up his own company JS Records and was involved in importing jazz music from America. A very interesting man, I'm very honoured to be the person to deal with his effects and his family are pleased to have the items I have saved as they fell out quite some years ago and had lost touch. Sorry to waffle on, I get quite involved in my job.'

No waffle at all, and all was now clear. Pete Ford (as I knew him, and as he was always named in *Blue Light*) was DESUK's first Treasurer, and a key figure, since his co-founders of the Society had little interest in the financials as long as we stayed solvent. He was certainly a founder member, since his membership number was 14 in the series, second after the alphabetically listed eminent members 1-12, and between David Fleming (13) and Dennis Dimmer (15), who were both present at that first gathering in the *Bull's Head* in Barnes (see Peter Caswell's article in *BL* 21/4).

At Ellington'96 in Toronto I had the job of making the fifteen-minute pitch on the final morning for Ellington'97 in Leeds. Conference organizers were always given this short but crucial opportunity to try to persuade as many attenders as possible to commit to the next year's event. I had reduced personal costs of earlier conferences by staying in some very cheap accommodation, commuting across the Pennines on the M62 during the two held at Birch Hall. At Toronto I

pushed the boat out and stayed in the conference hotel, because of the importance of making the pitch. But I wanted to halve the cost by sharing a room, as some other attenders did. David Fleming suggested I might approach Pete.

The room-share was a very nice experience. I found him good company, a bit reserved, eccentric perhaps, though that was neither a surprise nor a disadvantage. You have to be a little odd to go off each year for a week and make a round trip, often of 6000 miles or more, to take part in a celebratory gathering. The annual conferences were uniquely enriching affairs, and the perspectives, backgrounds and oddities of the participants were a key aspect of that uniqueness. I didn't spend time with Pete through the day. We both had friendships to renew and agendas to pursue, and UK acquaintance can always be renewed in the UK.

Unfortunately Pete and David fell out around then, at which point Pete left DESUK and Derek Else took over the financials. Pete didn't register for Leeds, which saddened me; nor did I meet him again at any other Ellington conference or event. So I never got to know him better, which was a shame. It was clear from our talks in Toronto that he was very knowledgeable, and that a large collection underpinned his knowledge. Lin's responses suggest that he remained a DEMS member until it ceased to be a dues-paying society when Sjef started publishing the *DEMS Bulletin* on-line.

Pete had been estranged from his family for years, though they had tried unsuccessfully to find him at some point. It cannot have helped that his brother thought he had succumbed to TB in the 1950s. Happily, Lin was able to report that he was not isolated in his later years: 'He moved to Nottinghamshire about ten years ago and moved around a lot. He had a long-time partner called Elizabeth who died some years ago. He never lost his love of jazz music and although he sold some stuff there was still a huge collection of music and books. He also had kept ALL the information from the concerts he attended all neatly labelled in envelopes. It is a strange job that I have, delving into people's lives and selling their goods and chattels to raise money to go towards their funeral. But this one was special. It gave me so much information about life in the 1960s/70s, about jazz music and the lifestyle'.

Strange job maybe, but in this instance very worthwhile. It has helped DESUK tie up a loose end in its early history which might never have been resolved. I sensed at Toronto that Pete was a decidedly self-contained man, probably solitary and maybe with restricted social antennae. I was sad that he left DESUK and disappointed that he didn't come to Leeds, though I knew he had no problem with me. I was pleased to know he kept running for another fifteen years or so after 1996, and was sharing his life with a lady.

I used to think about him from time to time. I was surprised to learn he ended up in Notts., as I'd put him down as a confirmed Londoner.

It's all quite heartening really. I'll leave the last word to Peter Caswell: 'Maybe Duke, with his persuasive personality, has managed in the afterlife to bring about reconciliation between Pete and David. I hope to find out myself one day but not any time soon!'

Heaven Can Wait (7 Nov 1940, Fargo)

Minutes of the DESUK Committee Meeting on Saturday 1st November 2014 at the Civil Service Club, 13-15 Great Scotland Yard, London SW1A 2HJ

Present: Peter Caswell, Chris Addison, Ian Bradley, Quentin Bryar, Catherine Coates, Frank Harvey, Victor Lawrence, Phil Mead, Antony Pepper, Geoff Smith.

1. Chairman's opening remarks (PC). The meeting started at 12.08 pm. QB agreed to take the Minutes until arrival of CC. VL was also delayed.

2. Apologies for Absence. None.

3. Draft Minutes of Saturday 19th July 2014 and matters arising.

These had already been circulated and were approved. Matters arising: (a) Ellington 2016. PC said emails had been received from Mercedes Ellington. Anyone wishing to be added to the circulation list should ask him.

4. Officers' Reports. b. Blue Light Editor's Report. IB said BL 21/3 was published and sent out punctually at end of September 2014. 21/4 should be out by the end of November and will coincide with DESUK's 20th anniversary. The increased membership fee of £25 will be covered in 21/4. Chair congratulated IB on the "incredibly high standard" of BL. CA raised the possibility of changing the subhead of BL from "THE NEWSLETTER" to "THE JOURNAL". A discussion ensued. IB said he always tried to ensure that there was something substantial in BL to justify the term "journal" and proposed to introduce it in BL 22/1. *A vote in favour of endorsing the Editor's decision on this change was unanimous.* c. Vice Chair's Report. GS noted that Chair is preparing a 20-year summary of the Society and suggested that, if costs allow, this should be produced as a leaflet. It was agreed to place this item on the Agenda for the next committee meeting. a. Treasurer. VL circulated a report showing DESUK income and expenditure to date in 2014, a forecast to the year end and a cash-flow analysis projected to 2016. DESUK's current account balance hit zero in October, necessitating a transfer from the deposit account to cover ongoing expenses. He distributed a note with figures, for potential distribution to members to explain the increase of membership fees. Chair said publication of the note in BL should be left to editorial discretion. Membership Secretary (VL) Numbers remained on a level similar to before, with a few members lost. d. Publicity (CA). The publicity report was handed round; the scheduled April 2015 talk by R Boyes at Ulverston Jazz Society was welcomed. Ideas put forward by CA to reach a wider audience with BL were discussed. VL suggested liaison with CA to work out costings and PC suggested that VL/CA/AP *et al* could discuss this item on line. This was agreed. e. Meetings Organiser/Website. AP reported the website was up to date. Michael Kilpatrick is happy to include VL's Events Listing on the website and VL will continue to email it to members.

5. Submitted Items.

a. The Duke Where and When (GS/David Palmquist). GS confirmed that DP had expressed the wish that his web chronology be included on the DESUK website. AP assured there would be no difficulty in setting this up and said he would contact DP to finalise arrangements. GS's formal request that DESUK accept DP's offer was warmly and unanimously approved.

b. Matt Cooper – recitals/proposed tour (GS). A mini tour giving master classes at educational institutions was envisaged. VL suggested communication with members to gauge interest. Newcastle/ Manchester/Leeds/Birmingham were mooted in addition to Guildhall. The consensus of the meeting was that we look at this and try to move things on.

c. Concert for AGM 2015 (AP). There will be a concert at the Guildhall on the evening of May 2nd at 7.30 pm. The AGM is provisionally dated May 9th with a fall back of 16th May. The venue is still to be finalised – probably Pizza Express again. M Kilpatrick is very keen to be involved, including performing. Costs will be discussed between VL and AP.

d. Pete Long/Echoes of Ellington CD (GS). It was felt no financial input was appropriate, although DESUK was willing to assist in other ways if feasible. After discussion this item was left on the table.

e. Strayhorn Centennial Honorary Committee. PC referred to this website and proposed he should contact them to advise of our Strayhorn programme at the Guildhall and to offer support in publicising their Centennial event, with a view to DESUK being included as an Honorary Committee member. AP is to fill PC in on the content of the Guildhall/Strayhorn event.

6. Standing Agenda Items:

a. Future of the Society: Committee Structure and new committee members / b. Recommendation on Constitutional Change (deferred from last meeting). These issues were discussed together. Re new committee members – PC advised he had had three responses from his article in BL, with two potential treasurers and one membership secretary. VL confirmed his willingness to help a new treasurer or membership secretary "bed in" and said he would produce a paper outlining the two posts. PM intimated his intention to stand down at the AGM and *this was noted*. VL wanted all post holders to do a short job description for the benefit of new incumbents and this was agreed. CC pointed out that the constitution did not mention a Membership Secretary. With regard to committee meetings, AP proposed retention of the status quo, i.e. four committee meetings per year plus the AGM. This was carried on a majority vote. It was felt that the new committee should look at other constitutional changes. GS asked for the next agenda to include an item on Existing Life Members/Life Membership. PC asked GS to email everyone giving his views on this item before the next meeting and GS agreed.

7. Date/venue for next meeting: This will be on SATURDAY 10th JANUARY 2015 – 12 noon prompt at the Civil Service Club. The meeting concluded at 2 pm.

C Coates
Secretary

1st December 2014.

Approved at Committee Meeting 10 January 2015

