



Duke Ellington Society of Sweden

BULLETIN NUMMER 1, MARS 2000. ÅRG. 7

Britt Woodman, en av Duke Ellingtons legendariska trombonister på 50-talet



Photo Ray Avery, Los Angeles, California

Duke Ellington Society of Sweden, DESS

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Ordföranden tar till orda: Första numret på nya årtusendet, kul !!

Så vandrar vi vidare mot nya upplevelser. Nästa stora Ellingtonhändelse blir konferensen i maj månad i Hollywood, närmare bestämt 24 - 28 maj på Hollywood Roosevelt Hotel, fax:001-213-462-8056. För anmälan till konferensen vänd er till The Duke Ellington Society of So. Calif., fax: 001-323-933-2676 och email: dukeplace@aol.com Flera kända ansikten kommer att finnas på plats. Bill Berry med storband, Kenny Burrell m.fl. kommer att göra konferensen spännande.

Sedan ett upprop till alla medlemmar:

skriv ett brev till Sveriges Radio och tala om att en del av en musikform håller på att försvinna ur radion. Betona då att musiken som spelades före 1960 är viktig att behålla och få lyssna till. Jimmy Lunceford, Benny Goodman, Tommy Dorsey m.fl. och självklart Duke har skapat så mycket musik med kvalitet att den inte får glömmas bort. Det räcker inte med ett spår då och då i radion blandat med andra inslag. Det måste inte enbart vara nyhetsbevakning av vad som händer på stan (d v s i Stockholm eller ute i landet) idag. Skapa ett jazzprogram som spänner över tiden från 1917 till 1960. Den tidigare delen av jazzmusiken är viktig att komma ihåg eftersom dagens musik är baserad på tidigare musikaliska erfarenheter.

Låt oss få höra tidigare mästare och orkestrar samlade under en programrubrik. Det finns programledare som vill hjälpa till.

Så skicka ett brev och stör dem på Radion så att en ändring av policy sker!!

Adressen är :

Sveriges Radio AB, Oxenstiernsgatan 20, 105 10 Stockholm,

Att: Lisa Söderberg.

Samtidigt glädjer vi även Posten. Det behövs tydligen.

Ett annat upprop eller snarare en fråga: finns det medlemmar som vill hålla ett anförande i något ämne som intresserar övriga medlemmar vid något av våra möten. Vittnesbörden om t ex "Varför och hur jag kom i kontakt med jazzen och Duke". Relativt korta men intressanta inlägg på våra möten är vad som föresvävar oss. Hör av Er!

En annan praktisk sak som stör oss i styrelsen är Bankgiro. Avgifterna stiger som bekant överallt både hos Bankgiro och Postgiro. Styrelsen har funnit att våra medlemmar till över 95 % utnyttjar

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I övrigt så finns det Ellington musik lite här och där. I kyrkor, på Kungl Myntet och många andra ställen där man minst anar det. Som synes (se under Ax-plock) så kommer det också många nyinspelningar med Dukes musik. Det finns gott om hopp inför det nya årtusendet.

Göran

Senaste Nytt

Hank Jones, piano och Ray Brown, bas skapade en minnesvärd afton den 17 mars i Konserthuset inom ramen för "Blue House Serien". Duon framträdde tillsammans med Kenny Burrell, gitarr, Bobby Hutcherson, vibrafon och Mickey Roker, trummor. Konserten var en hyllning till Milt Jackson, som gick bort i oktober förra året. Ellingtonvännan Burrell ledde gruppen och konserten innehöll bl.a. två avdelningar med två kompositörer, Duke Ellington och Thelonious Monk. Ray Brown fick stormade applåder för sina solistiska insatser med och utan stråke och Hank Jones, 82 år var i strålande form och han visade sig vara en spjuver på scen med glada tillrop och gester till sina medmusikanter. Ray och Hank presenterade ett väl avvägt program med Ellingtonkompositioner.

I övrigt så berättade Kenny att han är deltagare i Ellingtonkonferensen i maj månad som delegat och han kommer att spela en kväll med Ellingtonveteraner under konferensen.

Clark Terry on tour with The Summit Jazz Orchestra.

Germany April 23-24, Regensburg, April 25, Aschenburg, April 26-27, Munich and May 5, Bern, Switzerland and back to U.S. and Ohio, May 10.

DESS-MARKNADEN

Annonsera till försäljning det Ni inte vill behålla, efterlys det Ni önskar Er av böcker, skivor eller annat jazzrelaterat material. Utnyttja denna gratisjänst för DESS-medlemmar. Dock högst 20 rader — namn, telefonnummer eller e-postadress obligatoriskt.

TILL SALU/FOR SALE:

CD med Billie Holiday

Lady Day Box - Billie Holiday Vol 1-2-3 JUTB 3035/36/37

Lady Day Box - Billie Holiday Vol 4-5-6 JUTB 3038/39/40

Lady Day Box - Billie Holiday Vol 7-8-9 JUTB 3041/42/43

Lady Day Box - Billie Holiday Vol 10-11-12 JUTB 3044/45/46

Kontakta Sven-Åke Vedén : tel 08-583 54678 eller skriv till Legendvägen 21, 176 70 Järfälla

A Great Duke Ellington - Collection for sale

We have got a letter from our member Irving L. Jacobs. He wants to find a serious wholesale-dealer or a collector, who wants to buy his entire collection. The collection has 2.500 LP:s. Shipping to Europe or Scandinavia can be arranged.

His phone number: 001- 619-284-6399. His address: 3542 Nile Street, San Diego, CA 92104, USA.

ÖNSKAS KÖPA:

Duke Ellington at Carnegie Hall December 11th, 1943 Ember EMBD 2001, Mono

Kontakta: Göran Wallén, Skogstorpsvägen 39, 191 39 Sollentuna

Axplack

FRÅN DEN STORA DUKE ELLINGTON-VÄRLDEN

plockade av Göran Wallén

INTERNET, MAIL OR/AND FAX CONNECTION, PLEASE!

*Do you have a Mail or/and Fax connection?
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New CD:s and Books

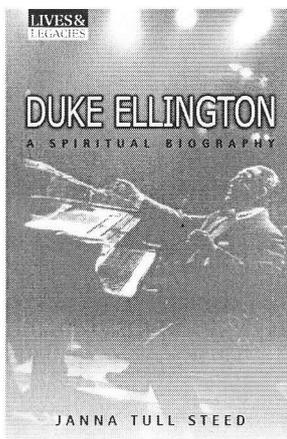
You can find some of the CD:s and books below at Skivfynd Jazz & Blues, Scheelegatan 12, 104 20 Stockholm, phone: 08-652 9291.

"Duke Ellington: A Spiritual Biography"

written by Janna Tull Steed, Hardcover book, 192 pages.

In Europe ask: Alban Books, 79 Park Street, Bristol BS1 5PF, England. Tel: (0117) 927-7750

Reverend Janna Steed is an ordained minister in the United Methodist Church. She received her Master of Divinity and Master of Sacred Theology degrees from Yale University. Janna is a member of the New York Chapter and made a presentation in Chicago 1998: "The Gospel According to Duke". Her book got a very positive review, says Bruce Kennan, TDES, N.Y.



Austin H Lawrence's book canceled

Rumor says that Mr Lawrence's book about Duke Ellington is stopped. We have been waiting a few years since we heard about the book. No reason is given.

Ellington - Volume 1 - Live 1953-1954, J-Bird Records 6 1746 80298-2.

The Duke Ellington Orchestra recordings from:

April 29, 1954 (1), can also be found on CD LaserLight 15 786.

April 30, 1953 (2), can also be found on CD LaserLight 15 874.

April 29, 1954 (3), unreleased on CD.

April 30, 1953 (4), unreleased on CD.

April 24, 1954 (5), unreleased.

Titles: Satin Dolls (Satin Doll) (1), Jumpin' Jack (Stompin' At the Savoy) (3), Don't Get around Much Anymore (2), Just Squeeze Me (2), Perdido (2), Without a Song (2), Do Nothing Till You Hear From Me (4), Come Home (4) issued only on LP, Vagabond (4), That's the Memory of You (Lisa), (3) issued only on LP, All the Things You Are (5). LaserLight are five CD:s named "Happy Birthday Duke".

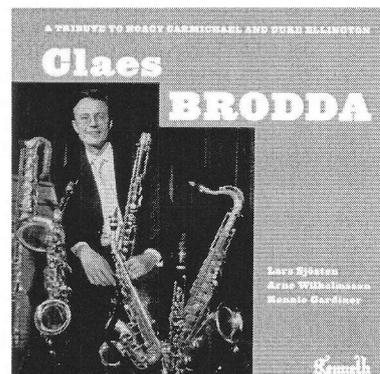


CLAES BRODDA - A tribute to Hoagy Carmichael and Duke Ellington (Kenneth CKS 3415)

En mycket sympatisk kvartett under den flitige kapellmästare Broddas namn tar sig lekande lätt igenom denna dubbelhyllning till två av jazzens mer framgångsrika kompositörer. Ellington får väl anses vara den tyngre (fast inte yngre, de föddes båda i det förra seklets sista år). Båda har dock gjort sig odödliga i kraft av sin enorma förmåga att finna smittande melodilinjer.

Brodda och Lars Sjöstén och Arne Wilhelmsson och Ronnie Gardiner vet hur slipstenen skall dras men glömde kanske att knäppa upp i halsen och kavla upp skjortärmarna den här gången. Nå, Brodda är förstas gossen Ruda i sällskapet och kastar sig nästan ekvilibristiskt mellan alla sina rörlåsinstrument, ofta inspirerat men sällan med en efterklang som ger eko i minnet då ögonblicket har passerat.

Fast detta är hans skiva på gott och ont och Brodda är en äkta jazzmusikant som gör sina spelpass utan att snekla på odödligheten i varje spelsekund. Gänget omkring är nästan för diskreta i framtoningen med tanke på ledarens våghalsiga satsningar.



Bo Holmqvist

EN HYLLNING TILL Duke Ellington - Chorus Mix, Hässleholm/XL Big Band (XLBBD9)

Jag skulle gärna säga att jag älskar den här skivan, för så säger hjärtat. Den är född i kärlek och svåra födslovänder: ett samarbete mellan en ungdomskör i Hässleholms församling och ett storband som växt från L-län (Kristianstad) till att omfatta Skåne, Blekinge och Kronobergs län. Levande svensk musikkultur

Men det är klart: jazz är så mycket imitation. I nästan ett sekel har vi imiterat förebilderna. Så långt har vi kommit att det accepteras att det finns jazzmusik med nationella särdrag. Mycket romantiskt mytiskt trams har rensats bort men regelboken skrivs fortfarande i Amerika och företrädesvis i det svarta USA.

Alltså: jag gillar den här skivan. Den låter lite burkig ibland och sångligt saknar jag en soul-dimension som svarta körer alldeles självklart har. Instrumentalsolisterna håller hög klass och storbandet låter stundtals något provinsielett. Men herregud, vad kan man begära! Ni har gjort ett jättefint jobb down there "in the northeast of Skåne" som Leif Anderson kanske skulle ha formulerat det.



Bo Holmqvist

Ellington - Volume 2 –Private Collection, J-Bird Records 6 1746 80299-2.

This CD has recordings from Chicago, November 10, 1946. The text states that an "unknown blues guitarist" plays with Ellington, but that is Django Reinhardt !!. Almost all titles on the CD are wrongly named, so don't buy this record.

You can find these recordings on the CD "The Great Chicago Concerts" from Music Masters 01612-65110-2 or on "DE & his Orchestra with Django Reinhardt" on LP "Prima DC. 01& 02".

Titles November 10, 1946:	Music Master	Prima LP	J-Bird Records	Other labels
Overture To a Jam Session		X		
Ring Dem Bells	X	X		
The Mooche				
Jumpin' Punkins	X	X		
Beale Street Blues	X	X111111		
S:t Louis Blues			X	
Memphis Blues	X	X		
The Golden Feather	X		X	
The Eight Veil			X	
The Air Conditioned Jungle	X	X	X	
Golden Chess			X	
A Very Unbooted Character	X	X	X	
Sultry Sunset		X	X	
The Deep South Suit				
1. Magnolias Drippin'	X	X		
2. Hearsay or Orson Wells	X	X	X	
3. There was nobody Looking	X	X	X	
4. Happy-Go-Lucky-Local	X	X	X	1
Things Ain't What They Used	X	X	X	
The Beautiful Indians				
1. Chaugogagog Maushaugagog (also entitled Good Fishin')		X		
2. Minnehaha (vKD)		X		
3. Hiawatha	X	X	X	
Ride Red Ride (solo DR)	X	X	X	1, 2, 3
A Blues Riff (solo DR)	X	X		1, 2, 3
Improvisation No 2 (solo DR)	X	X		2
Honeysuckle Rose	X	X	X	1, 2, 3
My Little Brown Book (vAH)				
You Don't Love Me (vAH)				
Fat and Forty (vAH)				
I'm Just a Lucky So and So (vAH)				
Medley			X	
Just Squeeze Me (vRN)				
Blue Skies	X	X	X	1

Vouge (F) DP-29 (1), Rarities (D/E) 30 (2), Ariston (I) 12031 / FDC 1021 (3)
PS. Ride Red Ride is sometimes named Red Ride Red.

Duke Ellington, 13 Volumes, Box Set,

Master of Jazz MJCD 1300

This is a box with no new or unissued recordings and each box has a group/title collected together.

Vol 1, Ballads. Vol 2, Blues. Vol 3, Composer. Vol 4, Dance. Vol 5, Friends. Vol 6, Jungle.

Vol 7, Ladies, Vol 8, New York. Vol 9 Pianist. Vol 10, Portraits. Vol 11, Soloists. Vol 12, Swing. Vol 13, Vocal.

These CD:s cover three decades: 1920-40.

What A Life !

Bob Hunt's Duke Ellington Orchestra, CD Lake LACD 115, recorded March 1999.

The titles are 22 and 5 of them are great surprises from an Ellington point of view:

What A Life (never heard, but recorded), Memphis Wail, Yam Brown (never recorded), The Empty Chair, Minstrel Days/Rab's Rideout.

If you want to order write to: DESUK, 47 Yoxley Drive, Ilford, Essex IG2 6PX, England.

Price: about \$ 18 incl. p&sp.

Joe Temperley/DOUBLE DUKE (Naxos Jazz 86032-2)

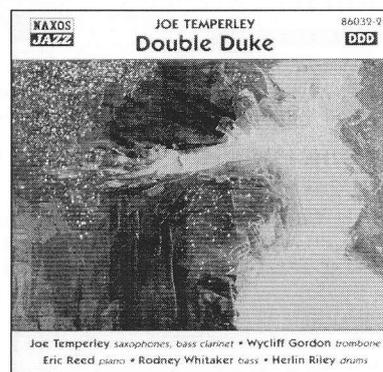
Det här är en riktig läckerbit, inte bara för Ellingtonfixerade. The Duke tillhandahåller visserligen melodikartan men sen gör kvintetten kring Joe Temperley synnerligen överraskande och mycket osmislade resor i sitt eget musikaliska fantasilandskap. Det öppnar överraskande vyer som jag tror att mästaren Ellington skulle ha gillat. Joe Temperley spelar ett flertal saxofoner och basklarinet, och ter sig på barytonen som en naturlig efterföljare till Harry Carney på instrumentet. Ett fullvuxet och egensinnigt improviserande i full fart, men också lyriskt och ömsint i balladens

form (som t ex i Try a Little Tenderness).

Mycket gott kan också sägas om Wycliff Gordons trombonspel även om jag tycker att hans bruk av sordinen ibland gränsar till det parodiska. (Som t ex i Black and Tan Fantasy). Jag kan dock förstå att den åsikten skulle möta motstånd på många håll. Pianisten Eric Reed spelar stundtals som ett litet underverk, Rodney Whitaker på bas ger mig tillsammans med Herlin Rileys trumspel ideliga rysningar av njutningsfylld glädje.

Jag ger mig inte helt reservationslöst men finner det litet meningslöst att redovisa smärre invändningar. Det här torde vara en av de mest positiva skivrecensioner jag nånsin har skrivit. Att skivan är värd allt beröm, hoppas jag att många fler vill konstatera.

Bo Holmqvist



The Doc meets The Duke

Parlophone EMI-CD 7243 5 233220-2 har publicerats med New Orleans musikern Dr John under namnet "Dr John - Duke Elegant". Inspelning under 1999. Dr John uppträdde också på en live-konsert i Stockholm den 28 februari. Enligt en recension i Sv. Dagbladet har "Dr John skrämt upp och gjort funk av Ellington-standards" och "Ar-rangemangen är genomgående minimalistiskt avskalade versioner av

Ellingtons stora orkestreringar. Ändå är de utförda med skenbart enkla medel, oerhört subtila, lyssna på Billy Strayhorn-balladen Satin Doll. Ellington-tolkningar finns det mängder av, men ingen som den här". "A must-buy".

Det är ju alltid intressant när oväntade tolkningar och inspelningar av musiker kommer fram. Det visar också att Dukes musik har en stark position bland Rhythm & Blues/funk musiker.



"Harlem's Arabian Nights"

Bob Hunt/ Keith Nichols, Stomp Off, CD1320 with Bent Persson, tp from 1997. See Bulletin 2, 1999. There are 23 titles and some of them are as follows:

What A Life!, With You, I've Got Someone, Minstrel Days, Jig Walk, Here Comes My Blackbird, Doin' The Crazy Walk, Memphis Wail, Rub A Dub-Lues, Yam Brown.



Carol Sloane, "Romantic Ellington", CD DRG Records 8480

Recorded probably 1999. Guest star Benny Golson with Mike Renzi, piano, Dean Johnson, bass, Ron Vincent drums.

Titles: A Flower Is a Lovable Thing, Daydream, Tonight I Shall Sleep, Don't You Know I Care, In My Solitude, Lush Life, All Too Soon, Prelude To a Kiss, Soph. Lady, Take Love Easy, I Didn't Know About You, Lotus Blossom, Come Sunday.

Duke Ellington Vol 11, 1930, Complete Edition, Masters Of Jazz MJCD 173

From early August - October 27, 1930.

1. "Check and Double Check" film soundtrack with: When I'm Blue, The Mystery Song, East St. Louis Toodle-oo, Three Little Words, Old Man Blues, early Aug. 1930.
2. Ring Dem Bells, 2nd take, Ring Dem Bells, 3rd take, Old Man Blues 1st take, Old Man Blues 2nd take, Old Man Blues 3rd take, Three Little Words, 1st take, August 20, 1930.
3. Three Little Words, 5th take, Ring Dem Bells, 6th take, Old Man Blues, 4th take, Old Man Blues, 6th take, August 26, 1930.
4. Hittin' The Bottle, 1st take, Hittin' the Bottle, 2nd take, That Lindy Hop, 3rd take, You Are Lucky To Me, 2nd take, Memories of You, 1st take, October 2, 1930.
5. Big House Blues, take C, Rocky Mountain Blues, take B, October 14, 1930.
6. Runnin' Wild, take A, Mood Indigo, take A, October 17, 1930.
7. Home Again Blues, take B, The Wang Wang Blues, take A, October 27, 1930.

The production of Master of Jazz is rolling on. Great! John R.T. Davies handels transcription.

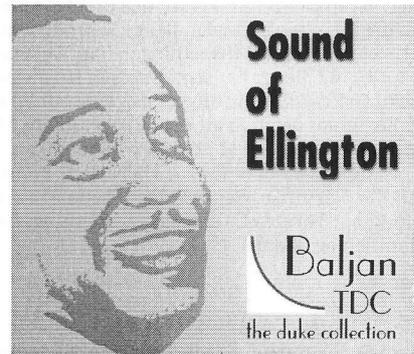
Ellington, Kentucky Jazz Repertory Orch., Sea Breeze Records SB-2100

"Celebration" recorded 1999 in Lexington Kentucky, Co-directors Miles Osland and Dick Domek. Vince Dimartino-guest artist trumpet. Titles: Stevedore Stomp, Black & Tan Fantasy, The Mooche, Mood Indigo, Ring Dem Bells, Rockin' In Rhythm, Soph. Lady, Drop Me Off In Harlem, Merry-Go-Round, Daybreak Express, Track 360, Concerto For Cootie, Prelude to a Kiss, Portrait of Louis Armstrong, Bakiff, Blue Serge, Reflections In D, Blues In Orbit, Grace Valse, Anatomy of a Murder.

Sound of Ellington, Baljan CD 907

A CD production recorded in Halmstad, Sweden, October 9-10, 1999. Buy from: JAZZ i Baljan, P.O. Box 216, 341 24 Ljungby, Sweden.

Titles: You Dirty Dog, Impulsive, Black and Tan Fantasy, Perdido, Take The "A" Train, Chelsea Bridge, Caravan, Rockin' In Rhythm, Do Nothin' Til You, Creole Love Call, Stevedore Stomp, Satin Doll, Rent Party Blues, Things Ain't , Just Squeeze Me, The Intimacy of the Blues. Orchestra: Bo Inge-mansson cl-ts, Inge Palm cl-ts, Rolf Linder ss-as-bar, Kurt Lönn tp-fh, Lars Oscarsson tb, Magnus Rydh g, Kjell Persson p, Bror Erik Ekegren b, Stig Johansson dr.



An interesting local orchestra plays Ellington with good knowledge in the Ellington idiom.

The Duets

A Bang Olufsen production. Recorded January 15, 1999 in Studio 3, Broadcast House, Copenhagen, Denmark. A duet between Mulgrew Miller piano and Niels-Henning Orsted Pedersen bas. Playtime is 51:19 second.

Titles: C Jam Blues, Sophisticated Lady, Pitter Patter Panther, I Got It Bad, What Am I Here For, Mood Indigo, Blues In the PM's, Come Sunday, Just Squeeze Me, Solitude, Caravan, O.D. Blues.

A superb recording from Bang Olufsen with a fantastic sound. NHOP plays splendidly and treats the original duets from Blanton and Duke of 1940 with a perfect feeling. The booklet is made in a new way and is produced in a beautiful form.

M Miller, born 1955, comes from Mississippi, USA. He played with Mercer Ellington Orchestra in the 80's for three years. After that he accompanied the singer Betty Carter and played with Woody Shaw and Art Blakey's Messengers. In 1985 he formed his own trio.



New CD with Lawrence Brown

"Jimmy Rushing-Every Day", Vanguard 79607-2, recorded August 16, 1955 (See Bruyninckx), seven tracks with participation of Lawrence Brown.

The LP "Listen to the Blues with Jimmy Rushing" got nine tracks on Vanguard VRS8505 and Amadeo AVRS 9003.

"Benny Goodman At Carnegie Hall 1938-Complete", Columbia C2K65143

New is the complete recording of the Jam Session "Honeysuckle Rose". Harry Carney's solo was earlier cut out. Also the original sound of the 78' is to be heard with all the applause and talking between the numbers.



Tillägg av information angående TAX-produktionerna av Carl A Hällström.

Ljudtekniker vid LP-produktionerna av märket TAX och flera av Pitate Records' produktioner var en av våra medlemmar, Bengt Stånge. Bengt var inspelningstekniker och arbetade med Abbe Johansson på Gyllene Cirkeln på 60-talet. Bengt är producent av bl.a. Bud Powell's 5 st SteepleChase LP-inspelningar från Gyllene Cirkeln den 19 och 23 april 1962. Bengt har senare skänkt sina tejpav utgivet material från Gyllene Cirkeln-inspelningarna till Visarkivet, Stockholm.

En annan detalj är att våra Ellingtonfans 1966 samlades hemma hos Bengt Törnblad vid Edsviken i Sollentuna.

Gänget bestod av Carl A Hällström, Bertil Lyttkens, Benny Åslund, Bo Scherman, Bengt Stånge, Lennart Landström, Leif Jönsson samt Bengt Törnblad. Gänget samlades ungefär en gång per år fram till mitten av 80-talet.

Grattis Arne Domnéus 75 år

Allas vår "Dompan" fyllde 75 år den 20 december 1999. Det är nu över 60 år sedan Arne Domnéus började sin musikaliska karriär och den rullar på än idag. Den 19 december fick Arne "Django d'Or-priset" med titeln "Master of Jazz" i Berwaldhallen vid Svensk Musik och Jazzradions arrangemang av Juljazzjamboree-99. Vålförtjänt. Vid detta tillfälle spelade Arne under 40 minuter ett fantastiskt duospel med Jan Lundgren, piano. En blandning av gamla standards, som kändes oerhört fräscht och nyanserat. Den som tror att Arne vilar på gamla lagrar begår ett stort misstag. Det musikaliska nytänkandet utvecklas fortfarande och känns mycket vitalt.

Arne var sist på programmet och spelade efter de andra grupperna, som hade börjat nästan fem timmar tidigare men ingen i publiken gick under den sena timme när Arne och Jan kom fram på scenen. Det var knäpptyst i lokalen. Efteråt kan bara konstateras att Arne fortfarande är den store mästaren i Sverige i allt han gör.

Under februari erhöll Arne också 1999 års Gyllene Skiva av Orkester Journalen. Både kritiker och OJ:s läsare röstade fram resultatet. Priset delar Arne med Bernt Rosengren under CD-titeln "Face to Face", Dragon DRCD 344. Inspelad den 26 och 28 maj 1999. Övriga musikanter är Jan Lundgren, piano (Sigma-prisets Leif "Smoke Rings" Anderson stipendiat), Hans Backenroth, bas och Svend Asmussens vän danske Aage Tanggaard trummor.

Vi kan alla glädja oss åt att få höra Arne spela på många platser och i många sammanhang överallt i Sverige. Arne är mycket aktiv. Om alla musiker hade samma seriösa inställning till jazzen som Arne, funnes ingen anledning att se negativt på jazzen under 2000-talet.



Arne Domnerus i Maria Magdalena kyrka, Stockholm.
Foto Olle Lindholm.

New Orleans Notes

From the News Bulletin "The Mississippi Rag" the following text about "Jazz Awareness Month" (JAM) in October in New Orleans. There played George French's Storyville Jazz Band, Lars Edegran and his New Orleans Ragtime Orchestra, Kermit Ruffins and his Barbecue Swingers, Doc Cheatham Memorial Jazz Band and finally Lionel Ferrbos and the Palm Court Jazz Band.

Adding to the electricity of the afternoon was the discovery in the audience of legendary singer-actor Herb Jeffries who was persuaded to sing a couple of numbers with the band. He obliged by doing his memorable version of "Basin Street Blues" and an equally impressive "Old Man River". He's 88 years old (Yes, that's what he said!), but his deep voice seemed as robust and resonant as ever. And, of course, the large crowd loved him and wanted more.

I asked Jeffries what brought him to the city. He said he has been touring with the Ellington Centennial, and his wife asked him where he wanted to celebrate his birthday. He told her, since he had never been here, New Orleans. "I'd been in Louisiana before," he noted, "but never in New Orleans". So, since arriving on a cruise ship from Mexico, they have been seeing the city for the first time. "I don't know how I could have waited so long to get here," he concluded.

Thanks to Nils-Gunnar Anderby for this article.

Note. Herb Jeffries, born 1916, Detroit, Michigan, was a member of Duke Ellington Orchestra from October 1939 to November 1942. His most famous hit with Duke was "Flamingo". "Flamingo" became later on world famous by the way it was played by alto player Earl Bostic. In films Herb was named "The Bronze Buckaroo".

Our member Bo Haufman wrote a long and interesting article spread over four issues of our Bulletin during 1996 and 1997.

En "Blue House Jazz"-kväll i Konserthuset, Stockholm

Ett friskt initiativ togs en fredagskväll, närmare bestämt den 20 februari. Då hade vår medlem Rolf Österholm arrangerat ett tenorsaxmöte mellan sex tenorister och två barytonsaxar plus komp.

Dvs 2 x Four Brothers. Magnus Lindgren och Erik Nordström hade arrangerat bl a. Four Brothers, Tickle Toe, Early Autumn, There is No Greater Love, Blues For Norman.

Saxarna var: Krister Andersson, Magnus Lindgren, Roland Keijser, Fredrik Ljungkvist, Erik Nordström, Bernt Rosengren, Gunnar Bergsten, Johan Högman. Publik c:a 1.500 personer. Stämningen höjdes redan före paus när Toots Thielemans med Quartet fick hela publiken att vissla med i Tyree Glens "Sultry Serenade". Toots träffade och spelade med Tyree i USA några gånger i tidigt 50-tal och blev då fäst vid Tyree/Dukes vackra komposition.

Grammisvinnaren Bernt Rosengren fick också blommor och som tack spelade Bernt "Så skimrande var aldrig havet" av Evert Taube.

Ny CD med Erik Nordström och Kjell Jansson-Jan Zirk Quartet

Erik berättade efter konserten att han förra året spelade in en CD, "Chelsea Bridge", på märket Dragon CD 346, med enbart Billy Strayhorn-kompositioner. Erik var mycket nöjd med inspelningen.

Alice Babs åter på turné i Sverige

Alice besöker med Nils Lindberg trio och Uppsala Kammarkör följande städer:

Gustav Vasa Kyrka i Stockholm den 28 och 29 juni, Insjön vid Oscar Lindbergs orgelstuga i Insjön den 3 juli, Leksand den 4 juli, Piteå den 7 och 8 juli.

Senaste nytt på CD-fronten

1. Autumn Leaves
Ben Webster med Georges Arvanitas trio, Futura Swing 06.
Inspelad den 5 juni 1972 i Paris. Svårfunnen LP nu på CD.
2. After The Party's Over
Aaron Bell Trio med bl.a. Hank Jones (6 tagn.), Tyree Glenn (2 tagn.), Charlie Smith (4 tagn.). Inspelad maj-juli 1958 i N.Y.
Mycket bra och svårfunnen LP nu på CD, RCA 74321180822.
3. Clark Terry, The C Jam All Stars, RCA 09026-63569-2
Inspelad den 13 november 1958 i München. Med CT, PG, CD, JW, SWrd. 10 tagningar, tillägg till CD:n är C Jam Blues.

En minnenas afton
kring Smoke Rings:

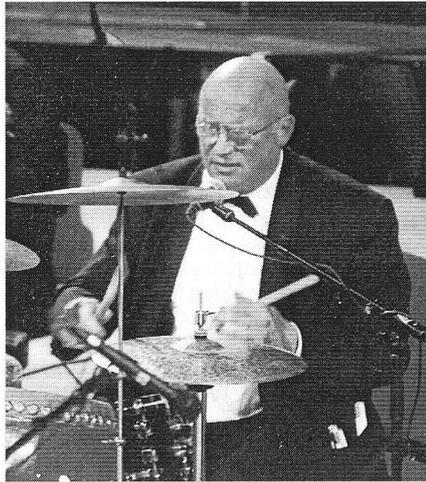
"A lonely man walking away in a distance to nowhere...."

En genuint trevlig minnesafton präglad av värdighet och utan överdriven sentimentalitet, med stunder av allvar och glädje och tacksamhet för vad Leif Anderson hann ge sina många vänner i jazz-Sverige. Sådan blev Nalengalan till "Smoke Rings" ära den 30 januari, en ljus minnesstund med Leif Anderson i centrum då många vittnen trädde fram och gav sina bidrag till bilden av en man som verkligen blev en legend under sin livstid.

Frans Sjöström, hans producent i över dussintalet år, karakteriserade honom som en oerhört professionell radioarbetare med en medvetet teatralisk framtoning – en ömsint och trogen människa, men också kolerisk: "living in a constant rage". Kritiken mot det han inte gillade var oförsonlig: om Miles Davis "Sketches in Spain" sade han att "man lika gärna kunde lyssna till när någon spolade på toaletten" och ett annat bekant yttrande är "Det jävligaste jag vet är en kommunist som gillar Lester Young". Politiskt var han ganska mörkblå och han koketerade en hel del med en misantropi som var släkt med hans favoritförfattares, Raymond Chandlers, En av hans signaturmelodier, Marlowe's Theme, hade hämtats just från en av Chandlers TV-serier, där det heter om hjälten att "he was a lonely man walking away in a distance to nowhere". Så ville också Leif Anderson gärna se sig själv, menade Frans Sjöström, ensam och en man utan mål....

Leif Anderson hade glatt sig åt en kväll som denna, menade Sjöström, och värmts av den för han kände det faktiskt som om han var på väg ut redan långt innan sjukdomen drabbade honom. Till detta bidrog i hög grad att det företag han skänkt sina tjänster i sammanlagt 39 år knappast visade någon större entusiasm för hans gärning. Misshandlad blev han inte men det kan också sägas att ledningen inte månade sig om honom. Hos Leif Anderson skapade detta en känsla av bitterhet, som fördyrade hans sista dagar.

Sen grep Frans Sjöström efter den stora bassaxofonen och tog plats i Classic JAZZ Band där också kvällens konferencier Jens Lindgren spelade trombon – ett band i den nyklassicistiska andan med rötter i 20- och 30-tal.



Trummor hanteras av Christer Ekhé, som även överraskar med sång. Foto Olle Lindholm.

En orkester med för DESS-medlemmarna välbekanta ansikten och röster från andra klubbafnarnar. Aftonens andra orkester, storbandet Ballroom Big Band, var dock möjligen mer obekant. En mycket kompetent dansorkester med 40-talsstuk och tonvikt på kollektivet, men inte alls utan jazzimprovisatorisk kompetens. Speciellt när en mindre grupp formerades och lekte sig igenom en rad lite västkustbetonade arrangemang – jag satte en stjärna i kanten för trumpetaren Luciano Masetti som ett uttryck för studentens uppskattning.

Men annars var det gruppkänsla som var kvällens nyckelord som t o m skulle kunna sägas omfatta en så självlysande stjärna som Arne Domnerus, här i par med Kjell Öhman. "Memories of you" och "Sing, Sing, Sing" med Ballroom Big Band skulle säkert ha utlöst några skrockande instämmanden från Smoke Rings om han lyssnat i sin himmel. Dompan är ju annars i en annan galax än de flesta av kvällens övriga musikanter, både i kraft av ett långt liv i jazzens tjänst, och en unik begåvning.

I varje fall sista delen av argumentet kan appliceras också på Jan Lundgren, tilldelad det första Sigma-stipendiet å 15.000:- kronor. Han vittnade, liksom Domnerus, om den roll Leif Anderson spelat i deras respektive liv – för Lundgren blev det en uppenbarelse och en omvändelse, när han introducerades i jazzen av Leif Andersons hessa Harlemskånska dialekt. Nu spelade han sin version av Strayhorn's "Lotus Blossom" lyriskt stramt och utan att ramla i styckets sentimentalaste fallor. Han är styv, Lundgren, och långt mer än lovande vid det här laget. Han platsar bland de Stora Grabbarna.

Dans blev det också och det var roligt att betrakta det urval av dansstilar från 40-talet och framåt, som exponerades på dessa klassiska tiljor som är Nalens. Det var ett bra arrangemang, om nu detta får sägas av en nära inblandad. Jag glädde mig åt den goda och glada stämningen, åt den självklarhet med vilken publiken slöt upp kring hyllningen av Leif Anderson. Musikaliskt var det också lyckat utan att lyfta till de högre höjderna. Det gjorde faktiskt mindre för viktigast var att vi var tillsammans i en viktig manifestation.

Bo Holmqvist



Jan Lundgren, som fick "Sigma-priset till minne av Leif "Smoke Rings" Anderson". Foto Harley Bardh.



Arne Domnerus med Ballroom Big Band under ledning av Curt Silwmark. Foto Harley Bardh.



Classic Jazz Band spelar upp med Mattias Seuffert, ts, Göran Eriksson, as, Göran Lind, b, Bent Persson, tp, Jens Lindgren, tb, och en osynlig Ulf Johansson Werre, piano. Foto Harley Bardh.

A Place for Duke:

Uptown Cotton Club, 644 Lenox Avenue, 1918-1946



The story starts about 1918. A building was constructed for amusement purposes in the corner of 142nd Street and 644 Lenox Avenue, uptown in Harlem. Downstairs was the Douglas Theatre and upstairs was the Dance Hall. The dance floor part didn't run so well and in 1920 the heavyweight ex-champion Jack Johnson put up some money, rented the Dance Hall and named it Club Deluxe. It could seat 400-500 people. Still the place didn't do so well, but then a syndicate from Chicago with Owney Madden (born in England) as a leader wanted to buy Cotton Club. Jack and Owney's men made a deal in 1923 on how to run the club. Owney's main purpose was to sell his own produced beer from Phoenix Cereal Beverage Company on West 25th Street and make money in the days of prohibition. The Gang brought waiters and all other staff from their hometown Chicago to work at Cotton Club. At the time Owney was in prison, serving lifetime for manslaughter of which he was convicted in 1914. He served more than 10 years in the Sing Sing-prison, New York. The police thought that he had more murders on his conscience, but could never prove it.

Sonny Greer said: "Owney Madden was as big in New York as Al Capone was big in Chicago". Owney had the control of West Side of Manhattan until the Italians took over the area.

If there was a reason for naming the place Cotton Club, it is unknown, but maybe the intention was to signal that this was for "Whites Only" in a southern tradition. The club catered for an all white audience, but the performers were all black with a very pretty chorus line, no girl over 21. The club now employed Lew Leslie ("Blackbird" later on) as producer of the show and the young Jimmy McHugh as songwriter. Later on McHugh got 23-year-old Dorothy Fields as a partner.

Cotton Club didn't allow people to talk loud during shows and the waiters didn't do any Charleston-steps while balancing their trays. Cotton Club was elegant, top class. "Aristocrat of Harlem", Lady Mountbatten named it.

Owney was a free man in 1923 after eight years in prison, because of good behavior, but he was seldom seen at the club. (In the film Cotton Club it seems like Owney was there all the time, but that is not true according to Jim Haskins.) He now concentrated on brewing beer in a big scale.

Cotton Club wanted to copy the style of and be an uptown version of Broadway as a club. It certainly had a celebrity clientele like Bing Crosby, Jimmy Durante, Irving Berlin and Cole Porter as guests. The club always opened very late, so that the famous stars from other clubs and theatres had a chance to come to the late shows.

In June 1925 Cotton Club and other clubs were fined for violating the Prohibition Laws and closed for three months. When the club reopened Harry Block was the new front man and Herman Stark (an ex-machine-gunner) was the new stage manager.

In 1927 King Oliver got an offer to play at the Cotton Club, but turned it down, maybe because he was afraid of violence. Then Jimmy McHugh mentioned that he knew a band from Kentucky Club, Duke Ellington, which could replace King Oliver. A great band, for the moment playing in Philadelphia. Cotton Club by tradition had only engaged musicians from Chicago so McHugh was turned down. But McHugh got support from Jack Johnson and finally also Block agreed - now they had to face a new problem. Duke Ellington had a contract in Philadelphia at Gibson's Standard Theater overlapping the opening date, December 4, at Cotton Club. One man was sent to the Gibson owner with the message: "Be big or you will be dead". The contract was cancelled. Duke opened up at Cotton Club as wanted on Dec. 4, 1927. He started up with an 11-piece band. The rest is history - Duke stayed for three years with some interruptions. He was often replaced with Cab Calloway.

Mildred Dixon, a dancer, started to work in Cotton Club at the same night as Duke. He noticed her and they got acquainted. Later on she became Duke's 2nd woman when Duke left his wife Edna - though Duke never married Mildred. Sonny Greer also found his wife in the chorus line, Millicent Cook.

With the help of announcer Ted Husing, Columbia Broadcasting System, Cotton Club became a national smash. In these days recordings of broadcasts were not so common, but as late as 1998 Steven Lasker found an "aircheck broadcast" recording from Cotton Club, 1932. This is today the earliest remaining aircheck. The competition between the clubs was tough and Cab Calloway worked both

in the Cotton Club and successfully at The Plantation Club during a period in 1930.

In 1930 Jimmy McHugh and Dorothy Field left Cotton Club. They were followed by Ted Koehler and Harold Arlen, who earlier had been working at the downtown Madden-controlled spot the Silver Slipper.

1932 Owney went voluntarily to the Sing Sing prison for some months, the reason of which was never understood. In 1933 Owney went into retirement in Hot Springs, Arkansas.

In December 1933 the Prohibition laws expired and America was in depression. The Club owners in Harlem were not happy. Cab and Duke had left Cotton Club and in January 1934 Jimmy Lunceford was hired for Cotton Club. Lena Horne was also working in the club in 1934. A lot of trouble and mafia-fights in the area and burning shops were frequent in Harlem in these days and the management of Cotton Club planned to move the club to a more acceptable location. They believed the club had a good and glamorous reputation and wanted to work on in better and safer surroundings. The uptown Cotton Club closed on February 16, 1936 after 12 years. The last band to play in the Club was Jimmy Lunceford's Harlem Express.

Cotton Club, Downtown

The new Cotton Club was located on 200 West 48th Street between Broadway and 7th Avenue. Bill Robinson and Cab Calloway were among the opening night artists September 24, 1936 and Herman Stark and Dan Healy were still working for the club. On the site had earlier the famous Connie's Inn been located.

In springtime 1937, between March 15 and June 15, Duke Ellington and his Orchestra with Ivie Anderson was back and played at Cotton Club in a show with Nicholas Brothers, Ethel Waters and George Dewey Washington. Duke had a regular 30 minutes broadcast over the MBS network. "Pennies from Heaven" and "Maxicali Rose" can be found on the Black Jack LP 3004.

March 10 - June 9, 1938 Duke was back again at the Cotton Club. Recordings on LP:s from this period are Jazz Archives 12 and 13, Jazz Panorama JP-14 and MAX LP 1002. Broadcasting was regularly done over the WABC station and CBS network.

Duke now met a new young chorus girl, Bea Ellis, at the Cotton Club. After a few months Duke broke with Mildred Dixon and Bea Ellis became Duke's woman partner for the rest of their lives, although they never got married. Furthermore Duke never divorced his legal wife Edna because of his strong belief in Catholic rule.

1939 was the year for big stars like Cab Calloway and Bill Robinson, but in spite of success, the club had financial problems. Taxes, higher payrolls for artists, too many artists on the payroll and the depression caused Herman Stark paying problems in the fall of 1939. Andy Kirk and his Orchestra had been there and now for the first time Louis Armstrong came to the club. Louis also met a chorus line girl, Lucille Wilson, who Louis married later on. Louis also worked in



Cotton Club. Foto Fredrik Otternäs.

the show with Stepin Fetchi, a great entertainer.

June 10, 1940 Downtown Cotton Club was closed. The spirit in the show was gone, the depression and the war were changing the times and there was a great lack of money. Andy Kirk's Orchestra played at the last show.

About 1954 Willie Cook was going to meet Duke Ellington in Hot Springs, Arkansas in the Baptist Hotel, a hotel only for blacks. A private car picked up Willie with a driver and the driver told him that he was a bodyguard to Owney Madden. The driver had for the moment some problems because the car had got some bullet holes and he didn't want Owney to see the holes. Willie did know about Owney, but he was very surprised when Duke later on presented him to Owney Madden. Willie Cook: "Madden was sharply dressed in an elegant suit and a cap. He was a big man and seemed to live well and he was a good friend of Duke's since the old days".
Owney Madden died in 1965.

What happened at last with the locations of Cotton Club?

Cotton Club Uptown opened in November 1945 as "Club Sudan" and featured Andy Kirk's Orchestra. Later on the location became a middle-income private housing development.

Cotton Club Downtown opened up again in 1942 as "Latin Quarter".

A New Cotton Club opened in Harlem in 1978

Mr Beatty opened up a club in Harlem called Cotton Club. He had Cab Calloway as the first night opening featured attraction. You find the location at 125th St exiting from West Side High Way (then go under the West Side High Way and there is the Cotton Club of today.) But "Things Ain't What They Used To Be".



A member of the board from Faschings Vänner. Nilserik Tystberger visits New York and Cotton Club. Foto Fredrik Otternäs.

Bibliography: The Cotton Club, by Jim Haskins
Day by Day and Film by Film, by Klaus Stratemann

Beggar's Holiday

The York Theatre Company, Saint Peter's Church, October 1, 1999

Reviewed by Morris Hodara

The York Theatre Company, as part of its Musicals In Mufti program (Broadway's Overlooked Treasures In Staged Concert Performances), presented Duke Ellington's Beggar's Holiday for five performance on October 1,2,3. At the first performance on Friday, October 1, the cast was obviously under-rehearsed and most of its members had to read from script. The singers were accompanied only by a piano. However, it was a pleasure to hear the full score of Duke's most ambitious work for the stage. Most of us are familiar with only a handful of the songs recorded by Ellington, "Maybe I Should Change My Ways", "Brown Penny", "Take Love Easy" and "Woman, Woman, Woman" and one or two others recorded by other artists. It was fascinating to

see and hear how "Tooth and Claw", "Tomorrow Mountain" and "Wrong Side of the Railway Tracks", which we have heard about, actually fit into context of the play. Although it was a valiant try, in general, the effort did not come off. A lot of the music sounded like a rush job written to fit the lyrics and without much individual character. The better songs were not given the attention that they deserved and an orchestra and scenery were sorely missed. But we are lucky to live in the Greater New York area and get a chance to see an Ellington and Strayhorn effort that we would not be able to see elsewhere.

SCENES & MUSICAL NUMBERS

ACT ONE

In Between	The Beggar
T.N.T.	Crazy Cool, Flora Fourways, Dolly Diddle
No One But You	MacHeath, Polly
Take Love Easy	Miss Jenny
I Wanna Be Bad	Sneake Pete
Loose Living	Cozy Cool, Ensemble
Fence's Fugue	A Thief, Mr. Peachum, Mrs. Peachum
The Scrimmage of Life	A Peachum, Mrs. Peachum, Capt Lockit
Our Polly	Mr. Peachum, Mrs. Peachum
Each Maiden Who Is Smart	Mr. Peachum, Mrs. Peachum, Polly
No One but You (reprise)	Polly
In Between	The Beggar
Tooth and Claw	MacHeath, The Gang
Wrong Song of the RR Tracks	Cozy Cool, The Gang, The Girls
Take Love Easy	MacHeath, Jenny
Tomorrow Mountain	MacHeath, Ensemble

ACT TWO

Praise the System	Prisoners
I Want a Hero	Lucy
Woman, Woman, Woman	MacHeath
Lullaby for Junior	Miss Jenny
Maybe I Should Change My Ways	MacHeath
Quarrel for Three	Polly, Lucy, MacHeath
Live for the Moment	Sneaky Pete
Brown Penny	Lucy
I've Got Me	Miss Jenny
Maybe I Should Change My Ways (reprise)	MacHeath
No One but You (reprise)	MacHeath, Polly, Lucy, Jenny
In Between (reprise)	The Beggar
Tomorrow Mountain (reprise)	MacHeath, Ensemble

Address: The Theatre at Saint Peter's, Citycorp Center, 619 Lexington Ave., at 54th N.Y.

Beggars Holiday framfördes på Broadway under 14 veckor med endast 108 föreställningar. Kritiken var blandad. Alfred Drake och Zero Mostel hade ledande roller med bl.a. Marie Bryant, vokal. Duke skrev musiken, men mycket lite av musiken överlevde och kom ut på skiva som Morris Hodara säger. Ekonomin knäckte showen i mars 1947. Duke själv lyckades aldrig riktigt på Broadway. Ett försök gjordes på Schubert Theatre i Chicago, april 1947, men showen lades ner efter två veckor.

Plats och tid för den officiella premiären: Broadway Theatre on Broadway at 53rd Street den 26 december 1946.



JOHN LEWIS

Modern Jazz Quartets ledare, pianist, kompositör fyller 80 år

Det finns ett antal jazzpianister som har ett mycket personligt anslag. Tatum, Ellington, Teddy Wilson, Monk. Det finns också pianister som kan berätta en historia i sina solon, "Story Tellers". Som Basie, Jess Stacy, Mel Powell, Bud Powell. Men det finns nog bara en som har båda dessa egenskaper, ett eget sound och jazzmusikalisk berättartalang - John Aaron Lewis, Modern Jazz Quartets ledare, 80 år den 3 maj. En gång liknade jag honom vid en pianojazzens Erland Josephson: både berättar historier med ett högst personligt tonspråk.



John med sin hustru Mirjana samtalar med Putte Wickman i New York för några år sedan. Foto Olle Lindholm.

Det är ofta man ler, småmyser förtjust, när John Lewis bygger upp sitt solo med lite torr humor men alltid till ett klimax. Och det svänger. Därför har jag lite svårt att förstå Milt Jacksons påstående om Lewis spel i den Down Beat-intervju förra hösten som blev hans sista när han säger att John Lewis medvetet undertryckte swingen "when the quartet suddenly hit a groove".

Nej, nog svänger John Lewis på sitt sätt, kanske inte som Milt Jacksons flygande vibrafonspel när han finner sitt "groove". Kritikern Whitney Balliet anser att Lewis är en unik pianist med delikat anslag, ständigt i rörelse med avväpnande och enkla idéer. Enkelhet präglar hans spel trots flera inbrytningar i den klassiska musiken, inte minst hos Fader Bach.

Född i La Grange i Illinois växte han senare upp i Albuquerque, New Mexico. I armén 1942-45 träffar han trumslagaren Kenny Clarke och de båda skulle sedan ingå i Dizzy Gillespies legendariska storband. Han spelar med Charlie Parker i en av den moderna jazzens klassiker, Parker's Mood 1948, och medverkar med både pianospel och arrangemang i Miles Davis likaledes legendariska tubaband 1949 och sitter ofta i Lester Youngs smågrupper. 1952 föds Modern Jazz Quartet, först med Lewis, Clarke, Ray Brown och Milt Jackson, efter ett tag kom Connie Kay i stället för Clarke och Percy Heath ersatte Brown.

Jazzhistoriska kvartetter som Benny Goodmans och Dave Brubecks tjänade nog mer pengar men jazzmusikaliskt var MJQ i en högre klass.

Ska man låta innerörat riktigt njuta av John Lewis piano rekommenderas hans två egna LP på Atlantic, en av dem har nu äntligen kommit ut på en dubbel-cd (The John Lewis Piano/Jazz Piano International Collectables, COL-CD-6251).

Även om vi i denna hyllningsepistel mest håller oss till jazzmannen John Lewis får vi inte glömma att han var en av förgrundsfigurerna i den s k Third Stream-skolan och samarbetade med olika slag av fusionsmusik, med stråkorkestrar och andra kombinationer. Även i kvartettformatet gjorde han en del annorlunda utflykter, kanske var det därför som främst bluesspelaren Milt Jackson tröttande på allt "smokinglir", vilket nog var den främsta orsaken till att kvartetten efter 22 år upplöstes. Avskedskonserten den 25 november i Lincoln Center i New York blev en minnesrik

tillställning, alla fyra spelade som om varje ton var den sista. Lyssna, allt finns inspelat med titeln "The Last Concert".

Men inte blev det sista konserten. 1981 återuppstod MJQ för en turné i Japan och sedan rullade det på, nu med bättre ekonomiska förutsättningar.

- Alla trodde att vi fyra var de rikaste svarta jazzmusiker som stått på en scen, sa Milt Jackson en gång. Men så var det inte alls.

Efter Japanturnén 1981 fick man förre medlemmen Ray Brown som manager med erfarenheter från Oscar Petersons konsertkrav. Då blev det äntligen "rätt pris" på en MJQ-konsert.

Men i december 1995 var det oåterkalleligen slut. Sista konserten i Skandinavien ägde rum den 8 december i Ålborg.

"Jo, nu är det slut - This is it", sa en något trött John Lewis när jag fick telefonintervjua honom på Hotel Hvide Hus, vi satt bara ett par rum från varandra men han ville vila före konserten. Lite trist tyckte han det var att man inte avslutade i USA utan i Lissabon. Men han var lycklig över att ha fått spela Bach i dennes hemstad Leipzig.

Modern Jazz Quartet? - Namnet hade ingen direkt betydelse, sa han. Det var det bästa vi snabbt kom på. Det var faktiskt ingen beskrivning på den musik vi spelade.

Basie och Bach har varit och är hans husgudar. - Men min modell för en vårdad klädsel, (läs smoking), kom från Ellington och Jimmie Lunceford. De var de mest eleganta orkestrar jag någonsin sett.

Efter 1995 ville John börja arbeta med undervisning, arrangemang, komponerande, sa han den gången i Ålborg. - No rockin' chair for me...

Men det blev mera än så. Resorna till Japan fortgår varje år och flera gånger sedan dess har John spelat som solist i Europa och i Schweiz. I sommar är han åter i Bern för en konsert. Inspelningarna har också fortsatt. Nyligen lanserades John som solopianist på "Evolution" på märket Atlantic. Tidningen Village Voice's december nummer bedömer denna cd som den bästa inspelningen under 1999 under rubriken "Ten to Live With While Waiting for Godot".

Nyligen har John gjort en ny inspelning med George Mraz bas, Howard Alden gitarr, Lewis Nash trummor.

Studiofolket jublade. Cd:n kommer ut till sommaren.

Sven Malm

Några goda cd-tips för 80-årslyssning:

John Lewis & Svend Asmussen, European Encounter (Atlantic), 1962 - John Lewis Album with Putte Wickman & Red Mitchell (Finesse), 1981 - The John Lewis Group, Kansas City Breaks (Finesse), 1982 - John Lewis, The Garden of Delight (EmArcy), 1987 - John Lewis, Midnight in Paris (EmArcy), 1988 - John Lewis, Private Concert (EmArcy), 1990 - samt förstås alla inspelningar med Modern Jazz Quartet, för läsaren av detta inte minst For Ellington (East-West) från 1988.



John med Svend Asmussen i New York. Foto Olle Lindholm.

Talking with the Ellington All Stars in Stockholm

Britt Woodman tells the story.

During their visit in Stockholm I had a late dinner with Britt Woodman, Butch Ballard, Lloyd Mayers and Hal Singer. They were in a good mood and had a lot to tell and when they met "Dale" Dahlander in the Hotel the laughs were full of joy.

Hal told me that he lives 10 km outside of Paris and he speaks good French. He joined Duke when Duke came back from England 1948 and he stayed up to January 1949. Sometimes they were six saxophone players in the band.

In 1948 there was some tension in the Ellington band and in 1951 it came to a split with Johnny Hodges and others, who left the band. Duke never recorded with Hal in the band because of the recording stop. Hal also told me that Jimmy Hamilton as well as Barney Bigard didn't like to play tenor saxophone. It was a pity because Jimmy had a wonderful tone as Hal said. But maybe it was because of Paul Gonsalves (?).

Hal came back from China just a month ago. He is still proud of his LP "Blue Stompin' " with Charlie Shavers at Swingville 2023 from 1958.

Lloyd told me that he played with Mercer for years and also on Broadway in different shows. When he joined Sammy Davis Jr on tour in Japan Sammy ordered 10 pair of shoes and some suits and he got 100 shoes and suits! Why? Well, he was a great star, that's why.

Lloyd said that the Ellington Orchestra sounds better with Barrie Lee Hall as leader. He chooses more experimental musicians, who know the Ellington music better. It was Lena Ellington who said that Paul should lead the band and not Barrie, who led the band after Mercer's death up to December 1997. In reality Barrie had led the band during many years. Barrie and Lloyd still play with the band sometimes.

Britt Woodman was in a good mood during the dinner and told me a lot about his relation with Charles Mingus. They were friends from the middle 30's. Also Eric Dolphy was an early friend from L.A. Eric was a very good friend to Buddy Collette.

Britt told me: Well, I started to play piano at seven, but I didn't like it then, but later on it helped me a lot to know. We started to play professionally when I was fifteen. My family started an orchestra 1936/37 with my two brothers, William and Coney. We played tb, cl, ts, g, p, with Joe Comfort, b, George Reed, dr. My father William was arranger and played trombone. I played tenor, clarinet and trombone in the beginning. All of us played different instruments. My family orchestra stopped playing 1940.

I was two years older than Charles was and we met in school and we became really good friends. We did sport, went to each other's churches and played basketball together. Charles in these days was very often in our home for dinner, because he didn't have so much money and he was very much alone, like me. Charles had very few black friends. Mostly white musicians surrounded him. In these days Charles didn't show any sign of musical genius. He played cello when we met.

One day Charles wanted to play the trombone as I did. When I heard how Charles played I said "Have you played trombone before?" and Charles said "No". Charles could play and find the right position perfectly right away. And that is difficult. But Charles found out that he wouldn't play trombone. So I thought, "He could be a good bass player, because it is hard to find the right position and harmony on the bass". In these days Jimmy Blanton was very popular and Charles wanted to play like him. I told Mrs. Mingus that Charles had a good ear and that he should play bass. Charles's father bought him a bass and Red Callender taught him first how to play.

Charles also started to play the piano. He listened to Duke and you can hear that in his piano playing. In 1939 I finished my school but Charles was still there until 1940.

I started to play with Les Hites orchestra in November 1940 and I stayed in the band until 1942.

We were paid good.

In 1942 I was drafted into the military until March 1946. I played in a band and had a good time and I was never overseas.

In 1946 we started an orchestra called "All Stars of Swing" and played at Club Downbeat. The band included Buddy Collette cl, Lucky Thompson ts, John Allison tp, Britt tb, Charles Mingus b, Spaulding Givens p, and Oscar Bradley d. We never recorded, but it was a good group. The band lasted for three months and then I played with Eddy Heywood, Boyd Raeburn and in September 1946 I joined Lionel Hampton's band and stayed till the beginning of 1948. When I went back to L.A. and played in The Bal Tabrin in Gardena. 1949-51 I was studying

arranging and conducting at Westlake College of Music in L.A.

Duke called me in 1951 and I started to play with him. I took over the chair of Lawrence Brown, who had just left.

In 1944 - 45 Charles became known in the area and started to play with known musicians. In these days Charles was a sensitive and shy person, already sensitive about race. But behind the bass he became a stronger and more powerful person and with time he became a great leader with his own band, but still very much aware of race problems. Britt believes that Charles had the same genius as Duke had but he didn't have Duke's personality to reach an audience as Duke did.

In February 1953 Charles was playing with Duke's band. There was then this argument between Juan Tizol and Charles Mingus at the from Apollo Theatre in New York.

Juan Tizol had arranged a tune for the band. The truth is that Charles was not a good note-reader and he didn't play right according to Juan. Charles played one octave too high on the bass. Juan didn't like that. In the intermission Juan told Charles that he didn't play as Juan wanted. Charles was very short tempered. Things happened suddenly. Everybody knew that Tizol had a knife in the pocket of his jacket. Tizol made a move towards the pocket, Charles saw it and wanted to protect himself. He pushed Tizol away with his left hand on Tizol's shoulder so hard that Tizol fell backwards a few meters. When the concert started again Juan didn't show up on the stage.

The public didn't see anything of this incident. After the concert Charles and Tizol were called to Duke's dressing room and Tizol told Duke "He or me has to leave the band" and Duke told Charles that "I don't have any choice". Charles had to leave the band.

Duke didn't really like the way Charles played the bass. Charles was a soloist and played high up on the bass and Duke wanted a bass player to play on the lower part of the bass.

Later on when Charles had a band and Britt had stopped playing with Duke's band in the 60's, Charles asked Britt to join his band. But Britt said "You are playing too modern for me". Anyway, we did some recordings and our friend Eric Dolphy joined Charles's band after having played with Chico Hamilton.

During this October tour with the Ellingtonians in Europé, Britt Woodman became ill. Back in New York the doctor told Britt that he had troubles with his lungs, and he will probably never be able to play the trombone again. He will move to Los Angeles in April to stay with his brother's family.

Britt Woodman was born on June 4, 1920 in Los Angeles.

Göran Wallén



Britt Woodman at the Chicago Conference in 1998
with Butch Ballard, drums and Aaron Bell, piano.

Bubber Miley Discography, Part 3

March 10, 2000

By: Bo Scherman, Göran Eriksson, Nils-Gunnar Anderby and Göran Wallén.

Recordings of Bubber Miley, except with Duke Ellington and his Orchestra, including sessions for which he has previously been listed, but on which his presence is doubtful. The initials BM will be used for Bubber Miley throughout the discography.

This section covers only one month of 1924, an extremely busy period for BM in the studios of different record companies. In fact, we are convinced that he is present on even more recordings than he has been credited for in previous discographies. By this time, he had already developed a strong musical identity, with characteristic inflections, occasional light growls and some pet phrases and effects, very different from other trumpet players in New York such as John-

JOSIE MILES (vcl), acc. by the Choo Choo Jazzers: Louis Metcalf or BM (tp), Cliff Jackson (p), Elmer Snowden (bj).

New York, c. late September or early October, 1924

31679 Flora's Weary Blues Ajax 17070

Note: This title has not been checked aurally by us. According to Dixon-Godrich and Rust, the trumpet player is Louis Metcalf, but since it was probably recorded on the same date as matrix numbers 31675 and 31678 by Rosa Henderson (see part 2 of the discography), there is a strong possibility that it is BM.

JOSIE MILES (vcl), acc. by Kansas City Five: BM (tp), Jake Frazier (tb), Bob Fuller (cl), unknown (p), poss. Elmer Snowden (bj).

New York, October 2, 1924

9761-A Temper'mental Papa Edison 51477, IAJRC 49, Document DOCD-5467

9761-C Temper'mental Papa Edison 51477, Document DOCD-5654

9762-B Sweet Man Joe Edison 51476, IAJRC 49, Document DOCD-5467

Note: Dixon-Godrich has poss. Johnny Dunn on trumpet. Rust has BM or Johnny Dunn. It is aurally BM, and there is nothing that supports the Johnny Dunn theory.

TEXAS BLUES DESTROYERS: BM (tp), Arthur Ray (harmonium org). New York, c. October 2, 1924

31687 Lenox Avenue Shuffle Ajax 17065, AFCDJ A-016

Down In The Mouth Blues Ajax 17065, AFCDJ A-016

Both titles also on Rarities 11, Classic Jazz Master CJM1, EPM151022, 159252 (tracks 5 and 6) and Neovox 822 (MC).

TEXAS BLUES DESTROYERS: BM (tp), Arthur Ray (harmonium org). New York, c. October 5, 1924

105588 Down In The Mouth Blues PA 036160, Pe 14341, Columbia C3L33

105589 Lenox Avenue Shuffle PA 036160, Pe 14341

Both titles also on Rarities 11.

TEXAS BLUES DESTROYERS: BM (tp), Arthur Ray (harmonium org). New York, c. October 7, 1924

13832 Lenox Avenue Shuffle Vo 14913

13834 Down In The Mouth Blues Vo 14913

Both titles also on EPM 151022, 159252 (tracks 1 and 2).

Note: According to some discographers, Arthur Ray plays accordion on the above Texas Blues Destroyers sessions, but it is undoubtedly an organ!

JOSIE MILES (vcl), acc. by the Choo Choo Jazzers: BM (tp), unknown (cl), unknown (p), Elmer Snowden (bj).

New York, c. early October, 1924

31690 Believe Me, Hot Mama Ajax 17066, Document DOCD-5467

Rev.: Ajax 17066 Viola McCoy.

Note: Dixon-Godrich have unknown tp, cl and p, Rust has Louis Metcalf (tp) and Cliff Jackson (p). To us it is aurally the same trumpet player as before (BM). The pianist is most certainly not Cliff Jackson but sounds more like Louis Hooper.

MONETTE MOORE (vcl), acc. by the Choo Choo Jazzers: BM (tp), Jake Frazier (tb), Louis Hooper (p), Joe Davis (effects) -1.

New York, c. early October, 1924

31692 Work House Blues Ajax 17064, Historical 5829-14

31694 House Rent Blues -1 Ajax 17064, Historical 5829-14

31695 House Rent Blues -1 Ajax 17064

Ajax 17064 as by Susie Smith.

Both titles and takes also on Document DOCD-5338.

ny Dunn, Louis Metcalf and Rex Stewart, for whom he has sometimes been mistaken. All these typical ingredients are present in all the blues accompaniments we have listed here and listened to, although the playing on those is rarely on the high level of the Texas Blues Destroyers and Kansas City Five sessions. Dixon-Godrich seem to have based their personnel listings for the Ajax sessions on an interview with Louis Hooper in Record Research, issue 77. We don't always agree with his identifications, as noted below. Did anyone interview Louis Metcalf about his blues accompaniments?

Please send us your additions, corrections and other comments, which will be noted after the last section of the discography.

JOSIE MILES (vcl), acc. by the Choo Choo Jazzers: BM (tp), Charlie Pryme or Louis Hooper (p), Elmer Snowden (bj), unknown (whistle) -1.

New York, c. October, 1924

31703 Won't Somebody Help Me Find My Lovin' Man? Ajax 17076, PA 032134, Pe 12203, Document DOCD-5467

31705 South Bound Blues -1 Ajax 17070, Document DOCD-5467

Sweet Man Joe

Pathé Actuelle 032124 and Perfect 12202 as by Augusta Jones.

Rev. these issues Monette Moore.

Note: The above personnel is listed by Dixon-Godrich, and we have no objections for the first two titles (we haven't heard the 3rd title). Rust has the same band members, plus a trombone and a clarinet player, who are aurally not present.

KANSAS CITY FIVE: BM (tp), Jake Frazier (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj).

New York, late October, 1924

105643 Get Yourself A Monkey Man And Make Him Strut His Stuff PA 036175, 6802, Pe 14356, VJM VLP20

105644 Louisville Blues PA 036196, Pe 14377

Rev.: Pathé-Actuelle 036175 Max Terr, Perfect 14377 Bar Harbor Orchestra.

Both titles also on Historical HLP11, EPM 151022, 159252 (tracks 3 and 4).

ROSA HENDERSON (vcl), acc. by Kansas City Five: BM (tp), Jake Frazier (tb), Bob Fuller (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj).

New York, October 28, 1924

9812-B Don't Advertise Your Man Ed 51478, IAJRC 49, Document DOCD-5403

Rev. Edison 51478 not known.

HELEN GROSS (vcl), acc. by Kansas City Five: BM (tp), Jake Frazier (tb), Bob Fuller (tb), Bob Fuller (cl), Louis Hooper (p), Elmer Snowden (bj), unknown (chimes).

New York, October 28, 1924

9813-C Undertaker's Blues Ed unissued, Document DOCD-5477

Note: For the above Rosa Henderson/Helen Gross session, Dixon-Godrich have unknown (tp) and a "prob" before all the other musicians on the Rosa Henderson title and before Frazier on the Gross title. Rust has ? BM (tp) and no reservations about the identity of the others. To our ears, it is definitely BM on trumpet, and all the other musicians listed above are most certainly also present. Undertaker's Blues, which BM recorded again with Rosa Henderson the following month, is an early example of a blues in a minor key. Also, it is interesting to note in both versions the quotation from Frédéric Chopin's "Funeral March" from Sonata No. 2, Opus 35, in B-flat minor, which BM used later in his composition "Black and Tan Fantasy", first recorded with Duke Ellington April 7, 1927.