



Bubber Miley

Duke's Inspirer

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Det blev inte som det var tänkt

Ibland går det inte som man har planerat. I ledaren i förra Bulletinen skrev jag att det var min sista ledare och att en nyvald ordförande skulle komma att skriva sin ledare i detta nummer. Mitt mandat sträckte sig över ett år, som blev något förlängt p.g.a. pandemin. En ny ordförande var vidtalad att tillträda vid årsmötet den 13 september. Men en kort tid före mötet fick jag beskedet att vederbörande åtagit sig andra uppgifter och att dessa fordrade så mycket av hans tid att han inte hade resurser att ta på sig ordförandeskapet i DESS. Ny kandidat till ordförandeposten söktes med ljus och lykta, men ingen stod att finna som var villig att åta sig uppdraget. För att DESS inte skall hamna i någon kris har jag därför åtagit mig att fortsätta som ordförande över den period jag är vald, d.v.s. två år. Därefter hoppas jag att valberedningen kan mobilisera fram en person som är villig att ta på sig ordförandeskapet. I övrigt omvaldes styrelsen och dessutom invaldes två nya ledamöter. Anders Asplund återinträder som ekonomiansvarig och vår webbredaktör Ulf Lundin tar också en plats i styrelsen. Styrelsens nya sammansättning framgår av högra kolumnen på sista sidan.

I samband med att jag tog på mig uppdraget gjorde jag klart för styrelsen att vissa detaljer måste justeras för att underlätta styrelsearbetet inte bara för mig utan för styrelsen i sin helhet. En sådan detalj är att vi reducerar antalet medlemsmöten per år. I hur hög utsträckning får framtiden utvisa, men i varje fall kommer det planerade medlemsmötet den 22 november att inställas. Nästa medlemsmöte, och tillika årsmöte, kommer därför inte att äga rum förrän 14 februari 2022.

Ser man krasst på detta med medlemsmöten, så är det faktiskt så att det nästan uteslutande är något för de som bor i Stockholm med omnejd. DESS-medlemmarna är spridda över hela Sverige och även till stor del i utlandet och dessa har alla små möjligheter att närvara vid något medlemsmöte. Dessutom har vi märkt de senaste åren att antalet besökare blir färre. Vid årsmötet hade vi endast 12 betalande medlemmar och då säger det sig självt att evenemanget går med en betydande förlust. Entréavgifterna och intäkterna från lotteri- och vin/baguette-försäljning kan inte täcka kostnaderna för lokal och orkestergage. Vi bör kunna använda föreningens pengar till något bättre. Emellertid har jag nöjet

meddela att föreningens grundare och mecenat Göran Wallén visade stor generositet genom att kompensera oss för den uppkomna förlusten. Ett stort tack riktas till Göran för detta.

Våra medlemsmöten kommer till viss del att ersättas av de DESS-caféer, som Ulf Lundin regelbundet arrangerar via ZOOM. Kallelse till dessa utgår till alla medlemmar och jag rekommenderar alla att ta del av dessa trevliga sammankomster. Varje café har ett givet tema som kretsar kring Duke Ellington och hans musik med bidrag från medlemmar som önskar delta. I sammanhanget skall också erinras om vår webbsida www.ellington.se, som även den hanteras av Ulf Lundin och utgör en guldgruva för den som vill fördjupa sig i gamla och nya händelser i Ellingtonvärlden.

Med denna Bulletin bifogas ett inbetalningskort på 2022 års medlemsavgift. Jag tackar på förhand för snabb betalning.



Bo Hausman, ordförande DESS

Microphone problems

EVERYBODY'S "DUKE" IN STOCKHOLM - UPSET AT MIKE!

DUKE ELLINGTON, the number one jazz musician of all times, is in Stockholm at present and held yesterday Nov. 4th his first concert here in the Congress Hall. ALICE BABS, the Swedish singer, once by the "Duke" himself called "the only negro singer in Scandinavia" in spite of her colour, good friend of Ellington since years back, was also present.

OUR PIC: DUKE ELLINGTON was quite irritated about the bad quality of the mike he used at the Congress Hall in Stockholm yesterday. "I'd sure like to have a word with the idiot who sabotaged the amplifying set during our concert!" he muttered.

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A Happy Reunion

Duke's Place

Måndagen den 13 september 2021 blev ett märkesdatum för Duke Ellington Society of Sweden efter alla månader av covidrestriktioner. Vi kunde också genomföra ett försenat årsmöte, men mer om detta på ledarplats.

Erik Persson, mångårig saxofonist i Kustbandet och andra Stockholmsorkestrar, för närvarande i Jambalaya, inledde det övriga programmet. Erik kåserade roligt och underhållande om sin musikerkarriär och interfolierade historierna med musik från Duke Ellingtons repertoarmed olika orkestrar. Musiken inleddes med den sällan spelade *Villes Ville is the Place, Man*. Vi fick också höra bl a *The Mooch*, *Jungle Nights in Harlem* samt Johnny Hodges orkester med *Junior Hop*.

Hoppade in på Stampen

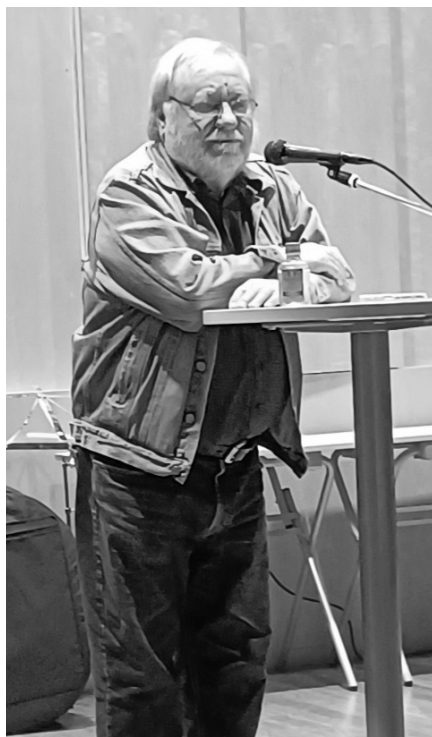
Historien om hur den unge Erik i tre tonåren skulle skaffa sin första saxofon var rörande. Han började tidigt med klarinett, men ville spela saxofon som Johnny Hodges. Utan att veta så mycket om instrument gick han och inhandlade en tenorsax. Vi blev också påmind om

hur vi alla rattade radioapparaterna för att skruva fram Radio Luxemburg eller försökte få in Voice of America och programmet "Music USA", med fixstjärnan Willis Conover.

Historien om hur Eric blev erbjuden att hoppa in i den ordinarie komptrion på Stampen och få spela med "Ellington stjärnan" Roffe Ericson slutade med ömsesidig högaktning och Roffes berätt-

tande om hur det var att jobba i Dukes orkester.

Erik presenterade slutligen "*Stockholm Swing All Stars*" med melodierna *Blue and Sentimental* och *Main Stem*. De framfördes förnämligt av Karl Olandersson, tp, Klas Lindquist och Fredrik Lindborg, saxar & cl, Dicken Hedrenius, tb, Daniel Tilling, p, Göran Lind, b och Mattias Puttonen, dm.



Erik Persson.

Glad musik med JazzMaTazz

Kvällens konsert framfördes av en gammal bekant i DESS-kretsar, nämligen orkestern JazzMaTazz med Anders Lindgren, p, Mårten Korkman, b, André Bergström, dm, Gustav Rosén, as och Ulrika Goliats Fredriksson, v. Vi fick lyssna till ett trevligt utbud av Ellingtons musik, men också med inslag från *The Great American Songbook*.

Samspelet är mycket bra och soloin-satserna från alla är genomgående mycket intressanta. *Drop me off in Harlem*, *Almost like being in love*, *I've got it bad* – inklusive den sällan hörda versen – och *You made me feel so young* var några av de melodier vi fick lyssna till. Ulrika och Gustavs insatser i Wallers *Black and Blue* samt Ellingtons *In my Solitude* ringde i mina öron hela vägen hem till Uppsala. Tack! Man blir glad av att lyssna till JazzMaTazz!

Thomas Harne

Bubber Miley

Duke's Inspirer

By Göran Wallén

Many articles about Bubber Miley have been published in the past. This study will concentrate on his time before he joined Duke Ellington and the Washingtonians and the time after he left them. The time he spent with the Washingtonians has been well documented elsewhere, but this study will try to explain why Bubber Miley's time with the band made such a unique and strong position on Duke Ellington and influenced him for the rest of his life.

During the early 1920s jazz became popular thanks to radio broadcasts from night clubs and through the distribution of gramophone records. One orchestra that gained popularity through these media was Duke Ellington's Orchestra. Before the advent of Bubber Miley, the band led by Elmer Snowden and Duke Ellington was more like a dance band. Duke himself described their time at Barron Wilkens Club as a band playing "conversation music" with Otto Hardwick playing sweet music on his C-melody saxophone. When asked about the repertoire from these days Duke preferred not to comment on it or saying he had forgotten it. He probably found the question of no interest to him.

When Arthur Whetsel (2,3) decided to leave the Washingtonians in 1924 to take up his studies of medicine at Howard University in Washington, DC., he was replaced by a twenty-year-old Bubber Miley. Bubber soon started to totally change the character of the Washingtonians. Duke and the members of the band immediately became interested in Bubber's blues inspired music, and they soon gave up their sweet music repertoire. Bubber had a way of playing his muted trumpet that created a sound sometimes almost similar to the human voice. He could play an entire night with a type of "bluey sound" sometimes called "gut bucket".



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

Jungle sound

When Duke Ellington got engaged at the Cotton Club, his manager Irving Mills marketed his music as "jungle music". During his Cotton Club years Duke titled many of his compositions with jungle names such as *Hottentott*, *Jungle Blues*, *Jungle Jamboree* and *Jungle Nights In Harlem*. Later in life Duke named his compositions with less "primitive" titles. Bubber Miley is registered as co-composer with Ellington on compositions like *Creole Love Call*, *The Blues I Love to Sing*, *East St. Louis Toodle-Oo* (6), *Blue Bubbles*, *Doing the Voom Voom*, *Going to Town* and *Black and Tan Fantasy*. The latter ending with the famous tagged-on Chopin's *Funeral March*, B-Flat minor Sonata, Opus 35. Most probably Bubber Miley also contributed to other compositions like a.o. the wonderful *Black Beauty*. It is also possible that Bubber sometimes uttered the words "It don't mean a thing if

it ain't got that swing" (5) which Duke found catchy and put a melody to the words and thereby created a big hit.

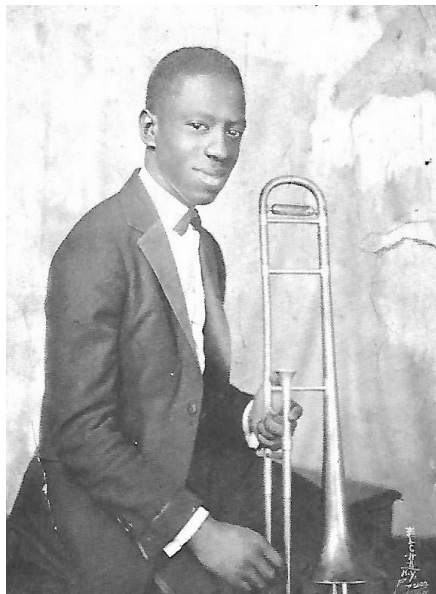
When Sydney Bechet was a member of the Washingtonians for a short time in 1924 he preferred to play New Orleans inspired music. However, neither Bubber Miley nor Charlie Irvis approved of the idea. Charlie Irvis (1899-1939), (7) joined the band in 1924 and he was a strictly blues man. Otto Hardwick tells "Irvis was strictly a 'gut bucket' trombonist". (Irvis replaced Duke's first trombonist/trumpeter John Anderson). When Bechet was to start in the band Bubber happened to be arrested but Bechet bailed him out by putting up two hundred dollars. Bubber was accused of paternity. Bechet left the band as he had problems getting along with both Duke and Bubber. There exist no recordings of Bechet with the Washingtonians.

It was Bubber Miley, together with

Charlie Irvis, who created the so called "jungle sound". They were the musical basis during the Washingtonian's earliest days. Bubber's first recording with the Washingtonians was *Choo Choo* and *Rainy Nights* from November 1924. Lawrence Brown once said that there were 2/3 early influences. One of them was Bubber Miley and the other was Charlie Irvis. Bubber played with a plunger and different mutes and thereby created various effects. Irvis did the same on his trombone. They were a duo and they sort of developed the jungle type of music.

Inspirations

Bubber Miley was from early on inspired by the blues and spirituals. The impact of the blues would forever stay with Duke Ellington and his Orchestra. Even after Bubber had left the band. The blues idiom would always remain a musical basis for the rest of Ellington's career. Bubber's influences on Duke and his sidemen were obvious, and Duke would



Charlie Irvis.

in the future create his music and arrangements based on Bubber's ideas. Duke became a blues man for the rest of his life.

Later in life Duke made his view clear when it came to the blues. On one recording session Johnny Hodges said; "I don't have any music! Give me the notes!" Duke replied; "It's only three notes. Just play the blues, man! Play the blues!"

Mercer Ellington once said about Bubber Miley when at a recording ses-

sion several takes had to be made and how it affected his playing; "There are three basic elements, the sound of the horn, a guttural gargling in the throat, and the actual note that is hummed. The mouth has to be shaped to make the different sounds, and above the singing from the throat, manipulating of the plunger adds the wa-wa accent that gives the horn a language." Arthur H. Lawrence said; "The growl and plunger were so much a part of his instrument that it was like a bow and violin."

Bubber Miley's reputation

In the jazz literature Bubber is not as well reputed as he ought to be. He was one of the great trumpeters of the 1920s. He took part in numerous recordings accompanying blues singers before he started to work with Duke. He did that also when he was engaged by Duke. During the existence of the Washingtonians he was their prime soloist. Established musicians like Paul Whiteman and George Gershwin came to Kentucky Club just to listen to Bubber. He is not known as a leader and soloist of his own band, but merely known just as a member of Ellington's band. Most literature about Bubber Miley is concentrated on his time with Ellington. One has to search thoroughly to find information about his time both before and after his stint with Ellington.

There are several sources describing how Bubber got to start playing the straight, so-called pixie mute. (4). In his early days he played together with the trumpeter Johnny Dunn (1897-1937), who used to play with a mute. But Bubber decided to start using the mute after he and his friend, clarinetist Garvin Bushell got to hear Joe King Oliver in Chicago 1923. They visited the night club Dreamland where King Oliver and his Creole Jazz Band were performing. This happened before Louis Armstrong had joined King Oliver. In the 1920s all trumpeters tried to imitate King Oliver. Bubber and Garvin Bushell became very interested and listened to King Oliver several days in a row. From that day Bubber began to practice the technique. When back in New York he, together with Charlie Irvis, started to experiment to play straight with a



Johnny Dunn.

glass, tin can or similar objects in order to find the growl sound they wanted to develop. Bubber refined his craft while he was engaged in the house band at Reisenweber's Café in New York. There are people who considered that Bubber basically superseded King Oliver in the ability to produce all sorts of wonderful sounds on his instrument.

Trombonists

In June 1926 Charlie Irvis left the Washingtonians and was replaced by Joe "Tricky Sam" Nanton, who brought a new personal sound to the band. He was influenced in his playing by the St. Louis-based trombonist Jonas Walker. Rex Stewart once said; "Tricky possessed the gift of communication that is the essence of any music."

By the time Joe Nanton became the best-known musician in Duke Ellington's Orchestra for using a trumpet mute/straight because the trombone mute was not yet available on the market (1). Bubber showed Joe Nanton the technique. Previously Nanton only played open trombone. Bubber and Joe Nanton became the new tandem and together they contributed to the development of the famous jungle sound.

Two examples of Joe Nanton playing straight is his solo in *What Am I Here For?* from a Victor recording on February 26, 1942, and *Black and Tan Fantasy* from the Carnegie Hall concert on November 11, 1943. The seldom heard trumpeter Wallace Jones starts out on *Black and Tan Fan-*

tasy with a muted solo and thereafter Joe Nanton takes over with an inspired and emotional solo that the audience appreciated.

After Joe Nanton's passing trombonists like Tyree Glenn, Quentin Jackson and Booty Wood have kept the tradition alive. They have managed the heritage in an excellent way.

Trumpeters

Cootie Williams, who replaced Bubber Miley in February 1929, started to apply the straight plunger technique upon the request by Duke Ellington. According to Barry Ulanov, Duke wanted Cootie to play like Bubber. Cootie got some help from Joe Nanton about the growl technique. However, Barney Bigard mentions in his biography that Cootie had made use of the mute already before his joining the Ellington band. Cootie had a style of his own, quite different from that of Bubber Miley.

During the 1920s there were many trumpeters who applied the gut bucket-technique, also called growl-technique. Johnny Dunn, Jabbo Smith, Tom Morris, Bobby Stark and Ward Pinkett were some of them. Johnny Dunn was one of the earliest to use the growl style. There exists recordings by Johnny Dunn and his Original Jazz Hounds from 1922 where Dunn is growling, one of which is *Hawaiian Blues*. Later on in 1928 Dunn can be found growling in a recording of *You Need Some Loving*. Johnny Dunn was one of the style setting trumpeters in the beginning of the 1920s and he had a great impact on Bubber Miley. Johnny Dunn, with Bubber Miley on second trumpet, played together in Perry Bradford's Orchestra. A good example is the recording of *Daybreak Blues* from 1923.

Bubber's style differed from other growling musicians because his growling came from his throat. Johnny Dunn used a similar technique. None of them was influenced by Louis Armstrong as most other trumpeters were in the 1930s. Austin H. Lawrence said; "Bubber was a gifted melodist, his use of the plunger and the growl in the context of a solo in any tempo gave his musical style a plaintive, melancholy introspective quality that would not be duplicated by anyone,



Bubber Miley.

maybe until Miles Davis 30 years later." Sonny Greer once said; "Bubber didn't play the blues on his horn, he sang them."

Bubber Miley's background

James Wesley "Bubber" or "Bub" Miley was born on January 19, 1903, in Aiken, South Carolina. His father Valentine was a carpenter and an amateur guitarist. Bubber had three sisters, Rose, Connie and Murdis and they were singers and sang spirituals in the church and later

professionally as The South Carolina Trio. As a young boy Bubber got his blues feeling from spirituals and blues performed in the church. In 1909 the family moved to West 63rd Street at San Juan Hill in New York. A black community in Harlem. At a very young age Bubber sang and danced in the street to earn some money. When brought from the street and placed in school he discovered music and started to practice the trombone. Later he switched to the cornet and became

a member of the school band. At the age of 15 he joined the military and remained there for 18 months. While there he learned to play the mellophone. After his military service he started to play professionally in New York with The Carolina Five (with Bubber (co) and Cecil Benjamin (cl) and later on at DuPré's Cabaret. In 1921 he played with Willie Grant at Lee Cabaré. The same year he also toured the South with Sunny South Revue and later that year he was engaged by Mamie Smith and Her Jazz Hounds sometimes together with Johnny Dunn. On October 18, 1923, he subbed for Arthur Whetsel in Elmer Snowden's Novelty Orchestra. That happened before Snowden left the band and Duke Ellington took over the leadership and renamed the band The Washingtonians.

Bubber was the perfect trumpeter to back up blues singers. There are numerous recordings where he can be heard accompanying singers like Alberta Hunter, Ida Cox, Helen Gross, Bessie Smith, Edith Wilson, Rosa Henderson, Mary Jackson, Margaret Johnson, and Sara Martin. Bubber was in fact more interested in participating on recordings rather than playing regularly in a band. Most of the recordings backing singers were made before he joined The Washingtonians. After he left Duke Ellington, he only made a few recordings with singers. More information about musicians, dates, analyses about the singers, please see our previous issues of DESS Bulletin.

Bubber was generally considered to be a kind person. He was liked by all including his trumpet playing colleagues. Luis Russell said; "A skinny guy with a lot of gold in his mouth. He'd spend his money as fast as he made it and he acted as though he didn't have a care in the world. But when he put that horn to his mouth and played the blues, nobody, I mean nobody, could touch him." Nobody had anything negative to say about Bubber. But unfortunately, he had a less reliable side of his character caused by excessive use of alcohol, and here he was in good company with Otto Hardwick. Both of them missed recording sessions and engagements at the Cotton Club. Otto Hardwick was forced to leave in 1928 and was away from the

band for four years, but Bubber was allowed to stay for a while. At recording sessions Ellington was often forced to call in substitutes for them and often he had to use two instead of three trumpeters. The most well-known recording without Bubber is the recording session for OKeh on November 3, 1927, of *Black and Tan Fantasy* when Jabbo Smith was called in to replace Bubber.

Eventually the problems with Bubber became too much and Irving Mills insisted that he must leave the orchestra. Duke initially refused, arguing that Bubber was much needed in the band, but by the end of January 1929, Bubber was forced to go. One reason was that many of the Cotton Club guests complained about Bubber that he was missed and absent.

The January 1929 recording

According to the discographies Bubber's last recording with Duke Ellington and his Cotton Club Orchestra was made on January 16, 1929. However, there exists some doubts about Bubber's taking part. A group consisting of Bo Scherman, Göran Eriksson, Nils-Gunnar Anderby and myself once made a thorough study of Bubber Miley's appearance on records and came to the following conclusion with regard to this session:

All previous discographies have Bubber Miley as one of three trumpets for this session, but since his presence seems very unlikely to us, we list it in detail below with our solo identifications in full rundowns of the titles, followed by our comments.

DUKE ELLINGTON AND HIS COTTON CLUB ORCHESTRA:

Arthur Whetsel, Freddie Jenkins (tp), Joe Nanton (tb), Barney Bigard (cl, ts), Johnny Hodges (as, cl), Harry Carney (bars, cl, as), DE (p, arr), Fred Guy (bj), Wellman Braud (b), Sonny Greer (dr, chimes-1).

49652-1	Flaming Youth
49652-2	Flaming Youth
49653-2	Saturday Night Function
49654-1	High Life – 1

49655-1	Doin' The Voom Voom
49655-2	Doin' The Voom Voom

All titles and takes on RCA 09026-63386-2. All titles and takes, except 49655-1, also on EPM 151282, Média 7 Masters of Jazz MJCD 69.

Note: Rust erroneously lists 49652-1 and 49654-2 as being issued on Victor V-38035 and V-38036 respectively. For reasons of space, our listing of issue numbers for this session is selective and far from complete. Most of the budget priced LPs and CDs have been omitted. There are never more than two trumpets audible simultaneously on this session, and we believe the personnel (as above) is exactly the same as the one now accepted for the February 18, 1929, session.

Flaming Youth – 1/2: int8BAND/16AW-4BAND-4JN-8AW/16JH-4BAND-4AW-6JH-2BAND/pass8BAND/16JN-4BAND-4AW-8BAND. The growl passages on these titles do not sound like Bubber to us. They are played with a "cleaner" sound and with a different growl technique, typical for Whetsel (compare, for instance, with his growl playing in the beginning of the film "Black And Tan" from July, 1929). We are sure that Arthur Whetsel plays all trumpet solos on this title.

High Life: int 4AW?-12BB(cl)-8BAND/30BB(cl)-2FJ/FJ/14BAND-2JH-8BAND-8BB(ts)/JN/pass8DE/BAND&SG(chimes). The 4bar introduction does not sound at all like Bubber to us but has a cleaner sound more typical for Arthur Whetsel. The trumpet solo in the second chorus is by Freddy Jenkins on aural evidence.

Doin' The Voom Voom – 1/2: int8BAND/Itheme4BAND-4FJ-4BAND-4FJ-8JH-4BAND-4FJ/Itheme2BAND-2AW-4BAND-4AW-4BAND/Itheme15FJ-1BB(ts)/Itheme14HC&JN-2BAND/Itheme14FJ-2DE/pass4DE-2BB(cl)/Itheme4BAND-4FJ-4BAND-4FJ/cod10BAND. We have compared the growl passages in the Brunswick version of January 8, 1929, where it is definitely Bubber Miley, with these Victor versions, where it is clearly a different musician. It doesn't sound like

Whetsel, but has more of Jenkins' style and characteristic timing.

These thoughts of Bubber Miley's presence on these recordings have not been accepted by other discographers, but I have much confidence in the findings of the research group. After having listed all of Bubber's recordings the group contacted Mosaic Records to find out whether they would be interested in issuing a Mosaic Box with Bubber Miley's complete recordings. Initially they showed interest, but in the end nothing happened with the idea.

Career after leaving Duke

Bubber's performances as a soloist after leaving Duke Ellington are not of the same interest as earlier. He was at his best during his time with Ellington. It was the same with many other musicians who would leave the Ellington band in the future. Bubber took occasional gigs before he was engaged by Noble Sissle and with that orchestra he toured France during the month of May in 1929. After that tour he played with Zutty Singleton at the Lafayette Theatre in Harlem and thereafter he played with the Allie Ross Orchestra at Connie's Inn.

Simultaneously in the summer of 1930 Bubber recorded six titles with a studio band for Victor. He called the band "Bubber Miley and his Mileage Makers"

but Bubber has no dominating role as a soloist on these recordings. (See below)

Bubber was not satisfied with the music played at Connie's Inn and left that job in the beginning of 1931. Instead he started to work with a dancer named Roger Pryor Dodge in a revue "Sweet and Low". In 1931 Bubber once again played with Charlie Irvis and he also got involved with Leo Reisman and his Orchestra on recordings, broadcasts and when they performed at the Paramount Movie House. All musicians in the Leo Reisman Orchestra were white and the audience was usually segregated. On one occasion Bubber was dressed as an usher at the Paramount Movie House. He started to



Leo Reisman.

play as an usher in the isles, supposed to be a member of the audience. He played *St. Louis Blues* and while wandering in the isle he growled his own *East St. Louis Toodle-Oo*. As he was not allowed to play in an all-white band, he had to play his trumpet behind the curtain with another trumpeter simulating him up front.

During the years 1930/31 he also made recordings with Hoagy Carmichael and his Orchestra together with Bix Beiderbecke. He also appeared with King Oliver and Jelly Roll Morton and his Red Hot Peppers. Please refer to the Bubber Miley discography.

By the summer of 1931 Bubber got some help from Irving Mills despite Mills' negative attitude towards him since his days at the Cotton Club. Bubber participated in a show called "Harlem Scandals", which was premiered at Lincoln Theatre in Philadelphia. The show was then transferred to Lafayette Theatre in New York. However, during this time Bubber suffered from fever and became sick during the performance in New York. By April 18 he was forced to leave the show. He suffered from tuberculosis and passed away on May 24, 1932. For the funeral Duke Ellington sent an enormous bouquet of flowers. This way Duke showed his gratitude for Bubber's importance to the development of his music.

Bubber Miley's recordings for Victor 1930

● **Bubber Miley and his Mileage Makers.** Frog DGF11, RCA (F) 741.057, May 16, 1930

Title: *I Lost My Girl from Memphis, Without You Emaline*

Personnel: Bubber Miley, Ward Pinkett, unknown (tp), Wilbur de Paris (tb), Hilton Jefferson, unknown (cl-as), Happy Caldwell (ts), Earl Frazier (p), unknown (b), Bernard Addison (g), Bill Benford (tu), Tommy Benford (d), Frank Martin (vo)

● **Bubber Miley and his Mileage Makers.** Frog DGF11, RCA (F) 741.057, July 3, 1930

Title: *Black Maria, Chinnin' and Chattin' with May*

Personnel: Bubber Miley, Ward Pinkett, unknown (tp), Wilbur de Paris (tb), Buster Bailey, Hilton Jefferson (cl-as) Happy Caldwell (ts), Earl Frazier (p), unknown (bj), Bernard Addison (g), unknown (b), Tommy Benford (dr), George Bias (vo)

● **Bubber Miley and his Mileage Makers.** Frog DGF12, September 11, 1930

Title: *Loving You the Way I Do, The Penalty of Love*

Personnel: Bubber Miley, Ward Pinkett (?), pos. unknown (tp), prob. Wil-

bur de Paris (tb), Hilton Jefferson (?) unknown (cl-as), Happy Cardwell (?) (ts), Earl Frazier (p), Bernard Addison (?) (bj), Tommy Benford (dr), Edith Wilson (vo)

More information about Bubber's recordings can be found in previous issues of the DESS Bulletin – 3/1999 through 2/2001. They cover all recordings by Bubber Miley outside of the Duke Ellington Orchestra. In DESS Bulletin 2/1999 can be found an article about Bubber Miley written by Rich Ehrenzeller, New York.



Duke Ellington and his Orchestra at the Lafayette Theatre a couple of weeks before the Cotton Club opening: Duke, Joe Nanton, Sonny Greer, Bubber Miley, Harry Carney, Wellman Braud, Rudy Jackson, Fred Guy, Nelson Kincaid, Ellsworth Reynolds.

Duke's own words

Duke writes in his autobiography "Music Is My Mistress":

"Bubber Miley was from the body and soul of Soulsville. He was raised on soul and saturated and marinated in soul. Every note he played was soul filled with the pulse of compulsion. *It don't mean a thing if it ain't got that swing* was his credo (5) Before he played his choruses, he would tell his story, and he always had a story for his music, such as: "This is an old man, tired from working in the field since sunup, coming up the road in the sunset on his way home to dinner. He's tired but strong, and humming in time with his broken gait – or vice versa." That was how he pictured *East. St. Louis Toodle-Oo*.

Both Miley and Whetsol (*sic.*) painted pictures in music, one in one style and one in another. They spoke different languages, and though the listener didn't understand their language, he *believed* everything they had to say. Bubber was born in South Carolina, but his family moved to New York when he was quite young, and he was raised there. His growl solos with the plunger mute were another of our early sound identi-

ties, and between 1925 (*sic.*) and 1929 he laid the foundation of a tradition that has been maintained ever since by men like Cootie Williams and Ray Nance."

Epilogue

When Bubber Miley joined the Washingtonians the musical output took another direction in a dramatic way. How would the musical direction have been without Bubber Miley?

Notes:

1. Trombone mutes started to be produced during the 1950s. Lawrence Brown was one of the advisers.
2. Arthur Whetsel returned to the orchestra in 1932.
3. Steven Lasker, Los Angeles, has investigated the spelling of Arthur Whetsel's name. Whetsel, rather than Whetsol, is the correct spelling.
4. Playing straight means to play with mute and plunger. The size and configuration of a mute has an impact on the sound.
5. Bubber said; "If it ain't got swing, it ain't worth playin', if it ain't got gut-bucket, it ain't worth doin'!"
6. Steely Dan recorded 1973 *East St.*

Louis Toodle Oo, an arrangement that sounds at home alongside such rock songs as *Rikki Don't Lose That Number*. When Jim Hendrix heard the tune for the first time, he was so struck by Bubber Miley's solo that he sought to duplicate its tonal qualities by using a "wah-wah" pedal to alter the timbre of his electric guitar.

7. It's very little written about Charlie Irvis, but Duke Ellington said about him: "Nobody ever really picked up on Charlie Irvis. He used an object that was very effective, and he played in a different register of the horn. There was a kind of mute they built at that time to go into the trombone and make it sound like a saxophone, but he dropped his one night and the darn thing broke into million parts. So he picked up the biggest part that was left and started using it. This was his device and it was greater than the original thing. He got a great, big, fat sound at the bottom of the trombone-melodie, masculine, full of tremendous authority."

References:

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- The Washingtonians, A Miscellany by Steven Lasker, 2006
- With Louis and Duke by Barney Bigard, 1986
- Music Is My Mistress by Duke Ellington, 1973
- Early Jazz by Gunther Schuller, 1968
- Duke Ellington by Barry Ulanov, 1946
- Who Is Who by John Chilton, 1972
- A Portrait of Duke Ellington by Stuart Nicholson, 1999

Jazz From The Beginning

Detta är titeln på Garvin Bushells självbiografi (Da Capo Press, NYK), som han skrev tillsammans med Mark Tucker.

Under sin tidiga karriär var Bushell engagerad av Mamie Smith (and her Jazz Hounds) och här citeras valda delar ur kapitlet "On Tour with Mamie Smith".

I soon went out on the road with Mamie, in the winter of 1921, I believe. Bubber Miley replaced Johnny Dunn in the band. Ocey Wilson, Mamie's husband, was our manager. We broke in the band at the Pershing Theatre in Pittsburgh. Mamie used to wear these spangled, form-fitting costumes with big head plumes, but there were no zippers in those days, everything was hooks and eyes.

We opened with *Bugle Call Blues*. Then Mamie sang one of her big numbers. She went back to make her change and these hooks and eyes got tangled up and she couldn't get them untangled, so we played *Royal Garden Blues* while she was making the change. We wamped the next song after we finished, the audience applauded, but no Mamie. So Ocey said play it again. Still no Mamie.

So we're getting nervous. Bubber's mouth is leaking – his lip's weak anyway, since it's his first time onstage. So Ocey said, "She ain't ready! Play *Royal Garden Blues* again!" We started to, and people yelled, "You just played that!" We played it through, though, and Bubber's lip is getting weaker all the time. The people went "Boo! Boo!". Ocey says, "She ain't ready! Play it again!" So we're about to hit the introduction, and I look over and see Bubber putting his horn to the side of his mouth, and going "pfft, pfft". He knew he couldn't find his mouthpiece, so he starts backing away. The piano's vamping, waiting for him to come in, and Bubber's backing off the stage. Ocey took his foot and literally booted him back on stage. When the people saw that foot, they screamed. Bubber came on holding his behind, and they had to drop the curtain.

Bubber and I roomed together occasionally on the road. Often I had to wake him up and bring him to the theater. We had trouble when we had to get up early to make a train. You couldn't get Bubber out of bed. And a lot of times, when it

was time to go on at night and do the show, Bubber had been out somewhere all afternoon and just stayed there.

When we got to Chicago, Bubber and I went to hear King Oliver and his Creole Jazz Band at the Dreamland every night. It was the first time I'd heard New Orleans musicians to any advantage, and I studied them for the entire week we were in town. You heard the trumpet doing different things, half-cocked with a tin mute. That's where Bubber got his growling, from Joe Oliver. Before hearing Oliver, Bubber was trying to play like Johnny Dunn. (That's why Mamie had hired him to replace Johnny.) He had picked up the plunger mute from Johnny, but he never growled or used the half-cocked silver mute. It was in Chicago, after hearing Oliver, that Bubber changed his style and began using his hand over the tin mute that used to come with all cornets.

Bubber and I talked with the Dodds brothers, Johnny and Baby. They felt very highly about what they were playing. As though they knew they were doing something new that nobody else could do.

Basisten Göran Wallén

I samband med Jazzfesten i Västerås den 20 augusti tilldelades DESS-medlemmen Göran Wallén det prestigefyllda priset "Basisten". Det är en utmärkelse från Riksförbundet Svensk Jazz till icke musikutövande personer, som gjort jazzen stora tjänster. Priset utgörs av en skulptur av konstnären Göran Hazelius.

Motivering: "Göran Wallén, född i Gävle, är sedan början av 1990-talet en av Stockholms mest entusiastiska jazz-entreprenörer. Det började kanske när han som ordförande i Stockholm Jazz Society med ett antal likasinnade kom hem från The International Duke Ellington Conference, som 1992 utlokaliserats till Köpenhamn. Göran blev drivande för att genomföra en motsvarande konferens i Stockholm 1994 (senare även 2004).

Red.anm.). En stor festival med konserter i bl.a. Konserthuset, Berwaldhallen och föreläsningar. Ur detta föddes också Duke Ellington Society of Sweden samt en något mindre festival i samband med firandet av Duke Ellington 100 år, med konsert på Nalen.

Det har blivit många stora evenemangskonserter sedan dess. Oftast för att hedra och hylla de musiker som lagt grunden för den moderna svenska jazzen, som Arne Domnérus, Alice Babs, Bengt Hallberg och yngre musiker i traditionen som Jan Lundgren och Klas Lindqvist. Den senaste konserten var i november 2019 med Georg Riedel och Jan Allan i huvudrollerna. Göran kom att bli Bengt Hallbergs 'impresario' när han återkom till scenen 2010 med mängder

av konserter som kröntes med ett samarbete med Karin Krogh. Göran Wallén och Arne Domnérus är ett särskilt kapitel. De träffades första gången under Ellingtonkonferensen i Köpenhamn 1992. Det blev början till en vänskap, som sedan resulterade i Görans heltäckande bok 'Arne Domnérus Tidsbilder' med Arnes egna ord och kommentarer, utgiven på eget förlag 2016. Med alla pressklipp och sin fullständiga diskografi är boken en jazzhistorisk guldgruva."

Vi i DESS gratulerar Göran till priset, som vi finner honom väl värd. I sammanhanget kan nämnas att flera DESS-medlemmar tidigare har tilldelats priset – Anders R. Öhman (1998), Åke Edfelt (2000) och Jan Bruér (2010).

Bo Haufman

Jazzkrönika

Inspirerad av en diskutabel bok, Ellingtonkonferensen i Stockholm 1994 och i samband därmed utgiven skiva skrev Hans-Erik Bergman en jazzkrönika införd i Sundsvalls Tidning den 25 juni 1995. Vi har fått hans tillstånd att citera delar av den i vår medlemstidning.

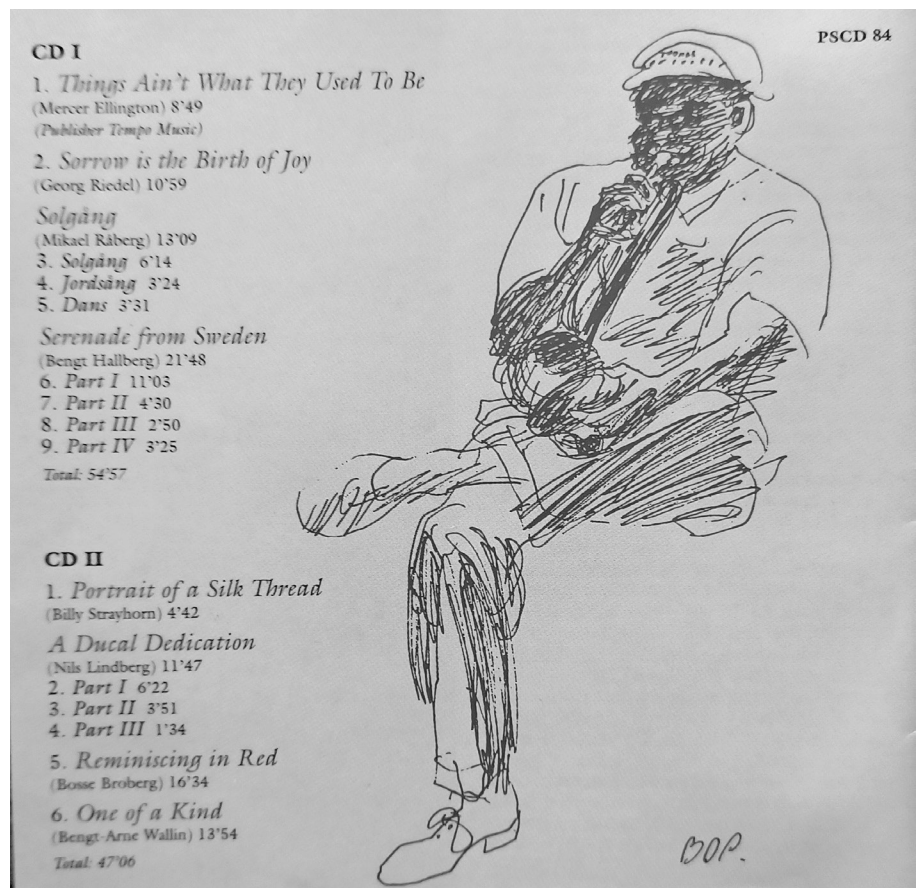
När Duke Ellington kommer på tal bland musikfolk, inom eller utom jazzfamiljen, nämns hans namn med vördnad och respekt. Men det finns även de som ifrågasätter hans storhet. En av dem är författaren James Lincoln Collier, som 1987 gav ut sin mycket omdiskuterade Ellingtonbiografi. Året efter kom den i svensk översättning av Lars Resberg.

Bortgångne spelemannen Gunnar "Siljabloo" Nilsson gästade jazzklubben en tid efter bokens publicering och hans häftiga reaktion, när jag förde den på tal, är ottryckbar. "Han smutskastar Ellingtons storhet".

När jag började med jazzmusik hemma i Notviken blev Ellingtons musik mitt universitet. Genom den fick man verklig kunskap om melodisk uppbyggnad och harmonisering. Alla jazzmusiker har mer eller mindre tagit intryck av Ellington, enligt Siljabloo. Jag har själv läst den kontroversiella boken och lyssnat på massor av Ellingtonia genom åren så jag förstår reaktionen.

Duke Ellington var tveklöst ett av 1900-talets stora unikum – pianist, kompositör, arrangör och orkesterledare, som trots diverse konjunktursvackor höll ihop sin orkester i mer än 50 år, komponerade bortåt 2000 låtar, stora sakrala verk och gjort massor av skivinspelningar. Duke Ellington är en av de odödliga.

Redan på 1930-talet skrev och arrangerade han musik med ovanlig stämföring och ovanlig instrumentering inom ramen för storbandsidiomet. Han skrev för instrumentet, inte för bandet, därav den mycket personliga klangen. Det är inte fel att påstå att Ellingtons musiktänkande redan då blev något av föregångare till dagens synth. Med en synth kan man skapa vilka klangmönster man vill genom dess tekniska finesser. När sedan



samarbetet inleddes med Billy Strayhorn blev det än mer påtagligt.

I samband med 1994 års mycket uppmärksammade Ellingtonkonferens i Stockholm några varma majdagar, med delegater från hela världen, framfördes i Berwaldhallen (21/5) nyskriven svensk musik som en hyllning till Ellington.

Kompositörerna som fått den ärofulla uppgiften att skriva musiken var Bosse Broberg, Bengt Hallberg, Nils Lindberg, Georg Riedel, Mikael Råberg och Bengt-Arne Wallin. Sex olika temperament och förhållningssätt till Duke Ellington.

Dessa mycket personliga hyllningsverk finns nu att tillgå på dubbel-CD:n "A Swedish Tribute to Duke" (Phono Suecia/CDA PSCD 84). Dessutom ett uruppförande av Billy Strayhorns *Portrait of a Silk Thread* som en forskare (Walter van de Leur - Red.anm.) hittat i Ellingtons kvarlåtenskap på The Smithsonian Institution i Washington, DC. Samt Mercer Ellingtons *Things Ain't What They Used To Be* i

ett briljant Georg Riedel-arrangemang.

Det är Radiojazzgruppen (förstärkt) under saxofonisten Lennart Åbergs ledning som exekverar den stämningsladade och spännande musiken. Ett vältrimmat band, eloge till Åberg för nedlagt repetitionsarbete, med intressanta solister, bl.a. Ellingtonveteranen Clark Terry. Det är hög internationell klass på svensk jazzmusik och dess utövare vilket de här 102 minuterna som albumet innehåller visar!

Strax innan denna Bulletin skall gå i tryck nås vi av det tråkiga beskedet att Lennart Åberg gått bort. Lennart var musikansvarig vid Ellingtonkonferensen i Stockholm 1994 och bidrog i hög grad till konferensens lyckliga genomförande. Han var en stor Ellingtonbeundrare och i januari 1995 spelade han tillsammans med bl.a. Rolf Ericson in en CD med Ellington- och Strayhorn-kompositioner: "Ellington & Strayhorn By Ericson & Åberg". Sittel SITCD9223."

Reminiscing In Tempo

Guitarist Freddy Guy's Ellington memories

By John McDonough

The following article was published in **Downbeat** on April 17, 1969.

Two or three years ago there appeared a jazz piece in *Jet Magazine* in which the author named his choice for three of the most important rhythm guitarists in jazz history: "Charlie Christian, Freddie Green and the late Freddy Guy." Every time Fred Guy recalls that story these days, he chuckles and a twinkle lights his eye. Though the guitarist, who played Ellingtonian rhythms with Sonny Greer and assorted bassists for 26 years, today enjoys the best of health, marking his 69th birthday last May, perhaps there is little fault in having lost track of someone who has not drawn a paycheck as a musician for 19 years, even if he is a Duke Ellington alumnus.

Since Guy left Ellington in 1949, he has worked for Chicago's Parkway Amusement Corp., managing a local ballroom and arranging private parties. Though he still keeps his guitar gleaming and ready, his job has never seemed to offer him time to sit in with former colleagues during their swings through town. Today he lives with his second wife, a charming lady, in a 11th-floor apartment overlooking Lake Michigan. A man of moderate height with a full head of graying hair, Guy looks somewhat younger than his years because he carries no extra weight on his lean figure.

He's had few regrets about leaving the band, he said, partly because he keeps in close contact with his old friends. He was compelled to leave early in 1949 because his first wife, who died a year later, was seriously ill. But there were other reasons too. Life on the bus had little appeal to him. "The only sleep the driver got was when we were onstage," he said. "We'd pull in after driving 400 miles, unload, and get a bit to eat. Then we'd work four hours. Afterwards, the

driver would be up again to help load, and we'd be on our way. I could never be completely comfortable roaring down some turnpike at 65 miles an hour and knowing that the driver had only three hours' sleep.

Perhaps the buses seemed bad because Guy remembered too well the elegant style in which the band traveled during a good part of the 1930s. In those days, two chartered sleeping cars carried the men across the US like royalty, and nobody ever had to take an upper. There was a third car for baggage, so as not to cramp the living quarters. And that was just what they were, since during southern tours accommodations were often limited either to a run-down black hotel or the local preacher's house. "So we'd just pull over on a side track," Guy said, "plug into the local power lines, and set up housekeeping. Even our laundry would be taken care of."

Career

Guy went to New York from Georgia in the early 1920s, when jazz was still young. His AFM Local 802 union card bears number 987; today the 802 scroll is up to 5305, and that's just for the initial G. He made a decent living jobbing with various groups. Each job gave him a connection to another, so it wasn't long before he was making more money gigging than he could with steady work.

It was Fats Waller who provided the connection to Ellington. "Fats was in a little band I was playing banjo with," Guy recalled, "and one night Duke and the boys came in to hear us. Everybody heard everybody else in those days. Fats looked over his shoulder, pointed Duke out to me, and asked if I knew him. I said I didn't. As the night went on, Duke asked if I'd play a number or two with his men. He said he didn't have any music but would call the chords. I said that was

fine. We had a pretty good session that night."

That was in the summer of 1923, just prior to Washingtonians' three months at Barron Wilkins' Exclusive Club, a celebrated Harlem pleasure dome. When Elmer Snowden left the group and the leadership passed to Ellington, Guy was asked to join. "I was working with a fellow called John Smith, who was just



coming to his peak period of bookings. I told Duke that I couldn't leave at this point, so he said he could wait a little while. I finally went with the band in February 1924, just in time for the downtown opening at the Kentucky Club on 49th St. and Broadway. (At this time the place was named 'Hollywood Café'. Ed. Note) I even took a cut in pay to join."

The Kentucky Club was a cramped basement cafe seating some 130 people. The bandstand was so small that there was no room for a bass fiddle. Any visiting musician with a yen to sit in had to do it from his table. Typical clientele on a given night included a variety of assorted thugs and underworld big-shots,

bejeweled dowagers and debutants from the social galaxy, and the usual run of show people and tourists ogling the show people.

"Duke always avoided a steady diet of one-nighters and theater dates because the right people were never there," Guy said, the right people being bookers and the smart writers. But they flocked to the Kentucky Club. Moreover, Paul Whiteman was playing around the corner at the Palais Royal, and this brought Bix Beiderbecke, the Dorsey brothers, Miff Mole, and the rest of the Whiteman jazz contingent into contact with the band.

"The style of music that began to develop was different from anyone else's" Guy said. "Duke worked largely from head arrangements then, and he insisted that everyone memorize their parts. He thought you really couldn't get inside a piece of music if you were busy trying to keep up with the charts. When we first came to Chicago, no one could figure out how we could play so much music without music stands."

Young Harry Carney

It was during the Kentucky Club period that the band picked up Harry Carney, who was then "about the size of this cigarette," said Guy, holding up his half-smoked king-size. He was so young, in fact, that, as is well known, his mother's permission was needed before he could be hired full time. In 1926, Guy went to Boston, Mass., to negotiate for his services and recalls the following dialog:

"Mrs. Carney," he pleaded, "we wish you'd let Harry stay with the band and travel with us this summer on a New England tour."

"Well, I don't know. I Don't think so," Mrs. Carney replied. "He's got to finish school, and he's still my baby boy, you know."

"But don't you think it's going to be pretty hard to keep him in school after he's been making the kind of money he has with the band? Anyway, he'll be graduating this June, just in time to make the tour."

"Well, who would live with him? I don't want him getting in with any bad people. He's still a baby, you know."

Guy, who was planning to get mar-

ried, told her Harry could live with him. This set her mind at ease.

"Well, I don't know" she said, hemming and hawing. "I guess if he really wants to go, it might be all right. But I want you to look after him personally."

Cotton Club

Guy recalled that the next two years brought Barney Bigard and Johnny Hodges, the latter "a sickly kid who'd smoke cigars to make himself feel more grown up," into the Ellington orbit. It also landed the band in the Cotton Club for another celebrated long run.

Herman Stark, manager of the club, and Dan Healy, the silent partner, were looking for a band to replace the Andy Preer group, whose leader had died in 1927. At the urging of songwriter Jimmy McHugh, the bosses heard the band at the Lafayette Theater. "Right next to the theater there was a tavern," Guy said, "and the contract was signed right there. I was with Duke all night that night. The next day we had to leave for a date in Philadelphia for a week, which gave us no time between our return and our opening. When we got back, we had to rehearse the entire show routines all afternoon and night, literally right up until showtime." (*Other sources say the gig in Philadelphia was cancelled with some undue assistance from the mob. Ed. Note*)

There was some reluctance to take the Cotton Club offer until it became apparent that it was more than an "offer"; it was "take the job or else." That was the word from the bosses, despite any other contracts the band might have.

Irving Mills

By now Irving Mills had taken over the management of the band. During the long life of the Ellington orchestra there have been occasional feuds and bickering between various men. But perhaps the most protracted and bitter episode of antipathy was between Guy and Mills. Guy spoke at length about it:

"Mills did his best to isolate Duke from the band, even made him sleep in a separate railroad car when we were traveling by train. I don't know why he did this for sure, but I think it was because he was afraid someone would wise

Duke up." Many times Guy would try to be that someone.

"Listen, let me tell you something," he said he would tell Ellington. "Don't let no one take away the personal touch you've got with the men. These men came along with you and helped you build the kind of outfit where you'd need managers and the rest. If you lose that touch, all you have is a bunch of musicians waiting for payday."

But Mills had other ideas, Guy said, explaining, "He wanted Duke to be the star, not the band. The men were just the rank and file. But I could see through him, man, and he hated me for it. He even tried to get Duke to fire me. Mills could have done a lot more for the band than he did, but he never learned that if you sacrifice something now, you may pick up a million dollars later on. He wanted everybody's right arm."

Guy recalled an incident attendant to a Ziegfield booking as characteristic of Mills' manner:

"I heard this rumor over my old Stromberg-Carlson radio one night that the Cotton Club Orchestra was to be featured with Ruby Keeler in a new Ziegfield show, which was then considered, like the Palace Theater, to be the top work in the business. But when I mentioned it to the men, nobody knew anything about it, not even Duke. The next day Duke told Irving what I'd said. Mills told him that I was crazy, that they weren't going to have a Negro band in the Follies, and that he wouldn't make the attempt."

Mills' attitude made Guy mad and so did Ellington's for that matter, because Guy thought he listened to Mills too much. So he went to Ellington's apartment one night, he said, and told him how things were.

"Listen," Guy recalled telling Ellington with some annoyance, "did it ever dawn on you that this band is my living as well as yours? Have I ever sent you on a wild goose chase in my life? It won't cost a thing to walk into Stanley Sharp's office (Sharp was Ziegfield's front man) and say, 'How are you, Mr. Sharp?'" Ellington was persuaded, Guy said, and the next day took a cab to Sharp's office. In Guy's words the meeting went thusly:

"Well, gee, Duke, how have you

been?" Sharp said. "We've been thinking about you lately." After a minute or two of small talk about the bull market and the weather, Sharp reached into the top drawer of his desk, pulled out a contract, and pushed it across to Ellington with a pen. The Ziegfield job was his.

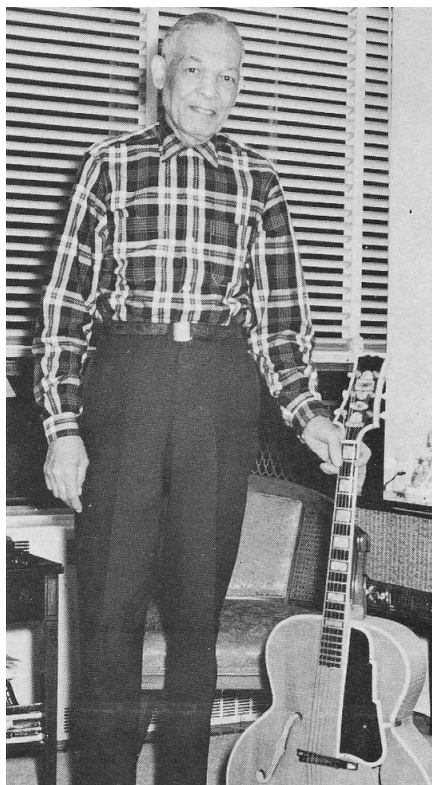
"But what really broke Mills' heart about this thing," Guy chuckled, "was that when the show opened, the billing was 'Florenz Ziegfield Presents Duke Ellington,' not 'Irving Mills Presents.' When we saw him during a rehearsal at the club, mind you, he was crying real tears. Duke had gone over his head, and Mills wanted to fire him and get a new piano player. Can you imagine that?"

In 1939, Ellington broke with Mills and associated with the William Morris agency.

Band memories

Guy's memories of most of his former colleagues are more pleasant. Of trombonist Juan Tizol, the practical joker, for example, Guy said, "He'd go to these trick stores and buy a lot of stuff. I guess itching powder was a favorite. He'd stick it in the fellows' pants before the show, and they'd get out under those lights and scratch like a s.o.b. We fixed him once, though. We poured a bunch of it in his shirt and shoes. When it came time for his solo, he stood up on the stand and was red as a beet. When he came off, man did he fly for that shower."

The mere mention of drummer Sonny Greer's name triggers a cascade of images in Guy's memory that produces a hearty laugh and a wallop slap on his knee. "The Great Greer!" he exclaimed. "He kept you dying laughing all the time, and what a drummer, at least when he was not loaded. I could always



tell before the first chorus if he'd had too much. His foot would be slow."

"But Sonny's always had such terrific flair. When he was in the band he was always cleaning his cymbals so they sparkled in the lights. And when times got good, he'd hire someone to do it. When his skins got a little dirty, what the hell! he'd get a whole new set of heads. He was always finicky about his drums, 'my stuff'. He used to call them. What a man!"

Guy reached over his shoulder to a table and produced a yellowed photo in a wood frame of the Ellington rhythm section during the 1920s. "There's Sonny," he said. "He looks like a high school kid. He hasn't changed that much, just a little more dried up."

Sadly, there are only a few records that come to mind on which Guy can be

heard in anything approximating a solo role. *Red Hot Band* (1927) and *Echoes of the Jungle* (1931), both have prominent banjo spots, and he takes a guitar break on *The Sergeant Was Shy* (1939).

The Ellington era of the guitar began, as it did with most bands, during 1931. The move went a long way toward rounding off the square rhythmic wheels on which the band had thumped along since the beginning. Guy received much encouragement and advice from Eddie Lang and often sought out local guitarists for tips.

"When we played a place that had a regular house band," he said, "I'd get the guitarist off somewhere and have him play teacher for a while. Once I picked up a book on six-string harmony for guitar in a State St. music shop in Chicago, and that's where I really learned most of the basics." He pointed to a magazine rack near a large console phonograph where a rather dog-eared instruction book on six-string harmony sat. It was the one he picked up in Chicago.

Today, despite Guy's long absence from the music world, he is still close friends with his boss of many years, who visits frequently in his apartment when he's in town. Much of the planning for Ellington's *My People* show of 1963 was carried out over the coffee table in Guy's living room.

The last time the band was in Chicago for a concert, Guy's phone rang at about 6:30 a.m. "Love you madly and sorry for waking you," the voice at the other end said, "but I'm going to sleep and I wanted to tell you that there will be tickets waiting for you at the boxoffice tonight."

"He's a hell of a man," Guy said, "and I'm proud to have known him all these years."

Duke Ellington the charmer

It is a well known fact that Duke Ellington was a womanizer. There is a saying that a sailor has a woman in every port and maybe Duke had a woman in every city he played? In a recent interview with Mercedes Ellington she had the following to say about her grandfather:

At a concert somewhere in the

world Duke wanted to pay a tribute to either one particular lady in the audience or maybe to all women in the world. He was not looking at any specific woman in the audience when he uttered these words:

"We would like to dedicate this next number to the most beautiful wo-

man in the room. We will not point her out because we don't want to embarrass her, but we do want her to know that we know, that she knows that we know that she knows that we know who she is."

Maybe Duke and the band played *Satin Doll* or *Sophisticated Lady*?

Fargo muralmålning

Fargo 7 november 1940 är en milstolpe i Duke Ellingtons karriär tack vare de upptagningar som Jack Towers och Dick Burris gjorde från framträdandet på The Crystal Ballroom denna dag. Nu har denna händelse uppmärksammats genom en muralmålning utförd av Jeff Knight på en vägg inte alltför långt ifrån den plats där Ellington och hans orkester uppträdde. På bilden syns konstnären framför sitt verk.

John Lamb gjorde oss uppmärksam på målningen via en notis på Facebook. Konstnären säger bl.a.:

"Symbols on the wall – The Ellington painting features the greast musician, but also includes a number of Easter egg icons. Stars scatter throughout the painting, symbolizing the first time the group played 'Star Dust' live. A Grammy trophy is for the recording's significance, and a record serves as a nod to how the concert was recorded straight to vinyl. The hat was part of Ellington's signature style,"

(Star Dust hade i realiteten framförts



några veckor tidigare vid Ellingtons engagemang på Hotel Sherman i Chicago. Då som en feature för Herb Jeffries. När

numret spelades i Fargo var det en sensationell tolkning av Ben Webster.)

Bo Hausman

New books a'comin'

Med de hundratalet böcker som skrivits om Duke Ellington kan man förledas tro att nu finns inget mer att skriva om. Men så är inte fallet. Vi kan vänta oss ett antal utgåvor under de kommande åren.

Matt Heyman, som specialiserar sig på Jimmie Blanton och vars alster vi har haft nöjet att få använda av oss i Bulletinen, senast i föregående nummer, har fått i uppdrag av Oxford University Press att publicera en bok om Blanton. Matt har material för att publicera en mycket omfattande bok på ämnet, men konstigt nog anser OUP att Blanton inte är ett tillräckligt stort namn och man vill därför begränsa sidantalet. Detta är bara att beklaga, men boken kommer med säkerhet ändå att spegla Blantons liv och verk på ett tillfredsställande sätt. Publice-

ring kommer troligen inte att ske förrän tidigast 2023, men under tiden kan vi ta del av Matts forskning om Blanton på hans blog <https://www.mattheyman.com/pitter-panter-chatter>.

The Duke Ellington Effect

David Berger bedriver f.n. ett projekt han kallar The Duke Ellington Effect. Det är ett mycket ambitiöst arbete där han i detalj går igenom varje Ellingtoninspelning från 1924 fram till 1974. David beskrev vid Ellingtonsymposiet den 29 april hur han tacklar ämnet. Resultatet kommer att presenteras i fem volymer: *Flaming Youth* (1924-1930), *The Age of Invention* (1931-1939), *Lightning in a Bottle* (1940-1943), *Extended Abstraction* (1944-1956) och *Citizen of the World* (1957-1974).

Under Duke Ellington 2021 Mee-

ting tidigare i år fick vi lyssna till ett anförande av Leila Olivesi om Ellingtons sätt att hantera pianot. Hon har nu utvecklat detta mera utförligt i sin bok *Le rôle du piano dans l'orchestre de Duke Ellington*. Boken är författad på franska och tillhandahålles digitalt via vår franska systerförening La Maison du Duke. Nedladdning göres från klubbens website <http://www.maison-du-uke.com/recherche-et-publications>.

David Bowie beskrev även han under symposiet sina studier om Cootie Williams. Hans avsikter är att publicera en bok om Cootie Williams tid från det han lämnade Duke Ellingtons organisation 1940 och till hans återinträde 1962. En period som omfattar bl.a. hans tid hos Benny Goodman och som ledare av eget storband.

Bo Hausman

Kornett eller trumpet?

Efter det amerikanska inbördeskriget (1861–1865) och i ännu högre grad det spanska – amerikanska kriget (25/4 – 12/8 1898) kom det ut en mängd blåsinstrument på marknaden i USA. Kornetter och trumpeter från de militära orkestrarna såldes billigt eller lämnades ut till hugade intressenter. Det blev då möjligt även för de färgade att enkelt skaffa ett instrument, vilket också kom att märkas i de grupper som skapade den framväxande jazzen. Den tidiga bluesens instrument var ju annars gitarr eller banjo, violin och munspel. Gitarren och banjon följde med in i jazzen, då oftast som rytminstrument.

Kornetten var således mycket vanlig i den tidiga jazzen på 1910- och 1920-talen. I New Orleans marschorkestrar var kornetten det naturliga blåshornet. I de nu framväxande jazzorkestrarna fanns namn som Joe "King" Oliver, Louis Armstrong, Bix Beiderbecke, som alla fastnade för kornetten med s.k. pumpventiler. Andra berömda kornettister är Freddie Keppard, Nick LaRocca, Muggsy Spanier och Rex Stewart.

Rex Stewart använder också ett speciellt spelsätt, s.k. growl, som Duke Ellington inte var sen att ta tillvara. Rex använde pumpventilerna till att skapa "kvävda" toner, vilket inte var lika möjligt med de s.k. roterande ventilerna. Med pumpventilerna kunde han härma olika djur och både prata och gråta genom sin kornett. I kombination med olika sordiner blev detta väldigt effektivt. Trombonisten Joe Nanton var också skicklig i denna teknik.

När orkestrarna flyttade in och blev normala inslag i barer, bordeller och andra samlingslokaler av liknande slag kom pianot in först av alla instrument, därefter basfiolen eller tuban. Piano, basfiol och trummor bev. snabbt de stående instrumenten i stödet för blå- och rörinstrument. Kornetten var ett av de tidigaste instrumenten med ventiler – valthornet var allra först. Under 1820-talet skapades instrumentet genom att först lägga till två ventiler och sedan tre på det redan existerande posthornet.



Trumpetens historia kan härledas till medeltidens militära signalhorn, som var otympligt att hantera, eftersom det var så långt. Därför vek man s.a.s. ihop röret så att signalhornet blev som ett jakthorn. Senare fick detta nya instrument också tre ventiler och trumpetens var ett faktum. Vanligtvis är den stämd i B, men det finns trumpeter med fler ventiler och med andra stämningar.

Huvudskillnaden mellan kornett och trumpet är borrarningen. Kornettens rör är nästan helt och hållet koniskt borrarat, medan trumpetens är cylindriskt borrarat. När en musiker blåser i instrumentets munstycke med sina läppar börjar luften att vibrera i det borrarade hålrummet. Tonhöjden på det ljud som skapas beror på rörets längd. Detta justeras med ventilerna, som kopplar in en eller flera rörslingor. Tekniken är densamma för både kornett och trumpet. Dessutom har bägge instrumenten – precis som ett jakthorn – naturtoner, som inte kräver användning av ventilerna.

Numera är det överlag vanligare med pumpventiler i stället för liggande eller roterande ventiler på bleckinstrumenten. I mångt och mycket är det en tradition vad musikerna väljer för system. Vanligast numera är dock pumpventilerna. I amerikanska marschorkestrar, både civila och militära, och i Frälsningsarméns orkestrar dominerar pumpventilerna. I Europa kan man dock ibland se tex. kornetter med liggande ventiler.

Kornetten är vanligtvis stämd i B, men också i C och Ess. Omfånget är det-

samma som trumpetens: lilla oktavs Fiss upp till trestrukna C, dvs 2 ½ okt. Kornettens munstycke har en flackare skål med tunnare kant jämfört med trumpetens. Detta tillsammans med den koniska borrarningen gör att tonens klangfärg blir rundare och mjukare än trumpetens. Det är också svårt att spela mycket höga toner på en kornett, den är bäst i mellanregistret. Modernare kornettister är Red Nichols, Bobby Hackett, Ruby Braff och Thad Jones.

Trumpeten har en genomträngande klang med stor glans i det höga registret. Den är flexiblare än kornetten och ett utmärkt soloinstrument. Bland alla framstående trumpetare, som bidragit till jazzens utveckling, finns Louis Armstrong, Dizzy Gillespie, Miles Davis och Wynton Marsalis. Ett fåtal trumpetare har kunnat skaffa sig en egen nisch genom att spela i det högsta registret, dvs över 2 ½ okt.: Maynard Ferguson, Cat Anderson, Pete Candoli, Jon Faddis och Al Killian. De har alltid spelat den första trumpetstämman för att i sina soli kunna briljera med sin virtuositet.

Det är inte så vanligt numera att musiker skiftar mellan kornett och trumpet. Däremot finns det en del musiker, som också spelar flygelhorn, förutom trumpet. Flygelhornet, som också är stämt i B, har på sätt och vis ersatt kornetten och trumpetens med sin mörkare och mjukare klangfärg. Några som ibland bytte trumpet mot flygelhorn var Clark Terry, Chet Baker och vår egen Roffe Ericson.

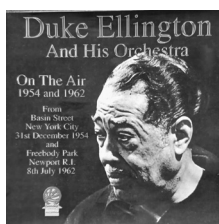
Thomas Harne

Nya skivor

Ett antal nya CD med delvis nytt material har nyligen presenterats på marknaden:

Duke Ellington On The Air 1954 and 1962. Sounds of Yesteryear DSOY 2233.

1954-delen utgörs av en radioutsändning från Basin Street i NYC. Det rör sig om en NBC-utsändning på självaste nyårsafton 1954. Följande titlar spelas: *Chili Bowl*, *Twelfth Street Rag*, *Mambo*, *Coquette*, *Mood Indigo*, *Just Squeeze Me*, *Lullaby of Birdland*, *Satin Doll* och *Take The "A" Train*. Vokala inslag av Ray Nance och Jimmy Grissom förekommer.



Materialet, som är typiskt för Ellingtons Capitolperiod, är inte nytt men har

veterligen inte getts ut på skiva tidigare. 1962-delen härrör från en upptagning av Ellingtons framförande vid Newport-festivalen den 8 juli. Följande nummer spelas: *Take The "A" Train*, *Intro by Duke Ellington*, *Kinda Dukish*, *Rockin' In rhythm*, *Passion Flower*, *Things Ain't ...*, *Jam With Sam*, *Do Nothin' Till ...*, *Duke introduces Thelonious Monk*, *Monk's Dream*, *Frère Monk*, *Perdido*, *Guitar Amour*, *Broadstream* och *Satin Doll*. De fyra första titlarna har tidigare funnits utgivna på en Toshiba-video.

Vi kan höra Thelonious Monk i *Monk's Dream* och *Frère Monk*. Det inledande versionen av *Take The "A" Train* spelas av Newport All Stars med bl.a. Ruby Braff, Pee Wee Russell och George Wein. CDn är inte helt lätt åtkomlig men finns att införskaffa via Amazon.com.

Duke Ellington & His Orchestra. Berlin 1959. Storyville 1038315.

En dubbel-CD med material från Ellingtons framträdande på Berlins Sportpalast den 4 oktober 1959. Här är inget material nytt, allt har utgivits tidigare på LP, men ljudkvaliteten lär vara bättre på denna nyutgåva. Samma material har tidigare delvis utgivits på Swing House SWH-4 med titeln *The Elegant Mister Ellington*, delvis på Swing House SWH-28 med titeln *Rare Live Performances* och delvis på Dance Band Days DBD 11 med titeln *The Incomparable Duke Ellington*, samtliga LP-utgåvor. Melodiurvalet är typiskt för Ellingtons 1959-turné.



Anders Asplund

Fremaux review

Johnny Hodges 13 Mars (recte 18 Mars) 1961 : Live in Paris. Fremaux FA 5790 CD.

The French company Fremaux has this year released a CD of recordings from a March 1961 concert in Paris by "Johnny Hodges & the Ellington Giants". The cover of the CD states that it contains music recorded on March 13th in Paris; this is repeated in the booklet and on the label of the CD. Only on the last page of the booklet is the correct date of the concert given: March the 18th, in the Olympia Theater in Paris.



The recording, done by French Radio Europe 1, has to my knowledge never previously been available on LP or CD. For several years, though, it has been available digitally on the internet, for sale or via subscription on iTunes and Spoti-

fy, and freely accessible on YouTube, and is probably well known to many readers of the DESS Bulletin.

This group of 6 stars of the Ellington band – Hodges, Nance, Brown, Carney, Bell and Woodyard, with pianist Al Williams substituting for Ellington – was put together on the initiative of Norman Granz to play a tour in Europe while Duke was occupied working on the 'Paris Blues' movie. Recordings from concerts on the tour have previously been issued on LP and CD by Ariston and Storyville (Stockholm, March 14th) and Pablo (Berlin, March 22nd). I assume that most, if not all, readers of the DESS Bulletin are familiar with one or both of these and may also have the March 18th concert in digital form.

The CD's 12-page booklet contains an entertaining four-page essay on Johnny Hodges' personality and music, in both French and English, by French jazz journalist Michel Brillé, but adds no

information about the circumstances of this particular concert.

The music played on the tour was, needless to say, marvelous, as those who have heard any of the concerts will know. Differences between the performances on different dates are mainly in the details, but there is always a particularly eloquent phrase by a soloist, or a felicitous recording balance such as the one on the Paris concert that allows us to clearly hear Hodges' soft tone behind Brown's famous solo on 'Rose of the Rio Grande', to listen out for. The only tune from Paris that is not found in the other concerts is a lovely 'Jeep's Blues', which in itself should be enough to recommend hearing the Paris March 18th concert, in whatever format one prefers.

A shame about the misleading CD cover from Fremaux, a company from which the highest standards of presentation is otherwise the norm.

Sven-Erik Baun Christensen

The double bass drum concept

After Louie Bellson's introduction of the double bass drums, Duke Ellington wanted his future drummers to apply to this principle. Some did, others didn't. After Bellson's departure Butch Ballard took over the drum chair, but he was far from willing to adopt the double bass drum idea and probably had to leave the band for this reason.

Dave Black was the first drummer after Louie Bellson to play two bass drums and he can be heard in *Gonna Tan Your Hide*. Over the years 1953 thru 1955, Bellson and Black alternated and were for short intervals substituted by Frank Butler and Jack Maisel. Probably none of these drummers applied the double bass drums system. In 1955 Sam Woodyard walked in and he was to stay in the band for a considerable time. He willingly accepted to play the two bass drums and he was to become one of Ellington's major time keepers, even though he kept a very low profile through his entire career. Except for some interruptions he would remain in the band until 1968 and would later appear with the band on a few occasions.

In the 1960/70s several drummers were sitting behind the drum set and the most influential of them was Rufus Jones, who was with the band from late 1966 until mid-1973 with exception for a short break in 1967. His feature was *Come Off The Veldt*.

Rufus "Speedy" Jones was already



well experienced with the double bass drum concept and had applied it during his earlier stints with Maynard Ferguson and Count Basie. From an interview by Robert Barnelle, (published November 1983 in *Modern Drummer*), we can learn how he came to play two bass drums:

"Rufus "Speedy" Jones was one of a handful of drummers who utilized two bass drums. I asked him how he began playing double bass drums. He drew a long breath and laughed a little. "I was playing with Maynard Ferguson. We had a gig in New Jersey and I was late. I walked in, looked up at the bandstand and saw a large drumset

with two bass drums. I knew it wasn't my set and I said 'Oh, Lord. Someone's got my job!' I went over to Maynard and said 'Whose set is that?' and Maynard said. 'It's yours!'. It was bigger than the one I used with Duke Ellington. It was frightening, but because I was nervous, I played more drums that night than I think I ever played. I played more, and I played faster and smoother.

After that night I had to go back and practice. For some reason, I couldn't play like that afterwards. I decided to make two bass drums my thing. I enrolled at the gym and started working out with weights to develop strength in my left foot. You really have to be careful with two bass drums. You can really throw a band off if you don't use them correctly. You have the opportunity to play very intricately with two bass drums and that can mix everybody up. I use the double bass drums mostly on fills and try to limit its use. Coming out of a drum solo you have to be especially careful. Say you're coming out of a drum solo, you end up on the left bass drum and some of the band members are listening to the right bass drum for that 'one'. I can really throw them. Some musicians are very precise in the way they listen to time, and you can't expect the bass player to cover for you."

One cannot help wonder why Maynard Ferguson suddenly wanted Rufus Jones to play with two bass drums. Obviously he had heard Louie Bellson and Sam Woodyard with Duke Ellington and wanted to apply the same system. At the same time as we learn this we can appreciate how sensible professional musicians are to sound in all its forms. Far more sensible than we amateurs are but of course we are grateful for their good ears.

Those of our readers who want to learn more about Duke Ellington's many drummers are recommended to read Claes Englund's articles in *Bulletines* 3 and 4/2012.

Bo Haufman

En Duke Ellingtonhyllning

...kommer att äga rum i Eric Ericsonhallen, Kyrkslingan 2, Skeppsholmen, Stockholm den 9 november kl. 19.00.



Hyllningen framförs av eliten bland dagens svenska jazzmusiker:

Jan Lundgren, Georg Riedel, Klas Lindquist, Peter Asplund och Chris Montgomery. Närmare presentation överflöd.

Biljetter kan inhandlas genom www.tickster.com eller 0771-477070.

Ett besök rekommenderas. De nämnda namnen borgar för en gedigen musikalisk upplevelse. Arrangör: Göran Wallén.

Duke's drummer problems in 1966

When Duke Ellington and his Orchestra performed their tour of Europe in January/February 1966 Ellington had some problems in filling the drum chair. In Klaus Stratemann's book "Day by Day and Film by Film" we can read the following:

"A curious episode during this tour involved Ellington's drummers: In place of Louie Bellson – committed to dates with his wife – Ellington had hired Skeets Marsh to play the tour. Dissatisfied with his choice, Ellington wired Elvin Jones, drummer with John Coltrane. Jones, unhappy with the way things were going in the avantgarde saxophonist's group, where he had to share the drum department with a second percussionist (Ali Rashid), left his Coltrane gig at San Francisco's Jazz Workshop without notice, on January 26, to join Ellington for his concert in Frankfurt, Germany, on January 28. Finding himself in the same situation as with Coltrane, because Ellington decided to keep Skeets Marsh after all, Jones quit the Ellington tour after four concerts and returned to the US to freelance. Ellington, in turn, had

Sam Woodyard scurry over from the States to complete the drum tandem for the February 2 concert in Zurich, Switzerland, and the remainder of the tour. Skeets Marsh would be dropped upon the band's return to the US, while Sam Woodyard was expected to continue only until Louie Bellson would rejoin the band. When the latter turned out to be committed to write and orchestrate several TV documentaries, that were to keep him busy for several months, Woodyard stayed with the band."

Shortly after his return to US Elvin Jones was interviewed by Whitney Balliett about his stay with Ellington, and he had the following to say:

"I joined Ellington in Frankfurt, and my stay with him lasted just a week and a half, through Nuremburg and Paris and Italy and Switzerland. I was new. It was difficult for the band to adapt to my style and I had to do everything in a big hurry, trying to adapt to them. Then the bass player started playing games with me by lowering and raising tempos to make it look like I was unsteady, and finally I had to speak to him and he

stopped. Hodges and Cat Anderson and Gonsalves and Mercer Ellington knew what was going on, but Duke didn't. And I guess I didn't connect with the anchorman, because they complained about my playing to Duke. I don't know whether Cootie, who kept giving me the fisheye, wanted me to call him Mr. Williams and shine his shoes or what. Also, Duke had a second drummer in the band and he was an egomaniac. So Duke and I talked at Orly Airport and I told him to send a telegram to Sam Woodyard and tell him to get himself over there, because he knew the whole book. I saw Duke later, after he'd found out what had been going on, and everything was fine, no sweat. He told me I could come back with the band any time I wanted. He's such a great man. Given more time under different circumstances, being left alone and all, it might have been a beautiful thing for me."

The concert on January 29, 1966, from Salle Pleyel, Paris (2nd concert) has been released by La Masion du Duke (MDD 007) and was reviewed in Bulletin 2/2016.

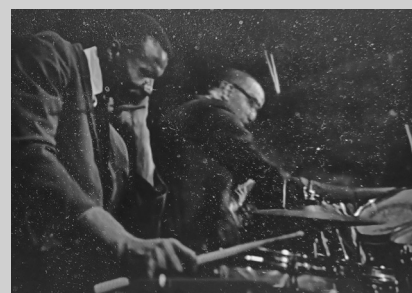
Bo Hausfman

Elvin Jones and Skeets Marsh

As can be learned from the above, Ellington had some problems with the rhythm section at this time. He was not satisfied with Skeets Marsh and called in Elvin Jones to replace him. But we find that he kept Marsh anyhow and surprisingly used two drummers at the beginning of the tour. We can only speculate why this happened. Marsh was an "ordinary" drummer whereas Elvin Jones was an innovator with a be-bop background. Maybe Jones was too modern for the band and Ellington was thus forced to keep the more traditionally playing Marsh? On YouTube has recently been shown an extract from the concert in Milano on January 30, 1966. The band is performing *Take The "A" Train* and both Marsh and Jo-



nes are playing. Jones is placed a bit behind Marsh on the stage. On this number they are sharing a drum solo. As we learn from the interview above, Elvin Jones was not satisfied with the situation and didn't like to share the drum position. He is clearly showing this attitude during the drum solo performance, as can be seen from the



enclosed picture. We can also see that none of them is applying the double bass drum concept.

As far as we can learn from the discographies, Sam Woodyard joined the band on February 2. He is for the rest of the tour appearing as the sole drummer, and both Elvin Jones and Skeets Marsh returned to USA.

Vår musik på Internet

Under de senaste 25 åren har det skett en alltmer omfattande utveckling av programvara för att hantera musik i datorer, mobiler och på Internet. Organisering av musiksamlingar i databaser har utvecklats kraftigt. För företag som t.ex. Spotify, YouTube, Apple Music, Amazon är programvara och organisering helt nödvändiga förutsättningar för verksamheten.

Idag säljs ljudanläggningar i bil utan CD-spelare. Nya laptop-datorer säljs också utan CD-spelare. Nu förmedlas audio och video med bl.a. USB och Bluetooth.

På ett DESS-möte 2014-10-06 presenterade jag hur du kan få tillgång till Duke Ellingtons musik och filmer via Internet och olika tjänster. Jag är lite förvånad över att tillgången till musik, video och information på Internet är så mycket bättre idag, 7 år senare. Även om grundläggande drag är ungefär samma.

Dagens text om "Vår musik på Internet" behandlar ett par av de stora tjänsterna (Spotify, YouTube) som sprider musik med bl.a. Duke Ellingtons musik, till lyssnare i stora delar av världen på deras mobiler och datorer. Båda tillämpar en vanlig betalningsmodell för musiktjänster på Internet. Slipp reklam och få bättre ljudkvalitet m.m. = betala en månadsavgift. Acceptera reklam och välj enklare lösning = gratis.

Spotify (<https://www.spotify.se>) kräver att du registrerar dig och är inloggad på datorn eller mobilen. Skivbolagen tillhandahåller sina skivor till Spotify. Bolagen får en viss summa av Spotify, och om de kan tjäna mer på egen hand tar de bort sina skivor från Spotify. Sök på "Duke Ellington" och du finner mycket. Mitt intryck är att du direkt kan se 984 låtar. Men det torde finnas avsevärt mer, kanske visas det vid en annan sökning. För 6-7 år sedan fanns alla Duke Ellington – Treasury Shows (radioutsändningar vid mitten av 1940-talet), men idag är de flesta bortplockade. Exempel på Duke Ellington musik på Spotify är "The Duke Box" (144 låtar) och "Duke Ellington's Repris-

se Studio Recordings" (101 låtar). Det finns flera tjänster som lyssnarna kan använda, t.ex. att sätta samman sin egen spellista med Duke Ellington-musik på datorn, och sedan lyssna på den på t.ex. mobilen. Jag har skapat ca 20 spellistor med Duke Ellington-musik på Spotify.

YouTube (<https://www.youtube.com>) ingår i samma koncern som bl.a. Google och Gmail. YouTube innehåller video (hela eller delar). Det är tillåtet och gratis för alla att ladda upp video till YouTube. En mycket stor del av dessa video är dock i själva verket enbart musik, som har kodats för att i teknisk mening se ut som video. Några bilder kan ha lagts till musikfilen. Materialet ligger kvar på YouTube, men om någon klagar, t.ex. av upphovsrättsskäl, tas berörd video bort. Jag använder samma konto för YouTube och Google, med samma lösenord. Jag är alltid inloggad när jag använder en Google-tjänst.

Jag kan i den nuvarande versionen av YouTube inte se hur många filer som har anknytning till Duke Ellington. Det är dock väldigt många och antalet ökar hela tiden. I stället "prenumererar" jag på listor över video som någon har lagt upp. Ett exempel är "Duke Ellington Center for the Arts DECFA" (<https://www.youtube.com/c/DecfaOrg>) som finns i New York. Där finns f.n. 9 videofiler. Framöver torde konserten den 19 september 2021 "The Duke Ellington Statue in Harlem (110th & 5th ave.)" finnas på DECFA's YouTube-sida. Ett annat exempel som jag prenumererar på är "National Jazz Museum in Harlem" (<https://www.youtube.com/c/NationalJazzMuseumInHarlem/videos>). Där finns något hundratal video som producerats av museet, bl.a. "Jazz for Curious Listeners – Who Was Duke Ellington" i 3 delar, och "The Sound of Ben Webster" i 4 delar.

Till sist: Jag tar tacksamt emot synpunkter och förslag på innehåll i denna sida inför kommande DESS bulletiner.

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