

Ellingtonia

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Marr Archives Gets Condell Collection

The James F. Condell Collection, consisting of some 6,700 pounds of books, journals, sheet music, song books, instructional books, video tapes, sound recordings (among them 3,851 LPs and 3,336 cassettes!), and assorted memorabilia and ephemera were donated by his widow, Dr. Yvonne C. Condell, to the Marr Sound Archives at the University of Missouri-Kansas City.

Jim Condell, who died in 1998, was a member of our Society for a number of years; Yvonne Condell, also a lover of music, has remained a member.

Stipulations for the donation were simple: The collection can not be sold, must stay in one location, and be available to students and community members. An official at the archives called the collection "a gem—a treasure trove for jazz researchers." The Marr Archives is also repository of collections of such ex-perts as the legendary jazz authority Charlie Menees and oral historian Frank Driggs, so Jim's will be right at home and will further enrich the holdings. (We have heard that Harold Ashby's materials will go there, too.)

Dr. Condell had taught at Minnesota's Moorhead State University since 1965 and chaired the psychology department for 10 years. He served as a consultant for NPR's "Jazz Profiles," taught courses on Ellington at the Fargo-Moorhead Community University, and hosted "Condell's Corner," a weekly jazz radio show in nearby Fargo, ND. It was he who conceived and produced there, with Jack Towers as special guest, an anniversary celebration of the famous 1941 Ellington concert that friends Dick Burris and Jack recorded for posterity.

At the time of his death, Jim was working on a book on Ellington in the context of Erickson's theory of human development. An accomplished classical guitarist, he studied at the Royal Conservatory in Spain, and had begun courses on the instrument in the university's music department.

October Program: Starting Over

by Mac Grimmer and Peter MacHare, Program Coordinators

Here we go again! We'll hear those trumpets blow again! Oh—wait a minute. That doesn't sound like a Duke tune. But it's true, here we are starting a new Duke Ellington Society season. Our first program will be a member's choice—we'll all have a chance to set the mood with one of our favorite Ducal selections. And as an added attraction, let's bring a non-Duke tune as well—a brief glance in the other direction. It's always interesting to hear the other things our members are listening to, outside the world of Ellingtonia!

The time is **8 pm, Saturday, October 7**, at our regular meeting place, the **Grace Lutheran Church, 16th and Varnum Streets, NW, Washington, DC**. Remember: two selections, one Ducal and one non-Ducal. For those of us who might not have their favorite CD at hand, just come and listen! What could be better than hearing all these member favorites!

Plans for Bellson Concert Proceeding

Rev. Kersey is moving full steam ahead looking to host Louis Bellson at Grace Lutheran Church sometime in the spring for a Sacred Concert. At this time, plans include Mr. Bellson spending a week at Duke University as artist-in-residence in December as well as concerts at Duke, Grace Lutheran, and a venue in New York to be arranged.

— Peter MacHare

Jazz Festival Scheduled

From its business manager we learn that a Duke Ellington Jazz Festival in Washington, DC is planned for 4-9 October 2006. Scheduled artists include Roy Haynes, Roy Hargrove, Mavis Staples, Dr. John, Luciana Souza, and The New Washingtonians. Watch media for further news of this event.

See related "Tribute or Marketing Strategy or ?" on page 3.

Duke Ellington by David Bradbury

London: Haus Publishing, 2006

Reviewed by Reuben Jackson

Though only 183 pages, David Bradbury's *Duke Ellington*, part of Haus Publishing's "Life and Time" series, is a cogent, well-written overview of the great composer-bandleader's career and legacy. Bradbury's text is often interspersed with quotes from other estimable (and, in my opinion, required) tomes such as Mercer Ellington's *Duke Ellington In Person*. This deft weaving of source material is not unlike, say, a well-crafted musical arrangement in which a number of soloists contribute to the overall development of the "riff."

Which isn't to say that the author's writing is lacking. He consistently strikes a successful balance between impassively relaying the factual hills and valleys of Ellington's career, and conveying the sense of diligence and achievement a book concerning "God's messenger boy" deserves. (Photographs of the Duke, Ellington orchestra members, and venues associated with the Maestro are also interspersed.)

Duke Ellington is the perfect book for that friend who, having heard a few strains of, say, *The Goutelas Suite* wafting from your sound system, finds his or her curiosity understandably whetted. But longtime listener can also find much to appreciate in its pages as well.

Fran McIntyre, *Lucky in Love*

Consolidated Artists Productions CAP1002

This first CD by Fran McIntyre, a member of (New York-based) TDES, who has been known as a gospel and blues vocalist, demonstrates her talents in other idioms as well.

The title piece, "Lucky in Love," establishes a tone of affirmation and optimism that also informs "Hold On," "Pick Yourself Up," and "We'll Try to Understand It," "For Once in My Life," and "Midnight at the Oasis." She seems very comfortable with traditional and pop standards "Candy," "Sunny," "You Belong to My Heart," and a sensitively retrospective "I Almost Lost My Mind."

Ms. McIntyre is right at home on rhythm and blues-y "Rock Me Daddy"; her "No One Ever Tells You" is remindful of a vaudevillian homily about love; and she takes the listener amongst a down home congregation in "Who Threw the Whiskey in the Well."

As for love songs, "Solitude" exudes alone-ness, and "In the Wee Small Hours" invokes the still of those special hours of ruminative yearning.

The accompanying instrumentalists are interestingly supportive of Ms. McIntyre's voice and moods, especially pianist Dick Katz.

Personnel: Fran McIntyre - vocals & percussion; James Weidman - arranger, piano, organ; Dick Katz - arranger & piano; Michael Dawson - percussion; Marcus McLaurine - acoustic & electric bass; Bill Saxton - tenor & soprano saxophone; Gary Smulyan - baritone saxophone; Ross Konikoff - trumpet & flugelhorn; Bernice Brooks - drums; Warren I. Smith - drums & percussion; Patricia Cam, Derwin P., L.D. Frazier, Ira Yusef - background vocals.

— Ted Hudson

Song for My Fathers: *A New Orleans Story in Black and White* by Tom Sancton

New York: Other Press, 2006

I recently finished reading a delightful book about Preservation Hall and the musicians associated with it in the 1960s. It is a memoir by Tom Sancton entitled *Song for My Fathers*. While not exactly *Ellingtonia*, this book will be of interest to many of our readers.

Sancton was a white teenager growing up in New Orleans in the 1960s. His father, one of the few liberal whites in the area, was a reporter/columnist for the now defunct *New Orleans Item*, and a would-be book author. He was also a New Orleans jazz fan and began taking his son to Preservation Hall when he was a young teenager. Young Tom fell under the spell of George Lewis's clarinet and began taking lessons from him, as well as from banjoist Creole George Guesnon and trumpeter Punch Miller, among others. Eventually he became a regular performer at Preservation Hall and a member of the Olympia Brass Band.

Ultimately, his father had a falling out with the owners of the Hall and stopped going. But young Tom continued to go to listen and to play, as well as to visit many of the musicians in their homes (which was strictly a no-no for a white kid to do in New Orleans in those days). Very few of his white classmates understood him, but his true friends were the black musicians who became his mentors and idols.

The whole book is very moving, especially the last chapter, a very poignant recounting of the death and funeral of Sancton's closest friend, George Lewis.

The book is highly recommended.

-- Ben Pubols

Short Sheets . . .

Bellson Merchandise

A recent notice informed that to receive a catalog of Louie Bellson merchandise that "make great gifts," one may send his/her postal address to bellson@remo.com.

Sacred Concert Highlights Brown Festival

Reservations sold out for a concert of Duke's Sacred Music at the 18th Annual Clifford Brown Jazz Fest in Wilmington, DE, in June.

Duke's Bones Reissued

An updated version of Kurt Kietrich's 1995 book *Duke's Bones: Ellington's Great Trombonists* is available.

Hodges Website

Johnny Hodges aficionados will be glad to know there is a website devoted to their music hero at www.geocities.com/johnny.

Wallén the Tourmaster

Goran Wallén escorted the New Orleans Joymakers around Sweden for over 1400 miles in eight days, taking care of lodging, food, sound checks, and other matters. The band's young trumpeter, Mike Braud, is a relative of Wellman Braud.

Strayhorn Concert on 28 October

The Smithsonian Jazz Masters Orchestra will present an all-Billy Strayhorn concert at 7:30 pm on 28 October in the Baird Auditorium of the Smithsonian's Museum of Natural History. For more information and reservations, phone 202-252-0012.1 or check out customerservice@residentassociates.org online.

A Welcome Update

In his regular column in the TDES newsletter, its president Ray Carman writes:

A note to our international friends, we have not forgotten you and the idea of hosting a TDES International Conference. Our concern is still seed money. It is extremely hard to come by. Hotel prices here [New York City] are at an all-time high, but somewhere there must be a venue that will serve us. We just have to find it.

Condolences

We are greatly saddened by the death of Milia Hoefsmit in her native Belgium in July.

She is especially lovingly remembered by members of our Society and others who got to know her at the annual international conferences, which she attended with her husband, Sjef Hoefsmit.

We extend to Sjef and their family and other loved ones our heartfelt sympathy.

Tribute or Marketing Strategy or ?

A series of recent postings on Duke-LYM addressed the issue of whether the use of prominent musicians' names in titles of jazz festivals honors or simply appropriates their names for promotional purposes.

One undertaking cited in the discussions is the Duke Ellington Jazz Festival held in Washington last year and scheduled again for this year. On the website Andrew Homzy writes, "The idea of a 5-day Duke Ellington festival is wonderful. However, what do Dr. John, Pancho Sanchez, Paquito D'Rivera, Roy Haynes, Roy Hargrove, Victor Masondo, Mavis Staples, Geri Allen, Michael Philip Mossman, Luciana Souza and Janis Siegel have to do with Ellington's music?"

"Where is David Berger, Wynton Marsalis, Loren Shoenberg, Stan Tracey, Anthony Brown, Bill Dobbins, the Sun Ra Arkestra, Nigel Kennedy, Harry Connick, The Dutch Jazz Orchestra, Church Isreals, David Baker, Gunther Schuller, The Vienna Art Orchestra, and other wonderful musicians and groups who have done so much to keep Ellington's music alive?"

"Perhaps," suggests DB, "all our members could forward your email to the festival coordinators. I certainly plan to pursue them for next year. Incidentally, I did approach them to perform at their first festival (last year?), but I guess we sounded too Dukish. lol," and in another posting says, "I'm starting the Elvis Presley Music Festival. The groups that will appear are David Berger, Wynton Marsalis, Loren Shoenberg . . . Why is Duke co-opted for commercial purposes. Is nothing sacred?"

Arne cites other festivals: "As we can see, except for 'borrowing' DE's name, this festival has nothing to do with DE. Maybe it's a new trend, but last year's Umbria Jazz Festival's star attraction was Elton John, like Sting was at this year's Molde Jazz Festival.... As long as it brings in \$\$\$\$ - everything seems acceptable."

On the other hand, David in Delta says, "I don't see the significance of whether or not it's a profit-making venture or not. The musicians are professional and will likely be paid. The hotels and restaurants in the area will make money. Perhaps the event organizers will make some money, too. I don't see there's anything wrong with that." He adds in another posting, "I think it's good that Washington honors Duke by naming its jazz festival after him. . . . the use of his name doesn't necessarily mean the festival would or should focus on his music. Having said that, however, if it were to have a significant Ellington content, I'd be tempted to take a week holiday to attend . . ."

Ed. Note: Let us know your thoughts, faithful reader.

"Dramatis Felidae" (To Use Our Man's Term in MIMM) About Our Members

Ulysses LaPradde

In April, as he had done in the past in Duke's birth month, Ulysses "Speedy" LaPradde organized and provided a bus for TDES members and friends to make a memorial visit to the grave of Ellington at Woodlawn Cemetery in the Bronx, NY.

Anthony Brown

Talk about busy! Anthony Brown was in Hawaii for a Grammy Trustees retreat, has been commissioned to do a score for an American Conservatory Theater production, and is a contributing author for a book on John Coltrane—all the while completing his own book on the development of modern drumming entitled *Give the Drummer Some!*

Harvey Cohen

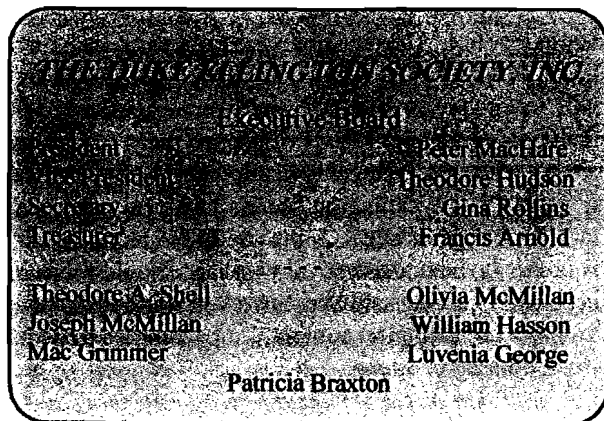
"Duke Ellington: In His Own Words" is the title of a program of audio clips presented by Harvey Cohen at the Library of Congress in June. In September, Dr. Harvey left for London to begin teaching at Kings College. Before departing he gave his new address and the invitation: "Drop on by sometime."

Yvonne and (the late) James Condell

Information about and applications for the James and Yvonne Scholarships at Minnesota State University at Moorhead may be obtained from the Office of Scholarship and Financial Aid, 1104 7th Avenue S., Moorhead, MN. Both Yvonne and Jim had distinguished careers as professors at the university.

Clinker Alert!

Oops! We regret a couple of errors in the report of our May meeting in our June issue: As our native Netherlands member Sjef Hoefsmit notes, the "Come Sunday" that Tony Watkins sang was in Hebrew, not Dutch. Also, "Drag" and "Laying on Mellow" are not titles for the same compositions. Thanks, Sjef.



Everybody and Some Others

by Gina Rollins, Secretary

Ted Hudson put together a great program, "Everybody and Some Others," for our June 3 meeting. It featured a parade of musicians and vocalists who were, for the most part, with Duke only a short time, but still made their mark with some memorable performances.

Mahalia Jackson was a star outside of Duke's orbit but Ted played a clip courtesy of the Ellington Collection in the Archives Center at the Smithsonian that demonstrated the collaboration between the two in creating their interpretation of "23rd Psalm." Likewise, we know Rick Henderson as a saxophonist, but Ted shared "Carney," which Rick composed and arranged.

We also heard Dave Black, drums, and Ralph Collier, conga, on "Montevideo"; Bobby Durham, drums, Emmanuel Abdul-Rahim, conga, and Buster Cooper, trombone, on "Untitled Blues"; and Svend Asmussen, viola, and Stephane Grappelli, violin, in counterpoint with Ray Nance, also on violin, in "Blues in C." We also heard a little of Tony Scott on flute and tenor, Harry "Sweets" Edison on trumpet, and Taft Jordan and Al Killian on trumpet.

Ted highlighted several vocalists, including Ozzie Bailey, accompanied by Billy Strayhorn on "Love Came," Jean Cunningham along with Porter Kilbert on alto on "Prelude to a Kiss," and Marian Bruce-Logan, better known as the wife of Duke's physician, Arthur Logan, singing "In a Sentimental Mood."

Ted also threw the audience a few curve balls with a few tracks on mystery artists, including vocalists Frank Link on "Moon Maiden," Shirley Witherspoon and saxophonist Paul Gonsalves on "The Blues," Trish Turner on "It Don't Mean a Thing," and Rosemary Clooney on "Im Checking Out, Goom Bye." Several people correctly identified Turner and Clooney, but Ted had us all pretty well stumped with Link, Witherspoon, and Gonsalves (several thought he sounded like Al Sears in that performance). Ted was kind enough to give a few door prizes (this scribe was lucky enough to win one.)

We were happy to have Ferna Schneidmill with us in her first outing after suffering a bad fall, joined by daughter Tillie (and, of course, Alan), and we were delighted to see Steve Mokone, who had not been able to be with us for a while due to some health issues. Thanks for coming out and brightening our evening, Steve, and thanks, Ted, for a fun and informative program.