



## DUKE'S FÖRSTA ARBETSPLATS



The True Reformer's Hall was a significant building for both Ellington and the black Washington community. Built in 1903, it was the first building built in segregated Washington that was, from design to construction, created entirely from the black community. It was here that Ellington said he played his first professional job with two others sometime in 1917, making 75 cents and splitting it three ways. Not long afterwards, he would be playing there regularly for dances with bands assembled under the name "The Duke's Serenaders."

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c/o Göran Wallén, ordförande  
Skogstorp svägen 39, 191 39 Sollentuna.  
Telefon/fax bostad: 08-96 52 34

Bo Haufman, sekreterare  
Storgatan 57, 115 23 Stockholm.  
Telefon arbete: 08-614 45 35  
bostad: 08-663 74 95

Redaktionsgrupp:  
Alf Lavér, Olle Lindholm, Bo Haufman  
Postgiro 11 63 75 - 7  
Bankgiro 5815-5383

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# Ordföranden tar till orda: Hej, alla Duke Ellingtonvänner !

Nu har vi åter hösten på gång efter en fantastisk fin och varm sommar. Tyvärr var det inte så fantastiskt med Duke Ellingtonmusik eller spännande jazz på stan att se eller höra. Vi fick dock se filmen "Stormy Weather" på TV med svensk text och en dokumentär om Dexter Gordon. Den 21 aug. framfördes en "Sacred Concert" i Matteus Kyrka med bl.a. Karin Zackrisson, vokal. Melodivalet var Duke Ellington's standardkompositioner. Men i övrigt var det inte så mycket, som hände under sommaren i Stockholm för Ellingtonbeundrare.

Några nyheter finns det i alla fall och det är att **Nalen** återuppstår via nya ägaren SAMI till nästa år. Öppnandet dröjer p.g.a. att köket m.m. skall byggas om och att man vill återskapa inredningen som det en gång var under Topsy Lindblom's ledning. En idé finns också att hedra Rolf Ericson med en kväll på Nalen i november 1997. Rolf's gamla vänner har lovat att ställa upp och spela. Beslut om detta evenemang kommer att ske under september. Detta kanske kan ske trots att ombyggnaden pågår, men vi får återkomma om detaljerna senare. Intresset är mycket stort för nya/gamla Nalen. Och vi får se om vi kan boka våra möten hos Nalen i framtiden. Det är ju en också en penningfråga.

VÅRA KOMMANDE MÖTEN, SOM F.N. ÄR BOKADE HOS SAMI, GÄLLER ENLIGT FÖLJANDE:

25 sept. -97 (se extra programblad), 10 nov. -97, 9 feb. -98 samt 29 april -98 (Duke's födelsedag). Det kan också bli en extra kväll med Rolf Ericson Memorial. Den 10 november består musiken av Magnus Lindgren, tenor med Thore Swanerudstipendiaten Mattias Algotson, piano med sin trio. Spännande. En annan aktivitet är den 10 september då Kustbandet med gästartister under ledning av vår medlem Jens Lindgren firar 30 års jubileum på Ulriksdals slottsteater.

I övrigt kan noteras att datum och hotel är ändrat i Chicago för Ellington '98. Se sida 11. Vi försöker idag också att planera för Harold Ashby, tenor att komma hit. Det blir i början av nästa år och de, som kan boka upp en spelning med Harold Ashby kan meddela sig till oss. Sture Nordin, bas hjälper oss med bokningar och turné.

Avslutningsvis kan meddelas att antalet medlemmar närmar sig 200 st. Den som skaffar den 200:e medlemmen tycker vi får en CD av föreningen, eller hur?

Vi ser fram emot en trevlig höst tillsammans.

We love you madly  
Göran Wallén

## HAROLD ASHBY: Remembering Duke and Ben

*Here follows the second portion of the article about Harold Ashby by Chip Deffaa:*

"I moved out on the Island with Ben and Big Miller, the blues singer. The lady had a house, and her basement was divided like in three bedrooms: Ben, Big Miller, and me," he recalls. Ashby was proud when Webster invited him to record with him. They made an album in 1959. "This is Ben's date, Ben used me on it. Ben wrote the tune called 'Ash' on this date. Ben wrote about three tunes for me over the years." Ashby flips through a stack of albums, until he finds another of Webster's. This one has a tune Webster wrote, entitled, 'Ash's Cap.' The liner notes state that it was "dedicated to a close friend and disciple who once recorded with him." (Ashby later returned the compliment, recording an original number entitled, "Lullaby for Ben.") Ashby finds an old photo of Webster, and points out the distinctive, large rounded ring Webster wore. He owns that ring now. It was given to him after Webster died in Copenhagen. He says softly: "Ben was something else." And it was Webster, he tells you, who introduced him to Ellington in the late '50s.

"One time Duke was playing at the Apollo Theater, and Ben went up there to see all the fellows. He took me up there and introduced me to Johnny Hodges and Duke Ellington," Ashby notes. Ashby wound up getting a job substituting in the house band at the Apollo Theater.

Ashby says that when he watches the news on TV, and they show trouble in Poland or Nicaragua or Ethiopia, he remembers playing in all of those countries with the band. He picks up a Polish Duke Ellington album. He finds photos taken in Ethiopia. One shows Emperor Hailie Selassie giving Ashby a present. Ashby doesn't remember what it was; he sent it to his sister, he says. But he remembers the huge crowd in Addis Ababa, and knowing that somewhere, far back in the darkness, was Selassie. And the time he and some friends from the band sat in with some African musicians. And giving out the Ellington souvenir buttons in the U.S.S.R. (He remembers, too, trying unsuccessfully to mail albums to someone he met while in the U.S.S.R.; the albums were returned to him.) And so many jazz fans in Europe tape-recording their concerts. And playing Thailand, and Australia, and throughout South America. And Westminster Abbey, for a sacred concert. And Japan, where he was given a saxophone in exchange for his endorsement.

And mostly he recalls the music. "The 'Chinoiserie' was one of the big things that I played. It's on the album, 'The Afro-Eurasian Eclipse.' Or, if you listen to the record of Duke's 'New Orleans Suite,' I play 'Thanks for the Beautiful Land on the Delta.' Duke wrote music for each individual. When he wrote something, to have you play it, I mean it was for you. Yeah, it wasn't for anybody

else. He wrote it for you capabilities, you might say. You know, what you could do. 'Cause some people liable to have more technique, you might say, one may have more feeling. He would write for your thing. So it was something else.

"Duke was like one of the fellows, that's the way he was. He was a regular person. you could talk to Duke Ellington. Yeah, he was a nice person," Ashby says.

"I don't think Duke Ellington played jazz. He played music. You can't categorize that. Like Duke Ellington said - 'Beyond category'. They put labels on it. Well, I'm not a jazz musician. I'm a musician.

Ashby started working on his own in the New York area, after leaving the Ellington Band in 1975. His quartet played periodically at the West End Cafe. He cut an album, "Presenting Harold Ashby," for Progressive Records. "I went to Europe again a couple times. In 1978, I made a tour over there with Cat Anderson - a tribute to Duke Ellington tour," he notes.

"Last March, I went over there on a tour with Junior Mance's group; we went through France and Spain, Belgium. And I went to Barcelona from October 20th to November eighth. I played Waterloo the year before last. Last year I played up there at Carnegie Hall with a Duke Ellington alumni band." He's worked sporadically.

But I don't go out and try to get no jobs today. I did that a long time ago, and I'm tired now. I can't be running around out there now," Ashby says. With a smile, he suggests: "it's like, a prostitute sits by her phone, and when it rings she goes out. Same thing with a musician."

He's enjoyed playing occasional dates with Benny Goodman. He comments: "Benny Goodman, you know - he can play. He's something else. He don't be jivin. He'd be playing the clarinet - that's for sure." A photo shows Ashby with Goodman, Warren Vaché Jr., John Bunch, Chris Flory,



Phil Flanigan and Urbie Green at the Kennedy Center in 1982. A clipping on the concert reports: "Ashby's 'Body and Soul,' breathily erotic and with emotional abandon, brought applause second only to that awarded the headliner."

And he was also getting to know musicians in the Ellington circle. Sometimes Ellington sidemen would record small-band jazz sessions on their own. Webster recorded first with Lawrence Brown's All-Stars; in the next few years, he would record with Johnny Hodges, Russell Procope and others.

But openings occurred far more infrequently in the Ellington Band than in other bands. The personnel - particularly in the sax section - remained remarkably the same from one year to the next. Ellington first invited Ashby to play with the band, substituting for Paul Gonsalves, for two nights in 1960. Over the next eight years, Ashby filled in from time to time, on a temporary basis. He became a permanent, full-time member of the band in 1968.

Ashby notes that the first time he played with the band, in 1960, "was very special. I remember the first time when Duke called me on the phone. Duke called me early one morning, man. I used to work on 125th Street, at the Celebrity Club with Milton Larkin. I used to play weddings, and then, on a Sunday night, you'd play from seven to 11. And then I'd go around to clubs. So I got home that morning around five o'clock, and I went to sleep. And about eight o'clock, the phone rang. It was Duke Ellington, saying, 'Harold Ashby? I want you to work with me tonight and tomorrow night.' I was kind of groggy, and I figured this was somebody playing a joke. I said, 'Well look, man, I'm tired right now. I ain't woke up yet. I'll see you.' And hung the phone up, you dig? So Duke called back, and said, 'Look, this is Duke. I want you to work tonight and tomorrow night.' So I said, 'Yeah, OK, I'm scared.' I used to live at 925 St. Nicholas Avenue. That's 156th and St. Nicholas. And Duke used to live at 935, right next door, and I never knew it. So Duke said, 'The bus is down there at 155th Street. Go down there and catch the bus. Right away.' So, I went to take a bath. He called you like this, and you get nervous and scared, you know. Because I had never been in a context like that before.

"And then Duke called again, said: 'You haven't left yet? Go catch the bus!' So I got my clothes on and went on down and caught the bus. And everybody's on the bus, going to make this trip, everybody - Johnny Hodges, all up and down, they're all there. Jimmy Hamilton and I think Sam (Woodyard), Procope and all those people are on the bus. Ain't nobody says nothing. I just walk on back there and get on the bus. I'm scared to death.

"And that particular night, when it come time to play, I walked up on the stand. Procope was sitting on the stand. Procope was sitting on the stand. I was looking through the music, I don't even know nothing about playing in a - you know, I'm looking through the music. I've never had no - I played the blues. I could play the blues, you know, in a blues band.

"So Procope says, 'You know, this band isn't like any other band. just blow.' The fellow sang some blues. And Duke told me to play. And that was it. I got across because of my sound, you know what I mean? My sound. The sound that I had was, you know, compatible with their type of thing. So that's what that was all about. So I just made it," Ashby recalls.

In January of '61, Ashby cut an album with Paul Gonsalves, "Tenor Stuff." He notes: "It's like a two tenor thing: Paul, Harold Ashby, Sir Charles Thompson played piano, Aaron Bell, Jo Jones on drums. During that period, I made all these kind of records. Johnny Hodges used me on a lot of his dates. I did one with Johnny called 'The Smooth One.'

"And then in 1963, I played with Duke's second band, which he had in Chicago, for the 'My People' show. Duke wrote all the music. Alvin Ailey choreographed it. Duke was right there, but Jimmy Jones conducted the band. And Billy Strayhorn. It was like a Billy Strayhorn band, and he was in charge of it. But you know, this was Duke's thing; he was commissioned to do the show. Then I started playing with Duke Ellington regularly July fifth, 1968."

Ashby enjoys long-favored records. "I listen to Ben, Johnny Hodges, Charlie Parker, Lester Young - the masters." Other than that, he says, "I'll go down and take a swim, sit in the sauna, something like that. That's about the only thing I do. And I watch my diet. You know, I haven't eaten any meat in a long time. I got a whole bunch of apple juice over there. And I fast. I got every book on fasting. you feel better." And sometimes he plays his sax, or picks out themes on his organ.

He notes: "I got a whole bunch of tunes, man. I wrote a whole bunch. I would like to get a record date so I can record some of them. But the only way I'll ever record, I guess, is if I go overseas or something. 'Cause I don't think they're going to record 'em over here. The way I play horn, you know, I go to Europe."

# I Remember Duke

During the banquet at the Ellington conference in Leeds our secretary happened to be seated next to Murray Ginsberg and his Myra Davis. Murray is a recently retired Canadian gentleman who now spends half the year in Canada and the other half in England. While talking it became apparent that Murray had a past as a musician and had in fact met Duke Ellington and even played with him on a few occasions. Murray played the trombone and worked for many years with the Toronto Symphony and also performed on a number of CBC radio and TV shows with various jazz and classical groups. When his embouchure gave out Murray was hired by the Toronto Musicians' Association as Supervisor of the Recording department. During our conversation it was suggested that Murray should write something about his experiences around Duke Ellington for our Bulletin and he gladly accepted to do so. So here follows his very personal remembrances of Duke.

In 1938, when I was 15, two 22-year-old musicians named Lew Lewis and Sam Levine opened a jazz club in Toronto called the Onyx Club, named after the famous Harlem jazz spot. Far from being on the same level as the fashionable New York nightclub, the Toronto club was a modest effort. Still, from the day it opened the club did steady business.

The 4-piece house band was headed by the two entrepreneurs - tenor saxophonist Lewis and bassist Levine. Wilf Mellor played piano and Sid Shore was the drummer. All were highly regarded by Toronto's musical community as fine jazz musicians. Every week the club would feature a guest artist, chose from the Toronto community.

1938 was the time of the Great Depression when most musicians as well as three-quarters of Canada's population found it difficult to scrape out a meagre living. For Lewis and Levine, the Onyx Club was a dream come true. Not only did patrons flock to the club to hear the best in local jazz, but from time to time American musicians who were in Toronto appearing on stage at the many movie houses, would come to the club after hours and jam until the small hours of the morning. For the house band musicians who found themselves playing with tenorman Chu Berry or trumpeter Harry "Sweets" Edison, the dream was like going to heaven without having to die first.

When the word went out that Cab Calloway or Chick Webb and some of their men were at the club the night before, the place would be packed the next evening, hoping to see some of the same artists make an appearance. Unfortunately, Lewis had to inform the crowds that the Americans had been there the night before, but there was no guarantee that anyone would show up on this night. He also reminded them that the club had to close at 12 midnight, in keeping with Ontario law. "No one is allowed inside the premises after midnight," Lewis would say. "If we stay open we can lose our license to operate." Of course conducting a private jam session behind closed doors was permissible.

Although I had been studying the trombone for only a year, and had years to go before I would be accepted into the professional ranks, my life at age 15 was already dedicated to my becoming a professional musician who one day might play with the great bands of Benny Goodman or Bunny Berigan. And although I was going to school every day and practicing my trombone for hours every night, I sought the company of musicians like Lew Lewis and Sam Levine. At 15 when you idolize someone who is 22-years-old, your idols are light years away beyond the reach of mortal man. But such was my relationship with Lewis and Levine, both of whom were very kind to me.

One day after school I received a call from Sam Levine, who asked whether I would like to come to the club "around 11 pm and be prepared to stay after midnight. I promise you will be in for a big surprise." I was too shy to ask what the surprise would be, but I told my mother I was going to the Onyx Club that night, and I might be late coming home, but not to worry, "Sam Levine said he'll drive me home."

My mother, who knew Sam very well, hummed and hawed at first, saying that I had school the next morning. But I pleaded and pleaded until she relented. I told her I would be home around 12:30 am.

Needless to say, I was at the Onyx at 9 pm and although I enjoyed the music all night, I was on tenterhooks, I couldn't wait for the club to close to see what surprise lay in store for me. At about 11:30 pm who should make their way into the Onyx Club, but the glorious Duke himself, followed by Johnny Hodges, Barney Bigard and Cootie Williams, each carrying his instrument case. I couldn't believe my eyes.

Of course, when the small audience saw who had just come through the doors they cheered and applauded wildly. In no time an impromptu concert of rare proportions unfolded, the Duke seated at the piano, amidst a crash of chords playing his Ellingtonian introductions. I can't remember the songs they played but for me the music - Hodges' warm tone and passionate sliding passages, Bigard's muted sub-tone clarinet suddenly changing to a high-pitched fluttering shriek, and Cootie's horn with all the growls and wails - was everything Duke Ellington and his musicians were famous for.

Before the crowd was told it had to leave because the doors must close at midnight, Lewis announced that a police car was waiting outside to see that the club emptied on time. After the doors were locked, the jam session really took off. Although I was only a kid, hardly on the threshold of a musical career, the music was so dazzling, so exciting, and when I was introduced to Duke Ellington who shook my hand and said something complimentary, I knew that I was hooked. That was my first personal experience with the gracious Duke Ellington who loved to play so much that when his stage appearance was finished he and his musicians would look for some place after hours to continue playing. The Toronto Onyx Club provided just the atmosphere they needed. That session broke up at 5 am. Needless to say, my mother was worried sick until Sam dropped me off at 5:30. I went to bed with her harsh words ringing in my ears, but elated that I had met Duke Ellington.

Of course, the Duke and his band returned to Toronto many times over the years to perform at many of the city's movie theatres which in those days featured live stage shows as well the movie of the day. Other bands that appeared as part of the stage show circuit were Benny Goodman, Tommy Dorsey, Jack Teagarden, Don Redman and Fletcher Henderson.

Years later after serving in the Canadian Army overseas during WWII I had the good fortune to perform on CBS television in an orchestral series called the Jack Kane Hour. Jack wrote the arrangements and was leader of a 26-piece orchestra that had a huge following in Canada and in the northern American states along the Canada-U.S. border. Every week the show featured a special guest.

When the Duke Ellington Band appeared in March 1958 we had ample time during the three days of rehearsal preceding the broadcast to meet and dine with Ellington's musicians. Trumpeter Cant Anderson was always the gentleman, baritone saxophonist Harry Carney, also a reserved gentle man, impressed us when he displayed "rotary breathing" - holding the same note for long minutes without having to take a visible breath (he had mastered the technique of squeezing air into the mouthpiece from inflated cheeks while he filled his lungs by breathing through his nostrils), a technique easier said than done.

In March 1960, Jack Kane died of cancer. Although he was diagnosed with the disease 10 months earlier, and knew his days were

numbered, he chose to perform each week as though it was his last night on earth. More than 6 million viewers watched the show every week and as they did they saw a man waste away and grow thin before their eyes for six months until one Saturday night he suffered a hemorrhage at home while watching television and died.

Since the series was booked for 39 weeks, the CBC continued the series until its end by bringing in a guest conductor every week. Duke Ellington appeared for one show in early April. With only the odd glance at the script, he equipped himself handily by not only announcing each new number, but by delivering an extemporaneous, impassioned eulogy of the life of Jack Kane. Not once did he speak about himself. A remarkable man indeed.

Some years later in 1970 while I was a member of the Toronto Symphony trombone section, the Duke Ellington Orchestra appeared in a special fund-raising concert alongside the orchestra in Massey Hall in downtown Toronto. Again we had the good fortune to work under his baton as he and his musicians thrilled the "classical" audience with such pieces as *Take The A Train*, *Sophisticated Lady*, *Mood Indigo* and others.

There was little room on the Massey Hall stage with the 16-piece Ellington band sitting beside the 101-musician Toronto Symphony, and during rehearsals he often picked his way through the maze of music stands to conduct his trumpet or trombone section, which sat directly in front of the TS brass section. I remember him standing right beside me and losing his temper when one of his trombonists didn't play a passage the way he wanted it. Then he turned to me and winked, as if to say, "I really scared the hell out of him, didn't I?"

In May 1997, the annual 4-day Duke Ellington Conference took place in Leeds, England. As in previous Ellington Conferences celebrated in different North American and western European cities each year, the four days and nights were crammed with lectures, anecdotes, movies, television clips about the Duke and many of his musicians, and music groups

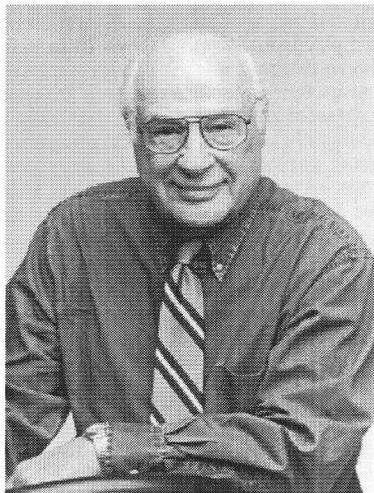
that performed, as well as soloists who had performed with Duke Ellington in past years.

Since Duke Ellington was the common bond shared by the 250-odd members of the Leeds audience who had come from as far away as Athens, Greece, to Los Angeles, California, many new friendships were formed which will probably last for years. My wife and I met a number of very nice people, some of them from Sweden.

When the Conference ended we returned home, our minds mesmerized by the wealth of music, images and information about the famous musician who has left such a rich legacy to the world.

Hopefully next year we will meet in Chicago.

Murray Ginsberg



## Äntligen en Duke Ellington staty i New York efter 18 år

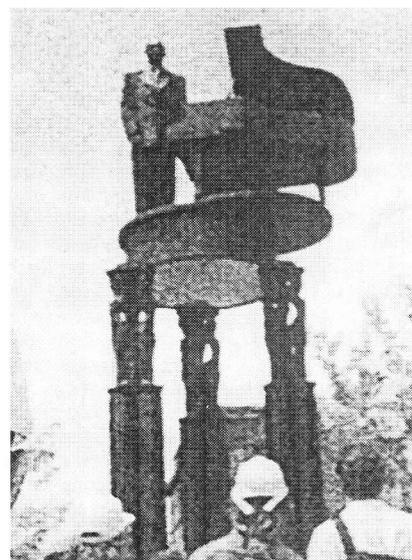
Efter 18 års kampanj och arbete fick äntligen skulptören Robert Graham och kabaretsångaren Bobby Short förverkliga sina idéer och inviga en staty av Duke Ellington i nordöstra hörnet av Central Park. Bobby Short hade samlat in över en miljon \$ till detta projekt. Platsen heter Duke Ellington Circle och ligger på vid 5:th Avenue / 110:e gatan.

Vid invigningen talade bl.a. Mercedes Ellington och Ruth Ellington, representanter för staden N.Y., R. Graham samt B. Short. Musiken bestod av pianisten Brooks Kerr,

Duke's proté, som ledde en orkester på 10 man och Loren Schoenberg Big Band, som hade Wynton Marsalis, som gästartist. Från TDES deltog Ulysses La Pradde och fader John Gensel.

Statyn är över 8 meter hög och gjord i brons och har tre pelare, som lyfter upp Duke's figur, ca 2,5 m hög, på en plattform bredvid ett piano.

Så nu finns det ytterligare ett turistmål att besöka i N. Y. för alla Duke Ellingtonvänner.



# INTRODUCING IRVING MILLS

by Arthur Bradley

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A significant by-product of the commercial success of jazz music in the 20's was the redefining of the place of the negro in American society. The ideals of emancipation had many political champions, from before the Civil War to the Warren Court and beyond, but it would take self-interested businessmen with the stature of Irving Mills to provide the practical help needed to remove lingering racial barriers.

In some ways the Mills story parallels that of Branch Rickey, the baseball executive who sponsored Jackie Robinson. Mills had several black proteges, but his breakthrough was accomplished with Duke Ellington. Anticipating Rickey by 20 years, Mills also chose his man carefully. The young Duke was a class act in every way: educated, talented, well spoken, well mannered, well dressed. Ellington was one of those blacks like Robinson, Sidney Poitier, and Bill Cosby who are so admired that prejudice can find no logical argument to deny them the opportunities that every white man expects as his birthright. They may look a little different, but they are no threat to the American way of life and, in fact, enrich it many fold.

Posterity will remember Irving Mills primarily as the agent who represented the early Duke Ellington band, a function which normally involves publicity, bookings, and recording dates. In this case there was more: Mills was the Duke's musical partner and guide thru the labyrinth of social stigma. We shall dwell on this at length, but let us first review the history of that peculiarly influential publishing firm called Mills Music.

Irving Mills (born January 16, 1895, died April 21, 1985, Palm Spring, CA) and older brother Jack were first generation sons of Russian immigrants, growing up poor on the lower East Side of Manhattan - much like their contemporary, Irving Berlin, whom they must have known.

At one time Jack worked for the firm of Waterson, Berlin, and Snyder in Philadelphia. Both of them seem to have started out as song pluggers.

As a boy, Irving served as a page at the Friar's, a club he would later join as an affluent adult. He was a song demonstrator in 5 & 10 cent stores, and occasionally found work in movie theatres, leading a sing-along to slides flashed on the screen. He was brash and bold, with that high-pitched, penetrating type of voice needed in those premicrophone days. Some remember the older teenager standing on a stool at a dance hall, holding a megaphone (1).

While hanging out at music shops, clubs and ballrooms, he earned a small retainer pushing songs from Lew Leslie's Broadway shows. He did not have a great voice, but had unlimited gall, and would sing in public wherever they would let him. He also had a real love of popular music and an unmistakable flair for business.

During World War I Jack became a minor official in the Tin Pan Alley firm of McCarthy and Fisher. He joined in the spoils when they had a big hit with Dardenella in 1919. Jack's \$500 bonus helped him set up his own company, in which he gave a 39% stake to brother Irv and 10% to the lawyer who handled the incorporation. A loan from a Philadelphia garment manufacturer provided them with a little working capital (2, 3).

## MUSIC PUBLISHERS

One of their first ventures involved the Vaudeville patter of Gallagher and Shean, just past their crest of popularity. It sold extremely well, and solidified the new enterprise. As it turned out, Dardenella and Mr. Gallagher were among the last of the million sellers in sheet music. Phonographs were replacing pianos in American parlors. Songs were still valuable properties, but a publisher needed contacts with recording artists to exploit them profitably. Mills Music probably did more lobbying with record people than any other firm, and it paid off.

Impressed by the success of Nola, Jack Mills bought *Kitten On The Keys* from Zez Confrey in 1921. It worked out well, and soon he found himself immersed in novelty rags and the closely-related

field of novelty blues (4). A small talent named Mamie Smith had a blockbuster hit in *Crazy Blues* - and not all sales in the ghetto by any means - and the young Mills boys were determined they wouldn't let another one like it get away. They looked for similar music and bought it in wholesale quantities. In vigorously promoting these blues songs, Irving Mills was to become an important factor in the world of jazz - and even a minor player on the stage of history.

In 1923 the boys bought *Eccentric* (originally *That Eccentric Rag*), *Farewell Blues*, and some Memphis Five tunes by Napoleon and Signorelli. Coincidentally, that band - which never left New York - plugged other Mills properties (4). Cozy relationships between artists and publishers were already an accepted part of the business. The most successful songwriters, then as now, set up their own publishing houses.

Other good songs came along; not all blues or rags but things like *The Sheik* of Araby and *Rose of the Rio Grande*. Sammy Fain ("The Singing Song-Writer") joined the staff, bringing a melody that became *Nobody Knows What A Red Hot Mama Can Do*, with lyrics by Al Dubin and Irving Mills. Then Jimmy McHugh turned up, first as another collaborator for Irving and then office manager at 148-150 W. 45 Street, the building they called "The House That Jack Built." The firm occupied those premises for nine years (1923-1932).

Jimmy McHugh was himself one of the towering figures in American popular music. Born in Boston in 1894, he first appeared on the scene as a rehearsal pianist at the local opera house. He came to New York in 1921, joined Irving Berlin's firm and had his first published song: *Emaline*. Three years later he was with Mills, writing *When My Sugar Walks Down The Street* with

Gene Austin. The fabulously successful *Blackbirds* of 1928 was all his doing (5). Many of his best songs, like *I Can't Give You Anything But Love*, *On The Sunny Side Of The Street*, and *I'm In The Mood For Love*, were written with the equally celebrated Dorothy Fields.

It obviously occurred to Irving (perhaps more than to Jack) that black music was especially vibrant and creative, and might just overwhelm the profitable world of recordings and sheet music sales. Young dancing feet wanted nothing but jazz. He seized every chance to "get in on the ground floor." Chronically poor black musicians sold him songs at bargain rates that would occasionally make big bucks. They say he bought the same tune under different titles sometimes, but on the whole he was a shrewd judge of sales potential. He bought everything he liked, if the price was right. With this kind of market available, black writers Shelton Brooks, Eubie Blake and Fats Waller began to earn part of their living expenses via their songs.

There was much black talent, and it came reasonably cheap. Mills Music signed up James P. Johnson, Spencer Williams and other staff writers. Irving hired blacks for his office staff: Charlie Sissle noble's brother) and W. C. Handy's daughter Katherine (6). By 1924 the brothers were a major force in an exploding industry and (by hindsight) a focal point of social revolution.

We can be sure that Irving Mills never consciously set out to get negroes a better break in the music business. He drifted in the direction of the dollar sign. Practically speaking, ethnic office workers might make his talent feel more comfortable and help lubricate their business dealings. To be brutally honest, his business was black music, and anything he could do to upgrade the status of black musicians tended to enhance the value of his investments.

Another aspect of Mills genius (?) was his conviction that song hits could be created in his office on demand. Wearing his old pluggers hat, he squeezed tunes out of topical items: the deaths of Caruso and Valentino, the flight of Lindbergh, the Teapot Dome scandal, the Channel swim of Gertrude Ederle. One day he called in



Från vänster: Irving Mills, Percy Grainger, kompositör och Duke Ellington

haste a promising young writer and offered \$50 for a lyric about aviatrix Ruth Elder, provided it could be accomplished in a big hurry. He gave her the title *Our American Girl* and a line to start with: "You took a notion to fly across the ocean." According to the story, Dorothy Fields sniffed and walked out, muttering something about not taking a notion ( 3 ).

The catalog kept growing. In the Summer of 1929 Fats Wailer sold the firm all rights to twenty-one songs, including hits from the musical *Hot Chocolares*, for \$500. Also about this time, they bought up everything owned by Gus Edwards, Inc., Stark and Cowan, Harold Dixon, McCarthy and Fisher. Little outfits that had depended for years on sheet music sales were going under, and Mills Music built an empire on the remains.

Meanwhile, the only major house that had operations outside of New York City was breaking up. Berlin and Snyder went their separate ways, leaving Waterson bankrupt. Jack Mills bought all the remaining Waterson properties at auction for \$5000. This did not include any Berlin songs, but there were many goodies, such as *Margie* and *For Me And My Gal*.

#### SPONSORS OF RECORD SESSIONS

To promote his songs, Mills undertook to finance recordings. He would pick the musicians (black or white, depending on the potential market) and pay them, leaving the studio manager the option of selecting any cuts that he wished to add to his catalog. Some of these efforts were rejected, of course, and the investment lost, so the policy did not spread thru the industry. In later years some of the buried masters have come back to life. See, for example, the two volume *Retrieval set "Hotsy Totsy Boys."* Even the most commercially-oriented sessions used top Whiteman and Pollack sidemen, and much of this work remains of interest to collectors today. It was a risk, no doubt, paying studio fees and union scale to wax tunes on speculation, but it gave the Mills organization an extra dimension of competitive strength. Among the best of the white jazz recordings sponsored by Mills were *Futuristic Rhythm* (McHugh) and *Strut Miss Lizzie*, the latter a 1930 classic that featured late Bix and early Jack Teagarden (7). Benny Goodman was a frequent member of the Mills-sponsored groups. In later years, when B.G. was struggling to establish himself as a band leader, and making every penny count, he persuaded Mills to pay for some arrangements (8). It was not sheer altruism on the latter's part - the agent was angling for more influence in the affairs of the big record companies at that time. One of the first black artists to enjoy Mills' esteem was Fletcher Henderson and, in fact, the latter shared many of the outstanding Ellington qualifications. We speculate that Fletcher was never quite comfortable with career guidance from the fasttalking, peppery little Jew (9). Mills was well organized, but impulsive, quick to make decisions ("*Time is Money*") and Henderson was easy going, not completely dependable, nor did he appear to have the reliable circle of associates at that time to build a musical organization around (10).

As it turned out, the Henderson band quickly became a top attraction in the black community, and then faded during the Depression, while Ellington built slowly to broad international fame and permanent financial security.

By 1924, Fletcher Henderson was directing a Mills affiliate called *Down South Music* (a few years later there would be a separate Gotham subsidiary to publish Ellington works - the Duke was never to be associated with the music of the southern negro!). Henderson, alone or with sidemen, was usually the accompanist when the firm sponsored recording sessions by Alberta Hunter and others to promote their blues catalog (10).

#### COTTON CLUB YEARS

The ex-song plugger and successful publisher had become an agent, specializing in negro music. Somehow he worked his way into the confidence of bootleggers who financed night clubs. His firm Mills Artists was retained to bring in the best black talent that needed steady work at moderate remuneration. It has been reported that King Oliver was offered the Cotton Club gig but turned it down because the money was insufficient ( 9 ). Starting in 1927, Jimmy McHugh was assigned to write tunes for use in Cotton Club shows which seemed to operate exclusively with Mills personnel. One wonders if the firm also picked the chorus girls. It is no secret that the legendary Harlem night spot was controlled by the underworld. Mills did not like dealing with gangsters, but they could get things done. For example, there was a little matter about an Ellington contract to play a theatre in Philadelphia. One of the "boys" visited the latter site and revoked the deal amicably. There are many stories of this nature in jazz mythology, and some of them may be true. The first radio networks were reaching out from coast to coast in

the midtwenties. The crystal set was history, and the new electronic amplification was finally making listening to music over the wireless a fairly pleasant experience. We marvel at breathtaking new technologies of the present day, but I doubt that life ever changed faster than in that hectic post-war decade.

Impressario Mills rode the crest of the changing times. He enlisted the aid of radio pioneer Ted Husing to persuade CBS to broadcast live from the Cotton Club. Two of the first announcers were Husing himself (better known as a sportscaster) and a young fellow named Norman Brokenshire, later a famed war correspondent ( 6 ). With this brilliant stroke, the Ellington band and the night club itself were identified nationwide with jazz that was sweeping away the cobwebs from American popular music. The firm continued to attract capable people, and not all of them black musicians. We have mentioned McHugh and Parish, and arranger Will Hudson. In 1931 they hired a full time press agent and a general trouble shooter named Ned Williams. He was paid \$50 a week each out of the Ellington and Calloway accounts, for which he produced advertising copy, made bookings, managed road trips, and supervised office personnel. When *Fortune* magazine prepared a layout devoted to the serious side of Ellington music, Williams helped author Wilder Hobson with the text. A photograph of the Duke with Irving Mills and Composer Percy Granger appeared with the article in the issue of August 1932 (12). That was also the year George Bassman, a staff writer, contributed *I'm Gettin' Sentimental Over You*. George signed over his rights for \$25 ( 8 ).

Mills Music was about to move again. In 1933 Brunswick vacated the third floor at 799 Seventh Avenue. Irving took the plush office at the corner of 52nd Street. Next to him were Sara Abrams, his secretary, and Bill Mittler, his financial officer. Williams and the rest of the staff were down the hall or up on the next floor. It appeared that piano star Alex Hill was another staff arranger about this time.

Ned Williams became editor of the Mills house organ "*Melody News*." For a while in 1934 he had John Hammond as his assistant. The latter found himself coordinating record sessions and writing reviews of them ( 8 ). This is a real test of integrity and the files indicate that he did not always approve of the results of the assignments. Within half a year Mills decided that he could no longer tolerate such independence.

One of Williams unenviable tasks was to try to convince the American Society of Composers, Authors, and Publishers (ASCAP) that his boss was really a legitimate composer and entitled to a high rating and a proportionally high income from the royalty pool (12). They were willing to give Ellington a major portion, but Mills only received peanuts. Incidentally, it was this consistent and robust ASCAP income that kept Duke's band together thru some lean post-war years.

Toward the end of 1935 an attorney, Charles Weintraub, persuaded Jack Mills to completely overhaul his operation. Everyone was fired, but Irving quickly put Ned Williams back on the payroll.

A few years later, Ned left to become editor of a new music magazine called *Downbeat*, and John Hammond was his first regular columnist and reviewer.

#### MILLS RECORDING VENTURES

Now for a few words about Irving Mills, the record company executive. At least one writer believes he had a hand in the early *Blu-Disc* label, on which *Rainy Nights* and other Ellington sides appeared (look up *Alberta Prime* in your discography). It is possible that in 1924 Irv's peers looked askance at a white publishing firm sponsoring black recordings, and he decided to back away from it, or it may just have lost money. As we shall see, he never completely gave up the idea.

In 1933 Victor gave him a year's contract to upgrade and promote their talent roster. Mills immediately started the practice of providing complimentary copies of records to newspapers and magazines and offered neatly-packaged publicity releases in pseudo-news formats (2). It is no coincidence that Duke Ellington, the Blue Rhythm Band and some other peripheral Mills characters suddenly appeared on this label that autumn, only to return to the ARC group in mid 1934. The latter topped Victor with a real sweetheart deal, and no longer would Mills Music have to pay to get their songs on wax: ARC guaranteed 120 sessions per year, on each of which Irving would earn a fee - an annual commitment of \$60,000. The company reserved the right to choose which of its many subsidiaries (Banner, Perfect, Melotone, etc.) would release any cuts that were accepted. There were some discussions in 1935 about Mills joining Decca, but the negotiations fell thru and there was some ill feeling (1). Decca could not avoid Mills songs completely, but they seem to shun his talent pool. One might guess at this late date that

Irving really wanted Jack Kapp's job, and the latter resented this.

By 1936 record sales had clearly passed sheet music in total dollar volume. Riding high in an expanding market, Irving Mills decided to enter the record business himself. He launched the Master label at 75c and Variety - competing with Decca - at 35c. To manage Variety he hired another of the interesting personalities of the Swing Era, a young lady named Helen Oakley (6). She was the female counterpart of John Hammond. Starting as jazz buffs and patrons of the arts, these youngsters from comfortable backgrounds made themselves useful (and eventually quite valuable) as organizers and gobetweens. Helen Oakley was hostess for a gala jam session organized to publicize the new record labels (12).

Master and Variety pressings originated in a special studio that Mills constructed at the Brunswick headquarters at 1780 Broadway. ARC agreed to distribute the products, which started fairly well in March 1937. However, it soon became obvious that they could not return much of a profit without international distribution, and ARC was all tied up with EMI and English Decca. In July, Master was discontinued, and in October the whole operation ground to a halt. The Ellington full band, Hudson-DeLange, and newcomer Raymond Scantt appeared on Master; while Cab Calloway, the Blue Rhythm Band and various Ellington units and many other jazz groups and lesser pop artists made up the Variety catalog. Most of

the Master stuff also came out on Brunswick (and some made their way to Columbia), whereas Variety items often reappear on Vocalion and/or Okeh. Evidently the promoter was able to lease or peddle these wares as he left the business. Mills labels appear frequently today in auction lists, so we may conclude that they were both readily available over the counter in their brief heyday.

Jazz fans rave about the Ellington "units," and many of them were great jazz, but some of those early Variety efforts were riff quickies or pop tunes aimed at the Harlem sub-culture. Considering they were all first-drawer musicians, led by an acknowledged genius, the overall quality level is slightly disappointing (12). We blame Irving Mills more than Helen Oakley for the cheap jive, which seems to anticipate the forthcoming era of "Rhythm and Blues." The worst recommendation we can make of Hodges' *Jeeps Blues/Rendezvous In Rhythm* was that it was reissued in the forties, not for collectors but for the then-current juke box trade (Co 37837).

In his short tenure as a manufacturer, Mills initiated the practice of printing "For Home Use Only" on his labels (2). Theoretically, this reserved broadcast rights to himself. It is doubtful whether the maneuver actually impressed anyone - it certainly did not stop disk jockeys - but it was soon copied by all rivals, just in case.

(to be continued)

## Phil Schaap's föredrag hos TDES i New York om Johnny Hodges och Verve.

Phil Schaap, "the Dean of New York", besökte TDES den 14 maj i N.Y. och berättade om Johnny Hodges och Verve. Phil har haft stora framgångar som ljudtekniker bl.a. med en CD-produktion av Billie Holiday och han har vunnit flera Grammys. Han har ett eget radioprogram på WKCR i N.Y. Phil's far Walter Schaap har också jazzen som sitt stora intresse. Tillsammans är paret Schaap ett levande uppslagsverk i jazz. Phil besökte oss i Stockholm 1994 som föredragshållare i ämnet "Ellington in Rehearsal" och har deltagit i många Ellington-konferenser. På 100-årsdagen av Sidney Bechet's födelse tyckte därför Phil att det inte var fel med ett avbrott i radioarbetet för att komma till TDES och tala om JH eftersom SB var JH's idol och mentor.



## Johnny Hodges's hos Verve och Norman Granz från tiden 1951 till 1970

av Phil Schaap.

*Teckenförkortning: Sidney Bechet = SB, Johnny Hodges = JH, Lawrence Welk = LW, Call Cobbs = CC, Norman Granz = Granz, Ella Fitzgerald = EF, Duke Ellington = DE, Wild Bill Davis = WBD, "Big Al" Sears = AS, Alan Freed = AF, John Coltrane = JC, Richard Powell = RP, Charlie Parker = CP, Dizzy Gillespie = DG*

Min far Walter och jag har just kommit tillbaka från New Orleans där min far har översatt franskt material till engelska för en publicering om SB. Vi har intervjuvat flera personer som kände SB och SB's familj. Eftersom vi arbetar med SB har vi också SB's T-shirts även om jag bär en T-shirt med steppdansaren Bubbles ikväll, men vi arbetar ju inte på TV utan i radion.

Vilken annan Ellingtonia skulle kunna vara ett ämne att tala om i samband med SB, bättre än JH. JH's källa till sin musikaliska uppfattning kommer från SB, men JH hade dock ett mindre påtagligt vibrato än SB. Låt oss nu gå tillbaka till Bubbles. I mina ögon var inte Bubbles en jazzmusiker, men det var LW. När jag sade det i radion fick jag 450-500 samtal, som sade "va f-n snackar du om", men JH hade alltid gillat LW och de gjorde ett album tillsammans den 20 dec. 1965 på Verve. Det blev en strålande inspelning med JH i högförm med LW's orkester.

Under 28 år har jag gjort radioprogram och då sitter alla och lyssnar med diskografier i handen och några ringer sedan upp och korrigerar eventuella felaktigheter. Stanley Dance har ringt 11 ggr,

och några av Er sitter väl här ikväll? Det gäller ofta utgivet material. Jag har inte med mig listan över utgivet material med JH, men det finns massor med inspelningar av JH utgivet på CD. Det finns de s.k. klassiska inspelningarna, sällsynta inspelningar, ibland inspelningar som man tror är med JH samt inspelningar som inte hittas. Alla är intressanta på sitt sätt, vi är ju diskografer, och jag tänker spela några intressanta inspelningar för Er i kväll. Detaljerna är viktiga men man får inte bara se träden före skogen. Det är viktigt att lyssna på musiken och förstå helheten. JH och Verve är en viktig musikalisk kombination av musiker och skivbolag. Vissa saker blev bra och vissa saker blev mindre bra. JH och Granz arbetade tillsammans under 50-och 60-talet mestadels under JH's musikaliska ledarskap.

Låt oss först titta på Verve, som idag ägs av Polygram. Bakom Verve finns naturligtvis Norman Granz, som idag är 78 år, (född i augusti 1918 i CA). Granz var med på 40-talet när musikernas Jamsessions startade på natten efter arbetets slut. Granz backade alltid upp musikerna och uppmuntrade dem och han blev därför



Al Sears med Johnny Hodges 3 mars 1951 i studion

alltid inbjuden till deras nattliga parties. Granz tyckte att "musiken i Jamsessions bakom stängda dörrar, som ingen hörde, alltid var bättre än musiken, som spelades på konserter, teatrar eller i ballrooms". Granz började att spela in dessa Jamsessions. Det blev succé. Det är 53 år sedan. Granz sålde sedan sina inspelningar till skivbolagen och några blev stora "hits". Det blev en revolution på sin tid eftersom "live"musik inte tidigare hade givits ut på skiva. Granz förstod att bra ljud är viktigt och han förbättrade inspelningstekniken på bästa sätt till sina "live"inspelningar. Granz gjorde också studioinspelningar som frilansare bl.a. för västkustbolag.

Med Mercury hade Granz tidigare ett licensavtal och när han sedan 1950 startade CLEF tog han helt enkelt med sig sina masters. Samtidigt skrev han ett kontrakt med JH. Han startade även Norgan och Down Home, men han förstod aldrig varför de båda bolagen inte sålde lika bra som CLEF. Granz hade en favoritsångerska och det var EF. Han lyckades 1955 få över henne till sina bolag från DECCA. När Verve bildades 1955 samlade Granz alla sina inspelningar under en hatt. Han sålde sedan Verve till MGM i början av 60-talet, men jag kallar fort-farande skivmärket för Verve. Genom denna nya ägare får Verve en ny inriktning och policy och mycket av JH's äldre inspelningar försvann från marknaden. MGM producerade nu egna inspelningar med JH och WBD på orgel och detta gjorde att MGM hade för många produkter med JH. Detta skedde samtidigt som marknaden sviktade. DE tappade RCA och det var dåliga tider för jazzen.

Man kan dela in JH's, som småbandsledare i flera perioder. JH's första period kom under SwingEran med Columbia/Sony, och det var musikaliskt en spinnoffeffekt av DE's musik. Det gav en ny musikalisk inriktning till DE's musik och JH omgav sig med musiker från DE's orkester och perioden varade till slutet av 30-talet. Den andra perioden var under RCA-Victor och JH's musik förändrades genom att DE's musik förändrades, dock var musikerna från DE. Den tredje perioden i slutet av 40-talet är JH fortfarande under påverkan av DE, men då samarbetade DE med märket Musicraft. Nu hade DE börjat förstå poängen i att producera skivor i eget märke och namn och att det var en god affär. Han hade nu kommit bort från I. Mills, Columbia och Victor. DE startade till sist sina egna märken först Sunrise och sedan Mercer och hade även vissa kontakter med Wax. (JH spelade in på Wax, som ägdes av basisten Al Hall).

JH började januari 1951 med småbandsinspelningar i eget namn. Han kom nu att få två perioder med Verve. Den första perioden kallar jag för "JH's Workingband" mellan 1951-1955. Den andra perioden gäller under 60-talet med Verve/MGM och WBD på orgel och den perioden kallar jag för "Organsaxcombo"gruppen. WBD och JH var en stor succé i Atlantic City under 60-talet. De var "inne" och de trivdes att spela tillsammans, och DE märkte att han kunde förlora JH i orkestern under 60-talet. Han kom ihåg hur det gick 1951 när betalningen var dålig. JH visste sitt värde för DE och att det han gjorde var värdefullt. JH hade ju redan 1937 spelat in "On a sunny side of the street" med L. Hampton och även gjort inspelningar med T. Wilson och B. Holiday under 30-talet. När DE då en gång frågade "Why do you make records with them?" svarade JH "Well, I'm paid for these records". DE förstod vinken och JH fick löneförhöjning.

JH började 1950 fundera på ett eget band och finansiering, som han diskuterade med sin vän "Big Al" Sears. AS hade en god ekonomiutbildning och var affärsintresserad. AS hade blivit indirekt en personalchef i DE's orkester med tiden och DE sade ibland "You take care of it Sears". AS var också god vän med Granz. AS hade 1943 ersatt B. Webster och spelade lite i samma stil som B. Webster, men han sade trots det att han inte kunde spela som B.

Webster. Ibland låtsades han dock göra det. JH och AS bildade nu en orkester och JH blev musikaliskt ansvarig och AS tog hand om affärerna och AS skrev ett avtal med CLEF/Granz. Orkestermedlemmarna fick bättre lön än tidigare och AS fixade radiolanseringen via Rock'n Roll discjockeyn Alan Freed från Clevelands Radio, en god vän till AS. AF spelade vid ett tillfälle AS's komposition Castle Rock sju ggr i följd på sin station. Det intressanta är att JH inte spelar något solo på Castle Rock, som blev en stor hit. Så nu fanns JH, AS, AF, Granz och allt var klart för att presentera ett nytt band. JH första inspelningsdatum för Verve var den 15 januari 1951. Bl.a. spelades "My Reward" in och titeln syftar på hur JH kände sig vid detta tillfälle.

Nu åter till Granz. Han glömde aldrig sitt JATP med sina stora stjärnor som CP och EF. JH var inte en mega-stjärna på samma sätt, men var intressant när storbanden upplöstes t.ex. D. Gillespie's. De stora stjärnorna turnerade med JATP, men inte JH och L. Hampton. Dock ordnades en inspelning med de tre största påaltsax i juni 1952 i L.A. Det var första JATP albumet av 9 st volymer med Jamsession som Granz gjorde i studio. Och det viktigaste spåret är när JH, CP och Benny Carter spelar "Funky Blues". Det är nog den viktigaste inspelningen av enaltsaxsession på årtionden och enligt uppgift från ögonvittnen på plats fanns det konkurrens i luften mellan musikerna, men bara en person var avspänd. Det var JH. Han lär ha sagt "det var ju bara en inspelning mot betalning". Det var JH's "line on the blues" som spelades, och DE sade att JH hade "tusentals line on the blues och alla var bra".

AS började nu att agera, han tyckte att man skulle kunna spela in i den stad som man befann sig i, när det kändes fint med en inspelning. Det var i L.A. eller N.Y., som Verve gjorde sina inspelningar. AS föreslog därför till Granz att han skulle ringa till Granz när det kändes rätt att göra en inspelning. Alla storstäder hade studios. När bandet var i San Francisco den 25 mars 1952 ringde AS och det blev en fin inspelning av "Tea for Two". Lyssna på denna inspelning med bl.a. Barney Richmond bas och Joe Marshall tr., som avled 1992.

Det ändrades mycket i bandet och Granz var en komplex person, han ville alltid ändra även om det fungerade i gruppen. Ibland skulle C. Hawkins, B. Webster, Flip Phillips eller andra Ellington-musiker vara med på inspelningarna. Men det var inte bara Granz som ändrade sig, bandet förändrades också och 1952 slutade AS och började med "musicpromotion" hos BMI och sa "running the business is running the business". AS flyttade nu till Queens. AS låter senare J. Coltrane övertaga tenorstolen sommaren 1954, och JC kallades felaktigt för Johnny Coltrane, han var då tämligen okänd. Vid reguljära studioinspelningar spelade JC inte några egna solon under sina 5 månader i bandet, men det finns exempel från radio-sändningar. Det blev också många andra ändringar i bandet, men det är JC's närvaro som alla minns. På piano spelade en tid Richard Powell, Bud Powells bror, och RP skulle senare komma att spela med Clifford Brown och tyvärr omkomma i samma bilolycka som Clifford Brown två år senare.

RP efterträddes på pianot av Call Cobbs från Philadelphia, på förslag av JC, en utmärkt kompositör. Efter CC kom sedan Lou Lawson från Detroit (han avled nyligen 62 år gammal). Jag har inte funnit något dokument som bekräftar att Lou Lawson spelade i JH's band, men han hade ett gott minne så jag tror på hans uppgift. Han gjorde ingen inspelning med JH. Möjligen berodde detta på att Granz just då bara ville spela in sina stora stjärnor inom JATP.

Under 1954 blev JH's band mer och mer likt en mindre orkester av DE med DE's musiker. I oktober 1955 började JH åter att spela med DE's orkester och han var med i Newport 1956.

Varför gick JH tillbaka till DE ?? Troligen var det för mycket problem med musiker och affärer. Det var inte lätt att vara bandleddare 1954-55. Dessutom gillade inte JH att vara ordningsvakt och tala om för musikerna att nu måste dom ut på scen och spela igen. Det var ett lättare liv att sitta i DE's orkester och sköta sig själv. L. Brown återvände till DE's orkester 1960 efter att ha varit studiomusiker först i N.Y. och sedan i L.A.

JH's 60-tal med WBD och "Organsaxcombo"gruppen var framgångsrik. För att säkerställa att JH stannade kvar i orkestern anställdes helt enkelt WBD, som fast medlem i orkestern, som "andra pianist". Första inspelningen med orkestern är med inspelningen av "Blues for New Orleans" i New Orleans Suite 1970. Tyvärr gick sedan JH bort den 11 maj 1970 genom en hjärtattack när han var på tandläkarbesök, han var då endast 64 år gammal. Vid begravningen sade DE "without JH, our band will never sound the same".

JH gjorde också inspelningar i andra konstellationer t.ex. med George Gershwin's kompositioner och en orkester med stråkar från Stuttgart den 18 nov. 1958. Jag tror att CP skulle ha gillat JH's tolkning av Summertime. Vid en blindtest i Down Beat 1948 sade

CP om JH "It's Johnny Hodges the Lily Pons of Jazz ". Samma år 1948 när DE var i Europa på turné spelade JH och Billy Strayhorn plus fem man ur orkestern bredvid Apollo Theatre på ett ställe , som hette Apollo Bar på 125:e gatan under 7 veckor . Stor succé ! Vilket gjorde att DE skyndade sig hem från Europa för att inte förlora sina mannar . JH lär ha sagt "But we were loyal , and we broke the band up and came back ". CP satt många dagar på 1:a raden i Apollo Bar och lyssnade intensivt på JH .

JH spelade in många album , och ibland blev det väldigt olik den musikinriktning som DE och JH normalt stod för. Vi har t.ex. albumen Back to Back och Side by Side med musiker som Harry Edison , den vänsterhänte Les Spann och Jo Jones . Jag hoppas att ni har monoalbumet av Side by Side från den 20 feb. 1959 i stället för stereoalbumet . Stereoalbumet har nämligen en störning i andra kanalen som irriterar . Jag har tidigare hittat en tape från samma dag , som innehåller JH med D. Gillespie . Har någon hört dem spela tillsammans ? Det var på 30<sup>th</sup> gatan i Columbia's Studio som JH och DG hade sina inspelningar samma dag . Jag fann "Squatty Ro" på en tape , som var lagd åt sidan och när jag sedan rengjorde tapen fann jag ytterligare två okända tagningar . Kompet består av Junior Mance piano , Les Spann gitarr och Lex Humphries tr. , 20 feb. -59, Jazz Masters 35, 521-857-2.

Avslutningsvis vill jag säga att JH gjorde sina inspelningar för ett av de viktigaste skivbolagen i branchen , VERVE , och man kan idag på CD köpa JH från både 50-talet och 60-talet . JH's småbandssättning var egentligen densamma ända sedan 30-talet . Tack och lov finns det album från Atlantic City att köpa . JH första "Workingband" och senare "Organsaxcombo" gruppen är viktiga. Hälften av alla JH's inspelningar under 60-talet är med WBD och "Organsaxcombo" gruppen . Det finns de som säger att JH höll jazzen vid liv under 60-talet med sin kommersiella succé med WBD i Atlantic City . Earl Hines var en annan viktig musiker hos Verve , som spelade in flera album med JH, men det var "Organsaxcombo" gruppen som var viktigast .

### Några frågor ?

#### NORRIS TURNEY ?

Han började i maj 1969. DE's orkester spelade ibland utan JH när JH spelade i Atlantic City med WBD . Men det finns inspelningar med både Norris Turney och JH i saxsektionen .

#### OUTGIVET MATERIAL ?

Det finns mycket utgivet på CD , merparten av JH's inspelningar. JH med R. Eldridge och JH med L. Brown saknas . Det finns dock en bra CD-box Mosaic MR 6/126 med JH , som rekommenderas.

Låt mig få avsluta med bl.a. Kenny Burrell och troligen Roy Jackson på orgel i en odaterad tagning , som jag har på en tape . Troligen från den 15 maj 1963 .

#### PHIL SPELADE:

My Reward	15 jan.	1951
Funky Blues	juni	1952
Tea for Two	25 mars	1952
Used to be Duke	5 aug.	1954
Summertime	18 nov.	1958
Goin Up	20 feb.	1959
Squatty Ro	20 feb.	1959
Things ain't ..	28 april	1964, odaterad tagning

#### Anm 1 :

Lily Pons ( 1898-1976 ) var sopransångerska med livligt spel och hög koloratur .

#### Anm 2 :

Granz första inspelning JATP vol. 1 kom ut på märket Stinson , därefter kom JATP ut på märket Disc, som ägdes av Moses Asch . JATP's första konsert skedde på Philharmonic Auditorium i L. A. år 1944.

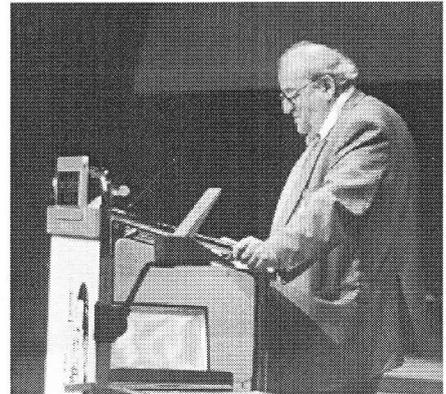
Namnet på konserten skulle vara "Jazz Concert at the Philharmonic Auditorium", men det blev för lång text, som ändrades till "Jazz At The Philharmonic" därav namnet JATP.

## SAD NEWS;

# Alexandre Rado har avlidit

Alexandre Rado , den kände Duke Ellingtonkännaren och musikproducenten från Paris har avlidit efter en lång tids sjukdom den 11 juni . Han blev 67 år . "Alex" var en mycket uppskattad före-läsare på flera Ellingtonkonferanser och han hade stor kunskap om Ellington och hans musiker , som många var hans personliga vänner . Cat Anderson , M. Ellington , J. Hodges och P. Gonzalves m.fl. har "Alex" berättat utförligt om . Han reste med i turnébussen flera gånger när Duke Ellington besökte Europa . Han var mannen bakom flera franska LP-produktioner bl.a. RCA's 24 st LP-serie "The Works of Duke" och hade nu påbörjat en CD-serie "Duke Ellington , Complete Edition" på märket Masters of Jazz . Det

hann bli 8 volymer fram t.o.m. den 20 nov. 1929. Själv berättade "Alex" roat , fransman som han var , att hans texter blev mycket uppskattade genom hans goda engelska och informationen i medföljande "booklets". "Alex" var redan 1949 med i Parisfestivalen och hade många bekanta bland jazzens stora. Privat arbetade "Alex" inom shipping och reste mycket i sitt arbete. Han deltog 1994 med fru Lucille i Stockholmskonferensen .



Alex föreläser i Stockholm 1994

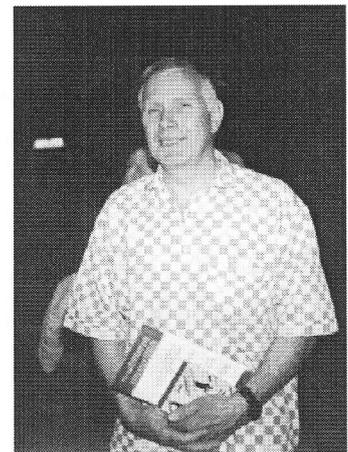
Vi beklagar sorgen till fru Lucille Rado med familj och vi har förlorat en stor jazzkännare och en god vän .

Fransk nyhet: "Master of Jazz", Volym Nr 9 kommer ut i handeln trots allt.

# Klaus Stratemann har avlidit

Klaus Stratemann , författare , föreläsare och diskograf från Tyskland har avlidit efter en lång tids sjukdom den 21 juli . Han blev 59 år . Klaus Stratemann's var speciellt intresserad av film och han skrev flera böcker i ämnet och den mest kända blev "Day by Day and Film by Film" från 1992 som är en dagbok om Duke Ellington från 1930 till 1974 . En oerhört intressant bok på 782 sidor i A4 format . För några månader sedan publicerades en ny bok , som heter "Louis Armstrong On The Screen". Därefter påbörjades en bok om jazzinslag inom filmen , som nu tyvärr inte kan fullföljas .

Klaus Stratemann deltog i nästan alla Ellingtonkonferenser sedan 1983 . Han var en uppskattad föreläsare och visade både kända och okända film/videoinslag med Duke Ellington . Själv sade han "jag är ingen Duke Ellington-expert", men han hade kunskap om allt som berörde de filmer som Duke Ellington hade medverkat i. Privat var Klaus Stratemann tandläkare och sörjs närmast av sin fru Monica med familj . Sista framträdandet blev den 24 maj -97 i Leeds, England på Ellingtonkonferensen. Föredraget genomfördes med en personlig kraftansträngning som var påtaglig . Klaus Stratemann kommer att saknas av alla och han var en central och viktig person inom Ellingtonfamiljen .



"K. Stratemann i Köpenhamn 1992

## FRÅN DEN STORA DUKE ELLINGTON-VÄRLDEN

plockade av Göran Wallén

### HAYFOOT STRAWFOOT FRÅN 1942

Hayfoot Strawfoot, som är inspelad av Victor den 28 juli 1942 i Chicago har två alternativtagningar, 074781-1 och 074781-2. Det är Ivie Andersons sista inspelning med Duke Ellington.

074781-2 har inte tidigare blivit släppt, men nu har det skett. Blue Bird CD'n Ben Webster-Jimmy Blanton, 3-CD 5659-2 innehåller enbart en tagning och inte två som Ole J. Nielsen anger i sin diskografi. Det intressanta är att den första leveransen (från USA) av CD-boxen innehåller den outgivna tagningen 074781-2. När detta upptäcktes av skivbolaget byttes 074781-2 till 074781-1, som fanns tidigare på CD, LP och 78-varvs-skivor.

Skivbolaget har bytt alternativtagning utan att tala om ändringen och detta betyder att CD-boxen har båda tagningarna dock ej i samma CD-box. Vid första leverans (från USA) gäller 074781-2 och vid senare leverans (från Europa) gäller 074781-1. En märklig ändring av ett skivbolag. Önskas därför båda tagningarna till samlingen och om man har otur med tidigare inköp av LP och CD måste man köpa två CD-boxar dvs d.ä. och d.y.! Kontrollera och jämför!

### DEN 28 OKTOBER 1973 I KONSERTHUSET I STOCKHOLM

Duke Ellingtons turné i Norden i oktober månad bestod av följande platser:

Malmö	25 okt,	Stadsteatern, 2 konserter med Alice Babs, Rolf Ericson och Åke Persson
Köpenhamn	26 okt,	Tivoli, med Alice Babs och Rolf Ericson
Umeå	27 okt	
Stockholm	28 okt,	Konserthuset, med Åke Persson
Uppsala	28 okt,	Universitetsaulan, med Åke Persson

Därefter fortsatte turnén till Tyskland.

I Uppsala deltog Lena Junoff, vocal med ett kort framträdande.

Diskografierna har inte noterat att Rolf Ericson ej medverkar i Umeå, Stockholm och Uppsala. Alice Babs reste till Milano för att uppträda på en UNICEF-gala, men hon var åter med i Barcelona den 11 november. I Malmö och Köpenhamn deltog även pianisten Nils Lindberg, som i Malmö framförde "There's Something About You" tillsammans med Alice Babs.

### I Stockholm framfördes enligt en videofilm följande nummer med orkestern:

La Plus Belle Africaine, Take The A Train, Tea for two (Åke Persson), Caravan, How High the Moon (John Coles), Basin Street Blues (Money Johnson), Medley, Creole Love Call, tacktal med Things ain't what they used to be samt avslut med Woode (P. Marion och Harold Ashby). Därefter slutar videon med Duke och Joe Benjamin tillsammans i Lotus Blossom.

### Programmappen inför turnén hade i övrigt följande titlar enligt DEMS och Ole Nielsen:

C Jam Blues, Take the A Train, Kinda Dukish & Rockin' In Rhythm, Satin Doll, Spacemen, In Duplicate, Come off the Veldt, New York - New York, I got It Bad, Blem, Chinoiserie, Hallo Dolly, Love You Madly, Do Nothin' Till You Hear, My Mother -My Father, One More Time For the People,

Fråga: Har någon noterat hur programmet blev i Stockholm och Uppsala?

### DUKE ELLINGTON I MARGATE DEN 23 JUNI 1933

ÄR NU BEKRÄFTAT.

Ken Väil i England har nu bekräftat att det var två konserter den 23 juni i Margate. Första konserten var en eftermiddagskonsert i Winter Garden och därefter blev det en kvällskonsert i Westbrook Pavilion. Underlaget fanns att hitta i lokala dagstidningar.

### OUTGIVET MATERIAL RAPPORTERADES AV

STEVEN LASKER I LEEDS.

Steven Lasker hade med sig utgivet material, som redovisades för mötesdeltagarna. Följande alternativtagningar och utgivet material avlyssnades:

1. St Louis Blues	49007-3	20 dec	1928	kommer på en BMGCD med Bubber Miley.
2. Doin' The Voom	49655-1	16 jan	1929	
3. Three Little Words	61013-1	20 aug	1930	
4. I'm So In Love	64813-1	21 nov	1930	nytt fynd, som ej spelades upp

5. Perdido, 070682-2, 21 jan 1942 kommer på en BMGCD med Ben Webster.

6. Jimmy Blanton and his Orchestra? eller är det Duke Ellingtons orkester? 15 minuter radio-sändning. Inspelningen är gjord av en amatör i Los Angeles med "Cardboard" utrustning i hemmet. Det är två st gula Cardboard, som visades upp av S. Lasker. Inspelningarna var tidigare okända. Platsen är Trianon Ballroom at Southgate i juni 1941.

Take the A Train	introduktion
Sepia Panorama	Jimmy Blantonsolo i två chorus, mycket intressant
It's Square, But It Rocks	Ivie Anderson vocal
Day Dream	Johnny Hodges, eget arrangemang
In a Mellotone	
Raincheck	avslut

7. S. Lasker avslutade sin presentation med att vi fick lyssna på en del av ett samtal (2 minuter) mellan Duke och Leonard Feather. Hela samtalet är på 30 minuter.

Steven Lasker är uttröttlig i att söka efter outgivna inspelningar och det är vi vara glada för.

### NÅGRA SAKER ATT KÖPA FRÅN DESS för nya och gamla medlemmar för att markera din musikidentitet!

Vår bag från '94 med eget tryck	25 kr
Duke Ellingtonmärke i metall	40 kr
Black Beauty, CD med bl.a.	90 kr
Joya Sherrill vocal, Arne Domnérus, Bent Persson, Knud Jörgensen, Bengt Hallberg samt Ulf Wesslén orgel.	

### NY LIVE ELLINGTON CD FRÅN PABLO

Duke Ellington and his Orchestra, Berlin '65 - Paris '67

Detta är tidigare utgivet material från Berlin 3 feb. -65 och Paris 10 mars -67. Orkestern i Berlin består av CA, CW, HJ, ME, RN, tp, LB, CC, BC, tb, RP, JH, PG, JH, HC sax, DE, JL, SW. I Paris ersätts RN av Money Johnson och SW ersätts av Rufus Jones.

Följande titlar finns från Berlin: Midriff, Ad Lib on Nippon, Chelsea Bridges, Happy-Go-Lucky Local. Från Paris finns: Blood Count, Harmony in Harlem, Things ain't what, Drag, Rockin' In Rhythm, Second Portrait of a Lion. Totalt tid är 51.35 minuter.

Paul Gonzalves ger en superb tolkning av Chelsea Bridges, som följs upp av suveränt spel av Johnny Hodges i Blood Count. Jimmy Hamilton ger en fin och avspänd tolkning i Ad Lib on Nippon. CD'n avslutas med stridepiano av Duke i "The Second Portrait of the Lion". Det var en request denna kväll och Duke hade tidigare i Pittsburgh 1965 spelat i denna hyllning till Willie "The Lion". Efter konserten reste orkestern till Washington och hade nästa konsert följande dag. Troligen en lång dag. I övrigt på CD'n är det bekant material med utmärkt ljud. Från dessa båda turnéer är det tidigare mycket lite utgivet.



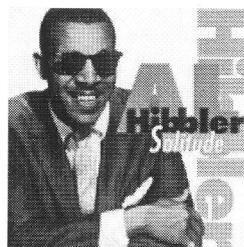
### AL HIBBLER PÅ EN NY CD-ÅTERUTGIVNING.

Al Hibbler "Solitude" på Pickwick 11592.

En ny CD av Al Hibbler, vocalist hos Duke 1943 - 51, har kommit ut med inspelningar från 1947-48-49, som tidigare fanns bl.a. på märket Sunrice. Datumen är något oklar, men Detroit och Chicago gäller som platser. Al har Ellingtonmusiker omkring sig bl.a. R. Nance, J. Hodges, H. Carney, Ben Webster och Al Sears. Al sjunger följande melodier: What Will I Tell My Heart, Poor Butterfly, My Little Brown Book, I Love You, Solitude, Lover Come Back To Me, Trees, It Don't Mean ..., Fat And Forty.

Al sjunger typiskt negroit, men ändå mycket avspänt och fint. Man hör inte så mycket av instrumentalisterna, men R.Nance och B.Webster hörs i några nummer.

Dessa inspelningar har tidigare varit svåra att få tag. Tiden på CD'n är tyvärr bara 36 minuter. Det finns dock ytterligare fem tagningar som kunde ha varit med på CD'n.



## Ellington '97 Conference Souvenir CD'n från Leeds .



### TITLES AND PERSONNELS

1 Hyde Park (Ellington)	2:56 (a)	21 Cotton Tail (Ellington)	3:37 (e)
2 Harlem Speaks, take 1 (Ellington, Mills)	3:12 (a)	22 Concerto For Cootie (Ellington, Russell)	4:21 (e)
3 Harlem Speaks, take 2 (Ellington, Mills)	3:07 (a)	23 Jack The Bear (Ellington)	2:59 (e)
4 Ain't Misbehavin' (Razaf, Waller, Brooks)	2:49 (a)	24 Boy Meets Horn (Stewart, Ellington, Mills)	5:33 (e)
5 Chicago, take 1 (Fisher)	2:46 (a)	25 The Sergeant Was Shy (Ellington)	2:34 (e)
6 Chicago, take 2 (Fisher)	2:46 (a)	26 Never No Lament -close (Ellington, Russell)	0:56 (e)
7 Jazz Pot-Pourri	1:20 (b)	27 Take The A Train (Strayhorn)	2:42 (f)
8 Lady In Doubt (Ellington, Mills)	3:04 (b)		
9 Every Day (Ellington)	2:39 (b)		
10 Jeep's Blues (Ellington, Hodges)	1:43 (b)		
11 Every Day (Ellington)	2:17 (c)		
12 Ellington greeting into I Let A Song Go			
Out Of My Heart (Ellington, Nemo, Mills)	2:16 (c)		
13 Chatterbox (Stewart, Ellington, Mills)	2:37 (d)		
14 Old King Dooji (Ellington)	2:59 (b)		
15 Azure (Ellington, Mills)	2:38 (b)		
16 Harmony In Harlem -close (Ellington, Hodges, Mills)	2:59 (b)		
17 East St. Louis Toodle-oo (Ellington, Mills)	1:05 (e)		
18 Ko Ko (Ellington)	2:22 (e)		
19 Blue Goose (Ellington)	3:14 (e)		
20 So Far So Good (Lawrence, Mundy, White)	2:34 (e)		

a / Chenil Galleries, London - 13 juli 1933

b / Columbia Studios, NYC, for "America Dances" - 15 mars 1939

c / Apollo Theatre, NYC, for "America Dances" - 6 oktober 1938

d / Cotton Club, NYC, for "America Dances" - 29 april 1938

e / CBS Studios, NYC, for "America Dances" - 12 juni 1940

f / Englandsturné oktober 1958. Duo med Duke Ellington och Malcolm Mitchell gitarr.

#### Kommentar:

CD'n har flera diskografiska felaktigheter beträffande datum och titeln på nr 7, men det är nu korrigerat. Inspelningarna från Decca 1933 är bekanta och nr 7-16 finns på Azure kasset CA-4. Take The A Train är från 1958 års turné i England och M. Mitchell har donerat sin egen privata upptagning till denna CD. Nr 18 - 25 finns på LP Queen Disc nr 007 och Moon Record MCD0842. Vid beställning av ovan nämnda CD'n kontakta Bo Scherman, Skivfynd, Scheelegatan 12, Sthlm, tel: 08 - 652 9291.

## DUKE ELLINGTON - LITTERATUR

Vår sammanställning över Duke Ellington-litteratur kan nu förnyas p.g.a. att The World's Largest Virtual Bookstore @ www.Amazon.com. publicerar via Internet en lista på 29 titlar, som finns tillgängliga att köpa. Boktitlarna hittas under namnet "Duke Ellington".

Förkortningarna betyder följande: Paperback (p), handcover (h), special binding (l). Dubbla årtal = återutgivning av DA CAPO PRESS.

### TITEL OCH NAMN PÅ BÖCKERNA

Beyond Category : The Life and Genius of Duke Ellington ( h , p )  
 Duke Ellington ( l , h )  
 Duke Ellington : Bandleader and Composer ( l )  
 Duke Ellington : Genius ( l , h )  
 Duke Ellington ( l , p )  
 Duke Ellington : A Life Of Music ( l , p )  
 Duke Ellington ( h )  
 Duke Ellington : Giant Of Jazz ( l )  
 Duke Ellington : Jazz Composer ( p , h )  
 Duke Ellington in Person : An Intimate Memoir ( h , p )  
 The Duke Ellington Reader ( p , h )  
 Ellington : The Early Years ( h )  
 Music Is My Mistress ( h , p )  
 The World Of Duke Ellington ( p )  
 Duke Ellington ( l , h )  
 Duke Ellington ( h )  
 Duke Ellington : Composer and Bandleader ( p )  
 Duke Ellington : His Life and Music ( h ) , ( Phoenix förlag )  
 Duke Ellington , ( Apollo förlag )  
 Ellingtonia : The Recorded Music of Duke Ellington and his Sidemen ( h )  
 Sweet Man , The Real Duke Ellington ( h )  
 With Louis and the Duke , A Autobiography of a Jazz Clarinetist  
 Duke : A Portrait Of Duke Ellington ( h )  
 Duke : The Musical Life Of Duke Ellington ( h )  
 Duke Ellington : Ambassador Of Music ( l )  
 Duke Ellington : King Of Jazz ( l )  
 Duke Ellington : Young Music Master ( l )  
 Lush Life : A Biography Of Billy Strayhorn ( h )  
 Robert Graham , the Duke Ellington Memorial in Progress ( h )  
 Los Angeles County Museum Of Art , Sept. 8 - Oct. 23 1988 .

### FÖRFATTARE / ÅRTAL

John Edward Hasse 1993  
 James Lincoln Collier 1987  
 Ron Frankl 1988  
 Gene Brown  
 Mike Venezia  
 Eve Stwertka 1994  
 Adam Woog  
 Wendie C. Old 1997  
 Kan Rattenbury 1990  
 Mercer Ellington 1978  
 Mark Tucker 1993  
 Mark Tucker 1991  
 Duke Ellington 1973  
 Stanley Dance 1970  
 Andrea Davis Pinkney J. Brian Pinkney  
 Barry Ulanov 1946/1975  
 Kent Smith 1992  
 Peter Gammond 1958/1987  
 Peter Gammond 1987  
 W.E. Timmer , 4<sup>th</sup> Ed, 1997  
 Don George 1981  
 Barney Bigard 1985  
 Derek Jewell 1977  
 Bill Gutman 1977  
 Pamela Barclay 1974  
 E. Rider Montgomery 1972  
 Martha E. Schaff  
 David Hajdu 1996

### I BULLETIN NR 3 1995 PUBLICERADE VI EN LISTA ÖVER BOKTITLAR OCH FÖRLAGSNAMN OCH FÖLJANDE BÖCKER ÄR INTE REDOVISADE I OVAN NÄMNDIA INTERNETLISTA.

Duke Ellington - Harlem Aristocrat of Jazz  
 Duke Ellington  
 Index to Music Is My Mistress ( Australia )  
 Duke Ellington - Sein Leben /Musik/Shallplatten  
 Duke Ellington : Day by Day and Film by Film  
 Duke Ellington - un Genio , un Mito ( ÖBS på italienska )  
 Duke Ellington , 1994  
 Duke's Bones - Ellington's Great Trombonists

Jean de Trazequies 1946  
 G.E. Lambert 1959  
 H.F. Huon 1980  
 Hans Ruland 1984  
 Klaus Stratemann 1992  
 A.Berini/G.Volonté 1994  
 F. Billard/G. Tordjman  
 Kurt Dietrich 1995

### SAMT YTTERLIGARE NÅGRA TIDIGARE ICKE NÄMNDIA BÖCKER :

Boy Meets Horn by Rex Stewart  
 Jazz Masters of the Thirties  
 The Duke Ellington Primer  
 The Duke Ellington Recorded Legacy on LP's and CD's  
 The Music of Ben Webster , Discography  
 Jazz Records 1942-80 , vol. 6 Duke Ellington  
 The Directory of Duke Ellington's Recordings , ( LP )  
 Jammin' at the Margins , Jazz and the American Cinema

Clarie P. Gordon , 1991  
 Rex Stewart 1972/1982  
 Dempsey J. Travis 1995  
 Francois-Xavier Moule 1992  
 Langhorn / Sjögren 1996  
 Ole J. Nielsén 1991  
 Jerry Valburn 1986  
 Krin Gabbard 1996

### KOMMANDE ENLIGT UPPGIFT :

Duke Ellington , A Listener's Guide  
 The Recorded Work of Duke Ellington on Compact Disc , An In-depth Study

Eddie Lambert 1998  
 Jerry Valburn 1997

# Rolf Ericsons medverkan i Duke Ellingtons orkester

Rolf började sin första spelning med Duke Ellington's orkester i mitten av april -63 och ersatte då Roy Burrows .

Rolf's första turné med Duke Ellington's Orkester blev Europatur-  
nén som startade den 25 maj och avslutades i Ljusdal den 25 juni .

Turnén omfattade följande städer: 25 maj Wiesbaden, 26 maj Stutt-  
gart, anlande till Arlanda 31 maj, 1 juni Västerås, 2 juni Örebro, 3 juni  
Karlstad, 4 - 9 juni Gröna Lund, 10 juni radiosändning, 11 juni Gävle, 12  
juni Borlänge, 13 juni Norrköping, 14 juni Värnamo, 15 juni Halmstad,  
16 juni Karlshamn, 17 juni Köpenhamn, 18 juni Göteborg, 19 juni  
Malmö, 20 juni Göteborg, 21 juni Uddevalla, 22 juni Husqvarna, 23 juni  
Mjölby, 24 juni Skansen Stockholm, 25 juni Ljusdal.

Från turnén finns enbart några privata kassettband inspelade från  
Gröna Lund .

Fr.o.m. augusti månad var Rolf fast anställd i orkestern och följde  
med på MellanÖsternturnén, som började den 6 september och avsluta-  
des den 22 november. Turnén var beräknad till 14 veckor dvs till julveck-  
an och finansierades av amerikanska UD, men turnén avbröts när John  
Kennedy mördades den 22 november 1963 . Inga inspelningar finns  
från denna turné , men en privat upptagning cirkulerar från Bombay ,  
Indien . Under december fanns inga spelningar bokade och Rolf var  
tillfälligt ledig .

Nästa stora turné startade den 15 februari 1964 i London och avslu-  
tades den 23 mars 1964 i Limoges i Frankrike.

I Skandinavien besöktes följande städer: den 9 mars Stockholm, 10  
mars Helsingfors, 11 mars Göteborg, 12 mars Malmö, 13 mars Köpen-  
hamn .

## Här följer Rolf's inspelningar med Duke där han bl.a. är solist.

Plats / Orkestermedlemmar / Datum	LP , CD, kassett	solist / medverkan	Plats / Orkestermedlemmar / Datum	LP , CD, kassett	solist / medverkan
<b>År 1963</b>			<b>År 1969</b>		
Dans In , Gröna Lund , Sthlm , 8- 9 juni R. Ericson , C. Williams , Eddie Preston , R. Nance tp , L. Brown , C. Connors , B. Cooper tb , J. Hamilton , R. Procope , J. Hodges , P. Gonzalves , H. Carney sax , D.Ellington p , E.Shepard b , S.Woodyard tr	Azure CA-3, kassett Azure CA-14, kassett	Lullaby of Birdland Perdido	Second Sacred Concert, 6 november Gustav Vasa Kyrkan , Stockholm Ambrose Jackson tp , Gunnar Medberg tb Alice Babs voc. och Eric Ericson med en kör på 32 personer . Två dansare Clifford Fears och Walter Nicks tillkom. I övrigt samma sättning som den 26 november .	TV-film finns	inget solo av Rolf
Music Circus Lambertville N.J. , 12 augusti Cab Calloway leder bandet . Duke förbereder My People i Chicago . B. Strayhorn ersätter D. Ellington och C. Anderson ersätter Eddie Preston . I övrigt samma sättning som den 8-9 juni .	Azure CA-19, kassett	Lullaby of Birdland	Paris firade Duke's 70-årsdag, 20 nov.  at Cabaret L'Alcazar Nelson Williams tp tillkom. I övrigt samma sättning som den 26 november	DiscVideofilm finns att köpa	inget solo av Rolf
<b>År 1964</b>			<b>År 1971</b>		
Metromedia WNEW broadcast, 14 januari Basin Street East , New York	At Basin Street East CD 908 Music and Arts Azure CA-16, kassett	Jam with Sam	Free Trade Hall , Manchester, 26 nov. England	United Artist  Solid State SS1900/1	Perdido UAD 60001/002
Herbie Jones och C. Anderson ersätter Eddie Preston och R. Nance . Under konserten medverkar både D. Ellington och B. Strayhorn . I övrigt samma sättning som den 8-9 juni .			R. Ericson , C. Anderson , C. Williams , Mercer Ellington tp , L. Brown , Chuck Connors tb , R. Procope , J. Hodges , NorrisTurney as, ts , cl, f , Harold Ashby ts, cl , P. Gonzalves , H. Carney , D. Ellington p , Wild Bill Davis org , Victor Gaskin b , Rufus Jones tr , Tony Watkins vocal		
BBC-2 telecast , London, 20 februari B. Strayhorn utgår	Videofilm finns MusicMasters 01612-65106-2-CD Azure CA-16	Perdido Rockin In Rhythm	Turnén i Norden omfattade följande orter: 7 november Köpenhamn , 8 november Malmö, 9 november Uppsala samt 10 november Malmö . Den 10 november i Malmö ( två konserter ) deltog R. Ericson , Å. Persson , Ben Webster samt Lena Junoff, vokal i ett framträdande. R. Ericson var solist i Perdido.		
I övrigt samma sättning som den 14 januari 1964 .			<b>År 1973</b>		
Konserthuset , Stockholm, 9 mars Jimmy Woode ersatte E. Shepard . I övrigt samma sättning som den 14 januari .	Pablo 2308-245	Inga solon på LP'n Rolf har solo i Perdido, som ej är released.	Stadsteatern , Malmö, 25 oktober	Azure CA-15, kassett	Take the A' Train
Teatro Ariston , San Remo, 22 mars Italien	Jazz Anthology  King of Jazz KLJ-20003 Caracol CAR-430	C-Jam Blues 30 JA-5145 Rockin' In Rhythm	R. Ericson , Johnny Coles , Barry Lee Hall , Mercer Ellington tp , C. Connors , Vince Prudente , Art Baron , Åke Persson tb , R. Procope , Harold Ashby , Harold "Geezil " Minerve , Percy Marion , H. Carney sax , D. Ellington p , Joe Benjamin b , Quentin White tr , Alice Babs , Anita Moore , Tony Watkins voc.		
Duke Ellington Group R. Ericson , L. Brown , J. Hodges , P. Gonzalves , H . Carney , D. Ellington, Gilbert Rovers bas , S. Woodyard					
Carnegie Hall , New York, 29 mars R. Ericson , H. Jones , C. Andersson C. Williams tp , L. Brown , C. Connors B. Cooper tb , J. Hodges , R. Procope , P. Gonzalves , H. Carney , D. Ellington , Major Holley bas , S. Woodyard tr .	Jazz Up (I) JU-322 Jazz Up (I) JU-323 Moon Record 061-2 vol. 1 Moon Record 068-2 vol. 2	Perdido C-Jam Blues			
A Portrait In Music , NYC, 29 april	TV-film se, DEMS 95 / 2	Creole Love Call			
" Robert Herridge Show " I övrigt samma sättning som den 29 mars 1964 .		Jam with Sam			

Rolf lämnade Duke Ellingtons Orkester den 26 maj 1964 och ersattes av Nat  
Woodard. Därefter blev det tillfälliga spelningar i USA och Europa med Duke  
Ellington orkester och senare i Mercer Ellington's orkester .