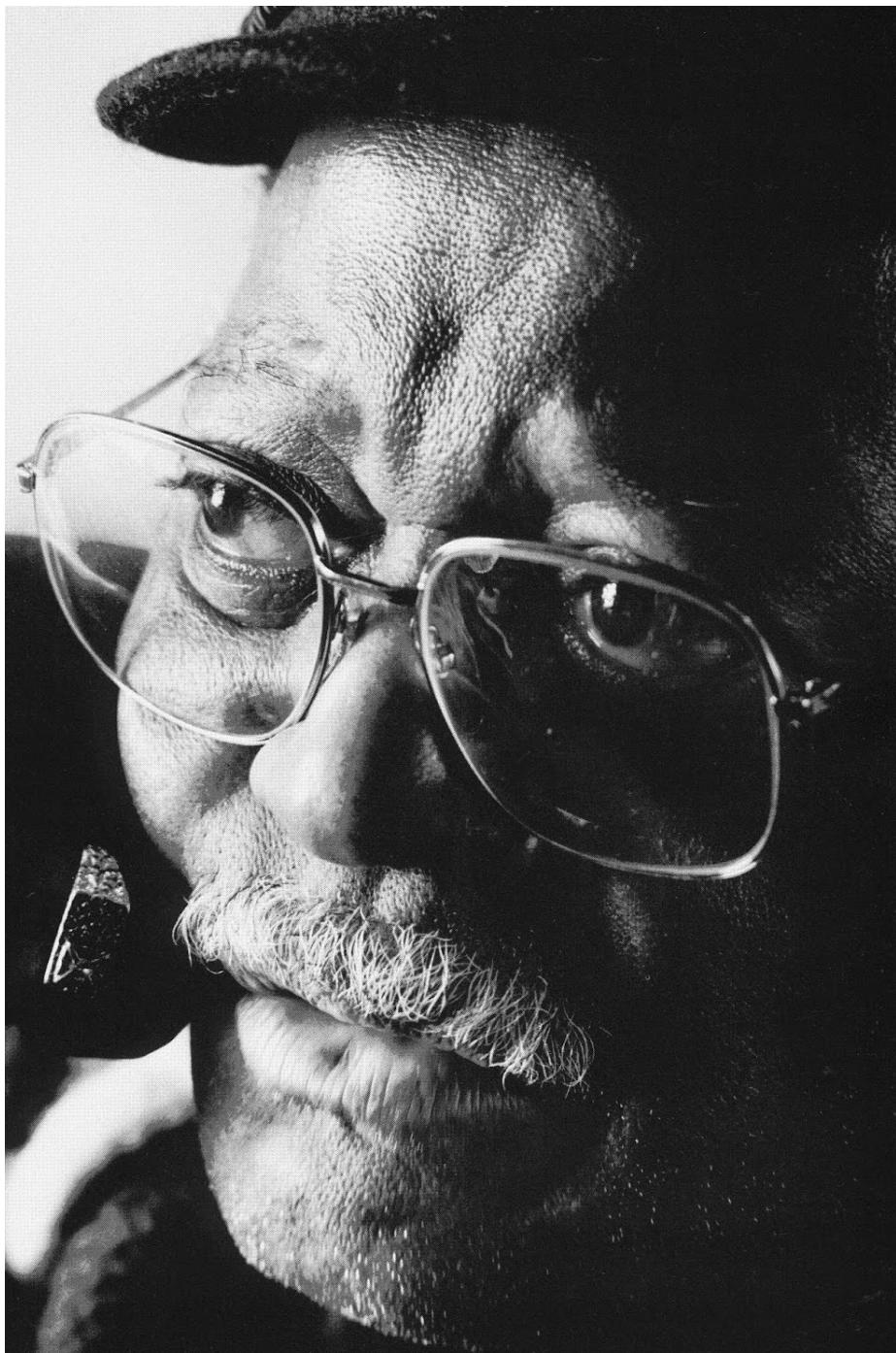


BLUE LIGHT

THE JOURNAL OF THE DUKE ELLINGTON SOCIETY UK

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DESUK COMMITTEE

CHAIRMAN: Geoff Smith Tel:01395 742760
Email: geoffjazz@gmail.com

VICE CHAIRMAN: Peter Caswell Tel:01942-671938
Email: pnucas@aol.com

SECRETARY: Quentin Bryar Tel: 0208 998 2761
Email: qbryar@gmail.com

TREASURER: Grant Elliot Tel: 01284 753825
Email: g.elliott143@btinternet.com

MEMBERSHIP SECRETARY: Mike Coates
Email: MBigwidge@aol.com

PUBLICITY: Chris Addison Tel:01642-274740
Email: chrisj.addison@hotmail.com

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

COMMITTEE MEMBERS: Ian Bradley, George Duncan, Frank Harvey

SOCIETY NOTICES

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.
Tel.: 01342 314053; email: ap@antonypepper.com

Manchester Jazz Society:

Meets Thursdays 7:45 pm for 8:00 pm at the Unicorn, Church Street, off Oldham Street, M4 1PW
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
Contact. Edmund Gregory: 0114 230 3742

Editorial

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Editor:
Ian Bradley
35 West Drive
Bury
Lancashire
BL9 5DN
Tel: 0161 764 5929
Email:
ianbradley1211@hotmail.co.uk

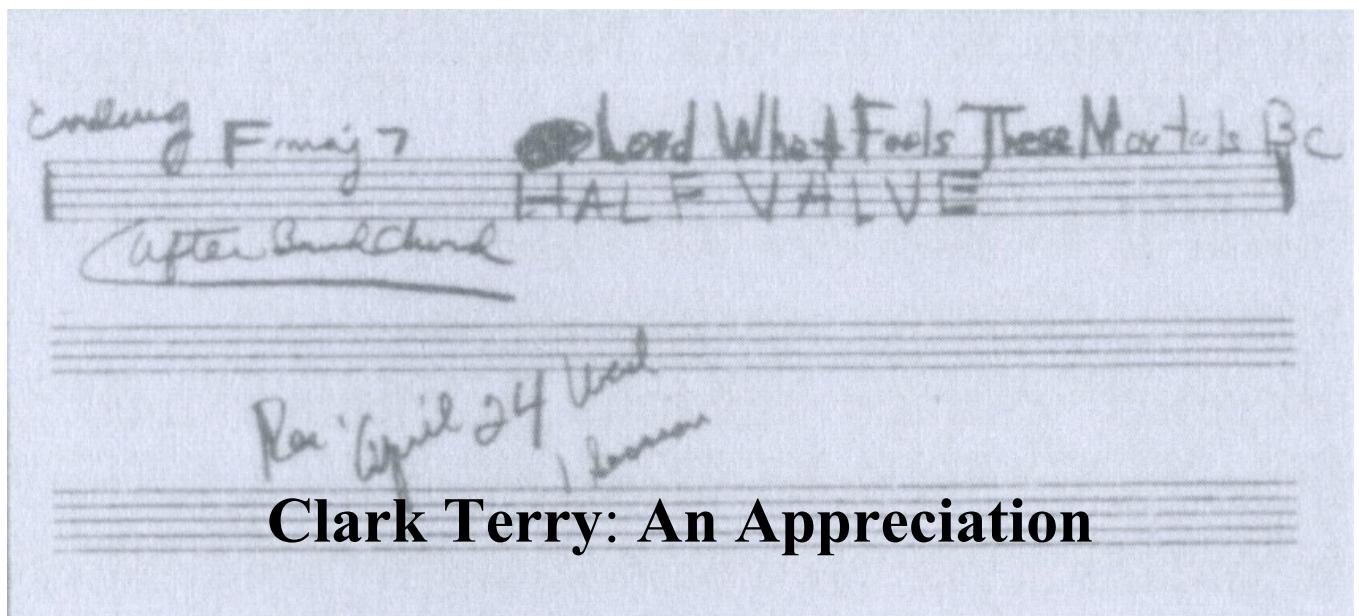
Managing Editor:
Geoff Smith
8 Malt Field
Lympstone
Exmouth
EX8 5ND
Tel: 01395 742760
Email:
geoffjazz@gmail.com

Editorial Consultant:
Roger Boyes
Email: rogaboyes@waitrose.com

Discography: Brian Koller
Email: koller@filmsgraded.com

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Ian Bradley



Clark Terry: An Appreciation

In 1999 when Columbia Legacy released *Such Sweet Thunder* in stereo for the first time, much wailing and gnashing of teeth ensued when it came to light that the alternative stereo version of *Up and Down, Up and Down* the producers had selected for inclusion did not include the famous coda played by Clark Terry quoting Puck's line 'Lord, what fools these mortals be'.

Writing over a decade later in *Blue Light*, Volume 19, number 4, when the same version of the album was re-issued as part of a boxed set, Roger Boyes argued: "The quote is very obviously the composer's intention, and as such, it was noted down by the designated performer, Clark." By way of illustration, Roger reproduced a photograph of the MS with the annotation in Clark Terry's own hand.

That hand is stilled now. When news of Clark Terry's passing on 21 February, 2015 became known, it was that coda on *Up and Down, Up and Down* which sprang first to mind. Those few bars seem to capture the very spirit of the musician. Of the brass players in the studio that day, 24 April 1957, one can imagine the phrase being played by no other soloist than Clark. In its measure are all the candour, warmth and humour of not just Clark Terry's approach to playing the trumpet or flugelhorn but his approach to life.

The sessions for *Such Sweet Thunder* were not the first time that familiar coda had been played by a member of the Ellington band, however. In the fourth edition of the quarterly Duke Ellington Music Society Bulletin for 1999, Roger Boyes wrote of the coda that "it was already being used within the Ellington orchestra in 1943, and with exactly the same meaning as Puck's. It is to be heard on the World Broadcasting transcriptions session of 8 November, where it is played at the end of two of the 'breakdown' takes of

Blue Skies. On Take -3 the breakdown occurs just as Taft Jordan is embarking on his solo; the music stops, then Puck's comment is heard, as something of an afterthought. Take -4 breaks down even earlier, and Puck's line follows immediately the closing clatter of Sonny Greer's drums; it sounds testier this time, with a thought of exasperation."

Roger speculated that the likely player on this occasion was Rex Stewart, an impression confirmed by Luciano Massagli who 'agreed completely' with the identification of the player. In many ways, when Clark Terry joined the Ellington Orchestra towards the end of 1951, he was the natural successor Rex Stewart's style and approach; an impression only confirmed by Clark's annotation on the score of *Up and Down, Up and Down* for the Puckish coda which reads, in block capitals 'HALF VALVE.'

Approaching his thirty-first birthday when he joined Ellington, he was, of course, a different musical generation to Stewart and his playing spoke - like his contemporary Paul Gonsalves who had joined the orchestra a year before - rather, the language of bebop. The Ellington orchestra was more than ready to absorb and reflect this musical development, however. Earlier that year The Coronets had recorded *Hoppin' John* – a bop-flavoured variation on the chords of *Perdidio* which was incorporated subsequently into later performances of the Tizol standard itself, including the version on the album *Ellington Uptown*. This version was Clark's first major solo excursion on record with the Ellington aggregation. His two solo statements in the piece, separated by a trombone choir à la Cosmic Scene and the aforementioned *Hoppin' John*, demonstrate the fecundity of ideas, the technical facility and the predilection for quotation (amongst others, here, a reference to the obscure pop standard

Cynthia's In Love) characteristic of the bop school. They herald the arrival of a brilliant new star within the Ellington firmament more than capable of holding his own against the rest of the brass team as the stand off which occurs towards the climax of the arrangement proves.

The sound was instantly recognizable: buoyant and confident, as modern and sleek as the lines on a Cadillac convertible or perhaps one should say, rather, the ‘longest automobile you’ve ever seen, eighty-eight cylinders’ driven through town one night at 440 miles per hour by *Madam Zajj*. It is Clark’s inventive, cupped, pungent boppish brass figures one hears behind Ellington’s narration during this number from *A Drum Is A Woman*.

Typically for this rich, allegorical fantasy – parallel to the history of jazz – Ellington cast against type: whilst Clark brought a modish new contemporary sound to the Orchestra – a breath of fresh air - it was a solo in the most traditional fashion Ellington sought from his new star turn. The responsibility with which he was tasked prompted Terry to aspire to heights beyond his stature and depths beyond his sounding. So adept a musician with such a range, Clark was not found wanting in the challenge. It was a story he told many times himself, in that chuckling, intimate tone – brandy warming in a glass – which in many ways was characteristic of the way he played the horn:

“I told him, ‘Maestro, I don’t know anything about Buddy Bolden. I wouldn’t know where to start.’ Duke said, ‘Oh, sure, you’re Buddy Bolden. He was just like you. He was suave. He had a good tone, he bent notes, he was big with diminishes, he loved the ladies, and when he blew a note in New Orleans, he’d break glass across the river in Algiers. Come on, you can do it.’ I told him I’d try, and I blew some phrases, and he said, ‘That’s it, that’s Buddy Bolden, that’s it, Sweetie.’ That’s how Maestro was. He could get out of you anything he wanted. And he made you believe you could do it. I suppose that’s why they used to say the band was his instrument. The Buddy Bolden thing is on the record, and Duke was satisfied. So as far as I’m concerned, it was Buddy Bolden.”

Participation in sessions for Ellington’s next album, *Such Sweet Thunder*, were sandwiched between studio time for Clark’s own first full album as leader, *Serenade to a Bus Seat* on the Riverside label. As early as 1954, Ellington seems to have been quite relaxed about sidemen such as Jimmy Hamilton, Paul Gonsalves and Clark Terry participating in numerous sessions under their own name. No sideman’s efforts in this area were more conspicuous than Clark’s, however. He had led several sessions for Emarcy Records, which were compiled in various configurations as albums. It was a session as last-minute sideman for Thelonious Monk’s album

Brilliant Corners which brought his potential to the attention of producer Orrin Keepnews (who passed away a little over a week after Clark Terry on 1 March, 2015). As Keepnews himself related the story in the original album’s liner notes:

“A jazz-magazine editor had suggested that we do a Clark Terry album. At precisely that time we were in the midst of cutting a Thelonious Monk LP. One sideman unexpectedly left town on a long road trip, Terry happened to be in town, and Monk unhesitatingly picked him to fill the gap. That meant a lot all by itself: Monk’s approval, never loosely given, has always counted for a great deal around this label. The clincher came in hearing Clark at the session.”

The album’s title was an allusion to ‘the story of my life’ as Clark called it: a life on the road, travelling with the big bands.

In his liner notes, Keepnews asserted that “...while his work with Duke has brought him to the attention of many, it has also had to mean fairly limited solo opportunities and a general subordination of his personal style and ideas to the quite specific requirements of the Ellington sound.”

The album found Clark in a much more contemporary setting: two thirds of the rhythm section on the date – Paul Chambers on bass and Philly Joe Jones on drums were making waves as two thirds of the rhythm section on what became known as the ‘First Great Quintet’ of Miles Davis (the group’s first album for Columbia, *Round About Midnight* had been released in March, 1957, just a month before this session with Terry) and the third member of the rhythm section – Wynton Kelly – would join Davis for one track (*Freddie Freeloader*) on the seminal album *Kind of Blue* before taking up a place permanently with the Davis group for the next four years.

The title track finds Clark doubling with tenor saxophonist Johnny Griffin in the freewheeling, durable, long lines characteristic of the school of hard bop. ‘Jaunty’ perhaps describes Clark’s solo work here; not an adjective one would apply to his sometime pupil and fellow denizen of St Louis, to whom Clark always referred as ‘Dewey’. Six years his junior, the career of Miles Davis described a very different arc. Davis’s clinical, probing solos, the very sound of isolation, couched in those dark, spare, linear arrangements could hardly stand in more stark contrast to Clark Terry’s music and approach.

Serenade to a Bus Seat was later often mistaken as a reference to Civil Rights activist Rosa Parks. Whatever inequities Clark Terry suffered in that way (and he did), this was not an aspect of his life he ever chose to bring to an understanding of his work. This makes a larger and very important point about the man and his music. It was no coincidence that as a graduate of



Clark Terry walks with his son Rudolph under the Apollo's marquee after Terry's first stage show with Duke Ellington's band in 1955

'the University of Ellingtonia', his commitment to his history or heritage expressed itself professionally in a very similar way to 'Maestro'.

In his essay *Duke Ellington's legacy and influence* (in the recently published *Cambridge Companion to Duke Ellington*) Benjamin Bierman argues that one of the most important influences Ellington had over the young brass player was as 'showman'. He says:

"What makes it all work, of course, is the extremely high level of musicality that even the casual listener can appreciate. That, in conjunction with his sense of humour and his obvious desire to embrace and entertain his audience, has made him a consummate musician and entertainer. Artists like Terry continue to show us that entertainment and high art can work together in an extremely effective and appealing manner – another important element of the Ellington legacy."

All of this is certainly true. Equally, if not even more important, however, is the figure that Clark Terry cut within the entertainment business and his achievements within that industry because his achievements were at such a high and uncompromised level, despite the inherent social disadvantage of the times and the not inconsiderable difficulties of negotiating the politics of Civil Rights. At a time when the stereotype of black musicians as feckless, dissolute, unreliable players was an effective bar to the lucrative and secure world of studio session work, Clark Terry held down a lengthy tenure as a member of the NBC *Tonight Show* band. Whilst many of his contemporaries were constrained financially to leave

the States for careers on the European continent, Clark forged ahead with a successful career in the most unforgiving of artistic environments, conducting himself with absolute professionalism, grace and good humour.

Not that Clark Terry's art was all sunshine. True, it is difficult to imagine an album entitled *The Happy Horns of Miles Davis*, but there was darkness, too, in Clark's work. I am reminded of Ian Carr's memorable description that Terry's 'trumpet sound became full and non-brassy, with often a cry in the note or phrase, rather like a disembodied human voice'.

By and large, however, if Clark Terry chose, rather, to dwell in the sunlit uplands of his prodigious talent, his classical discipline, his consummate professionalism, well – in the end, such a choice, such values – a life lived well – proved themselves to be enduring when the light grew dim through the debilitating illness of his final years. His passion for teaching burned ever more brightly, however, documented movingly in Alan Hicks's film *Keep On Keepin' On* and Clark's mentoring of the young pianist Justin Kauflin.

And always, there will be the sound of that horn, "the effortless rhythmic buoyancy, the bluesy phrases and the quicksilver surprises of articulated thought," (Carr again); the sound that puts to flight our mortal folly.

Thank you for Clark Terry.
Ian Bradley

“The Little Giant and The Duke”

Simon Spillett

“One thing I’ll never forget is sitting down at the end of the band and looking back along that line of saxophones; Hamilton, Hodges, Carney, Procope. Man, it was beautiful”

Tubby Hayes 1969

On the night of Saturday February 15th 1964, the legendary British jazz musician Tubby Hayes (1935-73) made history when he was a last minute substitution for Paul Gonsalves in The Duke Ellington Orchestra on the bands opening concert of its UK tour at The Royal Festival Hall in London. The story of Hayes’s spontaneous triumph within the ranks of what was arguably the greatest line-up in jazz has long since entered the realms of British jazz folklore. Now, over forty-three years after the event, it is possible to uncover the series of events that led to that memorable evening, and provide both contemporary observations by those who took part in and witnessed the concert and subsequent recollections by those who were directly connected with those involved.

By the early 1960s, Tubby Hayes’s place at the pinnacle of British modern jazz was assured. A true prodigy, he had burst onto the local scene in 1951 and had quickly demonstrated an almost uncanny knack for synthesising the latest trends in jazz. Gifted on the tenor saxophone, the flute and the vibraphone, and a composer, arranger and bandleader of note, his impervious musical confidence, swaggering technical brilliance and natural jazz talent had already bought him to the attention of an international audience, a notable victory at a time when critics on both sides of the Atlantic made much of the “inferior” nature of British jazz.

Indeed in 1961 he became the first British jazz soloist to work a club residency in New York, where he astounded American jazz audiences, and during this visit and a further follow up a year later he recorded with such luminaries as the ex-Ellington trumpeter Clark Terry and fellow saxophonists James Moody and Roland Kirk. Hayes’s presence, far from hampering the American names, was positively inspirational: Terry has long maintained that the album he and Hayes recorded is among the finest in his voluminous discography (*Tubbs In New York* Fontana TFL 5183 - long overdue for reissue on CD).

American musicians already knew of Hayes, some by reputation only, others, including Terry, through direct playing encounters on visits to London made during European tours.

It was not at all uncommon for visiting American artists touring with regular bands to scour the London jazz clubs for an after-hours blow with the local players. In the late 1950s, immediately prior to the

final and total resolution of the long running argument between the British Musicians Union and the American Federation of Musicians which had still to organise a method whereby players from the US were permitted to work in British clubs, these informal and impromptu jam sessions presented a rare opportunity for local jazz fans to catch their American heroes up close in a less formulaic setting, and for British musicians to engage in direct musical contact with their transatlantic opposites, something which the still rather segregated concert tour programming of visiting American artists had yet to allow.

On one such night in 1958, the tenor saxophonist Paul Gonsalves, a cornerstone of the Duke Ellington band, and one of the most personal exponents of his instrument in the whole of jazz, sat in with the quintet Tubby Hayes co-led with fellow saxophonist Ronnie Scott, The Jazz Couriers (without doubt the finest British modern jazz group), at London’s Flamingo club. Gonsalves and Hayes jostled in friendly competition into the small hours and such was the felicitous nature of their meeting that Gonsalves and his Ellington band mates made firm London connections, both socially and musically, that would prove abiding and from then on many of Ellington’s sidemen sought out Tubby whenever they hit British shores.

The admiration was mutual, as Hayes declared in 1961; “*The Ellington band has never failed to knock me out - the discipline, the whole glamorous sound.”*

Although British jazz by and large still operated under the daunting shadow of its American role model, by this time Hayes was already somewhat accustomed to receiving international praise: when The Jazz Couriers toured on the same bill as the Dave Brubeck Quartet early that same year, Brubeck was quoted as saying “*They sound more like an American band than we do*”, a remark, which as John Fordham noted in his biography of Ronnie Scott (*Let’s Join Hands and Contact the Living*, Elm Tree Books 1986), had an almost backhanded irony to it.

Six years on from Gonsalves’s impromptu jam with the Couriers, on Friday February 14th 1964, the evening prior to the opening performance of Duke Ellington’s 1964 British tour, trumpeters Cat Anderson and Rolf Ericson ventured down to Ronnie Scott’s club in Gerrard Street in order to catch the regular Friday night session by Tubby’s Quintet featuring trumpeter Jimmy Deuchar, pianist Terry Shannon, bassist Freddy Logan and drummer Allan Ganley, arguably Hayes’ finest pre-*Mexican Green* line-up, who were appearing opposite the vocalist Mark Murphy.

By this time Ronnie Scott’s club had achieved a well deserved reputation as one of the foremost jazz venues in Europe. Scott and his business partner Pete King had effectively engineered the beginnings of a

soloist-for-soloist exchange deal and, starting with Zoot Sims in 1961, a veritable procession of the finest US jazz talent had graced the tiny Gerrard Street bandstand including Dexter Gordon, Lucky Thompson and Johnny Griffin.

Ronnie's was also often the scene for various ad-hoc "sit ins" from visiting Americans not working the club, such as the night in November 1961 when Dizzy Gillespie blew a blistering set with the Tubby Hayes Quartet, which Hayes always considered amongst the most "*beautiful*" musical experiences of his life.

It was therefore somewhat unsurprising that both Anderson and Ericson sat in with the Hayes group on that February night in 1964, and that the evenings proceedings were captured on tape by the indefatigable Les Tomkins, the London jazz journalist who has been given carte blanche by Ronnie Scott himself to record anything that took place at the club.

After the Hayes quintet played Tubby's arrangement of *The Most Beautiful Girl In The World*, they were joined by Anderson, who played on Charlie Parker's *Billie's Bounce*, Sonny Rollins *Oleo* and Hayes own short set closing *Quintet Theme*, itself based on *Perdido*.

The convivial atmosphere continued as Ericson (on flugel horn) appeared with Anderson and the Hayes quintet for the next set, playing stimulating exchanges with Jimmy Deuchar (on trumpet and mellophonium) on *Mean To Me* and Horace Silver's *Split Kick*.

However, unlike many other such informal transatlantic jam sessions at Scott's, there was a postscript to this Valentine's Night set: although he couldn't possibly have known it at the time, Tomkins' tape recorder caught what was the beginning of a monumental 24 hours for Tubby.

After the gig at Ronnie's, in the small hours of Saturday morning, Tubbs and a selected entourage of fellow musicians, party-goers and friends decamped to Jack Sharpe's *Downbeat Club* for an all-night jam session, where once again they were joined by several members of the Ellington band, including Sharpe's good friend, Paul Gonsalves.

(Baritone and tenor saxophonist Sharpe was a long-term associate of Tubby's, having worked with him intermittently since the mid-1950s. He also produced four albums featuring Paul Gonsalves with British musicians, including Tubby, Stan Tracey and Kenny Wheeler between 1963 and 1969.)

Although he was less enamoured of Gonsalves's lengthy crowd pleasing solo outing on Duke Ellington's 1956 Newport Jazz Festival recording of *Diminuendo and Crescendo in Blue* (a performance, not to say a single solo, often cited as the upward turning point in Ellington's 1950s fortunes), Tubby had long considered Gonsalves a favourite, as he told *Jazz Journal* in 1961; "I like his playing so much. (It

has) such a terrific amount of feeling. His sound is so completely original and so, too, is his conception. There is no one who gets round the changes in that particular way: Gonsalves could never be mistaken for anyone else. That ballad, Happy Reunion from Newport 1958, is one of the best, one of the prettiest saxophone solos I have ever heard".

Born in 1920, Gonsalves had begun his musical career before World War Two in his native Boston and had enjoyed stints with both Count Basie and Dizzy Gillespie prior to joining Duke Ellington in 1950, allegedly after playing his predecessor Ben Webster's famed solo on *Cottontail* note-for-note as an audition piece.

From then on until his death Gonsalves would remain central to Ellington's musical outlook and was both a valuable and a valued resource. It was to be a temperamental working relationship, which see-sawed between Gonsalves son-like adoration for his employer and Ellington's diplomatic ignorance of Paul's frequently debilitating personal problems.

Listened to superficially, Gonsalves playing too appears to be gripped by some bizarre form of musical schizophrenia. On ballads he can be as warmly caressing as Webster but on faster tempos his improvisations take on an almost torturous complexity, something which was perfectly accompanied by the pained stoop Gonsalves assumed as he played. The two halves of Gonsalves's style came together in his harmonic acuity, which was among the most sophisticated and advanced in jazz in the 1950s. Taking inspiration from the intimidating figure of Don Byas (who once claimed his style was simply the result of translating Art Tatum's formidable virtuosity to the tenor saxophone), Gonsalves stopped just short of atonality to be palatable to more mainstream tastes, but his angular phrasing, rhythmic elasticity and technical audacity drew players generally regarded as more adventurous to his work. Among these were Archie Shepp, Tony Coe and, much later, David Murray, who made Gonsalves something of a *cause celebre*. The futuristic qualities of his tenor man's music were not lost on Ellington either, who in the middle 1960s remarked, "For the avant-garde, I have Paul Gonsalves".

Besides sharing highly compatible musical outlooks, Gonsalves and Hayes also both knew how to have a good time off the stand. But whereas drink rarely incapacitated Tubby, it often proved to be Gonsalves's downfall - literally - and by the morning of February 15th it was clear that after a long night of being plied by well wishers the American was in no fit state to make the rehearsal for Ellington's opening concert at The Royal Festival Hall. Hayes was unruffled by Paul's familiar behaviour, and later simply recalled that, "about eight in the morning I went back to bed".



(Gonsalves's other addiction, that of hard drugs, was also well catered for by a prominent member of his London fan base, a figure who also acted as the local "connection" for many other visiting American jazzmen).

What happened next soon entered British jazz history. Hayes and Jimmy Deuchar had already decided to hear the opening of Duke's first house before heading off to their regular Saturday night gig at Scott's. However, when Deuchar telephoned Hayes in the early evening of the 15th, Tubby maintained he was still tired after the all-nighter and that he had thought twice about the idea. Deuchar persisted and when Hayes relented the two men headed off to the Festival Hall, depositing Hayes tenor saxophone at the Scott club en route.

Upon arrival, Hayes and Deuchar alighted on the Ellington bands dressing room and exchanged warm pleasantries with their old friends. Almost instantly, Hayes was accosted by an anxious looking Dougie Tobutt, road manager for the Harold Davison agency, who were handling Duke's tour.

"Duke wanted to see me", Hayes wrote in *Melody Maker* in 1969: "I went into Duke's room and he told me Paul was unwell. He asked straight out; could I and would I do the show? I can't explain the feeling but I was overwhelmed, I agreed to have a go".

Given the green light, Harold Davison immediately telephoned Ronnie Scott, who kindly agreed to let Tubby take the night off and sent his saxophone down to the Festival Hall by taxi. "While I waited for my tenor, Billy Strayhorn put the music in order for me", Tubby remembered. "The band went on and started the programme without Paul or me. Then the horn arrived and I just crept out on stage, feeling pretty terrible". Before a clearly surprised audience, Tubby then settled down into the ranks of the world's greatest jazz orchestra.

Worries on his part, as well as on those of Ellington and Harold Davison, proved to be needless. The response for Hayes' first solo spot on *The Opener*, both from the crowd and the band, was rapturous. As *Melody Maker* reported "Sam Woodyard leaned across his drum kit to shake Tubby's hand. Jimmy Hamilton smiled his approval, and even the impassive Hodges was seen to be moved".

Ellington responded in turn by immediately launching into an encore performance and twisted his well-known patter to assure the audience that "Tubby Hayes wants you to know that he, too, loves you madly".

Tubby also soloed on *Harlem*: "The hardest piece", he recalled. "I had the original tenor part from, when was it, 1950? You can imagine the

condition. I knew the record and remembered there was a tenor solo. And then it came up, every note written. Well, I played it somehow".

Hayes did well to manage the perilous Ellington pad ("half-myth, half-notated" as *Melody Maker* put it) and the manuscripts themselves sometimes provided reminders of how prestigious the library itself was: Hayes told fellow saxophonist Peter King that a lot of the music did not have ordinary labels such as "Tenor 1" written upon it but had the names of the previous occupants of the chair, such as Al Sears.

Other highlights of the concert included Tubby and the saxophone section coming out to the microphone to play *Rockin' In Rhythm* ("without parts for me...and so I just doubled the melody an octave down and it seemed to be right") and sight reading through the new, and still as yet to be titled extended musical travelogue dedicated to the Middle and Far East, which was to become *The Far East Suite*.

Despite the fact that, as Hayes later wrote, he had "no sort of preparation", his temporary new boss was well pleased: "It's been wonderful", Ellington was quoted as saying, adding wryly, "you'd think he'd (Tubby) made one rehearsal". Indeed, Hayes played both houses at the Festival Hall that night, adding "I'd rather have five minutes notice than five hours."

Tubby was noticeably unfazed by the occasion and contemporary newspaper reports understandably glorified the event. Hayes himself called the night "the most memorable experience of my life" but also joked to the press, "How about me up there miming?"

In a review headlined *Tubby Rides High on the Duke's Bandwagon*, Derek Jewell of *The Sunday Times* called it "a coup d'théâtre rarely paralleled"; *Jazz Journal* noted that Hayes "can have known no prouder moment then when he received a warm handshake from the 'boss' and the 'thumbs-up' and congratulatory grins from the Ellington band men"; *Melody Maker*'s Bob Houston probably did more than anyone to seal the legend in print. Tubby had been "yanked from a comfortable seat in the audience" and thrust into "one of the unique moments of British jazz history".

"For a moment", Houston wrote, "patriotism reigned and Tubby was the hero of the hour".

The "yanked from a comfortable seat" bit didn't take long to enter the subconscious of jazz critics and from then on into jazz-lore. Adding the fanciful circumstances of Hayes being "seated in the stalls that night...he was spotted...his help solicited", the editor of *Jazz Journal*, Sinclair Traill repeated the tale in his sleeve notes to the Hayes-Gonsalves LP *Just Friends*, recorded at Lansdowne Studios in

London ten days after the Festival Hall concert, on February 25th.

Nearly a decade hence, the tale had been further distorted: in a BBC radio tribute to Hayes, aired after his death in 1973, Humphrey Lyttelton had Tubby experiencing trouble with a “recalcitrant doorman” at the Festival Hall stage door just prior to Ellington’s eleventh hour recruitment.

It would take some years for a more prosaic version of the real events to emerge. Writing in *Jazz At Ronnie Scott’s* magazine in 1998, Pete King, co-founder of Ronnie Scott’s club, and Tubby’s erstwhile manager, recalled that late on the Saturday afternoon he received a phone call at his home wanting to know “if Ronnie Scott was available to play with Duke that very night as Paul Gonsalves had gone missing. I can’t recall if Ronnie was working or I couldn’t reach him. Whatever, I suggested Tubby.”

“I had a seat in the front on the opening concert” King recalled, “and watched him sail through the arrangements. I was very proud of him, and many of the audience were ecstatic.”

“But”, he added as a somewhat rueful aside, “and I can understand this, there were some mumblings about his appearance from some musicians and critics. After all, the punters had paid to see Paul Gonsalves with the Duke, not a local boy, however brilliant he was”.

It seems that enthusiasm from within the Ellington ranks was enough to obviate any unnecessary parochial sniffiness. Max Jones interviewed Johnny Hodges and Jimmy Hamilton immediately after the concert and found both men very enthusiastic.

“He was terrific”, Hodges said of Tubby, “He played just like he’d been there for years”.

Jimmy Hamilton agreed: “Yeah, a first class musician. I did what I could to help him the first time. You don’t have to show him twice”.

Les Tomkins interviewed Hayes’ other section mates Harry Carney and Russell Procope for *Crescendo* magazine by during the tour. Again, both were positively effusive:

“Tubby’s a very fine musician”, Carney opined. “He knows what he’s doing...because to sit in with the band and do such a commendable job he had to be excellent. We have about the worst book - so far as explaining how to play the arrangements. We don’t have anything cut and dried that follows from the left hand corner to the right hand corner. As a matter of fact, I think he played the new music better than we played it!”

“I’d just like to throw in an extra plug for Tubby”, Procope added. “It’s not just ability and experience when you get thrown in a spot like that. It takes guts

to get up there and do that sort of thing. I’d like to commend Tubby for his great performance”.

Carney concluded: “And he not only pleased the audience; the band was knocked out by his playing”.

Tubby’s skills had enabled him to pull off a musical coup where others might have only been able to offer last minute brinkmanship. In a BBC radio tribute broadcast two days after Hayes death, his colleague and friend, the baritone saxophonist Ronnie Ross, recalled how, despite the modesty in the press, Tubby’s confidence was secure enough that the seemingly impossible task of performing without written scores was met by an attitude of “Oh yeah, I know this, yeah, right, fine. Bang! And he just went out and did it”

Such super-efficiency was the stuff the Hayes reputation and legend was made of and the success of his night with Ellington instantly made it a contender for one of those “if only it had been recorded” fantasies beloved by jazz fans and writers. Hayes himself knew otherwise. Recalling his brief stint as an Ellingtonian in 1969, Hayes wrote; “I shouldn’t say this, but a week later I got a call from a guy I didn’t know. He’d smuggled in a little tape recorder and caught the show. It’s a terrible recording, but I can hear it. And, believe me, it’s something to treasure”. (It has also been suggested that Hayes himself recorded the concert with a tape recorder situated underneath his seat, although this seems unlikely).

The whereabouts of this grail-like bootleg recording of Tubby’s appearance with Duke Ellington has yet to be ascertained, if indeed it has survived at all, but the album Hayes recorded with Gonsalves during the same Ellington tour, *Just Friends* (Columbia SX 6003) on which they are joined by an all-star British band featuring Jimmy Deuchar, pianist Stan Tracey, trumpeter Les Condon and trombonist Keith Christie, is now an expensive collectors item.

Gonsalves’s friend Jackie Sharpe produced another album (*Change Of Setting*, World Record Club T631) pairing Hayes with his American opposite number on February 15th 1965 - exactly a year to the day of Hayes Ellington triumph - on which the two frontmen were featured with Ronnie Scott and Tony Coe, with fellow Ellingtonian Ray Nance making a cameo appearance on two tracks, playing both violin and trumpet. Again, this marvellous and rare album has yet to be reissued on CD.

One further connection links Tubby Hayes with Paul Gonsalves, and it is a tragic one: both men died at hopelessly early ages within a year of each other in London. Hayes had been plagued with ill-health for much of the last five years of his life, the legacy

of far too many miles clocked up in life's fast lane, and died at Hammersmith Hospital on the afternoon of June 8th 1973, following a second operation to replace a faulty heart valve.

Gonsalves died on May 15th 1974 whilst staying in the flat of Jack Sharpe. Ironically, on the night before his death he had been ejected from Ronnie Scott's club after getting very drunk and had returned to Sharpe's home, where he allegedly watched a BBC TV programme featuring pianist Stan Tracey, with whom he had recorded. Tracey was a long-time Ellington devotee but at this time he was exploring free music with a dedicated abandon, a revelation which apparently deeply upset Gonsalves. Tracey later recalled the uneasy feeling of knowing that Gonsalves had so strongly disliked the last music he heard.

The article above appeared originally in Jazz Journal International, November 2007 and is reproduced here by kind permission of the author.

The Little Giant and The Duke: A Post Script



Since Simon Spillet's article was published originally, he has heard a recording of one of the night's two performances at The Royal Festival Hall, 15 February 1964. During our email correspondence whilst I prepared this edition of *Blue Light*, Simon wrote:

"I heard the recording of the gig many years ago (played to me from a crumbling tape reel) when I interviewed Tubby's girlfriend. It's horribly distorted in many places but I do remember hearing Tubby and the rhythm section play a few choruses on their

own as an 'encore' to *The Opener* and, of course, Duke's announcement that 'Tubby Hayes wants you to know that he too loves you madly...'".

Simon Spillet also graciously gave his permission for us to publish the photograph from that evening which accompanies this piece. The author writes:

"It's a great photo. We don't know whether it was taken during the first or second house, but it captures the magical atmosphere of that evening."

The articles appearance in *Jazz Journal International* was covered at the time by Roger Boyes in *Blue Light*, Volume 14, Number 4 (Winter 2007-8). With reference to The New DESOR and the itineraries, Roger said that the surviving recording came from the second house and cited the double CD set *Duke Ellington and his Orchestra Live At Carnegie Hall 1964* (Jazz Up 322 and 323) as giving a flavour of the concert programme at that time.

One can be given an even closer view of Tubby Hayes's music during that period from two other CDs which have since been published since Simon's article appeared originally. Tubby Hayes Archive – Volume 02 on the Savage Solweig label (SS-002) contains recordings of The Tubby Hayes Quintet made in Nottingham at The Dancing Slipper Ballroom on 12 February, 1964, "just days ahead of the leader's legendary sit-in with Duke Ellington."



And, closer still, on the Candid Collectors Series (CCS 79101/2), the compact disc release *Tubby Hayes: Inventitivity* includes recordings from the Les Tomkins Archive of Tubby's session with Ellingtonians Rolf Ericson and Cat Anderson at Ronnie Scott's on the evening of 13 February, 1964. Tubby Hayes Sextet/ Septet: Tubby Hayes, tenor saxophone; Jimmy Deuchar, trumpet, mellophonium; Cat Anderson, trumpet; Rolf Ericson, flugelhorn (tracks 3 and 4); Terry Shannon, piano; Freddie Logan, bass; Allan Ganley, drums. Intro by Ronnie Scott to *Inventitivity*; *Oleo*; *Mean To Me*; *Split Kick*.

Both releases contain extensive liner notes by Simon. **IB**

NEWPORT – NEVER PLAIN SAILING

RON SIMPSON finds a holiday photograph stirs his memory of events he never even attended.



Having mistimed a visit to Newport, Rhode Island, by a couple of weeks and missed the 2014 Jazz Festival, I was struck by these words on the Opera House marquee. My first reaction was to think how rightly proud we are of festivals such as Brecon and Birmingham which have clocked up only half that time (and in Brecon's case under different managements), then a moment's reflection and I realised that Newport and George Wein together have not staged 60 festivals. A moment's more reflection suggested that the circumstances of Newport make George Wein even more of the great survivor.

He was co-opted in 1954 to run the festival by rich socialites Elaine and Louis Lorillard – and the fact that Newport is home to the 'cottages' of the prodigiously rich and the patrons of the festival came from their number helped and hindered the festival. No fledgling festival got more attention from the media, but probably resentment of the super-rich helped fuel some of the riots and alternative festivals that occurred. In 1972, the year after riots involving gatecrashers, Newport Jazz Festival upped sticks and moved to New York City, moving back a decade later as half of a two-city festival with NYC. The Jazz Festival also found it hard to establish a permanent home in Newport. Beginning with the Casino grounds, it soon moved to Freebody Park. Now it is settled in Fort Adams, also home to the Folk Festival.

I suspect that now Newport is just a very good jazz festival. Somehow, though, in the early days, it was part of the consciousness of jazz lovers who had never even considered making a trip to Rhode Island. So here are memories of the heroic days of Newport....



July 7th, 1956

The events at Newport on this day were at least partly responsible for the fact that many of us were able to delight in an imperious Duke Ellington Orchestra in the late 1950s and 1960s. It's easy to take for granted the continuity and excellence of the great jazz orchestras, but none had got to the mid-1950s unscathed (even Count Basie had re-charged the batteries with a spell in charge of a small group) and the Ellington band was reportedly tired and listless and losing its grip on the jazz public. Enter George Wein who in the end got it right by getting it wrong.

Terry Teachout's *Duke* gives a model account of events which I drastically summarise here. Wein arranged for George Avakian to record the 1956 festival for Columbia and both Wein and Avakian put pressure on Ellington to produce a new suite, *The Newport Jazz Festival Suite* or some such. He and Billy Strayhorn rapidly assembled three movements without great interest.

The concert began disastrously. Jimmy Hamilton, Clark Terry, Ray Nance and Jimmy Woode were unaccountably absent from the afternoon rehearsal and the opening of the evening concert. George Wein had had the none too clever idea of getting Ellington to play a short introductory set at the start of the evening and the main concert later. 'What are we, the animal act – the acrobats?' snapped Duke, but it probably gave him a chance to deliver some kind of a pep talk between times. Still the performance of the suite was sloppy. Ellington didn't even pretend the overall work had a title! Things didn't improve and, when singer Jimmy Grissom had finished a flabby version of *Day In, Day Out*, something had to be done.

What he did was call *Diminuendo and Crescendo in Blue*, originally performed in 1938 and which for some years had featured a 'wailing interval' of blues choruses by Paul Gonsalves between the two sections. That evening at Newport the tenor saxophonist totted up 27 choruses, driven on by two great big band drummers, Sam Woodyard and, shouting encouragement and beating the stage with a rolled up copy of *The Christian Science Monitor*, ex-Basie-ite Jo Jones, appearing at Newport with Teddy Wilson.

And that was it, the solo that saved the Ellington band. Of course it wasn't as simple as that, but the solo put life into a concert performance that was recorded and presented the Duke to the public in a more vital and up-to-the-minute light than in the previous year or two. This set up a virtuous circle of demand for the band, industry and public perception and, along with this, an actual improvement in the band's music, even though, now and again, musicians were still liable to wander onstage late!

*Article reproduced by kind permission of The Jazz Rag
Thank you also to Wendy Lawrence*

On Record

DUKE ELLINGTON HIGHLIGHTS OF THE GREAT 1940-42 BAND

CD1: Jack The Bear; Morning Glory; So Far, So Good; Ko-Ko; Conga Brava; Concerto For Cootie; Me And You; Cotton Tail; Never No Lament; Dusk; Bojangles; A Portrait Of Bert Williams; Blue Goose; Harlem Air Shaft; At A Dixie Roadside Diner; All Too Soon; Rumpus In Richmond; My Greatest Mistake; Sepia Panorama; In A Mellotone; The Five O'Clock Whistle; Pitter Panther Patter^{pb}; Body And Soul^{pb}; Sophisticated Lady^{pb}; Mr. J.B.Blue^{pb} (79:35)

CD2: Warm Valley; The Flaming Sword; Across The Track Blues; Chlo-e; The Sidewalks Of New York; Flamingo^{bs}; Take The "A" Train; Jumpin' Punkins; John Hardy's Wife; Blue Serge; After All^{bs}; Bakiff; Are You Sticking?; Just A-Settin' And A-Rockin'; The Giddybug Gallop; Chocolate Shake; I Got It Bad And That Ain't Good; Clementine; Moon Over Cuba; Five O'Clock Drag; Chelsea Bridge^{bs}; Raincheck^{bs}; Perdido; The "C" Jam Blues (77:55)

Wallace Jones, Cootie Williams (tp), Rex Stewart (cnt); Lawrence Brown, Joe Nanton (tb), Juan Tizol (vtb); Barney Bigard, Johnny Hodges, Otto Hardwicke, Ben Webster, Harry Carney (reeds); Duke Ellington (p), Fred Guy (g), Jimmie Blanton (b), Sonny Greer (d). Ivie Anderson, Herb Jeffries (vcl)

NB (CD2): from track 5 onwards, Ray Nance (tp, vn) replaces Williams. From Chelsea Bridge onwards, Alvin 'Junior' Raglin replaces Blanton.

^{bs}: On these titles Billy Strayhorn is the pianist.

^{pb}: These titles are piano-bass duets.

Victor sessions, variously in New York, Chicago or Hollywood, 6 Mar 1940 to 21 Jan 1942.

Avid AMSC 1143

The cover art of this set made the Avid Records ad in last November's *Jazz Journal* almost jump off the page and sock me in the eye. For it's essentially a reproduction of the cover of the first and most formative Ellington LP I bought, the HMV ten-incher of *Highlights 1940-41*, DLP 1034. I suppose it was inevitable that Avid's inexpensive 'classic albums' series would sooner or later extend its remit to cover classic LP compilations of music from the 78rpm era; no compilation is more classic than this.

I gather it's become something of a best-seller for Avid, and it deserves to be.

HMV's ten tracks are expanded to fill two CDs, 49 tracks in all, enough for five of those ten-inch LPs. And since such an LP cost almost thirty shillings

(£1.50) in the mid-1950s, we see how cheaply we can buy well-prepared compilations of recorded music now, compared to then. There's another affinity with the HMV. That set included only one 1941 title, *Take The 'A' Train* from the beginning of the year. This set does the same for 1942, offering only *Perdido* and *C Jam Blues* from 21 January. You need to look elsewhere to explore the 1942 Victors.

There are no such reservations in respect of 1940. Everything is here with a few exceptions, chiefly Herb Jeffries vocals (Strayhorn's classic 1941 *Flamingo* documents Herb's contribution on CD2). The 1941 selections start off just as comprehensively, though by mid-year there are a few surprising omissions. One regrets that space was not found for *Jump For Joy* and *I Don't Know What Kind of Blues I've Got*, or for the exquisite *Moon Mist* from the January 1942 session. Included are the four Ellington-Blanton duets (though no small-band sides, nor Duke's two piano solos). Stricter adherence to the remit implied by the compilation's title would have excluded these, and left room for the omitted titles I've mentioned. There are no alternative takes.

Most of you will already have these very familiar classics in your collection, in one reissue or another, maybe several, so should you consider buying this new entry into the market-place? Yes, if you're a newcomer to these classics. Yes, if you're looking to supplement your much loved LPs with convenient CDs. Yes, if like me you've got the centenary red box 24CD set but would like to have these masterpieces in a more easily negotiable format. Yes, if you know someone to whom you'd like to introduce this wonderful music. Yes for the cover art, if you share my affection for that HMV LP.

Before buying my copy I had read mixed views about the sound quality. It sounds fine to me (no expert), so I imagine these things are to some extent at least a matter of personal taste. Hector Stewart's notes for the HMV LP are rightly reproduced, and a short, perceptive commentary from Digby Fairweather adds the 2015 perspective effectively. Personnels and recording details are largely accurate, though who dreamed up Wardell Jones as a replacement lead trumpet for Wallace Jones on some sessions? Is he the new Danny Baker? I've never before seen it suggested that Otto Hardwicke was absent on 24 July 1940. Minor matters. This is an ideal set for 1940-41 (with the reservation I've mentioned concerning 1941), the

deep heart of middle-period Ellington, and it's very inexpensive.

Roger Boyes

DUKE ELLINGTON ELLINGTON UPTOWN/THE LIBERIAN SUITE/MASTERPIECES BY ELLINGTON

CD1: ⁵²Skin Deep^{ws}; ⁵²The Mooche^{HJ}; ⁵²Take The 'A' Train^{HJ}; ⁵²Perdido^{HJ}; ⁵¹The Controversial Suite: ⁵¹pt 1 Before My Time; ⁵¹pt 2 Later. ⁵¹A Tone Parallel To Harlem; ⁴⁷The Liberian Suite: ⁴⁷I Like The Sunrise; ⁴⁷Dance #1; ⁴⁷Dance #2; ⁴⁷Dance #3; ⁴⁷Dance #4; ⁴⁷Dance #5. (79:14)

CD2: ⁵⁰Mood Indigo; ⁵⁰Sophisticated Lady; ⁵⁰The Tattooed Bride; ⁵⁰Solitude; ⁴⁸The Tattooed Bride; ⁵²Come On Home^{HJ}; ⁴⁷The Liberian Suite: ⁴⁷I Like The Sunrise (non-vocal V-Disc); ⁴⁷I Like The Sunrise (vcl. alt. take); ⁴⁷Dance #1 (alt. take); ⁴⁷Dance #3 (incomplete). (78:17)

Essential Jazz Classics EJC55655

⁴⁷ Shelton Hemphill, Francis Williams, Harold 'Shorty' Baker, Al Killian, Ray Nance; Lawrence Brown, Claude Jones, Tyree Glenn; Jimmy Hamilton, Johnny Hodges, Russell Procope, Al Sears, Harry Carney; Duke Ellington, Fred Guy, Oscar Pettiford/Junior Raglin, Sonny Greer. Elaine Jones (tym) Al Hibbler (vcl). 24 Dec 1947

⁴⁸ As ⁴⁷, but Quentin Jackson replaces Claude Jones and Wendell Marshall replaces Pettiford. Add Ben Webster to the reeds. 13 Nov 1948

⁵⁰Cat Anderson, 'Shorty' Baker, Nelson Williams, Fats Ford, Ray Nance, Mercer Ellington; Lawrence Brown, Quentin Jackson, Tyree Glenn; Jimmy Hamilton, Johnny Hodges, Russell Procope, Paul Gonsalves, Harry Carney; Duke Ellington (or Billy Strayhorn), Wendell Marshall, Sonny Greer. Yvonne Lanauze (vcl). 19 Dec 1950

⁵¹Willie Cook, Clark Terry, 'Shorty' Baker or Francis Williams, Ray Nance; Quentin Jackson, Britt Woodman, Juan Tizol; Jimmy Hamilton, Willie Smith, Russell Procope, Paul Gonsalves, Harry Carney; Duke Ellington (or Billy Strayhorn), Wendell Marshall, Louie Bellson. 7 and 11 Dec 1951

⁵² As ⁵¹, but Cat Anderson replaces Baker/Williams. Hilton Jefferson^{HJ} replaces Smith^{ws} as indicated. Betty Roché, Jimmy Grissom (vcl). 29 Feb, 30 Jun, 1 Jul 1952.

This 2CD set offers the content of the first three Ellington LPs, in their varied formats, plus outtakes of the *Liberian Suite* and a single song recorded at one of these Columbia sessions. So it has the 24 December 1947 session for the *Liberian Suite* and the 18 December 1950 session for *Masterpieces*. The situation for *Ellington Uptown/Hi-Fi* is more complicated. 7 December 1951 yielded *Harlem*, and 11 December produced the two-part *Controversial Suite*. *Perdido*, *The Mooche* and 'A' Train date from

30 June-1 July 1952, while *Skin Deep* came from a date in Fresno California the previous February; Duke and Mercer licensed the performance to Columbia for issue. *Come On Home* is from the 'A' Train session, but *I Love My Lovin' Lover* from the same session is not included, nor are several other tracks from the 1951 sessions, or alternative takes of the *Controversial Suite* and *Harlem*. The annotator's claim that the set includes 'all existing material' from these sessions is thus untrue; it is not the only error in the notes.

A complete outsider on CD2 is the earliest performance we have of *The Tattooed Bride*, on 13 November 1948 at a Carnegie Hall concert. It was issued with the rest of the music from this concert by Vintage Jazz Classics in the early CD era, but is not now readily available, I think. So if you don't have the VJC set in your collection, you'll welcome *Tattooed Bride*'s presence here. The rest of the music on the CDs, *Skin Deep* apart, was studio recorded in New York.

Two of the *Liberian Suite* outtakes are of *Dance #1* and *Dance #3*; *Dance #3* is incomplete. Two others are of *I Like The Sunrise*; one has the vocal, the other is non-vocal and was issued on V-Disc. Timner and *New DESOR* tell us that Al Hibbler's vocal was dubbed in at a later date, and that the V-Disc version is the same as the Columbia issue, without the vocal dub. *Dance #5* is timed at 5:08, which suggests it is the identically timed take first issued on the Columbia-Legacy CD, and designated DE4735xa in *New DESOR* corrections, and not the master take, DE4735j. All the other outtakes appeared on LP, Up-to-Date 2005, long ago, but as far as I know, none has appeared on CD before.

Though not presented chronologically, the music here charts the development of the Ellington Orchestra from the mid-40s ensemble which recorded the *Liberian Suite* to the 1950s band awaiting the return of Hodges and the coming of Sanders and the Woode-Woodyard rhythm team. All the stages in this growth are presented, and I've tried to show this in the way I've set out the personnels above, chronologically by year, ⁴⁷⁻⁵². In this regard the 1948 concert *Tattooed Bride* is a most welcome supplement to the studio recordings, as it offers a rare performance from midway through the silence imposed on Duke by the 1948-49 recording ban. Details, including some finer points I've omitted here, are accurately and clearly presented at the back of the booklet, opposite the track listing.

Unfortunately, in another respect the booklet is less satisfactory. The reproduction of the original sleeve notes is useful, and the presentation of the cover art of the various LP issues, supplemented by apposite photographs, is good. But the new (2014) note is peppered with assertions to take issue with, and bulked out with quotes from an essayist who makes the surreal

observation: 'Harry Carney may not be Frank Sinatra, but his vocal performance on the opening section, *I Like The Sunrise*, is so beguiling in its subdued way that it is definitive.' Patricia Willard's authoritative notes on the CBS Legacy issues of *Masterpieces* and *Uptown* are sorely missed.

The music needs no further recommendation from me. I do wonder though at the repeated recycling of some Ellington recordings, in slightly varying permutations, while others are overlooked for years. How about the 1948 Click broadcasts, the Shermans from 1940-41, and the alternative takes from the Columbia era covered here, 1947-52? When will I get to hear the full-length *Clothed Woman*?

Roger Boyes

FRASER MACPHERSON ELLINGTON'87

Sophisticated Lady; Do Nothing Till You Hear From Me; Black Butterfly; Things Ain't What They Used To Be; Satin Doll; Lush Life*; It Don't Mean A Thing If It Ain't Got That Swing*; Solitude*; I Let A Song Go Out Of My Heart; I Didn't Know About You; Just Squeeze Me; In A Mellotone; Take The 'A' Train*

Fraser MacPherson (ts), Oliver Jones (p), Neil Swainson (b). *Inn On The Park*, Toronto. 16 May 1987 (68:11) *piano and bass only
Sackville SKCD-2043

A review in last November's *Jazz Journal* alerted me to the current availability of this souvenir of a recital for attenders at Ellington'87 in Toronto which I acquired at the second Toronto conference, Ellington'96. The late John Norris, who was much involved in both events and a stalwart of the city's jazz scene, produced the CD for his Sackville label. I don't know whether the recent review follows a re-release, but I dug it out and have gone back to it with much pleasure.

The programme has a second mini-recital within it, as four piano-bass duets follow *Things Ain't..*, the tenorist returning for the last five numbers, tracks 9-13. The first minute of *Sophisticated Lady* features tenor sax alone, and *In A Mellotone* kicks off with a tenor-bass duet, so there's variety of musical texture in the way the available resources are deployed. The absence of a drummer is not a problem; both Jones and Swainson lay down a strong beat with great drive.

Echoes of Ben Webster in the saxophone playing are inevitable given the material chosen, though I note hints of Harry Carney too, and a stimulating dash of Prez. Oliver Jones, a most accomplished pianist, combines a sensitive touch with a prodigious technique which recalls another distinguished Ontarian, Oscar Peterson. That touch is evident in accompaniment,

notably in an exquisite single-chorus reading of *Black Butterfly*, and also in solo, in *Lush Life*, where Swainson sits out, as he does for the first chorus of *Solitude*.

The repertoire is for the most part very familiar, especially for the specialist audience for whom it was performed. But it's not surprising; John Norris says this was the only time the three worked together, and I imagine they had little time to prepare and acquaint themselves with rarities. The approach to the repertoire is fresh. John's notes, brief but full and to the point, tell us something about Ellington'87 and about the musicians, and give us full details about the recording itself. Fraser MacPherson died in 1992 and his discography isn't all that extensive. This CD is a good opportunity to sample his approach to the Ellington-Strayhorn songbook in a stimulating and varied setting.
Roger Boyes

DUKE ELLINGTON ELLLINGTON JAZZ PARTY

Tracks and personnel details as *BL 20/2*. NYC, 19 and 25 February 1959

Bonus Tracks: *Toot Suite; Go Away Blues/Hello/Love To Hear My Baby Call My Name*
(79:27)

From *Jazz At The Plaza*. NYC, 9 September 1958

Poll Winners Records 27332

Only in 2013 came a reissue of the party pieces, at 47:04, reviewed in *BL 20/2*. Now comes this handsome package out of the Barcelona stable with their now accepted 16 page booklet containing original sleeve notes by producer Irving Townsend, a 2015 note by one Marion Root mainly on Dizzy Gillespie's occasional involvements with the band over two decades, *Down Beat* review, and some well chosen pictures.

To have the two versions of *Toot Suite* on the one CD is useful and satisfying. There is plenty of drama and fun in the four pieces but you will not be able to dart easily between the two as they are on one band each at 21:37 (studio) and 22:07 (Plaza), making switching between the sections too complicated, for me at any rate.

I have also not compared the Plaza CD sound with that on my CBS LP. Suffice it to say the live recording is quite acceptable although I find it really odd that Columbia did not bother to do a proper job at their executives' do with their great stars, Ellington, Miles Davis, and Billie Holiday, providing the musical hospitality.

One question for readers: Is this really the first Johnny Hodges' *All Of Me* on record, as Irving Townsend states?

Geoff Smith

Book Reviews

THE CAMBRIDGE COMPANION TO DUKE ELLINGTON

Edited by Edward Green. Cambridge University Press, pb, 273pp plus bibliography and index, £19.99. ISBN 978-0-521-70753-4 Also in hb at £55: ISBN 978-0-521-88119-7

I was looking forward to an authoritative, carefully compiled book from such a respected publisher but that's not quite what I've found. Editor Edward Green has invited a number of different people to contribute and there has obviously been guidance from him over what they should cover. He's a professor at Manhattan School of Music as well as a composer and his many other qualifications are listed on the very first page and repeated seven pages later, among details of the many qualifications of the other contributors. Under acknowledgements we read that his proposal to the publishers was for a book of essays "that would show why Duke Ellington was America's most important composer". (The implied comparisons are surely pointless in view of the massive differences between Ellington and all other composers.) We also read that Green did not at first rate jazz as highly as classical music and only investigated the music of Ellington because one of his teachers, Eli Siegel, advised him to do so. Perhaps it's significant that he was not drawn instinctively to Ellington's music. And perhaps that helps to explain why, in his 16-page introduction, he describes Joe Nanton's deeply mournful solo in *Black And Tan Fantasy* as "very humorous". These two astonishing words are all the more remarkable in view of the comments made in 1932 by the early critic R. D. Darrell, as quoted by John Howland a mere 14 pages later (in the first of the 17 essays which Green commissioned). Of *Black And Tan Fantasy* Darrell wrote that he had at first laughed at the "instrumental wa-waing" but after repeated listening the "whinnies and was began to resolve into new tone colours" which were "agonisingly expressive". It's almost impossible to imagine how Green could have read that without realising that his own reaction was uncomprehendingly superficial.

So the editor doesn't inspire confidence but let's consider what his book contains. After the introduction and the assistant editor's chronology of important events come the 17 essays by 16 different writers with a couple by David Berger. (Two of those 16 have co-writers named beside them but bafflingly use the first person singular.) The essays are contained within three sections entitled *Ellington In Context* (five essays, 63 pages), *Duke Through The Decades: The Music And Its Reception* (five essays, 84 pages) and *Ellington And The Jazz Tradition* (seven essays, a hundred pages). The first section is a mixed bag. Brian Priestley writes with typical competence and some welcome personal reminiscences about Ellington abroad, but most interesting are two contrasting pieces by Berger and Duke's nephew, Stephen James. Berger, through access to some preserved scores, is able to show how Ellington adjusted the arrangements of *Ko-Ko* and *Jack The Bear* to allow contributions by Webster and Blanton. James recalls

experiences of travelling with his uncle and the band.

The second section is very disappointing. Claiming to be about the music it manages only an extremely sketchy survey of 50 years of playing and recording. Four American academics, probably unknown to our readers, take us through the 20s, 30s, 40s and 50s while Dan Morgenstern concludes with comments on the 60s and 70s. The brevity of each contribution is part of the problem, and that was presumably ordained by the editor, but the main path of exploration into Ellingtonia is obviously provided by the recordings and more of them could surely have been covered, even within these spatial limits. The importance of the numerous recorded broadcasts and concerts from the late 30s onwards is not conveyed and the small groups are almost ignored. (This is perhaps because they highlight the soloists, whose improvised input has little to do with the editor's concept of Ellington as important composer, rather than master blender of composition and improvisation). The sidemen's units of the 30s are mentioned only in a six-line paragraph which is mostly about *Jeep's Blues*, and the writer on the 50s ignores the albums *Blues In Orbit* and the extraordinary *Back To Back*, but devotes half a page to the drum solos of Woodyard and Jimmy Johnson on *Duel Fuel*. Dan Morgenstern offers some nice reminiscences of Ellington recording with Armstrong and going to the White House but has more to say about the band's travels than the significant music of those last dozen years. He should surely have mentioned Ellington's stockpile of recordings made at his own expense, which have over many years fulfilled his probable anticipation that they would continue to offer fresh music to his audience long after his death.

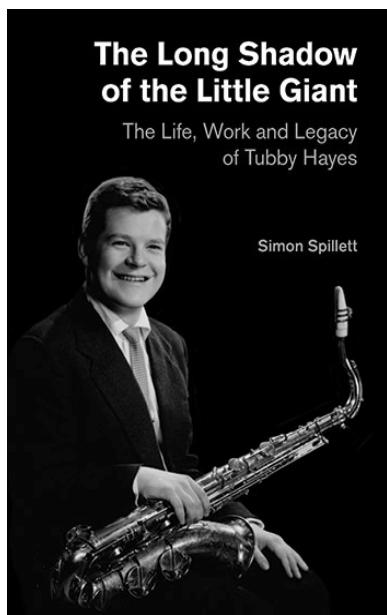
The third section is very much better with rewarding pieces on Ellington and the blues (by Benjamin Givan), Ellington as pianist (Bill Dobbins) and as songwriter (Will Friedwald), while Marcello Piras provides some entertaining thoughts on the "descriptive music". Strayhorn expert Walter van de Luer details the former's contribution and David Berger returns to cast a fairly critical eye on Ellington's suites. I would have thought that neither of these essays helps to establish Ellington as "most important composer", but on the whole this final section is of value.

It's therefore with reluctance that I conclude with further evidence of the book's failings by returning to the responsibilities of editor Green (and, presumably, assistant editor Evan Spring). It's a clear danger with so many contributors that they may tread on each other's toes and it's up to the editors to notice this and resolve it. I cannot list all the examples of this problem remaining unsolved so a few will have to do. By the time we reach the fourth contributor telling us that Duke wrote songs with Jo Trent in the early stages of his career we're wondering to what extent the texts have been scrutinised in relation to each other. Brian Priestley quotes the words used by Duke to describe what he gained from his first visit to Europe and the writer on the

30s quotes the same words again 50 pages later. *Creole Rhapsody*, recorded in 1931, is analysed over three pages at the end of the essay on the 20s (sic), even though half a page had already been devoted to it some 20 pages earlier and a further one and a half consider it anew a hundred pages later. In view of the vast number of compositions unmentioned this is surely lopsided. It does seem however to fit in with two editorial assumptions. The first is that the importance of a composition is related to its length. The second is that if you select a team consisting mostly of highly qualified academics, you can put together what they write without bothering much about editing, co-ordinating and checking. The album *Masterpieces*, from 1950, was not a 10-inch LP but Ellington's first 12-inch LP, an honour strangely claimed on page 139 for the one called *Ellington '55*. We're told on page 258 that Lawrence Brown had left the band before the *Latin-American Suite* was recorded, yet he has several characteristic bars in the joyous section called *Latin-American Sunshine*. Are these points trivial or do they exemplify an editorial approach far less meticulous than it should have been?

Graham Colombé

THE LONG SHADOW OF THE LITTLE GIANT: THE LIFE, WORK AND LEGACY OF TUBBY HAYES by Simon Spillett. Equinox Publishing, hb, 304pp plus notes, discography and index, £19.99. ISBN-13 978 1 781791 73 8



Reviewing the album *Tubby Hayes Quintet – Down in the Village* in February 1963 for the magazine *Jazz Monthly*, critic Michael James writes that the album "... shows us all of Hayes's virtues as a saxophonist, but it also makes his shortcomings plain. Endowed with an incredibly fast technique, he is thoroughly at home even at this rapid tempo, screaming through the chords with an ease and surety that must be the envy of every tenor player except Johnny Griffin. Restless ebullience, however, is about the sole emotional ingredient in his solo; the light and shade that might have given it more variety are absent."

Whether Hayes achieved parity with the top flight of contemporary American musicians – the authenticity of his

work – is a theme which runs through Simon Spillett's much-anticipated new biography of the tenor player, *The Long Shadow of the Little Giant: The Life, Work and Legacy of Tubby Hayes*. Nobody is better placed to make an informed and authoritative assessment of this question than Spillett who presents here a portrait of the life and work of Edward Brian Hayes which is unsparing and unsentimental.

The face of the cherubic fifteen-year-old grinning impishly from the cover of the book belies the journey into the heart of darkness which awaits the prodigy. The early chapters of the book are bathed in a neon-lit wash of nostalgia for an era redolent of Lyons Corner Houses and *Hancock's Half Hour*. The effect is as pleasurable as turning the pages of a vintage copy of *Jazz Journal*. Look again, though and the times in which Hayes lived – an age of austerity with the hand of an Old Etonian on the tiller telling us we've never had it so good; an entertainment industry hell bent on descending to the level of the lowest common denominator – speak very strongly to our own. Tubby's story is peculiarly modern.

And in terms of music, for a time, Hayes was the very definition of modern. The new orthodoxies post-Parker were hard wired into his sensibility; in his serpentine solos ('wrestling with the devil' in Benny Green's memorable phrase) could be described the very DNA of hard bop. In successive trips to the States, he more than held his own in the artistic crucible of New York. He was on the cusp. But torn between the wish to avoid seeming parochial and the desire to settle on home ground; enamoured of the standard bearers of the *avant-garde* such as Coleman and Coltrane but ambivalent about the direction the new music was taking and finally overtaken by the revolution in social mores and popular taste epitomised by 'Beatlemania': it is these factors, rather than any critical perceptions of inadequacy in either his artistic vision or his technical ability to express it, which contribute to a sense of a potential only imperfectly realised and that well before his tragically short life had run its course. Spillett's account of Hayes's final days, gleaned from the eyewitness account of Tubby's last girl friend Liz Grönlund and recalled with forensic detail, is as emotionally powerful as it is harrowing. It is truly moving.

It is no surprise to learn that for the author, seeing *The Glenn Miller Story* at an impressionable age was a formative experience. Like James Stewart's portrayal of the eponymous bandleader in selfless pursuit of 'this sound', in the case of Tubby Hayes, too, the life and the work were indivisible. This is the very definition of an artist. And this is the Little Giant's legacy: a figure of imposing romantic proportions whose work will continue to inspire and to draw to it those who are engaged not by just jazz or even music but by the realm of art. And for many of them, Simon Spillett's remarkable biography will point the way.

Ian Bradley

JAZZ JOURNAL
The Invicta Press
Lower Queens Road
ASHFORD, Kent TN24 8HH

Tel: 01233 648895, or
admin@jazzjournal.co.uk

Events

Harmony In Harlem

Sunday 28th June 2015, 3pm

Jesus Green, Cambridge

Tickets: Free

The Orchestra is performing outdoors on Jesus Green, Cambridge, as part of the City Council's Jazz & Brass In The Parks, with music every Sunday afternoon. The event is free to all.

Kinda Dukish

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

Contact Mike Fletcher on

0121 444 4129

mike@efletcher.fsworld.co.uk

Bratislava Hot Serenaders

11th July Taliesin Arts Centre Swansea

12th July Radlett Centre

13th July Barbican Shakespeare

14th July Princess Theatre Burnham on Sea

15th July Eastlea Concorde

16th July Manchester CS Club

17th July Spiegeltent George Square Edinburgh

18th July St Andrews Square Edinburgh

19th July Marlborough Priory Marquee

21st July Gateshead The Sage

Pete Long's Echoes of Ellington

21 June, 8:00 pm The Stables, Milton Keynes

Telephone: 01908 280800

Email: stables@stables.org

www.stables.org

10 July, 7:30pm The Wigan International Jazz Festival

<http://www.wiganjazzclub.co.uk/WIJF.htm>

David McAlmont, Allan Harris and the Frank Griffith Festival Tentet

Lush Life – The Songs of Billy Strayhorn

Written by Alex Webb

20 November, 7:30 pm Cadogan Hall,

5 Sloane Terrace, London SW1X 9DQ

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

LAUNCHING PAD

ELLINGTON AS PIANIST

Next year our Society is hoping to present *Duke Ellington As Pianist* recitals and presentations by Matt Cooper, who held audiences spellbound at the Ellington conferences in Woking (2012) and Amsterdam (2014).

If anything, Amsterdam found him even more expansive as *Cooper As Pianist* as he took the advice of many to improvise himself while playing some of Duke's golden works in a solo recital as a preview to his slot at the lectern (with substantial piano elucidations thrown in).

Matt, a professor of music based in La Grande, Oregon, is planning to come to the UK on either side of Easter 2016

(Good Friday being 25 March), and is pencilled in to appear at Foyle's new auditorium in London, and in Manchester and Edinburgh. He is very willing to travel to other music venues to spread his unique message. All he requires is a decent piano, a receptive audience, and electronic presentation facilities if possible.

I am not alone in believing that a Matt Cooper presentation is a unique experience (see *Blue Light* Vol 19/2 page 10, and Vol 21/2 pages 4-5). If you can think of other venues for him, please let me know. My contact details are on page three.

CONFERENCE PLANNED FOR PORTLAND

David Schiff, a keynote presenter with Matt at Amsterdam and Woking, has grasped the Ellington Conference mantle which has slipped from the shoulders of New York. His intention is to produce a two-day Pacific Northwest conference at his Reed College, Portland, Oregon, on 6 and 7 November. He tells me this will not be on the scale of Ellington 2012 or 2014 but I am still wondering if it could be proclaimed as the 23rd International Duke Ellington Conference anyway.

Here's what David says: "I had the idea in Amsterdam when I saw that three of the presenters lived in this area. I'm composing some arrangements of Ellington songs for clarinet and piano and Matt Cooper is going to reprise the recital he gave in Amsterdam. There will also be a set of Strayhorn songs with singer Rebecca Kilgore. The tentative title for our conference is *Ellington and Strayhorn, A Celebration*. I have invited Ken Steiner, Walter van de Leur, Luca Bragolini, Carl Woideck, and Harvey Cohen, to come to Portland either with new papers or not. Along the way we were able to invite Lisa Barg and Willie Ruff as well, which gives us a pretty impressive cast of characters."

David is on david.schiff@reed.edu or, again, contact me for further details.

Geoff Smith, DESUK Chairman

Celebrating 125 years of St. Matthew's Church



Come & sing!

Duke Ellington's Sacred Concert

Rehearsals:

Friday 19 June (evening) & Saturday 20 June (afternoon)
Optional extra rehearsals Thursday evenings in May & June
More details overleaf

Concert: Saturday 20th June at 19:30
Singers: £15 Concert tickets: £10

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www.stmatthewsoxford.org.uk

T: 01865 798587 E: stmatzoxford@gmail.com



Conductor Peter Foster
With players from The Little Oxford Big Band under the direction of Ewen Baird

DESUK: The First Twenty Years

Part Two: 2005 to 2014

(Our editor, Ian Bradley, thought I would be the best-placed member to summarise our first 20 years. Part One of this brief history, covering 1994 to 2004, was published in *Blue Light*, Volume 21 Number 4, Winter 2014/15.)

2005: The four editions of *Blue Light* were issued more or less on schedule and contained the heady mix of news, articles and reviews we had come to expect by the standards set over our first ten years. Articles included a fascinating piece by Barney Bigard on joining the Ellington band and Quentin Bryar's transcript of Peter Tanner's presentation at Ellington '85 in Oldham on Duke's 1933 UK Tour (the recording of which is held by the National Sound Archive). There were book reviews by Roger Boyes and Sjef Hoefsmit plus record reviews by Vic Bellerby, Al Merritt, Alun Morgan and Quentin Bryar.

Obituaries included Jimmy Woode, Lawrence Brown (both by Steve Voce) and Milt Grayson (Roger Boyes).

There was a brief departure from our usual very high standards when, on the front cover of *Blue Light* Volume 12 number 1 the Latin motto *Nil significat nisi pulsatur*, which has appeared continuously since 1997, had the second word printed as *significant* but this was corrected for 12/2. This solecism was far outweighed by the first mention on the 12/1 inside back cover of David Palmquist's "new" website. Ten years on this has developed into such an exciting development in the whole world of *res Ellingtonia* to warrant the final words of this 20-year history.

2006: The end of an era: our venerable founder-chairman Vic Bellerby announced that, after 12 years at the helm, he would be standing down. In typical modest fashion he let it be known that he did not want any gifts or offers of honorary membership of our Society. In the event he chose not to attend the AGM held at the Guildhall School of Music and Drama on the Saturday after Duke's birthday. (The advertised record recital was taken over by Quentin Bryar.) Derek Else, then our Vice-Chair and Treasurer, spoke briefly before inviting Roger Boyes to pay due tribute to Vic and all his many contributions to our knowledge of Ellington by his written works and his role in the creation of DESUK. The ensuing elections saw David Deacon and Frank Harvey voted onto the committee with myself as the new chairman.

Blue Light continued to appear on time with regular introductory articles from General Secretary George Duncan, record and concert reviews from Roger Boyes, Vic Bellerby, Eunice Malloch, Ted Gascoigne, Antony Pepper and Brian Priestley. Longer articles came from Roger Boyes, Quentin Bryar and Ben Pubols. Finally there were obituaries of Jack Fallon (Steve Voce) and two widows of famous former DESUK members, Milia Hoefsmit and Marion Pilkington (Roger Boyes).

2007: A year of consolidation and anticipation. All existing committee members were re-elected at the AGM, held once again at the Guildhall, just one day before Duke's 108th birthday. The usual plethora of news, reviews, letters and longer articles appeared in the four editions of *Blue Light*, all of which appeared on time. The usual array of

distinguished contributors was in evidence so, for once, I will omit the usual name checking (you and they know who they are by now). Obituaries appeared for Ellington drummer Dave Black and French Ducal expert Alexandre Rado (both by Roger Boyes).

But what of the anticipation? It was for the first UK Ellington Conference to be held since Leeds in 1997! An A5 flyer appeared in *Blue Light* 14/1 (received on 23rd March) announcing Ellington 2008, to be held in London "... probably in late May...." and to be organised by that dynamic duo Antony Pepper and Victor Lawrence. There were then full-page "advertisorials" in BL 14/3 and 14/4 with the dates set for 22nd to 26th May 2008 and the strapline "75 Years On – The Duke in London".

2008: Excitement rose in *BL* 15/1 with details of the bands and speakers booked to appear at London 2008. Editor Roger Boyes pointed out that, in addition to the "75 Years On" conference slogan, 2008 brought us the 60th anniversary of the 1948 visit by Duke, Ray Nance and Kay Davis and the 50th anniversary of the 1958 tour, when many of us heard the band in concert for the first time. Accordingly, all four editions of *Blue Light* carried extensive coverage of all three Ducal visits. *BL* 15/1 was even extended to include a 7-page transcript of a conversation recorded at the Leeds conference in 1997. Entitled *The British Tour, 1948*, it featured Peter Newbrook chairing a panel of Kay Davis, Gloria Nance, Jack Fallon, Malcolm Mitchell and Tony Crombie. Kudos to Quentin Bryar who painstakingly transcribed the recording.

Throughout the year obituaries were published for Kevin Henriques (Roger Boyes et al), Alan Hare (Eunice Malloch), Ahmet Ertegun, Stuks Terkel and Arne Domnerus (all by Roger Boyes). However, all of these were overshadowed by the death on 25th April of our Honorary President Humphrey Lyttelton. At our committee meeting on 26th April Roger Boyes asked colleagues to contribute a few personal reflections on Humph and these were published in *BL* 15/2 and 15/3.

The Ellington Orchestra, when touring the UK and Europe in 1958, played at the King's Hall, Manchester on Thursday 23rd October. This event was commemorated 50 years later to the day and date: Thursday 23rd October 2008. Sponsored jointly by DESUK and Manchester Jazz Society, the Alan Barnes Ellington Octet played to a packed Matt and Phred's Jazz Club. Many DESUK members gave their personal recollections of the original show.

Finally for 2008 we should note that a journalist from Woking joined DESUK, attended his first-ever Ellington conference and wrote a superb account of the event in *BL* 15/2. At the AGM on the Sunday morning in the Royal National Hotel he volunteered to join our committee, replacing Elaine Norsworthy who had stood down during the year. Whatever happened to him?

2009: A year of steady progress with one major surprise. The steady progress saw our "newsletter" *Blue Light* continuing to reach members on time, thanks to the editorial discipline imposed by Roger Boyes. We also welcomed the support given to Roger by Ken Vail who had quietly lent his considerable design experience in enhancing the layout and picture quality. This was now acknowledged by the credit

'Production Design: Ken Vail' on the inside front cover, which ran for a couple of years until he became too ill to continue. Ken died on 16th January 2013 and Roger's full-page obituary appeared in *BL* 20/1 (Spring 2013).

Obituaries published in 2009 included Louie Bellson (Steve Voce), Peter Newbrook, Dick Hawdon and Steve Race (all by Roger Boyes) and John Malloch (Peter Caswell et al). Reviews and letters continued in abundance alongside longer articles on Lawrence Brown, Owney Madden (the Yorkshire-born NYC mobster who owned the Cotton Club), Ben Webster, Quentin Jackson (all by Roger Boyes), *Anatomy of a Murder* (Quentin Bryar) and *The Third Sacred Concert* (Geoff Smith).

At the DESUK AGM (Guildhall again) Phil Mead joined the committee. He was a prominent member of the Leeds conference committee in 1997 and a long-serving committee member of the Count Basie Society until its recent dissolution.

And the major surprise? This was the appearance in *BL* 16/2 of the only free gift ever given to members. It was the 2009 District of Columbia 25c coin, glued on to the middle of a page and surrounded by an explanatory article and photographs. It was issued by the US Mint as the final coin of a series commemorating the various States of the USA. Who better than native son Edward Kennedy Ellington to represent his State? Around a beautiful image of Duke sat at a piano are inscribed the words 'District of Columbia, Duke Ellington, and Justice For All' (the District's motto). We owed all this to the persistence of Geoff Smith whose powers of persuasion trumped the efforts of numismatists worldwide. The last word on this must go to our overseas member George Avakian (whose own efforts had not succeeded in penetrating the defences of the US Mint sales department) acknowledging, "The Brits have beaten us!"

2010: A relatively quiet year in the history of our Society. Under Roger Boyes's continuing editorship, *Blue Light* (the main reason why most members continue to subscribe) remained a "must read" ahead of the many other publications competing for our attention. The first three quarterly editions arrived on time but BL 17/4 arrived in early February 2011. This was caused by a variety of factors coming together: illness, printing problems and other urgent commitments, fully explained by Roger in *BL* 18/1 (Spring 2011).

The usual high standards were in evidence in record and book reviews, longer articles and the lively letters pages with contributions from an international array of Ellington experts and fans. As ever, obituary tributes continued unabated: John Dankworth, Jerry Valburn, Gene Lees, Laurie Wright, Lena Horne, Joya Sherrill, John Norris, Harry Beckett, Alan Plater, Jack Hindle (amazingly all ten written by Roger Boyes). However, the one that is most deserving of note was the return to *Blue Light* of Vic Bellerby with his obituary of Edward Kennedy Ellington originally published in 1974. This authoritative essay should be reproduced somewhere within the Ducal diaspora every ten years or so.

The AGM was held at a new venue: The Pit, a small concert space within the Barbican Centre. The most notable item was the announcement by DESUK co-founder Derek

Else that he would be standing down at the 2011 AGM from the positions of Treasurer and Membership Secretary.

Prior to the AGM there was a presentation from (and discussion with) Dr Harvey G Cohen on his new book *Duke Ellington's America* and after the AGM there was a performance from the Guildhall Jazz Band with much of the music taken from the Tony Faulkner transcriptions.

2011: One of the occasional crises which beset any large voluntary organisation is the need to fill vacant positions on its management committee. DESUK is not alone in struggling to encourage members to step forward and fill vacancies, actual and anticipated. We ended 2010 with an appeal which, early in 2011 had generated the volunteers we needed: Victor Lawrance (who had handled all the finances for the Ellington 2008 conference in London) stepped forward to take up the position of Treasurer at the May 2011 AGM (although, because Derek Else was still slowly recovering from a period in hospital, Victor was deeply involved from January onwards). Roger Middleton became our Membership Secretary for a few months before changes in his life led to his resignation. For the ensuing four years Victor became both Treasurer and Membership Secretary. Catherine Coates took over from George Duncan as Secretary while Chris Addison joined as Publicity Officer in response to this need being raised from the floor at the 2010 AGM.

Highlights of the AGM (back again at the Guildhall) were the tributes to Derek Else, having served on our committee from the very start, and a concert by the current Guildhall Jazz Band playing Antony Pepper's selections from the Tony Faulkner transcriptions.

The four editions of *Blue Light* carried obituaries for Bill Bailey, our Membership Secretary from 1996 to 2005 (Roger Boyes et al), Jack Towers, Brian Rust, Lil Greenwood, Frank Foster, Al Rubin, June Norton, Frank Driggs, Andre Hodeir (all by Roger Boyes), Butch Ballard (by Philadelphia journalist Jack Morrison, forwarded by DESUK member Joe Zawacki) and Mike Hazeldine of the Oldham conferences 1985 and 1988 (Peter Caswell). Finally, in BL 18/4, we read tributes to DESUK co-founder Michael Garrick from Antony Pepper, Victor Lawrance and Michael Kilpatrick. His DESUK membership number 4 has been allocated to his son, trumpeter Gabriel Garrick.

The high standards of reviews and letters continued but there were also notable longer articles published during the year : a major profile of Joe Temperley totalling seven pages spread across two editions by Bernard McAlinden, The Perfume Suite by Geoff Smith, and two separate essays by Graham Colombé: *Detecting Duke's Trumpet Players 1945* and an appreciation of Paul Gonsalves.

Finally our excitement was ratcheted up by three successive full-page promotions for an Ellington Study Group Conference being planned for May 2012 in Woking.

2012: The year of the famous Woking conference. The 21st International Duke Ellington Study Group Conference took place from 23rd to 27th May. It was the fifth to be held in the UK: only in the USA have there been more. Full credit must go to Geoff Smith and his colleagues Antony Pepper and Frank Griffith. Our AGM was reasonably well attended

despite some members opting for the Sunday morning H G Wells walking tour.

Blue Light continued to be a goldmine of information, education and entertainment. Book and record reviews by established contributors were being joined by newer people including Grant Elliot, Mike Coates, Michael Tucker, Simon Spillett, Frank Griffith, Barry Witherden and Anthony Troon. Longer articles came from Wendy Lawrence, Geoff Smith, Mike Coates (on different aspects of the Woking conference) and George Avakian with a little over six pages of fascinating inside information entitled *Ellington On Columbia*. There were obituaries for Kay Davis, Maria Cole, Annie Kuebler, Sjef Hoefsmit, Eddie Harvey and Eric Hobsbawm (all from Roger Boyes). Performance reviews were contributed by Quentin Bryar, Roger Offord, Michael Kilpatrick, Geoff Smith and Ted Gascoigne.

Finally, at our AGM in Woking The DESUK Constitution was adopted, replacing the rather brief “Rules” which had been agreed back in 1995.

2013: First things first: the DESUK AGM was held at the Pizza Express Jazz Club on Saturday 18th May. We paid tribute to Roger Boyes as he stepped down from the committee and from the Editorship of *Blue Light*, we welcomed long-standing DESUK member Ian Bradley who took over from Roger in both of these capacities and elected Geoff Smith as our new Vice-Chairman. We then welcomed Ellington alumnus and DESUK honorary member Vince Prudente. He and his wife Jean Graybeal had recently relocated from New York to Paris and Vince had emailed us with their new postal address so that he would not miss a single copy of *Blue Light*. He kindly accepted our invitation to play with the Guildhall Jazz Band and delighted us all with his trombone and piano playing. He answered questions from the floor and had amusing recollections of the Westminster Abbey rehearsals for the Sacred Concert in October 1973.

Ian Bradley took over as Editor from *BL* 20/2, making some immediate changes (photographs on the front and back cover) with others being gradually introduced. Look out for even more significant changes in 2015.

Nine obituaries were published during the year: Ken Vail, Tony Adkins, Jean Bach, Sathima Bea Benjamin, Marian McPartland (all by Roger Boyes), Ed Shaughnessy and Dwike Mitchell (Ian Bradley), Dennis Dimmer (Wendy Lawrence) and Vic Bellerby (Joan Bellerby). Longer articles included *Duke's Itinerary* by David Palmquist (more about this later), *Jerry Kruger, A Forgotten Ellington Singer* by Roger Boyes.

Finally news appeared during the year about an Ellington conference in Amsterdam!

2014: Even before *BL* 21/1 appeared (mine arrived bang on schedule on Friday 28th March), Amsterdam had become a reality. The 22nd International Duke Ellington Study Group Conference was announced to take place from May 14th to 18th at the Conservatorium van Amsterdam and selected other jazz venues. Geoff Smith wrote *A Chronological Overview* in *BL* 21/2 which is well worth revisiting. The DESUK AGM was held outside the UK for the first time (and in the open air after a power cut in the Conservatorium building).

Among the conference speakers were Ellington's nephew Stephen James and, as Guest of Honour, Mercer's daughter Mercedes Ellington. She is the President, Founder and Artistic Director of The Duke Ellington Centre for the Arts, New York and was accompanied by Marilyn Lester, Executive Director of the Centre. Mercedes was clearly impressed with our devotion to all things Ducal at these events over the past 30 years and that none of us, unlike the thoughts that her father reportedly had, were in it to make any personal gain. She was thus moved at the end of the event to announce that planning would start for “Ellington 2016” in New York. But recently our hopes for a trip to the Big Apple have been set back by the news that Marilyn Lester is no longer associated with the Centre.

Obituaries published in *Blue Light* during the year included Alice Babs (Ian Bradley), Stan Tracey (Brian Priestley), Gerald Wilson and Derek Else (both Roger Boyes) and Herb Jeffries (with permission of *The Daily Telegraph*). Gerald Elvin added a personal tribute to Derek Else. One change which is clearly noticeable over the past couple of years is the demise of a once-lively letters page. Happily reviews of both recordings and books continued to thrive. The most noteworthy (or notorious, depending on your viewpoint) book reviewed in 2014 was *Duke: The Life of Duke Ellington* by Terry Teachout. Roger Boyes’s clinical review and Ian Bradley’s “personal response” say enough to persuade the reader not to buy it.

Longer articles continue to be published and in 2014 these included *Notes on Assault on a Queen* by Joe Medjuck, *Clouds In My Heart* by Roger Boyes, *Keys to the Duke* by Graham Colombé, *Misunderstanding in Blue* by Darcy James Argue and *The Duke Where and When: A Chronicle of Duke Ellington's Working Life and Travels* by David Palmquist, referred to at the end of 2005 above. *TDWAW* as it is styled, is a web-based resource that will tell the visitor where Duke was and what he did for any date in his long life. Please read David's explanation of its origins (and the long list of Ellington scholars who have collaborated with him) on pages 4 and 5 of *BL* 21/3 (Autumn 2014).

David's main concern was that the project might die with him because (as for too many of us) no-one in his family has the slightest interest in Duke or David's achievement in building *TDWAW*. Geoff Smith shared this problem with David who agreed that, of all the Ellington Societies (or Chapters) in the world, DESUK is the most vibrant and is set fair for many years to come. Antony Pepper liaised with David on the technical side and set up the link *TDWAW* on the home page of the DESUK website: <http://dukeellington.org.uk> where the link can be seen in the upper right hand corner.

So this is how we enter 2015: a Society that can be proud of our 20 year life and one that can look forward with pride to being the custodian of the chronicle of Duke Ellington's life. Our grateful thanks are due to Geoff Smith, who succeeded me as your Chairman at the AGM on 9th May this year, and who brokered the deal that has led us into this role.

Peter Caswell (DESUK Chairman 2006 – 2015)

Minutes of the DESUK Committee Meeting on Saturday 10th January 2015 at the Civil Service Club, 13-15 Great Scotland Yard, London, SW1A 2HJ

Present: Peter Caswell, Chris Addison, Ian Bradley, Catherine Coates, Frank Harvey, Victor Lawrence, Phil Mead, Antony Pepper, Geoff Smith.
Observers: Roger Boyes, Grant Elliot

1. Chairman's opening remarks (PC). Proceedings started at 12.05 pm, with PC welcoming everyone and introducing GE to the meeting.

2. Apologies for Absence. Quentin Bryar.

3. Draft Minutes of Saturday 1st November 2014.

These had already been circulated and with one amendment, were approved.

4. Matters arising: (a) Reaching a Wider Audience.

CA felt restrictions on financial resources had an influence on this. He suggested national radio and also Jazz Journal might be approached to feature the society and the 20-year summary might provide this. RB indicated that his radio interview had gone well, but he had received no feedback from it. It was agreed that GS would approach Alyn Shipton and CA would approach the music press. **(b) The Duke Where and When** Both GS and AP had been in touch with David Palmquist. AP and DP are progressing the technical side. PC requested IB to put a note in BL to notify people of the availability of TDWAW on the DESUK website and thanked GS and AP for their good work.

(c) Matt Cooper – Recitals/tour. AP had contacted the Guildhall, CA had contacted York, Newcastle and Durham and would do so again. The York contact is John Taylor. Initial responses were encouraging, websites being helpful in promotion. (See www.vpro.nl for piano solo and interview with MC; and his own site at www.mattcooperpiano) VL suggested including a note about MC in an email to membership. FH had tried to contact Birmingham University and PC had been in touch with Mike Hall Director of Jazz Studies at Royal Northern College of Music. MH could not commit, but agreed to pass information to the new Director of Programmes. PC will follow this up and noted that Chethams School of Music could be a backup. George Duncan had rung PC recently; he had suggested Tommy Smith at Glasgow as a possibility. GS referred to MC's musical credentials and referred to MC's book, a review of this for BL would be useful. Mention of other names included Maggie Black and Gillian Reynolds. All this was hopeful, PC summarised, and would be followed up as appropriate.

(d) Strayhorn Centennial Honorary Committee. PC confirmed that DESUK's name now appeared on their website list of patrons.

(e) Postholders description of responsibilities. VL and CC had produced a note of these for the guidance of their successors.

5. Officers Reports. (a) Treasurer. VL indicated there was little to present at the present, the Society was in credit. In response to a question from GS, VL confirmed a few donations had been sent in response to

his piece in BL. **(Membership Secretary).** VL reported that membership numbers remain static. AP suggested we withdraw the offer of life membership to recipients of benefit support and this was agreed. The matter of Discounted Annual Membership will be an agenda item at the next meeting.

(b) BL Editor. IB had circulated his report prior to the meeting. He reminded all of the deadline – 20 February - for the next issue and said AGM items needed to be in as early as possible. Vol.22/2 will feature Jack Chamber's piece on *Ellington's Parallel Universe*, whilst Vol. 22/3 will be devoted to Strayhorn.

(c) Vice Chair. Following the discussions on item 4(c), GS had nothing further to report.

(d) Publicity. CA had sent free editions of BL to numerous people. CA asked if others as well as RB, would be prepared to give presentations to jazz societies and also if RB would allow other people to use his notes as a basis for this. RB confirmed he had no objection to this. Faculty libraries could be offered BL for no figure is quoted on the cover.

(e) Meetings/Website. AP reported website up to date and handed out a list of the London meetings. On Saturday 9th May at Pizza Express, the AGM will start at 1 pm and be followed by a concert by the Guildhall. After discussion, AP said the consensus was that the Guildhall, with Martin and Mike would be sufficient for the AGM. It was agreed that there would be a bucket collection.

6. Submitted items. a. 20-year summary. PC felt this was for our internal membership. GS concurred with this and it was agreed not to proceed with a leaflet.

b. Existing life membership. VL confirmed a good response to his appeal. GS said it was encouraging that the "lifers" would chip in. GE cautioned against asking for donations too frequently.

7. a. Election of new Committee. The slate of candidates previously compiled by PC was discussed. After deliberation, this proposal was accepted and will be presented to the AGM for approval. This does not preclude anyone from proposing other candidates. AP said members should be informed of the committee duties and PC responded that he would refer to this in his Chairman's chat.

b. Personal Statement. PC stated he did not wish to have any retirement presentation at the AGM. He explained his reasons and asked that the committee respect this decision.

8. Standing Agenda Items. GS proposed we should move straight to item 9 and this was agreed.

9. Dates of Future Meetings:

- a. Committee will meet at 1 pm on Saturday 18th April at the Punch Tavern (tbc).
- b. AGM: Saturday 9th May 2015 – 1 pm at Pizza Express Jazz Club, Dean Street, London

PC declared the meeting closed at 2.08 pm.

Catherine Coates
18th January 2015

LES MUSICIENS DE **DUKE ELLINGTON**

*ACTUELLEMENT A PARIS
JOUENT SUR*

Selmer

PAUL GONSALVES

JIMMY HAMILTON

CLARK TERRY

SHORTY BAKER

Selmer

4, Place Charles-Dullin
PARIS-18^e ORN. 27.40

(Photos T. Williams - B. ALL.)