



Duke Ellington Society of Sweden

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Otto Hardwick

*Duke Ellington's
sweet
alto saxophonist*

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Nu tar vi nya tag

Alla våra medlemmar önskas en god fortsättning på det nya året. Med det önskar jag även en god fortsättning för vår förening och att vårt medlemsantal skall öka. Den CD som vi skickade ut med förra Bulletinen har rönt ett gott mottagande och något annat hade jag inte väntat mig. Den speglade ju en höjdpunkt i Duke Ellingtons karriär. Vi räknar med att senast under 2018 kunna presentera våra medlemmar med ännu en CD med intressant Ellingtonmaterial.

I min förra ledare beklagade jag mig över den dåliga anslutningen till våra medlemsmöten. Saken har naturligtvis diskuterats inom styrelsen och vi har kommit till resultatet att vi måste försöka göra våra medlemsmöten mer attraktiva för medlemmarna så att de finner anledning att komma. Därför har vi beslutat att vid nästa medlemsmöte

den 13 februari engagera två erkänt bra musiker med synnerligen gott renommé. Det rör sig om teamet Kjell Fernström och Mårten Lundgren (se kallelse på sid. 20). Detta innebär att kostnaden för evenemanget höjs och vi tvingas därför höja entréavgiften till 200:-, men vi tror och hoppas att våra medlemmar skall få valuta för sina pengar.

Det kommande medlemsmötet är också årsmöte. Som regel brukar ett årsmöte avklaras ganska snabbt men jag vill här göra våra medlemmar uppmärksamma på att styrelsen kommer att be om medlemmarnas tillstånd till att få höja medlemsavgiften fr.o.m. år 2018 till 300:- från nuvarande 250:-. Trots Riksbankens enträgna försök har vi ändå en viss inflation och med vår strävan att regelbundet ge ut en egenproducerad CD kan vi behöva en viss förstärkning

av kassan. Jag känner mig övertygad om att årsmötet kommer att godkänna vår begäran. Alla årsmöteshandlingar kommer att finnas tillgängliga inför mötet.

När jag ändå är inne på ekonomifrågor så hoppas jag att alla våra medlemmar kommer att använda sig av det inbetalningskort som bifogades förra Bulletinen. Det är av stor betydelse för oss att medlemsavgifterna betalas och jag vill gärna slippa att behöva gå ut med påminnelser.

Så till slut, njut av denna Bulletin, som innehåller mycket intressant material. Vi ses på årsmötet.



Leif Jönsson, ordförande i DESS

HejDukera

I vår förra Bulletin hade vi nöjet att få hälsa ett antal nya medlemmar välkomna i DESS. Flera av dessa var hemmahörande i Karlstad och medlemmar i den lokala Frimurarlogen. Inom logen har man bildat en Frimurareensemble med mycket Ellington i repertoaren och som namn har man valt det mycket passande och dialektalt klingande namnet HejDukera.

Logen i Karlstad bär det eleganta namnet Det Gyllene Snittet och för en tid sedan genomförde man en måltidsloge då temat för kvällen var ingen mindre än Duke Ellington.

HejDukeras kapellmästare Börje Carlson höll ett inspirerat tal om Ellingtons musik och karriär allt ifrån den första tiden i Washington och fram till slutet 1974. Han nämnde passande nog att Ellington faktiskt var frimurare och intogs 1932 i Social Lodge No. 1 i Washington. Obekräftade rykten säger att även tidigare presidenten Barack Obama var medlem i denna loge.

Frimurarlogen ger ut en tidskrift för medlemmarna och i det senaste numret kan vi läsa ett väl beskrivande referat från detta tillfälle och en bra sammanfattning av Börje Carlsons kåseri. Författare är



Anders Edwall, Börje Carlson, Leif Nilsson, Magnus Tuneld, Torbjörn Wahlström, Patrick Standfast och Bengt Davidsson.

Per Almskog och han var vänlig nog att i referatet nämna DESS vid namn och om våra aktiviteter. Medlemmarna i HejDukera tilldelades ett bevis på sitt medlemskap i DESS.

Naturligtvis fick HejDukera möjlighet att spela och självklart var det genomgående Ellingtonmelodier man spelade. Inför stående ovationer spelades

Take The "A" Train en andra gång som extranummer. Kapellmästaren kunde bara beklaga att man inte repat in fler låtar.

Kanske finns det möjlighet för oss att få lyssna till HejDukera vid något framtida medlemsmöte i DESS.

Leif Jönsson



Intressant och underhållande på årets sista möte.

Rune E. Sjögren, nybliven DESS-medlem, konstnär och f.d. art director, inledde förra årets sista medlemsmöte med ett kåseri under rubriken "Ellington - från ett snett perspektiv". Han började med att varna alla närvarande: "Jag är ingen Ellingtonexpert. Och ingen Ellingtonfan. Jag har en inbyggd misstro mot självklara auktoriteter. Det spelar ingen roll om alla säger att de är fantastiska, otroliga helt underbara, världens bästa etc. Jag måste själv övertyga mig om det." Trots varningarna berättade Rune med både humor och kunnskap om sina uppfattningar om både Ellington och andra jazzpersonligheter, vilket interfolierades med väl valda musikinslag, från *Black and Tan Fantasy* till *Perdido*. Och däremellan några inspelningar med Runes store idol: Fletcher Henderson.

Successivt lärde sig Rune att uppskatta delar av Ellingtons musik, kanske framför allt smågruppers musik, där han tyckte Ellingtons pianospel kom mest till sin rätt. Men han saknade ofta överraskningsmoment i Ellingtons musik: "För

mig är jazzen överraskningarnas musik". Förnyelsen kom med Ben Webster 1936-42, både för soundet och solistiskt. Jazzen har egentligen mycket få musiker, som kunnat förnya sig hela tiden. "Lester Young under perioden 1936-42 är den ende musiker jag kan komma på just nu", sade Rune bl a. (Miles Davis? red.anm.)

Mot den bakgrunden fick de närvarande lyssna till en ingående skildring av Runes jazzintresse från 40-talet till slutet av 70-talet. Tonårstiden i slutet av 40-talet var viktig. Då fångades han av jazzen: olika orkestrar, jazzpersonligheter, jazzklubbar och intressanta jazzvänner.



Curt Andersson,
Claes Brodda, Martin Wikström,
Bertil Fernqvist saknas på bilden.

Han behandlade i ett avsnitt också Ellingtonorkesterns och dess medlemmars sociala struktur och beteenden, vilket inkluderade Colliers oerhört kritiska bok om Duke Ellington och hans orkester. Här hade Rune många intressanta synpunkter.

Swedish Pastry med Claes Brodda, klarinett och tenorsax, Martin Wikström, vibrafon, Curt Andersson, bas och Bertil Fernqvist, gitarr, svarade för kvällens musikinslag. Med sedvanlig elegans och kunskap presenterade Claes sin orkester och kvällens melodival från Ellingtons, Goodmans och Hamptons repertoarer. Kvällens konsert var en trevlig och underhållande upplevelse. Den något anorlunda instrumenteringen bjöd på mångsidig och behaglig kammarjazz med intressanta solon. *Harlem Nocturne* med referenser till Åke "Stan" Hasselgård inledde konserten, följt av *Sophisticated Lady* och *Sweet and Hot Mop*. *Love Me or Leave Me* samt Elmo Hopes' *Bella Rosa* följde efter det. Duke's *Prelude To A Kiss* och *Cotton Tail* värmde sedan entusiasterna. Därefter var det dags för Goodmanlåtarna *Moonglow* och *Slipped Disc*, där Martin Wikström firade triumfer på sin vibrafon liksom i Toots Thielemans *For My Lady*. Kvällens sista låt blev Lionel Hamptons paradnummer *Flying Home*.

Thomas Harne

Nästa Duke Ellington-konferens

Vi har fått glädjande besked från vår systerförening i England, DESUK, och deras Antony Pepper, att man förbereder något som man kallar en mini-conference i London. Tanken är att konferensen skall äga rum samtidigt som DESUK har sitt årsmöte den 29 april, 2017. Man har bokat lokal för konferensen i Punsch Tavern, 99 Fleet Street, London, EC4Y 1DE. En konsert är tänkt att äga rum kvällen innan, d.v.s. den 28 april och troligen även den 29 april. I övrigt är det tänkt att konferensen skall begränsas till en dag och Antony inbjuder hugade delegater att kåsera på något Ellingtonämne. Sådan anmälan kan göras till ap@antonypepper.com. Någon deltagaravgift är inte planerad men man säger sig acceptera "donations".

Hotellrum i centrala London är inte billiga och Anthony rekommenderar att man bor utanför stadskärnan med tågförbindelse in till Blackfriars Station, som ligger i närheten av konferenslokalen.

Vi kommer under närmaste tiden få fler detaljer om konferensen och vi kommer att hålla våra medlemmar informerade. De som är medlemmar i DukeLYM kommer att bli löpande underrättade via nätet.

Bo Hauffman

Rättelse

I vår förra Bulletin har ett beklagligt stavfel insmugit sig, vilket Björn Englund nogsamt observerat. På sidan 15, vänster spalt, rad 10 från slutet står skrivet namnet "Gotman". Det skall rätteligen vara "Gorman", vilket vi härmed ber att få korrigeras.

Redaktionen

Nya medlemmar

DESS hälsar följande nya medlemmar välkomna i vår illustra förening:

Ezio Chiarelli, Milano, Italien
Per Josephsson, Hägersten
Ingrid Katsler, Malmö
Remco Plas, Holland
Frits Schjött, Svendborg, Danmark

DESS behöver fler medlemmar.
Inspirera Dina vänner och bekanta att också vara med!

Otto Hardwick

Otto James Hardwick was born on May 25, 1917, in Washington, D.C. His name is often erroneously spelled Hardwicke. His first name is to be pronounced "O-toe". Later in life he got the nickname "Toby". Early in life he was taught to play the violin. Already at the age of fourteen he played string bass in Carroll's Columbia Orchestra and it has been said that he was so small and tiny that his father had to carry the bass to the gigs. When he befriended Duke Ellington, he lived a block away from the Ellingtons on T Street. He got involved with "Duke's Serenaders" and played the stringbass in the band. However, Ellington soon persuaded him to learn the C-melody saxophone and ultimately the alto saxophone which would become his principle instrument.

Together with Sonny Greer, Arthur Whetsel, Elmer Snowden and Duke Ellington he formed a band that would become the nucleus of The Washingtonians and later on Duke Ellington and his Orchestra. During their days at the Kentucky Club Hardwick played both alto and baritone saxophone and occasionally also the bass saxophone. When Harry Carney came into the band it was primarily as an alto saxophonist but he got so impressed by Hardwick's handling of the instrument that he rather concentrated on the baritone and as we know he developed his ability into mastery. Consequently Hardwick concentrated even more on the alto and was very vital on that instrument until the advent of Johnny Hodges.

Despite the friendship between Ellington and Hardwick since the early days in Washington, Ellington had some problems with him. Hardwick had a habit of suddenly disappearing for several days, which needless to say caused problems. He also became a heavy drinker. Barney Bigard in his autobiography "With Louis and the Duke" (Oxford University Press, NYC) says that Ellington was just about to fire Hardwick on account of his unreliability



The Washingtonians: Sonny Greer, Charlie Irviss, Bubber Miley, Elmer Snowden, Otto Hardwick, Duke Ellington

and bring in Omer Simeon. However, Simeon's wife wanted him to remain in Chicago, something she later regretted. Hardwick could go off for three or four days and no one would know where he was, Bigard said. He also stated: "One night I decided I'd go with him after we got off, just to see where he went all that time. All that man did was go from apartment to apartment, friends to more friends, girls to more girls. Oh, boy, I was dead for about a week with a bad hangover." It has also been said that Hardwick lured Bubber Miley into heavy drinking with sad results as a consequence.

Ellington in his diplomatic way put it in other words; "He was a charmer and he lived the way he played his C-melody sax – sweet and straight. Toby was what he liked to be called, and he had this kind of warm, helpless air so that chicks wanted all the time to mother him. Every now and then he'd let it happen, so I never quite knew when he'd skip out of the band for a spell."

Going to Europe

However, Ellington didnt fire Hardwick, or did he? Suddenly in March 1928 Hardwick leaves The Washingtonians.

For the money he possesses he buys a ticket for a journey to France. Apparently without any plans. He goes to Paris and makes contact with an old friend, Ada Bricktop Smith, who once helped The Washingtonians into Barron Wilkins Exclusive Club, when they were without job in New York. Ada Smith was running a night club in Paris, appropriately named Bricktops, and Hardwick led a band there for a while. Later on he played with Noble Sissles orchestra at a more prestigious club. In an interview in the 1930s Hardwick had the following to say about his decision to go to France: "I thought to myself I have no chance at all of going to Europe with this guy (Ellington). The band was a hit at the Cotton Club and I guessed we'd be there for some time. So i decided, what the hell, give me my horn and I'll go anywhere! And sure enough, when I got to Paris I landed a job with Noble Sissle. We travelled all over, and later I went with Fats Waller and we landed a job at Bricktops, and then Nekka Shaws place. I had a ball". (A.H. Lawrence Duke Ellington and his World Routledge, NYK).

Returning to USA

After a few months Hardwick returned to USA. To quote Barry Ulanov ("Duke

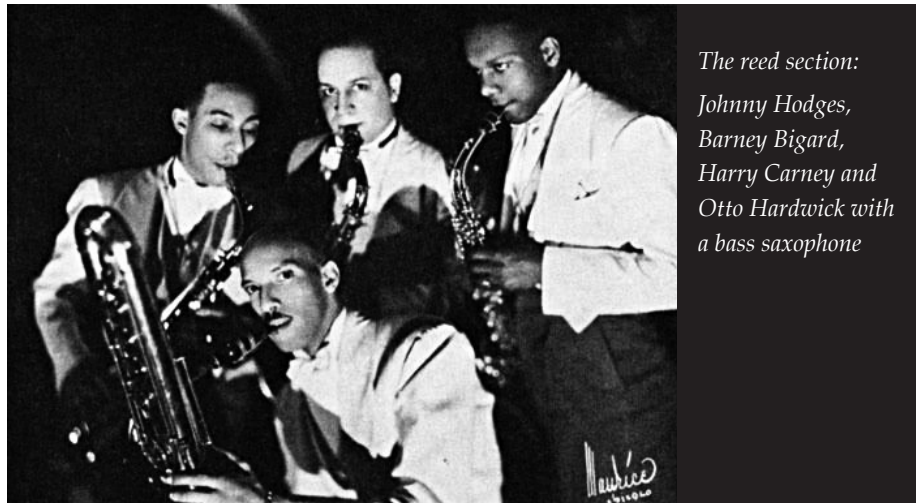
Ellington" – Creative Age Press, Inc., NYK - 1946): "he left for New York, having balled from one end of Paris to the other, learned the fine points of all the world's liquors, met a fascinating variety of people and been accepted without social restrictions and personal prejudices as the first-rate musician and human being he is".

Back in New York he briefly played with Chick Webb, but soon became a band leader and got a first rate engagement at the Hot Feet Club. It was apparently a very good band he formed because in it sat people like Fats Waller, Chu Berry, Wayman Carver, Garvin Bushell and Theodore McCord. He had a total of nineteen men on his salary list including singers and dancers. The saxophone section consisted of five men, quite unusual at the time. Unfortunately there exists no recordings with this band which seem to have been a real swinging outfit. They are said to have "cut" Duke Ellington and his orchestra in a band battle. Hardwick and his orchestra kept the engagement until the end of 1931 when mismanagement by the club owner forced the club to close down resulting in the end to Hardwick's career as a band leader.

Hardwick then joined Elmer Snowden's band and during this time the band was featured in a Vitaphone movie short named "Smash Your Baggage", which was filmed in New York's Grand Central Station. The film may be viewed on YouTube.

Rejoining Duke Ellington

In the beginning of 1932 Hardwick gets an offer from Duke Ellington to rejoin the band, and as from the month of April he is back in the orchestra. There are quite a few questions that may be raised about the return of Hardwick. A few months earlier Ellington had hired Lawrence Brown meaning the band would reach a total of thirteen members. As superstitious as Ellington was he could not accept to lead a band of thirteen men. He needed to employ one additional man to make it fourteen. And he picked Otto Hardwick knowing well his past reputation with The Washingtonians. Let us for a moment assume that Lawrence Brown had not been hired, there would be no need for a fourteenth member and consequently Hardwick would not have been offered the job. How would Duke



*The reed section:
Johnny Hodges,
Barney Bigard,
Harry Carney and
Otto Hardwick with
a bass saxophone*

Ellington and his orchestra developed then? Maybe at a later stage with another trombonist and another saxophonist? Pure speculation.

In an interview Hardwick had the following comments about his rejoining Ellington's band: "When I rejoined the band, it was just like I'd never left. Except this way, maybe. It wasn't our thing any longer. It had become Ellington's alone. This was inevitable, I guess. Ten years ago it was 'We do it this way,' and 'We wrote that.' Now the We was royal'."

Leaving Duke Ellington

We have reason to believe that Ellington was not always satisfied with Hardwick's behaviour also during his second sejour in the band. His habit of wandering off remained, and in April 1946 he was suddenly gone and no one knew where to find him. Russell Procope was called in as his substitute for a few days but when Hardwick never showed up, or Ellington's patience had reached its limits, Procope's engagement was prolonged and as we know it lasted till the end. Procope has explained the situation as follows: "Hardwick had wandered off and got lost and Duke didn't know where to find him. When I joined, it was just on a temporary basis for a broadcast he had to make in Worcester, Mass. He asked me to take the train up and I had no idea I would be with him one week or even a month later. After the broadcast he said, 'You might as well stay for a dance we have tonight in Providence.' One night led to a week, a week led to a month, a month led to a year, and I wound up staying twenty-eight years!"

One reason for Harwick's leaving the band could be Ellington's opinion

about his choice of a woman. Mercer Ellington explained it: "Hardwick aroused Ellington's ire with his choice of a woman. Their friendship which was a long and deep one was definitely affected when he vehemently disagreed with Otto's choice of a woman. He told him he was stupid to be fooling around with her, and eventually Otto quit the band forever." According to John Hasse ("Beyond Category – The Life and Genius of Duke Ellington" – Simon & Schuster, NYC) Hardwick walked of the stage during a performance at the Howard Theatre in Washington.

Style

In his criticized book about Duke Ellington (Michael Joseph Ltd., London) James Lincoln Collier anyhow gives a good description of the Washingtonians' early character and Hardwick's role: "The band depends on Toby Hardwick to carry the melody, with either Irvis or Miley playing awkward figures, undoubtedly of their own invention, behind him. Then Toby would restate the melody to a conclusion." It is probably correct to say that Hardwick's role in the band was a parallel to that of Arthur Whetsel's. As with Whetsel and the tradition of Duke's Serenaders Hardwick played in a "sweet" way all through his career and he never became a "hot" musician.

Mercer Ellington in his book "Duke Ellington In Person" (Houghton Mifflin Co., Boston) states: "Toby Hardwick was a great saxophone player so far as tone and execution were concerned, and he was also valuable from the standpoint of thought and ideas. Playing those society dances in Washington meant that the band was necessarily more melodic."

In his autobiography "Boy Meets Horn" (University of Michigan Press) Rex Stewart has the following to say about Otto Hardwick's capacity as an alto saxophonist: "Over the years I have heard thousands of saxophone tones, but none like Toby's. Generally a person's tone on an instrument tends to be duplicated, but there have been some exceptions to the rule. To me, no one has reproduced the saxophone sounds of Hodges, Bechet or Otto Hardwick. If all that I could speak of in reminiscing about Toby was his tone on that instrument, that would be unfair to the man, as Hardwick led several colorful lives in one span. There was the gay boulevardier in Rome, Paris and London, with emphasis on Paris, and the linguist (French, German, Spanish). One aspect was as the debonair bandleader of Jack "Legs" Diamond's Black Cat Club in Greenwich Village, NYC, where he became the intimate of people like the famous bootleggers of those days Texas Guinan, Dutch Schultz and other mobsters. To this background we'll add his important role as lead saxophone with his boyhood pal, Duke Ellington."

Recordings with The Washingtonians

When studying Otto Hardwick's recordings with Duke Ellington they, for obvious reasons, have to be split up in two periods. The first covers The Washingtonians period up to his departure in March 1928, the second from his return in April 1932, and up to his final departure in April 1946.

During the first period Hardwick is often heard on C-melody saxophone, alto saxophone as well as baritone saxophone. Hardwick's approach to music was cast in the society style and the "sweet" style from the days of Duke's Serenaders. When Ellington started to surround himself with jazz individualists like Bubber Miley, Joe Nanton, Barney Bigard etc. Hardwick was never influenced by them. He stuck to his way of playing meaning he played his solos straight more or less from the score. But Ellington knew how to make use also of this approach. He made use of Hardwick's straight and sweet playing as a contrast to Miley's and Nanton's more gutty expressions. There are many recordings where Ellington made use of this contrast to great advantage. On *Immigration Blues* from December 21, 1926, we can hear Hardwick on

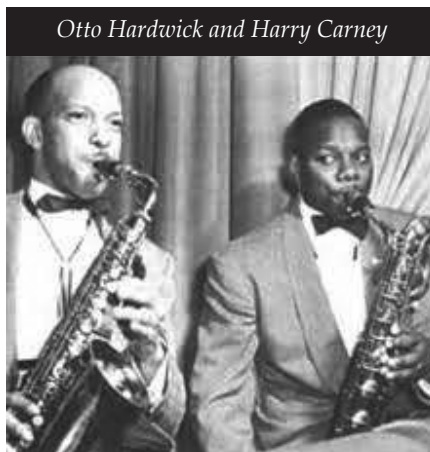


C-melody sax. On the very same date *The Creeper* was recorded and now he has switched to the alto sax and plays a very "hot" solo.

In 1927 Ellington made several recordings of *Black And Tan Fantasy* for various recording companies, where Hardwick can be heard in "a slippery-sounding theme played in the sexiest manner" as described by Terry Teachout. On *Blue Bubbles* from December 19, 1927, Hardwick can be heard on the baritone. On the bass saxophone he can be heard on *Doin' The Frog* from December 29, 1927. His very last recording during his first sejour with Ellington was *Got Everything But You* recorded on March 26, 1928, and here Hardwick is stretching out over an entire chorus.

Recordings with Duke Ellington and his Orchestra

When Otto Hardwick returned to Ellington in 1932 his position in the band became quite different from his earlier days. Now Johnny Hodges was in the



band and he took care of almost all alto solos as prolific as he was. Hardwick took up the position of section leader. As the lead alto player he set the standard for the entire reed section with his phrasing and dynamics. But Ellington still made good use of his "sweet" character when so required.

Sophisticated Lady was first recorded in 1932 and Hardwick can be heard over sixteen bars. Eddie Lambert in his "A Listener's Guide" (The Scarecrow Press, Inc.) has described his solo: "Hardwick turns more than one phrase in a felicitous manner during his solo, but his trills are hard to take." Duke Ellington is registered as the composer of the melody, but Lawrence Brown has stated with some emphasis, that he created the theme and Otto Hardwick the release. On the first record issue by Columbia both Brown and Hardwick were credited as co-composers with Ellington, but they were later bought out and all releases thereafter show Ellington as the sole composer.

The first recording of *In A Sentimental Mood* (1935) starts with a theme statement by Hardwick making one of his increasingly rare appearances as a soloist.

For his 1946 Carnegie Hall concert Ellington had composed *A Tonal Group*. It consisted of three movements. In the first called *Rhapsoditty* the two contrasting alto sax voices of Otto Hardwick and Johnny Hodges can be heard.

After Hardwick left the Ellington orchestra in 1946, his career is somewhat unclear. We know he made a few recordings with various groups (See separate listing) but it seems that he soon retired from the music business. He is supposed to have been working in hotel management and also running a farm in Maryland belonging to his parents. Duke Ellington devotes a page to Otto Hardwick in his autobiography *Music Is My Mistress* and, as common with Ellington, he has only positive comments about Hardwick, even though we know he had more straight forward things to say.

An extensive interview with Otto Hardwick was made in 1969 by Stanley Dance and can be read in his book "The World of Duke Ellington" (Charles Scribner's Sons, NYC)

Otto Hardwick passed away on August 5, 1970, in Washington, D.C.

Bo Hausman

Otto Hardwick's recordings outside of the Ellington organisation.

Otto Hardwick's recordings with Duke Ellington are listed in all discographies and our readers are well aware of them. Here follows the few recordings he made without the presence of Duke Ellington:

Clarence Williams' Stompers

Bubber Miley-tp, Charlie Irvis-tb, Otto Hardwick-ss, as, bars, Prince Robinson-ts, Clarence Williams-p, Buddy Christian-bj, Henry "Bass" Edwards-tu.

New York, January 4, 1926.

73893-B Spanish Shawl OKeh 40541
73894-B Dinah OKeh 40541

Clarence Williams' Blue Five

Bubber Miley-tp, Charlie Irvis-tb, Otto Hardwick-as, Clarence Williams-p, Buddy Christian-bj, Henry "Bass" Edwards-tu.

New York, January 22, 1926.

73957-A I've Found A New Baby OKeh 8286
73958-B I've Found A New Baby OKeh 8286
93959-B Pile Of Logs OKeh 8286

Fats Waller and his Buddies

Charlie Gaines, Henry Allen-tp, Jack Teagarden-tb,vib, Albert Nicholas, Otto Hardwick-as, Larry Binyon-ts, Fats Waller-p, Eddie Condon-bj, Al Morgan-b, Gene Krupa-dr, The Four Wanderers-vcl.

New York, September 30, 1929.

BVE 56727-2 Looking Good
But Feelin' Bad Victor V-38086
BVE 56727-1 I Need Someone Like You Victor V-38086

Elmer Snowden and his Small's Paradise Orchestra

Roy Eldridge, Red Harlan, Leonard Davis-tp, Dicky Wells, George Washington-tb, Otto Hardwick, Wayman Carver, Al Sears-reeds, Don Kirkpatrick-p, Elmer Snowden-bj, Richard Fullbright-b,tu, Sidney Catlett-dr, Mabel Scott-vcl

Brooklyn, N.Y., early 1932.

Bugle Call Rag Ristic SAC, IAJRC 12
Tiger Rag - " -
Stop The Moon, Stop The Sun - " -
Concentratin' On You - " -

From the film soundtrack of "Smash You Baggage". The film can be watched on YouTube.

Harry Carney's Big Eight

Joe Thomas-tp, Lawrence Brown-tb, Otto Hardwick-as, Ted Nash-ts, Harry Carney-bars, Jimmy Jones-p, Billy Taylor-b, Jimmy Crawford-dr.

New York, March 18, 1946.

1029-3 Minor Mirage HRS 1020
1030-2 Jamaican Rumble HRS 1021
1031-1 Shadowy Sands Mosaic MD6-187
1031-4 Shadowy Sands HRS 1021
1032-2 Candy Cane HRS 1020

Jimmy Jones Quintet

Bill Coleman-tp, Otto Hardwick-as, Jimmy Jones-p, John Levy-b, Denzil Best-dr.

New York, March 4, 1947.

W105 Birth Of The Blues Storyville STCD8217
W106 Five O'Clock Drag Wax 103

Otto Hardwick

Otto Hardwick-as, Jimmy Jones-p, Al Casey-g, Al Hall-b, Denzil Best-dr.

New York, April 17, 1947.

W104 Come Sunday (DB out) Wax 102 (Otto Hardwick Quartet)
W108 I Remember Your Eyes Wax 105 (Otto Hardwick's Wax Quartet)



A Portrait of Bert Williams

Detta är titeln på ett av Duke Ellingtons många musikaliska porträtt. Kompositionen spelades in för RCA i Chicago den 29 maj 1940. I otaliga samlingsutgåvor med Ellingtons bästa nummer med Blanton-Webster-bandet ingår alltid *A Portrait of Bert Williams*. Men det verkar inte som numret ingick i Ellingtons repertoar därefter.



I diskografierna finner man det bara bevarat från ytterligare ett tillfälle och det är vid konserten i Carnegie Hall den 23 januari 1943. Däremellan finns det mängder av "live recordings" från olika restauranger och danspalats men från inget av dessa finns numret i fråga bevarat. Rimligen borde melodin ha spelats vid något av dessa tillfällen men något bevis härpå finns inte.

A Portrait of Bert Williams är en vacker melodi i medium tempo där Rex Stewart och Barney Bigard har det största soloansvaret men även Joe "Tricky Sam" Nanton gör några kortare inpass. Rex Stewart lär för övrigt ha varit en stor beundrare av personen som tillägnats kompositionen. Eddie Lambert beskriver i sin bok *A Listener's Guide* numret på följande sätt: "Rex presents the ever so slightly sentimental theme in the low register of the cornet, bursting out in the middle of the piece with a four-bar solo of the most eccentric kind. Bigard is used to excellent effect, and the droll plunger-muted trombone of Nanton captures the right mood. Again the orchestral background is superlative in both conception and execution: note, for example, the varied tone colors of the saxophone section in the very brief introduction."

Vid konserten i Carnegie Hall framförs numret i ett aningen snabbare tempo men i samma arrangemang och Rex Stewart är i strålände form. Någon tid före denna konsert hade Barney Bigard slutat i bandet och ersatts av Chauncey Houghton, som dock inte kan leva upp till sin föregångares kapacitet.

Många läsare undrar säkert vem Bert Williams var och frågan får anses vara befogad. Han är för en större allmänhet ett bortglömt namn, kanske mer för oss i Europa än för amerikaner. Bert Williams

levde mellan 1875 och 1922 och var en uppburden s.k. vaudeville artist. Han kom under höjden av sin karriär att uppträda hos Florenz Ziegfield och The Ziegfield Follies. Ellington startade sin karriär i New York 1923, alltså efter Williams död så han kan inte ha upplevt honom på Ziegfields teater. Men Williams gjorde turnéer i landsorten och då besöktes

säkert Washington där Ellington troligen fick möjlighet att avnjuta hans artisteri. Om inte annat så var Williams synnerligen beundrad och omtalad i speciellt färgade kretsar men även bland den vita publiken långt efter sin död. Detta eftermäle kan mycket väl ha gett Ellington anledning till sin hyllningskomposition.

I sin självbiografiska bok *Music Is My Mistress* har Ellington inte ägnat något kapitel åt Bert Williams. Däremot finns ett ägnat åt Will Vodery som fungerade som en slags musikalisk organisatör hos Ziegfield och som dessutom hade ett visst inflytande över Ellingtons musikaliska utveckling. Ellington skriver: "Vodery was the best pal of Bert Williams, the brilliant Ziegfield star whom so many copied. They were regularly seen together during the Ziegfield period. Handsome, debonair, and always in gentlemanly attire, they were respected by everyone as they walked through the downtown streets. They patronized any place they chose in that Glitter Belt, even sometimes in company with those gorgeous Ziegfield beauties, and there was no sweat, no color compromise!" Allt säkert en riktig beskrivning men som inte kan ha iakttagits av Ellington själv utan något som han fått berättat sig.

Bert Williams (Egbert Austin Williams) föddes i Nassau, Bahamas, 1875. Familjen flyttade till New York och Bert kom tidigt att engageras i s.k. minstrel shows. Han flyttade så småningom till San Francisco där han träffade George Walker med vilken han bildade ett artistpar som höll ihop ända till Walkers frånfalle 1909. De tog sig båda till New York och på Broadway både skrev de och uppförde tillsammans 1902 en lyckad musical med namnet *In Dahomey*. Det var den första musicalen på Broadway med färgade skådespelare. Alltså långt före Shuffle

Along. Efter Walkers död blev Williams engagerad av Florenz Ziegfield och kom att utgöra ett av de stora namnen i Ziegfields berömda Ziegfield Follies. Williams uppträdde alltid i s.k. "blackface" d.v.s. han svärtade sitt ansikte och läpparna var vitmålade, något som var ganska vanligt vid förra seklets början bland svarta artister och som även togs upp av Al Jolson. Dessutom uppträdde han oftast med vita handskar.

Bert Williams gjorde ett par stumfilmer som kan studeras på Youtube. En av dem är "A Natural Born Gambler" där han gör en berömd pantomim på en pokerspelare. Filmen "Fish" handlar om en latexe som hellre vill fiska än jobba. Båda spelades in 1916. Bert Williams var även en hygglig sångare och spelade in för Victor så tidigt som 1901. Han turnerade i Europa 1903/4 och gjorde då inspelningar i London. Han t.o.m. uppträdde för kung Edward VII. Många av dessa tidiga inspelningar gjordes på den tidens cylindrar. Han gjorde sedan inspelningar för Columbia ända fram till strax före sin död. Hans mest kända nummer är *Nobody*, som faktiskt även spelats in av både Nina Simone och Johnny Cash.

Som färgad artist i en branch till stor del dominerad av vita råkade Williams självklart ut för "racial prejudice". Det berättas bl.a. om hur Williams går in på en bar för att beställa en dry martini. Bartendern som inte vill se en färgad som kund försöker få honom att lämna genom att säga att priset är 50 dollar, ett enormt belopp för en drink på den tiden. Williams lägger då upp 500 dollar på disken och ber om tio stycken. Ett senkommet erkännande från det amerikanska samhället fick Bert Williams under andra världskriget då ett s.k. Libertyfartyg döptes med hans namn.

Mycket finns att läsa om Bert Williams i litteraturen och inte minst på nätet. Vad som här relaterats är endast ett enkelt koncentrat av hans karriär. Komikern W.C. Fields yttrade om Bert Williams: He was the funniest man I ever saw and the saddest man I ever knew.

Bo Hausman



Willie Cook with Dizzy Gillespie

1948-1950

In previous Bulletins we have had the pleasure of reading Göran Wallén's interview with Willie Cook about his times with Duke Ellington and Earl Hines. But he also spent time with both Dizzy Gillespie and Billie Holiday and here follows the interview about Willie and Dizzy.

GW: When did you start to play with Dizzy Gillespie?

WC: Before I left the Jimmie Lunceford band (at that time run by Eddie Wilcox and Joe Thomas) I was asked by Joe Thomas to join him in his band. He wanted to have his own band and stop playing in the Lunceford band. But he never started his own band. He had some small bands going, but later on he went back to Kansas City and eventually became an undertaker. Dizzy had just returned home after a tour in Europe in March 1948 and he asked me to join his band. I didn't hear anything from Joe Thomas so I started to work with Dizzy. I stayed with the band until Dizzy disbanded on June 22, 1950. The reason why he broke up the band was that his wife complained that he didn't earn any money with his band. He liked the band but being badly paid he couldn't afford to carry on.

When he traveled to Sweden in February 1948 Dizzy was put in a highly delicate financial position. He had to sleep outside of the promoter's door to be sure about the money, Dizzy told me. It was a disaster and Dizzy sent for his road manager Milt Show, the son of Billy Show, to come to Sweden to help him get his fee. They got the fee after some trouble and then the band went to Belgium and France before returning to USA. I liked to work with Dizzy. I didn't want to stop playing with the band.



GW: How was it to work with Dizzy?

WC: Dizzy selected the musicians for his band carefully. He wanted to know if they understood his musical concept. You had to understand his feeling and idea of his music.

GW: How did the audience react to his music? Was there a difference to Duke's and Earl Hines' music?

WC: Dizzy used to say that his best band was between 1949/50. The singer was John Brown. Gil Fuller, Mary Lou Williams, Linton Garner (Erroll's older brother) and Gerald Wilson were the arrangers. Gil made most of the arrangements. Linton made *Minor Walk*. Dizzy's own last arrangement for his big band was *Lover Come Back To Me* from December 1948. Some important musicians in the band were Raymond Orr (lead tp), James Moody (ts) and Dave Burns (tp). Dave was the guy you always asked when you didn't know what to do. He did know everything. Other musicians were Joe Gayles (ts), Jesse Stones who arranged *Idaho*. Dizzy wanted to do a success with *Idaho* and that's why he asked Jesse to arrange it with a new tonal character. Jesse also wrote *Hey Pete* and *Let's Eat No More Meat*. I think that Dizzy's wife had a lot to do with that new to-

nal picture. Joe Carroll did the singing. Jesse was the first black man to write arrangements west of the Mississippi river. Jesse was the man who let me earlier join the Earl Hines band and he was the musical director for the band. Jesse made tricky arrangements and he was a great arranger in the Chicago area. Budd Johnson played in the Earl Hines band and he was very important wherever he was and he came back to Dizzy's band for a while. Budd's older brother Keg Johnson also played in the band and he came from Houston. Keg played later on with Ray Charles' band which played in Stockholm in the 1960s. The music of Dizzy's band had connections with Earl Hines' music. You can feel that in both Dizzy's and Billy Eckstine's band the same kind of blood flows in them and it emanated originally from Earl Hines.

I was Dizzy's first trumpeter. Dizzy wanted to play differently compared to other bands. You haven't heard any other band play like Dizzy's. It was unbelievable. He wanted to be a little bit different from regular bands, but still classic in a way but also non-classic. It's hard to explain but he said: "That is not good, just play straight, straight line, that is better". And he was careful about phrasing. Dizzy didn't like his own

sound because he wanted to sound like Louis Armstrong and he had a dream that he could play like Louis. He liked a big fat sound like that of Freddy Webster, Louis Armstrong, Cootie Williams and of course Bunk Johnson, whom you could hear a mile away. Dizzy's band had a personal sound and if you look around the jazz scene of today it is a problem that most musicians and bands are playing in the same school format so that it's hard to hear any difference between them. The music must come from your own mind. Today in the conservatories they teach you so that the pupil sounds like the teacher. I want to recognize musicians when they play. I want the music to be personal as it was earlier and not as it is today.

Fats Navarro and Dizzy were the great trumpeters of the mid 1940s and the discussion was who was the greatest. Dizzy or Fats? Dizzy played high and fast whereas Fats played with a pretty and warm sound. It was two different schools. Dizzy said that he was one in the line after Buddy Bolden, King Oliver, Louis Armstrong and Roy Eldridge. Dizzy was a trumpeter with ideas. Miles Davis came later and he was a product of the music schools. Dizzy was a product of his own and he wanted to learn the music in his own way. He had his idea and he learned how to fit it into the music. For critics he may be of less interest in the later years but for the musicians he was great. He was in the steam as long as he lived.

After Dizzy you can say that Earl Hines' musical concept and ideas disappeared. Claude Thornhill was the only white person with his big band who tried to keep up the direction of Earl Hines. Gerald Wilson also tried with his band. During the 1940s Boyd Raeburn had a band but he was ten years ahead of his time and he did not work in the musical direction of Earl Hines. Claude arranged for Maxine Sullivan *Loch Lomond* in 1939 and she got a skyrocketed fame.

When Claude Thornhill died in 1965 Duke Ellington telephoned Claude's wife and said: "I wonder if the world will ever know how much it had in this beautiful man. He never wanted anything from nobody. If he called you, he just called to talk or he might want to give you something. You know, there aren't many of his kind left. He was a wonderful man."

Willie Cook with Billie Holiday 1950/51

*The following is what Willie told
Göran Wallén*

After Dizzy Gillespie disbanded Gerald Wilson was asked by Billie Holiday's manager John Levy to form a band. Gerald asked me to join him in the band to make a tour with Billie Holiday. Gerald had joined Dizzy's band only two or three weeks before the band broke up. Gerald had been living on the West Coast and he didn't know New York and that's why he asked me to put together a band. We started to rehearse in Philadelphia for two weeks and later on we went on a tour in the South with Billie in the summer of 1950.

Billie told me once that she was twelve years older than me (according to the books Billie was born in 1915. Ed.) She had some problems during the 1940s with drugs and during the time with me she also used drugs. John Levy wanted to be her friend and lover and he succeeded and they lived together for a while. They met already in 1948 or 1949 after she had served time in prison in Alderson, West Virginia. Their relation was good in the beginning but after a while they started to fight. Billie had lived a rough life and she only wanted to sing and she didn't understand why everybody cared about her private life. She wanted people to listen to her records, but once a known drug user, as she was, the police and other people interfered with her life all the time. She was never free of problems.

We made a tour to California and John came later on and checked in at Hotel Watkins across the street from our hotel. We rented an apartment in Manhattan Apartments and John took pictures when Billie came out of the bathroom and later on he showed the pictures to Billie. She got furious. Another story is when they got caught in the hotel room by a policeman. He came into the room and arrested Billie for possessing drugs.

John Levy left and after that the band only lasted for another three months. The public didn't come and we played mostly for black people because Billie was not known down South. They liked Rhythm & Blues and the king was Buddy Johnson and his band. Our band included Gerald Wilson, me and Johnny Coles (tp),



Danny Turner (as), Visor Carrington (ts), the piano player I have forgotten, Melba Liston and Sam Hurt (tb), Bobby Boswell (b), Philly Joe Jones (dr) and the band boy was Calvin Massey. Unfortunately there were no recordings made with the band. It became too much trouble with the band so I quit and I went home to Chicago.

After a while Billie called me when I was in New York and wanted me to be her musical leader. We met but she didn't have any money. We went on day to Deca and asked for some money, but John Levy had been there so nothing was left. Another thing was that Billie was supposed to own four cars, but they were all registered in the name of John Levy and his family. So that money was lost too. Now Joe Glaser and Leonard Feather came into the picture. Joe Glaser started to book her into clubs and made her finances better. These jobs were around New York, New Jersey and also in Connecticut.

Once we were playing in a club owned by an Italian Tony Calucci. Tony was a big man and maybe dangerous to fool around with so you shouldn't create any trouble with him. One day John Levy came in there and he wanted to have Billie back and to be her manager, but his visit to the club was very short because of Tony. After that John never showed up again. He was not popular as a manager. In spite of that he got other artists to work with. Now Billie got some money and we toured in the New York area over the winter and spring 1950/51.

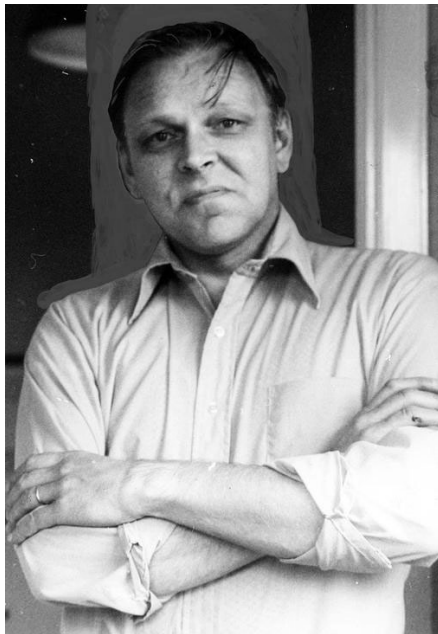
In this small band with Billie we had sometimes Lester Young sitting in. Sometimes when another horn was needed I played with Lester and Billie but usually it was only Billie and Lester playing. The rhythm section was Billy Valentine (p), Joe Shulman (b) and Harold "Doc" West (dr). This band didn't make any recordings. I left Billie and the band in the summer of 1951 and went home again to Chicago.

After this tour with Billie I was without permanent work until I met Duke Ellington and his band members.

Olle Snismarck och vår logo

Kort efter Ellingtonkonferensen i Köpenhamn 1992 bildades en interimskommitté för att undersöka möjligheterna att ordna en motsvarande konferens i Stockholm 1994.

Vi (namnen återfinns på vår hemsida) kom snabbt igång och en av de första frågorna som skulle lösas var temat för konferensen och skapandet av en logo att användas på affischer, brevpapper och konferensmateriel.



Det blev snabbt beslutat att konferensen skulle gå under beteckningen "Serenade to Sweden". Då denna melodi kom till i samband med Ellingtons besök i Sverige 1939 föll det sig även naturligt att vår logo skulle anknyta därtill. Då jag blev ansvarig för en del av trycksaksproduktionen och även via mitt arbete hade täta kontakter med flera reklambyråer, föll det på min lott att hitta någon som var villig att rita en lämplig symbol för konferensen.

De reklamtecknare jag kontaktade var alldeles för dyra och visste i flera fall inte vem Duke Ellington var. Som trogen läsare av Dagens Nyheter påminde jag mig om en återkommande skribent som ofta skrev om jazz eller hade jazzanknytning i sina berättelser. Dessutom illustrerade han sina historier med klart originella tuschteckningar. Dessutom påminde jag mig att jag hade en bok med titeln "Paradisets bakdörr" i vilken Ellingtontrumpetaren Rex Stewart hade huvudrollen. Jag letade fram boken och fann i den flera teckningar av kända musiker som spelat med Duke. Författaren och tecknaren hette Olle Snismarck.

Jag letade fram Olles telefonnummer och blev omedelbart hembjuden till honom i ett höghus i Tantoområdet i Stockholm med utsikt över Årstaviken. Jag berättade för Olle vad vi var ute efter: Ett porträtt av Duke som han såg ut i Stockholm 1939. Olle lovade med stor entusiasm att återkomma med ett första utkast om några dagar och för sitt arbete ville han endast ha en symbolisk summa och eventuellt någon biljett till en konsert.

Det första förslaget från Olle får blandat mottagande i arbetsgruppen. Igenkänningen är för låg och håret fel. Nästa förslag är bättre och infogandet av stadshuset ger en klar anknytning till Stockholm. Sedan Olle fått en bild av Duke, som visar hur han såg ut vid besöket 1939, godkändes den tredje versionen entusiastiskt. Olle Snismarck gav oss rätten att använda hans teckning hur och var vi vill under förutsättning att han anges som upphovsman.

Vem var då Olle Snismarck? Han föddes 1929 och blev tidigt tecknare, illustratör och författare. Redan som 15-åring blev han serietecknare hos Alga Konst & Bokförlag, där han även ritade sedlarna till Monopol-spelet. Under åtskilliga år tecknade han serier, främst för barn, bl.a. busfröet Lajban i serietidningen med samma namn. Hans illustrationer har förutom i Expressen, Dagens Nyheter och Arbetaren, där han illustrerade Stig Dagermans dagsverser, även setts i tiotalet veckotidningar.

Han debuterade som författare 1959 och gav ut 20-talet böcker, såväl diktsamlingar som romaner, antologier och fackböcker. Hans essäer har ofta jazzanknytning och romanen "Paradisets bakdörr" från 1979 är ett måste för varje Ellingtonentusiast. Rex Stewart som här är huvudpersonen återfinns även i en biroll i romanen "Stick hem till Afrika" från 1968. I den först nämnda boken beskriver Rex hur och varför han slutade hos Fletcher Henderson. Han stod inte ut med att under nio måna-



der hela tiden jämföras med Louis Armstrong. I boken beskriver Rex vidare hur han kom med i Ellingtons orkester som ersättare för Freddy Jenkins. Rex spelade på Cotton Club och även på Stockholms Konserthus 1939: "Ellington är alltid artig och belevad och det var därför han hade tagit upp den där jävla röda stugan på vår repertoar medan vi var i Sverige, det var ju en svensk bit. När vi kom till Köpenhamn rev vi sönder alla stugnoterna".

På 1980-talet visade Sveriges Television kortfilmer gjorda av Olle Snismarck baserade på musik av olika artister. En film bestod av Dukes inspelning från 1932 av "It Don't Mean A Thing" illustrerad med Olles tuschteckningar av olika Ellingtonmusiker.

Under rubriken "En blues för Ivie Anderson" skrev Olle Snismarck i en stockholmstidning om "In a little red cottage by the sea" ur Ivies synvinkel. Denna artikel har återgivits i Bulletin nr 4/1997 med Olles teckningar av Ivie och Duke. Sveriges Radios inspelning av melodin finns med på den CD som varje konferensdeltagare fick 1994.

Olle Snismarck återfinns även i förteckningen över litterära Södermalmsskildrare. År 1978 gav han ut romanen "Hem till Tanto". Den kan vara svår att hitta idag, men en berättelse med Tanto-anknytning med titeln "Blues för utanförställd" hittas lätt på nätet.

Olle Snismarck blev 75 år och flera av hans originalteckningar återfinns nu hos Ellingtonentusiaster.

Peter Lee

Milt Hinton and Duke Ellington

Milt Hinton, well known bass player, was also a hobby photographer. He always carried his camera along and over the years he created a large archive of photos of his jazz colleagues. Quite a few of them have been published in his book "Bass Line – The Stories and Photographs of Milt Hinton" (Temple University Press, Philadelphia). The book is co-edited by David G. Berger.

As the title implies, the book contains stories about Hinton's meetings with other jazz artist, and he in fact had some experiance of working with Duke Ellington. His observations are of great interest and we quote them below:

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

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

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

Duke's philosophy was pretty straightforward. He really believed if you let musicians have their way, they'd play their hearts out. Once you started ma-



king rules, it stifled creativity. He was the only leader I ever knew who had to call his band back to the stand after a break. He had a routine for doing it. When he was ready to begin the next set, he'd go to the bandstand and play the same phrase on the piano. It was dissonant, so it cut through the noise in the hall. All his guys would probably hear it, but only the most disciplined ones, like Harry Carney and Lawrence Brown, would go back to the stand immediately. The rest would ignore it and go on drinking and talking.

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

In the old days, one of my favorite people in Duke's band was a bass player named Junior Raglin, who was quite a character. He loved gin mixed with cherry juice, which he called a "Junior

Flip". Since no one in the band really cared, he'd bring pitchers of his concoction on the bandstand, and get drunk almost every night.

I remember, one time in the early forties we were playing the ballroom at the Park Sheraton on 57th Street and Duke was at the Zanzibar on 49th. For some reason Junior decided to bring me a pitcher of his favorite drink. So he mixed it at the Zanzibar and walked eight or nine blocks to our hotel. This was a particularly hard trip for him because he had bad feet and always wore house slippers instead of shoes.

I never recorded with Duke. What's worse is I once got called for a record date, but I was booked and had to turn it down. Fortunately, in the middle fifties, I did have a chance to play with the band for one night and it was an unforgettable experience. Duke called me one afternoon and asked if I'd come down to the Rainbow Grill that night and sub for Joe Benjamin. I jumped at the opportunity.

The Rainbow Grill is a big place on the sixty-fifth floor of Rockefeller Center which probably seats two or three hundred. There are windows everywhere and the views of Manhattan are spectacular.

I got there fairly early. I took a good look at the room we were playing, checked out the bandstand, and then tried to find bass parts. I was unsuccessful, but that wasn't unusual – Joe Benjamin had been with the band long enough to know the music.

I was on good terms with all the guys in the band. Some of them may not have been talking to each other, but when I went back to the dressing room they all greeted me. Unfortunately, after spending a few minutes asking questions about the music, it was clear they weren't going to give me help. That didn't surprise me. With all the stars, big egos, and conflicts in the band, these guys couldn't cooperate on anything. I figured the only way I had a chance to get information was to talk to one or two guys individu-



ally. I saw Harry Carney first. I took him aside and asked about the first set. He told me, "Duke's been using an opening tune which starts out with a bass solo". He wasn't kidding and suddenly I began to feel jittery.

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

About twenty minutes later we began to take our places on the bandstand. I still hadn't seen Duke and I didn't know what the hell I was supposed to play. I was really on edge. As soon as I got on the stand, I looked out into the audience and spotted Duke sitting with some guests at one of the front tables. The band wasn't ready, so I put my bass down and walked over to him. He got up from the table, greeted me with his usual "Hello, baby", and kissed me on both cheeks, the way he always did. I must've seemed very nervous when I asked about the first tune. But he was very calm. "You just cantor in F 'til I bring the band in."

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

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

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

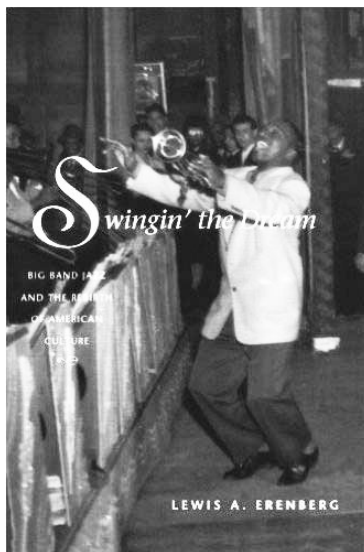
Duke worked miracles writing and orchestrating for his men. He was known for his ability to get the most out of the musicians who worked for him. I gave everything I had that night and I know Duke was the force which made it happen.

I många tidigare Bulletiner har vi kunnat läsa Claes Englunds återkommande kåserier med titeln "Other Duke's Places" där han recenserat böcker som oftast behandlat Duke Ellington men även andra böcker av särskilt intresse för en jazzintresserad person. Före sin bortgång i mars förra året hade han påbörjat en ny artikel i serien men hann aldrig helt fullfölja den. Thomas Harne har haft vänligheten att komplettera den så som vi tror att Claes själv skulle ha gjort det.

Other Duke's Places – 14

I denna serie presenteras läsvärdt om Duke Ellington i annan litteratur än den som särskilt ägnas The Duke. Serien inleddes i nr 2D 2011.

Swingen – en kulturrevolution



När jazzens historik presenteras brukar Duke Ellington placeras i en egen fil, som en storhet vid sidan av men också med band kontinuerligt till den välkända utvecklingen New Orleans / Chicago / Kansas City / swing / bop osv. Nej, Duke har aldrig gått att placera i någon fälla, hans musik visade redan tidigt den säregna begåvningen, en egen stil och inriktning. Också som personlighet var han tidigt "beyond category".

I boken *Swingin' the Dream* berättar historikern Lewis Erenberg med ett socialpolitiskt perspektiv historien om swingen – med betoning på storbanden – som en rörelse som skakade om och förändrade USA och innebar en återfödelse av den amerikanska kulturen. Ellington förekommer rikligt i framställningen – förvisso som central i den övergripande utvecklingen, men också i det sammanhanget med en egen agenda.

Erenberg inleder i 1920-talet och går fram t o m bopen och 50-talets revivalrörelse med dess drag av överromantisering av det absolut genuina (i t ex instrumentering). Erenberg är inte i första hand jazzexpert och här finns ett och annat

detaljfel, t ex som att Ellington tillskrivs en komposition som *I Can't Believe That You're In Love With Me* – av noll betydelse i en för övrigt rakt igenom medryckande och informationstät berättelse om swingens påverkan på och betydelse för den amerikanska befolkningen under depressionen och Andra Världskriget. Tidigare än inom sporten och krigsmakten flyttades de etniska gränserna inom jazzen och dess nu stora entusiastiska publik. Nationen skakades om i en kulturell revolution.

Swingens grepp kom att fungera som kanal från en amerikansk kultur byggd på "vithet" till en expansivare vision. Nytt hopp tändes för utjämning mellan de etniska grupperna och t o m för politiska grupperingar vänsterut. (Hur senare tiders utveckling har hanterat dessa swingepokens drömmar är ju som bekant en annan historia.) Swingens storband var rent konkret engagerade i rörelsen mot Jim Crow¹ genom t ex flitigt framträdande vid tillställningar med anknytning till antifascistiska Popular Front². Ellington, Count Basie m fl deltog t o m i den svarte kommunisten Ben Davis framgångsrika valkampanjer i New York City, där han valdes in i stadsfullmäktige som representant för Harlem. (Detta var före Kalla kriget; Davis hörde till dem som blev offer för åtal enligt den så kallade Smith Act mot radikala personer, främst kommunister, för omstörtande verksamhet.)

Lewis A Erenberg: *Swingin' the Dream*, The University of Chicago Press, 1998.

1. Jim Crow-lagar var en form av lagstiftning i USA mellan 1876 och 1965, vars syfte var att upprätthålla segregationen mellan de olika etniska grupperna med betoning på vita och svarta.

2. Popular Front: en koalition mellan antifascistiska grupper, som även stöddes av många icke-kommunister i USA under 1930-talet.

Nya skivor

Danska Storyville Records har de senaste åren med jämna och inte allt för långa mellanrum fortsatt att ge ut CD-skivor i DETS-serien, och nu är DETS-22 tillgänglig på marknaden. Denna gång är det två radioutsändningar från Kalifornien, den ena från Golden Gate Theatre i San Francisco den 3 augusti 1946 och den andra från Meadowbrook, Culver City den 17 augusti 1946. Dessa inspelningar motsvarar LP-seriens DETS nr 43 och 44. Dessutom innehåller skivorna bonusmaterial i form av två kortare radiosändningar från dels Lakeside Park, El Patio Ballroom i Denver den 25 juli 1942, dels från Hurricane Restaurant i NYC den 21 augusti 1943. Bonusmaterialet har inte tidigare (med ett undantag) funnits utgivet på skiva.

Trots att det bara var 14 dagar mellan dessa båda radioprogram, så är det endast ett nummer (frånsett *Take The A Train*) som är gemensamt för dessa, nämligen *Just Squeeze Me*. CD 1, med inspelningarna från San Francisco och Denver, innehåller bl. a. en tidig version av *The Eight Veil* med Cat Anderson i huvudrollen, och *Lover Man* med Marion Cox som sjöng med Duke under andra halvan av 1946. Duke provar här också en ny kombination med *Diminuendo and Crescendo In Blue*, där själva övergången utgörs



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(Storyville 903 9022)

av *Transblucency* med sång av Kay Davis. Strayhorn finns också med i bilden och ackompanjerar Johnny Hodges i *A Flower Is A Lovesome Thing*, en av hans finaste ballader. Lite ovanligare är också att höra Al Hibbler sjunga *I Got It Bad*. Avsnittet från El Patio Ballroom innehåller bl. a. *The Strollers*, med Ben Webster i huvudrollen, och också *Rocks In My Bed* med Ivie Anderson, samt *John Hardy's Wife*. *The Strollers*, med Jimmy Blanton som kompositör, finns endast inspelad vid två tillfällen.

CD 2 innehåller en del intressanta

nummer som *Metronome All Out* (ofta tillsammans med *Frankie & Johnny*, dock ej här), samt *A Tonal Group*, en tredelad svit skriven till och framförd vid en konsert i Carnegie Hall tidigare under året. Den består av *Rhapsoditty*, *Fugaditty* och *Jam-A-Ditty*, a vilka den sista väl är mest känd och ibland framfördes utan de båda andra. Detta verk benämns ibland *Suite Ditty*. Två melodier förknippade med Count Basie finns också med, *9:20 Special* och *One O'Clock Jump*, båda arrangerade av Buck Clayton. Jämförelse med Basies framföranden kan kanske vara av intresse.

Avsnittet från Hurricane Restaurant innehåller *Baby, Please Stop And Think About Me*, *And Russia Is Her Name* och *Don't Get Around Much Anymore*. De båda första melodierna är ovanliga och har det gemensamt att de finns fångade från etern vid endast två tillfällen vardera.

Denna dubbel-CD blir säkert en av de allra sista i denna serie som glatt oss i ett antal år nu. Om man anskaffar den, får man förutom utomordentlig musik också möjligheten att läsa Roger Boyes trevliga och insiktsfulla kommentarer till både musiken och händelser under 1945-46 som påverkade Ellington och orkestern.

Anders Asplund

Storyville presenterar också en ny box med 7 CD-skivor och en DVD med tidigare utgivet material samt två nyheter i form av en CD från Gröna Lund 6 juni 1963 samt en DVD med *Good Year*-filmen från 9 januari 1962.

Hela boxen har följande innehåll:

CD1: Duke Ellington at Birdland (Birdland, NYC, Nov. 20-24, 1952)

CD2: Duke Ellington and his Orchestra at Kongressaal, Munich (Nov. 18, 1958)

CD3: Duke Ellington at Gröna Lund Tivoli (June 6, 1963)

CD4: Duke Ellington The Piano Player (Studio recordings 1961-71)

CD5: The Jaywalker (Studio recordings 1966-67)

CD6: New York, New York (Studio recordings 1970-72)



The Duke Box 2

(Storyville 108 8617).

CD7: Togo Brava Suite (Studio recording 1971)

DVD: Duke Ellington and his Orchestra, Pathé Studio, NYC, Jan. 9, 1962 (The Good Year film)

Inspelningen från Gröna Lund har inte givits ut tidigare. Från Gröna Lund finns sammanlagt åtta bevarade upptagningar och denna CD3 innehåller:

Intro, *Take The "A" Train*, *Afro Bossa*, *Perdido*, *Medley* och *Satin Doll* (DESOR 6349a-e)

Av de övriga sju upptagningarna är sex stycken från Stora Scenen och har i stort sett identiskt innehåll (utom i slutet), medan den åttonde, som härrör från Dans Inn, nyligen gavs ut av vår franska systerförening (MDD 002).

De som inte har skaffat dessa skivor tidigare bör passa på att få allt till budgetpris.

Anders Asplund

Essentially Ellington

I staden Beloit i Wisconsin, nordväst om Chicago, finns en skola med namnet Beloit Memorial High School. Man erbjuder där uppenbarligen en avancerad utbildning i musik och varje år anordnas en konsert under devisen Essentially Ellington. Då spelas det både kända och mindre kända Ellingtonkompositioner, och även andra orkestrars nummer från Big Band-eran. Ungdomarna, både flickor och pojkar, som presenterar musiken är mycket drivna och man kan inte annat än förvåna sig över deras skicklighet. Flera årgångar av dessa konserter finns att tillgå på YouTube. Sök på "Beloit Memorial High School Jazz Band" och njut av fantastiskt fint framförd storbandsjazz. Jag har med stort nöje avlyssnat nummer som *Black And Tan Fantasy*, *Rockabye River*, *Blue Cellophane* för att nämna några i en lång rad.

Bo Haufman



"Okay, I'm down with Mary Had a Little Lamb. Now can we skip to Duke Ellington?"

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When Jazz Had The Blues



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OPENS FRIDAY, NOVEMBER 18, 2016 AT THE MATRIX THEATRE
Press Representative: David Elzer/DEMAND PR 818.508.1754
Photo by Ed Krieger

Detta är titeln på en musical som uppfördes i Los Angeles under november/december 2016. Den skildrade Billy Strayhorns liv och de personligheter som då även ingår i handlingen är Duke Ellington, Lena Horne och Aaron Bridgers. Billy Strayhorn personifieras av Frank Lawson, som är förvillande lik den personen han skall föreställa. Duke Ellington gestaltas av Boise Holmes. Librettot är författat av Carol Eglash-Kosoff. Nor-

malt brukar en musical bjuda på musik komponerad enbart för föreställningen i fråga men i detta fall använder man sig av redan etablerad musik, t.ex. *Stormy Weather*, *In A Sentimental Mood*, *Do Nothin' Till You Hear From Me*, *The Man I Love*, *Drop Me Off In Harlem*. Man blir något förvånad när man inte upptäcker en enda komposition av Billy Strayhorn.

När detta skrives har endast en recension om musicalen kunnat hittas på nätet och där lovordas föreställningen. Man blir dock något tveksam när det i recensionen påstås att Duke Ellington stal *Take The "A" Train* och lanserade numret under eget namn.

Ersättningen till Strayhorn var att han fick bo i Ellingtons lägenhet. Man undrar om recensenten möjligen har missuppfattat handlingen i musicalen. Kanske får vi veta något mer om föreställningen senare.

Bo Haufman

CLAIRE GORDON IN MEMORIAM

Claire var inte medlem i DESS men hon var för alla Ellingtonentusiaster en viktig person. Hon föddes i Los Angeles 1919 och under 1930-talet var hon en trogen besökare på klubbarna längs Central Avenue och lärde känna många av tidens stora jazznamn. I sin bok "My Unforgettable Jazz Friends" berättar hon om hur hon kom i kontakt med Duke Ellington. Hennes föräldrar råkade befinna sig på samma fartyg som tog Ellington och hans orkester tillbaka till USA efter Europaturnén 1939 och de berättade om sin dotters stora intresse för jazz. Duke inviterade då Claire att närvara vid en grammfoninspelning kort därefter och på det viset knöts kontakten mellan Claire och Duke. Kontakten ledde till att Claire anställdes av Duke som sekreterare, främst för att besvara hans beundrapost, men senare avancerade hon till att hålla kontakt med tidningar, radiostationer m.m. som



en PR-agent. I denna kapacitet blev hon bekant med mängder av jazzmusiker och i synnerhet de i Ellingtons orkester. Hon utvecklade en särskild relation med Rex Stewart. Rex var en bra skribent och berättare men Claire var till stor hjälp när han publicerade sin "Jazz Masters of the 30s". Senare skrev hon i samarbete med Rex en biografi om honom passande nog kallad "Boy Meets Horn". Hon skrev även in biografi om Marshall Royal, som hon kände väl från sin tid i Los Angeles.

Claire Gordon, och hennes make Joe Peel, var trägna deltagare i alla Ellingtonkonferenser. De deltog 1994 i Stockholm och även 2004 då Claire höll ett anförande på temat "Ellington Behind The Scenes". Ett ämne som hon tack vare sitt arbete för Duke hade goda insikter i.

Claire Gordon gick bort den 3 juni 2016 i en ålder av 97 år.

Bo Haufman

A Swedish singer with Duke Ellington

Jan Bruér, a Swedish musicologist and DESS-member, spent time in New York in August 1970 and took the opportunity to pay a visit to Rainbow Grill while Duke Ellington and his orchestra was performing there. He reported about his visit in the Swedish jazz magazine Orkesterjournalen in their October issue 1970. Here follows a translation to English of his article:



Over the last few summers Duke Ellington has appeared at the fashionable Rainbow Grill in New York. So he did also this year, in August and the first week of September. Rainbow Grill is located on the 65th floor of the RCA Building in Rockefeller Center and from there one has a magnificent view over Manhattan. On previous appearances at Rainbow Grill, Duke has made use of a smaller portion of his band, but this year only the brass section was reduced. The personnel were Cat Anderson on trumpet (during the week of September Cootie Williams was added), Booty Wood and Malcolm Taylor trombones, the full reed section with Norris Turney, Russell Procope, Harold Ashby, Paul Gonsalves and Harry Carney, the bassist Joe Benjamin and the drummer Rufus Jones. Vocalist was Tony Watkins and in addition to him Lena Junoff "from Gothenburg, Sweden" was introduced as a singer.

It was quite surprising for me to hear of a for me totally unknown Swedish vocalist in this context. Those nights when I visited the place Lena Junoff only performed one and the same number, *Strange Feeling*. It is not fair to deem her capacity after hearing just one melody, but she sounded all right, quite good actually according to Swedish conditions. But why judge an Ellington soloist according to Swedish standards? I assume that only in the city of New York there are hundreds of unknown girls who could handle the job just as good as Lena.

It was a mystery to me how she got into the band. According to Mercer Ellington Lena happened to meet Duke and his men when they arrived in Gothenburg

this summer. She spent most of her time with them while they toured Sweden and then accompanied on their tour through Europe. At one occasion she showed that she knew many Ellington compositions, and some of them quite unusual melodies. This of course impressed Duke who was flattered and let her take part in a recording session made later on in Germany. When it was time for the band to return to USA and the engagement at Rainbow Grill, Lena was offered to join them.

The Swedish press is said to have commented on her alleged romance with Duke. I am not sure whether this possible romance was mutual. I got the impression that Duke spent more time with other ladies rather than with Lena.

In an intermission I heard Lena tell Harry Carney and others that she is one of Sweden's most popular singers and that she over several years had toured with her own show in the "Folkparkerna" (People's amusement parks), and that she had recorded ten LP-albums! Moreover she said that she was forced to turn down four TV-shows in Germany because she rather preferred to sing with Duke! I stared surprisingly at her and said that I had never heard of her name before. She stared back at me like she had met an hermit who never had made contact with the Swedish entertainment business. It will be interesting to follow Lena Junoff's future career.

The interesting thing with the Ellington band was the fact that it sounded unusually inspired on a few occasions at Rainbow Grill. The often travel-weary and half asleep musicians now seemed as alert as madcaps. Some new Ellington-

music was on the programme. Most of all I paid special attention to a beautiful suite, *New Orleans Suite*, in four parts and an extraction from a piece Duke is just now working on, *Afro-Eurasian Eclipse*, which in style reminded of *Far East Suite*.

A significant change in the band is of course the fact that Johnny Hodges' special sound is missing. The reed section consequently now sounds differently. Duke is often utilizing the capacity of the clever Norris Turney, both as a flutist, alto and tenor saxophonist and clarinetist. The tenorist Harold Ashby performed excellently on a few ballads, which seemed to encourage Paul Gonsalves to do his utmost in numbers like *In A Sentimental Mood*, *Chelsea Bridge* and *Body And Soul*.

Also Cat Anderson played nicely, mostly on the flugel horn, and he avoided his circus tricks with which he is often associated.

It is as usual a damned good band the inexhaustible Duke disposes of.

Jan Bruér

*(In the article Jan mentions that Lena Junoff took part in a recording session in Germany. The recording took place in Cologne on July 9, 1970, and Lena can be heard in a version of *Afriqne*. The session was released in 2015 by Grönland Records under the inaccurate title *The Conny Plank Session*. See Bulletin 3/2015.*

*Jan has also informed us that one evening at Rainbow Grill, Lena Junoff was allowed to sing a total of three songs. In addition to *Strange Feeling*, she also sang *I Let A Song Go Out Of My Heart* with the lyrics in Swedish! The third number was Ellington's *I'm Afraid*. Her knowledge of this melody probably impressed Duke and could be one reason for his employing her in the first place. On this evening Jan had brought his tape recorder along but unfortunately the result was technically too poor.)*

Adelaide Hall



Iain Cameron Williams

Ett stort namn i underhållningsvärlden men kanske ett mindre namn i Duke Ellingtons värld var Adelaide Hall. Emellertid förekommer hon på ett antal gramfoninspelningar från slutet 1920-talet och början av 1930-talet.

På den tiden var Adelaide Hall en firad stjärna på Broadway. Hon fick sitt genombrott i musicalen *Shuffle Along* där hon ersatte Florence Mills. Därefter engagerades hon av Lew Leslie för musicalen *Blackbirds of 1928*, som hade en enorm framgång inte bara på Broadway, utan även i Europa och i resten av USA. Dessförinnan hade hon turnerat i Europa med *Chocolate Kiddies*, där Ellington hade bidragit med några nummer.

I början av 1930 då den ekonomiska depressionen lagt sin hämmande hand över de flesta aktiviteter såg Adelaide Hall vissa begränsningar i sina möjligheter till bra engagemang och 1936 flyttar hon därför till Paris. Där etablerar hon sig med stor framgång och öppnar till och med en egen nattklubb. Hon blir mycket populär och överglänser till och med Josephine Baker. Hon turnerade runt om i Europa och framträdde även i Stockholm. Men andra världskriget är i antågande och 1938 flyttar hon bopålar till London. Även där har hon en lyckosam karriär och hon förblir boende i England under resten av sitt liv. Hon gick ur tiden 1993 vid 92 års ålder.

År 2002 publicerades en biografi om hennes liv med titeln *Underneath A Harlem Moon* författad av Iain Cameron Williams (Continuum). Den beskriver ingående hennes karriär, men hennes kontakter med Duke Ellington nämns endast något periferiskt. Emellertid nämns särskilt hennes första inspelning med Ellington den 26 oktober 1927, då *Creole Love Call* spelades in för första gången. Den blev på många sätt en historisk inspelning både för Ellington och Adelaide. När orkestern vid ett tillfälle spelade melodin råkade Ellington höra hur Adelaide nynnade med ordlöst.



Han bestämde då att ta med henne på gramfoninspelningen för Victor och lät Adelaides ordlösa sång ingå som en del av arrangemanget. Det blev som vi vet en milstolpe i Ellingtons karriär. Han kom senare att använda sig av denna metod med andra sångerskor, speciellt med Kay Davis men även med Alice Babs. Vid den här tiden hade Bubber Miley med sin growlteknik stor inverkan på Ellingtons syn på musiken och Duke intalar därför Adelaide att lägga in vissa growleffekter i sin sång. Detta är mycket tydligt i det andra numret, som spelades in vid samma tillfälle, nämligen *The Blues I Love To Sing*.

Denna princip tillämpas även vid nästa inspelningstillfälle, som sker en vecka senare den 3 november 1927, då man befinner sig i Okeh studio. Under orkesternamnet *The Chicago Footwarmers* spelar man bl.a. in *Chicago Stomp Down*, där man kan höra Adelaide Hall scatsjunga med mycket growl i rösten.

Den 20 december 1928 är det återigen dags för Duke Ellington och Adelaide Hall att förenas på en gramfoninspelning. Det är en underlig inspelning, där man tydligt kan ana Irving Mills ryckande i tåtarna. Orkestern kallas för *Warren Mills And His Blue Serenaders* och förutom Ellingtons orkester och Adelaide Hall ingår även en större stråksektion och en kör kallad *Hall Johnson Choir*. Man gör tre tagningar av *St. Louis Blues*. Adelaide Halls stjärna har nu stigit, och om det eventuellt var så att Duke ansåg att hon skulle sjunga med growleffekt, så anser Adelaide att hon nu kan sjunga

med sin naturliga röst vilket hon också gör på denna Victorinspelning.

Det dröjer fyra år innan Dukes och Adelaides vägar korsas igen. Vid två tillfällen, den 21 december 1932 och den 7 januari 1933 görs vid varje tillfälle två tagningar av *I Must Have That Man* och *Baby!* Tydligt var man inte nöjd med inspelningarna i december och gjorde därför om dem i januari med samma matrisnummer. Man kan nu höra att Adelaide är en mera utvecklad och erfaren artist och hon sjunger med stor pondus. Numren ingick i musicalen *Blackbirds of 1928* och man ville tydligt kapitalisera något på succén genom att även ge ut gramfonfonskivor med de populäraste melodierna.

I musikalen ingick även sådana populära melodier som *Diga Diga Do* och *I Can't Give You Anything But Love*, men de spelades in av Ellington tillsammans med Irving Mills och Ethel Waters. *Diga Diga Do* spelades senare in av Ellington tillsammans med *The Mills Brothers*. Värt att notera är också det faktum att Adelaide Hall spelade in *Drop Me Off At Harlem* med *Mills Blue Rhythm Band* den 4 december 1933.

Den som är intresserad av hur "showbiz" fungerade på 1920/30-talet och Adelaide Halls karriär under denna tid har stort nöje av boken. Den som vill veta något mer om Duke Ellington hittar inte mycket av värde. Boken kan inköpas från Amazon.com. Den finns att köpa i begagnad version för några få cent, men frakten kostar 23 dollar.

Bo Haufman

Duke Ellington in Europe

As reported by The Afro-American on August 12, 1933.

By Fred Glueckstein



Duke Ellington and his entourage arriving London in 1933

In writing about the life and career of Duke Ellington, I have researched many books ranging from Duke's autobiography to excellent biographies. To learn more about Ellington, I have also researched American newspapers, which are an extremely important source of information. Few references about Ellington have been as vital to my research as African American newspapers such as The Afro-American, which began publication on August 13, 1892. The Afro-American's subtitle read: The Nation's Biggest All-Negro Weekly.

The Afro-American was founded by a former slave named John Henry Murphy Sr., who served in the Civil War and reached the rank of sergeant in the United States Colored Troops. Murphy began The Afro-American when he merged his church publication, The Sunday School Helper with two other publications, The Ledger and The Afro-American.

In the years that followed, Murphy used The Afro-American to promote unity in the black community of Baltimore, combat racial discrimination in the

city, and work for children's education. Following its initial publication in 1892, The Afro-American became the most widely circulated African-American paper on the Atlantic coast. The paper was distributed in Baltimore, Washington, D.C., Philadelphia, Richmond, and Newark.

Thus, it would come as no surprise that The Afro-American would report on Duke Ellington, who was known nationally, and internationally, as a composer, pianist, and bandleader of his famous

orchestra. An example, the coverage on Duke Ellington by this newspaper for its African-American readership, can be seen in the newspaper's issue of the week of August 12, 1933. In this issue, The Afro-American published a news report and two interesting stories about the Ellington band's visit to Europe:

News Report

The news report published in the paper's On the Air column by Charles Isaac Bowen of the Associated Negro Press

read: "DUKE BACK – It is just a matter of a couple of days when Duke Ellington and his crew of entertainers will step off the gang plank of the S.S. Majestic at Ellis Island, returning to the States after a triumphant invasion of Europe wherein they displayed the type of music that has made him now internationally famous. He played before the King and Queen of England as well as notables of France, Holland, Spain, and Scotland. On his return he will immediately start on a tour of the United States."

Two articles, and photographs of Ellington, also appeared on the same page under the banner headline London and Paris Pay Dear to Hear 'Mood Indigo'. The first article was titled:

Harlem Sends Ambassadors of Rhythm

From The Afro-American Paris bureau, the paper's correspondent wrote: "Hailed by the press and advertisements on the kiosks of the boulevards as 'the most formidable American jazz-band composed entirely of colored men', Duke Ellington and his music-mad orchestra exceeded by far the most flattering advance publicity in their concert at the vast Salle Pleyel here Thursday night."

With 3,000 seats filled, the correspondent of The Afro-American went on to describe the audience's reaction to the Ellington orchestra in part: "From the opening piece to the last one the shoutings, bravos, and the encores never lost a whit of their vigor. At the end of the concert after listening for more than two hours the audience to a man, remained in its seat, and began to roar for its favorite selection, 'the St. Louis Blues'." The Afro-American correspondent went on to report on the raves of Ellington's tour from the English press. The next article was titled:

Ellington Paid Europe's Top Salary

In The Afro-American's second article the reader learned that Ellington received a letter from George Black, director of General Theatres Corp., Ltd., which controlled just about all the major theatres in Great Britain. "According to Black, although Ellington's salary abroad was the biggest ever paid to an American attraction, he (Ellington) justified it by running up the biggest grosses and scoring the biggest personal

and professional success ever achieved by an American attraction in Great Britain."

The Afro-American went on to report that Ellington's European tour had, in fact, exceeded all expectations. While in Great Britain, Ellington was originally booked for two weeks in London at the Palladium, a week in Liverpool, and a week in Glasgow; however, the orchestra's engagements were extended to the limit of its labor permit. This resulted in a return booking in London and an engagement in Birmingham where the city's largest theatre, closed for the summer, was opened for a week.

Ellington also played six Sunday concerts; appeared in a BBC broadcast; conducted phonograph recordings, and performed at private engagements. The Afro-American also reported that Ellington had a concert for musicians, where five thousand people packed a theatre seating for four thousand. When a great number of people were turned away, a second concert was held for musicians three weeks later. That concert was again packed.

Following his tour in Great Britain, Ellington took the orchestra to Paris. There it performed for two weeks at the Rex, Europe's largest theatre, "where he repeated his sensational British success" wrote the correspondent for The Afro-American. The correspondent was apparently not aware of the fact that the engagement at the Rex movie theatre was cancelled when the management failed to agree salaries. Instead Ellington and the band started their Continental tour in Scheveningen, Holland, before they commenced a week's stay at Salle Pleyel in Paris.

A newspaper such as The Afro-American is extremely valuable to a researcher. It covers a recognized African American like Duke Ellington in greater depth than well-known contemporary newspapers. Given the task of a paper like The Afro-American to provide articles of interest to its readership, this is expected. In having done so, the newspaper's archives represent an important reference source for researchers that help to enhance the knowledge of the life and career of Duke Ellington.

Note to readers: Today, The Afro-American has two city editions. They are in Baltimore and Washington, D.C.

Duke Ellington och FBI



Under den amerikanska McCarthy-eran (framför allt mellan

1950 och 1953) blev många artister utsatta för FBI:s ingående granskningar om deras aktiviteter i sammanhang som kunde bedömas som "kommunistiska". Flera artister fick se sina karriärer starkt begränsade efter dessa undersökningar och en del såg sig till och med tvingade att lämna landet. Även Duke Ellington blev utsatt för dylika undersökningar.

The BiblioGov Project är ett statligt informationsprojekt, som i efterhand publicerar underlag för politiska beslut som fattats av olika instanser i den amerikanska förvaltningen. I denna serie av publikationer har sedan ett antal år tillbaka presenterats de undersökningar som FBI företog beträffande Duke Ellington och de kontakter han haft med personer och organisationer som eventuellt kunde hysa någon form av kommunistiska sympatier. Publikationen om Duke Ellington omfattar 34 sidor och visar i faksimil de undersökningar som gjordes om Ellington. Man har gått tillbaka i tiden så pass långt som 1938 då Ellington i en tidningsartikel uppgavs ha gett sin support till något som kallades "All-Harlem Youth Conference" som senare av McCarthy klassades om "Un-American Activity".

Man kan även läsa om att Ellington under sitt besök i Sverige 1950 påstås ha undertecknat "The Stockholm Peace Petition", som "The Congressional Committee on Un-American Activities cited as Communist." Ellington nekade till att ha undertecknat petitionen.

Delar av materialet i publikationen är censurerat genom svarta blockeringar.

Boken har inget med Duke Ellingtons musik att skaffa och har endast intresse för de som vill veta något om Ellington som kulturell person i det amerikanska samhället. Boken kan införskaffas från Adlibris till ett pris av 207:-

Bo Hauffman

Posttidning B

Duke Ellington Society of Sweden
c/o Leif Jönsson, Anbudsvägen 15
187 50 TÄBY

KALLELSE!

Duke Ellington Society of Sweden
hälsar sina medlemmar välkomna till årets första
medlemsmöte den 13 februari



Mårten Lundgren trumpet

Kjell Fernström piano



PLATS:

Franska Skolans Aula, Döbelnsgatan 3, Stockholm.
Portkod för kvällen: 0213 Entrén öppen från kl. 17.00.
Entréavgift: 200:- i kontanter.
Notera portkoden som endast gäller för denna kväll.
Kommer Du inte in så ring: 070-622 88 16 eller 070-540 70 09

PROGRAM:

17.30 - 17.50

ÅRSMÖTE. Handlingar kommer att finnas tillgängliga.

17.50 - 18.30

FILMTIME. Anders Asplund har en stor samling jazzfilmer.
Han visar oss några av dessa. Inte enbart Ellington.

18.30 - 19.00

PAUS med möjlighet till mingel och inköp av öl/vin 30:- och wraps 40:-.
Obs. Endast kontanter gäller.

19.00 - 20.15

LIVE MUSIC. Denna kväll bjuder vi våra medlemmar
på en superb duo:
Kjell Fernström, piano, och Mårten Lundgren, trumpet.
Ett samspelt par med omvitnad kapacitet. Bered er på en höjdare!

Tiderna är ungefärliga.

Resterande medlemsmöten under året:
27 april (Obs. en torsdag), 2 oktober, 11 december

Duke Ellington Society of Sweden, DESS

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