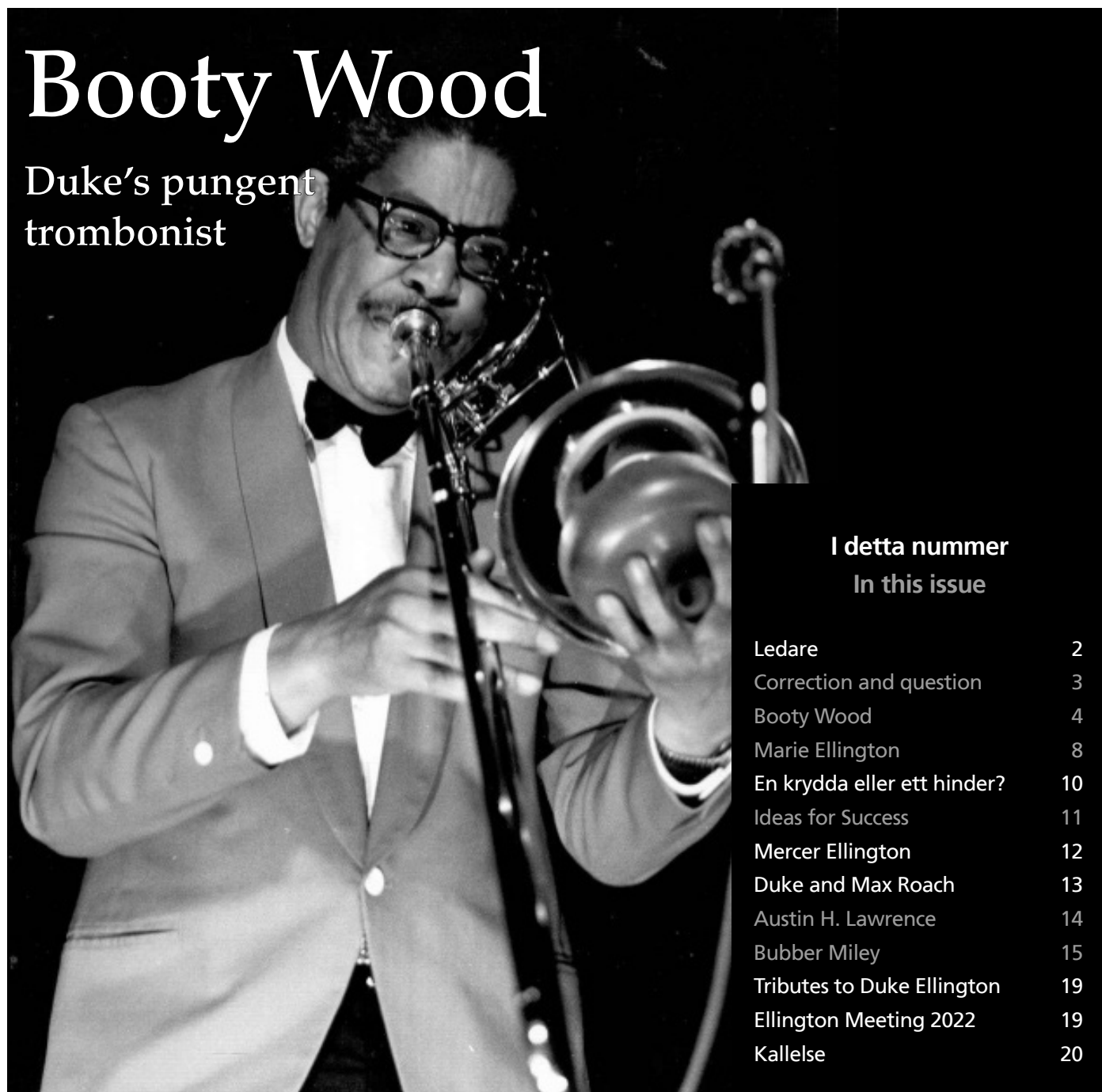




Booty Wood

Duke's pungent
trombonist



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Tillbaka till normalläge?

När detta skrives är det tveksamt om man kan säga att världen befinner sig i ett normalläge. Länder i vår närhet befinner sig i krig med varandra och det kan knappast anses vara normalt. Men om vi med detta ord syftar på pandemin, som nu har släppt sitt grepp om samhället, kanske man kan säga att vi är tillbaka i ett normalläge. Även om pandemin långt ifrån är över lever vi i alla fall utan några restriktioner. Därför håller vi ett försenat årsmöte den 4 april. Se kallelsen på sista sidan.

Många av våra medlemmar har betalat medlemsavgiften för innevarande år. Det tackar jag för. Men några har inte gjort så. I skrivande stund saknar vi avgiften, trots påminnelse, från sex svenskar och sju utländska medlemmar. Det är en ganska stor procent för en förening av vår storlek. Anledningen till uteblivna medlemsavgifter kan ha många orsaker såsom sjukdom, ålder och i värsta fall dödsfall. Vi har sedan länge kunnat konstatera att medelåldern bland våra medlemmar är hög och den är av naturliga skäl i stigande. Men varför kan vi inte få nya medlemmar som ersätter de som faller ifrån? Som den Ellingtonnörd jag är så kan jag inte förstå varför vi inte kan finna fler människor, som är villiga till att betala en ringa slant för att hedra minnet av en av förra århundradets sto-

ra kompositörer. Jag anser att vi levererar valuta för medlemsavgiften framför allt genom vår i mitt tycke enastående webbsite, som innehåller mängder av information kring Duke Ellington. Därtill tillhandahåller vi en medlemstidning som jag hoppas skall ge information och underhållning till läsarna.

Men vi kämpar dessvärre i en motvind. Vi som är medlemmar är till åren komna och vi upplevde alla Duke Ellington, hans musik och hans fantastiska medmusikanter när vi var unga. Ellingtons musik var vår ungdoms musik. Vi fick den med modersmjölken skulle man kunna säga. Men de som i dag är en generation yngre än oss fick annan musik med modersmjölken. Dom fick Rhythm&Blues och Rock&Roll. En förklarad musikform som vi hade något svårt att ta till oss samtidigt som de unga hade svårt att ta till sig våra ideal. Det förhåller sig alltså så att den musik man blir gripen av är den musik vi lyssnade till i vår tidiga ungdom. Detta torde således vara grunden till varför vår förening har svårt att attrahera framförallt yngre människor. Vår målgrupp tycks vara pensionärer och äldre årgångar, de som minns Duke Ellington. Det finns naturligtvis yngre människor, som förstår värdet av Ellingtons musik, men den gruppen är beklagligtvis liten. En gång i tiden

hade DESS drygt 250 medlemmar. I dag har det antalet minskat till 170. Självklart kommer det att ha en inverkan på våra framtida aktiviteter och inte minst på vår ekonomi. Men så länge skutan kan gå så håller vi på. Det är intressant att notera att i den mån vi får nya medlemmar så är dessa till övervägande del utlänningar.

Slutligen vill jag uppmana de medlemmar som äger en penna och har några minnen eller synpunkter på föremålet för vår verksamhet att använda denna penna och författa något som kan förmedlas till övriga medlemmar via vår Bulletin. Långt eller kort. Allt av intresse.

Till sist, vi har sedan tidigare bestämt att inte ge ut några fler CD med Ellingtonmaterial, främst p.g.a. att mängder av dylikt material finns att tillgå via vår hemsida. Men vi har tre CD-utgåvor kvar i lager. Det rör sig om Hotel Sherman 1940, Rainbow Grill 1967 och Holiday Ballroom 1957. Dessa säljer vi ut för 50 kr/st plus porto. Kontakta föreningen för beställning.



Bo Haufman, ordförande DESS

Jan Falk in memoriam

Jan Falk var DESS ordförande åren 2004-2009. När han tillträdde som ordförande befann sig föreningen i viss oreda, men genom ett beslutsamt agerande fick han ordning på saker och ting. Jan tog initiativet till att föreningen började ge ut CD för medlemmarna och han subventionerade med egna medel vår första utgåva. Han har varit hedersmedlem i DESS sedan han avgick som ordförande. Jan var till professionen ingenjör med vattenrening som sin

specialitet. Hans företag deltog i uppförandet av vattenreningsanläggningar i flera länder i Mellanöstern. Självklart var Jan en stor Ellingtonentusiast och han deltog i flera Ellingtonkonferenser. Skivsamlingen var stor och han hade stora krav på ljudåtergivning och ägde för den skull en synnerligen kompetent ljudanläggning.

Jan led av sjukdomen MSA, som successivt gjorde honom alltmer orörlig. Trots sin åkomma var han ändå

alltid noga med att besöka våra medlemsmöten, de sista åren sittande i sin permobil. I februari togs Jan in på sjukhus drabbad av lunginflammation och befarad hjärtinfarkt, men efter några dagar orkade hans kropp inte längre och han somnade stilla in den 8 februari. Enligt uppgift skedde detta till ljudet av Duke Ellington och Ella Fitzgerald.

Jan Falk blev 80 år gammal och han efterlämnade sin fru Ingrid och döttrarna Susanne och Christine med familjer.

Correction and question

Our feature in the previous issue of the Bulletin was a much appreciated article by Sven-Erik Baun Christensen about Lil Greenwood. Since then Sven-Erik has found a misprint which he would like to correct as follows:

"In my article on Lil Greenwood in the DESS Bulletin 1/2022, relying on previously published sources I stated her birth year incorrectly as 1924. Lil Greenwood was born on November 11, 1923, as her gravestone in the Catholic Cemetery in Mobile, Alabama, confirms. I have not been able to find a birth certificate for her. I regret not having checked this information thoroughly enough before submitting the article."

The DESS-member Bjarne Busk took an interest in the article and posted the following on the Duke-LYM site:

"In the newest issue of Swedish quarterly Ellington magazine "DESS Bulletin" no. 1, 2022, Danish research librarian Sven-Erik Baun Christensen has a lengthy article on Lil Greenwood, singer with the orchestra from 1958-60, and later (in 1963) with the My People orchestra. It is a very interesting article not the least about Lil's career before and after Ellington. The article is in English. One question remains unanswered: Why did the cooperation stop in 1960? In LG's last period with the band Ellington introduced



her from stage as "Lili Gigi". Was that a hint from Duke, that their relation was coming to an end? Or was LG tired of the sameness of the performances or the constant travelling, and therefore quit? Or was it a coincidence tricked by Duke's going to France for the film "Paris Blues", and LG's need to have something else to do? Or Does anybody know?"

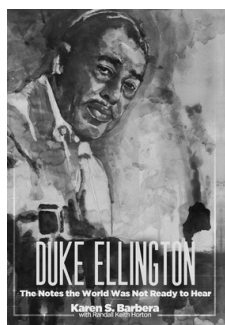
Brian Koller replied:

"Duke Ellington had difficulty keeping female singers in general. Ivie Anderson

spent ten years in the band, and Kay Davis spent five years, but other singers came and went within a year or two. One can only imagine how tedious it must have been to sit in a band bus every day for hours. Also, the singers tended to be paid less than the other band members, even when (especially in the case of Al Hibbler) they were popular with audiences. Other big bands also had trouble keeping female singers. Lil Greenwood went over well at festivals. I doubt that Ellington wanted to see her go."

Ny bok

Ämnet Duke Ellington tycks aldrig bli uttömt. Böcker på ämnet presenteras ganska regelbundet även om man kan tycka att nu finns inget mer att säga. Den senaste boken i raden har undertecknad inte införskaffat och här sägs endast vad som nämnts om boken på nätet.



Boken "Duke Ellington – The Notes The World Was Not Ready To Hear" är författad av Karen S. Barbera och Randall Keith Horton. Utgivande förlag är Armin Lear Press. Horton påstås ha fungerat som "assistant composer, conductor and pianist" för Ellington under 1973, men något står inte att finna i litteraturen om detta.

Boken behandlar fyra av Ellingtons större verk – *Black, Brown and Beige* och de tre *Sacred Concerts*. Boken kan inhandlas från Adlibris för 346 kronor.

Bo Hausman

Nya medlemmar

DESS hälsar följande nya medlemmar välkomna i vår illustra förening:

Ray Astbury, Dublin, Ireland
Kenneth Gross, Farmingham, MA., USA
David Marks, Beirut, Lebanon
Lars Sjöberg, Stockholm
John L.C. Wang, Brantford, Kanada

DESS behöver fler medlemmar.

Inspirera Dina vänner och bekanta att också vara med!

Booty Wood

Duke's pungent trombonist

By Thomas Erikson

On December 2, 1959, Duke Ellington and his orchestra were in a New York studio to record portions of what was to be the Columbia album *Blues In Orbit*. Not all of the orchestra was there, of the trumpets only Ray Nance was present. In the trombone section sat two newcomers, Matthew Gee and Booty Wood. Both were to be given solos in the pieces recorded, but only one of them, Booty Wood, would be the dominant solo voice in one of these. The piece in question, *Sweet And Pungent*, was a composition by Billy Strayhorn. The title suggests two contrasting characters, *Sweet* being represented by Strayhorn's dreamy, soft parts for the saxes and *Pungent* by Wood's solo, rugged, bluesy and matter-of-fact. The solo is played with plunger.

The use of plunger on the trombone of course was a long tradition in the Ellington orchestra, firmly established by the legendary Tricky Sam Nanton. As Duke himself once said *it is sometimes considered a traditional device with us*. Kurt Dietrich in his book on Ellington's trombonists, *Duke's Bones*, has commented on Booty Wood's solo in *Sweet And Pungent* mentioning that Wood had no previous experience with plunger playing and had no interest in it. Called upon by Ellington to use it he is even reported to have said with disgust *"why would he have me play that"* after a successful take had been completed.

Mitchell "Booty" Wood was born on December 27, 1919, in Dayton, Ohio, which also happens to be where Billy Strayhorn was born in 1915. Unlike Strayhorn, who left there early with his family, Wood grew up in Dayton, where he learnt playing the trombone as a pupil in Dunbar High School. He started his trombone studies about thirteen years old, reportedly not always with enthusiasm. As told by Dietrich he even threatened to quit because he found the



trombone parts so boring. The threat however was not realized, mainly because his school band director took a special interest in him. Already during his school years he traveled to Florida during a vacation with a band lead by a certain "Pork Chops" Curry, who claimed to have once worked with Fats Waller. As Dietrich tells it *this trip lead to a series of misadventures that included hoboing, jail, and nine months of what amounted to indentured slavery with the band of a Walter Johnson (not the well-known swing drummer). He returned home late in 1937, chastened by these experiences.*

Booty Wood started his real professional career in 1938 as a member of Chick Carter and His Dixie Rhythm Boys. This group also included another Dayton native, trumpeter Snooky Young, later to be famous with Jimmie Lunceford and Count Basie among others. Young has commented on Carter's group in an interview with Stanley Dance: *If it could*

have stayed together, I think it would have become famous. Most of the musicians in it – like Gerald Wilson, Booty Wood, Ray Perry (who played alto and fiddle), and Eddie Byrd, the drummer, went on to make their names in other bands. Still the group made it to New York to play at places as well-known as Savoy Ballroom and Apollo Theater.

After engagements with Tiny Bradshaw and others Booty Wood joined Lionel Hampton's big band. There he played in a section alongside Fred Beckett, a legendary trombonist who died as early as in 1946 and who Wood called *the most outstanding all-around player that I've worked with.*

Wood was drafted into military service in 1944 and came to the Great Lakes Naval Training Center north of Chicago. Interestingly enough, the navy seems to have concluded that drafted musicians were better used playing music than as fighting men. There were at Great Lakes

a number of musicians who were already known or would be so later, like Clark Terry, Gerald Wilson and Willie Smith. Wood played with them in groups entertaining soldiers with arrangements by musicians like Ernie Wilkins, Luther Henderson and Wilson. Clark Terry has told about the Great Lakes Center: *Wish we had known that Great Lakes would be so historic. Getting jazz bands together all over the states to treat our troops for all the hell they had to go through. Rewarding them with jazz. But more than anything it was the first time that black musicians were given a special rating that was higher than cooking and bottle-washing. More than fifty years after we left that scene, the navy gave us a big reunion and flags and all kinds of stuff. Fifty years later.*

Booty Wood left military service in 1945 and returned to Lionel Hampton, where the trombone section now held another future Ellingtonian, Britt Woodman. Wood left Hampton in 1947 to work in a small group led by tenorsaxophonist Arnett Cobb, another ex-member of Hampton's band. Since Cobb had periods of ill health, Wood during the following years also played in Erskine Hawkins' big band. Wood told Stanley Dance that he felt happier in that band than anywhere else. On YouTube can be found a fine solo by Wood in Erskine Hawkins' version of *Beale Street Blues* from this period.

In 1951 Booty Wood played a short period with Count Basie and left when Basie then dissolved his big band. He returned to Dayton and spent a number of years working at the local post office and playing with various groups including one with Snooky Young and future Ellington trombonist Malcolm Taylor.

In September 1959, Booty Wood joined Duke Ellington's orchestra. As Wood told Stanley Dance, the orchestra was on its way through Ohio when his old friends Clark Terry and Britt Woodman came to dinner in his home. In the evening Wood accompanied them to the dance where the band was to play. During the date, basist Jimmy Woode fell ill, and was unable to go on playing. Quentin Jackson, who was also competent on the bass, left his place in the trombone section and took over Woode's

bass. Clark Terry then called Booty Wood up to the stage to sit in with the band. Fortified by a few drinks Wood simply got up, sat in, played and even took a few solos. Evidently that came off well since Ellington contacted him a few days later asking if he wanted to join.

When Wood accepted Ellington's offer the band was preparing for a European tour. When they set off, Wood, as he tells it, had not had the time to rehearse. This meant that he depended on reading the music during concerts, which was often difficult when lights were on the soloist while the rest of the band sat in darkness.. However he had much help from colleagues Britt Woodman and Quentin Jackson in the trombone section.



Leif Anderson, reviewing the concerts in Sweden for the Swedish magazine *Orkesterjournalen*, wrote that newcomer Booty Wood handled his parts well and that the trombone section was of a very high class. He also wrote that Wood was not heard in solos. However, he must have had at least a few solo bars in *Jam With Sam* during one of the concerts in Stockholm (and elsewhere) according to concert recordings noted in *The New DESOR*.

About a month after returning from the European tour Booty Wood took part in the recording sessions on December 2 and 3 for *Blues In Orbit*. Beside *Sweet And Pungent* he is also heard as a soloist, with

plunger, in *C Jam Blues* and *The Swinger's Jump*, Quentin Jackson had left the band after the tour so the role of plunger trombonist was passed over to Booty Wood making him the one to uphold the tradition from Tricky Sam Nanton's days. As indicated earlier he was not quite comfortable with it in the beginning, but was persuaded by Ellington, who was known to find abilities in musicians unknown to themselves. Wood himself has also mentioned Billy Strayhorn in this context. In a 1980 interview referred to in the liner notes to the CD edition of *Blues In Orbit*, he said *Duke demanded that I start playing plunger, but it was Billy's writing great parts for me that turned me around.* When *Blues In Orbit* was issued in Sweden, Anders R. Öhman wrote in his review in *Orkesterjournalen* that Booty Wood is a newcomer that Duke has every reason to be content with and one who plays with humour and feeling.

Booty Wood stayed with Ellington for about a year, leaving in late 1960. He can be heard in several recordings made during 1960. One of his finest solos is in *Red Carpet*, recorded on September 28 during the Monterey Festival. This piece had earlier been recorded on February 19, 1959, for the Columbia Album *Jazz Party* as part of a suite, *Toot Suite*, with Quentin Jackson in the solo role. Wood here starts his solo with a short quotation from *On The Sunny Side Of The Street* continuing with power and humour until he ends with some slightly sad "yayas". A choice example of Wood handling traditional material in the Ellington book can be heard in the medley of *Black And Tan Fantasy*, *Creole Love Call* and *The Mooche*, recorded on July 22, 1960, during a dance date on Mather Air Force Base in California. In *The Mooche* there is almost something of Tricky Sam Nanton's plain-tiveness in Wood's playing, which otherwise tended to be a little more powerful and raw as compared to what Quentin Jackson did. As Ellington expressed it: *Quentin Jackson returned us to a little of Tricky's plaintiveness. Then there was Booty Wood, and he had more of a gutty thing in his playing.*

Other examples of recordings from 1960 with Wood playing solo parts earlier performed by Quentin Jackson and

also Nanton are *What Am I Here For*, *Rockin' In Rhythm* and *Main Stem* in the album *Piano In The Background*. Eddie Lambert, commenting on Wood's playing here in his *Listener's Guide*, says that he seems *skilled in the use of the plunger without sounding quite at home with music*. Lambert's critical attitude here is not easy to understand. At least to my ears his playing seems both competent and well adapted to the music.

New material for the orchestra during this period was Ellington-Strayhorn's interpretations of parts from Tchaikovsky's *Nutcracker Suite* and Grieg's *Peer Gynt Suites*, recorded for Columbia during July 1960. Woody's trombone, with plunger, forms part of sounds far away from the originals, but still providing a respectful interpretation of Grieg's and Tchaikovsky's music. To quote Lambert again: *By characteristic usage of clarinets, muted brass, and divided reed and brass sections, Ellington and Strayhorn manage to create the impression that the tonal palette of the seventeen-piece band is equal to that of a full symphony orchestra – with the added attraction of jazz soloists available to contribute improvised variations*. A characteristic feature of this soundscape is what Ellington used to call the pep section, a group here composed of Booty Wood and trumpeters Ray Nance and Willie Cook, all with plungers. Among the pieces featuring the pep section are *Sugar Rum Cherry* from the *Nutcracker Suite* and *In the Hall of The Mountain King* from the *Peer Gynt Suites*. Solo passages by Booty Wood can be heard in the overture to the *Nutcracker Suite* and in the *Volga Vouty* and *Dance Of The Floreadores* from the same suite. In *Solveig's Song* from the *Peer Gynt Suites* his powerful plunger trombone presents the beautiful theme. It is easy to imagine that this sound was part of what offended sensitive Norwegian ears when the recording was issued. Strayhorn-Ellington's interpretation of Grieg's music aroused hostile reactions in Norway leading to the recordings being banned from sale and public presentation in Norway and other countries. An article on these controversies was published in the DESS Bulletin nr 1 2008.

During his 1959-60 period with El-

lington, Booty Wood also took part in recording sessions outside of the Ellington band but mostly with fellow band members. One example is a September 8, 1960, session for Verve under Johnny Hodges' name with Ray Nance, Harold Baker and Lawrence Brown. Here Wood uses plunger only in one number, a piece by Hodges with the full title *The Peaches Are Better Down The Road*. He growls eloquently in a solo that probably contributed to Hodges considering Wood to be the plunger trombonist closest to Tricky Sam Nanton. In his remaining solos from this session he plays open which was rare in his work with the Ellington band. Wood himself has mentioned Trummy



Young as an early influence. This Hodges session was issued twenty years later as part of a double album titled *The Smooth One*.

A similar fate befell a session from February 29, 1960, with Booty Wood together with Johnny Hodges, Ray Nance and Paul Gonsalves on the other horns. This was issued only some ten years later on a RCA album titled *Ellingtonia Moods And Blues*. Booty is heard here with the plunger in two numbers and open in one of the others.

Two further 1960 albums featuring Booty Wood and other Ellington musicians were issued in normal order. One, titled *Rock Me Gently*, held a session issued under Harry Carney's name where his baritone and Wood's trombone were the horns together with Willie Cook, Eddie Mullens and Ray Nance on trumpet. In the other album, *Swing Low Sweet Clarinet*, Jimmy Hamilton had arranged for

a group of mainly Ellingtonians where Booty Wood played in a section of baritone horns.

On December 13, 1960, Booty Wood also recorded his first album under his own name, issued as *Hang In There* featuring him together with Johnny Hodges, Harold Baker and Paul Gonsalves in half of the numbers and trombonists Dicky Wells and Vic Dickenson replacing Baker and Gonsalves in the other half.

Booty Wood left Duke Ellington late in 1960 and returned to Dayton. Some years later, in 1963, he returned to the Ellington sphere to play in the show *My People* staged in Chicago in connection with the centennial of Abraham Lincoln's Emancipation Declaration, which stated that slavery should end. Ellington had composed all music for the show, writing new pieces and using some older compositions. The show ran from August 2 through September 16, 1963, using not Ellington's regular orchestra but one composed mostly of former and future Ellingtonians like Booty Wood, Harold Ashby, John Sanders and Joya Sherill. The music from the show was recorded and has been issued in its entirety on a CD by Storyville. Booty Wood is heard with a small group in three numbers, *Working Blues*, *Jail Blues* and *Piano Blues Overture*, where he and Harold Ashby together with Jimmy Jones on tack piano create a heavy blues atmosphere with singer Jimmy Grissom featured in two of the numbers. Wood is also heard as one of several soloists in the up-tempo *King*. He uses the plunger throughout.

After this cooperation with Ellington Booty Wood returned to Dayton where he spent the following years. A consequence of his leaving Ellington's orchestra was that the plunger role was taken over by Lawrence Brown. In his interview with Stanley Dance in *The World of Duke Ellington*, Brown described the problems he experienced when learning to use the plunger, such as the strain on the lips and overcoming the pressure from the plunger to play in tune. Even Tricky Sam Nanton described similar difficulties in a 1945 interview with Inez Cavanaugh ...*you have to use your lip*

too and work it out until the desired effect is obtained. After doing this over a period of years, that's all you're good for. Booty Wood must have experienced these problems too, but does not mention that in his interview with Dance in *The World of Duke Ellington*.

Booty Wood returned to the Ellington band in late 1969, now replacing Lawrence Brown, who left soon afterwards. He joined in time to take part in the first of several foreign tours the following year. On January 10, 1970, the orchestra began a tour of Japan and continued to play in Australia and New Zealand during February. During June and July of the same year they played in Europe visiting France, Italy, Denmark, Sweden and other countries. What audiences normally heard from Booty Wood during these tours (and also elsewhere) were solos in established pieces in the Ellington book like *C Jam Blues*, *The Mooche* and *Rockin' In Rhythm* and his presenting the theme of *Mood Indigo* or *Black And Tan Fantasy* in traditional combinations with other members of the band.

During the early seventies Ellington wrote many new compositions, in particular extended works like *New Orleans Suite*, *Afro Eurasian Eclipse*, *Togo Brava Suite*, *The Goutelas Suite*, *The Uwis Suite* and music for the ballet *The River*. Booty Wood does not have a prominent role in these works. As a soloist he is heard only in short passages in the *Second Line* movement of *New Orleans Suite*. Plunger trombone generally does not seem to play an important role in Ellington's new works during these years. It is almost surprising not to hear such a solo voice when Ellington during a concert has introduced the movement *Naturellement* from *Togo Brava Suite* by saying *and now into the jungle*, as on October 22, 1971, during a concert in Bristol issued on a United Artists album.

On some occasions during 1970 and 1971 Booty Wood was part of the smaller group from the orchestra with which Ellington appeared at Rainbow Grill in New York. On a couple of these dates Wood was the only trombonist, on others Malcolm Taylor was added. This smaller format does not seem to feature

Booty Wood more prominently, but he is heard in roles similar to those in the full orchestra in pieces like *Second Line*, *The Mooche* and *Mood Indigo*.

Beside the longer Ellington works mentioned earlier the Ellington band recorded quite a few other things during the early seventies. Many of these were new material by Ellington and members of the band, recordings which were stored in what Ellington called the stockpile and issued years later. Few of these feature Booty Wood as a soloist. One of those is an Ellington piece called *Mendoza*, recorded on June 15, 1970, and later issued in the album *Up In Duke's Workshop*



on Norman Granz' Pablo label. Wood's easily identified plunger trombone here is one of the solo voices. On a later session on December 9, 1970, it is notable that trombonist Malcolm Taylor, and not Booty Wood is soloing with plunger in two pieces, Ellington's *Big Luv* and Wild Bill Davis' *RTM*, later issued on CD by Storyville. Around this time Malcolm Taylor on plunger trombone with his more primitive raw style was also featured at concerts as the main solo voice in *Things Ain't What They Used To Be*. This can be heard in a concert recording made in Warsaw, Poland, on October 30, 1971, and issued on the Poljazz label.

A hand injury forced Booty Wood out of the band between April and August 1972. During this period he was replaced by Tyree Glenn, one of his predecessors on the plunger chair in the band. When Wood returned it was only for a short period, he left in October after recording for

the last time with Ellington on October 5. On this occasion *The Uwis Suite* was one of the numbers recorded, none of which featured a solo by Booty Wood.

During the following years one of Booty Wood's engagements was with Count Basie and he played and recorded with the Basie band into the middle eighties. He can be seen and heard with this band on a Youtube clipping, soloing extensively, with plunger, in *Booty's Blues*. He also recorded his second, and last, album under his own name in Paris on May 6, 1978. The album was released as *Chelsea Bridge* and the only one here without a past in Duke Ellington's band was Raymond Fol on piano. The others were Cat Anderson, Norris Turney, Harold Ashby, Aaron Bell and Sam Woodyard. Wood plays mostly open here in pieces like *Chelsea Bridge* and *Jeep's Blues*.

Booty Wood, together with Tyree Glenn and Quentin Jackson, is one of the principal heirs to Tricky Sam Nanton's plunger chair in the Ellington band. Maybe even Lawrence Brown should be included in this select group, but his was a special case. As mentioned earlier, Johnny Hodges even thought that Wood came closest to Tricky Sam Nanton. According to Dietrich, Ellington said that *Booty Wood is one of the best plunger trombonists I ever heard*. Dietrich also quotes Britt Woodman saying *Man, he had everything.. If he'd (only) have stayed (in the band longer)...The Man was great. He showed his potential when he came back on the scene*.

Eddie Lambert had this to say about Booty Wood: *Among the plunger trombone specialists whose playing came closest in sound to that of the great Tricky Sam Nanton. Wood was not in the band long enough to develop what was clearly a considerable potential as an Ellingtonian. Perhaps his playing lacked the finesse and personality of the greatest Ellington musicians – his solos on the Ellington records are certainly uneven in quality, But the best are clearly by a trombonist of no ordinary abilities. In addition to his skills with the plunger mute, Wood was also a distinctive soloist on open trombone, where his style was that of a disciple of Trummy Young*.

Booty Wood passed away in Dayton on June 10, 1987.

Marie Ellington

"No relation"

Marie Ellington was not related to Duke Ellington and when Duke announced her to the audience he did it as "Marie" without her surname just to avoid any confusion about relationship. Her stay with the Duke Ellington Orchestra didn't last too long. It lasted from October 1944 until the middle of September 1945. During this period Ellington employed as many as four vocalists in his band. He already had Al Hibbler, Kay Davis and Joya Sherrill, and decided to also add Marie to his group of vocalists. Ellington really didn't need a third girl singer, but he is supposed to have said: *"She looks so pretty up there in her white gown, I'm going to put her on."* Marie also confirmed this as she in an interview said; *"I think Duke used me more for show than anything, because of my looks."* Ellington sometimes referred to her as *"the beauty department"*.

As a singer Marie Ellington was overshadowed by Kay Davis and Joya Sherrill. Duke entrusted her with only a few songs, one of them being *The Blues* from *Black, Brown and Beige*, which she sang on Ellington's Carnegie Hall concert on December 19, 1945, and thereafter on several occasions. She only appeared on two commercial recordings for Victor Records and then she did it in company with her colleagues and not on her own. One of them was *It Don't Mean A Thing* from May 14, 1945, where she can be heard together with Kay and Joya. The day after Duke recorded *Solitude* with all four vocalists. Eddie Lambert in his book *"A Listener's Guide"* describes this recording as follows: *"A very unusual version of Solitude which features four vocalists, the three girls plus Hibbler. During the vocal chorus each voice changes function, sometimes used as lead with words, sometimes in a wordless supporting role. The only instrumental soloist is Hodges, who plays an exquisite half chorus backed by the girl singers."* Ellington indeed knew how to make use of his quartet of singers. It is interes-



ting to note that when these records were released all vocalists had their names mentioned on the label except for Marie Ellington who was only mentioned as "Marie".

However, Marie can be heard on several DETS-recordings singing *The Blues*, *I Don't Mind* and *Something To Live For*. On one single occasion she also sang *Rocks In My Bed*, but that was about all. Both Joya Sherrill and Kay Davis were more extensively featured on the Ellington compositions.

When it came to *Rocks In My Bed* and her cooperation with Billy Strayhorn, she once had the following to say in an interview; *"Billy would never act like he was teaching me. As things came up, he would explain something or help me with something. By the time he was done with me, I had learned a lot about my craft. When he taught me 'Rocks in My Bed' I hated it, because it was basically a silly song. I think they used me more for show than anything else. Billy worked with me on my songs and played piano for me. But when I asked him how I was doing, he'd say, 'Oh, you look divine.'"*

In his autobiography *Music Is My Mistress* (MIMM) Duke Ellington devoted a short chapter to Marie Ellington: *"Marie Ellington was so pretty that it took a while for the audiences to realize that she was presented for the purpose of singing rather than just be looked at! Then, when they be-*

came aware of her lovely, sultry voice, they simply surrendered. Nat 'King' Cole took one look at her, scooped her up, carried her off to the preacher, married her, and took her home to his beautiful Beverly Hills love nest, where she listened to his love songs for the rest of his life."

Early life

As we can learn from the above Duke Ellington presented her as "Marie" but her true Christian name was "Maria". She was born as Maria Frances Hawkins in Boston on August 1, 1922. Her father was a postal worker. Her mother died while giving birth to her sister. The two years old Maria and her sister Charlotte were sent to North Carolina to live with their aunt. There she graduated from a prestigious black preparatory school in 1938. But she returned to Boston to attend a clerical college but simultaneously she began working with various jazz orchestras. She soon dropped out of college to pursue her love of music and went to New York to try out her luck there. Needless to say, this action of hers was much to the chagrin of her family, who thought jazz an inappropriate vocation for a proper young lady. She had to take up all kinds of jobs before she got a chance to sing with Benny Carter and his Orchestra. Later on she also performed with Fletcher Henderson and Count Basie, but there exist no recordings of her with these orchestras.

During this period in her life she married Spurgeon Ellington (no relation to Duke Ellington) and from then on took on his name. Her husband was a member of the Tuskegee Airmen, the all-black unit of Army Air Corps in WW II. Unfortunately he died during a training flight.

Joining and leaving Duke

It was Freddy Guy who made Duke Ellington aware of Maria Ellington's capacities. At the time Ellington had enga-



ged a singer by the name of Rosita Davis, who didn't stay with the band very long and Duke decided to fill her position with Maria Ellington. As mentioned above Duke decided to present her solely as "Marie". She combined Rosita Davis' duties with her own, but she was not given too many numbers of her own. Still they were enough to show Marie as an able girl who did as much as possible with her meager assignments, usually with a pronounced New England accent. When on stage she showed a sophistication matching her elegant clothing.

When the Duke Ellington Orchestra was playing the Club Zanzibar in New York they happened to share the bill with Nat King Cole and his trio. One night Nat stood backstage watching her as she sang and he was smitten. He soon divorced his first wife and later married Marie. The wedding was ministered by Adam Clayton Powell Jr., at the Abyssinian Baptist Church in Harlem.

Now we have reason to believe that Nat Cole started to pull some strings. Since Marie was not as much featured as Kay Davis and Joya Sherrill, he talked her into starting a career elsewhere. She tried out for a Broadway show and when Ellington realized this he considered it a sign of disloyalty and he is said to have fired her.

Maria Cole

After her marriage to Nat King Cole, she dropped her stage name Marie El-

lington and instead marketed herself as Maria Cole. She took part in Nat's tours around the world and she recorded several songs together with her husband for Capitol Records. She also performed as a solo act on many top venues in California and on the East Coast.

Nat bought a house in a white district in Beverly Hills. However, this met with big problems and their neighbours tried through legal actions to have him evicted from the area. Much through Maria's insistence they decided to keep the house and fight the problems. They also met severe race problems while touring the American South.

Nat Cole and Maria Cole had as many as five children. Natalie (1950-2015), who had a successful singing career of her own, and the twin daughters Timolin and Casey (born 1961). They also adopted two children; Carole, known as "Cookie" (1944-2009), whose mother was actually Maria's sister, and Nat "Kelly" (1959-1995), who also would enjoy a career as a singer. Nat Cole would pass away in 1965. Although by the time Nat was diagnosed with lungcancer, they had become estranged due to Nat's various affairs. However, she stayed with him during his illness and through to his death. In 1969 she remarried for a third time with Gary DeVore, a TV producer, but they divorced in 1978.

Maria Cole kept her career going after Nat's passing. She appeared as a guest

on many TV-shows, one being the Ed Sullivan Show on January 23, 1966, when she appeared together with Duke Ellington and his Orchestra. Funny enough she did not sing an Ellington tune but rather chose to sing *There Will Never Be Another You*. She also did charity work and briefly co-hosted a local TV talk show in Los Angeles.

Recordings

After her departure from Duke Ellington's Orchestra in 1945 she started a recording career as Maria Cole. Most probably it was promoted by her husband Nat and doing most of her records for Capitol Records to which company Nat King Cole was committed for most of his career. In 1950 she recorded an EP together with Nat simply called "Maria and Nat King Cole". In 1954 she recorded a 10" LP for Kapp Records titled "A Girl They Call Maria". During the rest of the 1950s she issued a number of EPs for Capitol and Dot Records.

In 1960 Dot Records issued an LP just titled "Maria Cole". Here Maria was ac-



panied by the Billy Vaughn Orchestra. The record was well received and was reissued as CD in 2005. Capitol issued in 1966 an LP with Maria, which they named "Love Is A Special Feeling". Her repertoire consisted of a great deal of songs recorded by her husband and very few if any by Duke Ellington.

Maria Cole spent her last years in life in a nursing home in Boca Raton, Florida. She left this world on July 12, 2012, at the age of 89.

Bo Haufman

En krydda eller ett hinder på vägen?

Detta är rubriken på ett examensarbete, som Dennis Langkjaer gjorde vid Kungl. Musikhögskolan i Stockholm 2007.

Underrubriken är "Tankar och attityder kring virtuost tekniskt basspel." Vi tar oss friheten att nedan citera vad han säger om Jimmy Blanton:

Det råder en viss oklarhet kring basspelet i det tidiga 1900-talet. I ensemblesammanhang var det en bra bit in på detta århundrade mer vanligt förekommande att använda sig av bastuban än kontrabasen. Som jag tidigare nämnde i den inledande bashistoriken ändrades detta när man flyttade ensemblen inomhus, företrädesvis på bordeller och salooner. Kontrabasen fick då en mer tydlig roll att spela och konkurrerade efterhand ut övriga basinstrument (dock inte i blåsensemblen). Man vet än idag inte exakt när den s.k. walkingbass-tekniken uppkom och utvecklades, men många hävdar att det (i jazzsammanhang) skedde i skarven 1910/1920-talet. Dessa walkingbassgångar var relativt snälla till sin karaktär och bjöd inte på några större överraskningar tekniskt/tonmässigt sett. (I den tidiga jazzen förekom också en basteknik, som innebar att man drog strängen mot greppbrädan i stället för att knäppa strängen sidledes och låta tonen ljuda ut. Därvid uppkom samtidigt ett ton- och slapyjud, s.k. "slapbass". Reds kommentar).

Självfallet fanns det basister som tog ut svängarna litet grand, bl.a. Walter Page och John Kirby, men det var ändå med dagens mått mätt ganska diskreta basgångar. Man spelade nästintill enbart fjärdedelar och använde sig nästan uteslutande av ackordstoner för att skapa sina vandrande basgångar. Soloinsatserna var nästan att likna vid frilagda kompstämmor, som låg i ett väldigt lågt register.

I slutet av 1930-talet förändrades detta när en ung och talangfull kontrabasist vid namn Jimmy Blanton dök upp på scenen. Blanton, som växte upp i Tennessee, revolutionerade under sin korta levnadstid (han föddes 1918 och



dog 1942, endast 24 år gammal) totalt basspelet. Han började spela violin och uppträdde redan i åttaårsåldern i offentliga sammanhang. I tonåren studerade han musik vid Tennessee State College, huvudinstrumentet var en tresträngad kvintstämd kontrabas. Han spelade även piano och altsax och skrev egna arrangemang. Denna musikaliska skolning var inte direkt vanlig bland de svarta i USA vid den här tiden, och självfallet påverkade den det som komma skulle.

Blanton inledde sitt musikaliska "turnerande" på Mississippis flodbåtar under somrarna, för att sedan börja spela i band i St. Louis där han sedermera blev upptäckt 1939. Legenden säger att två musiker ur Duke Ellingtons ensemble (Johnny Hodges och Billy Strayhorn) besökte en jamsession där Blanton spelade, och de blev så pass imponerade av det de hörde att de sände bud efter Ellington. Denne infann sig snabbt därpå med överrocken utanpå sin pyjamas och engagerade Blanton på stående fot. Oavsett om Ellington hade pyjamas eller inte på sig började Blanton spela med Ellington och hann under sin tid (1939-1942) med hela 140 inspelningar (på den tiden kallades formatet för 78-varv). Först i och med engagemanget i Ellingtons orkester

bytte Blanton till en fyrsträngad, kvartstämd bas.

Det som kännetecknade Jimmy Blantons basspel var hans stora sound. Hans basgångar hörs väldigt klart och tydligt på inspelningarna, dels beroende på att inspelningstekniken vid den här tiden hade utvecklats, men framför allt p.g.a. hans totalt överlägsna teknik. Hans basgångar kännetecknades av en utpräglad triolkänsla, samt att han i sitt spel använde sig av genomgångstoner och rytmiska variationer – något som fram till dess var extremt ovanligt hos basister.

Blanton var den förste jazzbasisten som fick basgångar arrangerade åt sig, det kunde röra sig om alltifrån solo-breaks till passager där han spelade parallella stämmor med blåsarna. Mannen som skrev dessa arrangemang var jazzlegenden Duke Ellington, och man kan alltså påstå att han var delaktig i denne virtuos utveckling. Dels för att han som pianist lättade på sitt vänsterhandsspel för att släppa fram basen, men även för att arrangemangen som sådana, instrument för instrument, var anpassade så att basen skulle höras klart och tydligt. Ellingtons sätt att arrangera innebar (bortsett från basgångarna) att även pianospelet utvecklades. Man kan med andra ord hävda att Blanton, indirekt, påverkade pianospelet i jazzen.

Blantons sätt att spela innebar en enorm revolution för basen; dels speltekniskt, men också rent statusmässigt. Tidigare hade basen betraktats som ett simpelt kompinstrument, som inte skulle ta speciellt stor plats. Detta hade nu förändrats. Det var nu likställt med övriga instrument (i och med Ellingtons arr.) och kom att spela en stor roll i jazzmusikens framtida utveckling och sound. Teknikmässigt dröjde det ett bra tag innan övriga basister kom upp till Blantons nivå, vilket ytterligare understryker hans storhet.

Författaren fortsätter i sin avhandling att behandla basisterna Scott LaFaro och James Jamerson, men som, om även nog så intressanta, ligger utanför vår intressesfär.

Ideas for Success

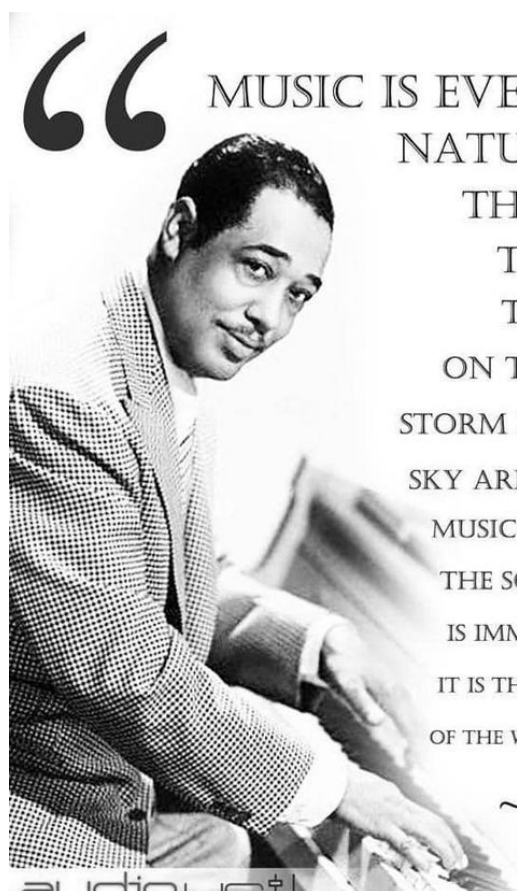
By Duke Ellington

Success is 90 percent good luck. And I might define good luck as being at the right place at the right time, doing the right thing for the right people. All the hard work in the world wouldn't have helped me get where I am if the breaks hadn't come the right way.

What is success anyway? If you're talking about financial success, I guess I've had that all right. But there isn't any question it came mainly because I had good luck. This kind of success helps, of course, in attaining another kind.

By that I mean artistic success. Jazz musicians don't pay much attention to that. It has been mostly jazz critics who have whooped and howled about the artistic aspects of jazz. But from all I have seen, there is very little coherence in what most of the critics say about the artistic side of jazz. As far as I can see, there are no standards of judgement in jazz criticism. So when somebody asks me if I think I have achieved artistic success, I have to shrug my shoulders. How can I say whether or not I have been artistically successful?

Naturally, I know when music satisfies me. I know that when I start out to do something musically and accomplish my purpose, I consider myself artistically successful. But, if I were to project this personal idea of mine on the public, it would not be a good basis for criticizing music. That is, unless the attitude were taken that when you make a million dol-



“MUSIC IS EVERYTHING.
NATURE IS MUSIC.
THE SEA IS MUSIC,
THE WIND IS MUSIC.
THE RAIN DRUMMING
ON THE ROOF AND THE
STORM RAGING IN THE
SKY ARE MUSIC.
MUSIC IS THE OLDEST ENTITY.
THE SCOPE OF MUSIC
IS IMMENSE AND INFINITE.
IT IS THE 'ESPERANTO'
OF THE WORLD.”

~Duke Ellington

lars you can set up your own standards.

I know this much about the personal factor in artistic success: when I write music that satisfies a deep feeling inside me, it is for me, artistically successful. I felt that way about *Reminiscing In Tempo*, *Diminuendo and Crescendo in Blue*, *Subtle Lament*, and a few other pieces of that nature. The recording companies were set

against my waxing this stuff, but I had a deep desire to get it in permanent form, and I'm glad I did.

Den här intervjun med Duke gjordes i slutet av 1940 när han befann sig på en brant uppåtgående väg i sitt skapande. Intervjun var publicerad i tidskriften "Music And Rhythm Magazine" i januari 1941.

Duke i Paris

1933 besökte Duke Ellington och hans orkester för första gången Europa. Medföljande på resan var även hans impresario Irving Mills. Efter några succéfyllda veckor i England besökte man även Paris i slutet av augusti. En kväll, efter en konsert på Salle Pleyel, blev Duke och Mills inviterade till en

nattklubb, där en balett bestående av mycket lättklädda unga damer uppträdde. Föreställningar av detta slag var vid denna tid inte tillåtna i USA. Efter föreställningen anslöt de unga damerna till Duke och hans sällskap för att förgylla de långväga gästernas tillvaro på bästa tänkbara sätt. Cham-

pagne konsumerades och i ett ögonblick av spendersamhet erbjöd Mills Duke att välja ut en av de unga balettflickorna att tillbringa natten med. Duke tog en snabb blick över balettens flickor och svarade "Jag tar de tre närmaste!"

Mercer Ellington

Efter Duke Ellingtons död tog hans son Mercer över ledarskapet av orkestern. Under Mercers ledning turnerade orkestern i Europa och Sverige besöktes vid flera tillfällen. I programmet för turnén hösten 1977 kan man läsa följande beskrivning av personen Mercer Ellington och hans utveckling som musiker. Författare är Olle Bull.

"Things ain't what they used to be" heter en av Mercer Ellingtons mest välkända kompositioner. Saker och ting är inte som förr The Duke har lämnat scenen, liksom nästan alla hans legendariska medarbetare, en lysande samling All Time Greats i jazzhistorien. Men The Duke Ellington Orchestra lever vidare, sonen Mercer vårdar traditionen. Vem kan vara mer självskriven i den funktionen?

Mercer Kennedy Ellington, Dukes ende son, föddes i Washington, DC den 11 mars 1919. Mercer minns när han först började fatta att pappa Edward verkligen höll på att bli Somebody, en berömdhet. Det var när man fick en radio hemma i huset i Washington, en fascinerande nymodighet och statuspryl den gången på 20-talet. Och ibland var det radioutsändning från Cotton Club eller någon annan lokal i New York, där pappa Duke hade engagemang med sitt band. Det var en stor händelse i vårt liv har Mercer berättat. Då fick man sitta uppe och lyssna även om man skulle gå till skolan tidigt nästa morgon. När speakern gjorde sin braskande presentation av "Duke Ellingtons berömda orkester" – det var då jag förstod att daddy var en celeber person.

Åtta år gammal fick Mercer för första gången följa med orkestern på turné under sommarlovet. Bandet hade Salem i Massachusetts som bas under en rad olika engagemang i trakten och det var där Mercer bestämde sig för att bli brand-soldat! Åttaåringen blev nämligen något av en mascot hos stadens brandkår. Han fick åka med i de pampiga brandbilarna under uttryckningarna, spännande äventyr för en grabb i den åldern. Ja, de där sommarferierna i Salem glömmet Mercer



aldrig. Naturligtvis var han också orkesterns lille mascot och blev bundis med alla farbröder i bandet. Där var farbror Johnny, farbror Harry, farbror Toby o.s.v., musikanter som snart skulle bli världsberömda under maestro Dukes ledning.

När Mercer kommit upp i tonåren fick han så smått börja göra rätt för sig under sommarturnéerna med orkestern. Han fick bli hjälpreda åt Dukes allt-i-allo, en man som kallades Jonesy och som varit kypare på Cotton Club, och blivit världens störste Ellingtonfantast på kuppen. Hans minne är förresten förevigat genom en av Dukes svängigaste melodier från denna tid – *Stompy Jones*.

Det kunde ju inte undgå att unge Mercer började fingra på orkesterns olika instrument, och tack vare farbror Barney lärde han sig lite klarinett. Och farbror Johnny visade honom ett och annat trick på altsaxen. Mercer hade faktiskt börjat ta regelrätta saxofonlektioner, men det var trumpet och andra brassinstrument som skulle bli hans musikaliska verktyg i framtiden. Det var farbror Cootie som fick honom att intressera sig för trumpet. Den där grabben har naturliga läppar för trumpetspel förklarade Cootie.

Till en början var Mercer emellertid tveksam om han ville ha musiken som levebröd eller som hobby. Så efter high-school skrev han in sig vid Columbiauni-

versitetet och studerade något så nyktert som matematik, ett ämne som han också visade stor begåvning för. Men han upptäckte snart att han var ohjälpligt "miljöskadad". Den heta musiken lockade mer än de kalla siffrorna.

En morgon när studenten Mercer just vinkat av orkesterbussen med Count Basies band, som gästspelat på universitetet, mötte han en av sina lärare, som märkte hur moloken unge Mr. Ellington såg ut. "Hörru Mercer", sa läraren. "Jobbet som matematiker är nog ingenting för dej i alla fall!" Nästa dag, berättar Mercer, flyttade jag över till Juilliard.

Juilliard är den berömda amerikanska musikskolan som varit "kläckningsanstalt" inte minst för många av jazzens mest talangfulla musiker. På Juilliard studerade Mercer musikteori och komposition. "Det är klart att man blev intresserad av att själv försöka skriva melodier när man låg halvvaken hela 30-talet och lyssnade på den där pianospelaren som vi hade i familjen", berättade Mercer i en intervju i jazztidningen Down Beat i somras.

Redan som fjortonåring totade Mercer ihop en egen låt, *Pigeons and Peppers*, och den spelades minsann in av Cootie Williams and his Rug Cutters, en liten grupp ur Ellingtonbandet med Duke själv vid pianot.

Studierna vid Juilliard gav de kunskaper som fick Mercers talanger som kompositör och arrangör att blomma ut fullt. I början av 40-talet skrev han en rad melodier av vilka många snart kom att räknas till den "klassiska" Ellington-repertoaren. Utom bluesrifflåten *Things Ain't What They Used To Be* kan nämnas *Blue Serge*, *John Hardy's Wife*, *Moon Mist*, *Jumpin' Punkins*, *The Girl In My Dreams* – nummer som bland Ellingtonfans är lika välkända och älskade som Dukes egna alster.

Att Mercer just i början av 40-talet, under Ellingtonbandets s.k. gyllene år, var extra flitig som kompositör berodde på att Duke p.g.a. en tvist mellan de stora rivaliserande amerikanska copyright-

organisationerna ASCAP och BMI inte kunde spela sina egna verk i radio eller på skiva. I stället fick Mercer och den då "nyupptäckte" och senare så berömde Ellingtonmedarbetaren Billy Strayhorn rycka in och förse orkestern med material. Både Mercer och Strayhorn skrev melodier som verkade skraddarsydda för Ellingtonbandets klangfärger, ja, det föreföll som de lika gärna kunde ha emanerat ur maestrons egen musikaliska skaparådra.

Som kompositör och arrangör har Mercer nästan aldrig något med annan adress än Dukes band. En gång försökte han lämna ett bidrag till Count Basies repertoar. Men arrangemanget kom i retur med ett beklagande från The Count: "Jag är ledsen, men det här låter alltför typiskt Ellington för att vi ska kunna använda det."

Redan 1939 under studietiden vid Juilliard bildade Mercer ett eget band med musiker som trumpetarna Clark Terry och Cat Anderson och basisten Wendell Marshall – alla senare medlemmar i Du-

kes orkester. I själva verket skulle alla orkestrar som Mercer organiserade visa sig som "genomgångsstationer" för begåvade musikanter som sedan "avancerade" in i pappa Ellingtons kanske mer guldkantade orkester. Mercer fick fungera som en sorts talangscout, och bland de förmågor som han "förmedlade" kan nämnas trombonisten John Sanders, trumpetaren Herbie Jones, klarinettisten Jimmy Hamilton och basisterna Aaron Bell och Joe Benjamin. Dizzy Gillespie var en annan blivande stjärna, som Mercer samarbetade med under Juilliardtiden. Men Dizzy tog som bekant sitt eget skutt till berömmelse utan att använda Dukes trampolin.

Sångstjärnan Carmen McRae startade karriären med Mercer. Hon blev vokalist i hans första band, men ville helst bara spela piano. "Jag kan inte sjunga", påstod Carmen. "Jag tänker bli berömd som pianist." Men vi vet ju hur det gick. Carmen Clarke, som hon hette då när hon var gift med trummisen Kenny Clarke, debuterade faktiskt på skiva som

sångerska med en grupp under ledning av Mercer.

Under krigsåren låg Mercer inkallad en längre period och spelade då med ett band som leddes av Sy Oliver. Efter muck blev Mercer road manager för sin gamle "orkesterfarbror" Cootie Williams, som bildat ett eget band. Ett tag jobbade Mercer också som discjockey vid en radiostation. Han var också musical director och arrangör för sångstjärnan Della Reese. Under en period vände Mercer musikvärlden ryggen och prövade lyckan som affärsman i whiskybranschen.

Men berusningsmedlet som Mercer helst ville sälja var musik. Han drogs allt fastare in i pappa Dukes musikaliska garn. Samtidigt startade han skivbolaget Mercer Records tillsammans med jazzkritikern Leonard Feather. Ett bolag som lär existera ännu och som ursprungligen skulle koncentrera sig på att ge ut Duke Ellington. I bolagets arkiv gömmer sig många rariteter, bl.a. inspelningar med

Artikeln fortsätter på nästa sida.

Duke and Max Roach



Den 17 september 1962 spelade Duke Ellington in LPn *Money Jungle* för Blue Note tillsammans med Charlie Mingus och Max Roach. LPn har fått mycket beröm men inspelningen var inte utan problem, huvudsakligen beroende på Charlie Mingus uppförande. Vad som hände har beskrivits både av Ellington själv och andra, men här kan vi nu ta del av Max

Roach uppfattning. Man förstår av hans uttalande att han har en hög uppfattning om Ellington eftersom han refererar till honom som Mr. Ellington. Intervjun med Max Roach gjordes 1978 av Mark Edwards.

"Well, they had a lot of whiskey there that day because it was a celebrated event, and Mingus called Mr. Ellington a 'has-been', an old-time pianist, and me a bebop drummer. At one moment he packed up his bass and walked out of the studio. The producers came into the studio and prevailed on Mr. Ellington to say something to Mingus, and Mr. Ellington wasn't about to. When Mingus did this act, Mr. Ellington looked at me and said, 'Well, there will be a duo with just drums and piano', and he let Mingus go. He could care less, the way I looked at it. And while Mingus was in the anteroom, Mr. Ellington and I were in the studio continuing the music. And may

I add, it may have had more to do with Mingus's insecurity in himself than with his bass playing, or his musicianship, or with me or Mr. Ellington. In any case, I didn't care and neither did Mr. Ellington. He could've left and made more room for somebody else. But Mr. Ellington acquiesced, and he went outside and looked at Mingus and said, 'Mingus, you sound wonderful', and Mingus started crying and came back in and finished the session. It was just an emotional moment as far as I'm concerned. It was uncalled for on a professional level.

Mr. Ellington is a consummate artist. Anything that he does is good. If he even says a poem on stage, it's meaningful, and it's there. It has a design, a form, it has color. When you get to the stage that Mr. Ellington is, everything he does is just absolute. If he just plays a few notes during the whole piece, those notes are perfect."

Louie Bellson och tidiga smakprov av den på senare år så aktuella piano- och keyboardfantomen Chick Corea.

Mercer blev senare Ellingtonbandets road manager, ett tufft jobb med krav på psykologiska kvalifikationer om man skall på rätt sätt handskas med orkesterns många veteraner och individualister. Inte förrän 1963 började han ingå som ordinarie medlem i orkesterns trumpetsektion, efter tidigare mer spora-

diska inlägg bl.a. som ventiltrombonist.

Dagen efter Duke Ellingtons begravning i maj 1974 ställde sig Mercer i spetsen för orkestern och reste till Bermuda för ett engagemang, som var bokad sedan månader tillbaka. Det var ett svårt beslut, säger Mercer, men arbetet och repetitionerna med orkestern hjälpte mot sorgen och saknaden. "The show must go on", klichén är sliten men det var en princip som alltid hyllades av "the old

man". The Duke skulle ha gillat att Mercer inte svek, ens i sorgens tunga stund.

"Things ain't what they used to be" – jo visst är det en passande signaturmelodi för The Duke Ellington Orchestra årgång 77. Men Mercer Ellington vet att tusenden fans jorden runt kräver att The Ellington Sound inte tystnar, att den rika musikskatt som hans far lämnade i arvegods hålls levande. Traditionen förs vidare.

Austin H. Lawrence

It is not long ago since we had an article about Bubber Miley (Bulletin 4/2021), but now we chose to show a side of Bubber as seen by Austin H. Lawrence. His paper about Bubber Miley, as quoted below, was presented by Lawrence at the Duke Ellington Conference in Stockholm in 1994. What do we know about him? In his younger days he worked as a musician playing the trombone. He toured with Benny Carter in the early 1940s and in 1945 he joined Luis Russell and, in fact, took part in a few recordings back in 1945 albeit not as a soloist. He eventually gave up his career in music and took up studies and became a physician specializing in mental health.

At the Stockholm Conference he spoke freely from his paper. His speech was taped and what is shown here is what can be heard on that tape. As can be heard, he is sometimes referring to his talk at the Copenhagen Conference in 1992 when he talked about Duke Ellington's tour of England in 1933.

Lawrence's best known achievement is his book "Duke Ellington and his world – A biography" (Routledge, New York. 2001). However, his book was not that well received. In the DEMS Bulletin 01/2 August-November 2001, Steven Lasker writes an eight pages open letter to the publisher complaining about the inaccurate information in the book. We quote here his initial words:

"A.H. Lawrence's 'Duke Ellington and His World', just released on the im-

print of your press, purports to be a scholarly biography. With its handsome cover and binding, high-quality paper, deckle-edged pages and excellent reproductions of vintage photographs, it is an exquisitely mounted presentation. The contents, however, are a different matter. I deeply regret to inform you that the manuscript as published, is in my expert opinion as a respected Ellington researcher and scholar of long standing, so catastrophically compromised by Lawrence's flagrant plagiarisms, lack of knowledge and understanding of the subject, numerous errors, fabrications and questionable judgement as to constitute a harmful and egregious offense to the reputation of Duke Ellington and his family, and to pose a potential public relations debacle for your company. I take no pleasure in drafting this letter, there were certainly better things I could have done this week than hurl this book metaphorically against the wall and again, but my special knowledge of Ellington's history and profound love and respect for his legacy oblige me to advise you of what a shocking and irresponsible work it is."

The following pages contain examples of errors and mistakes in the book.

In the DEMS Bulletin 01/2-9 we can read the following words by Steven Lasker:

"On 7 June 2001, A.H. Lawrence gave a talk and book signing at Esowon Books, a book store in Los Angeles specializing in Afro-Americana. I attended along

with seven others, and learned some of the background behind the book. It was originally contracted to Schirmer, but because of a threat of a lawsuit from the Ellington family ('the grandchildren,' he said) the book was dropped along with a few others when Schirmer was bought out by BMG. Lawrence got to keep his \$25,000 advance. When the editor at Schirmer, Richard Carlin, moved to Routledge, he contacted Lawrence and invited him to bring the book to Routledge. I mentioned that I had found scores of mistakes, and was told that, under great pressure from his editor, he had to take his narrative from 1927 to 1974 in a single year, working three or four days a week. Lawrence said that whenever he told Carlin that he had corrections to make to the earlier material, he was told to supply fresh material instead, so the corrections were never made."

Among Ellington scholars today A.H. Lawrence's statements are taken with a grain of salt. In his speech he is describing how Bubber Miley acted at the Paramount Theatre when playing with Leo Reisman. This incident could well be true, but probably only on one occasion. To the contrary it has been confirmed that Miley had performed behind a curtain when the band played for its white audience. Lawrence is neither saying anything about the records he made for Victor with his Mileage Makers after he left Ellington.

Bo Hausfman

Bubber Miley

By A. H. Lawrence

As you know from any of the biographies, besides being totally middle-class, the band, as Ellington describes it, when he went into Barron Wilkin's club "The Exclusive Club" played "under-conversation-music". It was Elmer Snowden and Otto Hardwick doubling on multiple instruments and they had Arthur Whetsel play the trumpet with a mute in it. As a matter of fact, when they recorded for Victor, a recording of *Home* which never was put out, for Victor was always recording black people and never doing anything with it. Snowden quotes and says; "Ours wasn't the kind of negro music they were looking for." So this is clearly a very quiet and understated band, Sonny Greer says that when they were in Washington they played hunt club balls, cotillions, white fraternity and sorority dances so this is not the organization we hear five years later. But then if you remember my talk last time how things were hooked together and that Ellington as he passes through life, things happen and he takes advantage of them and there is nothing to say of that. He was raised so, as I said last time. (*Copenhagen* 1992).

One of the fortunate things was that he ran into Leonard Harper. Harper had just come back from a successful tour of Europe and he hired Ellington as you know to be the rehearsal pianist to the show at Connie's Inn. Talking of Connie's Inn, Harper was the foremost black choreographer in the country and he's now going to do the show at the Hollywood Café downtown at 49th Street. Most of you heard me talk about that last time. And at that point Barron Wilkins' club shuts down, they go to Atlantic City as everyone knows, and Whetsel by the way has been saving his money to go back to college. So the question could be asked; what would have happened to Ellington's band if Whetsel stayed? Bubber Miley wouldn't have come in, would he? Probably not. They were looking for someone to take Whetsel's place so enter James Wesley Miley.



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

Luis Russell describes Bubber Miley as "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 in his mouth and played the blues, nobody, I mean nobody, could touch him." He was born in Aiken, South Carolina, in 1903. His family moved to New York City in 1909 and settled on West 63rd Street, the area known as San Juan Hill. It antedated Harlem as a black community and was a starting ground for many famous black musicians. Benny Carter was born and raised there. He remembers as a teenager being thrilled to carry Bubber Miley's horn case to the 66th Street subway station. Bobby Stark, who would later grade the trumpet section of McKinney's Cotton Pickers, Chick Webb and the Fletcher Henderson Orchestra was a resident of that part of town. Three future Ellingtonians grew up there; Joe Nanton, Freddie Jenkins and Russell Procope, as did Thelonious Monk. If you

want to put it in your frame of reference, this is where the Lincoln Center is now. Miley's father, Valentine, a carpenter by trade, was also an amateur guitarist. His mother and three sisters, Rose, Connie and Murdis were singers.

Early Life

In the 1930s the sisters formed a singing trio known as the Carolina Trio and they also performed on radio as The Six Hundred Pounds of Women. They were big women, they really were. As a young child Bubber began singing in backyards for pennies and later with a friend, Arthur Sanford, ventured to Broadway to sing and dance for silver. Unfortunately he was caught by a truant officer and enrolled at public schooling on 141 and 56th Street. His natural musical ability was noted by the teachers and he began to learn the trombone, but switched to cornet and joined the school band. At age fifteen he was in the Navy as a band boy. He served the term of eigh-

teen months. Following discharge he joined a band known as Carolina Five, working on 53rd Street at Purdee's and later DuPre's Cabaret. In early 1921 he joined Willie Gant's band and remained with them until the fall when he signed on as a member of Mamie Smith's Jazz Hounds. As most of you know she was at that point very famous and very wealthy for her rendition of *Crazy Blues*. Compared to Bessie Smith, Ma Rainey and Victoria Spivey she was not a true blues singer. She had a great contra alto voice according to Luis Russell. However, she surrounded herself with good musicians like Willie "The Lion" Smith, Coleman Hawkins, Garvin Bushell, Charlie Irvis and Johnny Dunn. These were the stellar musicians in New York at the time, and Miley joins up with them. At that point in his life his playing was influenced by Johnny Dunn. Later that year the band and show actually went to Chicago and it gave him an opportunity to hear Joe King Oliver's Creole Jazz Band, while working at the Dreamland Ballroom. Louis Armstrong hadn't joined them yet. Hearing Oliver had a tremendous impact on Bushell and Miley. The trumpet players in the East had a very more legitimate sound. When I say legitimate sound I mean they were band musicians and the sound of the Oliver men, while less cultivated, was more expressive of how people felt, i.e. they played more of a bluesy sound, the sound that basically George Gershwin uses in all his songs later on. This is what Bushell and Miley heard standing in front of the bandstand. As Bushell later said; "Bubber and I stood there with our mouths open." What impressed Miley most was Oliver's use of blue notes and mutes to alter the sound of his horn. According to Buster Bailey; "With an ordinary tin mute the King could make the horn talk." Mutt Carey described him on occasion as using a cup, glass, bucket as a mute. Hearing Oliver had a profound effect on Miley. He began after that night to try to sound like him, basically using his hand over the bell. He left Mamie Smith and worked very hard developing his style. He could be found at O'Connor's Café at 135th Street and there he and his friend Charlie Irvis began experimenting with



King Oliver – Bubber Miley's inspirer.

various mutes and plungers and anything else that would alter the sound of the horn. Irvis once used an old tomato can, anything to get a strange sound.

Influences

All musicians began to emulate Joe Oliver. By the 1920s mute and plunger were part of every trumpet player's inventory. Miley was not alone. Charlie Johnson's band had in it at various times Sidney DeParis, Ward Pinkett, Jabbo Smith. Chick Webb had Bobby Stark and Cecil Scott used Frankie Newton. Miley was different. Most of the guys basically used the plunger and mute and he growled from his throat which gave him a most ... well you hear it. I won't have to tell you what he sounds like, you all know, but that's how he does it. He also growls from his throat, and he picked that up from Johnny Dunn. He refined his craft in the house band at Reisenweber's Café and another tour with Mamie Smith followed. He was also a gifted melodist and by the end of that summer of the tour with Smith, he basically superseded Oliver in the ability to produce all sorts of wonderful sounds on his instrument. 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, at least the way I feel, until Miles Davis thirty years later. His style never changed over his lifetime. The low-keyed muted sense of New Orleans' sound and rhythm withstood the pyrotechnics of Louis Armstrong who exploded on the musical scene a year later. It made Miley the ideal instrumentalist to back up singers. He began in 1921 with Mamie Smith, two years later Clarence Williams brought him, Charlie Irvis, Sidney Bechet and Buddy Christian into a studio to accompany Bessie Smith on her first recording date *I Wish I Could Shimmy Like My Sister Kate*. However, it was never issued. At the end of 1926 he'd been in recording studios at least twenty times accompanying such singers as Alberta Hunter, Ida Cox, Helen Gross, Rosa Henderson, Mary Jackson, Margaret Johnson, Sara Martin, you name them. In 1928 he and James P. Johnson accompanied Martha Copeland on a recording date. They say Miley was always missing jobs and therefore I spent at least two weeks looking up all the recording dates of all the people he recorded with to find out why he was not working with any band. My conclusion was he was hunting recording dates rather than jobs. We will get into that later.

Character

He played second trumpet to Johnny Dunn with Perry Bradford's Jazz Phools in June 1923 when they recorded *Day-break Blues*. A year later he made a recording accompanied by an organist named Arthur Ray under the sobriquet "The Texas Blues Destroyers". They recorded *Lennox Avenue Blues* and *Down In The Mouth Blues* that just came out recently. It is a very interesting record, just Miley and an organist, very, very nice. When he returned from touring he accepted the Washingtonian seat and joined the Washingtonians in Atlantic City. As Ellington says; "Bubber used to growl and play gut bucket on his horn all night. That was when we decided to forget about sweet music". When the job was over the musicians wanted him in the band and they went about it very directly. According to Otto Hardwick, they got Bubber stiff. When he came to he was in a tuxedo, growling in the Hollywood Café on

Broadway. He quickly became the heart and soul of the band. He was the integrity with the band. What do I mean with the integrity with the band? When Sidney Bechet came in, who was an overwhelming musical personality, the fight started very quietly. Bechet wanted to pull the band further with the New Orleans style, Miley stood his ground. Miley and Irvis stood their ground and Bechet, as you know, left and he had very bad things to say about Irvis and Miley. Well, in a way Bechet shouldn't be faltered all that much because one night Miley was being held in the town's jail on a paternity charge and he needed somebody to put up his bail and as Sonny Greer said; "Sidney reached into his pocket, pulled out two one hundred-dollar bills, gave it to the bus boys, told them to take a cab downtown and bail Bubber out. He felt after that Bubber owed him some respect." As Greer says, he was grateful for what he did, but that didn't mean he was going to let him take over the band. That's what I meant by his sense of integrity.

The other important thing is of course that he was totally and utterly irresponsible. What we would call a free spirit in the 1960s that might be a better way to put it. Well, if he didn't feel like playing, he sort of idled and laughed sitting on the floor, but basically when he played he was the soul of the band. And as we'll remember from earlier, Ellington was basically this very middle class guy who was playing piano. For most of you when you listen to the early recordings, I'm talking about *Choo Choo* through *Animal Crackers* the only person of merit is Miley really. Ellington sounds like an ordinary normal piano player, at least from my frame of reference. Things change when Nanton comes into the band in June of 1926. Because at that point, Greer says that Nanton when he came in he played basically open horn and Miley gets him to put the mute and plunger in so the two of them now can play off each other. And at that point they then start, right shortly after that in November Irving Mills "finds them" and meanwhile Ellington's de-

veloping himself in parallel. Remember he was hanging out with James P. Johnson. He was playing in cutting contests at Mexico's so his development is going along in parallel with Miley and Nanton and the band's motions, blues emotions, moving forward. As you have the early recordings *East St. Louis Toodle-0* is basically a Miley creation. Ellington did the orchestration, but it was basically Miley's tune. As Gunther Schuller points out, in its faltering way it's a composition, not a collection of 32-bar take-your-turn solos, nor is it a totally improvised piece. Bir-



One of Bubber Miley's best recordings.

irmingham Breakdown which was basically a study of rhythm again Greer attributes to Miley. But it is basically a study of rhythm as you know and also as you listen to those two numbers, especially in the *Birmingham Breakdown* you can hear the echoes of the King Oliver style.

Recordings

The second Vocalion date as you know produced the *Immigration Blues* and *The Creeper*. *Immigration Blues* for me is the first example of the band doing something they would do well over the rest of their musical lifetime, making an excellent orchestral work over the just plain old-fashioned blues. As you know this organ-like introduction, the theme is stated by Prince Robinson on

tenor and then Miley follows with the first of many great blues solos. I'll quote Schuller, he says; "With his highly imaginative simultaneous use of the growl and the plunger, his chorus with a penetrating, nasty tone that almost creates the illusion of speech." And it sets the standard, because you listen to *Immigration Blues* and everyone that follows that sets a standard for it, such as *Blues With A Feeling*, *Awful Sad*, *Misty Morning*, *Baby When You Ain't There* and *Bundle Of Blues* you can trace it back to *Immigration Blues*. They all have that same pattern and when you think about it, they were sitting around and all of a sudden out of it comes a great blues.

I'll move along. *Down In Our Alley Blues* comes later on. The third session as you know I told you last time they then got to Brunswick.

The first session with Brunswick makes the next Miley-Ellington masterpiece *Black And Tan Fantasy*. As you know we said that Miley was raised in New York City, but he was born in South Carolina and he was raised in a household whose roots were in the Deep South. His parents were in with the church and as we said

his sisters sang spirituals and had a gospel trio and using this background he adopted the anthem of the song *Jerusalem Jerusalem of The Holy City* as a main theme. I had hoped to bring that with me, but I inadvertently taped it over. I had a tape of an LP of Jessye Norman singing it. However, Miley transforms it into a minor key so that's where it comes from, that's the spiritual from which it came. As you know in that wonderful piece, in response to that, the duo of Nanton and Miley, Hardwick almost instantaneously responds with a contrasting theme to contrast with this earthy, rough growling. Hardwick responds with a wonderful elegant line. Miley then follows with one of his striking solos. He begins quietly on a four-bar long B-flat, suddenly erupting as if unable to contain himself into what Schuller describes, rightly so, a magnificently structured creation. The solo with mute and plunger embellished by a series of strategically placed blue notes, makes it one of his great works.

His playing actually inspires Ellington to play much better that night and of course Miley's solo is even better and I often wonder what it must have sounded like to people who heard that. I'm talking about the first recording with Bass Edwards on the tuba which was the first Ellington recording I ever heard at the age of eleven. A friend of mine took me to his house and said; "I want you to hear this". I was playing in a brass band at the time, so that's why I'm here today. I had never heard anything like that in my life. My hair literally stood on end. I think we wore the record out, we played it and played it and played it. *Black And Tan Fantasy* as you know was a favorite of Ellington's. He recorded it many times. But basically Miley was still there. Besides contributing impressively to the orchestra works during this period he did something far more important as I see it. He put Ellington in touch with his own feelings for the blues. And that becomes a part of Ellington's musical sound, so that by the time Miley leaves, Ellington is a blues man. Totally, irrevocably, I blame Miley for that. He had an exquisite feeling for the idiom. At the heart of Miley's solos was always a sense of sadness and melancholy which he then embellished by the use of growl and plunger. The growl and plunger was so much a part of his instrument that it was like a bow to a violin. You couldn't view them separately. Listening to a Miley solo, one was reminded of a first class blues singer's work. As Greer said to me; "Bubber didn't play the blues on his horn, he sang them."

Cotton Club

So we go back to the old days. Ellington goes into the Cotton Club and what happens is they are in a very, very disciplined situation. When they were at the Kentucky Club, Henry Cooper talked about one night Miley got drunk and fell into the piano and Charlie Irvis sort of went "Nyah, nyah, nyah" on the trombone. He couldn't do that at the Cotton Club. They were very structured. They had a show to do. You were expected to be there and when Miley joined the band, that was not what he bought into. He bought into a quintet and by the



sheer force of his musical personality he turned them into one of the best bands in town with one of the best jobs in town which was not congruent to his style. Greer said that Irving Mills was after him to fire him very early into the Cotton Club run and Ellington said "No". He could not do that. He needed him too much but over that year, by the end of that year, Miley was gone.

So what happened to him after he left? He went to Europe, came back, and as most of you heard in my talk last time, when Ellington was in the Cotton Club that first couple of weeks it was tough going and he got a lot of help from white musicians. George Gershwin who came in and told the management "Hey, you are doing the right thing." Eddie Duchin came in and Leo Reisman came in. Leo Reisman was a very well-known musician. Paul Whiteman came in, but Leo Reisman especially. Reisman hired Miley after he left and what he did was extraordinary in as much as Miley was black and his orchestra was all white. When he went into the Paramount Theatre, Miley was dressed as an usher and with people taking tickets like everybody else and then they started playing *St. Louis Blues* and Miley marched down the center aisle of the Paramount Theatre playing the trumpet and walking up on the stage and soloing with Reisman's orchestra. He also, as you know, recorded with

Bix Beiderbecke. He also appeared with Roger Pryor Dodge in a little show Billy Wilson wrote in 1930.

As I told you Mills was pushing Ellington to fire Miley and had his eye on him. According to Greer, when he eventually left, he was not actually fired. Mills said; "Look, why don't you leave the band. I've got some other stuff set for you". They eased him out very gently. "I got something set for you. There's a show I want to do and I want you to head it up. Ah, you know you won't have to come to work every day. You can be your own boss" etcetera and so they eased him out. He was not fired, they eased him out. They eased him out and he does the thing I'm talking about and Mills puts together a show called "The Harlem Scandals" in 1932. And they are in Philadelphia and Miley is diagnosed as having tuberculosis. First week with the show, he barely gets to New York. He goes to his mother's house for a couple of days. He goes to the hospital on Welfare Island which is now Roosevelt Island and he dies there at the age of 31. He dies there of tuberculosis. The band sends him a monstrous wreath. It was said that the wreath went from floor to ceiling and Ellington, beside the band sending one, sending his own personal wreath to mark the loss of the man who meant the most to him musically until Billy Strayhorn.

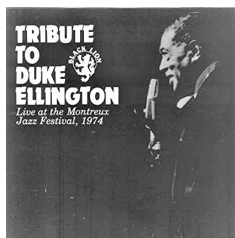
Tributes to Duke Ellington

Genom åren har det utgivits ett stort antal Ellingtonhyllningar på LP och CD. Utöver de som utgivits av musiker och sångare som tillhört "Ellingtonorganisationen" som Hodges, Terry, Gonsalves och Alice Babs, har även ett stort antal utkommit av musiker och sångare som ej har direkt anknytning till Ellington. I min egen skivsamling finns ett sextiototal, men det existerar naturligtvis ett otal ytterligare. Skivtitlarna är oftast direkt hänvisande till Ellington: ... plays Ellington, Ellington Tribute, ... plays the Duke, Homage to Ellington eller något liknande. Musikerna och sångarna utgör ett tvärsnitt av den jazzmusikaliska eliten, allt från Adderly, Farmer, Monk, MJQ, Peterson, Stitt, Bennet, Tormé, Lambert-

Hendricks-Ross, Vaughan till "seriösa" som Daniel Barenboim, Sir Simon Rattle och svenskar som Domnérus-Hallberg, Stockholm Swing All Stars o.s.v.

"Ellington-vännerna" Earl Hines spelar solopiano på tre hela CD i boxen "Jazz Royalty - Earl Hines plays Ellington". Men

den enligt min mening bästa och mest personliga och känsliga av alla Ellingtonhyllningar är gjord av Earl Hines på en annan CD. Det rör sig om "Tribute to Duke Ellington, Live at the Montreux Jazz



Festival 1974 (Black Lion BLCD 760208) inspelad den 2 juli 1974, alltså kort efter Ellingtons död. CDn innehåller pianosolon av Randy Weston, Sir Roland Hanna, Jay McShann, Earl Hines och Cecil Taylor. Earl Hines tolkar *In My Solitude* i strax över sju minuter och får även publiken att nynna med enligt hans anvisningar. Tolkningen är typisk för Earl Hines, och det känns som att han ger en personlig "nick" till Duke. Efteråt jublar publiken, nöjd med sig själva och Earl och Duke.

CDn har bara en stor plump i inlägget p.g.a. Hines andra nummer *Things Ain't What They Used To Be* fått titeln *Don't Get Around Much Anymore*. Men skaffa CDn och lyssna och njut av *In My Solitude*.

Jan-Olov Isaksson

Mötesprogrammet tar form

Detaljerna kring Duke Ellington Meeting 2022 har nu tagit fastare form. Mötet kommer att sträcka sig över fyra dagar enligt följande program:

DESS Duke Ellington Meeting

Duke Ellington Society of Sweden

2022



25 april

07.00 PM CEST

Ulf Lundin – Welcome to Ellington 2022

07.05

Leila Olivesi – Ellington Medleys

08.00

Marcelo Piras – Evidence of subtext in Ellington's music

09.00

Jack Chambers – Buried Treasures

26 april

07.00 PM CEST

David Berger – Ellington the Arranger: 1930s

08.00

Michele Corcella – Beyond the Blues – Duke Ellington's experimentation

techniques in the New Orleans Suite
09.00

Collage – Ellington at the University of Wisconsin July 1972

28 april

07.00 PM CEST

Anna Celenza invited keynote speaker – Duke Ellington and Leonard Bernstein

08.00

Pedro Cravinho – The Duke and The Queen – Duke Ellington's and Ella Fitzgerald's first visit to Portugal revisited

09.00

Steven Bowie – Kenny Burrell and Duke Ellington

29 april

07.00 PM CEST

Isabelle Marquis – Dance to the Duke
07.30

Ken Steiner – Rare and unissued recordings from the Steven Lasker Collection

08.00

Michael Kilpatrick – Boola

09.00

Marilyn Lester – The International Ellington Society - The Time Has Come
09.20

Laurent Mignard – Welcome to Ellington Study Group Conference Paris 2023

09.35

Ulf Lundin – Summing Up

Registrering för deltagande görs på vår webbsida ellington.se

KALLELSE!



Duke Ellington Society of Sweden har nöjet kalla sina medlemmar till medlemsmöte måndagen den 4 april 2022, som även kommer att utgöra ett försenat årsmöte. Även om FHM har lyft alla covidrestriktioner måste vi alla tillse att mötet genomförs på ett smittsäkert och ansvarsfullt sätt. Känner Du symptom så välj hellre att stanna hemma. Vi har alla ett ansvar gentemot varandra. Gör ev som Duke – använd munskydd.

PLATS:

Franska Skolans aula,
Döbelnsgatan 3, Stockholm.

Portkod för kvällen: 0404

Entrén öppen från kl. 17.00.

Entréavgift: 150:- i kontanter eller Swish. Gratis inträde för de medlemmar som endast tänker övervara årsmötet.

PROGRAM:

17.30-17.50 – Årsmöte. Möteshandlingar har tidigare tillställts alla medlemmar via e-post.

17.50-18.30 – Jan Bruér, musikolog, författare och doktorand med boken *Guldår och Krisår*. Har dessutom producerat en trebetygsuppsats på *Black, Brown and Beige*. Jan kåserar

på temat "Ellingtonmusik framförd av svenska grupper".

18.30-19.00 – Paus med möjlighet till mingel och inköp av vin och baguetter. Obs! Betalning endast i kontanter eller Swish.

19.00-20.15 – Classe Brodda Trio underhåller. D.v.s. vår egen vice ordförande på sax och klarinett assisterad av Pelle Larsson piano och Lars Ekman bas spelar för oss på temat "verser till olika låtar – inte bara Ellington". Det blir också Cole Porter, Irving Berlin, Hoagy Carmichael m.fl.

Tidsangivelserna är ungefärliga.

Tag gärna med Dina vänner och bekanta. Det är viktigt för oss att besöksantalet blir så högt som möjligt för att ekonomin skall gå ihop.

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