

Ordföranden har ordet:

Gott Nytt år och God fortsättning på det nya Året !

Året 1996 lider nu mot sitt slut och det mesta har väl gått som beräknat. Tyvärr är ju tiderna sådana nu att nedskärningarna bara blir mer och mer tydliga. Detta gäller inte minst hos jazzmusikerna och Sveriges Radio, som nästa år tydligen får det ännu snålare med pengar än i år. Hur skall då all bevakning ske till acceptabel nivå ? Hur går det med jazzakademin ? Finns det inga dalkarlar i vår förening som kan göra något eller hjälpa dem som försöker ? Ska vi låta det ske utan protester ?

Nåja, för att se på året 1996 så var väl resan till Toronto årets höjdpunkt för alla Ellingtonvänner, som reste dit. För 1997 planeras just nu Ellington '97 i Leeds med full kraft. Det blir intressant med en resa till England under maj månad. Program saknas dock fortfarande, men vi meddelar alla medlemmar så fort som vi vet detaljerna. Ett förslag till gruppresa kommer också.

Några nya CD och böcker har kommit ut. Bl.a. "Lush Life" om Billy Strayhorn som den mest intressanta boken. En diskografi om Ben Webster finns också. Se artikel. På väg är också den 4:e editionen av W.E. Timmer, som även försöker att lista upp alla Ellingtonmusiker i andra kombinationer än med Duke Ellington och hans orkester. Det är ju ingen enkel uppgift om det ens går att göra.

Från USA läser vi att Mercedes Ellington och Luther Henderson är rådgivare till en ny musikal kallad "Play On" med 24 nummer i San Diego. Kanske något för Broadway ? Vår vän Janna T. Steed har fått ett pris för sin uppsättning av "Duke Ellington and his Sacred Music". Till 100-årsfirandet av Duke Ellingtons födelse 1999 har nu det självklara skett att Washington har börjat att planera för Ellington '99. Just nu är alltså 1998 kvar att tänka på. Kan det vara något för Kulturhuvudstaden 1998 i Europa ? Idag finns planer i Los Angeles och Chicago för 1998. Vi får se vad som händer.

Under året har det självklart spelats mycket Ellington-musik och nu sist var det i Vilunda, Upplands Väsby. Där sågs flera musiker som har spelat för oss sedan 1994. Ulf Johansson p, tb, Bent Persson tp, ungdomsorkestern Jazzin Topzies med vokalissan Maria Sävström, Göran Lind bas, Erik Nilsson baryton samt Ronnie Gardiner tr. Det var ett bra arrangemang med god musik under 6 timmar på två scener och det skapade en mycket avspänd och trevlig atmosfär.

För att övergå till något helt annat så gäller det våra lokaler. Under 1997 byggs det om på flera ställen och det ändras hit och dit så man vet inte vad som gäller men vi får vara beredda på att det kan bli nya lokaler för oss till våra möten. Ännu gäller dock Fältöversten och Salénhuset. Till nästa möte kommer vi också att använda egen utrustning till kassett och videopresentation. Detta för att undvika nya nervösa moment.

Till sist är det glädjande att notera att Sjef Hoefsmitt har kommit igång med DEMS. Nummer 2 kommer till julen enligt planerna.

*Styrelsen önskar härmed
alla medlemmar
ett gott nytt Duke Ellingtonår
med mycket musik.*

We love you madly.

Göran Wallén

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Ett välbesökt årsmöte med "Smoke Rings"

Årsmötet den 9 september 1996 blev en fullträff. Många medlemmar fanns på plats tillsammans med många gäster. Totalt blev det över 80 betalande.

Många gladdes åt att få träffa Leif "Smoke Rings" Anderson, som är 1996 års stipendiat. Bl.a. försökte Åke Andersson från Tumba att testa Leif på vocalissan Teddy Grace från Bob Crosby's band med en gammal 78 varvs skiva. Leif klarade den testen.

Kvällen började med att vi hade vårt årsmöte. Årsmötet leddes av undertecknad och Monica Lövdahl. Årets resultat och våra aktiviteter redovisades och blev godkända av årsmötet.

Bertil Lyttkens redovisade sedan valkommitténs förslag. Till omval på två år valdes Rolf Dahlgren ledamot, Göran Wallén ordförande, Monica Lövdahl kassör samt Bertil Reijbrandt ny ledamot.

Peter Lee hade p.g.a. tidsbrist av sagt sig omval. DESS gav Peter en CD som tack för flera års arbete i DESS. Övriga medlemmar i styrelsen är Bo Haufman sekreterare, Jens Lindgren ledamot, Olle Lindholm ledamot samt Alf Lavér vice ordförande.

Årsmötet beslöt att nuvarande budgetår förlängs till den 31 december 1997. Anledningen är att det är opraktiskt med bokslut under juli/augusti. Det betyder att budgetåret också blir kalenderår.

I anslutning till årsmötet utdelades sedan årets stipendium till Leif "Smoke Rings" Anderson.

Motivet lästes upp av Åke W. Edfeldt, kommittéansvarig, som samtidigt meddelade att 1997 års stipendium kommer att tillfalla Alice "Babs" Sjöblom. Det är kommitténs förhoppning att vi kan planera det så att stipendiet kan delas ut 1997 i närvaro av Alice Babs när hon besöker Sverige nästa år.

Leif fick ett diplom som hade följande text: "För mångårigt spridande i radio/TV av jazz i allmänhet och Duke Ellington's musik i synnerhet samt för hans utmärkta presentation av konserten i Stockholms konserthus den 22 maj 1994 under Ellington '94"

Det finns ju självklart ingen i Norden som har spritt så mycket information i radio- och TV-program om Duke Ellington och hans musik som Leif har gjort under nästan 40 år. Det är vi alla mycket glada för. Det är i dag över 1628 st Smoke Rings-program som har producerats för radion. Efter hyllningarna och en riktig champagneflaska i present till Leif fick han sitta tillsammans med Gert Palmcrantz, vår stora ljudexpert, i en panel som nästa punkt för kvällen.

Gert och Leif berättade då under en timme om dagens musikutbud i radion, och det var ju inget upplyftande precis. Den musik vi lyssnar på har en tendens att komma på strykplats ibland p.g.a. sport, och ett sätt är ju som det sades att vi alla måste skriva och bråka på radion via brev och telefonsamtal så herrarna på radion begriper att det finns en publik, som vill höra den musik som bl.a. Leif och Jesses Jazzbar m.fl. presenterar.

Leif och Gert skulle egentligen spela "Min Musik" men det sprack ju ordentligt när Leif kom igång med att berätta om vad han tyckte. 10 st CD fanns till hands, men litet spelat blev det till sist och det hela slutade med att vi lyssnade på Black & Tan Fantasy av Victor från 1927.

Efter mycket välförtjänta applåder till Gert och Leif övergick sedan aftonen till att lyssna på en sammansatt grupp bestående av följande personer: Bent Person trumpet, Jens Lindgren trombon och styrelsemedlem, Claes Brodda tenor, baryton och medlem, Per Lars-

son piano, Göran Lind bas samt Ronnie Gardiner trummor.

Det blev mycket fina framföranden inte minst av Per Larsson, som är litet okänd för många, men han spelade ett fint solomedley av Ellingtonmelodier.

Följande kompositioner framfördes:

Rent Party Blues, In A Sentimental Mood, Medley: Old Man Blues, Rose Of Rio Grande, Caravan. All Too Soon, Ring Dem Bells.

Medley Piano av Per Larsson.

Dancing On The Stars.

Medley: I Got It Bad, Everything But You, Come Sunday. The Jeep Is Jumping, Solitude, It Don't Mean A Thing, Cotton Tail, Mood Indigo.

Bent spelade som vanligt mycket fint som han alltid gör i bl.a. Harlem Jazz Camels, som nu har en ny CD utgiven denna vecka. HJC besökte oss 1995 i Salénhuset.

Jens sjöng och spelade i sedvanlig stil trots en förkylning. Claes spelade baryton med pondus och fick välförtjänta applåder. Ronnie Gardiner spelar alltid bra i alla kombinationer och Göran Lind med sin slappbas komparade mycket fint.

Efter denna fina konsert som blev mycket uppskattad övergick aftonen i några videofilmer från 1941 s.k. "soundies". Tiden blev knapp eftersom vi måste sluta för klockan 22.00 och flytta tillbaka alla stolar m.m. men jag tror att alla var mycket nöjda med kvällen. Flera personer framförde en önskan att ännu en gång få lyssna till en ny diskussion mellan Leif och Gert.

Vi ser fram emot ett spännande år 1996 och 1997 med mycket Duke Ellingtonmusik.

På återhörande och seende.

We love you madly,
Göran Wallén

"Smoke Rings" och Gert Palmcrantz. Foto Sven Boija



BOHUSLÄN BIG BAND

Detta storband är väl värt den uppmärksamhet det rönt på senare tid. I höst hade Stockholmspubliken möjlighet att avnjuta bandet på Fasching där det leddes under några kvällar av Maria Schneider, amerikansk storbandsledare på besök i Sverige.

Självklart uppträder bandet mestadels i Västsverige och vi citerar nedan några recensioner ur två Västsvenska tidningar:

Ur Göteborgs-Posten av den 26/9 1996 har vi saxat följande artikel:

Fräckt och modernt i ellingtonsk atmosfär

Bohuslän Big band fortsätter att imponera. För 14 dagar sedan hörde vi dem tillsammans med arrangören och kompositören Maria Schneider med nyskapande, spännande storbandsjazz. Från framtid till dåtid.

I måndags tacklade bandet Duke Ellingtons musik, kända, varav många klassiker och mindre kända saker, huvudparten originalarrangemang.

Det är påfallande så hemtamt bandet rörde sig i Duke Ellingtons mångfacetterade musikvärld. Hans - och Billy Strayhorn - verk är knappast lättspelad men bandet fick snabbt in äkta ellingtonsk atmosfär.

Greppet på musiken var fräckt och modernt - inte något musealt här inte. Välkända verk som Harlem Airshaft, Concerto for Cootie, In a Sentimental Mood, Take The A Train, Empty Ballroom Blues, The Shepherd, Ko-Ko med flera behandlades både med respekt och framåtanda av orkestern.

Bohuslän Big Band har många skickliga solister och dessa var flitigt i elden, alla saxofonisterna med Erik Nordström, Johan Borgström och Janne Forslund i spetsen, trombonister som Nicklas Ryd, Bengt-Åke Andersson och Christer Olofsson, förste trumpetaren Lasse Lindgren samt givetvis det homogena kompet.

Göran Kroon bakom trummorna driver på med kraft och sväng. Debutant i storbandet för kvällen var basisten Kjell Jansson och han gjorde ingen besviken. Det kändes som om han alltid tillhört bandet. Tommy Kotter hade hoppat in på pianostolen och även han bidrog till de ellingtonska stämningarna.

En kväll fullspäckad med bra kompositioner i fullödig arrangemang elegant förvalt av ett vältrimmat storband med solister ett snäpp över det vanliga. Nostalgi som kändes uppfriskande och modernt.

Tore Ljungberg

Bohuslän Big Band har även observerats av Nya Lidköpings Tidning varur vi citerar följande artikel som var inför den 7/10 1996:

Jazzen fyllde folkhögskolan i Vara

En 25-kilossäck Bintje (plus alla stormande applåder) blev tacket till 15 man och en kvinna i Bohusläns Big Band, för att de förgyllde lördagskvällen för drygt 150 personer som samlats i Vara folkhögskola.

- Det blir en kanonkväll, lovade Carl-Magnus Bengtegård när han välkomnade och han fick rätt.

Storbandets hyllning till Duke Ellington med hans egna verk i originalarrangemang blev en höjddare.

Bohusläns Big Band har var de än dragit fram med Ellingtonprogrammet skördat framgångar och spelglädjen var inte mindre i Vara än annorstädes. Lustfyllt och spexigt tog man med publiken på en botanisering bland mästaren Ellingtons klassiker.

Genom att välja de ursprungliga arrangemangen såg de också till att bjuda på den ellingtonska skapelsen "djungelljud" med s.k. growleffekt, som skapas med hjälp av speciella sordiner.

Kvällen blev en helgjuten mix av sväng och lugn. Take The A Train i programmets inledning byttes mot det lugnare Far East Suite med ett släpigt saxofonsolo av Johan Bergström. "Ökensången" Caravan var verkligen öken, eller snarare savann med ljud av hjordarnas språng och rytande kattedjur.

En lång rad utmärkta solistinslag i kombination med en symbiotisk helhet genomsyrade musiken och en av kvällens absoluta höjdpunkter för såväl solister som hela bandet var Empty Ballroom Blues, där inte minst pianisten Tommy Kotter fick träda fram i full och uppsluppen frihet. Det lekfulla trumpetsolot av Lasse Lindgren i The Shepherd från Duke Ellingtons andra kyrkokonsert var bara ett i raden av ypperliga solon från denne mans trumpet.

I 20-talsmelodin Rockin In Rhythm fick i princip alla i bandet stå upp som solister och i aftonens sista nummer (före extranumret alltså) Royal Garden Blues fortsatte lekfullheten och överraskningarna inte minst i "duellen" mellan trombonisten Bengt-Åke Andersson och trumpetaren Lasse Lindgren.

Sedan Carl-Magnus Bengtsson överlämnat potatissäcken gjorde storbandet vad publiken bad om och gav Things Ain't What They Used To Be som extranummer.

Lillemor Karlin-Flink

DESS har varit i kontakt med Bohuslän Big Band och fått veta att deras s. k. Ellingtonprojekt består av följande nummer:

Ko-Ko (originalarr.)
Chelsea Bridge (originalarr.)
Rockin' In Rhythm (originalarr.)
Harlem Airshaft (originalarr.)
Concerto for Cootie (originalarr.)
Take The A Train (ej original)
Empty Ballroom Blues (Arr: O. Nelson)
The Shepherd (ej original)
Royal Garden Blues (originalarr.)
Isfahan (originalarr.)
Star Crossed Lovers (originalarr.)

Cotton Tail (originalarr.)
Caravan (ej original)
In A Sentimental Mood (ej original)
Jeeps Blues (originalarr.)

Till detta kommer också att läggas 4/5 sångarr hämtade från den session som Duke gjorde med Ella Fitzgerald - Ella At Duke's Place.

Göran Wallén

Vem var Thomas L. Whaley?

Arrangör, Notutskrivare, Dirigent, Pianist.

Thomas L. Whaley (1892 - 1986) var mannen, som arbetade när Duke Ellington och Billy Strayhorn låg och sov kan man skämtsamt säga. Den normala rutinen gick till så att när Ellington och Strayhorn hade skrivit färdigt sina arrangemang på natten så blev det Tom som fick kopiera och skriva ut de olika stämmorna för alla i bandet. Sedan såg han till att alla förstod vad han menade under repetitio- nerna. Det var inte alltid lätt att förstå vad Ellington och Strayhorn hade skrivit och det krävdes stor kunskap och känsla för att tyda underlaget.

Tom skrev alltid ut stämmorna i studion "tidigare var ingen mening eftersom både Duke och Billy ändrade sig i sista minuten" enligt Tom. Ibland ringde Duke kl 6.00 och ville ha det färdigt till kl. 9 på morgonen för då var studion bokad för inspelning med bandet.

**Vem var han då denne man som alltid
fanns till hands för Ellington och
Strayhorn? Det står ofta ganska
kortfattat följande i litteraturen t.ex.
"Tom Whaley, Duke's copyist."**

Tom var en Boston-född pianist och arrangör, som kom till bandet 1941. Han blev med tiden den som förstod och kände Duke Ellington's musik och idéer bäst närmast efter Billy Strayhorn. Ellington's arbetsmetod att skriva gav i början Tom vissa överraskningar: "När det gäller Ellington's arrangemang stannade man till ibland och undrade varför han satt den eller den noten här eller där? Första gången jag skrev av hans musik sade jag 'Hej Duke, du har satt ett E bredvid ett sänkt e' ? Det går fint. Skriv ner det, sade Duke. Men när man sedan hör det spelas låter det fantastisk!" berättade Tom.

Tom arbetade med bandet till 1974 och var bara frånvarande nio månader under 1950. Anledningen var dålig betalning, så han åkte på turné med Norma Millers dans- trupp till Sydamerika, och han återkom till bandet efteråt när Duke skickade ett telegram.

Tom började sin musikaliska bana i Boston. Han lärde sig att spela piano av en rysk pianist och kom med tiden in på Bostonoperan som musiker. Han arbetade då bl.a. med Eddie Cantor och Enrico Caruso. Året 1917 blev han inkallad och skickades till Europa. Han spelade då med Will Voderys berömda orkester. Efter Europa återvände Tom till Suntaug Inn i Boston som musiker. År 1920 kom 15- årige Johnny Hodges fram och frågade om han fick spela. Och det fick han. Han hade en C-sax. "Han spelade redan då som ett geni" sade Tom. Ellington hörde Johnny Hodges spela första gången i Boston och bad honom komma till New York. Tom träffade nu också Louis Armstrong 1922. Tom blev presenterad för Earl Hines och Louis Armstrong. Fats Waller var en annan person som Tom umgicks med under denna tid.

Omkring 1923 blev det ont om jobb i Boston och Tom åkte till New York och började spela med Wilbur Sweatman (mannen med tre klarinetter) och George Stevens. Tom bildade därefter ett band som hette "Whaleys Sere- naders". I bandet satt bl.a. Big Green och Nelson Koncaid.

Tom, som var självlärd, började nu med att arrangera revyer. En förebild var Don Redman och Joe Jordan som arrangörer. 1930 kom Tom till Lafayette-teatern. Sedan blev det Harlem-operan och slutligen till Apollo-teatern som musikalisk ledare. Nu blev Tom uppmärksam av alla och Jimmie Lunceford och Don Redman frågade efter hans tjänster. Enligt Willie Cook var Tom en av de mest respek- terade musikerna under 20- och 30-talet. Tyvärr strejkade ballettkören 1940 på Apollo och Tom slutade trots bra lön.



*Bilder på Tom Whaley är det inte gott om.
Detta är det bästa vi fått fram*

Tom, som hade träffat Ellington första gången på Sun- taug Inn när Duke hälsade på Johnny Hodges och Harry Carney, telegraferade 1941 från Ohio. Han ville att Tom skulle komma dit för att vara med i bandet.

Därefter blev Tom huvudansvarig som notutskrivare för bandet efter Juan Tizol. 1944 skrev Ellington "Black, Brown & Beige" och Tom skrev sedan ut stämmorna, och detta material blev 1963 underlag för "My People" i Chi- cago. I januari 1959 skrevs en ny version av "Jump For Joy" under fyra dagar och tre nätter med Billy Strayhorn i Mía- mi Beach. Från 1965 var Tom även köransvarig för alla kyrkokonserter.

Tom kunde tillrättalägga och korrigera under repeti- tionerna arrangemangen med stor auktoritet beroende på sin långa erfarenhet. Tom's vänskap till sina Bostonvänner underlättade säkert det hela.

1952 förärade Count Basie en nyinspelad tagning till Tom med namnet "Tom Whaley".

När Duke Ellington avled 1974 var Tom 82 år och drog sig tillbaka till Connecticut med ålders rätt. Där satt han säkert och lyssnade på inspelningar av Duke Ellington's orkester med glädje och stolthet.

Göran Wallén

Duke Ellington i Europa 1933

Duke Ellingtons första besök i Europa var som bekant under juni och juli 1933. Resan gjordes i en tid då intresset för namnet Duke Ellington var på väg upp hos den stora publiken. Irving Mills och Duke Ellington visste också att det fanns ett stort intresse för den Ellingtoniska musiken i Europa. Uppskattningen hos publiken i Europa av färgade musiker kändes också mycket mer positiv än i USA. Man såg med spänning fram emot att få möta den Europeiska publiken och deras reaktioner.

Resan påbörjades den 2 juni med S.S. Olympics från New York. S.S. Olympics anlände till Southampton den 9 juni. Under resan hände inte så mycket, dock lärde sig Freddie Guy att hantera gitarr med 6 strängar i stället för den 4-strängade banjon. Ivie Anderson och dansösen Bessie Dudley blev mycket uppmärksammade av medresenärerna på båten.

Arrangören Jack Hylton mötte Duke Ellington i hamnen och via tåg kom man sedan till Waterloo Station.

Den första konserten den 12 juni var på Palladium i London. Duke Ellington gav sedan konserter fram till den 24 juni på Palladium med två framträdanden per dag inför utsålda hus.

På Palladium sjöng Ivie Anderson "Stormy Weather" och Give Me A Man Like This" till den stora publikens förtjusning. "Rockin' In Rhythm" var känd genom skiva och blev mycket uppmärksammad. Till detta nummer dansade Bessie Dudley. Freddy Jenkins sjöng och spelade "Some Of These Days" så att publiken inte ville att hans kulle sluta. "Mood Indigo" blev och var avslutningsnumret under denna turné. Övriga nummer under konserten var "Ring Dem Bells", "Three Little Words", "Bugle Call Rag", "The Whispering Tiger", "Black And Tan Fantasy".

Samtidigt under tiden i London spelade Duke Ellington också på följande platser:

14 juni	BBC radiosändning
16 juni	Streatham Locarno (dans)
19 juni	Astoria Ballroom, London (dansvid midnatt)
25 juni	Trocadero Cinema och Regal Luxury Cinema, Hastings

DÄREFTER RESTE DUKE ELLINGTON MED ORKESTERN PÅ EN TURNÉ TILL FÖLJANDE ORTER:

Mellan 26 juni till 1 juli Empire Theatre, Liverpool

OCH UNDER SAMMA TID PÅ FÖLJANDE PLATSER:

28 juni	Palaise De Danse, Bolton
30 juni	Grafton Ballroom, Liverpool
2 juli	Palace Theatre, Blackpool (konsert) och Tower Ballroom (dans)

Mellan 3 juli till 8 juli Empire Theatre, Glasgow samt Greens Playhouse den 6 juli till dans. 9 juli Royal Hall, Harrogate.

NU ÅTERVÄNDE DUKE ELLINGTON TILL LONDON OCH DÅR GAVS FÖLJANDE KONserter:

Mellan 10 juli till 15 juli	Holborn Empire och Finsbury Empire, dubblering och under samma tid:
13 juli	Inspelning på Decca "Hyde Park", "Harlem Speaks", "Chicago", "Ain't Misbehavin".
14 juli	Intervju med Percy Mathison Brooks at Oriole studio
Söndag 16 juli	Trocadera Cinema, Elephant & Castle
Mellan 17 juli till 22 juli	Hippodrome, Birmingham och New Palais De Danse den 21 juli.

Turnén fortsatte till Holland måndagen den 24 juli. Den 25 juli genomförde Duke Ellington två konserter i Kursaal, Scheveningen samt medverkade i en radiosändning.

Den 27 juli anlände Duke Ellington till Paris för tre konserter.

Den 27 juli, 29 juli samt 1 augusti uppträdde Duke Ellington på Salle Payel.

I Paris hade Duke Ellington och hans mannar tid att träffa gamla vänner.

Bla. sångerskan Ada "Bricktop" Smith, som 1924 hade hjälpt Duke Ellington att få arbete på Barrons Wilkins' club i Harlem.

Den 3 augusti återvände Duke Ellington med S.S. Majestic och var åter i USA den 9 augusti. Irving Mills stannade kvar i England för att planera en turné för Cab Calloway och Mills Blue Rhythm Band. Det skulle dröja sex år till nästa Europabesök för Duke Ellington och 1948 kom Duke Ellington åter till England.

Några planerade konserter blev inställda och några finns ej dokumenterade under turnén, bl.a. den 22 juli i Paris. Det finns också en fråga i DEMS 94/2 om en spelning i Margate den 23 juni? Ingen uppgift finns om denna konsert. Enligt uppgift fanns det planer på ett Sverigebesök, men den blev inte genomförd.

Under denna tid i England träffade Duke Ellington prinsarna Edvard (sedermera kung Edward VIII) och George (sedermera kung George VI). Prinsarna var redan mycket stora beundrare av Duke Ellington och hans musik. På en fråga av prins Edvard en kväll om han fick prova på att ta över trumpinnarna svarade Sonny Greer "javisst". Efteråt sade Duke Ellington "Good hot drums".

Under dessa möten blev Duke Ellington bekant med det engelska kungahuset och genom prins George's döttrar Drottning Elizabeth och Margaret fortsatte kontakten genom åren. En gåva till drottning Elizabeth 1959 med en inspelning av "The Queens Suite" är ett bevis på denna vänskap. Ingen annan utgivning av denna inspelning fick ske under Duke Ellington's livstid. 1976 blev denna inspelning tillgänglig i handeln.

Resultatet av denna resa blev en fullträff för Duke Ellington. Publikt var det en mycket stor framgång och det betydde oerhört mycket för Duke Ellington's självförtroende i hans musikaliska inriktning och framtid. Framgången för Duke Ellington gjorde att engelska musikerförbundet införde spelförbud under många år för amerikanska musiker. Dock fick enstaka artister tillstånd, t.ex. Fats Waller.

Göran Wallén

Källor:

K. Stratemann: "Day by Day and Film by Film"
B. Ulanov: "Duke Ellington"

Som medlem i The Duke Ellington Society, Chapter 90, d.v.s. Washington's Duke Ellington Society, erhåller jag deras Newsletter och ur deras senaste utgåva kan jag citera följande notis om "Ellington '99"

Göran Wallén

Chapter 90 to Host "Ellington '99" International Conference.

by Ben Pubols, "Ellington '99" Coordinator.

As we all know, Duke was born right here in Washington, DC on April 29, 1899. To commemorate the Centennial of his birth, Chapter 90 will sponsor the 1999 International Ellington Study Group Conference.

As a first step toward this end, an Organizing Committee consisting of Ben Pubols, Pat Braxton, Ted Hudson and Bob Reny has been established.

Based on your responses to the questionnaire we circulated over the summer, we are now in the process of organizing a timetable and matching responsibilities to your stated interests. We hope to hold the conference during the week encompassing April 29 and at a venue near Duke's birthplace on Ward Place. We're just getting started, so stay tuned. Meanwhile, contact any of the four of us with your thoughts or suggestions.

Ur Washington's Newsletter kan vi också citera följande artikel, som recenserar två nyutkomna diskografier

Ben: The Music of Ben Webster A Discography

Comp. Peter Langhorn and Thorbjörn Sjögren,
Copenhagen, Denmark: Jazzmedia ApS, 1996. viii, 288 pp.

Ellingtonia: The Recorded Music of Duke Ellington and His Sidemen, 4th Edition

Comp. W.E. Timmer, Lanham, MD,
Scarecrow Press, 1996. xxv, 608 pp.
Reviewed by Theodore R. Hudson

Ellington-Strayhorn aficionados have had several first-rate reference works for their research and private use, beginning with Benny Åslund's 1954 *The "Wax Works"* of Duke Ellington and including Timmer's previous editions. They will welcome these two new works.

The Ben Webster book covers 42 years of recordings on which he played, from 1931 to several weeks before he died in 1973, and listing of him in films, exclusive of those made for television. Each recording entry gives the name of bandleader or band, personnel, date and place, matrix and take numbers, title and length of each tune, and label and its catalogue number. Alternate takes, breakdowns, false starts, and incomplete performances are noted, and multiple releases from the same recording session, with variations if any, are indicated.

In separate groupings, the compilers give what they consider to be Ben's "most important" LPs and CDs. Unfortunately for those who would prefer it the other way around, these lists are arranged according to label rather than title. Finally, there are two indexes, one of musicians and the other of titles. One would wish for an index of album, LP, and CD titles as well.

The book is enhanced by several drawings and a number of photographs, including an evocative one of Coleman Hawkins and Ben, axes in hand, staring at each other - Hawk appearing a tad apprehensive and Ben with what could be a mixture of glare and awe. And couldn't our man "Frog" wear a hat!

According to Timmer, he did not attempt a discography, his intention being to provide a one-volume reference work. Still, as Dan Morgenstern notes in the foreword to Timmer's latest edition, it is "not only much enlarged and thoroughly revised, but also easier to use, with its expanded indexes and improved typography." The body of the book is its chronology, beginning with a 26 July 1923 test recording of Snowden's Novelty Orchestra and ending with the 20 March 1974 appearance at Northern Illinois University's Central Ballroom (Timmer knows of no recording of the concert two days later at Sturgis, MI.) A cursory comparison of the titles in this and the third edition will testify to the increased inclusiveness of this new one. The listings of recorded music include studio sessions, sound tracks, concerts, dances, television appearances, private recordings and unreleased music. Recordings by various "Ellingtonian" groups are listed separately. Each entry provides date, place, personnel, tunes and comments as deemed necessary.

Users will find other helpful data and lists in Timmer. Among data are pseudonyms as well as known names, names under which Ellington bands recorded, bands with which Ellingtonians recorded; among the lists are names under which Ellington bands have recorded, soloists with whom they recorded, bands with which Ellingtonians recorded, and record labels. Aids at the end of the book include title, musician and general indexes; a chronological attendance chart; and a miscellaneous "Addenda" of materials not in other sections. There is no place index.

Timmer graciously acknowledges his use of works by Åslund, Nielsen, Rust and Stratemann (but strangely, not Massagli, Pusateri and Volonté's DESOR). He acknowledges help by Steven Lasker, Charles Plank, Robert Rickles, Jerry Valburn and Chapter member Sjef Hoefsmit.

As is the case with reference works of such scope and details, usage will reveal critical inaccuracies, if any in both of these books. The really important thing is that serious Ellington-Strayhorn enthusiasts will find both valuable. We thank Langhorn and Sjögren and Timmer for their respective monumental labors of love.

HERB JEFFRIES

THE BRONZE BUCKAROO

Here follows the third part of our secretary's interview with Herb Jeffries:

Q: So after the war you started out as a single artist. Did you appear on your own or were you connected to any band?

HJ: Well, I had my own band for a while. I recorded with this group under the name of Herb Jeffries and His Orchestra on Exclusive Records. After the war I had in one year three hits; I had "Basin Street Blues", I had "When I Write My Song" and I had "When The Swallows Come



Herb Jeffries. A publicity still from 1941

Back To Capistrano" written by Leon René who owned Exclusive Records. So I had three hits in one year after I came out of the service. Boom, Boom, Boom. Million record sellers. I won a Look Magazine award and I won a Billboard award of that year 1947/48. So from then on it was the Flamingo flying without the flock. Solamente. So the Flamingo has been flying solamente ever since, with a lot of longevity. When you start to think that I began my professional career a little bit before 1933 and as an octogenarian I signed my contract with Warner Bros when I was 82. So, I would say there is a lot of longevity in the success of my career, and I still go out and do my concerts. Last year I did The La Mirada Symphony, the Santa Barbara Symphony, the Oklahoma Symphony, the San Antonio Symphony. I did Gershwin and I've done Ellington with big symphony arrangements on Flamingo. And now I'm doing cow boy songs so I'm not a jazz singer. I'm a singer. I'm a plain all ordinary singer.

Q: There is a jazz encyclopedia issued by Leonard Fea-

ther. He says the following about you: Born Detroit 1916, worked with Howard Bunt, Erskine Tate, Earl Hines, Blanche Calloway. Strictly a ballad singer, not a jazz artist but earned popularity with Duke Ellington 1940 thru 42 scoring his biggest hit with Flamingo.

HJ: You see, Leonard, actually he was right. I am not a jazz artist as far as being typed is concerned. I wouldn't allow it. I do sing jazz and I sing jazz well. Obviously Ellington thought I did. I do sing jazz and I love to sing jazz. Duke Ellington was, I'm sorry to say this and for all you jazz fans out there I say he was not stereotyped into jazz. Mr. Ellington could write anything on the face of this earth. However, he was prominently and predominantly known in Jazz. So I prefer to be known as a singer who can sing jazz and was educated by Duke Ellington. Now if you think he was a good educator or not that's up to the jazz fans out there. They won't put him down. I don't think they will.

Q: Would you say that you were close with Duke Ellington?

HJ: Very close

Q: I am asking because there are so many people today who say they never could get close to him, because he sort of had a barrier around himself.

HJ: OK. Let me put it this way. I think I probably was the son that Duke Ellington wanted Mercer to be. I never lost contact with him. Even after I left the band we communicated with each other, we picked up the phone, we talked to each other. When I had my club in Paris, and remember I was in France for ten years, he communicated with me. I was very close with Duke even to the point where he called me "Hubby" and that was his pet name for me. He was good at giving pet names. You know Strayhorn was Swe' Pea and people that he focused on he would give nick names to. "The Rabbit" to Hodges and "Jack The Bear" to Blanton, names like that. He gave names out to people that he had some kind of an inner focus on. He never named Lawrence Brown anything.

Q: There are a few things that happened in the band while you were there that I would like you to try to put some light on. When Cootie suddenly left the band, was it a big surprise to everyone or was it known well in advance and had Cootie been talking about it with his colleagues in the band or did it come like a lightning from heaven?

HJ: Well, you know there were two guys in the band in those days that were vocal about their feelings. One was Ben Webster and one was Cootie. Lawrence, if he had any unhappynesses or anything he was never too vocal about it. But Cootie was always very vocal and he would voice his opinion of what he did like or he didn't like. He would go to Duke and he would talk about it. So was Ben Webster. He could get very angry almost to the point of violence. Cootie, I didn't ever see him to the point of violence but he would just speak his word out if he didn't like it and he did several times. You would know things that he wasn't happy with, he became very vocal about it. The Rabbit never had much to say, you know, he just got along and if he didn't like something and the only way he could do it was to say; "Give some more money or I'm gonna leave". He would go to Jack Boyd, he

wouldn't argue with anybody or become vocal, he'd just say "I think I will have to move on because the salary isn't right" and that was all that was said by him and they always met him, gave him what he wanted. See, because Hodges could work with symphony orchestras. There were hundreds of orchestras out there who were after him and would like to have him and he knew that and he used that power. But Cootie would become very vocal at times, you know. I mean he would even get vocal about Mercer sitting in the band. You know, because sometimes he didn't care too much about the idea that Duke would put Mercer in the band. He would get vocal about it.

Q: Yes, but Mercer was not in the band in those days.

HJ: Mercer came and visited the band many times and had suggested the point that he should play with the band because at that time he had his own band and there were times you know when he would look like he wanted to sit in the band and Cootie would say "I don't want him in the band". See, he would say that, he would tell Duke that. "Don't place him next to me" or something like that.

Q: So Duke was considering to bring Mercer into the band already at that time ?

HJ: I think so. Yes. I think at that time he was thinking about it because Mercer had his own band. Mercer had a band playing at Small's Paradise at one time. When we were back in New York performing Mercer would come back stage and visit. There was some little bit of a worry about the fact that Duke might be considering putting Mercer in the band and there was a little conversation about it and Cootie wasn't for it. Then there was a couple of times Duke appeared not to be well, you know. Whether he was or not, he didn't appear to be well, he wasn't feeling so well and they thought maybe, you know, he was gonna leave. See, there was always these things happening. One time Webster came to Duke and showed Duke a telegram that he was offered more money, I believe it was from Benny Goodman, to join Benny's band. I happened to be in the dressing room at the time when that came up, you see, and he came to him and Duke you know was sitting in the dressing room with his powder puff and powdering himself up. Powder was all over the place. Duke wouldn't get excited about these guys coming in saying "well, you know, there's something about the salary". Duke would say; "OK, listen, you are your own man. If that's what you want to do, but don't talk to me about money, go talk to Jack Boyd. I'm not the guy who deals with money. If you want to talk about music I'm the man you want to talk to" and he'd be floating around powder all over the place and be cool about it. And Webster would begin and say; " Well, man, it's something I want to do about. You raised so and so's salary and he's got something and I heard about it and I want more money". So it was always this kind of thing going on, amongst different guys in the band. If they heard one guy was getting a raise and Jack Boyd at that time was our manager, you know. Old "Nubfinger" Jack Boyd from Texas who was a tough man to deal with. I went to him for a 25 dollar raise one time, because I had my laundry spread all over US, and I needed 25 dollars more so I could get my laundry out. And I use that expression still today you know "I need to keep working to get my laundry out". But I had my laundry in St.Louis, Detroit, Minneapolis, California, I had laundry all over the place and I was only making like about a hundred dollars a week and 20 dollars for making a record. That's all we got. We got 20 bucks. No royalties. And I had a hit record "Flamingo" - 20 bucks. But that bird flew me all around the world so that was a good 20 dollars that I got paid for a bird who put four kids into college and got my laundry out. So I can't complain about that 20 dollar. But for any of the songs that you just named that I did with Duke Ellington I got a 20 dollar bill for and that was the way it was. That's what all singers got, you know.

Q: I read an article the other day in a newspaper where they say they are trying to get the Japanese to pay royalties now. You know they were not paying any royalty on reissued records.

HJ: Well, anyway, we'll see. I won't hold my breath. But now Cootie. I'm sure Cootie got offers from other bands. Most of these guys did but I'll tell you the catalyst in Ellington's band, the great band. When I was with him, it was a great band and a great lady, a great lady, who I have a great love and respect for as long as I'm alive and then on into eternity would be Ivie Anderson. She was class personafied, she came from Gilroy, California. She was raised at a neighborhood I guess they were probably the only black family out there and went to school and so she was articulate. If you spoke with her on the telephone there was no way in the world you could hear any ethnicism in her speech. She performed the same way and she was a great lady, a real nice person. I watched her suffer from asthma attacks many, many times but a great truper. I mean in spite of her asthma she wouldn't quitte, she'd just go ahead on and ride a bus with they guys and go ahead anyway. There was a tremendous catalyst in this band. Most of the greats were hand picked as you would remember by Duke. Duke would hand pick every single person. I happened to be with him when he hand picked Blanton in St.Louis. You have to remember that Ellington hand picked everybody including his managers, everybody that was associated with him. He hand picked Jonsey who was his valet, dedicated, unbelievable. Those guys who were hand picked were put in the position where they were in focus. He had the ability to pick greatness. Unique ability to pick greatness, you don't deny it, there they are, you name them, every single one of them. Barney Bigard, only one. No more Barney Bigards. You take Harry Carney, only one, no more Harry Carneys. Ellington had a unique ability to pick key people. Every single one of them would go down in history as an individual in that particular band. Now there were other guys who came in there who were great, but I tell you what, they will not have the sustaining power that you would have with a Lawrence Brown, that Cootie Williams had, that Rex Stewart had, and that you had with Ben Webster. You don't hear an awful lot about Freddy Guy but nevertheless Freddy Guy was a member of the big band. Freddy Guy was not a featured guitarist but he was an important part of the structure of keeping that beat in there.

Q: Tell me, why wasn't Fred Guy replaced by somebody when he left ?

HJ: Because nobody could do what he did.

Q: Are you sure

HJ: See, for one odd reason. You see. I'll answer that question for you. You go get a guitarist who comes into the band. That guitarist wants to be featured like the Rabbit, featured like all these other guys that were being featured. Duke never featured Freddy Guy but he was very happy with him. He laid down that tempo so if you got a drummer in there who would have a tendency to go off one night and come back the next because he partyed a little bit and then leave the tempo. Freddy Guy didn't do that. Freddy Guy would keep it in there all the time. He made you through that rhythm in the pocket every single time.

Q: So to compare things. He was to Duke what Freddy Green was to Count Basie ?

HJ: A metronome. He was a metronome and that is a difference. Listen to this. You want to talk about Erroll Garner. I think Erroll Garner was one of the great pianists of all time. But I didn't like singing with him because he was not an accompanist. He was a featured player but not an accompanist. See. Freddy Guy was a metronome and when Freddy left the band there was no reason to get anybody else in there. Remember when

Sam (Woodyard) came in there. Sam was a metronome in himself. But there are a lot of drummers and I'll tell you something. They are not pitching it over a plate every single time and especially guys who like to go out at party every night and come back the next day and sometimes there was no replacement. Freddy Guy put it all over the plate. Every single time it was there with Freddy Guy. And let me tell you something, even the greatest bass players in the world get so involved in doing their tricks that they forget about putting it over the plate. Somebody has to be there sometimes to make them put it over the plate. That's why there are drummers. And there are some drummers who manage to lay it right there in their pocket. Even single time. Some drummers don't because they are featured drummers. And you know fancy guys who do all the fancy stuff all over the place and everything. Ellington wanted to make sure when Woodyard got into the band it was in the middle every single time. Woodyard was Sonny Greer. Sonny Greer was a great drummer. Sonny Greer was a player and sometime he come in, man, he was always putting it right over the pocket. Putting it right in the picture. It be a strike and sometimes it wouldn't be a hit. You see, and so that's a difference. That type of a guitar was there for that purpose and Freddy Green was another one. A metronome. Always there. Always right down in the middle. So you see, that was the importance. There are some show drummers, showtime guys, but they haven't got it in the pocket. So while Freddy Guy didn't get the attention that others got he was the hidden pocket for that band. Duke gave him credit because Duke was not only a great composer but he was a guy who knew how to keep those guys together. Remember this was also a band that sometimes they would be playing a number a new way for them to turn the pages and there were no pages to turn. They memorized the breaks and arrangements. And he would sit down and play the whole thing at the piano, and that meant, that number. And they knew that that introduction meant to play that number. They play a little thing in there and you look at them waiting for them to turn the pages. What were those guys reading? They memorized the whole damned arrangement. So it was a communication that went on between those guys. I don't think that communication was as strong in any other band he had.

Q: There was one obscure person in that band who we who study jazz never knew much about and that was Wallace Jones.

HJ: Yes. Wallace Jones was a quiet guy. He was a very fine musician. Very fine musician Wally but he was a very quiet type of man. He didn't have a big personality. You know Ray Nance was crying out loud. He was a personality kid. Rex Stewart, Little Apple Rex Stewart with his bubbly cheeks, he had a personality. Everyone of those guys who went out to play they had an individual personality. Wally didn't have a personality. He was never featured. He was just there as a section man and he was an excellent section man. He played the lead trumpet. A great section leader. But he was never featured because he didn't have a personality. He was a very nice man but he had no personality. Toby Hardwick was featured.

Q: Yes, in the beginning but not so much in the end of his career with the band. Johnny Hodges took over all the alto solos.

HJ: Right, and he was a good composer.

Q: Hardwick?

HJ: Yes, he had some good ideas. He originated a lot of things. He was the co-composer of "Sophisticated Lady".

Q: Lawrence Brown also implied he was behind "Sophisticated Lady" and he was very disappointed with Duke because he was never credited as a co-composer.

HJ: Well, that is something I cannot make a statement on that because I don't know. I know that Toby, you see Toby had a tendency to play counter part to a lot of the Ellington compositions. He had a tendency to do an obligato around some of Ellington's melodic lines. I understand that "Sophisticated Lady" was invented from an obligato that was played against a certain number and that number I don't know what it was Ellington wrote. And Ellington was very good at that. He would come to you in a minute and say "Me And You", we are partners in this song, and he might hear you do something in there, a melodic line that he can take and embellish and create a composition of and then he would say; "Hey, me and you" and from what I understand this was some counterpart melodic line that Toby had played on his instrument and Ellington heard it several times and liked it and decided to take those many bars whatever it was and extend it and develop it into a composition which he was a genius at doing. I don't know what part that Lawrence played in it. Do you know of any other songs that Lawrence wrote? That he was co-composer with Ellington on?

Q: No, not really.

HJ: I never heard of any. I don't know of anything. I was with the band. I knew that there were several people in there who, you know, wrote things and were creative and writing but I don't know that about Lawrence. It could be. Anything could be because I'll tell you with the Mills/Ellington group we know that Irving Mills put his name on a lot of things he didn't write.

Q: I don't think he wrote anything.

HJ: I don't think he did either. But he put his name on and he was in a power position where he could put his name on anything or change the lyrics; "Oh, I don't like that lyric" and he'd write another lyric and therefore making him a co-writer. So, but anything could happen in the Ellington group and I'm sure there were many people while I was with the band who were very inventive as far as songwriting was concerned. Ellington would go to them and say; "Hey, you and I gonna write this" and so names that you see from his group that Ellington had around him I'm sure that they stimulated him and interested Ellington into writing something.

(To be continued)



Herb Jeffries in a telling mood. Photo: M.A. Birault

(Intervjuarens anmärkning: Som läsaren säkert noterar använder Herb Jeffries ett språk fyllt med slanguttryck. Herb är en baseballetusiast och ett flertal uttryck är hämtade ur baseballetvokabulären. Pitching, putting it over the plate, pocket (fångarens handske), strike och hit är termer lånade från baseball världen.)

DUKE and MILT HINTON

Milt Hinton kom 1984 ut med sin självbiografi betitlad "Bass Line". Han har mycket att berätta om sina år med Cab Calloway och sina år som studiomusiker och dessutom är boken illustrerad med massor av Milt's egenhändigt tagna fotografier. Där finns även ett personligt färgat avsnitt om Duke och hans band som är intressant och som här citeras:

I played with Basie for a little over a month. The thing I remember most was the gig we did a week with Duke at the Bandbox. It was a huge downstairs place, next to Birdland. It wasn't fancy at all. There were booths and tables all around a big dance floor and two large bandstands next to each other. The two bands alternated sets - Duke on the right side, Basie on the left - and the place was packed every night. All the guys had a chance to hang out together and there was a happy feeling in the air. It was one big, long reunion.



"The Judge"

I was amazed that the way audiences reacted to the two bands. They seemed to understand the difference. When Duke played, the place was quiet, and everyone sat back and listened to the great soloists, like a concert was taking place. Then when we'd come on, people would get up and dance.

From what I saw myself and what I was told by Ben (Webster) and other guys who worked for him, Duke's band was always strange. His men never acted like family, the way we did with Cab. Most of them didn't hang out together. They'd finish work and go their separate ways.

Duke's philosophy was pretty straightforward. He really believed if you let musicians have their way, they'd play their hearts out. Once you started making rules, it stifled creativity. He was the only leader I ever knew who had to call his band back to the stand after a break. He had a routine for doing it. When he was ready to begin the next set, he'd go to the bandstand and play the same phrase on the piano. It was dissonant, so it cut through the noise in the hall. All his guys would proba-

bly hear it, but only the most disciplined ones, like Harry Carney and Lawrence Brown, would go back to the stand immediately. The rest would ignore it and go on drinking and talking.

Duke would wait for a few minutes until a couple of guys got back to the stand, then he'd start playing something soft. He usually picked a tune based on who was there. In fact, I've heard he purposely wrote material for just these kinds of occasions. While the small group was playing, the rest of the guys would drift back, one by one. Johnny Hodges, Ben, and a couple of the other heavy drinkers were usually last. Then, just as soon as everyone had returned, Duke would end the quiet melody and call one of his loudest tunes. The contrast was unbelievable. The guys had gotten back on their own time. They were ready and wanted to be there. So when the full band hit, the earth shook.

In the old days, one of my favorite people in Duke's band was a bass player named Junior Raglin, who was quite a character. He loved gin mixed with cherry juice, which he called a "Junior Flip". Since no one in the band really cared, he'd bring pitchers of his concoction on the bandstand, and get drunk almost every night.

I never recorded with Duke. What's worse is I once got called for a record date, but I was booked and had to turn it down. Fortunately, in the middle fifties, I did have a chance to play with the band for one night and it was an unforgettable experience.

Duke called me one afternoon and asked if I'd come down to the Rainbow Grill that night and sub for Joe Benjamin. I jumped at the opportunity. I got there fairly early. I took a good look at the room we were playing, checked out the bandstand, and then tried to find bass parts. I was unsuccessful, but that wasn't unusual - Joe Benjamin had been with the band long enough to know the music.

I was on good terms with all the guys in the band. Some of them may not have been talking to each other, but when I went back to the dressing room they all greeted me. Unfortunately, after spending a few minutes asking questions about the music, it was clear they weren't going to give me help. That didn't surprise me. With all the stars, big egos, and conflicts in the band, these guys couldn't cooperate on anything. I figured the only way I had a chance to get information was to talk to one or two guys individually. I saw Harry Carney first. I took him aside and asked about the first set. He told, "Duke's been using an opening tune which starts out with a bass solo". He wasn't kidding and suddenly I began to feel jittery.

A couple of minutes later I cornered Cat Anderson and he told me the same thing about the first tune. I asked about the key and he said, "Well, it starts out . . . You start out . . . I don't know the key offhand, but my first note is D". That's about all the information I could get.

About twenty minutes later we began to take our places on the bandstand. I still hadn't seen Duke and I didn't know what the hell I was supposed to play. I was really on edge.

As soon as I got on the stand, I looked out into the audience and spotted Duke sitting with some guests at one of the front tables. The band wasn't ready, so I put my bass down and walked over to him. He got up from the table, greeted me with his usual "Hello, baby", and kissed me on both cheeks, the way he always did. I must've seemed very nervous when I asked about the first tune. But he was very calm. "You just cantor in F 'til I bring the band in."

I knew what he wanted immediately. Cantoring is a vamp which gets its name from Eddie Cantor's old radio show. His audience used to chant the same four notes over and over, saying, "We want Cantor." I felt more relaxed.

I went back to the stand, everyone took their places, and a few minutes later Duke joined us. Then he counted off, pointed to me, and I began. About thirty seconds later the whole band hit and then I was totally confused. I didn't know the changes. There was no guitar, and since Duke wasn't seated at the piano, I couldn't watch his left hand to get my notes. Trying to find changes by listening to the brass and reeds is an uphill battle.

Duke could tell I was struggling. He looked in my direction until he was sure he'd caught my eye. Then he pointed one finger to his ear, as if to say, "relax and listen, baby, you'll hear it." I did. I followed the best way I knew, and I survived.

Duke praised me all during the evening. He introduced me to the audience and told them how I'd come in at the last minute to help him out. But the greatest compliment came in a letter I got about a week later. It was from a Canadian priest. He'd been one of Duke's guests the night I played. He said that at one point during the evening, Duke talked to him about me and told him, "he looks like a king up there on the stand, doing all those miraculous things. He plays like he's been here all the time."

Duke worked miracles writing and orchestrating for his men. He was known for his ability to get the most out of the musicians who worked for him. I gave everything I had that night and I know Duke was the force which made it happen.

The Duke Ellington Primer

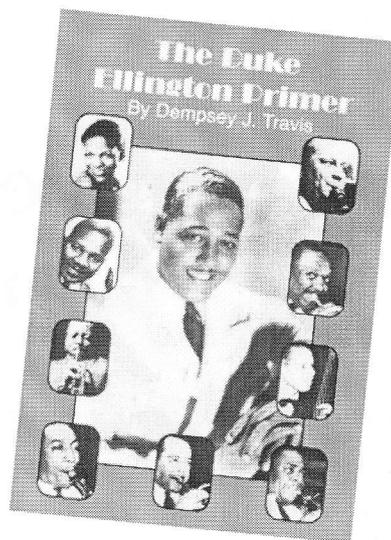
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ELLINGTONIA JAZZ QUIZ

Funny enough nobody cared to reply to the Jazz Quiz in our previous bulletin. For good orders sake we will anyhow disclose the correct answers:

1. John Anderson
2. September-October 1923.
3. The Duke's Serenaders
4. Tommy Douglas, March 2 thru 24, 1951.
5. April 1956
6. When Duke's mother passed away in May 1934 Don Kirkpatrick replaced Duke for a short period of time.
7. Eight men
8. 1969
9. For 36 years.

[jazz stage]
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I vår förra Bulletin bifogades ett informationsblad om 1997 års Ellingtonkonferens som äger rum i Leeds, England, 22-26 maj.

Tack vare närheten till Leeds hoppas och tror vi att många av våra medlemmar tänker närvara vid konferensen och då infinner sig frågan om en resa Stockholm/Leeds/Stockholm kan göras billigare om vi blir ett flertal resenärer som gemensamt bokar resan. Vi vill därför gärna ha en intresseanmälan från potentiella resenärer. Det är inte fråga om någon bindande anmälan utan endast en intresseanmälan, som kan ligga till grund för våra sonderingar med diverse resebolag. Skicka oss ett kort eller ring till någon i styrelsen och låt oss veta vad Du tycker och tänker. Anmälningsblankett till konferensen bifogas separat.

Göran Wallén



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by Bertil Lyttkens

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Other countries	SEK 65:—

Payment: Easiest and fastest is cash in SEK. Also US Dollars are acceptable. Registered letters would be safer.

An alternative for most European countries is the use of POSTAL GIRO. In this case there is at present time a postal fee of SEK 35:— which is to be added to the sum of the payment.

The postal giro address:

Bertil Lyttkens, Grevgatan 70, S-114 49 Stockholm, Sweden.

Acct no: 186 44 43-5

Bank cheques and Eurocheques CANNOT BE ACCEPTED, because Swedish banks charge a very high fee for cashing the cheques.



**MUSIK- OCH FAKTABÖCKER
KÖPES, SÄLJES, HÄMTAS !!
HORNSGATANS ANTIKVARIAT
HORNSGATAN 29 C, STOCKHOLM
TEL: 6406122, 7022771**

Bli medlem i Harry Arnold- sällskapet

**För 150:- per år får Du
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**Det är aldrig för sent att bli
medlem i Harry
Arnold-sällskapet - men
det är inget skäl
att vänta!**