



BLUE LIGHT

THE NEWSLETTER OF THE DUKE ELLINGTON SOCIETY UK

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Nil Significat Nisi Pulsatur



DUKE ELLINGTON SOCIETY UK

<http://dukeellington.org.uk>

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NEW MEMBERS OF DESUK We extend a warm welcome to new members:

Brian Koller
Matthew Cooper
Yehuda Cohen
Geoff Shepherd
Toby Shepherd
Robert Huguenor
Melanie Toogood
John Aris
Graham Colombé
Jane Phillips
John Davies

Donations to the Society are always welcome and on behalf of the Society I would like to thank Grant Elliott, Clive Wildish, Richard Partington, Dale Belcher, Ted Birch, Charles Stewart, Gordon Edwards, Mona Granager and John Lucas for theirs and in particular to thank Klaus Kaempken for his generous donation following the loss of his wife Eva

- Victor Lawrance, DESUK Treasurer and Membership Secretary

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BLUE LIGHT

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Editorial

"You can spend a lifetime exploring Ellington's music," the critic Steve Futterman wrote recently on Time Magazine's website, "... and it would be a worthy and joyous existence."

And, above all else, it is the worth and joy we find in Duke Ellington's music that the new editorial team of *Blue Light* want to convey in every issue of DESUK's journal.

We are very grateful to Roger Boyes for his work as Editor. Roger leaves us a rich legacy upon which to build. We are delighted that he continues to be part of the team as one of our Editorial Consultants. As part of our celebration of Roger's work this issue, Managing Editor Geoff Smith writes about a visit to our former Editor's 'den' from page 8.

We are joined, too, by Brian Koller who has agreed generously to furnish us with recording details about new releases of Duke's work.

Ellingtonian scholar David Palmquist has also kindly agreed to us publishing his researches on Duke's itinerary. Lack of space precludes us beginning to publish his work this issue, but his work on Ellington's engagements in the early fifties will be published in the next edition of *Blue Light*.

The opportunity of corresponding with Ellington admirers the world over is one of the great pleasures of taking the responsibility of editing *Blue Light*. Their generosity is striking. In this issue, for example, we have a world exclusive: thanks to Ken Steiner and his tireless research, we are the first to publish photographs from the recently discovered print of Ellington's film debut, *Headlines*. Terry Teachout, whose biography *Duke: A Life of Duke Ellington* is published in October, has graciously given us permission to publish extracts on the book from his weblog *About Last Night*. Terry wrote recently: "The fact that I corrected one niggling little typo and a handful of oh-God-I-can't-believe-I-got-that-date-wrong mistakes during my final editing pass served as a scary but usefully humbling reminder that no biographer is perfect... All we can do is work as hard as we can and hope for the best thereafter, and that's what I've tried to do."

Editing *Blue Light* is not quite on that scale but I echo the sentiments. A very supportive team has checked this edition over. Any errors remain my responsibility alone. On this point or any other, do let us know your thoughts on this edition.

DISCOVERY OF ELLINGTON'S FILM DEBUT

'FULFILMENT OF AN EIGHT YEAR DREAM'



Historian Ken Steiner has discovered what is believed to be the first appearance on film of Duke Ellington and the Washingtonians. Ken writes:

"Duke Ellington's early days in New York are a Prohibition-era tale of torrid jazz, hot shows, Broadway stars, and Treasury raids. Before he rose to fame at Harlem's Cotton Club, Ellington spent three and a half years in a cellar dance club and cabaret near Times Square, which had opened as the Hollywood in September of 1923. Ellington assumed leadership of the house band, the Washingtonians, in February of 1924, and they cut their first record late in the year. By 1925, the Hollywood had re-opened as Club Kentucky, the Washingtonians had developed a small following for their "indigo modulations," recorded a second time, and as we now find out, made a film appearance four years earlier than what Ellington scholars had always believed to be his first movie, an RKO short called Black and Tan. I uncovered the clue to Ellington's forgotten film debut while scrolling through rolls of microfilm back in 2005 when this one-sentence paragraph in a newspaper column leapt at my eyes:

Johnn[y] Hudgins, the Kentucky [C]lub band and four girls

from the [C]lub Alabam have been filmed in the Rue [de] [/]a Paix scene in a feature film called 'Headlines' being produced by the St. Regis Picture Corp.

"The Kentucky Club band" had to be Duke Ellington's Washingtonians, the only band to have played there up to that point. The writer, J.A. "Billboard" Jackson, was a reliable source, nicknamed for his "J.A. Jackson's Page" which ran in the nationally distributed Billboard. This June 13, 1925, column appeared the same day in the Philadelphia Tribune in which I located this reference, the Baltimore Afro-American, and presumably other African American newspapers. Somehow this hint of a possible Duke Ellington film appearance had eluded the many jazz researchers over the years who scoured Billboard.

"Could we ever confirm that Ellington had appeared in Headlines? I googled "Headlines 1925," found a scholarly website dedicated to the film's star, Alice Joyce, and learned that, "A copy of this film is located at the Library of Congress (35 mm, not preserved)." Friends Christel Schmidt and Larry Appelbaum of the LOC directed me to Zoran Sinobad of the Motion Picture, Broadcasting, and Recorded Sound Division, who was intrigued by the possible Ellington connection and promised to keep me informed as he pushed

Headlines ahead on the production schedule, despite the move of their film restoration facilities from Dayton, Ohio to Culpeper, Virginia. When the Library's Mike Mashon emailed me the first test stills from the Rue de la Paix sequence, my dreams of seeing the Washingtonians were realised. It was immediately apparent to me that the band is indeed Ellington's (an opinion shared by two other Ellington specialists who've seen the clip, Mark Cantor and Steven Lasker).

"It is stunning to see these moving images of the young and then little-known Duke Ellington with the Washingtonians, arrayed in front of a wisteria arbor on the oval-framed, raised bandstand of the elegant Rue de la Paix. One can see why this club at 247 W. 54th Street was chosen as a location for the silent drama of Headlines having been remodeled for a reported \$55,000 by owner Lew Leslie as an imitation Garden of Versailles. The tuxedoed Washingtonians present a dignified image in their tuxedos, in contrast to the racial stereotypes of the day.

"We all have the LOC to thank for their care and preservation of Headlines and making the Ellington clip available on-line. My sincere appreciation also goes to the Seattle Public Library's Inter-Library Loan Department, without whose generous assistance I wouldn't have been able to view the crucial microfilm in my hometown."

Ken says:

"To me, it was the fulfilment of an eight year dream. The Washingtonians appear as though at the end of a wormhole through space, hovering in an oval cocoon above the dance floor."



The clip may be viewed at the Library of Congress blog at:
<http://blogs.loc.gov/loc/2013/04/duke-ellingtons-film-debut/>

IB

22nd INTERNATIONAL DUKE ELLINGTON STUDY GROUP CONFERENCE: AMSTERDAM 2014

Louis Tavecchio is preparing to present the next Ellington International Conference in Amsterdam 14-18 May next year. The city is planning to proclaim itself as Jazz Capital of Europe throughout 2014.

The dates, venues, and much of the intended programme of presentations and concerts, have already been provisionally arranged by Louis, as well as the provisional delegates' fee of €300. His fellow E12 delegate and DESUK member Remco Plas is assisting and both DESUK and Blue Light will be supporting the event in various ways.

Prospective venue is the Blue Note Hall. It is described by Louis as a 'beautiful and very warm hall' and is one of three modern halls of the Amsterdam Conservatory.

Louis has obtained the backing of many Dutch musicians and is in touch with prospective authors and presenters internationally. Among concert plans is a recreation of Duke Ellington's Violin Session (Paris, February 1963) described by Eddie Lambert as "totally original in conception" and "perhaps the most impressive illustration from this period of his continuing creativity and zest". He is also hoping to have a full concert performance of Black, Brown and Beige.

Places may be reserved by contacting Louis by email:
L.W.C.Tavecchio@uva.nl

...THAT IS THE QUESTION...

"I've always been a little bit puzzled by the last few bars of *Sonnet For Caesar*," writes Michael Kilpatrick. "I'm currently working on transcriptions of *Such Sweet Thunder*, hoping that I can perform the suite with my band in either 2014 (the 450th anniversary of Shakespeare's birth) or 2016 (the 400th anniversary of his death).

"Anyway, the ending of Caesar, where the clarinet goes to the high register, has a ride cymbal that joins in over the same drum pattern we hear throughout the piece. However, whoever is playing that cymbal is clearly not playing in time and over the course of three bars manages to play 25 quavers rather than 24 - which I've always found annoyingly distracting and clearly not intentional. The drums, on the other hand, are certainly keeping time. It must therefore follow that the cymbal is being played by someone other than Sam Woodyard, no? I haven't yet asked my own drummer whether Woodyard must be needing both hands for the (rather sparse) repetitive pattern played on the drums, thus not freeing a hand to play the cymbal."

If readers can help to solve this puzzle, please contact Blue Light.

DESUK AGM: 18 MAY, 2013

DESUK AGM and Jazz Party was held at Pizza Express Jazz Club, Dean Street, Soho on Saturday, 18 May, 2013. It was a huge success.

Ellington alumnus Vincent Prudente was our Very Special Guest. Our afternoon concert consisted of Martin Hathaway and The Guildhall Jazz Band performing Black, Brown and Beige, seventy years from its performance at Carnegie Hall. Meetings Organiser Antony Pepper, who deserves much credit for the organisation and success of the AGM and concert, provided the narrative announcements from Duke's 'libretto' at the Carnegie Hall Concert of 1943.

Vincent Prudente led an impromptu set on trombone and piano with soloists from the Guildhall Jazz Band following Ellington's suite.

A piece on Vincent Prudente and a review of the afternoon's music will be featured in the next edition of *Blue Light*.

The 'slate' of committee members listed in BL 20/1 was approved unanimously. Following Roger Boyes stepping down from the committee, Geoff Smith was elected as the new Vice-Chairman. Ian Bradley was elected as a committee member. Details of the committee may be found on Inside Front Cover of this edition of *Blue Light*.

Following the close of business, Chairman Peter Caswell paid fulsome tribute to Roger Boyes who has surrendered his 'solo responsibilities' on the committee of DESUK and as Editor of *Blue Light*.

In a warm, humorous and well-received speech, Peter began by paraphrasing Ronnie Scott's assertion: 'I've worked with some Deputy Chairmen in my time and he's one of them.'

Roger was a contributor to the very first edition of *Blue Light* in December 1994 with an analysis of Blue Harlem on Brunswick. Other brilliant and incisive essays were to follow such as She Wouldn't Be Moved and Lady of the Lavender Mist. Becoming Editor of the magazine would only be a natural progression and Roger did so with *Blue Light* 12/4 in December 2005.

From his very first edition as Editor, changes to layout and design were immediate. Having shed such fresh light on familiar Ellington pieces as an essayist, Roger brought a fresh look to the Society's journal. This work was only enhanced when, three years later, he began to collaborate with his friend the late Ken Vail to make the look and design of the magazine even more professional and effective.

Beyond *Blue Light*, Peter reminded the audience that Roger travels the length and breadth of the country in support of local jazz societies and he was the prime mover behind Ellington '97 in Leeds. **IB**

ED SHAUGHNESSY

Ed Shaughnessy, the drummer perhaps most closely associated with a lengthy engagement as a member of the Tonight Show orchestra, died on 24 May 2013.

According to Brian Priestley, Benny Asland believed that Shaughnessy replaced Louie Bellson in the Ellington orchestra whilst Bellson was on honeymoon with Pearl Bailey. Ken Vail's work credits Shaughnessy playing in Ellington's orchestra from mid-November to mid-December, 1952.

Timner places either Shaughnessy or Osie Johnson at the Johnny Hodges recording session for *Mess Of Blues* on Verve, 4 September, 1963, when Ellington was playing the New York World's Fair.

DWIKE MITCHELL

Dwike Mitchell, a classically trained pianist who performed for fifty-six years with Willie Ruff as half of the celebrated Mitchell-Ruff Duo died 7 April 2013 aged 83 years.

Mitchell worked with Lionel Hampton and Dizzy Gillespie. His closest association with Ellingtonia is that Billy Strayhorn composed one of his final pieces *Suite For Horn And Piano* specifically for the Mitchell-Ruff Duo.

In his autobiography *A Call To Assembly*, Willie Ruff writes of the duo's rehearsing the piece with Strayhorn:

' "What I've written here," (Strayhorn) said to Mitchell, "is quite complete in the compositional sense. But I want this first meeting to feel to you like a fitting, as in 'fit' a custom-made suit. The compositional elements should fit your hands, which are so much larger and more powerful than mine."

...By now Mitchell was alive with excitement. His large fingers trembled as he carefully shaped them to fit the powerful, two-fisted chords Stray had written to underscore the horn theme. And wham! Stray was up off the piano bench at the huge sound Mitchell made. He stomped the floor and beamed at Mitchell. "Hell yes!" he hollered. "That's what I had in mind; I just don't have the hands and strength to make it sound that way."

Blue Lightly

Geoff Smith, Managing Editor

Overriding all else for me in our world of Ellington, including the continuing publication of *Blue Light*, was the email I received from The Netherlands seeking ‘authority’ or a ‘mandate’ to organise an Ellington 2014 international conference in Amsterdam. **Jump For Joy**, I was that excited.

I did not hesitate to reply to our Ellington 2012 Woking Conference delegate Louis Tavecchio that he could have all the authority and mandate he wanted. Just go for it and be sure to call me day or night if I can assist in any way at all was my message of exhortation.

But wait a minute, should I really have been so out-and-out encouraging? On the phone to Louis later I found myself cautioning against too much optimism at this stage. Louis took the hint and has been talking since of the **intention** to hold the conference. This is wise. The intention only becomes reality when sufficient numbers of us sign up as delegates and, essentially, pay our fees. Only then can the programme and venues be fixed with certainty.

So the intended dates are Wednesday evening 14 May (registration) to Sunday 18 May. The presentations and live music will be as good as we collectively make it. The 22nd International Duke Ellington Study Group Conference, Ellington In Amsterdam. Does not that sound wonderful?

As co-organiser of the Woking Conference, I am delighted at this news, which is the final vindication of our event. Some thought that London’s Ellington 2008 Conference would turn out to be the last of the series which started in Washington DC in 1983. It took four years before Woking happened but I felt it could not be judged to be a total success until a successor emerged.

One aspect of Woking, and a significant reason for its success, was the backing (assistance in kind and a civic dinner) we had from Woking Borough Council. Fortunately, Woking’s twin town is Amstelveen, just a few miles away from the centre of Amsterdam. So it is my hope to involve Amstelveen in some way, perhaps with a ceremonial handing over of the Eddie Lambert conference gavel from E12 to E14. The gavel at present “rests” in a glass display cabinet at Woking Council Chamber, venue of DESUK’s Annual General Meeting on the Sunday morning of that conference.

Louis summed up his plans by saying: “I hope we can reach the level of Woking”.

*

Coming back to *Blue Light*, the present situation with a new editorial set-up is not dissimilar; it will be as good as we collectively make it. What I would like to see is more news and what I call nuggets of Ellingtonia appearing alongside the major articles. And that is where every DESUK member and *BL* reader can play a part.

As you play through your treasured collection of music and browse through your prized compilation of Ellington books and articles, please share your thoughts, reaction, delight, what you will, with everyone through *Blue Light*. It does not have to be profound – in fact, please not – just a few enthusiastic words about a long-ignored track or piece of writing, or forthcoming event, or new record release, could lead to who knows what? That’s the wonder of Ellington and why we all continue to **Jump For Joy** at the mere mention of his name.

*

The Duke Ellington Birthday Broadcast on WCDB FM, ALBANY NY, Saturday 27 April 2013 was the 14th such programme created by Bill McCann, Saturday morning jazz host at the State University of New York radio station, and Bill Saxonis, who has been compiling his oral history project on Duke and his world throughout this time.

Thanks to some Internet juggling by my son-in-law, a smart phone was ‘docked’ into a hi-fi system and I heard the full four hours in ultra-clear stereo. Centrepiece this time was the Darius Brubeck interview with his father for Ellington 2012 in Woking, now known as the Dave Brubeck ‘kitchen tapes’ and acknowledged as the final interview to be given by Dave.

Other segments included moving tributes by Bill to Smithsonian archivist Annie Kuebler and Ellington connoisseur Sjef Hoefsmit who, along with Dave, died last year.

As a delegate and presenter at Ellington 2012, Bill Saxonis also took the opportunity of interviewing fellow presenter David Schiff on his book *The Ellington Century* and his unhappiness with previous books of classical music history and jazz history which, said Prof Schiff, amounted to “segregation”.

With 20th Century classical music books concentrating on performance of work by earlier composers and jazz music books concentrating on improvisers, Duke Ellington cut a lonely figure as a composer, suggested Schiff, who was erudite and entertaining in equal and strong measure, as he is in the book and was at Woking. Why, he asked, do we talk about these two things separately when they are really connected?

The Dave Brubeck interview for E12 was offered as a “world premiere” – indeed it was in terms of radio broadcast. Bill Saxonis related how the idea of the interview emerged when Frank Griffith and I were discussing the idea

of Darius performing at the Conference. From this came the suggestion that perhaps Darius would be able to interview Dave for us about Ellington. The rest as they say is now history. My thanks are due to Bill Saxonis for the various accolades he threw out about the Conference and Woking – Frank Griffith, Claude Bolling, the *Woking In Rhythm* publicity idea, and ‘all the work of Geoff Smith, Antony Pepper, the ‘city’ of Woking, the Mayor, and all the government officials’.

We surely thank the two Bills too for this warm and fine annual programme. Long may it and they continue.

*

Quentin Bryar alerted fellow DESUK Committee members to the Dobell’s Jazz Record Shops 1946-1992 exhibition that was held at Chelsea Space, London, between 10 April and 18 May 2012.

A quaint coincidence that emerged was that he and I separately bought copies of the then essential Ellington *At His Very Best* LP from Doug Dobell’s 77 Charing Cross

Road shop as a French RCA import. Quentin paid £2 four shillings and ten pence. Mine set me back £2.15. We were too young (Quentin even more so than me) to have the sense or the cash to get it when it was originally issued in Britain.

The tracks have, of course, been issued many times and in many formats since those halcyon days, so would we part with this LP now? In my case, certainly not, even though I cannot think of a sane reason why I am so adamant about this...

*

The late Ellington archivist Annie Kuebler’s liner notes from *The Duke At Fargo 1940: Special 60th Anniversary Edition* (Storyville STCD 8317/17) have been reprinted courtesy of Storyville Records in the *Journal of Jazz Studies* Volume 8 Number 2, pp 137-162 (Winter 2012).

They are available on the *Journal of Jazz Studies* website. The legendary concert continues to be also available on Storyville Records’ *The Duke Box* of 1940s live performances with notes by Dan Morgenstern.

WITH ROGER BOYES IN HIS DEN (as he ends his BL ‘solo responsibilities’)

by Geoff Smith



“You had better go into the den,” said Pat Boyes as she and Roger opened the door. It was a good summation of the immediate situation as I was here in Great Barton, Suffolk, on a self-imposed covert mission, to beard Roger Boyes in his home environment, more specifically his domestic Duke Ellington environment. “I’m not a record collector,” he asserted unconvincingly as I admired the contents of his office shelves. He then explained how he had amassed his “non-collection” over the decades.

Photograph Courtesy Antony Pepper

“I am up to date with Ellington to 1940 including the live broadcasts,” he continued. That’s not bad for a start, I thought, and there was not much missing beyond 1940 as far as I could tell. Roger arranges it all chronologically as far as possible. Perhaps he means by his surprising assertion that he is not a completist or is not bothered about possessing all of the various issues over the decades. Similarly with books, programmes, but, particularly revelatory, not quite the case with sleeve notes. He attaches great importance to the latter if they are by the likes of Andrew Homzy, Annie Kuebler, Eddie Lambert, and Dan Morgenstern on the *Fargo* issues

for instance, Mark Tucker on the *Blanton-Webster* RCA box set, and Homzy on the same company's *Black, Brown, and Beige* compilation. As it happened, track-by-track notes were not included in the RCA "red box" centennial complete set, acquisition of which by me had been too-hastily followed with disposal of the two earlier box sets with their important-in-hindsight notes. We need worry no longer, Roger has them all safely preserved in files, book-style.

In a filing cabinet in the den he also has a valuable set of all the programmes, leaflets, and many of the papers from presentations, of the many DE conferences he has attended since Oldham in 1985.

At centre-stage on my visit was a music stand with music ready to play and with Roger's boxed clarinet at its feet. And almost hidden away amid the records and books was an unpretentious hi-fi set-up. Absent as far as I could see without being too nosy was any semblance of a digital "dock", MP3 player, or other new-fangled digital device. Roger has obviously decided he has gone far enough with new technology. What he has suits him. Quite right, too.

As I produced my notebook and pen (no high-tech recording apparatus for me) he wondered what all this was about. I brushed this aside by mumbling about picking his brains and wanting to remember things, but actually of course it was to do this piece for *Blue Light* as he steps down as Editor or, as Duke would say, his "solo responsibilities" of same.

For many *BL* is DESUK full stop. With this in mind I started probing away there in the den. ... It was fun, with many coincidences between Roger's Ellington involvement and mine and also intriguing in the realisation that his application to matters Ducal has been much deeper than that of mine or that of most of us.

Take the box of 20 school exercise books, the unused copies of which were acquired via Roger's "secondary" to Ellington role, as a teacher. Now contained therein are notes, quotes, and detailed annotations on various tracks which appealed to him as he listened during the early 1990s, including a complete exercise book, Volume 4, entirely on *Mood Indigo* and another, Volume 9, on *Perdido*. These books are a summation of RB's single-minded approach to Ellington and now serve as a continued personal reference for him, and some others, when listening again to the pieces which as we all know continue to flower and take on new perspectives in the mind as time goes on.

"I don't have any knowledge of harmony but it was interesting to find out how these things work," he explained. How successful this approach is can be appreciated in his sleeve notes for the new DETS (Storyville) *Treasury Shows* Volume 16 package reviewed by me in *BL* 19/3.

Perhaps Roger will fill more exercise books now he has given up his *BL* editorship. He said something to me about planning to look especially at the music from the 1990s and onwards. Of course, these exercise book notations are primarily for Roger's personal use as forms of reference and

for re-evaluation as and when. They will never get near being "complete" but that's not the point; it is what RB has to say about the tracks he has chosen for the project that is important to him. (Humphrey Lyttelton applied the same approach in his two *Best of Jazz* books, wherein he selected his own choice of music. Humphrey promised a third book but it never happened. Hopefully, this will not apply to Roger. Meanwhile, the contents of the exercise books may well emerge as being of help to many of us as well as to the compiler.)

Not surprisingly but it is good to know, Roger also has sets of *The New DESOR* and other fabled discographical and performance-listing manuals, to which he refers when compiling those familiar *BL* footnotes and expansions on submitted reviews and articles and other material. He makes a distinction between appending these with *RB* if the addendum is personal to him or *Editor* if concerning matters of fact – he is pernickety that way.

Overall, he is dedicated to Duke and the time he has put into *BL* since 2005 is testament to this. My visit confirmed to me that he is the closest active person we have in DESUK domestically to an all-round Ducal professor, who purports himself and writes from the heart unmotivated by the commercial considerations often found within professional musicians and authors.

It started for the young Boyes with the indescribably significant purchase for him (and me) of the newly issued *Such Sweet Thunder* as his first Ellington 12" LP. He was into rock at the time and reading-wise took *Melody Maker* rather than the august *Jazz Monthly* or the more-matey *Jazz Journal* magazines of the time – "I couldn't afford them anyway". That lasted until rock "went soft with *Tammy's In Love* stuff", side-lining Fats Domino and Little Richard which, I suspect, he continues to dig. Roger has previously recounted (*BL* 15/3) how his uncle, then chief sub-editor on the *Yorkshire Evening News*, also film reviewer and pianist, took him to Duke's 1958 concert in the Odeon, Leeds, a follow-up to Bill Haley and his Comets at the same venue. A dressing-room encounter with Duke arranged by the uncle through his friendship with the cinema's manager had the tongue-tied lad truly hooked (and an autographed programme). Coincidentally, I also 'experienced' the Haley group in London before turning to Ted Heath, jazz and Duke, but had to wait until 1967 for my autographed programme. How many of us in Britain made similar progressions?

I departed with thoughts of the contents of those exercise books and the importance of preserving certain sleeve notes. It must be a given that Roger Boyes cannot be allowed to go off on some *A Train* to who knows where just yet. All of us must be pleased and somewhat relieved that he is staying on board *BL* in a consulting role. If this piece acts as some sort of benevolent persuasion to make that extend well into the future (until another professor emerges) it will have done what I hoped for when I entered his Aladdin's Cave last August.

Jerry Kruger

A Forgotten Ellington Singer

by Roger Boyes

It used to be said of Ellington's recordings with singers, Ivie Anderson's apart, that there is always something worth listening to in Duke's and Billy's backgrounds to their effusions. Such blanket dismissals reflect the writers' personal taste, and some singers at least merit a closer look, especially if you're interested in how Duke related to the broader currents of popular music. Jerry Kruger is one.

Eddie Lambert is quite withering about her: 'a member of the fair sex but not even a fair singer'. She was certainly quite a looker.



Jerry Kruger.
Photograph by Murray Korman, courtesy of the Frank Driggs collection.

I find her a very fair singer too, with a hip line of jive, as they used to say. She sang on two Ellington recording dates, the Cootie Williams and his Rugcutters sessions of 26 October 1937 (one song), and 4 April 1938 (all four songs). None of the five needed a second take. Like 'one-take' Joya' Sherrill and Lil Greenwood in later years, Jerry Kruger got it right first time. She was singing in 1938 along 52nd Street, and in the summer she was with Count Basie at the Famous Door.

On 26 October Cootie's Rugcutters comprised Juan Tizol, Barney Bigard, Otto Hardwicke and Harry Carney, plus rhythm. The line-up is perfect for supplying a well-upholstered cushion behind a soloist, and with one exception this is exactly what the band does on *Watchin'* behind Cootie's fine Armstrong-influenced opening theme statement and Kruger's vocal chorus¹. The exception is Bigard, who weaves filigree *obligatos* of great beauty behind the singer, and again behind Williams and Kruger, when they return to split a closing half-chorus. In a brief passage after Cootie's chorus Duke, who plays excellent piano throughout, executes a change of key for the vocalist, and also prompts Barney with a filigree line of his own. *Watchin'* is a trite song, and the obvious comparison is with the classic 1930s recordings on which Billie Holiday transmuted such trivia into gold. Jerry's alchemy is less potent than Billie's, but displacements towards the end of her chorus suggest she had learned from what Lady Day was up to. There are also hints of a more idiosyncratic approach to come.

Watchin' was issued on Vocalion v3890 on 20 December, coupled with *I Can't Give You Anything But Love*, on which Cootie delivers another Armstrong-inspired solo of exceptional beauty. I don't know how well the record sold, but when the Rugcutters returned to the studio on 4 April 1938, Jerry Kruger came too and sang on all four sides¹. Joe Nanton replaced Tizol, and Johnny Hodges and Fred Guy were added to the 26 October personnel.

From the opening passages of *A Lesson In C*, it is clear that 4 April was an altogether jivier session than 26 October had been. This song, *Carnival In Caroline* and *Swingtime In Honolulu* were all created for the 1938 *Cotton Club Parade*, and all three have Ellington's and Henry Nemo's names on them, along with the ubiquitous I Mills. Nemo is an interesting songwriter. He composed *Don't Take Your Love From Me* and *'Tis Autumn*, and supplied the words for Duke's *I Let A Song Go Out Of My Heart*. He later became, as 'The Neem', a proto-hipster and word-juggler, and Jerry Kruger's inventive way with a lyric could well have helped foster this aspect of his talent.

Swingtime enjoys some notoriety as the song in favour of which *I Let A Song Go Out Of My Heart* was dropped from the revue, at the insistence of Irving Mills. *Ol' Man River*, the fourth song on 4 April, is of course the Jerome Kern-Oscar Hammerstein II classic from *Show Boat* (1927). Kern strongly disapproved of musicians taking liberties with his songs, and one hopes Hammerstein was less sensitive about it, for

Kruger navigates the *River* very freely. As Steven Lasker says, in his notes for the Mosaic 1930s Small Groups set: ‘one hopes he took it with good humour’.

A Lesson In C starts with an eight-bar introduction on which Johnny Hodges solos, until Cootie enters for the two closing bars to set up his own solo which follows. A four-bar interlude ushers in the key-change for the singer, as on *Watchin'*, and Jerry Kruger takes her chorus. The Ellington Archive (Smithsonian) entry for its *A Lesson In C* MS states: Lyrics begin "Hear us, all you muscle lovers ..." The interesting thing about this is that I cannot detect these words anywhere on the version sung by Jerry Kruger with the Rugcutters. The song is a jivey set of instructions for a band, and the detail is hard to follow. If you send me a convincing version, I'll ask the editor to print it in the next *Blue Light*.

In the next chorus Bigard, Hodges and Carney each have eight bars, then Bigard and Cootie return for the closing section before an eight-bar coda on which again spotlights Cootie (*A Lesson In C* is a 36-bar song, AABC, in which C is an extended section, to twelve bars). It was suggested by Klaus Stratemann, citing an unverified report in *Billboard*, that the generic-sounding arrangement of *A Lesson In C* was by Chappie Willet.

Swingtime In Honolulu is a 48-bar song ABCCAB. After a four-bar intro Cootie's growl trumpet states the theme for 32 bars, after which Tricky is heard on the return of A, followed by Duke on B. Duke continues for four more bars to effect the key change for the singer's entry. Jerry navigates the tedious lyrics manfully, and enlivens them with two features which hint at her more imaginative potential. At the end of C (both times) the band cuts out altogether and she delivers, with great *élan*, a cod-Polynesian 'awikiwahuwa' scat in the break. At the end of the return of A she abandons the song altogether in favour of the current novelty hit *Flat Foot Floogie*. Why not? It's an improvement on those natives hummin' and queetars strummin'. The recording ends with a closing part-chorus in which Tricky returns, and a brief coda split between him, Cootie and the band.

Carnival In Caroline, apparently a chorus number in the revue, is an entirely conventional 32-bar song, AABA. An infectious jollity redeems it, along with a lyric which avoids the usual banjos-and-cotton clichés of songs evoking the South. Cootie and Tricky split the opening chorus, and a four-bar passage sets up the key change for the vocal chorus, in which Bigard weaves a fleet *obbligato* to the singer. Hodges has the first half of the third chorus, with Carney and then Cootie returning for the second half. An extended

rideout, again split between Tricky and Cootie, ends the recording. It's a bright, bouncy reading, though the song itself gives Kruger less scope for creative flights of fancy than *Swingtime*.

On *OI' Man River*, the fourth and final recording on 4 April, these flights reach a new level. Will Friedwald, to whose book *Stardust Melodies* I am indebted for drawing my attention to Jerry Kruger writes that she ‘... has originality and invention to spare in translating *River* into jive double-talk. She also gets in some uproarious interjections, such as, a propos of nothing, “I want some lyonnaise potatoes and some pork chops”, as well as “He's been there for years/Sheddin' his tears/The old oaken bucket is a-dunkin' again”. Then, most audaciously, at the end of the bridge, after giving us the barges and bales, instead of going on about getting intoxicated in the traditional alcoholic fashion, she substitutes “Smoke a little tea-o and sing *O Sole Mio*”’

Before Kruger's remarkable performance, there's a magnificent opening statement by Cootie over a repetitive pattering figure, with Bigard's clarinet snaking in for the second half of the chorus, followed by more Tricky. After him there's a brief, delightful flight from Hodges. But Jerry Kruger dominates this extraordinary recording, and it is she, quite rightly, who returns for eight more comparatively sober-sided bars before Cootie comes back for a closing fade.

Carnival In Caroline and *Swingtime In Honolulu* were also recorded by the Ellington Orchestra with Ivie Anderson, so it is possible to compare her approach with Jerry's². They are different, and Jerry Kruger is not in Ivie's class as a singer. But I don't share Eddie Lambert's distaste for Jerry's style, and run-of-the-mill fare like this doesn't offer much scope for the best qualities of either. Jolly, lightweight songs need jolly, throwaway treatment; both singers offer this, in different ways.

The chronology of these events is interesting. When Duke opened at the Cotton Club on Thursday 10 March, the band had already recorded *Carnival In Caroline* a week earlier, 3 March. Unfamiliarity may account for the ‘rather stilted’ performance which Eddie Lambert detects on the recording. On 26 March *Carnival* was released on Brunswick m8099, coupled with *Braggin' In Brass* (also recorded on 3rd). On 4 April the four Rugcutters tracks with Jerry Kruger were recorded, followed a week later by the band's version of *Swingtime In Honolulu*. On Sunday 24 April a late evening broadcast from the Cotton Club, including a very relaxed, swinging version of Ivie's *Carnival*, was aired on Station WABC and the CBS

network³. The Rugcutters' versions of *Carnival* and *Swingtime* were issued on 28 April, on Vocalion v4061, and on 12 May the band's *Swingtime* followed, on Brunswick m8131, coupled with *I'm Slappin' Seventh Avenue With The Sole Of My Shoe*. On the same date *A Lesson In C* and *Ol' Man River* were issued, on Vocalion v4086. The band closed at the Cotton Club a month later, on 9 June.

If all this appeals to you, try Jerry's 1939 recording of *Summertime* with her own Orchestra, presumably a pick-up band. Here she sings two choruses, separated by a third split between Ernie Powell's tenor and Benny Carter's trumpet. When she returns for her second Jerry is even more inventively fanciful than on *Old Man River*. To my ear this *Summertime* is worth any number of versions by opera singers. 'The most audacious and irreverent early treatment of *Summertime*', in Friedwald's view; and in mine a compelling reason why Jerry Kruger deserves to be rescued from obscurity. ©2013 Roger Boyes

¹The five Jerry Kruger vocals with Cootie's Rugcutters are on Mosaic's 7CD set of small-band 1930s Ellingtonia.

²Ivie's versions of *Carnival* and *Swingtime* with the Ellington Orchestra are on Mosaic's 11CD set of 1930s Ellington, and also on HEP CD 1069.

³The CBS broadcast with Ivie's *Carnival In Caroline* is on CD1 of Storyville's *Cotton Club* 2CD set, 103 8415.

Will Friedwald's *Stardust Melodies* (2002) is published by the Chicago Review Press (A Capella).

Review: BBC Concert Orchestra, conductor Keith Lockhart Nu Civilisation Orchestra, Queen Elizabeth Hall March 24 2013

The 'Hidden Voices' concert formed part of the Southbank Centre's year-long festival *The Rest Is Noise*, based on U.S. critic Alex Ross's book of the same name. It aims to tell the story of the 20th century through its art and in particular its music, where music equals 'serious' or 'classical' music. The theme of this particular evening, the programme explained, was to highlight the voices of those fighting for black emancipation, and the second half was entirely given over to Duke Ellington, with Gary Crosby's Nu Civilisation Orchestra playing a selection of earlier Ellington classics before joining the BBC Concert Orchestra for a performance of *Harlem*.

Perhaps surprisingly, this was the only concert in the series to feature Ellington, who the New Grove Dictionary calls the most important composer in jazz

and who we would regard as the most important 20th century composer in beyond-category music. Similarly, you could argue that *Harlem* is an unimaginative choice to represent Ellington in the concert world, but in mitigation, the *Rest Is Noise* series has an enormous amount of ground to cover and rightly concentrates on landmark events.

The version of the Luther Henderson-arranged *Harlem* with symphony orchestra plus big band seems to have been one that Ellington was very fond of, as Eddie Lambert noted, and he performed and recorded it on the tour of Europe in 1963 in this way, as issued on the Reprise album *The Symphonic Ellington*. To my mind, it's not as satisfactory as a good performance by symphony orchestra with the aid of a couple of jazz-musicians ringers, or one by a big band alone. But still, this was an excellent performance of what is now an established concert classic and a guaranteed crowd pleaser. *Harlem* is a very serious piece of music, of course -- easily the most substantial of the evening -- and the BBC Orchestra, particularly the clarinet and trombone soloists, were superb, led by conductor Keith Lockhart, who supplied generous and informative remarks before each piece.

Before *Harlem*, there was a buzz about the hall as bass player Gary Crosby's Nu Civilisation Orchestra formed up. With a world-class rhythm section of Ben Burrell, Crosby and the superb Rod Youngs on drums, the band played *The Mooche*, *Harlem Air Shaft*, *Mood Indigo*, *Black and Tan Fantasy* and Juan Tizol's *Caravan*, subtly adapted from various versions of the originals by the band's musical director, Peter Edwards.

In the first half, we had William Grant Still's *1st Symphony*, the first symphony by an African American composer to be performed by a major orchestra. This was a totally convincing and worthwhile work from 1930, with a first movement based unashamedly on a simple 12-bar, and some lovely string writing in the other movements. This was high-quality music, and way better than the opening piece, *The Dance In Place Congo*, by the white composer Henry F. Gilbert, which, aside from a touch of syncopation and some dominant sevenths, was about as far from Congo Square as you could get. The concert was recorded and broadcast on BBC Radio 3 on 17 April. Quentin Bryar

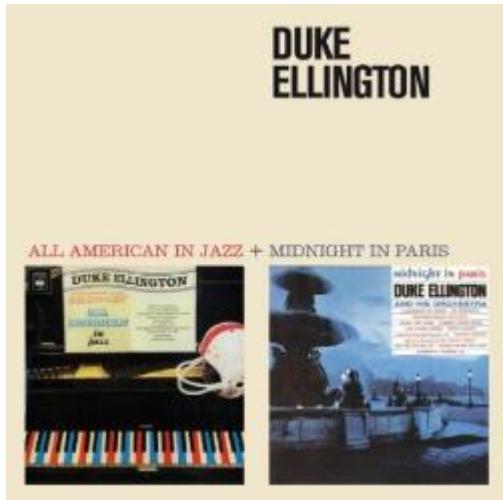
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On Record

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DUKE ELLINGTON ALL AMERICAN IN JAZZ+MIDNIGHT IN PARIS



⁴Back To School; ⁴I've Just Seen Her (As Nobody Else Has Seen Her; ³Which Way?; ¹If I Were You; ¹Once Upon A Time; ²Nightlife; ³Our Children; ²I Couldn't Have Done It Alone; ¹We Speak The Same Language; ⁴What A Country!; ^{M₃}Under Paris Skies; ^{M₅}I Wish You Love*; ^{M₄}Mademoiselle De Paris; ^{M₂}Comme Ci, Comme Ça; ^{M₁}Speak To Me Of Love; ^{M₄}A Midnight In Paris*; ^{M₅}(All Of A Sudden) My Heart Sings; ^{M₁}Guitar Amour; ^{M₂}The Petite Waltz; ^{M₁}Paris Blues; ^{M₂}Javapachacha (Apache); ^{M₅}No Regrets; ^{M₅}The River Seine; ^{M₆}Paris Blues (vocal version); ^{M₇}Guitar Amour (solo guitar version) (77:44)

NYC. January 1962: Bill Berry, Ed Mullens, Harold 'Shorty' Baker, Cat Anderson (tp), Ray Nance (tp vn); Leon Cox, Lawrence Brown, Chuck Connors (btb); Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney (reeds); Duke Ellington (p), Aaron Bell (b), Sam Woodyard (d). Billy Strayhorn (p) on We Speak..., Nightlife, Back To School, Which Way, Our Children. Duke Ellington (p) on What A Country!, I've Just Seen Her, I Couldn't..., If I Were You, Once Upon A Time.

¹ 2nd. ² 5th. ³ 10th. ⁴ 23rd. ^{M₁} 30th: omit Mullens. ^{M₂}Omit Mullens and Berry; add Howard McGhee. ^{M₃} 27 February 1962: omit Mullens.

NYC. June 1962: Berry, Roy Burrowes, Anderson Nance; Buster Cooper, Brown, Connors; Hamilton, Hodges, Procope. Gonsalves, Carney; Ellington, Bell, Woodyard. *Strayhorn replaces Ellington. ^{M₄} 21st. ^{M₅} 26th.

^{M₆}NYC. 29 March 1962 (per Marcus Girvan to Duke-lym: not Chicago 19 March as the notes state). Milt Grayson (v), with Nance, Brown, Hodges, Gonsalves, Carney, Strays, Bell, Woodyard.

^{M₇}Paris. 14-15 December 1960. Jimmy Gourley (g). Essential Jazz Classics EJC55591

All American In Jazz is a collection of ten songs by Charles Strouse and Lee Adams from a 1962 Broadway musical *All American*. Strouse and Adams had had a hit in 1960 with *Bye Bye Birdie*, but *All American* soon folded. The fashion for jazzing the Broadway shows on LP had begun a few years earlier with *My Fair Lady* by Shelley Manne, André Previn and Leroy Vinnegar, a best-seller by jazz standards. *Midnight In Paris* is a collection of thirteen songs associated with France, more specifically Paris, a city which both Duke and Billy loved. Ten are by French composers, two by Duke and one by Billy.

On the evidence of the autograph scores Walter van de Leur attributes all the *All American* arrangements to Billy apart from *Night Life* (Ellington) and *What A Country* (MS missing). By the same criteria, Billy was responsible for most of the *Midnight In Paris* arrangements too – the exceptions are *Mlle. De Paris*, *Guitar Amour*, *Paris Blues* and *Javapachacha*. The handwritten title on Billy's *Back To School* MS reads 'Nat l'École'. Natalie was a schoolgirl at the time.

This welcome reissue of both LPs reprints, in addition to the original sleeve notes by George Wein, Leonard Feather's very favourable *Down Beat* review, which rated it ****½. Feather raised a number of questions concerning solo attributions and arranger credits, questions which a new note by Bernard Lee doesn't address. We've met Lee on previous CD reissues and his opening assertion, that Duke 'rarely recorded music beyond his own works [or Billy's]' doesn't inspire confidence. As we know, Duke recorded the compositions of others frequently

throughout his career. Happily, Lee largely confines his remarks to interesting background information about *All American* and its composers. Logan, who Lee identifies only by surname, is Joshua Logan. Both collections illustrate well Billy's dictum that one should tackle pop songs with as much care and respect as one treats more substantial compositions.

EJC's claim that this is the first CD issue of *All American In Jazz* is untrue. I bought it and *Midnight In Paris* in Nice at New Year 1994, on CDs in Henri Renaud's *Jazz Originals* series. But it is true that both collections have been hard to find down the years. *All American In Jazz* wasn't issued at all in the UK or Europe until 1979. They are Duke's last Columbia albums, recorded at his final sessions for the company. As well as being little known they have been little appreciated, a fate shared with such other LPs of non-Ellington songs as *Ellington Indigos* and *Mary Poppins*. So this is a most welcome release, for these songs have much more to offer than their denigrators suggest. Eddie Lambert's assessment of them in *DE – A Listener's Guide* (pp 226-8) highlights many felicities.

There are two 'bonus' tracks. Milt Grayson's *Paris Blues* was on one of the stockpile CDs (LMR/Saja/Kaz). The solo guitar *Guitar Amour* was on the *Paris Blues* CD (Ryko et al.). For the complexities surrounding the Paris soundtrack recordings of December 1960, refer Stratemann, p431ff.

Coming back to these albums after many years, my colleague Grant Elliot prefers the *All American* selections. I've listened to *Midnight In Paris* much more, but then I love Paris dearly so I relate more to Parisian songs than to songs from an unsuccessful Broadway musical (it's been reported since this new CD came out that Columbia had a stake in *All American* and that this is why they had Ellington produce the LP). But I'm not inclined to compare the two; as Eddie made clear, there is much to enjoy on both, so why bother?

Many composers wrote slight pieces of the sort that Sir Thomas Beecham called 'lollipops', and critics grumbling that *Für Elise* is not on the same creative plane as the *Hammerklavier Sonata* would get short shrift. So it should be with these unjustifiably neglected Ellington and Strayhorn re-shapings. Many of you won't be familiar with them, so treat yourself to this issue and listen with an open mind. You won't uncover another *Black, Brown And Beige*, but you won't be disappointed.

Roger Boyes

Brian Koller dates the three ^{M2} tracks with McGhee to 31 December and adds: The liner notes on the back of the CD state that tracks 1 through 10 are previously

unreleased on CD, but this is not the case. The 1962 Columbia LP *All American in Jazz* has been previously released by CBS France (COL 4691382) and, in fact, that CD provides moderately better fidelity on those ten tracks. However, it is also rare and long out of print, which makes it an impractical alternative to the present CD for most collectors.

Tracks 11 through 23, originally from the 1963 Columbia LP *Midnight in Paris*, were also previously released on CD by CBS France (COL 4684032). I don't have a copy of that CD.

Track 24, the Milt Grayson vocal of *Paris Blues*, is an exact copy of track 14 of Saja 91231-2 (CD, *Private Collection Volume 7*).

Track 25, the Jimmy Gourley guitar solo of *Guitar Amour*, is an exact copy of track 12 of Jazz Soundtrack 248137 (CD, *Paris Blues*).

DUKE ELLINGTON ELLINGTON JAZZ PARTY

*Malletoba Spank**; *Toot Suite* (Red Garter, Red Shoes, Carpet, Ready Go!); *Satin Doll*; U.M.M.G; *All Of Me Tymperturbably Blue**; *Fillie Trillie* (When I Trillie With My Filly); *Hello Little Girl* (47:04)

Duke Ellington, Jimmy Jones (p), with Cat Anderson, Harold 'Shorty' Baker (tp); Clark Terry (tp, flh); Ray Nance (tp, vn; Britt Woodman, John Sanders, Quentin Jackson (tb); Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney (reeds); Jimmy Woode (b); Sam Woodyard (d). Add Dizzy Gillespie, Andres Merenguito (tp) on U.M.M.G; add Diz, (tp), Jimmy Rushing (vo) and Jimmy Jones (p), on *Hello Little Girl*. NYC, 19 February 1959. *Same regular band personnel. Add Morris Goldenberg, George Gaber, Elden C Bailey, Chauncey Morehouse, Harry Breuer, Bobby Rosengarden, Walter E Rosenberger, Bradley Spinney, Milton Schlesinger, (pc). NYC 25 February 1959. NYC, 25 February 1959. This short and sweet reissue of a 1959 record showcases some of the most innovative musicians of the day, including Dizzy Gillespie, Johnny Hodges and of course the Duke himself. The aptly-named 'Jazz Party' is a semi-impromptu set; originally planning to record a couple of his latest compositions, Ellington turned the arrival of some of his friends into a celebration of all things big band.

Throughout, the mood is perceptibly warm, with a touch of mischief: syncopated percussion wrestles time signatures with the brass section on *Malletoba Spank*; fluttering piano flirts with an excellent sax solo from Paul Gonsalves on *Ready Go!*. Duke's sense of humour is evident too in his choice of titles – take for example his *Toot Suite* and the tongue-twisting *Tymperturbally Blue*.

Liner notes are extensive and rather poetic from Rafi Zabor, though we disagree on one point: while Zabor finds that *Satin Doll* "may have outworn its charm sometime in the last century", it is my favourite track on the album. Tumbling drums spark off the sudden shout of trumpets amid rumbling trombones; it's full of the laidback charm Duke became known for throughout his career.

Sally Evans-Darby.

DUKE ELLINGTON MEETS JOHN COLTRANE AND COLEMAN HAWKINS

Fresh Sound FSR-CD 749

Impulse's own reissue of these two 1962 sessions on one CD was reviewed by Mark Tucker in *Jazz Journal* last year and reprinted in *BL* 19/2 p4. So there seems little point in reprinting Steve Voce's review of yet another coupling of the pair from April's *JJ*. However, the Fresh Sound has one great advantage over the earlier one; it includes the magnificent *Solitude* from the Hawkins session, omitted from the original LP and from the Impulse. In his review Steve judges it 'the most beautiful Hawkins performance that I know of....one of the most moving (and least known) classics of his career.' It's interesting to read Steve on the session with Trane, to which he came, perhaps surprisingly, as a newcomer.

RB.

George Duncan writes...

Hi fellow DESUK members

For me 2012 was an especially wonderful year. In early July I was pleasantly surprised to find my name bracketed alongside multi-award winning saxophonist and Professor of the highly acclaimed Jazz Course at the Scottish Conservatoire, Tommy Smith and Bill Kyle, jazz promoter, drummer and owner of the Jazz Bar in Edinburgh for the Services To Jazz Award.

As a Director of the Scottish National Jazz Orchestra and a member of the Board of Trustees of the Scottish Jazz Federation, I'm always very aware that I started my jazz career as a volunteer at the Edinburgh Jazz Festival over fifteen years ago. My expertise I've always felt was in being a really great chair mover! On the night of the 19 July in the Queens Hall Edinburgh at the Scottish Jazz Awards where I was compere for the evening, I was more than shocked to hear my name read out as the winner of the Services to Jazz Award. The presenter of the award, singer Todd Gordon said

to me afterwards that as I sat frozen and unmoving he thought I wasn't going to accept the award (As if!) In my acceptance speech I said it was the proudest moment of my life.

It really has been a vintage year for the music of the Duke up here. At all the jazz festivals we've had countless musicians and bands keeping Ellington music before the paying public. At the Edinburgh Jazz Festival I had the great pleasure of compering The World Jazz Orchestra in concert directed by Joe Temperley play Duke Ellington. Two concerts were also scheduled during the Dundee Jazz Festival in November with Georgina Jackson the wonderful trumpeter and vocalist from London playing to highly appreciative audiences. Georgina stepped in as guest due to the indisposition of first Honorary Member Joe Temperley. Jazz Scotland's plans to have the Fife Jazz Orchestra tour Scotland playing the music of the Duke have had to be postponed but they will take place this year as soon as Joe can make it back over.

I was more than delighted when Tommy Smith the Founder and Artistic Director of the Orchestra announced the tour at the end of October would be *In the Spirit of Duke* with special guest Brian Kellock on piano. Tommy was determined to make the sound and look of the Orchestra as near to the original sound of the Ellington Orchestra as he could. With that in mind, he changed the layout of the orchestra, then used bandstands for the first time, ... then the seating of the various players was altered ... the saxophones for instance being set in a half circle etc. removed the piano lid and incorporated many fewer microphones. All the musicians, dressed in tuxedos, walked to stage centre to play their solos, hair slicked back in the old style. Really wonderful visually.

Musically of course Tommy rehearsed much more than normal, with the musicians having to 'remember' their solos as near to the original arrangements as possible. The tour was a triumph. In Glasgow, Edinburgh, Inverness, Aberdeen and Perth, the orchestra played to the biggest audiences we've had in recent years. The concerts were recorded and Tommy spent over two hours editing the recordings for the new album, *The Scottish National Jazz Orchestra: In the Spirit of Duke*. I confidently expect this will be a best seller. The Tommy Smith Youth Jazz Orchestra also had a brilliant year with their 10th anniversary tour taking in the Highlands and Islands. They were invited to take part in the Wynton Marsalis led Lincoln Jazz Centre's *Essentially Ellington* competition at The Barbican, London. The youngsters came away with a clutch of awards including Best Trumpet Section.

GD

Boxing Clever by Ian Bradley

Duke Ellington: The Complete Columbia Studio Albums Collection 1951-1958

Dwindling sales of physical media, the assault of Andorran ‘grey market’ releases of their recordings which have lapsed in their European copyright and the inexorable rise of the download have all led the few surviving major music companies to look for imaginative ways of repackaging their back catalogue and maintaining their share of the market.

The practice in recent years has been to offer bundles of ‘complete works’ of their major recording artists in boxed sets, discs packaged in miniature cardboard replicas of the original album sleeves, an art at which the Japanese have excelled for many years. For whilst the audience might prefer the squeaky clean convenience of downloading their music, who can resist the tactile pleasure of remembrance of things past, particularly when the things come packaged in equally convenient doll’s-house-sized proportions? And whose collector’s gene is not excited by the prospect of being able to acquire the works, the full set, playing on every schoolboy’s dream to acquire a full run of Famous Cricketers?

Sony Legacy has been particularly adept at presenting the works of its artists in this way, offering the works of Dave Brubeck, Tony Bennett, Miles Davis in complete collections which if, like Alice, they were suddenly transmogrified to actual LP size would be enough to elbow their owner out of house and home.

And so, at last, in a relatively more modest way, Sony has turned its attention to Duke Ellington with what one hopes is the first installment, a mere down payment on his gargantuan catalogue with the Columbia label recently issuing *Duke Ellington: The Complete Columbia Studio Albums Collection 1951-1958*.

The collection comprises nine compact discs, clad in miniature cardboard reproductions of the original album sleeves and housed in an attractive clamshell box, complete with booklet of liner notes written by Loren Schoenberg.

The most interesting aspect of this boxed release for seasoned Ellington collectors is the first time release from the USA on compact disc of *A Drum is a Woman*, the ‘complete’ *Ellington Indigos* with the stereo re-recording of *The Perfume Suite* as additional tracks and ... at the *Bal Masqué* issued for the first time anywhere without the canned applause. Incongruously, the band’s first studio recording of *Cop Out* is included on the *Indigos* album appearing here also for the first time on CD.

The balance of the set comprises exact re-issues of three titles which were issued originally as part of the centenary celebrations in 1999 (*Blue Rose*, *Such Sweet Thunder* and *Black, Brown and Beige*); two titles from the second wave

of releases in 2004 (*Masterpieces by Ellington and Ellington Uptown*) and *The Cosmic Scene* in its stereo incarnation first released by Mosaic in 2007.

All the music will of course be more than familiar to many readers of *Blue Light*. It includes much of the finest music Ellington produced during that decade, embracing many of the facets of his protean work: extended revisits to the band’s masterpieces courtesy of the revolution in microgroove records; new suites and extended works; collections of standards and dance hall repertoire –a staple of Ellington’s continuing touring of the ballroom circuit, such music a heady and evocative remembrance of things past. And during this period, the foundations of the last great incarnation of the Ellington orchestra were laid and built on— the first recordings with Paul Gonsalves, Clark Terry’s styling blowing through the band with clean, modern lines like a zephyr; the arrival of Sam Woodyard in the drum chair.



Sony’s decision to concentrate exclusively on studio albums does, of course, exclude the big ‘story’ of the decade: the orchestra’s fabled appearance at Newport in 1956 (although its inclusion would have opened something of a sonic can of worms, and, too the *Newport 1958* sequel, the studio recordings for that release absent here from this collection).

Ellington’s renaissance was as much a result of the return of Billy Strayhorn and Johnny Hodges to the fold as any perceived spike in the band’s popularity following Paul Gonsalves’ incendiary solo during *Diminuendo and Crescendo* at Newport. The ‘suits’ at Columbia may have found new confidence in Ellington, but the artist was, as ever, unperturbed by the currents of fad and fashion.

Collectors will not want to dispense with their original releases of these Columbia albums because in issuing these albums in bonsai cardboard replicas of the LPs, authoritative liner notes from such luminaries as Bill Berry, Monsignor

John Sanders and Patricia Willard which accompanied the original centennial and post-centennial issues are, of course, lost. The liner notes by Loren Schoenberg in the booklet included here with the box set are by comparison, and of necessity, only the most brief and constrained survey of the period in question.

Despite its rather wordy construction, *Duke Ellington: The Complete Columbia Studio Albums Collection 1951-1958* is a rather inaccurate and misleading title. Because the contents of the discs are straight reissues of earlier CD editions, the earliest of the recordings anthologised here and added as extra tracks include *The Liberian Suite* which was actually made on 24 December, 1947.

Sony is somewhat more parsimonious in the inclusion of additional tracks for the discs newly minted for this anthology, however. This is a pity and – in the case of *A Drum Is A Woman* – something of an irony. Whilst the box set relies heavily upon those digital masters prepared for the centenary by Phil Schaap in 1999 – to the point of persisting in including the ‘wrong’ take of Clark Terry’s *Up and Down* (see *BL* Vol. 19/4 page 6), they have not, signally, availed themselves of the tapes Schaap put together for the centenary edition of *A Drum Is A Woman* which was scheduled to have been released in 1999 but never saw the light of day. That edition – rumoured to have been two discs – would also have presented this *chef d’œuvre* for the first time in stereo. This seems to me to be something of a missed opportunity and is the only major disappointment with this box.

Significantly whilst the mastering and mixing work of Mark Wilder runs like a golden thread through all three phases of the production of discs for this set, there is no mastering credit at all for *Drum*. Were the original tapes simply pulled from the shelf and given a flat transfer? Certainly that mastering belonged to the first, Phil Schaap-produced wave of re-issues. For the second wave of issues in 2004, Michael Brooks and Michael Cuscuna were the producers and their names are on the remaining three titles here. Our stereo *Drum* must simply have slipped through the cracks in the change over to ‘new management’.

Mark Wilder’s reputation within audiophile circles is assured. He is certainly the ‘safe pair of hands’ to whom Sony have entrusted the lion’s share of re-mixing their ‘classic jazz’ back catalogue to red book compact disc. ... *At the Bal Masque* has been re-built from the ground up, Wilder utilising the original three-track tapes. If something of the ‘blush’ of the original mix has gone, the sound stage a little narrower, perhaps, the tone of Johnny Hodges’ alto on the opening track a little more pinched – then this may simply be an inevitable consequence of the transfer to the digital domain and the limitations of the compact disc.

Within the inevitable compromises production of such a set inevitably entails then, Sony have produced here a very handsome product which at a cost of something in the region of £30 would enhance very economically either the neophyte or the seasoned Ellington collector’s shelf.

PERFORMANCE

Norwich Jazz Party Holiday Inn, Norwich Airport Saturday to Monday 4-6 May 2013

As in 2012, this year’s Norwich Jazz Party ended with 45 minutes of full-band Ellingtonia. It was directed by Alan Barnes, who on Saturday had already led the weekend’s most exciting set, *Barnes By Gum* – four late 1950s Mingus classics, *Better Get It In Your Soul*, *Goodbye Pork Pie Hat* and *Fables Of Faubus* from *Mingus-Ah-Um*, and *Moanin’* from *Blues And Roots*. Monday’s concluding Ellington set was titled *Kinda Dukish*, and much of the content was identical to last year’s: *Ring Dem Bells*, *Raincheck*, *Harlem Air-Shaft* and *Kinda Dukish-Rockin’ In Rhythm*. Harry Allen’s ballad feature was once again *I’ve Just Seen Her* from *All American In Jazz*; more familiar now, and topical too, thanks to EJC’s recent issue of this neglected LP (see this issue, p13). And once again, Harry played it superbly.

Also as in 2012, there were missed entries and times when the band lost its way briefly. If the soloist discharging Carney’s clarinet solo comes in two bars early, there will be a startling silence at the end, before the piano crashes in to launch the next orchestral passage. Under-rehearsal, opening up the scores for soloists, and the inherent subtleties and surprises of Duke’s and Billy’s scoring account for these blemishes. A single hour’s rehearsal, at ten in the morning of the final day of a packed three-day musical marathon, isn’t enough even for these gifted players.

Karen Sharp, Ken Peplowski and Ron Hockett joined Alan and Harry on reeds. Ron’s will be a new name to you. Formerly with the US Marines band in Washington, he now pursues his love of jazz and the clarinet with great success and fluency in Norwich. The trombones were Adrian Fry, Ian Bateman and Dan Barrett, and the trumpets Enrico Tomasso (lead), Warren Vaché, Duke Heitger and Jon-Erik Kellso. Rossano Sportiello, Alec Dankworth and Bobby Worth were the rhythm section. There’s no questioning the logic of unleashing this stellar ensemble on some of the best of all big-band scores. It’s just unfortunate that they had too little preparation time.

Two fresh pieces were *Don’t Get Around Much Anymore* and *Take The A Train*, both arranged in the late 1950s by Alec Dankworth’s dad, John. For me, this *A Train* was a ride down memory lane. I heard the Dankworth Orchestra perform it at Leeds Odeon in 1958, the night after I’d heard the Ellington Orchestra live for the first time. The brassy out-choruses and the sharply intense playing seemed as different from the Ellington approach as the band’s bright orange jackets did from the sober-suited Ellingtonians’ uniform. It was great to hear it again after so many years.

Earlier in the evening both Scott Hamilton and the excellent Danish guitarist Jacob Fischer had quoted from *Raincheck*

in their solos on *What Am I Here For?* And as usual Ellingtonia cropped up elsewhere during the weekend – Enrico Tomasso played *I Got It Bad...*, Karen Sharp's *Sophisticated Lady* in Adrian Fry's set evoked Harry Carney, Houston Person examined *Day Dream* and *Do Nothing Till You Hear From Me*. *Three Brothers And A Sister*, a Harry Allen set in which he, Karen Sharp, Ken Peplowski and Alan Barnes formed a front line à la Four Brothers, yielded *Jump For Joy*.

There was more unexpected fare too. *Gone And Crazy* from Johnny Hodges' 1957 Verve LP *The Big Sound* popped up in an Enrico Tomasso set, and Rebecca Kilgore sang *Five O'Clock Whistle* on the first day. Arguably the most out-of-the-way Ducal selection of all was the 1934 masterpiece of minimalism *Blue Feeling*. It came up in a 'trombones-by-three' set from Ian Bateman, Adrian Fry and Dan Barrett dedicated to the memory of Frank Parr, erstwhile trombonist with the Merseyside and Mick Mulligan bands, wicket-keeper for Lancashire (and almost England), and captain of The Ravers, who died last year. *Three For Parr* was half-way to being another Ellington set, as it also included one of my favourite Ellington songs *I Didn't Know About You*, *Slippery Horn*, and *9.20 Special*, whose associations are with Count Basie, but which was also one of a handful of scores Duke commissioned from Buck Clayton in 1945.

Another tribute, though with no Ellington content, was Scott Hamilton's set dedicated to his friend and our member Ken Vail, a great supporter of the Norwich Jazz Parties. This was the last one at the Holiday Inn near Norwich Airport, but next year's is already scheduled, for the same Bank Holiday weekend, 3-5 May, at the Dunston Hall Hotel on the other side of Norwich. For details contact 01603-620287; www.norwichjazzparty.com

Roger Boyes

Drawn to Duke

Catherine Coates shares her introduction to the music of Duke Ellington

My first encounter with Duke was when I was about 12 years old and my Grandma bought me some second-hand jazz 78s, which included *Rockin' in Rhythm*. I was an immediate convert and have not wavered in my affection for Duke's music over the years.

I am proud to own a small glass that was used by Duke when he brought the Orchestra to Glasgow. Some of my family were involved in promoting jazz concerts around the time and my sister picked up the glass at the city hotel where Duke was being interviewed by the local press. The glass is a rather ghastly little thing, but the fact that Duke drank from it, is enough to give it star status for me! My sister passed it on to me last year because I am on the DESUK committee.

I have loved the international conferences in the UK, Sweden and Denmark, and Woking was wonderful. I hope to get to a few more before I shuffle off to the great Harlem in the sky.

You Shall Go To The Bal...

The photograph on the cover of this issue of *Blue Light* evidently belongs to the session for the cover of the 1958 album originally entitled *Duke Ellington, his piano and his orchestra at the Bal Masqué*.



Whilst the album is not regarded critically in some quarters with any great acclaim, it could be construed, as many of Duke Ellington's more gnomic utterances may be – as some sort of oblique social comment.

Such thoughts are prompted by one of the epigraphs Terry Teachout intends to use for his forthcoming biography *Duke: A Life of Duke Ellington* from the poem *We Wear The Mask* by Paul Laurence Dunbar (27 June, 1872- 9 February, 1906). The poem reads:

We Wear The Mask

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
 This debt we pay to human guile;
With torn and bleeding hearts we smile,
 And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
 Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
 We sing, but oh the clay is vile
 Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

Black, Brown and Neige

Dashing through the snow...

Roger Boyes reviews the album *Midnight In Paris* (re-issued on this occasion as *All American In Jazz + Midnight in Paris*) in *On Record* this issue.

There is one slightly perplexing mystery to the sessions, however.

Why did Duke Ellington record a version of *Jingle Bells*?

This particular session, Ellington's penultimate for Columbia, took place in New York on 21 June, 1962.

June seems a little previous to be thinking of Christmas music (although it's true that Duke, famously, used to send out his many Christmas cards at midsummer). It's an 'orphaned' track. Was it intended as a single? What would have been on the reverse?

In fact, the recording remained unreleased until after Ellington's death when it appeared first on a series of five albums on CBS in – appropriately – France. The track occasionally turns up on compact disc anthologies of Jazz at Christmas, etc.

Well, one possible reason might be found in the dialogue from the film *Paris Blues*. In his book on jazz and film, *Jammin' at the Margins: Jazz and the American Cinema*, Krin Gabbard transcribes part of a scene of the film. Ram Bowen (Paul Newman), the trombone-playing hero of the piece, has gone to see music impresario René Bernard (played by André Luguet) with a view to getting his most recent composition played in concert.

The dialogue is as follows:

Bernard: You have a good melodic feel.

Bowen: Mr Bernard, I want to develop that theme into a piece to be played in concert. Now, what's the possibility?

Bernard: Mr Bowen, you are a creative musician. Every time you put a horn in your mouth, you are composing. Your improvisations are highly personal. They give you a stamp as a musician. But there is a great deal of difference between that and an important piece of serious music.

Bowen: In other words, you're trying to tell me that I'm just sort of a lightweight.

Bernard: I don't know what you are yet, Mr Bowen.

And neither do you. I'm only saying that you haven't yet given yourself a chance to find out.

Bowen: I've worked with musicians all my life. I know everything I can do.

Bernard: Perhaps you need to do something else now. Paris is a great city for an artist to work and study composition, harmony, theory, counterpoint. Perhaps you need to change your life for a couple of years in order to give yourself a chance to do what you wish.

Bowen: Well, in other words, it's no good.

Bernard: On the contrary, I like it.

Bowen: But it's not good enough to be played.

Bernard: Oh, I'm certain, [pause] a record company...

Bowen: But nothing more than that.

Bernard: It is what it is. A jazz piece of certain charm and [pause] melody.

The piece in question is Ellington's theme for the film, *Paris Blues*.

The dialogue from this film for which Ellington composed the music resonates, then, in a very particular way. It is not as if, in composing the film score, Ellington was offering parody or pastiche. It was – to paraphrase the dialogue – what it was: consummate work by Ellington and Strayhorn. It is Ellington's music itself, therefore, which is being given such a backhanded compliment in this exchange.

Did Ellington dwell on this dialogue when he was assembling pieces for his French album twelve months later? Well, Ram Bowen's final retort in this scene – not transcribed here by Gabbard – gives us pause. In response to the claim that his piece has a certain 'charm' and 'melody', 'Ram' replies:

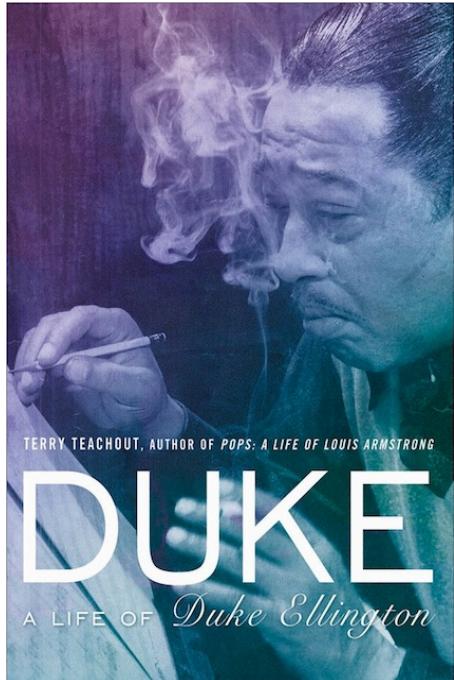
'Yeah, well, *Jingle Bells* is a great tune. You can hum that the first time you hear it.'

In other words, the composer finds the remarks of the impresario crass, patronizing and insulting, the fruits of his labours being of no more artistic merit than, ironically, a jingle.

Ellington's version begins, tellingly with a Ram Bowenesque trombone solo (Lawrence Brown, in fact) of James Lord Pierpont's 'charming' melody but, even so, I suppose we will never know for sure. **IB**

"Such music is not only a new art form but a new reason for living." **Blaise Cendrars**

Duke: A Life of Duke Ellington



It was Steven Lasker, the great Ellington scholar-collector, who first showed me this rarely reproduced image and suggested that it would make an ideal cover for *Duke*, not only because it's so visually striking but because it shows the scar on Ellington's left cheek more clearly than any other photograph I know. Ellington acquired that scar in 1929, not long before he made his sound-film debut in *Black and Tan*.

Black and Tan marked--literally--a transition in Ellington's private life. From 1929 on his left cheek bore a prominent crescent-shaped scar that is easily visible in the film's last scene (and in the photograph reproduced on the cover of this book). Though rarely mentioned by journalists, it made fans curious enough that he felt obliged to "explain" its presence in *Music Is My Mistress*, his autobiography.

I have four stories about it, and it depends on which *you* like the best. One is a taxicab accident; another is that I slipped and fell on a broken bottle; then there is a jealous woman; and last is Old Heidelberg, where they used to stand toe to toe with a sabre in each hand, and slash away. The first man to step back lost the contest, no matter how many times he'd sliced the other. Take your pick.

None of Ellington's friends and colleagues was in doubt about which one to pick. In Irving Mills's words, "Women was one of the highlights in his life. He had to have women....He always had a woman, always kept a woman here, kept a woman there, always had somebody." Most men who treat women that way are destined to suffer at their hands sooner or later, if not necessarily in so sensational a fashion as Ellington, whose wife attacked him with a razor when she found out that he was sleeping with another woman.

Who was she? All signs point to *Fredi Washington*. The co-star of *Black and Tan* had launched her theatrical career in 1922 as a dancer in the chorus of the original production of Eubie Blake's *Shuffle Along*. Sonny Greer later described her as "the most beautiful woman" he had ever seen. "She had gorgeous skin, perfect features, green eyes, and a great figure. When she smiled, that was it!" Washington was light enough to pass for white but adamantly refused to do so, a decision that made it impossible for her to establish herself in Hollywood, though she appeared with Paul Robeson in Dudley Murphy's 1933 film of Eugene O'Neill's *The Emperor Jones* (for which her skin was darkened with makeup) and starred in *Imitation of Life*, a 1934 tearjerker in which she played, with mortifying predictability, a light-skinned black who passed for white.

Ellington never spoke on the record about their romantic involvement, but Washington later admitted to the film historian Donald Bogle that she and Ellington had been lovers: "I just had to accept that he wasn't going to marry me. But I wasn't going to be his mistress." Their relationship was widely known at the time in the entertainment world, enough so that Mercer Ellington could write in his 1979 memoir of "a torrid love affair Pop had with a very talented and beautiful woman, an actress. I think this was a genuine romance, that there was love on both sides, and that it amounted to one of the most serious relationships of his life."

Edna, Ellington's wife, was no more forthcoming than Duke, saying only that she was "hurt, bad hurt when the breakup came" and referring to the affair in an interview published in *Ebony* in 1959 with an obliqueness worthy of her wayward husband: "Ellington thought I should have been more understanding of him.... Any young girl who plans to marry a man in public life--a man who belongs to the public--should try to understand as much about the demands of show business first and not be like I was." In point of fact, though, her lack of "understanding" extended to slashing her husband's face. That she did so is certain, but nothing else is definitely known about the assault. "Something happened between [Ellington] and his wife and he's been terrible with women ever since," Lawrence Brown said. "I mean, like he's always trying to make somebody's wife, because somebody made his wife and they got in such a fight, that slash he has on the side of his face, she cut him while he was sleeping, with a razor."

Brown was a presumptively biased witness, since he later married Fredi, becoming one of a number of Ellington sidemen (five, Mercer claimed) who took up with their boss's ex-girlfriends at one time or another. But Barney Bigard also testified that the Ellingtons were mutually unfaithful, describing Edna's boyfriend as "quite a figure in the music world." Regarding the act itself, an unnamed "close friend" of Ellington told a biographer that Edna had vowed to "spoil those pretty looks" before cutting him, a secondhand account that is obviously unverifiable but nonetheless sounds believable....

Terry Teachout

Discographical Matters

Brian Koller writes:

I have evaluated *A Drum Is A Woman* CD from the recently issued nine disc box set, *Duke Ellington: Complete Columbia Albums 1951-58*.

Three of the twelve tracks are different from my copies of the Columbia CL-951, JCL-951 LPs and the Jazz Track 933 CD:

Track 7, *A Drum is a Woman*, contains DE5631a and DE5632ak as before, but ends with a 1:44 congo drum solo. This was presumably played by Candido Camero and presumably on October 22, 1956, since that was his only recording session with Ellington listed in The New Desor.

Track 12 has *Carribee Joe* (DE5631c) and *Finale* (DE5638c) as before, but in between, Ellington plays seven notes on the piano. This is presumably an intro to *Finale* that has previously been excised.

Track 9, *Madame Zajj* and *Ballet of Flying Saucers* has always been a complicated track. It is composed of five parts:

- a) *Madame Zajj*, DE5633c
- b) *Madame Zajj*, DE5631f
- c) *BOFS*, first part of DE5634c,
- d) *BOFS*, DE5634a,
- e) *BOFS*, the rest of DE5634c. This portion has a New Desor description that can be simplified as BAND; SW&LBe; SW&LBe&Tsn; BAND; BAND&Sw&LBe.

The portion of DE5634c that corresponds to SW&LBe is completely different on the new boxed set. The former ('old') section is 34 seconds long, the latter ('new') version of that section is 118 seconds long.

So, the good news is that the new *A Drum Is a Woman* CD has close to four minutes of 'new' music.

The bad news is that all of that 'new' music, with the exception of seven piano notes, consists of drum solos.

(This new release on compact disc represents a third variation of the album. The initial pressing of the original album in 1956 (CL-951) contained an error where the tracks *Hey, Buddy Bolden* and *Carribee Joe* were omitted. In this first edition, Side 1 ended with *Zajj: A Drum Is A Woman*. This selection was repeated as the opening track on Side 2. There were further minor variations in background music and in the wording of Ellington's narrative, too.

In 1979, this 'first pressing' complete with original errors was given a surprising re-release on the Dutch CBS imprint. Ellington completists may well want to track down this version, too. The catalogue number is CBS (H) 65185.)



EVENTS CALENDAR

Scottish National Jazz Orchestra:

Mon 8 July: Gala Theatre, Durham. 7.30pm
In The Spirit Of Duke Durham Intl. Festival.
£17.50 conc. £12.50. Tel: 03000 266600

Edinburgh Jazz Festival Orch. w/SCO

Choir:

dir. **Stan Tracey**

Tu 23 July, Dunfermline Abbey, Fife. Sacred Concert.
8pm. Tickets: £17.50. Tel: 01592 611101.
Wed 24 July, The Queen's Hall, Edinburgh. Sacred Concert.
8pm. Tickets: £17.50, £22.50. Tel: 0131 668 2019

DESUK London Social Meetings:

Civil Service Club, 13-15 Great Scotland Yard, London SW1; off Whitehall, Trafalgar Square end. 2nd Saturdays of the month, 2pm.
10 Aug, 12 Oct, 14 Dec. For details contact Antony Pepper.
10 Aug: 'Barney Bigard' –Roger Boyes
Tel.: 01342 314053; email:
ap@antonypepper.com

Manchester Jazz Society:

Meets Thursdays 8.30pm at the Unicorn, Church Street, off Oldham Street, M4.
Contact: Eddie Little: 0161 881 3995
Email: tmonk52@hotmail.com

Sheffield Jazz Society:

Meets fortnightly at 1.45 pm on Mondays at Meersbrook Park United Reformed Church, Chesterfield Road/Beeton Road corner
28 Oct: 'Strayhorn by Strayhorn and Others' – Roger Boyes
Contact. Edmund Gregory: 0114 230 3742

TDES (New York):

meets Wednesdays. St Peter's Church, Lexington Ave at 54th St, NYC, 7.30pm. For info contact Roger Boyes

Laurent Mignard Duke Orchestra:

www.laurentmignard.com

6 Aug: Bergerac (24) 'Elln. Panorama' w Nicolle Rochelle (Duke Orch.)
8 Aug: Oléron (17) 'Elln. French Touch' w Nicolle Rochelle (Duke Orch.)
7 Sep: Aigues Mortes (30) (Duke Quintet)
25 Oct: Chambéry, Jazz Club de Savoie 'Good News'
(Pocket Quartet)
30 Nov: Verneuil en Halatte (60)
'Good News' (Pocket Quartet)
16 Nov: Chelles (77)

'Elln. Panorama' (Duke Orch.)

*6 Dec: Rueil Malmaison (92) Th. André

Malraux

*18 Mar 2014: Limoges (87)

*24 May 2014: Poissy (78) Th. De Poissy

*all 'Elln. French Touch', as 8 Aug
Maison du Duke: www.maisonduduke.com

Harmony In Harlem:

Sun 14 July: Jesus Green, Cambridge

(afternoon)

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

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

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:

Fri 21 Jun: FG/w *Jazz at the Movies*: Jo Eden (vo), Chris Ingham (p), Mick Hutton (b), George Double (d). 8pm. Hunter Club, Bury St Edmunds, Suffolk.
7.30 for 8pm. £10.

Sat 6 July: FG w Alex Webb Trio. The Junction, 9 Gayton Road, Harrow, HA1 2DH.
9pm. 0208 426 0947
www.thejunctionharrow.co.uk £5

Fri 12 July-FG Nonet w/Georgia Mancio. - Goring Jazz Club. 8pm. The Boathouse, Cariad Court, Cleaves Road, Goring on Thames, RG8 9BT. www.goringjazzgig.co.uk £15.

Thu 25 July: Nonet w/Mancio as 12th. Ealing Jazz Festival, Walpole Park, Ealing Broadway, W5. 9pm. www.ealing.gov.uk/info Free
21 Sep FG Quartet 'Music of Stan Getz'

w/John Horler (p), Alec Dankworth (b), Trevor Tomkins (d).

Bridport Arts Centre, 8pm. South Street, Bridport, DT6 3NR. 01308 427183.
www.bridport-arts.com £12.

The Big Chris Barber Band 2013:

Wed 26 Jun The Hawth, Crawley. 7.30pm

Sat 29 Jun Fairfield Halls, Croydon.

7.30pm.

August – touring in Germany



MINUTES of the DESUK Committee Meeting at the Punch Tavern, Fleet Street, London on **SATURDAY 26th January 2013**

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

1. Chairman's opening remarks: The meeting began at 1.15pm, a little later than normal, and PC congratulated everyone for getting to the meeting despite the weather.

2. Apology for absence: had been sent by Phil Mead.

3. Draft Minutes Saturday 27th October 2012 had been circulated previously and with a little clarification on one point and a minor alteration, these were approved. **Matters arising: Item 7(iii)**

Conference follow-up: GS confirmed the Ellington 2012 Conference concert recording of the complete *A Drum Is a Woman* is of quite acceptable quality and it is now planned to give it to DESUK to market and receive any profit. This was agreed.

4. Officers' Reports. (a) **VL - Treasurer/Membership Secretary.** VL advised that subs were now at just over 50% and expenses under control. The sum underwritten by DESUK for the conference had not been needed.

(b) **CA - Publicity.** CA spoke to his report and asked for committee members to let him know of any jazz references they noticed. GS said CA was doing a good job and should be given a free hand to make contact where he saw fit. CA confirmed there had been no response to the emails sent to Classic FM and to each named person of various music departments. However, in view of the replies from Ken Clarke and Lord Coe, a second approach would be sent to clarify the position of DESUK. Lottery funding was discussed, and AP said we could add our weight to a message that jazz should have more of the cake that presently goes predominantly to other arts – e.g. opera. Thanks were expressed to CA for his excellent work and ongoing efforts.

(c) **AP - Meetings/ Webmaster.** AP has arranged for a Guildhall project to take place on the evening of 27th April at 7.30pm. A reprise is then planned three weeks later and AP had provisionally booked Pizza Express, Dean Street, from 12 noon to 5 pm on Saturday May 18th. The cost is £300 including the use of a sound engineer. The acoustics are excellent. AP suggests the AGM at 1 pm sharp, possibly followed by an interview with Vince Prudente at 2 pm, then the concert at 2.30pm. Committee members should turn up at 12 noon prompt to assist in arranging seating/leaflets etc. PC congratulated AP on his magnificent efforts in this and everyone agreed the rate was extremely reasonable, particularly for central London. GS said when the event is advertised in *Blue Light* attendees should be encouraged to buy food or at least a drink from Pizza Express. **AP's proposal for the AGM was unanimously agreed.** PC said he had spoken to Vince Prudente who had confirmed he wanted to be involved. PC intended to put VP in email contact with Martin Hathaway. PC outlined arrangements to bring over VP and his wife and these were approved.

Webmaster – AP suggested that the street addresses on the website could be VL for membership enquiries and CC for general. VL and CC were agreeable to this. (d) **RB/GS Blue Light.** GS gave a summary of the pre-meeting and requested committee approval for the proposed *Blue Light* team: Managing Editor – Geoff Smith, Editor – Ian Bradley, Editorial Consultant – Roger Boyes, Discographical Consultant – Brian Koller, Distribution/Entitlement – Victor Lawrence. This was

agreed. RB had nothing to add to his report already circulated and was happy with the pre-meeting. VL has the BL binders stock. The price of binders needs to be considered. RB felt that BL should be postage inclusive. PC asked VL to look at this issue and present a paper to the AGM.

5. Draft GM 2012 Minutes – follow up points. PC proposed GS for Vice Chairman (as RB is standing down) at the AGM elections. This was approved and the committee present indicated their willingness to stand again. PC will check on Phil Mead. Written reports to be sent to PC for incorporation into the AGM documentation.

6. Any other business. a. **Tony Faulkner DERO scores.** RB confirmed he would collect the remainder of the collection from Oakham. The collection is very bulky, comprising conductor's scores and 16 parts for various instruments for over 200 scores. A library within a higher education institution with a strong musical presence was agreed to be right repository but DESUK must remain the beneficiary, as intended by TF. The Guildhall or Leeds are obvious possibilities. Sorting out the papers is the priority. CA suggested this might be a subject for Arts Lottery funding and it was felt this idea should be followed up. VL said a project summary was required, so whoever is approached has something to consider; there are the original documents and there is usage – usage need not be of the original scores. It was agreed AP would approach the Guildhall and CA will gather all the lottery funding information. b. **A Love Supreme Jazz Festival.** QB said he may attend this and if so he will take application forms. c. **Luca Bragolini update.** After reading out an email from LB, GS asked CA to contact a possible translator and report back. d. **David Marks collection.** It was agreed that a note could go in BL. RB will circulate committee with the standard response to such items. e. **Honorary Members.** PC recommended that at this stage we do not react to individual members suggesting honorary members but consider names at each committee prior to the AGM. We will then put it to the members at the AGM – only they can decide. GS seconded and this was agreed.

7. Dates and venues for future meetings.
Committee – Saturday 13th April at Civil Service club, 13-15 Great Scotland Yard at 12 noon prompt.

AGM – Saturday 18th May at 1pm prompt, at Pizza Express, Dean Street.

The meeting was declared closed at 3.27pm.

C. Coates. 18 February 2013.
Approved 13 April 2013.

Christopher Addison, DESUK's Publicity Officer, is appealing to members to give him contact details for jazz and other music societies they are aware of in their local area. He will then make contact to tell them of our existence, perhaps offer an Ellington-themed presentation, and encourage their supporters to join us.

**Chris may be contacted at:
chris.addison@hotmail.co.uk**

(Tel:01642 274740 – Middlesbrough) and he will take it from there.



Duke Ellington
QD-179-2