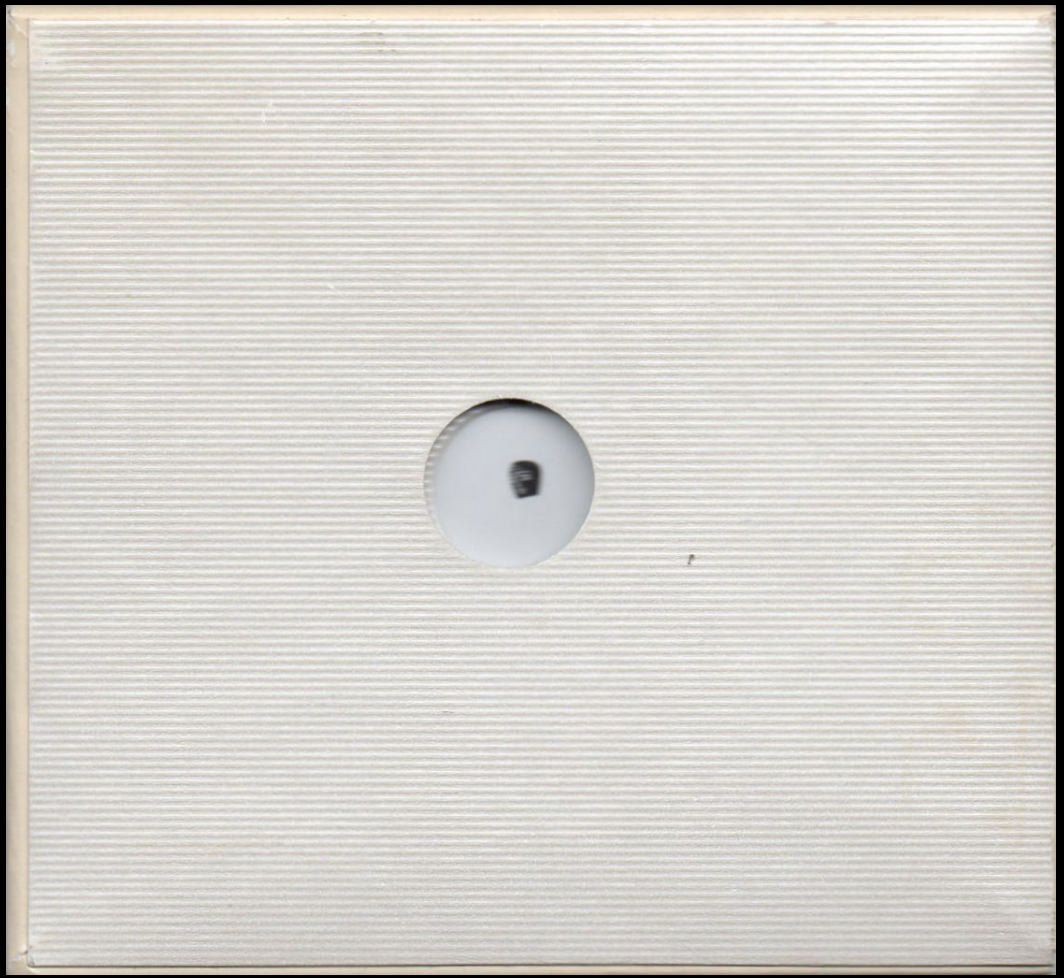

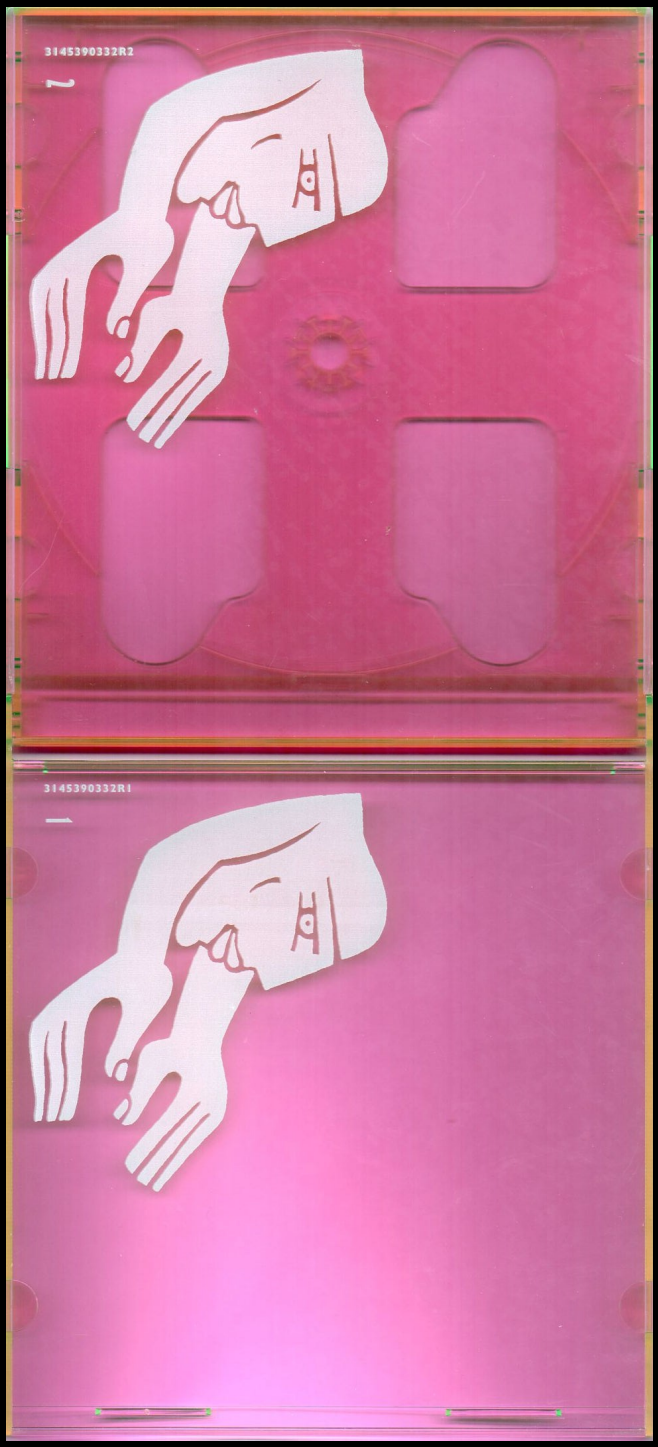
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THE ELLA FITZGERALD AND DUKE ELLINGTON COTE D'AZUR CONCERTS ON VERVE ● DISC 1 ● 314 539 033-2 ● 314 539 034-2
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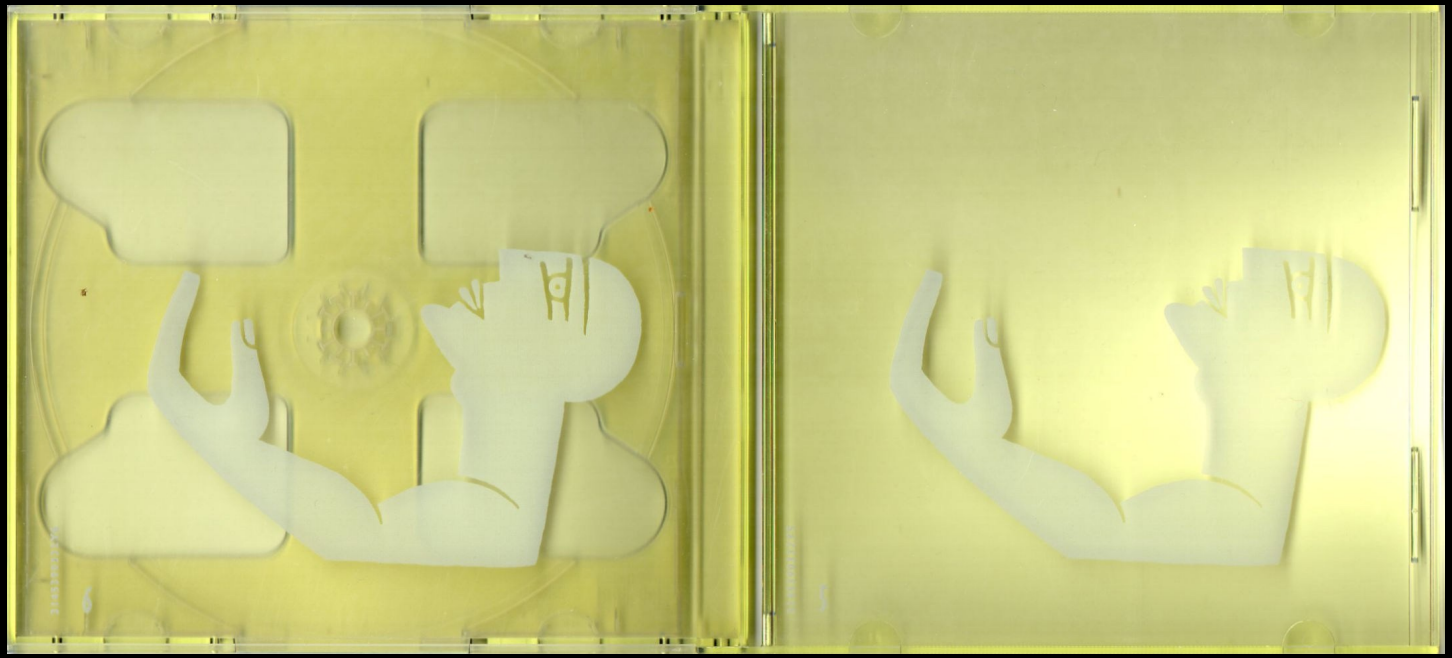
THE ELLA FITZGERALD AND DUKE ELLINGTON CÔTE D'AZUR CONCERTS ON VERVE ● DISC 1 ● 314 539 033-2 ● 314 539 037-2

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THE ELLA FITZGERALD AND DUKE ELLINGTON CÔTE D'AZUR CONCERTS ON VERVE ● DISC 2 ● 314 539 033-2 ● 314 539 039-2


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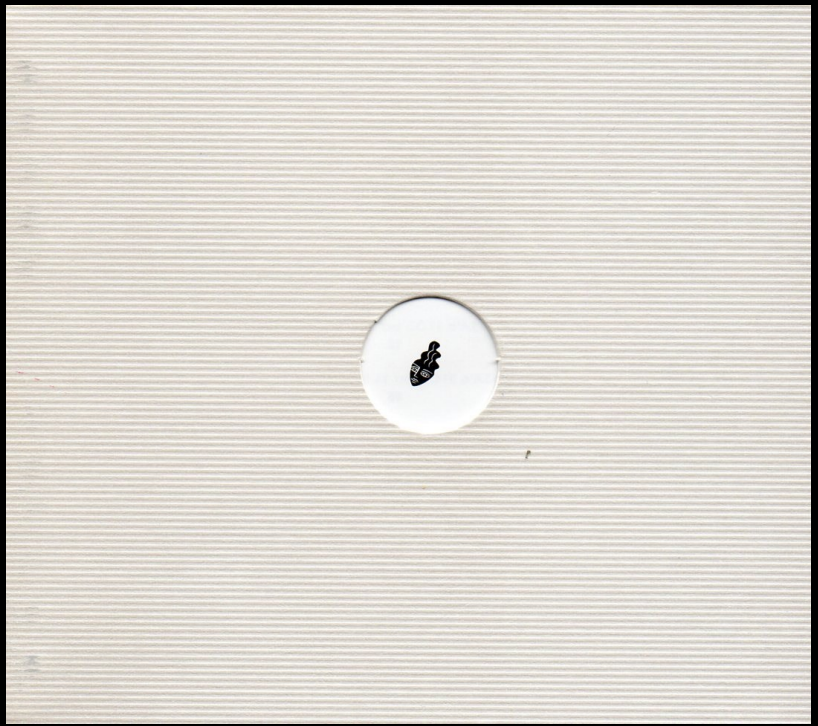

THE

ELLA FITZGERALD AND DUKE ELLINGTON

CÔTE D'AZUR CONCERTS

ON VERVE

CONTENTS


TRACK LIST


TRACK LIST

Intimacy: this is a very intimate train. The train is way in the distance, you know, and it's got all those circus wagons on it. If you know any circus music, put it in there, . . . the acrobats.

TRACK LIST

Solo credits identify featured players, even if they appear only playing written passages or in brief exchanges. Simultaneous or duet passages show the names of both players, e.g., Procope/Hamilton, and long exchanges are abbreviated with a dash, such as Fitzgerald–Gonsalves. In the pieces by Fitzgerald without Ellington, she is not listed in the solo credits, but only the instrumental soloists or obbligatists. On all tracks, there is no solo credit if there are no solos. Unless otherwise specified, Russell Procope solos on alto saxophone; Jimmy Hamilton on clarinet; and Harry Carney on baritone saxophone. As an emeritus Ellingtonian, Cootie Williams exercises a special prerogative not to play a section part in many numbers, though he remains on stage throughout. It has been suggested that Dud Bascomb is added to the trumpet section (in his place?) for certain parts of these concerts. Arrangements, unless shown otherwise, are by Duke Ellington and/or Billy Strayhorn. The spoken introduction to each piece appears in the "0" index (pause) preceding that track, and is not calculated in its track time.

Instrument Abbreviation Key

(tpt)	trumpet
(trmb)	trombone
(b trmb)	bass trombone
(as)	alto saxophone
(cl)	clarinet
(ts)	tenor saxophone
(bs)	baritone saxophone
(bcl)	bass clarinet
(p)	piano
(b)	bass
(d)	drums
(voc)	vocal
(vln)	violin

disc ONE

		Mstr. No.	Time
1	**Diminuendo in Blue** and **Blow by Blow** (Edward Kennedy "Duke" Ellington) Solos: Ellington, Williams, Carney, Ellington, Gonsalves	101606	8:06
2	**Caravan** (Duke Ellington–Juan Tizol) Solos: Brown, Hamilton, Brown, Ellington–Woodyard, Ellington		6:06
3	**Rose of the Rio Grande** (Ross Gorman–Harry Warren, b. Salvatore Guaragna–Edgar Leslie) Solos: Ellington, Brown	101605	2:51
4	**Tutti for Cootie** (Duke Ellington–James Hamilton) Solos: Ellington, Williams, Ellington, Williams, Williams		6:24
5	**Skin Deep** (Louie Bellson, b. Luigi Paulino Alfredo Francesco Antonio Balassoni) Solos: Woodyard, Woodyard		10:49
6	**Passion Flower** (William Thomas "Billy" Strayhorn) Solos: Ellington, Hodges		4:51
7	**Things Ain't What They Used to Be** (Mercer Kennedy Ellington) Solos: Ellington, Hodges		3:02
8	**Wings and Things** (Johnny Hodges, b. Cornelius Hodge) Solos: Gonsalves, Hodges		10:27
9	**The Star-crossed Lovers** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Hodges, Hodges		4:20
10	**Such Sweet Thunder** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Williams		3:24
11	**Madness in Great Ones** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Anderson		5:23

		Mstr. No.	Time
12	**Kinda Dukish** and **Rockin' in Rhythm** (Duke Ellington/Duke Ellington–Harry Howell Carney) Solos: Ellington, Brown, Carney (cl), Brown, Anderson		5:07
13	**Things Ain't What They Used to Be** Solo: Hodges		2:35

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On track 2: Cooper (claves) replaces (trmb) and Connors (maracas) replaces (b trmb); add Herbie Jones (guiro).
On tracks 5 and 13: Delete Ellington (p).

Recorded July 26, 1966
Tracks 1 and 3 original-LP issue: *Ella and Duke at the Côte d'Azur* Verve V6-4072-2
Other tracks previously unissued.

disc TWO

			Mstr. No.	Time
1		**Main Stem** (Duke Ellington) Solos: Anderson, Hodges, Anderson, Hamilton, Cooper, Gonsalves, Brown		3:53
2	*Medley*	Index 1: **Black and Tan Fantasy** (Duke Ellington–James Wesley "Bubber" Miley) Solos: Procope, Williams		8:55
		Index 2: **Creole Love Call** (Duke Ellington) Solos: Williams, Anderson, Procope (cl)		
		Index 3: **The Mooche** (Duke Ellington) Solos: Procope/Hamilton, Brown, Williams		
3		**West Indian Pancake** (Duke Ellington) Solos: Ellington, Gonsalves, Hamilton–Carney, Gonsalves	102755	4:45
4		**El Viti** (aka "The Matador") (Gerald Stanley Wilson) Solos: Anderson, Anderson	101607	4:01
5		**The Opener** (Duke Ellington) Solos: Gonsalves, Cooper, Woodyard, Anderson, Woodyard, Anderson		3:01
6		**La Plus Belle Africaine** (Duke Ellington) Solos: Ellington, Hamilton, Lamb, Carney, Woodyard, Hamilton		11:50
7		**Azure** (Duke Ellington–Irving Mills) Solos: Ellington, Gonsalves, Ellington, Hamilton, Ellington		7:44

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On tracks 1, 4, and 5: Delete Ellington (p).
Recorded July 27, 1966

disc TWO

			Mstr. No.	Time
8		***Duke Ellington introduces Ella Fitzgerald***		1:05
9		**Let's Do It** (Cole Albert Porter) Solos: Jimmy Jones, Williams		4:08
10		**Satin Doll** (Duke Ellington–Billy Strayhorn–Johnny Mercer) Solos: Williams, Jimmy Jones, Williams		3:16
11		**Cotton Tail** (Duke Ellington) Solos: Ellington, Fitzgerald, Fitzgerald–Gonsalves		7:07

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d) and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on tracks 9 and 10.]
On track 11: Ellington (p) replaces Jimmy Jones.
Recorded July 27, 1966

12		**Take the "A" Train** (Billy Strayhorn) Solos: Ellington, Williams, Williams Index 1: "a more complete version of our theme" Index 2: 8-bar encore		5:47

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
Recorded July 27, 1966
Track 3 original-LP issue: *Soul Call* Verve V6-8701
Track 4 original-LP issue: *Ella and Duke at the Côte d'Azur* Verve V6-4072-2
Other tracks previously unissued.

disc
THREE

		Mstr. No.	Time
1	**Take the "A" Train** (Billy Strayhorn)		:55
2	**Such Sweet Thunder** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Williams		3:06
3	**Half the Fun** (Duke Ellington–Billy Strayhorn) Solos: Hodges, Ellington		4:24
4	**Madness in Great Ones** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Anderson		5:26
5	**The Star-crossed Lovers** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Hodges, Hodges		4:21
6	**I Got It Bad and That Ain't Good** (Duke Ellington–Paul Francis Webster) Solo: Hodges		2:18
7	**Things Ain't What They Used to Be** (Mercer Ellington) Solo: Hodges		2:28
8	**Wings and Things** (Johnny Hodges) Solos: Gonsalves, Hodges		8:26
9	**Kinda Dukish** and **Rockin' in Rhythm** (Duke Ellington/Duke Ellington–Harry Howell Carney) Solos: Ellington, Brown, Carney (cl), Brown, Anderson		5:10
10	**Chelsea Bridge** (Billy Strayhorn) Solo: Gonsalves		4:18
11	**Skin Deep** (Louie Bellson) Solos: Woodyard, Woodyard	102757	12:12
12	**Sophisticated Lady** (Duke Ellington) Solos: Ellington, Carney		4:13

		Mstr. No.	Time
13	**Jam With Sam** (Duke Ellington) Solos: Anderson, Gonsalves, Brown, Procope, Hamilton, Cooper, H. Jones, Anderson		3:19
14	**Things Ain't What They Used to Be** (Mercer Ellington) Solo: Hodges		2:18

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On tracks 1, 10, 11, 13, and 14: Delete Ellington (p).

Recorded July 27, 1966
Track 11 original-LP issue: *Soul Call* Verve V6-8701
Track 14 original-CD issue: *Ella and Duke at the Cote d'Azur* Verve 314 539 030-2
Other tracks previously unissued.

disc
FOUR

		Matr. No.	Time
1	**Soul Call** (Louie Bellson–Henry Bellson) Solos: Gonsalves, Anderson, Gonsalves	102756	2:41
2	**West Indian Pancake** (Duke Ellington) Solos: Ellington, Gonsalves, Hamilton–Carney, Gonsalves		4:37
3	**El Viti** (aka "The Matador") – *incomplete* (Gerald Wilson) Solo: Anderson		1:19
4	**The Opener** (Duke Ellington) Solos: Gonsalves, Cooper, Woodyard, Anderson, Woodyard, Anderson		3:08
5	**La Plus Belle Africaine** (Duke Ellington) Solos: Hamilton, Lamb, Hamilton, Carney, Woodyard, Hamilton	102754	13:23
6	**Take the "A" Train** (Billy Strayhorn) Solos: Ellington, Williams, Williams		4:54
7	**Trombonio-Bustoso-Issimo** (William Alonzo "Cat" Anderson) Solos: Woodyard, Cooper	101601	4:21
8	**Such Sweet Thunder** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Williams		3:11
9	**Half the Fun** (Duke Ellington–Billy Strayhorn) Solos: Hodges, Ellington		4:15
10	**Madness in Great Ones** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Anderson		4:44
11	**The Star-crossed Lovers** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Hodges, Hodges		4:20

disc
FOUR

		Matr. No.	Time
12	**Prelude to a Kiss** (Duke Ellington) Solos: Ellington, Hodges		4:26
13	**Things Ain't What They Used to Be** (Mercer Ellington) Solo: Hodges		2:47

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On tracks 1, 3, and 4: Delete Ellington (p).
Recorded July 28, 1966
Tracks 1 and 5 original-LP issue: *Soul Call* Verve V6-8701
Track 7 original-LP issue: *Ella and Duke at the Côte d'Azur* Verve V6-4072-2
Other tracks previously unissued. Though track 5 has previously been cited to July 29; its acoustic characteristics suggest that it was performed July 28, as perhaps was still another version of "La Plus Belle Africane".

		Mstr. No.	Time
1	**The Old Circus Train Turn-around Blues** (Duke Ellington) Solos: Ellington, Hodges	101608	11:29

Duke Ellington and His Orchestra: Cat Anderson, Dud Bascomb, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
Recorded July 28, 1966

2	**Thou Swell** – *incomplete* (Richard Charles Rodgers–Lorenz Milton Hart) [with introductory quote from "Who?" (Jerome David Kern–Oscar Greeley Clendenning Hammerstein II–Otto Harbach, b. Otto Abels Hauerbach)]	1:39
3	**Satin Doll** (Duke Ellington–Billy Strayhorn–Johnny Mercer) Solos: Williams, Jimmy Jones	2:42
4	**Wives and Lovers** (Burt Bacharach–Hal David)	2:22
5	**Something to Live For** (Billy Strayhorn)	4:13
6	**Let's Do It** (Cole Porter) Solo: Williams	4:06

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d); and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on these tracks.]
Recorded July 28, 1966

		Mstr. No.	Time
7	**The More I See You** (Harry Warren–Mack Gordon)	101599	3:57
8	**Goin' Out of My Head** (Teddy Randazzo–Bobby Weinstein) [With introductory quote from "You Go to My Head" (J. Fred Coots–Haven Gillespie)]	101596	3:01
9	**Só Dança Samba (Jazz Samba)** (Antonio Carlos Brasiliero de Almeida Jobim–Marcus Vinicius da Cruz de Melo Moraes–Norman Gimbel)	101595	5:49
10	**Lullaby of Birdland** (George Albert Shearing–George Weiss)	101600	2:53
11	**How Long Has This Been Going On?** (George and Ira Gershwin, b. Jacob and Israel Gershovitz)	101597	3:07

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d).
On track 9: Add Buster Cooper (claves) and Chuck Connors (maracas).
On track 10: Add possibly Cootie Williams (tpt).
Recorded July 28, 1966

12	**Mack the Knife** (orig., "Moritat" from *Die Dreigroschenoper*) (Kurt Weill–Berthold Brecht–Marc Blitzstein)	101601	5:01

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d); and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on this track.]
Recorded July 28, 1966
Tracks 1 and 7–12 original-LP issue: *Ella and Duke at the Côte d'Azur* Verve V6-4072-2
Other tracks previously unissued.

disc
SIX

			Mstr. No.	Time
1	*Medley*	Index 1: **Black and Tan Fantasy** (Duke Ellington–Bubber Miley) Solos: Ellington, Procope, Williams		9:42
		Index 2: **Creole Love Call** (Duke Ellington) Solos: Williams, Anderson, Procope (cl)		
		Index 3: **The Mooche** (Duke Ellington) Solos: Procope/Hamilton, Brown, Williams		
2	**Soul Call** (Louie Bellson–Henry Bellson) Solos: Gonsalves, Anderson, Gonsalves			4:33
3	**West Indian Pancake** (Duke Ellington) Solos: Ellington, Gonsalves, Hamilton–Carney, Gonsalves			4:43
4	**El Viti** (aka "The Matador") (Gerald Wilson) Solos: Anderson, Anderson			4:09
5	**La Plus Belle Africaine** (Duke Ellington) Solos: Ellington, Hamilton, Lamb, Carney, Woodyard, Hamilton			12:30
6	**Such Sweet Thunder** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Williams			3:12
7	**Half the Fun** (Duke Ellington–Billy Strayhorn) Solos: Hodges, Ellington			4:20
8	**Madness in Great Ones** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Anderson			5:00
9	**The Star-crossed Lovers** (Duke Ellington–Billy Strayhorn) Solos: Ellington, Hodges, Hodges			4:08
10	**Wings and Things** (Johnny Hodges) Solo: Gonsalves, Hodges			3:22

disc
SIX

		Mstr. No.	Time
11	**Things Ain't What They Used to Be** (Mercer Ellington) Solo: Hodges		1:58

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On tracks 2, 4, and 11: Delete Ellington (p).
Recorded July 29, 1966

12	**Thou Swell** (Richard Rodgers–Lorenz Hart) [with introductory quote from "Who?" (Jerome Kern–Oscar Hammerstein–Otto Harbach)]		2:00
13	**Satin Doll** (Duke Ellington–Billy Strayhorn) Solos: Williams, Jimmy Jones, Williams		2:42
14	**Wives and Lovers** (Burt Bacharach–Hal David)		2:29
15	**Something to Live For** (Billy Strayhorn)		3:23
16	**Let's Do It** (Cole Porter)		3:26

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d); and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on these tracks.]
Recorded July 29, 1966
All tracks previously unissued.

disc
SEVEN

		Mstr. No.	Time
1	**Sweet Georgia Brown** (Maceo Pinkard–Kenneth Casey–Ben Bernie)		3:36

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p, arr); Jim Hughart (b); Grady Tate (d) and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on this track.]
Recorded July 29, 1966

		Mstr. No.	Time
2	**Goin' Out of My Head** (Teddy Randazzo–Bobby Weinstein) [With introductory quote from "You Go to My Head" (J. Fred Coots–Haven Gillespie)]		3:34
3	**Só Danço Samba (Jazz Samba)** (Antonio Carlos Jobim–Vinicius de Moraes–Norman Gimbel)		6:07
4	**Lullaby of Birdland** (George Shearing–George Weiss)		3:06
5	**Moment of Truth** (Collen Gray "Tex" Satterwhite–Frank Scott)		2:14
6	**Misty** (Erroll Louis Garner–Johnny Burke)	101598	3:26

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p); Jim Hughart (b); Grady Tate (d).
On track 3: Add Buster Cooper (claves) and Chuck Connors (maracas).

disc
SEVEN

		Mstr. No.	Time
7	**Mack the Knife** (Kurt Weill–Berthold Brecht–Marc Blitzstein)		5:36
8	**Cotton Tail** (Duke Ellington)		7:13

Solos: Ellington, Fitzgerald, Fitzgerald–Gonsalves
Index 1: performance
Index 2: Fitzgerald receives roses and speaks

Ella Fitzgerald (voc) with Jimmy Jones's Trio: Jones (p); Jim Hughart (b); Grady Tate (d) and the Duke Ellington Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl).
[Ellington does not perform on tracks 1–7.]
On track 8: Ellington (p) replaces Jimmy Jones.
Recorded July 29, 1966

		Mstr. No.	Time
9	**The Trip** (aka "High Passage") (Duke Ellington) Solo: Gonsalves		4:44
10	**Jive Jam** (Duke Ellington)		9:34

Solos: Ellington, Webster, Nance (cornet for all), Webster, Nance, Webster, Nance, Webster, Nance, Webster, Nance, Webster, Nance, Webster, Nance, Webster, Nance, Webster, Nance, Webster, Gonsalves, Hamilton (ts for all), Nance, Gonsalves, Hamilton, Nance/Webster, Gonsalves, Hamilton, Webster, Gonsalves, Hamilton [8 bars on bridge], Webster, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Webster, Nance, Gonsalves, Hamilton, Webster

disc
SEVEN

		Matr. No.	Time
11	**All Too Soon** (Duke Ellington) Solos: Brown, Nance (vln), Webster, Nance (cornet), Brown/Webster, Webster/Brown/Nance (cornet)	101609	**7:18**
12	**The Old Circus Train Turn-around Blues** (Duke Ellington) Solos: Ellington, Hodges, Nance (cornet), Webster, Nance (cornet)/Hodges		**7:18**
13	**It Don't Mean a Thing (if It Ain't Got That Swing)** (Duke Ellington) Solos: Ellington, Fitzgerald, Webster, Fitzgerald–Nance (voc); Nance (voc for all following), Gonsalves, Nance, Gonsalves, Fitzgerald, Nance, Gonsalves, Nance, Gonsalves, Fitzgerald	101602	**7:14**

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones (tpt); Ray Nance (cornet, vln); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb), Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves, Ben Webster (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On track 13: Add Ella Fitzgerald (voc); Ray Nance (voc); Jo Jones (d); delete Hodges (as).
Recorded July 29, 1966

14	**Just Squeeze Me (but Don't Tease Me)** (Duke Ellington–Lee Gaines) Solos: Ellington, Fitzgerald/Webster, Nance (voc), Fitzgerald/Webster, Webster, Fitzgerald	101603	**4:27**

Ella Fitzgerald (voc) and Duke Ellington (p) with Paul Gonsalves, Ben Webster (ts); John Lamb (b); Sam Woodyard (d); Ray Nance (voc).
Recorded July 29, 1966
Tracks 6, 11, 13, and 14 original-LP issue: *Ella and Duke at the Côte d'Azur* Verve V6-40/2-2
Tracks 9 and 10 original CD issue: *Ella and Duke at the Côte d'Azur* Verve 314 539 030-2
Other tracks previously unissued.

disc
EIGHT: REHEARSAL

Duke Ellington's July 28 afternoon rehearsal for the public and for film cameras was also a legitimate run-through of three relatively new pieces in the band's repertoire. From Ellington's verbal introduction to the "Old Circus Train Turn-around Blues", it seems that the piece had been organized on paper earlier in the day with the help of Ellington's copyist, Tom Whaley, into letter-named sections. Ellington goes about sharpening the interpretation through some classic, evocative descriptions of the circus train and of its attributes, and "putting in some solos". After the first few minutes of rehearsal here (tracks 1–7), his routine for the sequence of those sections seems set enough so that Whaley can retreat to formalize the chart. Though called on repeatedly to fill in over the band parts at letter B, Cootie Williams seems reluctant to do so, and he winds up not soloing at that or the next night's concert.

Next comes "Blue Fuse No. 2", a work whose "... No. 1" counterpart had at least been previewed by the band prior to this rehearsal, as apparent on track 8. Like "Circus Train", Ellington's blueprint for "Blue Fuse No. 1" is revised in medias res, following some suggestions from the reed section. Paul Gonsalves also seems to refer to playing "The Trip" (calling it "Passage") on that night's concert. His suggestion is declined by Ellington, who intimates that the piece needs structural details. Perhaps those were undertaken between this afternoon rehearsal and the next night's (premiere?) performance.

Ellington's desire to run through a band arrangement of "The Shepherd" (with Cootie Williams as soloist), better known as a piano-trio feature, draws opposition from Norman Granz, who was concerned with getting suitable rehearsal sequences for his film. He advises that Ellington return to a complete run-through of "Circus Train" as the rehearsal finale, and indeed part of that is shown in the film.

Time

1 The Old Circus Train Turn-around Blues (Duke Ellington) **1:09**

Index 1: fragment of breakdown take
Index 2: instructions

Russell Procope: You've got a hold over this note: what does this mean? Would this be the ending?

Ellington: That's the "Circus Train". Now, look: the main thing we have to do with this one is we have to put in a couple of divisions, separations . . . . You start it off with this here — you know, its — you fiddle [?].

2 The Old Circus Train Turn-around Blues **1:31**

Index 1: breakdown from intro

Ellington (during music): Paul [Gonsalves], and then the 'bones . . . Wait a minute, one more time. [*as he takes another chorus of introduction*].
Easy; the same way, the same thing [*as Gonsalves plays ad lib over the trombones*].

3 The Old Circus Train Turn-around Blues – *instructions* **1:50**

Index 1:

Ellington: I want to play those eight bars, and repeat them. Now, that chord that's on the end doesn't go in there yet, just the first eight bars. The chord on the end is for when we come back to this, and use it as an ending.

Index 2:

Ellington: I would have had it all written out for you, fellas, but we were short of time; I had to write this very quick this morning.

Paul Gonsalves: I'm supposed to be soloing there, but I've got a part to play.

Ellington: No, not in that—

Harry Carney [?]: Is Paul still playing that same thing?

Ellington: This is down at the bottom; we're starting there.

Index 3:

Ellington: Intimacy: this is a very intimate train. The train is way in the distance, you know, and it's got all those circus wagons on it. If you know any circus music, put it in there [*sings melody from "The Skater's Waltz"*] — the acrobats.

Time

Index 4:

Ellington: After these eight bars are repeated, we'll have a little ad-libbing in there, and then we'll go to the top. And when you finish letter C, there's some more ad-libbing that goes in before we go on to letter — is letter D marked D? There's some ad-libbing between there.

Index 5:

Ellington: Let's set the routine on it. Let's play the eight bars, ready? Eight bars and repeat them . . . . Don't play that loud chord . . . . Or maybe the loud chord sounds good, I don't know. [*Jimmy Jones chords at the piano*] Let's play the whole thing . . . eight bars at the bottom.

4 The Old Circus Train Turn-around Blues **1:11**

Jimmy Hamilton: Is Paul in front?

Ellington: Yeah.

Index 1: "eight bars at the bottom"

Ellington: Saxes, that's a train whistle in there, don't blow it too loud. Let me hear it.

Procope: Oh, is that what it is? [*Hamilton plays*]

Ellington: Not like that. No, man, you've got on a steamboat hat.

Index 2: "eight bars at the bottom"

voice from a distance: [ ]play eight,[ ]play a full chorus [*apparently referring to the 8-bar passage just played, letter B*].

Ellington: Yeah, I know. Well, let's change it. [*See track 7, index 0*]

5 The Old Circus Train Turn-around Blues **2:40**

Index 0: instructions

Ellington: Let's start at the top and see what happens. Take it from the top, fellas, on the piano.

Index 1: breakdown take

Ellington plays piano for the introduction, returning to front of stage as band enters.

Ellington (during music): An 8-bar bridge . . . . Cootie — . . . one more time . . . letter C now.

Solos: Ellington, Hodges

Time

Johnny Hodges: You want me to do something else in there?
Ellington: Where?
Hodges: Where you just said.
Ellington: No, you've got the top note there.
Hodges: No, I don't [?] [*plays figure in first eight bars of letter D*]
Ellington: Oh, not there.
Hodges: You mean [*plays figure from last four bars of D*]? You mean right there?
Ellington: Yeah.
Hodges: What do you want me to do with that? Join in there [?]
Ellington: Yeah.

6 The Old Circus Train Turn-around Blues — 3:38

Index 0: instructions

Ellington: It's a matter of putting in some solos here somewhere . . . Letter E: let me hear letter E.
Hodges [?]: What do you want me to do when they come off it?
Ellington: Well, the brass is in there. Listen to it.

Index 1: from letter E

Ellington calls Jimmy Jones to the piano at letter F and calls on Cootie Williams to solo as they reach letter B following the saxophone solos.

Solos: Hodges, Hamilton (ts), Gonsalves, Hamilton (ts)

7 The Old Circus Train Turn-around Blues – *instructions* — 2:00

Index 0: revision of letter B

Ellington: I think that letter B we better make a 12-bar blues. Instead of making it eight bars, we better add another four bars on it.
Hamilton: Where's this going on?
Ellington: Letter B, as in . . . brown.

Time

Gonsalves: And also letter F, too.
Ellington: And letter F, add four bars to that, too. Put a 4-bar rest in it, in other words. Make them all twelve bars.

Index 1: letter E

Ellington: I don't know what he [i.e., Tom Whaley] did with that [chord]. There's a . . . letter E at the loud thing — Is that letter E?
Ellington: Hold it. [*to Whaley*] Hey, where'd you put that loud chord? I don't see that on here anywhere, that big chord.
from the band: Two bars before E.

Index 2: finale chord

Ellington: Let me hear the chord two bars before E . . . . [*band plays chord*] Where does that go?

Index 3: letter D

Ellington: Hey, at letter D — no matter what happens we — letter D is going to be the last chorus.
Gonsalves: Letter D happens to be in *another key.*
Ellington: Whatever we put on the end of it, we go back to letter D, and that's out. That's the out-chorus.
Tom Whaley: Hey, Duke, do you want me to put the saxes down? Here?
Ellington: Yes.

8 Blue Fuse No. 2 (Duke Ellington) – *preparation* — 1:39

Index 0: Granz/Whaley

Ellington: Let me hear "Blue Fuse No. 2".
Norman Granz: This number will be ready for tonight, Tom?
Whaley: What, this? *This* [the "Old Circus Train Turn-around Blues"] will be ready. Yeah.

Index 1: suggested revision

Ellington: OK, let's go.
Gonsalves: Hey, can I explain something to you? If you're going to play this [ ] when you play "Blue Fuse No. 1", when it gets here, this is what throws the band off. This is unnecessary, these four bars. Because I'm playing blues and they're playing these 4-bar intervals.

Time

Ellington: No, that's all — you know what that is, that's a long thing in G-minor, no change at all.
Gonsalves: I'm talking about these four bars.
Ellington: I know; that's right. That's what I'm talking about, too.

Index 2: "Passage" tonight?

Ellington: Let's try this "Blue Fuse", huh? see if it'll go in the same tempo.
Gonsalves: Hey, I know what to play tonight.
Ellington: Hmm?
Gonsalves: "Passage".
Ellington: Hmm? Oh. Well, I have to give you a lead sheet on that, because I want you to start with a melody. I want you start with this . . . [*hums*].
Gonsalves: No, see; you're going to mess that whole thing up . . .

9 Blue Fuse No. 2 :44

Index 0: countoff
Index 1: music

10 Blue Fuse No. 1 :37

Index 0: instructions

Ellington: Hold it. Play "No. 1" now. Let's see if we can do anything with this thing. Let's do something with it or throw it out.

Index 1: first attempt

11 Blue Fuse No. 1 :51

Index 0: instructions

Ellington: Ah, you like that piano player [*Jones*], huh? [*laughter*]

Index 1: to letter D

Time

12 Blue Fuse No. 1 2:57

Index 0: instructions

Ellington: [*At letter D*] Hold it right there. Now, right there you go into G-minor and you stay in G-minor; nothing but G-minor chords. Start there again. What was that? Letter D again. D: as in Duke . . . delightful.

Index 1: letter D
Solo: Gonsalves
Index 2: instructions

Ellington: Nothing but G-minor chords.
Gonsalves: Yeah, but what kind of phrases — 4-bar phrases, or what?
Ellington: Whatever.
Gonsalves: No, see you've got here 1-2-3-4; 4-bar phrases of minor chords, then you've got another four bars, then you've got thirty-six. Is that blues phrases here or are they all the same [?]?
Ellington: Yeah.
Gonsalves: That's what I was saying. Those 4-bar phrases you don't need.
Ellington: You ought to take out the 4-bar rests. Take out this four here, and take out this too.
Gonsalves: When we finish here, then just let me play the minor . . .
Ellington: No, no, wait; yeah, I know what's wrong here. Scratch out the four bars after the first, second, and third endings. All right, so then you've got letter E, which is thirty-six bars. Let's constitute that three choruses of the blues. G-minor blues.
Gonsalves: What about these next four bars?
Ellington: No, that's enough. After that comes what, letter H? What's in letter H, anything — or rests? Let me hear letter H.

Index 3: letter H

Ellington: After these eight bars are repeated, we'll have a little ad libbing.

Index 4: Granz requests

Ellington: Now what's [letter] I?
Norman Granz: Doesn't this sound like one of those New Orleans marching songs?

Time

Ellington: I just want to get this damn thing routined so we can play it sometime, where it means something.

Granz: Listen, before you break up, my man wants you to do just one straight-through for the camera.

Ellington: All right let's go back to the "Circus" — oh, oh, no, wait a minute; just one before we do that . . .

13 The Shepherd (Duke Ellington) 2:33

Index 0: calls the tune

Ellington: Where's that thing, Tom?

Index 1: breakdown take

Ellington: [*cueing sections from piano*] Second chorus is trombones. . . . *now*, saxes.

Solos: Ellington, Williams

Index 2 : tempo change

Ellington: I ought to give you another lead sheet.

Granz: They want the middle [ ] where the saxes [ ].

Ellington: Yeah, I know. I know, I was just trying it.

Solo: Williams

14 The Old Circus Train Turn-around Blues 4:44

Index 0: instructions

Ellington: All right, go back to the "Circus"; let's play it all the way through this time. Let's get the routine straight. Barnum & Bailey, Ringling Brothers, Wallace Brothers . . . .

Procope: Hagenbeck & Wallace.

Ellington: Hagenbeck! Hey, yeah. that's in the [ ].

Procope: Is that the kind of circus you were thinking about?

Ellington: You're talking about Hazel Valentine! [*laughs*]

Hamilton: That's before me and Harry.

Hodges: That's before our time, that's before your time.

Time

Ellington: Now, we've got A, B, and C — add four bars to B and repeat it. Cootie, fill that in there, will you, in B.

Unknown: Piano's in front, right, Mr. Jones?

Index 1: letter B to end

Ellington: Play letter B. Cootie, listen to this will you?

Solos: Hodges, Hamilton (ts), Gonsalves, Jimmy Jones

15 The Old Circus Train Turn-around Blues – *complete rehearsal reading* 8:07

Index 0: instructions

Ellington: Hey, Cat, raise that last note an octave, will you?

Index 1: complete take

Jimmy Jones replaces Ellington at the piano after the introductions.

Solos: Ellington, Hamilton (ts), Cooper, Hodges, Gonsalves, Hamilton (ts)

Duke Ellington and His Orchestra: Cat Anderson, Mercer Ellington, Herbie Jones, Cootie Williams (tpt); Lawrence Brown, Buster Cooper (trmb); Chuck Connors (b trmb); Johnny Hodges (as); Russell Procope (as, cl); Jimmy Hamilton (ts, cl); Paul Gonsalves (ts); Harry Carney (bs, cl, bcl); Ellington (p); John Lamb (b); Sam Woodyard (d).
On tracks 4, 6, 8–12, 14, and most of 15, Jimmy Jones (p) replaces Ellington
Recorded July 28 (afternoon), 1966

All foregoing tracks recorded at Juan-les-Pins, France

16 Tingling Is a Happiness (Duke Ellington) 4:00

Duke Ellington (p).

Recorded July 27, 1966 at Fondation Maeght, St. Paul de Vence, France
All tracks on disc eight previously unissued.

Original recordings produced by **Norman Granz**

The music in this collection was recorded live in the south of France — Ella Fitzgerald and Duke Ellington appeared at Le Festival International de Jazz d'Antibes–Juan-les-Pins, which was held on various stages in the twin tourist cities. Ellington and Fitzgerald were billed to appear on the same waterfront stage, Ellington for two sets on each of four nights, and Fitzgerald alternating sets with Ellington on two of those nights.

These eight CDs offer an incomplete but revealing cross-section of the music performed. The breadth of the collection is owed to the foresight of Granz's recording nearly all of every night's music, while the gaps are due to the dispersal of the recordings in the years since the concerts.

The Fitzgerald/Ellington Côte d'Azur concerts were recorded and/or broadcast by French radio, French television, and Norman Granz's film crew, as well as by a professional audio recording team. Granz's film shows only a fraction of the four days' performances; much, if not all, of his concert footage is from July 28. It also includes excerpts of the Ellington orchestra rehearsal of that day (heard on disc eight), which in fact was a work-in-progress showcase event, for the benefit of live and film audiences and for the band's preparation. Radio and television air-checks from the Côte d'Azur that have circulated on tape among collectors for thirty years (and are not in this collection) are the source of both thorough discographical information about the concerts and unofficial issues of several portions of the music.

The audio recordings turned out with technically admirable — and at times breathtaking — results. These stereo recordings were edited to make two albums released on Verve in 1967 and '68, the 2-LP *Ella & Duke at the Côte d'Azur* (V6-4072-2; on CD 314 539 030-2) and the Ellington instrumental-only collection *Soul Call* (V6-8701). Fitzgerald was nearing the end of her tenure as a Verve contract artist in 1966, and this was Granz's last "return engagement" with the company as a record producer.

This eight-CD set brings together all of the Verve-held performances from the Côte d'Azur. While there is original stereo tape for most of the music, four titles and some of the between-track repartee have been taken from monaural safety

A NOTE ON THE CONTENTS

dubs of reference lacquers, which in fact were made from a different recording set-up — perhaps for film use — on the same stage. On those selections (disc six, tracks 5 and 9; disc seven, track 12; and disc eight, track 16) surface noise is audible, as are some residual noises from their poor disc-to-tape transfer in the Sixties. All tracks have been programmed here as they were performed at the concerts, as far as the order can be determined. (The sequence of the issued pieces by Fitzgerald and her trio on disc five is highly speculative.) Likewise, this box set preserves as much of Ellington's and Fitzgerald's addresses to the audience as is possible.

Pains have been taken to improve the sound of these tapes, but there were some unfortunate and even untreatable circumstances — such as instances when soloists are too far off mic to be heard clearly. Because these were outdoor concerts, extraneous noises are frequently heard — from the bandstand, the audience, overhead airplanes, automobiles, and even watercraft behind the stage. Because it is a live, location recording, other technical interruptions are also frequently audible: abrupt or ill-timed changes in microphone mix or balance; tape dropouts and wow; and radio interference on some microphone lines.

The recording of "El Viti" on disc four, track 3 was apparently aborted in midstream due to persistent technical flaws through its first half. Likewise, the "Circus Train" that begins disc five, the LP-issued "All Too Soon", and Fitzgerald's "Thou Swell" from disc five, track 2 were clipped at their beginnings due to a late start in operating the recording deck. "The Star-crossed Lovers" on disc six is incomplete at the end, apparently because the original tape ran out. In recording the "Wings and Things" on disc three, engineers began the piece on the end of one reel of tape and had to change over to another as the performance continued; the loss of at least a full chorus in that transition is represented by a brief fade to black here. Woodyard's solo in "Skin Deep" (disc one, track 5) is missing several seconds [the edit is shown at index 2] for the same reason.

Ben Young
June 1998


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ELLA AND DUKE

AT THE

CÔTE D'AZUR

ELLA & DUKE

"One of the highest honors paid me", Duke Ellington writes in *Music Is My Mistress*, "was when Norman Granz presented us at the Saint-Tropez Art Festival in 1966 along with Ella Fitzgerald and a host of top masters in their own different fields." The other masters included the artist Joan Miró. Granz produced a film of the events, which include Ellington holding a bilingual conversation with Miró (Ellington spoke no French; Miró no English) while touring the museum of the Fondation Maeght, an institute dedicated to subsidizing artists. Miró talked of the stars shining through an arch that he had constructed. Ellington told him that everything was beautiful. Later, framed by two Giacometti sculptures, one of a stick-thin man shown striding with absurd confidence towards nowhere, and the other an impassive bust, Ellington improvised on the piano in a staged tribute to the European artists whose works, presumably, had inspired him.

Ellington must have considered the honor "beyond category", as he liked to say; it must have been as significant to him as it was to the visual artists whose worlds he was touring. In his youth, Ellington had thought of becoming a painter himself, and he often talked about music in coloristic terms. As his son Mercer said, "He was always very conscious of the need to make the listener feel experiences with sound, almost as though he were creating apparitions within the music."

These are thoughts that Ella Fitzgerald probably never considered. She could be casually revealing about her emotional states: "I want to get married again," she once told the New York *Mirror*. "Everybody needs companionship." But she didn't philosophize about her nature or about her music. People who try to sum her up always describe her as girlish, unaffected, petulant when unhappy, and jubilant and innocent in the enjoyment of her art: "There is no guile about Ella. She is a large woman who performs so unaffectedly and straightforwardly that she is transformed into a little girl. . . . She has the dignity of innocence and she sings innocently," writes her friend, columnist Herb Caen. Critic Leonard Feather described her pouting, and singer Mel Tormé, one of her great admirers, said,

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"She's a very simple person." Then Tormé added, and others such as bandleader Mario Bauzá have confirmed, "She keeps to herself."

Two of the most charming, as well as abundantly gifted, musicians of their time, Fitzgerald and Ellington shared an absolute dedication to their work and to the fans who came to see them. ("My people," Fitzgerald used to call them. She had to please them in whatever way she could.) She would scat "Oh, Lady, Be Good!" when she would rather sing a ballad. And Ellington would play strings of his hits to keep the connection with those people. "There's no fun in making music", he said over and over, "if nobody's listening." Otherwise, they were probably as different as could be.

Ellington was mysterious; Fitzgerald, if we can believe the friends quoted in Stuart Nicholson's book, *Ella Fitzgerald*, just lonely. Ellington has been described as having as many layers as an onion. It's an image that he burnished. When, in *Music Is My Mistress*, he attempts to explain his life, Ellington first describes hundreds of people who were important to him: his parents, family, and inspirations, as well as dozens of musicians. When he comes to himself, he uses the metaphor of a series of elusive reflections: "A ripple in the pool and they all disappear." I can't find a place where Fitzgerald describes herself at all.

Probably no one asked. Fitzgerald was guarded, not dazzling as Ellington was. Their personalities, Fitzgerald's solitary and, except when she was singing, insecure, and Ellington's brassy and self-confident, were probably reinforced by their upbringings. Fitzgerald's childhood was, if not unremittingly dismal, at least extremely challenging. She was born in 1917. Her father disappeared before she was old enough to know him, and her mother died suddenly in '32. Her stepfather, it was rumored, abused her; she and her half-sister, Frances, whom she loved, were brought up after that by her aunt. Fitzgerald was always poor and sometimes on the street, possibly homeless. (Ellington, who was a full generation older, joked that he was so pampered as a child that it was years before his parents let his feet touch the ground.)

Ellington was mysterious;
Fitzgerald . . . just lonely.

DUKE
ELLINGTON
AT THE
CÔTE AZUR

WITH
ELLA
FITZGERALD

ELLA & DUKE

Fitzgerald got her famous break at the Apollo on November 21, 1934. It was also her first experience with stage fright. She had originally wished to try out as a dancer. When she checked out the competition, she decided to sing. Despite a false start, she won the prize. Basing her style on the records of Connee Boswell and others, Fitzgerald tended to win everything in sight in the next year or so. But she still didn't have a regular place to live, and she was unkempt and awkward. When she learned how to present herself, she merely became self-conscious about her appearance. It was her music, of course, that saved her. It was for her music that she was willing to face the early embarrassments and lifelong stage fright.

As a child, Fitzgerald sang to herself and to records. By the time she was twenty-one, she was a star vocalist in the great Chick Webb Orchestra, she had written and recorded "A-Tisket, a-Tasket", and she was simply the most popular jazz singer — even though beauty and stagecraft sometimes counted as much as musical talent. Her real gifts and accomplishments were obvious. She had a pure, girlish voice that she could make rasp at will.

Fitzgerald's sound invites you along: She seems fundamentally good-natured and buoyantly rhythmic, her octave leaps precise but also as rhythmically inevitable as a bouncing ball. Even when scatting, her pitch is as impeccable as her diction. Fitzgerald sounds innocent but hardly artless on her Thirties records. She has a personal set of expressive devices: tight trills, bluesy grace notes, pert turns, and swinging accents.

Fitzgerald was never either as casual or as tragic as her sometime rival, Billie Holiday. In the 1937 "If You Ever Should Leave", Fitzgerald asks, "Why would I want to live?" No matter what her personal experience had been, she didn't sound as if she believed that such a tragedy were possible. She sounded spirited and, as she proved to be, indomitable.

When the bop revolution came, she had the ear and the ambition to adapt to its fast-moving chord changes, if not to all of its rhythmic eccentricities. In a way that thrilled audiences, she used her voice as another solo instrument, scatting sublimely.

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To contemporaries who knew little of Fitzgerald's early difficulties, her rise was so swift that she seemed to come out of nowhere; Ellington, by contrast, was in his late twenties before his career was secure. He grew up in Washington and chose music as a career over his second talent, painting. Success wasn't easy. After playing professionally as a ragtime pianist — his first composition was "Soda Fountain Rag" — he put together a dance band and, in 1923, tried to make it in New York. There the band, led by banjoist Elmer Snowden, couldn't find enough work and hightailed it back to Washington. As Duke Ellington and the Washingtonians, the band tried again the next year. This time they stuck it out. When Ellington took over, he added over time the growling trumpet of Bubber Miley, the *wah-wah* trombone of Tricky Sam Nanton, and the deep baritone saxophone of Harry Carney. His groups became increasingly expressive, playing in what would be called, after they were engaged at the Cotton Club, the jungle style.

No wonder, then, that Ellington appreciated the expressive devices that Fitzgerald used in her singing. They met in the late Thirties, when she was with Webb and Ellington was beginning to record the astonishing series of masterpieces that slowed only after the war. Nicholson's book reproduces a photograph of the two from 1938: Ellington is at the piano and has obviously just finished some flamboyant phrase. He's leaning back in an attitude of poised self-congratulation, his right hand extended toward us as if he's ready to accept applause that he knows he deserves. Vocalist Ivie Anderson is sitting so close to one side that she's touching his back. On the far side of the piano bench sits Fitzgerald, laughing broadly in frank admiration of Ellington's most recent performance. To a young vocalist whose success rode on a short series of novelty songs, Ellington must have seemed like the real thing.

Duke Ellington had several resources besides rock-solid self-confidence that Fitzgerald might have lacked. The 1966 film made at the Côte d'Azur shows the

band performing: On the sidelines, a dapper Billy Strayhorn, his small head and finely etched features dominated by an oversize sailor's hat, smiles broadly. "With Billy Strayhorn," Ellington once said of a man who was his co-composer, critic, and friend, "I always had a great security." It's a word one can't imagine Fitzgerald using about anybody.

When it came to his band, Ellington was a terrible disciplinarian, as he admitted; but he could cajole the whiskers off a cat. He seemed the master of any situation, especially the chaotic ones he himself created: Listen to the rehearsal of "The Old Circus Train Turn-around Blues" included in this set, and marvel at his ability to keep a ragged sense of purpose as he works out a routine for a half-written piece that he intends to perform that evening. Confident in his own abilities, Ellington had a complete and abiding faith in God: The center of his world would hold.

Even offstage Ellington's mind was filled with the music that he was writing or wished that he was writing. In one documentary on Ellington, there's a wonderful moment in which, at the end of another long day, he is lying on a couch in his room, dictating notes to the musicians even as he falls asleep. We don't see him waking up; presumably he is still composing.

Although Fitzgerald and Ellington were friends from the Thirties, it was only inevitable in the Fifties that they would work together, when Norman Granz took over Fitzgerald's career. He started producing her songbook series, each songbook collection dedicated to a composer. The list included Harold Arlen, George and Ira Gershwin, Cole Porter, Richard Rodgers and Lorenz Hart — and Ellington. The series brought Fitzgerald worldwide acclaim, and not only from jazz fans. This was a good period for both artists: Ellington was having a revival, and Fitzgerald was at her peak as a singer.

But the Ellington songbook dates, in 1957, were a trial. In his revealing biography of Strayhorn, *Lush Life*, David Hajdu has Granz tell the story: Ellington was of course on the road during the preparations for the project. When he showed up at the studio, he came without arrange-

photograph by Trombert/Méphisto

ments. Granz sounds frustrated: "I spent more time traveling around trying to talk to Duke than we spent on the record." Fitzgerald is appalled: "It was a panic scene, with Duke almost making up the arrangements as we went along. Duke is a genius — I admire him as much as [I admire] anyone in the world — but doing it that way, even though it was fun at times, got to be kind of nerve-wracking." Ellington was in his element; Fitzgerald and Strayhorn were not. Bassist Jimmy Woode sums up: "They were perfectionists . . . . The idea of faking your way through 'Chelsea Bridge' by humming along was terribly difficult for them to accept." Perhaps, though, Ellington had a point: No one hummed like Fitzgerald, and solid versions of other tunes, such as "Daydream", came out of those sessions.

The early Sixties were heady years for Fitzgerald. In 1960, she recorded one of her finest and most intimate albums, *Let No Man Write My Epitaph* (now on CD as *The Intimate Ella*, Verve 839 838-2), as well as the crowd-pleasing version of "Mack the Knife" in which she pays ungrudging tribute to pop vocalist Bobby Darin and mimics vocalist Louis Armstrong's earthy growl. The next year there was another masterpiece, the small-band session *Clap Hands, Here Comes Charlie!* (Verve CD 835 646-2), with its exquisite rendering of "Round Midnight".

There was a second studio session with Ellington and a series of live performances in which Granz brought the two onto the same stage. Nonetheless, the 1966 festival appearances at the Côte d'Azur were supposed to be special, a succession of concerts between July 26 and 29 that Granz would not only record but film, and whose climax would be a roaring collaboration of the First Lady of Song and the Maestro's band.

Disaster struck as the project started. Fitzgerald's half-sister, Frances, died suddenly in New York, and the vocalist flew back for the funeral. Always game, and believing that it would be what her closest relative wanted, she came back to France the next day to perform. Ellington, who frequently resented having guest artists — even ex-members of his own band — foisted upon him, nonetheless became her protector. When Fitzgerald finished her

set and left the stage to weep on the sidelines, Ellington, according to Nicholson, resisted Granz's efforts to bring her back for the expected climax. By then, though, an extraordinary amount of music had been recorded.

After the performance, Ellington and Granz argued. Ellington biographer Derek Jewell says that "there was a confrontation", and he notes that the bandleader virtually ran back to his hotel to get away. In Jewell's *Duke: A Portrait of Duke Ellington* (Norton, New York City, 1977), he picks up the story with a quotation from Ellington's companion, Renee Diamond: "I've never seen him so sad. Not angry, but sad. He spoke a little about Norman not having consideration for anyone — which, coming from [Ellington], was a bit hilarious." (See the Granz interview, p. 107, for Granz's thoughts on this incident.)

In a few months, Granz brought out the two-LP set, *Ella and Duke at the Côte d'Azur*. Emblazoned on the front cover is the highly inaccurate description, "The complete concert performance", a line that I found puzzling when I bought the set in college. The music, as we now know, was drawn from a series of concerts. Granz alternated performances that featured Fitzgerald and Ellington, beginning with the perplexing choice of **Mack the Knife**, which had become a crowd-pleasing routine by 1966, albeit one that is varied somewhat here by the improvised riffs of the Ellington horns. Ellington performs **The Old Circus Train Turn-around Blues**: "It's a very intimate train," he had cajoled his troops at rehearsal when they had played one riff too loudly, "don't blow it too hard." Nonetheless, he starts the piece with a chorus of wildly percussive piano, and he can be heard later shouting to his band, guiding them through the arrangement, with its strikingly dissonant chords and staccato riffs framing Johnny Hodges's typically imperturbable choruses. Ellington features Buster Cooper elbowing his way through the flag-waving **Trombonio-Bustoso-Issimo**, and the veteran Lawrence Brown reprises his Thirties feature, **Rose of the Rio Grande**. Paul Gonsalves gets his licks in on **Diminuendo in Blue**, and Cat Anderson squeals through **El Viti**. It's a typically

engaging, mid-Sixties Ellington performance.

Fitzgerald's part is less consistent. She sounds, to my ears if not to Granz's, forced on "Mack the Knife" and hoarse on her other scatting feature **Lullaby of Birdland**. There's one unsung masterpiece here, though, the highlight of the whole set: her intent, focused, infinitely touching **The More I See You**. It's a performance that gathers intensity as Fitzgerald reworks the melody, even while noting serenely, "How much I love you." Then she pulls back, her voice falling off; it's a performance that elicits murmurs of admiration from the musicians if not shouts from the audience. The album received four stars from *down beat*.

A year later, Granz brought out another LP of material recorded at the festival: the Ellington set *Soul Call* (Verve LP V6-8701). The title was meant to exploit the then-current fad for things soulful, even if Ellington's number by that name avoids all the blues clichés that went along with the concept.

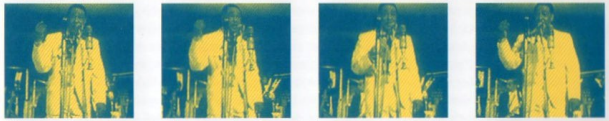
Given Granz's irritation with Ellington, his notes, in which he tends to denigrate the performances he chose to issue, become more understandable. *Soul Call* includes **Jam With Sam**, which Ellington uses to introduce the bandmembers by name, and the alternately boppish and bluesy Louie Bellson number **Skin Deep**. Granz writes of the former, "I've never really liked Duke's mike work." Of the latter he comments, "It's a drum solo, and as Ellington proudly (?) states, his was the first band to feature drum solos. I'm not sure that this is completely accurate, but if he wishes to claim this dubious distinction, I'm all for letting him have it." Nonetheless, Woodyard plays cleverly in his sprightly fashion, and I wouldn't want to miss the saxophones' entrance in the bluesy middle of the piece.

Soul Call and the oddly titled **West Indian Pancake** again feature Gonsalves, but the highlight of this set, as Granz rightly notes, is the almost fourteen-minute **La Plus Belle Africaine**, which Ellington wrote for a festival in Dakar, Senegal. A piece of many sections, it's distinctive in that the opening 8-bar section, a bass line in fact, can be repeated any number of times. At the beginning this quiet

This is "Things Ain't What They Used to Be" Johnny Hodges played it a while ago.

and we'd like to have you, ladies and gentlemen, all come along and join us — snap

one's fingers on the beat. It's considered aggressive, don't push it, just let it fall. And if



Establish a state of nonchalance, abandon. And if you would like to be respectably cool,

you really don't care. And so, by routining one's finger-snapping and choreographing

We use it right now for the purpose of giving background to this finger-snapping bit,

your fingers, just like that. Ah, crazy! I see I don't have to tell you: one never snaps

you would like to be conservatively hip, then at the same time tilt the left earlobe....

then tilt the left earlobe on the beat, and snap the finger on the afterbeat thus ~ then

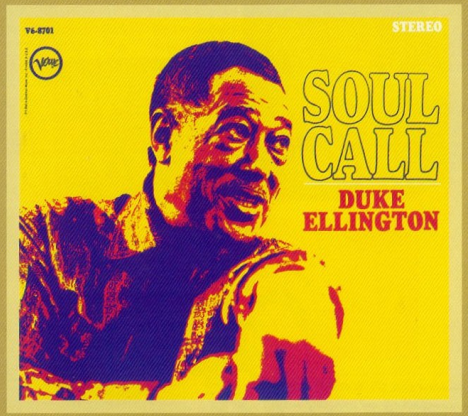
one's earlobe-tilting, one discovers that one can become as cool as one wishes to be.

line, in E♭, with its peculiar accents on the third beat of the bar, is played six times. It brings on the second section, a 12-bar fanfare, also in E♭, that is played once. Then the first section comes back, the line being used ten times to accompany John Lamb's bowed bass solo. Ellington adds some striking piano textures in the middle of the piece, then the fanfare returns followed by one iteration of the initial section. Then, after a vamp of four bars, the piece suddenly finds a major key for Harry Carney's solo and a wild-sounding succession of descending chords fitted into a 12-bar form. After the near harmonic stasis of the piece hitherto, this section is a joy as well as a surprise. The piece goes back to the opening in an extended diminuendo.

"La Plus Belle Africaine" is a triumph of Ellington's then-current method of assembling (usually at the last minute) sections of music and making a whole from them. It doesn't sound particularly African, but Ellington asserts, in a quaint line from an era before political correctness, that Woodyard's effects made the natives restless.

In the next few years, Duke Ellington enjoyed his status as the most famous jazz musician in the world. He was feted at the White House on his seventieth birthday, collected many honorary degrees, and traveled the world, all the while composing steadily. He surprised many by bringing out several thrilling, coherent, album-length works, gathering his sometimes scattered energies around a single concept — such as the impressionistic sensibilities he exploited on his *Far East Suite* (RCA Victor, 1967), as well as his *Latin American Suite* (Fantasy, 1968) and *New Orleans Suite* (Atlantic, 1970). He wrote and recorded his *Sacred Concerts*, music that he said he created for himself. And, according to Nicholson, Ellington and Granz were reconciled: On his Pablo label, Granz issued a series of late Ellington records, including the memorable *This One's for Blanton*, which was taped in the last year of Ellington's life. Nicholson claims that Ellington and Granz were together at the former's deathbed.

Ella Fitzgerald's greatest years as a recording artist came to a



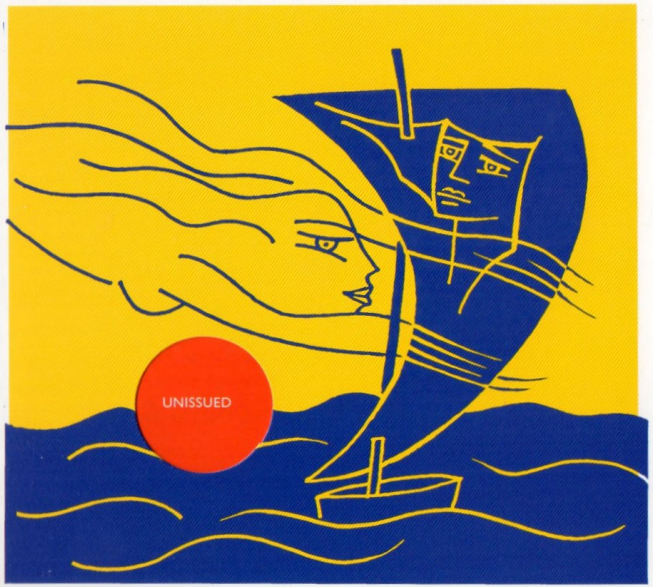
There is no guile about Ella. She is a large woman who performs so unaffectedly and straightforwardly that she is transformed into a little girl... She has the dignity of innocence and she sings innocently.

close around 1966. She had a series of health problems, including a gradual deterioration of her eyesight, stemming from diabetes. Beloved everywhere that she went, she worked on. Her voice hardened, though she was nonetheless able to create several intimately expressive duet albums on Pablo with guitarist Joe Pass, proving that she was right in wanting to croon as well as swing. She worked until the early Nineties, when her health deteriorated further and she retreated to her California home. She raised millions of dollars over the years for children's causes.

Towards the end, a news report described her singing to some children whom she encountered by chance at a local supermarket. This may have been her last public performance. I hope that she sang them a ballad.

Michael Ullman
May 1997

I am indebted to Duke Ellington's Music Is My Mistress *(Doubleday, New York City, 1973) Stuart Nicholson's* Ella Fitzgerald: A Biography of the First Lady of Jazz *(Charles Scribner's Sons, New York City, 1993); and to David Hajdu's* Lush Life: A Biography of Billy Strayhorn *(Farrar, Straus and Giroux, New York City, 1996) for many of the details and quotations used above.*


UNISSUED

THE UNISSUED ELLA AND DUKE AT THE CÔTE D'AZUR

The French Riviera to some people means gambling at Monte Carlo, The bikinis at Cannes, and the in-crowd at Saint-Tropez. Well, of course, I have nothing against gambling — particularly if you win. And I wouldn't dare say there was anything un-wonderful about a luxuriously appointed bikini. And there's nothing like being 'with it' with the in-crowd.

UNISSUED

In his straight-to-the-camera prologue to the film *Duke Ellington at the Côte d'Azur*, Ellington makes some characteristically sardonic comments about the location, which he visited for the first time in the summer of 1966: "The French Riviera to some people means gambling at Monte Carlo, the bikinis at Cannes, and the in-crowd at Saint-Tropez. Well, of course, I have nothing against gambling — particularly if you win. And I wouldn't dare say there was anything un-wonderful about a luxuriously appointed bikini. And there's nothing like being 'with it' with the in-crowd."

If Ellington had been a jazz fan, rather than a creator, he would have undoubtedly included among the attractions of the Riviera (in French, *la Côte d'Azur*) the annual festival that had been held at Antibes/Juan-les-Pins since 1960. For any jazz lover within reach, a visit there was a must during the early and middle Sixties. The municipality that combined the two tiny, former fishing villages on the Côte d'Azur, Antibes and Juan-les-Pins, situated on the small cape between Nice and Cannes, had already experienced an influx of tourists during the immediate postwar years. Partly as a result, the great expatriate soprano saxophonist Sidney Bechet played several summer seasons in a local nightclub in the early Fifties. Indeed, he was working there when he got married at Cannes in '51, and he and his bride were escorted in triumphal procession through the center of Antibes. He even celebrated the event in his 1952 composition "Dans les Rues d'Antibes".

So it seemed natural to look to jazz when, at the end of the Fifties, the town decided to set up an event that would spread its fame as did the Cannes Film Festival (which, established in 1948, had also spread the fame of the bikinis and, indeed, brought visiting film stars to hear Bechet in Antibes). It was agreed that the jazz festival would run from July 6 to 14, 1960 with, as its wider cultural focus, the unveiling of a bust of Bechet, who had died the previous year — almost certainly the first monument to a jazz musician anywhere in the world. The outdoor concerts would be held in a large square (called Pinède Gould) lined with pine trees, while for indoor events there was

a nightclub located within the casino. (The prevalence of these trees had occasioned the naming of the village *Juan-les-Pins*.)

To act as the festival's producer, the former administrator of the Paris Jazz Fair of 1954, Jacques Souplet, was brought in. He decided that a suitable way of creating interest was to have a band contest for groups from other European countries, an idea that resurfaced when the Montreux festival was launched in '67. Contestants for the 1960 event, including the Dutch vocalist Rita Reys, were eventually commemorated on a live LP on the Barclay label but, of course, some headlining musicians were required to ensure good crowds for the festival. A suitable mix was obtained by including such acts as violinist Stephane Grappelli; some Americans recently settled or already touring in Europe, such as pianist Bud Powell, gospel singer Sister Rosetta Tharpe, and vocalist Donna Hightower; and some Americans invited especially because of the popularity of their records in France, namely bassist Charles Mingus and trombonist Wilbur DeParis (both of whom recorded live at the festival for Atlantic Records) and pianist Les McCann.

Following the evident success of the 1960 festival, the next year saw starring roles for the Count Basie band; the vocal group Lambert, Hendricks, and Ross; the vocalist Ray Charles with his septet, in their first European appearances; and McCann again (plus the arrival of the present writer, in his role of impoverished college student sleeping on the beach at night). In '62 the headliner was trumpeter Dizzy Gillespie, with both his quintet and a specially assembled big band. The quintet recorded *Dizzy on the French Riviera* (for Philips), but the big band apparently didn't record at all. And the following year the new Miles Davis Quintet performed memorably and did an album for Columbia (*Miles Davis in Europe*).

The expansion of the festival during these early years brought criticisms, that disproportionately high fees were paid to the American visitors (local musicians were, however, at least accorded some exposure for a while), and that ticket prices for the open-air concerts were extortionate. It was

Clockwise from top left: Cootie Williams, Mercer Ellington, Sam Woodyard, Cootie Williams, and Lawrence Brown.

photograph by Jean-Pierre Leloir

possible, though, to overhear these performances adequately from outside the arena; the casino nightclub was harder to crack.

The 1964 festival saw the top spot going to Ella Fitzgerald, with her quartet of the time, which included trumpeter Roy Eldridge and pianist Tommy Flanagan (and which produced *Ella at Juan-les-Pins*, Verve LP V6-4065). Fitzgerald appeared on two consecutive nights, as had some of the previous headliners, and her acclaimed performance laid the seeds for a quick return to the festival. When this was deemed premature in '65, the year that tenor saxophonist John Coltrane topped the bill, her manager and record producer, Norman Granz, decided to offer for the following year both Fitzgerald and Ellington, whom he also represented in Europe.

In one sense, the partnership of Fitzgerald and Ellington dated to their 1957 album sessions for Granz, which produced the big-band half of her Duke Ellington songbook. Despite the accusations by various parties (Granz included) that Ellington was unprepared for this studio collaboration, there is clear aural evidence that arrangements were created for the occasion by composer and pianist Billy Strayhorn, and that Ellington made further spontaneous adaptations on the spot. But apart from very occasional appearances together on television specials, there was no working relationship between Fitzgerald and Ellington until the recording of the album *Ella at Duke's Place* (Verve CD 314 529 700-2) in October '65 and their joint six-week European tour in January and February '66. At each venue Ellington's band played half of the concert, and Fitzgerald sang with just her trio (pianist–arranger Jimmy Jones, bassist Joe Comfort, and drummer Gus Johnson), which then joined the full band for two or three numbers, typically "Duke's Place", "Imagine My Frustration", and "Cotton Tail", the last-named with Ellington taking over the piano.

The four nights at the Côte d'Azur — four for Duke Ellington and His Orchestra and three for Ella Fitzgerald — provide many parallels with the programming of the earlier 1966 European tour

that they had made. Although extensively recorded by Norman Granz, these performances were not available on commercial recordings at the time of their Côte d'Azur appearances. One item from the earlier tour that Fitzgerald reprises here is the flag-waving "Cotton Tail"; another is her heartfelt rendition of Billy Strayhorn's "Something to Live For" (both tunes having been arranged by Jimmy Jones for *Ella at Duke's Place*). Also, Jones's charts for **Satin Doll** — an Ellington song that Fitzgerald was instrumental in turning into a standard in the Fifties — and for the non-Ellington **Let's Do It** and **Wives and Lovers** were already in the joint book earlier in the year. (Jones in the meantime had supplied a couple of arrangements for Ellington's newest recording, the May 1966 *Popular Ellington* on RCA Victor.) His arrangement for Fitzgerald of **So Danço Samba (Jazz Samba)** was done with just Jones's trio — this time comprising Jim Hughart and Grady Tate with additional percussion by Chuck Connors and Buster Cooper.

"So Danço Samba", with its extraordinarily long yet captivating coda, illustrates that Fitzgerald was probably at her most relaxed with the trio. Apart from the unhappy circumstances that led to her making such a brief appearance on her first night (see: "The Issued Ella and Duke", p. 49), it's possible that a certain stiffness entered some of her more straight-ahead numbers, perhaps due to the acoustic challenge of projecting herself above the orchestra. This was not so obviously the case when in the studio and, even among these live performances, not only **Something to Live For** but both versions of **Mack the Knife** are far from stilted. But it's also true that there was a limited repertoire in place for use with the big band, so material was likely being repeated from night to night. With the trio, however, she could more readily delve into items that may not have been planned as part of the program — for instance, old favorites such as **Misty** and the then-recently revived **The More I See You**, and such newer songs as **Moment of Truth** and **Goin' out of My Head**.

When it comes to the many previously unissued items by the band alone, the choices reveal elements of both surprise and routine, innovation and tradition. There are two further numbers that hark back to *Ella at Duke's Place*. **Azure** is an almost forgotten 1937 follow up to "Mood Indigo", with similarly shifting triadic harmonies. In '66 it began creeping back into Ellington's dance-engagement repertoire, recast as a slow bossa nova with the same two-chorus chart created for it on *Ella at Duke's Place* (seemingly credited to Ellington himself, it has a distinctly Strayhorn feel to it), but with Ellington as featured soloist on the long ride-out that formerly featured Fitzgerald. On the other hand Strayhorn's **Passion Flower**, though dating from '41, had been more often selected from the band book in the Sixties; the *Duke's Place* version merely replaced most of Johnny Hodges's solo with Fitzgerald's, while retaining the same backing. Immediately after these concerts, though, Hodges reclaimed it and, however routine his performance looked, it sounded anything but.

At this period of his long career, Ellington was of course constantly dogged by the reputation that he fulfilled his audiences' requests for just such high spots from his past. As long ago as the mid-Fifties, he complained to critic Nat Hentoff, "I don't think it's fair to talk about something today and compare it to something some time ago." He may have been more relaxed about these comparisons while in Europe, though, where listeners with a high opinion of his earlier masterpieces were usually "on his side", hoping that his latest efforts would match up. It was there, too, that he responded to encouragement not to play his infamous medley of hits, still a feature of many of his live appearances in the US. Beginning with his 1958 trip to Europe, the first booked by Norman Granz, he created what might be called a medley of "historically significant moments" — combining **Black and Tan Fantasy**, **Creole Love Call** (both from '27), and **The Mooche** ('28), and trading cunningly on their shared kinship with the blues.

Ellington also played continually the 1930 **Rockin' in Rhythm** (with its piano introduction, which eventually became the separate

It was at Côte d'Azur that Ellington responded to encouragement not to play his infamous medley of hits, still a feature of many of his live appearances in the US.

photograph by Jean-Pierre Leloir

Buster Cooper and Duke Ellington

number "Kinda Dukish"), the 1937 **Diminuendo in Blue** (what a brilliant conception *that* was!), the 1941 **Things Ain't What They Used to Be**, and of course Strayhorn's 1941 **Take the "A" Train** — all in updated versions. Confident that newer work wouldn't suffer by proximity with his classic tunes, Ellington was happy to include numbers that might have been less than prodigious musically but that served a programming purpose (**Skin Deep** and **Jam With Sam**, both from '51). Also, songs that in his US appearances formed brief episodes in medleys were played as whole numbers on his European tours. These included "Caravan" and the ballads **I Got It Bad (and That Ain't Good)** and **Sophisticated Lady**, as well as **Prelude to a Kiss**, whose chromatic insinuations must have provided a template for Strayhorn's later ballads. One of Strayhorn's, **Chelsea Bridge**, was first revived in Europe and then included on Ellington's 1965 Reprise album *Concert in the Virgin Isles*. And Ellington's own **Main Stem** also had returned recently to the repertoire, having been recorded on the 1964 Impulse album *Everybody Knows Johnny Hodges* by the full band, with Jimmy Jones replacing Ellington.

But possibly the most surprising inclusions in these concerts are movements from the *Such Sweet Thunder* suite. Though a few of these pieces were played live in the years following the 1967 LP release of *Ella and Duke at the Côte d'Azur* (and, in the case of Strayhorn's "The Star-crossed Lovers", had already been incorporated in earlier European tour programs), they had never been grouped together since the suite's premiere performances at Town Hall in New York and at the Shakespearean Festival in Stratford, Ontario, both in '57. The use of these pieces every night at Côte d'Azur probably meant that the "heavy request" that Ellington refers to in one of his announcements was from Granz, who put the suite's title piece in his film of the festival but nothing from it on the original album. Some of the versions are more together than others, and the festival ambiance gives us not only Sam Woodyard's interjection, "All night long", in bar 41 of **Such Sweet Thunder** itself but

someone's lyricization of a key phrase from "Half the Fun" (in bar 9) as, "Early in the morning"!

The lingering impression is that this marvelous music should have been played more often. The title piece has a magic moment after the 4-bar brass bridge that follows Cootie Williams's solo, when two *misterioso* trombones play quarter-notes against an unexpected reharmonization of the 12-bar blues. **The Star-crossed Lovers** (originally recorded in 1955 by Hodges as "Pretty Little Girl" and done a year later by the Ellington band as "Pretty Girl") has another sudden change of texture when the ensemble is led by Paul Gonsalves, while **Half the Fun** and the extraordinary **Madness in Great Ones** — unplayed, it seems, since '58 — must also be movements created by Strayhorn alone. While David Hajdu's *Lush Life: A Biography of Billy Strayhorn* (Farrar, Straus and Giroux, New York City, 1996) mentions that Strayhorn played a top C at Stratford to end the suite, I recall him in Leeds, appearing on a stage dark but for one spotlight, ending "Half the Fun" with the piano's *bottom* C♯.

Of course the material that was relatively new at the time — and that has remained unheard until now — reveals Ellington's reverence for tradition, including his own. **Tutti for Cootie** is an excellent example, for it forms a kind of continuation of "Night Train" (ex-Ellington tenor saxophonist Jimmy Forrest's "composition", based in turn on Ellington themes found in "Goin' out the Back Way", 1941, and "Happy-Go-Lucky Local", '46). "Night Train" was a feature of Williams's own r&b–oriented Fifties band, and his tried-and-true solo on it — with its second-chorus quotation from "Fiesta in Blue", itself a Williams feature when he was with clarinetist Benny Goodman's orchestra in '41 — becomes his second solo on "Tutti". The rather busy "Tutti" score (by Jimmy Hamilton) is delightfully aerated by Ellington's change of key for his piano solo, and by the sax-section chords in Williams's third chorus, which in turn are spiced with Hodges's tension notes during the trumpeter's fourth.

Two numbers here that were first done by the band at a private

recording session in August 1965, issued many years later on Ellington's *Private Collection* series, were then publicly premiered at that year's Monterey Festival. The Cat Anderson feature, dedicated to Spanish matador **El Viti**, was written by bandleader Gerald Wilson and indeed recorded by him for the 1964 Pacific Jazz album *On Stage*. Anderson's arrangement of **Trombonio-Bustoso-Issimo** for Buster Cooper — the piece sometimes known as "El Busto" or "Trombone Buster", which Cooper threatens to become at one point — has for some reason the same introduction as trombonist Don Lusher's feature with the Ted Heath band of twelve years earlier, with its wordplay title "Lush Slide"!

Entering the repertoire on the January–February 1966 European tour were two very different pieces, both exotically titled. The first, **West Indian Pancake**, was one of an occasional series of light-hearted waltzes, which includes such sections as "Beige" from *Black, Brown, and Beige* (1943); "Lady Mac" from *Such Sweet Thunder*; and "Aristocracy" from the *New Orleans Suite* (1970). The second, **La Plus Belle Africaine**, is quite simply one of Ellington's late masterpieces.

Described in detail elsewhere in this booklet (p. 51), "La Plus Belle Africaine" was apparently never done in the studio by Ellington. Available here in an alternative version, which includes Anderson's deliberate squeak after the first brass ensemble, it is the only piece in the Côte d'Azur concerts to feature the band's youngest and most recently hired member, John Lamb, then coming to the end of his second year with Ellington. (To be accurate, Mercer Ellington only began playing regularly in the band a few months after Lamb had joined, but of course his Ellington association went back much further.) Asked how he had coped with the musical demands of a new piece such as "Africaine", or with the earlier "Ad Lib on Nippon", on which he had played a similar role, Lamb comments,

> **"I was young, like I said, and cocky. Ready to do what was necessary. And to have been in that band, one needed a very strong musical personality and strong character. One had to be an individual in a sense but blend with the whole . . . .**
>
> **"When Duke put together new music for me, he would hum me a part, and I would just play it. Sometimes during a recording session, he would write some things. . . . [On 'Africaine'] he showed me: I watched his hand, what he did, and then I duplicated that, of course. And he never really had to write out that part for me. The middle section I included from my own experience, and it seemed to fit. If something is correct, it will fit, it feels great. And that's what happened. It was supposed to be."**

"Africaine" contrasted an extension of Ellington's Twenties "jungle" exotica with a baritone-saxophone theme that was an extension of his Thirties "desert" exotica. This showed that Ellington's readiness in the Sixties to absorb the impact of modal and Afro-Cuban jazz merely reflected his own earlier innovations, which he had deployed on his and Juan Tizol's **Caravan**. As well, though the influence of r&b cropped up throughout Ellington's work in the Fifties and Sixties, the guidelines had been laid for r&b through small-group Ellington records of the late Thirties to early Forties — especially, of course, those led or with riffs created by Hodges. The alto saxophonist's theme **Wings and Things** (its name refers to "Things Ain't What They Used to Be", a key exhibit in this area) was the title track of a then-recent Verve album featuring Hodges with not only Lawrence Brown but with organist Wild Bill Davis and guitarist Grant Green. "Wings" was an encore to "Things Ain't ", usually; however, in the July 28 Côte d'Azur performance "Wings" was usurped by a new piece, written that same morning by Ellington.

The Old Circus Train, as Ellington consistently refers to it, was retitled by Granz on the album cover (he told Ellington biographer Derek Jewell) because Strayhorn had said to him that "it was just '"A" Train' turned around". (This actually makes no sense musically; maybe Strayhorn was talking about "Night Train".) The previously unissued "Circus", from the closing night of the festival, is perhaps superior to the issued version, thanks to the faster tempo and the involvement of Ben Webster and Ray Nance — especially given Ellington's unsuccessful attempt in rehearsal to entice Williams into filling out one of the ensemble pauses. The feeling of joyous urgency towards the end of this performance is enhanced by spontaneous riffs

created by Hodges and Webster, in much the same way as the latter and Gonsalves create them together on **It Don't Mean a Thing** with Fitzgerald.

The remaining two new items in the July 29 performance afford further insights into the world created by Ellington. Jewell's book, *Duke: A Portrait of Duke Ellington* (Norton, New York City, 1977), reports that Ellington was deliberately uncommunicative with Webster about what he should play in his guest spot. So it may not be coincidental that Ellington preceded an appearance by Webster with one by Gonsalves, his inheritor of the tenor-saxophone chair. This is the Fitzgerald–Gonsalves version of **Cotton Tail** (a tune that was formerly Webster's property). Ellington then selected a sultry change of pace, **The Trip**, which also featured Gonsalves. The single, 32-bar chorus with a long, improvised intro and out-tro threw down the gantlet for Webster, who picked it up on the following number, the previously unheard **Jive Jam**. To Webster's relief, no doubt, it turned out to be "I Got Rhythm" chord changes with a theme descended directly from "Cotton Tail".

Even the fact that Ellington was willing to entertain the temporary return of Nance and Webster says much about him. It was convenient that Nance was on a solo tour of Europe in July 1966. But he had departed halfway through the Ellington band's 1963 State Department tour — although then welcomed back for European performances and for New York recordings of *Black, Brown, and Beige*, in '65. (And, after behaving rather badly backstage at Côte d'Azur, he was employed by Ellington again in both '71 and '73.)

Webster, although by 1966 resident in Holland, had left the Ellington band when it was at its zenith, under something of a cloud in '43. But he was reemployed in '48 and '49 and made his final guest appearances in Copenhagen and Malmö during Ellington's 1971 European tour. The Dutch broadcaster Mike De Ruyter once wrote of giving rare Webster albums to Ellington during the bandleader's last European tour, two months after the tenor saxophonist's death. Ellington stopped "entertaining the ladies . . .

I watched his hand, what he did, and then I duplicated that, of course. And he never really had to write out that part for me. The middle section I included from my own experience, and it seemed to fit. If something is correct, it will fit, it feels great. And that's what happened. It was supposed to be.

to read the notes on the sleeves, forgetting everybody in the room [and] ignoring Mercer, who told him it was time to get dressed".

It's quite obvious that Duke Ellington was both lucky and extremely astute in his choice or his acceptance of associates at the various stages of his career. As well as the various sidemen whose voices contributed so much to Ellingtonia, figures such as music publisher Irving Mills and Norman Granz were extremely important to him. Granz's idea of combining Ellington with Ella Fitzgerald was highly felicitous, when compared with some of the singers bandleader Count Basie performed and recorded with in the mid-Sixties. It's significant that the working partnership of Ellington and Fitzgerald was put together when, though the music business was booming, its values were being distorted by the so-called British invasion and by the successful American pop counterattack. Both Ellington and Fitzgerald were losing part of their natural constituency, as middleage listeners struggled to catch up with their offspring's musical tastes.

Fitzgerald indeed, after recording her album *Ella at Duke's Place*, was without a record contract. The then-owners of Verve, which had put out everything of hers in the ten years since Granz had started the label, had not taken up their option to renew. The tracks from Fitzgerald and Ellington's January–February 1966 European tour were not issued until considerably later; on Pablo, and their September 1966 live recording at the Greek Theater in Los Angeles was done for Salle (Fitzgerald's own production company), appearing only on a rare UK 45-rpm EP on the Stateside label.

Stuart Nicholson (in *Ella Fitzgerald: A Biography*, Charles Scribner's Sons, New York City, 1993) reveals that Granz, at just this period, offered a package of recorded material to Columbia consisting of a three-LP set, two by Ellington and one by Fitzgerald. This must be the Côte d'Azur material, which Granz then sold to Verve — after Columbia's John Hammond, notoriously insensitive to Ellington's post-1933 music, opined, "Ella is absolutely superb [but] the Ellington material is

Clockwise from left top: Cootie Williams, John Lamb, Buster Cooper, Mercer Ellington, Russell Procope, and Lawrence Brown.

photograph by Jean-Pierre Leloir

Duke Ellington, Paul Gonsalves, and Ella Fitzgerald

largely stuff we have in the can in better performances." It's hard to see how this applies to the majority of what was prepared for release at the time.

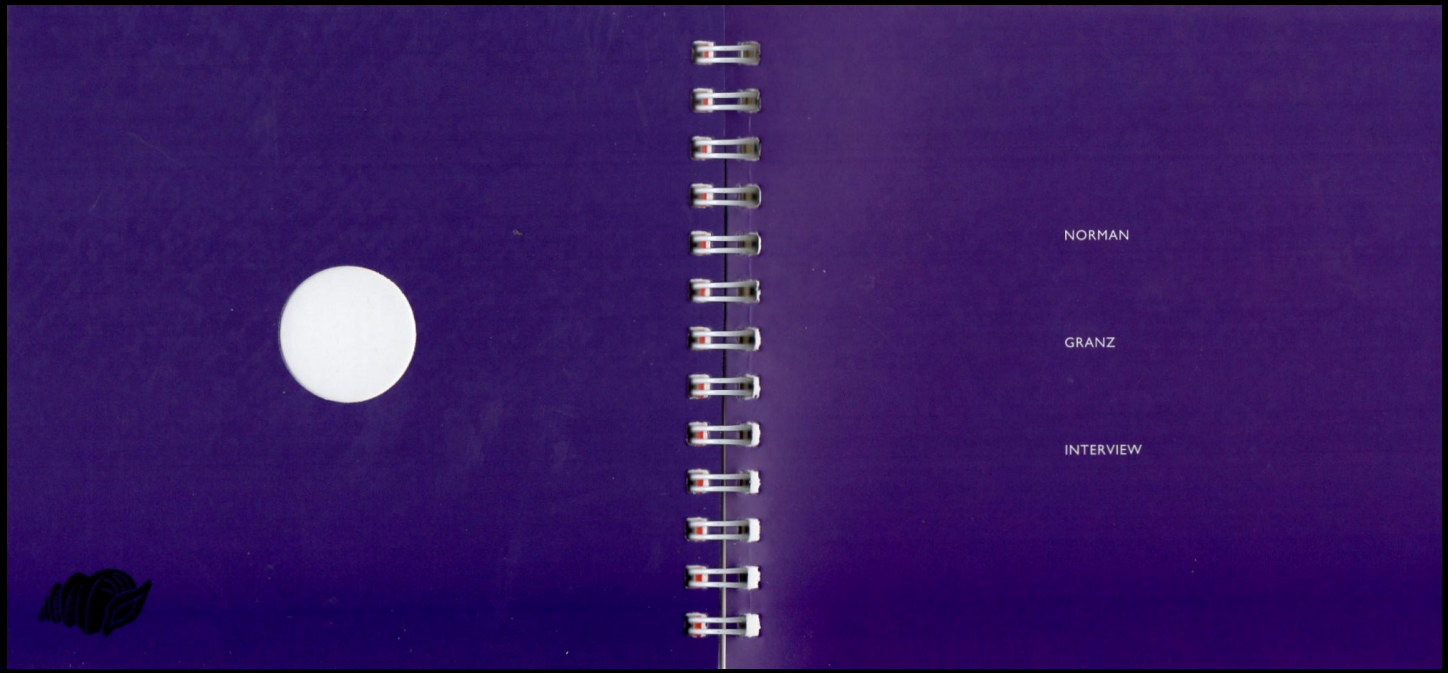
The value of these recordings might have been better appreciated, even within the record industry, if it had been foreseen that future joint appearances of Ellington and Fitzgerald would not be numerous. After the Côte d'Azur, they toured Europe again in early 1967, by which time Sam Woodyard had left Ellington for the next-to-last time but had been hired to back Fitzgerald, alongside Jimmy Jones and bassist Bob Cranshaw. Ellington and Fitzgerald also appeared at the Carnegie Hall opening of a 1967 Jazz at the Philharmonic tour. But relations between Ellington and Granz soured, and thereafter there were only a couple of documented occasions when the band worked with Fitzgerald. Though Ellington recorded again for Granz in '72, as a pianist rather than as a bandleader, the next time that Fitzgerald sang for Ellington was at his funeral service in May '74.

With the addition here of so much previously unissued material, the legacy of the Côte d'Azur concerts now provides the most extensive joint exposure of Fitzgerald and Ellington. As well as the various details explored above, there is the chance to hear their performances over a period of days, and to note both the larger continuity and the smaller changes. Most important, the singer can be heard at one of her peaks, and the composer can be appreciated with one of the last great lineups of the greatest band to come out of jazz.

Brian Priestley
Surrey, England
June 1997

Brian Priestley is the coauthor of Jazz: The Rough Guide *(Penguin, New York City, 1995) and a contributor to* The Duke Ellington Reader, *edited by Mark Tucker (Oxford University Press, New York City, 1993). He thanks the late Mike Doyle and Alun Morgan for their help.*


GRANZ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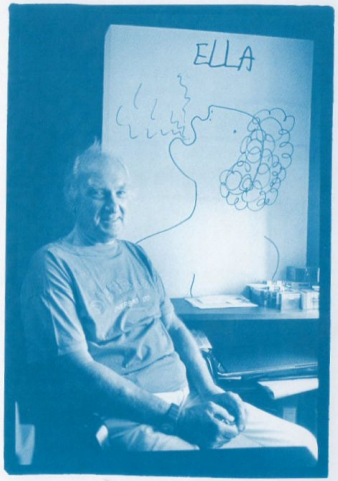

photograph by Ted Hesthorn

Norman Granz

NORMAN GRANZ

Verve founder Norman Granz organized Monday-night jam sessions in the early Forties at downtown Los Angeles jazz nightclubs while still a student at UCLA. He began his career as a concert producer with a benefit held at the Philharmonic Auditorium in Los Angeles on July 2, 1944. The show, a fundraiser for the legal defense of Mexican-Americans in the famed "Zoot Suit" murder case, was in large part a jam session — the first of its kind in a concert hall on the West Coast. When Granz had the music issued on disc two years later, he called it *Jazz at the Philharmonic* (JATP) — and the name came to stand for free-wheeling swing concerts held in symphony halls.

Granz proceeded to tour his all-star performers and their jamming style all over the country, and he continued to issue the performances on record. By 1948 he was also issuing studio record sessions on his own label, using many of the same artists whose live performances he was promoting and producing. Granz's first record label was Clef; it was followed in '53 by his Norgran label. The music that Granz produced in the studio ranged across the jazz spectrum, including ensembles of all sizes and of all styles. He also took his JATP concerts overseas, bringing American jazz to Europe in '52 and Japan in '53.

In 1956 Granz started Verve Records, which subsumed his Clef and Norgran labels and even included earlier sessions that he had produced for other labels. He was also a personal manager for some musicians; most notable among them were pianist Oscar Peterson and vocalist Ella Fitzgerald. He stopped touring JATP in the US after '57, though tours continued in Europe until the fall of '67. Granz continued producing all Verve sessions until '61, when he sold the company to Metro-Goldwyn-Mayer (MGM). He continued, however, to produce some of Peterson's and Fitzgerald's records for Verve for a number of years.

Granz has spent most of his time since the Sixties in Europe. Through the Seventies he produced concert tours, often featuring artists whom he was personally managing. He returned to producing jazz in the studio when he started Pablo Records in 1972. The label presented many of the musicians whom Granz had first recorded in the Fifties. He stopped recording in the mid-Eighties and produced his last concerts shortly thereafter.

The following interview with Norman Granz was conducted by Peter Pullman, on May 7, 1997, in Geneva, Switzerland, where Granz lives.

PP Bringing Ella and Duke together at the Côte d'Azur — I assume that this was your idea.

NG Yes.

PP You had done *Ella at Duke's Place* [Verve CD 314 529 700-2] with them the previous November in the studio. Did you want to use the concert to help to promote that record?

NG I never did that. I kept my concerts standing on their own, either successful or not. And if we recorded a concert, that too stood on its own. And, if I elected to record in the studio, Duke and Ella, or Basie and Ella, or whatever combination, I would never have felt it economically feasible to do a concert just to promote an album.

PP What made you think that Ella and Duke would go well together?

NG They had worked together before *Ella at Duke's Place*—

PP Yes, on the Ellington songbook. But that was almost nine years earlier.

NG Oh, I know, but it was quite logical to use a big band [with Ella]. I mean, I did several with Basie, for example. The reason [I had her do more] with Basie was that Basie was available more often than Duke was. Duke had a very tight schedule, and we didn't really have the scope of songs that I had with Basie, where we could do all kinds of standards. Whereas with Duke, you pretty much would have to do, not that it was part of the deal, but you would be inclined to do numbers that he had written.

PP But you represented both of them at that time; wasn't that an incentive for, or did that facilitate, putting them together at the Côte d'Azur?

NG That had nothing whatsoever to do with it. When I managed Ella or managed Oscar Peterson — I was unique among managers, in that I owned a record company and I was an impresario. That meant that they got more employment, and they got more *lucrative* employment, because I had a fiduciary position. And, finally, it was easier [for me] to do things like record a concert and then put out a live concert than

record someone else that I had nothing to do with.

But there was no connection between my managerial and the other two functions, of being an impresario and a [record] producer. I mean, I presented Duke at a lot of concerts as an impresario — I had no way to record him, because he was under contract to different record companies. And Ella, too, in the very beginning, for years Ella toured with Jazz at the Philharmonic, and I couldn't record her because [she was with] Decca.

PP How did you insure that the songs done at the Côte d'Azur weren't just duplicates of those done on *Ella at Duke's Place*? Did you influence Duke to bring in new arrangements for the Côte d'Azur?

NG No, because I had no idea of doing a recording session; I was doing a concert. When I did a concert, it was a very different method of recording, as compared to other companies recording live. There was a very fundamental difference. Since I was, I suppose, one of the forerunners of live recording . . . .

When I did a concert, it was a concert pure; there was nothing else that was going to come from that concert as a primary. Therefore, if we recorded a concert, the recording was, in a sense, a happenstance. If you paid five dollars to come to my concert, you were entitled to see a concert. You were not coming to see a recording session.

PP On the Côte d'Azur recording, there are a number of new arrangements. Do you recall rehearsals that took place? Ella does a couple of tunes that she didn't ordinarily do.

NG I never asked for the rehearsal of anything. I mean, if Duke and Ella got together, and if Duke said to Ella (I mean, I would be there, of course), "Listen, let's do 'Satin Doll', I have a new arrangement," well, fine, they could do it. On the other hand, when I decided to *film* Ellington down at the Côte d'Azur, I deliberately said to Duke, "Look, *if* you are going to do

a rehearsal (I'm not saying that you should), but *if* you intend to rehearse anything with or without Ella, I'd like to shoot it."

PP What was his response to that?

NG He said, "Of course, do what you want." No, Duke was very easy.

PP No problems with the bandmembers?

NG Some of the men were in shorts, some were in bathing suits, whatever. The whole idea there was — there were a lot of kids there at the rehearsal, which was fine. It didn't bother Duke, who continued doing what he did onstage.

PP You don't think he was conscious at all of the cameras?

NG *No.* Never. No. I mean, he was too hip — that even if he were conscious, you wouldn't know it. He would never pose or anything like that. We did deliberate things, like taking him to where people played *boule*, or taking him to Monte Carlo, that was a deliberate shooting event. But we had nothing to do with the music, we didn't record or do anything at those places.

PP And it was just Duke at those things?

NG Yes. Well, Ella wasn't too keen about having her time taken up during the day. And she really didn't need rehearsing. Because much of the concert that she did was with her trio.

PP Right, so you don't recall any time that Ella and Duke got together to rehearse, maybe "Cotton Tail" or "Something to Live For"?

NG No. They would redo onstage, though, some [tracks from] the recording sessions we did. Some of the things from the songbooks—

PP They are in the songbook, but I believe that they're different arrangements (though those two have the same arrangement on *Ella at Duke's Place*).

NG Well, the songbooks never had written arrangements. In essence Ella sang to Duke's arrangements that he did without singers. So that when it came to Johnny Hodges doing a solo, he would lay out, and Ella would take that

spot. So in effect it was a Duke Ellington band arrangement, and most of those arrangements were head arrangements or else they were done years before.

So Ella simply fell in and did those. Then, when they came around to doing a concert, *if* they did do a number again, it could have come out differently. But there was never really the rehearsing, well, certainly not for a record session with Ella.

PP But Duke did like to do things in the last minute, didn't he?

NG It was the same with most of the jazzmen; Basie did, too.

PP But Ella didn't have a problem with that? Being thrown something at the last second?

NG Well . . . she wanted to do her best, and sometimes she felt that if she had to sing something that she hadn't even run down . . . . Now, [as I said,] the songbook sessions had no written arrangements. But *Ella at Duke's Place*, with Jimmy Jones, had written arrangements. Well, Ella could have taken some of those arrangements, I don't recall, and given them to Duke and said, "Why don't we do" this or that. But, essentially, it wasn't the reiterative rehearsing that most people do.

PP Did you sense any tension between Duke and Ella over this at the Côte d'Azur?

NG No.

PP Did Billy Strayhorn make any contribution that you can remember?

NG Well, he was quite ill at the time. He came down — he was dying, he died shortly after that particular concert. But whatever contributions he made were not concerning Ella but the band. I think they might have rehearsed a couple of numbers that the band did, with Billy at the piano and Duke merely conducting — or Duke sitting down and Billy standing. I mean, it was a very relaxed relationship that the two of them had, and then the two in connection with the orchestra.

PP Strayhorn probably made some contribution to the concerts.

NG He could have — oh, he certainly made contributions in

many of the numbers he had written. He was at rehearsals.

PP But he didn't take the piano during any performance.

NG No.

PP Can you remember, then, which tunes had Duke at the piano and which had Jimmy Jones?

NG Duke didn't play for Ella in the big-band portion; that would be Jimmy. But then for a finale, of course, Duke might have done something with Ella.

PP Did you have much input in the choice of the songs or the order in which they were done?

NG The album was supposed to be a document of the concert. If Duke said, "I'm going to open with 'Satin Doll' ", then that would open the album. If the next number was "C-Jam Blues", I wouldn't juxtapose them differently on the album. It was supposed to be a documentary recording.

PP But the choice of songs for the concert—

NG No, those were the artists'.

PP You had nothing to say? How about the order of the tunes, was there a particular—?

NG *No, the program was the artists'.*

There was no point in my going to Duke and saying, "Listen, let's run down a program" — he'd think I was crazy, because he knew what he wanted. When we came to the Ella section, he was out of it; he said, "Fine, Ella's got thirty minutes." And then I said, "Well, Ella, why don't you open with the big band and do this number, and then let the big band lay out and do three trio numbers, and then let Duke come back and do a finale with you," or something like that.

PP Oh, so you did have input—

NG But I never told her, "Sing this number," or "Sing that number." I wasn't worried about her repeating numbers; of course she repeated numbers. I wasn't going to say, "This is the order I'd like because it'll be better for the album." All I said to Ella was, do six numbers.

PP You gave her a structure. Was it your idea or Duke's to get together with Joan Miró?

NG (*Laughs*) No, that was mine.

PP Why, what were you thinking?

Le Provençal, July 24, 1966

NG I was an art collector, and I knew Maeght, who owned the museum called the Fondation Maeght in Saint Paul de Vence, and I went to see him because, when I lived nearby at the Colombe d'Or, I had heard some recitals that he had, in a kind of square there. And I thought it might be interesting to use the background of the square. So I went to Maeght, and I asked him, "Would it be okay with you if I brought my group up? I've got a cameraman, and a crew, and I'd like to shoot the Duke Ellington Trio. And we'll do everything, you don't have to worry about touching anything."

And he said, "Fine, do it if you like." He said, "By the way, my artist in residence at the time you're going to do this", I'd spoken to him maybe a month before, "is going to be Joan Miró. Would you like to, maybe, have him participate, since I think he likes jazz?" So I met Miró.

And I did a kind of a verbal writing where Miró spoke French, describing his various pieces of sculpture that he did, and we photographed the two of them walking around with Miró as a kind of guide. And Duke replied in English; neither one understood the other. That was how Miró got involved, and he was very nice about it, even standing and listening to the numbers that Duke played.

PP Did he come to the concert later?

NG No, I invited him but he didn't.

PP Did you have any contact with him after that?

NG I called him, I told him I would like, if he wanted, I could send him a copy of the film and, with one thing and another, I must confess, I forgot to do it. And then we had no [further contact] — though he did invite me to come down to his house if I ever wanted to, in Spain, to see his works of art. I own some of his things. We talked about that.

PP But you never went?

NG No.

PP Well, it's a nice touch, Miró walking around with Duke, then listening to him.

NG In retrospect, if I had had

Some of the men were in shorts, some were in bathing suits, whatever. The whole idea there was — there were a lot of kids there at the rehearsal, which was fine. It didn't bother Duke, who continued doing what he did onstage... I mean, he was too hip — that even if he were conscious, you wouldn't know it. He would never pose or anything like that.

more time and money, because with a crew you could do just so many things (and do them quickly), I probably would have edited out Miró standing in the sun and listening to Duke. It really made not much sense, because we cut back and forth to a maquette that he had just done of a piece of sculpture that was later cast, but I think it would have made more sense to have ended it when [their] marching around ended. I think it would have been more logical; it's just something that I [thought] about later.

PP Do you remember anything that Miró said to you afterwards?

NG No. No. We did the thing, we spent the afternoon, and it was very, very hot. I didn't want to keep Duke out because he did have a concert that night — well, the trio did, Sam Woodyard and John Lamb, so I had to get them down to [the concert]. And the crew that I brought in from Germany, to shoot the film, they had to get all set up at the concert pavilion.

PP Bringing in Ben Webster and Ray Nance for guest spots, was that your idea or Duke's?

NG No, it was mine.

PP And that's because they were both in Europe?

NG They *were* in Europe, and I thought it would be kind of nice to bring Ben down and bring Nance.

PP And did you give Duke advance notice?

NG Oh, *sure*; I told Duke, "I'm going to bring Ben down and bring Ray," and he said, "Great."

PP Really? Some people say that Duke had a certain hostility towards reunions, that he didn't like them.

NG Well, I don't know the people that thought that; did they know Duke better than I did? I don't think I ever saw him hostile with any musician. I took Johnny Hodges out of the band and toured Johnny with his own group. But Duke wasn't hostile, he took Johnny back immediately. Then I took Louie Bellson out. So, no, I don't think big-band leaders think that way. Because the

definition, the nature, of being a big-band sideman is impermanence.

I mean, it's true, you can say, Harry Carney was with the band for forty years — but it wouldn't surprise me if Harry had said, "Listen, I got an offer to go with Harry James" or something. So there's nothing that creates any hostility in that sense; if there were, they would be *fired*. That would be the genuine mark of hostility. Not one of these musicians was fired.

Duke always kept fixed in his mind the value of a musician. And if a musician was on junk, if he juiced, if he didn't make rehearsals — [but] if he performed in a way that Duke felt was what he wanted in the band, he didn't worry about antipathies. I took a man out of his band, Sam Woodyard, by offering him more money than Duke. Because I wanted him for Ella. And then Duke saw me, when we worked together, and he said, "Let's make a deal, I'll trade you drummers." He wanted Sam back — but there was no hostility.

PP If someone can produce the goods, if someone can *play*, then you can forgive a lot, I guess.

NG Well, Duke was, with all of his great compositional ability, he was actually more constricted in choosing musicians than, say, Basie — because of the nature of their [respective] books. Basie was essentially the blues, and it was a loose band, with head arrangements, and there were many musicians that couldn't play the blues, or couldn't play them well enough for Basie. But Basie, I think, would have had an easier time finding replacements than Duke did. Duke did find replacements, he had to. But he was more comfortable with the people that he felt could better play his music. He was the only bandleader who wrote music.

PP He had a difficult book to play.

NG Well, what he wrote — it isn't a question of the difficulty of the book, it's the *definition* of the book. What he wrote, he wrote with a musician in mind. I'm talking about

the initial composition. So let's say he wrote "Satin Doll", and there was a big solo there for Lawrence Brown. So he wrote it with Lawrence Brown in mind, and then when the band played it as part of its repertoire, it worked beautifully because Lawrence could play that number; Duke had already anticipated what Lawrence would do with it. Okay, but if Lawrence dropped dead or quit or left, Duke could find another trombone player, that was no problem, and very able trombone players, but they would have given a slightly different twist on what he had written.

I mean, the famous number that he wrote for Ben Webster, "Cotton Tail". Since it was the flagwaver that the band always used, when it came time for Paul Gonsalves — the tempo was almost double, because Paul liked to play fast. And the number *worked*, but many people who'd heard "Cotton Tail" were more pleased with the tempo that Ben had.

PP Duke, in the Sixties, doesn't do a lot with any one singer. On the LPs, where there are vocalists, they're just add-ons, they're on a song or two. Do you think having Ella on the program created any hurdle for Duke?

NG Well, first of all, you can't lump Ella together with the different vocalists he had. Ella was an artist of the same stature as Duke. So he was delighted to work with someone that was his equal. Furthermore, he didn't work with Ella as he worked with a singer whose salary he paid and who traveled with the band and worked every night. You can't say that Ella was a band singer.

PP In the liner note you say, "[T]hey've chosen to call [it] an International Festival of Jazz; translated, this means, effectively, American Superstars that will draw the masses plus various small European combinations to lend credence, I suppose, to the Internationality of the Festi-

When I did a concert, it was a concert only; there was nothing else that was going to come from that concert as a primary. Therefore, if we recorded a concert, the recording was, in a sense, a happenstance. If you paid five dollars to come to my concert, you were entitled to see a concert. You were not coming to see a recording session.

val." Do you think that this still holds true?

NG Well, you have to understand (I don't know what this has to do with your notes but I'll explain to you) that in America, to the best of my knowledge — and I think it's accurate because George Wein is really the prime festival presenter — it's subsidized by companies. Some of the Central Park free concerts[, as well,] are usually [subsidized by] a beer company or something like that.

But it's all a commercial venture, and it has to have a subsidy because it's too expensive to put on, the way they do it, and just live off the income — in many cases I'm sure it's done at a loss.

In Europe it's done completely differently. It's basically subsidized for cultural reasons. So the City of Nice or the City of The Hague, or Montreux, which is the best-known example, [those festivals are] paid for by the tourist bureaus.

So the presenter has a budget; he knows that he's going to have, say, one million kroner, and he's going to do a concert in Denmark. He has to hire musicians to fit that budget. Well, he can afford, if he's clever and if he's lucky, to bring on local musicians or musicians of second or third tier — that is in *draw*, not in musical [caliber] — he can do that and still have the major name to draw the people.

Whereas, the same thing doesn't exist in America. Because, again, you have to think about the costs and where you're going to throw your money. And as a result, I don't link [with the European festivals] the American festival scene, like the Monterey Jazz Festival or . . . I'm not even sure what there is any more, I'm not there; I know the ones in New York because they're advertised.

The ones in Europe are usually done in small towns, like Juan-les-Pins — it's a very small town. And they do it because they think they're going to attract tourists. Montreux is a small town of, maybe, fifty thousand people. Yet they can draw major

artists because the tourist bureau figures that it's going to draw people living in hotels, eating in restaurants . . . . And as a result they can subsidize different artists that can contribute; whereas they wouldn't get a shot otherwise.

I was the first one to present the concert, the festival in Nice. I did it with the mayor then who's, I think, now a fugitive. And they gave me a budget. I said okay, and so I hired people to fit the budget. But I had an enormous wave of antipathy from French artists and from other artists locally, who said, "It's not fair, all you're doing is bringing Ella or Oscar, or whatever, and you're not giving us a chance."

PP Did you have a response to that?

NG I went to the committee, or whatever they were, and I said, "Look, I'm getting a lot of flak over this, and I think that they're right. I think that you should save some time for them and allow me in the budget to — they're not asking for a lot of money, they just want exposure." Well, of course, it didn't work like that, and as a result I refused to do any more festivals.

PP Because of the flak that you got?

NG No, because I felt that the [local musicians'] position was right. I'm not talking about the quality of their playing. But if you're a young French jazz artist, and your city is taking tax money and subsidizing a festival to draw tourists who will spend money, it doesn't do you any good as a musician who's trying to get exposure. So I felt that they were right. The committee, in effect, acted as if they were Sony Records or something, I mean, all they cared about was, Are we gonna make any money? Or, Are we gonna break even?

So today, I don't even know if there are many festivals. In Europe, I mean, I know that Montreux is no longer a *jazz* festival; they have jazz maybe three nights out of three weeks.

PP But the image we have in the States of these European festivals . . . they're big social

photograph by Trombert/Méphisto

events, they're at these beautiful locations, in the beautiful weather, all the beautiful people coming out for them . . . . Do you think that that still exists?

NG I don't know that it ever existed that beautiful people came out.

PP Well, that's just the image in the States; maybe we're jealous of Europe.

NG I mean, Juan-les-Pins is held inside a kind of a park; you're foolish to buy a ticket, all you have to do is just stand in the back, you can hear the music perfectly. I don't even know that they attracted anybody that wouldn't have been there anyway.

So, you would have a spate of concerts of the various people that played there. Say, Duke and Ella played Juan-les-Pins on Monday; Tuesday, maybe Bud Powell played. Wednesday, someone else played. But then on Thursday, Duke might have been in Saint-Tropez playing. They commercialized that, too, but at least the subsidy came from the city. I thought that that was unique. I never knew of any private impresarios that were presenting concerts as a risk. If there were any, I don't know them.

PP Juan-les-Pins was never what we could call a scene, a happening?

NG No. It was just a dumpy little town, and the stage was literally on the beach. The entrance to the stage . . . if you weren't careful, you'd walk in the water. And you didn't even have reserved seats, you had sections: first come, first served. . . . No, no, nothing romantic there. Saint-Tropez for a while had an outdoor arena called the Citadel, and they would have a series for the summer. It might have Rostropovich playing one night, and it might be Oscar [Peterson] another night, et cetera. But that was all subsidy.

PP Derek Jewell, in his Ellington biography, was describing the end of the Juan-les-Pins concert. He wrote,

Duke cut in early with the band to end the first half, apparently trying to help because Ella seemed to be upset about the death of her sister. He returned to the final set under the impression that Ella probably wouldn't be in a state to come back again. He was inspired. As the music built up to climax after climax, the audience lit up too, screaming for more. The more excited they got, the more Ellington played until Granz was observed scowling up at the stage and calling out to Ellington. He was trying to get Duke to bring Ella back for her final appearance. Either Ellington didn't hear, or he chose not to hear, probably the former at first, but as Granz's voice grew louder the message must have got through. Duke's response was to play louder and louder, longer and longer, and he said afterward he had been affronted by what he considered to be Granz's rudeness as well as his lack of understanding of Ella's distress.

Have you any comment about that?

NG No. If, ah — first of all I'm even surprised that Derek was there. Because a lot of the parts of his book . . . . He interviewed me extensively; you know what his background was?

PP No, I don't.

NG He was the business manager of the London *Times*. Yes, he was a businessman. And like a lot of newspapers, they would find, among their employees, somebody that wanted to take the two free tickets, which were left by the PR people, to go to review a concert. So he became, if you like, a jazz critic along with his job.

And then he decided to do Duke's life. The book got, as I recall, not very good reviews, and I know he called me several times to get stories for his book. But if that was his impression . . . . I don't think Duke would ever say that because, knowing Duke, if he really *meant* to say that, or if he *felt* like saying it, or if in fact he *did* say it, he would have said it to me.

You see, Duke was like all the other people I managed. We never had a contract. Never. When I had Ella, when I had Oscar, when I had Basie, when I had Duke — I told them all, "Look, you have the luxury, any time you want, to walk away. Just say, 'Hey, I don't want you to manage me anymore.' And that was the end of it. But, equally, I want that same privilege." So

Photograph by Jean-Pierre Leloir

Top: Ella Fitzgerald, Paul Gonsalves, Ben Webster, and Jimmy Hamilton. Right: Ray Nance, Ben Webster, and Johnny Hodges

it's fine with me. And Duke never paid me commission.

PP I've read that you didn't take any money from the artists that you managed.

NG That's right, I did it as a jazz fan. I mean, I was an enormous fan of Duke, and I could provide him with certain kinds of work that maybe he might not have gotten with other management. He had a booking agency for years, and he had another manager that broke off with him when I took over, then he came back [afterwards] — Cress Courtney.

With Basie, again, it was the fact that I just loved the way Basie played, and we'd been friends for years. Towards the end, I said, "Look, you're recording for me, you're concertizing for me, I'm providing you with most of your work; if you like, I'll book you, I'll manage you." And he said, "Great."

I remember when [Basie] was on *60 Minutes*, and he was asked, "Are you gonna do any more recordings?" He said, "I'll record for Norman Granz whenever he wants me to." But I had that kind of a relationship with him. I mean, Ella was different, of course, because that was *real* management, and the same with Oscar. But with the two big-band leaders, I think they needed someone like me that would give them the uniqueness of my position. Of owning a record company and being an impresario. So I don't think that Duke would have said that because he knew me too well. . . .

And yes, Ella was upset because of her sister dying, in fact she had to fly back to America. And she came right back again. I even told her, "Don't come back, don't worry about it. If you want to take some days off . . . ." But no, she had that show-must-go-on complex, so she came back.

PP And it's your opinion that she wanted to go on at the end?

NG I don't even remember the incident. But I know if she wanted to go on . . . I was, after all, the master of ceremonies. I could have walked onstage and said, "That was great, Duke, and now, here's Ella." But I don't recall that it happened, so I can't com-

And yes, Ella was upset....
And she came right
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"Don't come back"
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ment. But, I mean, as you defined what Jewell wrote . . . it's . . . it's not impossible, but it's unlikely, that Duke would have said that.

PP He characterizes this incident as leading to some tension between you two.

NG Between Duke and me? Oh, that's — well, if that were true then why did Duke continue with me?

PP Jewell said that there was one more tour, in '67, and then you guys cooled it for a while. And then in '72 you got back together. That's his information.

NG Yes, but he's confusing two things. Managing Duke meant he was working for other people. You shouldn't confuse management with promotion. Because if you had a band, and you came to me and said, "Look, listen to this band," and I said, "Fine," and you said, "Well, do you think you could tour me?" And I'd say, "Yes, I think the band might, there might be ten cities where you could present the band." And then you'd [ask], "By the way, would you manage me?"

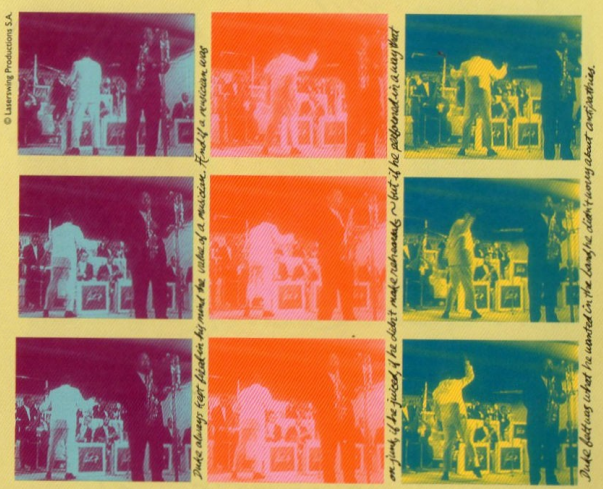
Well, managing you is fifty-two weeks a year; I can only give you ten days a year. So how could being a manager have anything to do with touring? In essence, I'd have to find *other* tours for you, with *other* promoters. I'd become a booking agent. So he's confusing two things.

When Duke and I split up, which was a very personal matter, it had nothing to do with a *concert*, for Christ's sake. I mean, I could, there are all kinds of concerts where a musician can be drunk and go off the stage.

PP But as you remember it, Ella *was* ready to go back on—

NG —I don't remember the incident. I just remember the fact, that Ella and Duke did a concert together. [If] you were to say to me, Johnny Hodges didn't play that night — I wouldn't remember it. I mean, I don't remember everything that far back. I don't pretend to remember a lot of things.

I remember principles, but, ah . . . . And knowing Duke, that wasn't his style. That's why Derek was, to put it mildly, inaccurate. I don't know how many interviews



he ever did with Duke, I don't know whom he interviewed about Duke.

PP Would you want to say anything about Duke, any reflections about him, what kind of man he was?

NG No.

PP Nothing at all?

NG No, because you're talking about a particular album.

PP I know, but here's Norman Granz with a chance to say something about Duke—

NG —I have no desire to say anything about Duke, no. . . . I'm retired.

PP (*Laughs*) Well put, sir. I know you hate interviews, Mister Granz. But what about your own book?

NG Well, if I ever write it, which I doubt, but if I ever do, then I may or may not say things about artists that I was very personally connected with. Duke would be one, of course; I have very fixed ideas about Duke.

PP Do you want to do a book?

NG Well (*sighs*) . . . I guess if I were a lot younger I would. Because it's a lot of work.

PP How did it make you feel when someone wrote about you?

NG I don't understand your question.

PP Well, were you flattered, nervous, or uninvolved?

NG No, I was a professional. If you came to one of my concerts, and you paid your money, and you said to me, "Hey, that was a great concert." Well, I'm not going to say, "Boy, you really make me feel good." It *should* be a great concert. On the other hand, if you said the concert was no good, all I could say was, "Well, I did the best I could. So, next time, save your money."

I've had all kinds of things written about me, I'm going to be eighty years old; I've had things written about me for years. . . . All kinds of interviews and articles. But, I mean, if you're a professional, in whatever you do . . . . Whatever you may be, *flattered*, to use your word, or proud of . . . that's part of it. You're supposed to.

I never cared about people, critics, who came to see my concerts. If they liked it fine; if they didn't like it, well, they got in free, so what the hell is the difference?

photograph by Jean-Pierre Leloir

Duke Ellington, Ella Fitzgerald, Jim Hughart, and Grady Tate


STARS

SEEING

STARS

ON THE

CÔTE D'AZUR

In 1966, when I was in my twenties, I came with my family to Juan-les-Pins. I brought my wife, my young son, and our little tent. We camped near the festival grounds, as we didn't have much money.

I was already a big fan of Duke Ellington and His Orchestra. But this visit of theirs was special: It was the band's first time in this part of the south of France, its first time on the Côte d'Azur.

There was a festive air to the proceedings; the atmosphere was so special. The weather was great; the people were great; the girls were beautiful; the booze was great; and the food was great.

And I felt so privileged to be there. This was the first time that I got to see the band in rehearsal — I was invited to one. So I saw the musicians around during the day, and then I saw them performing "under the stars". I was able to spend some time with them, in and out of rehearsal over the four days that they were in town. And I was able to spend my money — all of it — to see three of their concerts at night.

I had the wonderful feeling at that first night's concert that the band wouldn't be leaving the next day, that they were around, part of the festival. I could see them again and again. This was especially important to us, as we hadn't seen the Ellington band much in France in previous years. (I had first seen the band in France in 1958, but they had not been back every year.)

And staying in Juan-les-Pins for four days was good for the musicians. Although most of them were only in their fifties, I have to admit that they seemed tired. When I look at their itinerary, I realize that they had a grueling schedule in the States — every day another city — then they came to France, and then they returned to the States to continue touring.

Paul Gonsalves actually slept on the bandstand when he wasn't playing. When it was his turn to solo, he played like hell. Sam Woodyard, too, was tired — although I learned later that he was not in great condition. But we loved the way he swung the band. (When the band had come the previous February, there were two drummers, Elvin Jones and Skeets Marsh; Ellington seemed to have fun with Elvin

Mercer Ellington

Paul Gonsalves

Lilian Terry

Tom Whaley

Paul Gonsalves and Duke Ellington

Johnny Hodges

photographs by TromboneChaphasso

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but some sidemen didn't like it at all. Ellington called Woodyard in Boston and asked him to rejoin the band, and that was a good thing for us: We got to see the best drummer for the Ellington band at Juan-les-Pins.)

At the rehearsal, I remember the bandmembers' funny hats — Johnny Hodges was wearing a pink cap. I watched him sign his name on a girl — right on her flesh, next to her bikini. I heard that Gonsalves fell asleep on the beach after a concert, and that when he woke in the morning he was surrounded by these bikini-clad girls. (I also heard that some bandmembers didn't speak to each other on this tour; but Woodyard assured me that the band was like Sherwood Forest.)

It *was* so different from any other band. They didn't always play together . . . . This wasn't Ellington's best trumpet section, and Lawrence Brown didn't have his best chops.

Maybe some people thought that the band didn't care. But you don't have to smile in order to enjoy what you are doing — or to be a professional. These guys were pros, and they didn't have to show emotion. Hodges never looked like he cared, even in old films from the Thirties. The proof that he cared is that he was able to create such wonder. . . . Hearing Hodges play just one note under the stars at Juan-les-Pins was like a rain of diamonds.

Russell Procope told me, "Maybe you have the impression that I play the same solo on 'The Mooche' night after night. But every day I change just a phrase, just a little bit. It's always fresh for me. I'm not tired of playing such beautiful music, [especially] in such a beautiful setting."

This was my first time hearing in concert **West Indian Pancake**, **The Trip**, **La Plus Belle Africaine**, and **The Old Circus Train Turn-around Blues**, all of which I saw the band rehearse. **The Matador (El Viti)** was nearly new, and **Half the Fun** and **Madness in Great Ones** were not usually played in concert. And Hodges didn't play **The Star-crossed Lovers** that often. This version was slower, more majestic than ever.

I remember that there was a new arrangement of **Chelsea Bridge** that Billy Strayhorn had done, and that the band was really playing for *him*. Strayhorn was

touring the world at this time, saying goodbye to everyone. His condition was poor, he was thin; I could see the scarf that he wore, where he had had cancer surgery. He sat with his companion, Aaron Bridgers. But poor Billy; he died less than a year later.

Ellington played the piano like a kid. He had such enthusiasm, I didn't care if it was the thousandth version of **Cotton Tail** or **Take the "A" Train**. It didn't matter; he made me feel that these versions were *mine*. And when he played those medleys, **Black and Tan Fantasy**, **Creole Love Call**, **The Mooche** — they sounded so fresh. I loved watching Ellington walking around at the festival. He was such a generous personality. I

loved the way he strolled on the bandstand and stood in front of his band: He was so gracious. And I loved his speeches. He was so funny with his "We love you madly" routine.

The Juan-les-Pins audience was not just jazz specialists. Some of the spectators had never heard this kind of music — they were so proud to hear and see stars like these in their home town.

It was unfortunate that the piano wasn't a great one. The sound wasn't really very good, especially for those of us who didn't have a lot of money. The best seats, as at all of these festivals, were reserved for the millionaires, those with connections, and local officials. Some of these people didn't have any interest in the music.

And for many of the critics coming from Paris, the new music was the thing. They came to see other groups — some of them groundbreaking ones. I understood that. Seeing these tired-looking musicians of Ellington's, I can understand that they wouldn't be so excited. These critics sat through the orchestra performances looking at their watches, penciling in their reviews. Even such a gentleman as Harry Carney held no interest for them.

It *was* a strange time; young people, too, were into the new, free-music movement; for them Ellington was too old.

But now young people ask me what it was like to have seen all of those legends in the flesh. I tell them that I have enjoyed other bands: Count Basie's, Woody Herman's. The music was much cleaner with them. But the *sound* of Ellington's band, with all of those individuals . . . nothing could match it.

I was like a two-headed cat in a fish market, eyeing all of those legends. I was watching and hearing history. Nothing can approach the feeling that you have lived something out of the ordinary — that you have seen artists beyond category. You know that such a thing will never happen again.

Claude Carrière
Paris
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Claude Carrière is a jazz writer and broadcaster at Radio France. He recorded these recollections on tape.

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A Brief History of Verve

In 1944 Norman Granz promoted his first concert, a benefit held at the Philharmonic Auditorium in Los Angeles. The live recording, issued in 1946, was a prototype of swinging jazz in concert, known as Jazz at the Philharmonic (JATP).

After his initial labels, Clef and Norgram, had been established, Granz inaugurated Verve Records in 1956 — and he brought these earlier efforts under the Verve banner. The Verve catalog grew through the Fifties and Sixties to include most of the major figures in jazz.

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With that we want to thank you, ladies and gentlemen,
for the wonderful way you've inspired us throughout this evening,
and remind you that you are very beautiful, very sweet,
very gracious, very generous . . . and we do love you madly.
Thank you. Je vous aime à la folie.

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