

For DEMS members only!



THE DEMS BULLETIN

DUKE ELLINGTON MUSIC SOCIETY - SWEDEN

1979/3

JULY-AUG-SEPT

For those who can read music: Here's Jimmy Blanton's solo on JACK THE BEAR, recorded on March 6th, 1940. Note: Sounds actually one octave higher than written:

Pizz



ADDITIONS AND CORRECTIONS:

- 40-47 The Japanese Philips BT-5279 and BT-5280: Changed issue numbers as 15PJ-1 and 15PJ-2, both in double LP-set. (Compare Bulletin 79/1) (Hallstrom)
- 41-3 on "20TH CENTURY" NO 319 (transcription). (Debroe)
- Byg 6641.248 = Caracol 422 is true only for session 41-27. (See Bulletin 79/2) (Wilson)
- 43-28 Jazz Society AA-501 issued in Japan on Philips 15PJ-6. (Hallstrom)
- G Debroe sent us the following concerning the 78 rpm issues (copied from his letter):
 - 40-10 Morning - white label (F). This is a pressing
 - 40-13 Cotton/Never - VdP HN-3071, Vi 63-0373
 - 40-14 Dusk - RCA A25V 0319, Vi 68-0957
Bojanqles - HMV JK-2092 - delete A25V 0319
Blue Goose - Vi 68-0957
 - 40-18 All Too Soon - Sentry 4002
 - 40-21 In A Mellotone - delete HMV B-9153, JO 279
Five - add HMV B-9153, JO 279
 - 40-39 Body/Mr. J.B. - Memory 14
 - 40-42 Flaming - HMV ALS-5049
Warm Valley - VD 125 (navy)

- 40-43 Across - VdP HN-3044
Chloe - VdP HN-3044, Vi 28340
- 40-44 That's/Good - Vi 20-2542
- 40-45 Mobile/Linger - Vi 62-0069 and not 60-0069
- 40-48 Charlie - Vi 29823
Lull - HMV ALS-5049
- 40-49 Sidewalks - VdP HN-2919
Flamingo - VD 116 (navy)
- 41-8 Take - HMV X-7278, VdP HN-2919, VD 116 (navy), Vi A-1404
Jumpin' - HMV B.9196 and not 9169
Blue - same as Jumpin'
- 41-23 Things - HMV JK-2341
Goin' - HMV JK-2874
- 41-28 Rocks/Bli-Blip - HMV E.A. 3797
- 41-31 Following my files:
 - VsA GY-560 = Raincheck Perdido
 - VsA GY-711 = What Good/Chelsea
- 42-1 Chelsea - HMV JK-2370
Perdido - Vi 27880 and not 28300
C Jam - Vd 29972
- 42-2 What - HMV E.A. 3682, Vi 62-0080
I Don't Mind - delete Vi 62-0080
(it plays in fact WHAT...)
- 42-20 Hayfoot - HMV E.A. 3778
Sentimental - HMV E.A. 3682, VD 116 (navy)

▶ For further additions also see "NEW RELEASES"!

NEW RELEASES

* A new label, AZURE, presents an all Duke LP consisting of two Hurricane broadcasts, the first from April 3, 1943 (entry 43-8), the second from May, 1943 (entry 43-51y). For contents please see the label shown beneath one of the contemporary Hurricane advertisements.

This label is exclusively made for DEMS and cannot be obtained elsewhere!

The LP will be released in August or early September. DEMS members will be informed at the earliest. (Azure LP-431)

* Surely you've already secured a copy of "DUKE ELLINGTON - UNKNOWN SESSION", CBS 82819, in most beautiful stereo.

DEMS can furnish some further facts: This Columbia session took place at "Radio Recorders" in Los Angeles, beginning July 14th, 1960. The matrix numbers are:

- 46703 Everything But You
- 46704 Black Beauty
- 46712 All Too Soon
- 46716 Something To Live For
- 46720 Mood Indigo
- 46725 Creole Rhapsody (Creole Blues)
- 46726 Don't You Know I Care?
- 46727 A Flower Is A Lovesome Thing
- 46728 Mighty Like The Blues
- 46729 Tonight I Shall Sleep
- 46730 Dual Highway
- 46731 Blues

At least one more take is known to exist for 46703. (CBS 82819)

* The complete Carnegie Hall Concert, December 11, 1943, is now obtainable in a double LP-set. All selections are presented in their actual order. (Ember 2001)

* The Pablo LP "UP IN DUKE'S WORKSHOP" is now released in both America and Europe. (Pablo 2310815)

"Stanley Dance tells me that there was an error in the References between the titles and the personnel and the session dates on the cover. Correct information is as follows":

Side 1

- 1. Blem (I)
- 2. Goof (H)
- 3. Hick (not "Dick") (G)
- 4. Love Is Just Around The Corner (F)
- 5. Bateau (E)

Side 2

- 1. Wanderlust (A)
- 2. Neo-Creole (C)
- 3. Black Butterfly (B) (J H Harper)
- 4. Mendoza (D)

Your deposit : S.Cr.
 Bulletin 79/3 0:-
 Postage/exp :
 Remaining deposit : S.Cr.

DAVE WOLPER Presents
"MOOD INDIGO"
 Musical Score by DUKE ELLINGTON
 PLUS AN ARRAY OF STAGE & SCREEN STARS
 DANCING 7 P.M. TO 4 A.M. WITH
 DUKE ELLINGTON AND HIS ORCH.
 Shows 8 & 12:30
 DINNERS
 from \$1.50
 Res.: Alhambra, CO 5-1995
HURRICANE
 B'WAY AT 49th ST

AZURE
 LP-431 Side 1
 DUKE ELLINGTON
 1. TAKE THE A TRAIN (Strayhorn)
 2. HAYFOOT, STRAWFOOT (McGrane - Drake - Lenk)
 3. IT CAN'T BE WRONG (Steiner - Gannon)
 4. WHAT AM I HERE FOR? (Ellington)
 5. ALTITUDE (Ellington)
 6. COULD IT BE YOU? (Strayhorn)
 7. GOIN' UP (Ellington)
 ncb

AZURE
 LP-431 Side 2
 DUKE ELLINGTON
 1. DON'T GET AROUND MUCH ANYMORE (Ellington)
 2. NEVADA (Donaldson - Greene)
 3. THINGS AIN'T WHAT THEY USED TO BE (Ellington)
 4. TAKE THE A TRAIN (Strayhorn)
 5. WHAT AM I HERE FOR? (Ellington)
 6. BARZALLAI-LOU (Ellington)
 7. RING AROUND THE MOON (Ellington - Russell)
 8. COTTON TAIL (Ellington)
 9. DON'T GET AROUND MUCH ANYMORE (Ellington)
 ncb

NEW RELEASES (ctd.):

* THE MERITT RECORD SOCIETY, P.O. Box 156, HICKSVILLE, N.Y. 11802, U.S.A., has a speciality to undust unissued takes and to track down "rejected", or even "destroyed", material. So far there are 3 LP's available for shipment to MERITT members. The first LP (MERITT 1) presents various artists 1927-1940, including two never before issued Ellington takes:

- 40-13 049654-1 BOJANGLES
- 049657-1 BLUE GOOSE

Simply sensational!

And still more sensational is the contents of the Meritt Record Society's sister label BLU-DISC (LP's) - just take a look below for the two Ellington volumes (BLU-DISC T-1001 and T-1003) to be released in July:



THE UN-HEARD AND RARELY HEARD ELLINGTON

VOLUME ONE

Handwritten	Track #	Title	Handwritten	Release Info
6b	(1)	FLORENCE BRISTOL ACC BY OTTO HARDWICKE-AS/DUKE ELLINGTON-P T-2018-2 HOW COME YOU DO ME LIKE YOU DO ?	5b	NEW YORK C NOV 1924 U.T.D. 2019
6b	(2)	HOTSY TOTSY BOYS: IRVING MILLS KAZOO, VOCAL/DUKE ELLINGTON-P 9533-A EVERYTHING IS HOTSY TOTSY NOW	6a	NEW YORK 8 JUN 1925 GENNETT TEST
6b	(3)	THE JUNGLE BAND E-30585-A BLACK AND BLUE	6b	NEW YORK 29 JUL 1929 BR 4492
6b	(4)	THE SIX JOLLY JESTERS: IRVING MILLS VOCAL E-31301-B SIX OR SEVEN TIMES	65b	NEW YORK 25 OCT 1929 BR (CAN) 4723
6b	(5/6)	THE TEN BLACKBERRIES: IRVING MILLS VOCAL, 1ST TITLE AS 'SUNNY SMITH' 9319-3 ST. JAMES INFIRMARY 9321-2 RENT PARTY BLUES	70c 70b	NEW YORK 29 JAN 1930 CAMEO 0194-A CAMEO 0194-B
6b	(7)	MILLS TEN BLACKBERRIES 150167-2 EAST ST. LOUIS TOODLE-OO	74g	NEW YORK 3 APR 1930 VT 7072-V
6b	(8/9)	MILLS TEN BLACKBERRIES 150584-1 SWEET MAMA 150586-1 DOUBLE CHECK STOMP	78a 78b	NEW YORK 12 JUN 1930 VT 7088-V VT 7088-V
6b	(10)	THE WHOOPEE MAKERS: CHICK BULLOCK VOCAL 10357-3 ROCKIN' CHAIR	91f	NEW YORK 10 JAN 1931 PERFECT 15418-A
6b	(11)	DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA B-11865-B SLIPPERY HORN	105b	NEW YORK 18 MAY 1932 TEST PRESSING
6b	(12/13/14)	ADELAIDE HALL WITH DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA B-12773-A I MUST HAVE THAT MAN B-12773-B I MUST HAVE THAT MAN B-12774-B BABY	110g 110h	NEW YORK 21 DEC 1932 TEST PRESSING TEST PRESSING TEST PRESSING
6b	(15)	DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA: IVIE ANDERSON VOCAL B-12776-B DELTA BOUND	111h	NEW YORK 21 DEC 1932 TEST PRESSING
6b	(16)	ADELAIDE HALL WITH DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA B-12774-D BABY	112c	NEW YORK 7 JAN 1933 TEST PRESSING

VOLUME TWO

Handwritten	Track #	Title	Handwritten	Release Info
6b	(1)	DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA B-13078-B SLIPPERY HORN	115b	NEW YORK 17 FEB 1933 TEST PRESSING
6b	(2)	DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA B-13338-B SOPHISTICATED LADY	119c	NEW YORK 16 MAY 1933 ARC E-751
6b	(3)	DUKE ELLINGTON P & TALKING, INTERVIEWED BY PERRY MATHISON BROOKS 538 SOUVENIR OF DUKE ELLINGTON'S FIRST VISIT TO ENGLAND	121a	LONDON 14 JUL 1933 ORIOLE TEST
6b	(4)	DUKE ELLINGTON'S SEXTET B-16976-1 INDIGO ECHOES	135f	NEW YORK 15 MAR 1935 TEST PRESSING
6b	(5/6/7/8)	BARNEY BIGARD AND HIS JAZZOPATORS M-433-1 SOLACE (LAMENT FOR A LOST LOVE) M-434-2 FOUR AND ONE-HALF STREET M-435-2 DEMI-TASSE (EV'RY DAY) M-436-1 JAZZ A-LA-CARTE		NEW YORK 29 APR 1937 TEST PRESSING TEST PRESSING TEST PRESSING TEST PRESSING
6b	(9/10/11)	BARNEY BIGARD AND HIS JAZZOPATORS: SUE MITCHELL, VOCAL ON 9 & 11 M-525-2 GET IT SOUTHERN STYLE M-527-2 SPONGE CAKE AND SPINACH M-528-2 IF YOU'RE EVER IN MY ARMS AGAIN		NEW YORK 16 JUN 1937 TEST PRESSING TEST PRESSING TEST PRESSING
6b	(12)	REX STEWART AND HIS FIFTY-SECOND STREET STOMPERS M-552-3 TEA AND TRUMPETS		NEW YORK 7 JUL 1937 TEST PRESSING
6b	(13)	BARNEY BIGARD AND HIS ORCHESTRA M-725-2 IF I THOUGHT YOU CARED (IMAGINATION)		NEW YORK 19 JAN 1938 TEST PRESSING
6b	(14)	JOHNNY HODGES AND HIS ORCHESTRA: VOCAL MARY MC HUGH M-852-1 YOU WALKED OUT OF THE PICTURE		NEW YORK 22 JUN 1938 TEST PRESSING
6b	(15)	COOTIE WILLIAMS AND HIS RUG-CUTTERS: COOTIE WILLIAMS VOCAL M-984-2 AIN'T THE GRAYV GOOD ?		NEW YORK 28 FEB 1939 TEST PRESSING
6b	(16)	REX STEWART AND HIS ORCHESTRA 061344-2 MENELIK - THE LION OF JUDAH		HOLLYWOOD 3 JUL 1941 TEST PRESSING

DUKE ELLINGTON ON 16MM:

■ PENDULUM FILMS, 435 Teresita Blvd., San Francisco, Calif. 94127, U.S.A.:

BELLE OF THE NINETIES, Paramount 1934, clips from feature film with Duke Ellington and Mae West: "When A St. Louis Woman Goes Down To New Orleans", "Memphis Blues", "My Old Flame", and "Troubled Waters". 800ft., \$ 67.50

MURDER AT THE VANITIES, Paramount 1934, clip from feature film: DE plays "Ebony Rhapsody". 400ft., \$ 35

FESTIVAL d'ANTIBES, France, 1966. Live concert film with Duke and Ella Fitzgerald. 1625ft., \$ 135

REVEILLE WITH BEVERLY, Columbia 1942, clips from feature film: DE plays "Take The A Train", Count Basie plays "One O'Clock Jump", Frank Sinatra sings "Night And Day", also musical numbers with Bob Crosby, Freddy Slack and the Mills Brothers. 950ft., \$ 80

BUNDLE OF BLUES, Paramount 1933. Well-known short with DE: "Lightnin'", "Rockin' In Rhythm", Stormy Weather", "Bugle Call Rag", "Lightnin'". 350ft., \$ 35

SOUNDIES, 1941 (See "Wax Works", entry 41-33): "Flamingo", "Hot Chocolate"(Cotton Tail), "I Got It Bad", and "Jam Session"(The C Jam Blues). 450ft., \$ 40

SALUTE TO DUKE ELLINGTON, Universal-International 1950: DE plays "Things Ain't What They Used To Be", "A History In Jazz In 3 Minutes", "She Wouldn't Be Moved", "Violet Blue", and "Take The A Train". 600 ft., \$ 55

■ REEL IMAGES, 456 Monroe Turnpike, Monroe, Conn. 06468, U.S.A.:

DUKE ELLINGTON, 1962. Good-Year Jazz Concert, COLOR: "Take The A Train", "Satin Doll", "Blow By Blow", "Things Ain't What They Used To Be", "VIP's Boogie/Jam With Sam", "Kinda Dukish", "Good Years Of Jazz". 30 minutes, \$ 169.95

NEWPORT JAZZ FESTIVAL, 1962. Duke Ellington, Count Basie, Jimmy Rushing, Oscar Peterson, Ruby Braff, etc etc. 50 minutes, \$ 162.50

SNADER TELESCRIPTIONS, 1952: "The Hawk Talks" *See above 503* \$ 12.49
"VIP's Boogie/Jam With Sam" *in big 25. Film 1952* \$ 22.50

ROCK AND ROLL REVIEW, 1955: Apollo Theatre Show presenting Duke Ellington, Nat "King" Cole, Lionel Hampton, Delta Rhythm Boys, etc etc. 70 minutes, \$ 197.75

SYMPHONY IN BLACK, Paramount 1935. Famous film short with DE and Billie Holiday: "The Laborers", "A Triangle": (a) Dance (Ducky Wucky), (b) Jealousy, (c) Big City Blues (Saddest Tale), "A Hymn Of Sorrow", "Harlem Rhythm" (Merry-Go-Round). 10 minutes, \$ 30

■ BLACKHAWK FILMS, INC., P.O. Box 3990, Davenport, Iowa 52808, U.S.A.:

BLACK AND TAN, RKO 1929. DE's famous first film: "Black And Tan Fantasy" (4 periods), "The Duke Steps Out", "Black Beauty", "The Duke Steps Out", "Black Beauty", "Cotton Club Stomp", "Hot Feet", "Same Train", "Black And Tan Fantasy". 20 minutes, \$ 79.98
(Also in Super 8): \$ 37.98

■ GLENN PHOTO SUPPLY, 6924 Canby Avenue 103, Reseda, Calif. 91335, U.S.A.

ED SULLIVAN SHOW 1959: Duke Ellington + Studio Big Band with selections from "Anatomy Of A Murder". (Half reel) \$ 29.50
(Also in Super 8): \$?
(C Hallstrom)

K Stratemann is working on a Duke Filmography. He has an identification problem concerning the film SALUTE TO DUKE ELLINGTON. In 1950 Duke had 5 trumpeters. In the film only four are seen and heard. The following three are identified: Al Killian, Ray Nance and Nelson Williams. But who is the fourth? Can anyone be of some help? If so please write DEMS. Your suggestion(s) will be forwarded.

WANTEDS

• 16" vertical & lateral cut ET's wanted in N- condition on Standard, World and Capitol. Many Ellington 78's for trading if preferred. Write T Ahlstrom, c/o DEMS, for initial contact.

• Privately recorded Duke performances, such as concerts, from parties, etc. (portable & cassette recordings). Write A Stenso, c/o DEMS, for initial contact.

DISPOSALS

• "BLACK AND TAN" (Paramount) on VCR Cassette, recorded (N1500) as shown on Swedish TV. 20 mins., the balance is 10 mins. not used. Anyone interested? A bid, please! Write S Andersson, c/o DEMS.

• DUKE IN SANTA MONICA, May 27, 1960. A splendid non-commercial tape recording in beautiful stereo, half tracks, speed 3 3/4 i.p.s., ca. 1 hr. 30 mins. A bid, please! Write S Andersson, c/o DEMS.

• "HEAR ME TALKIN' TO YA" by Hentoff/Shapiro, 383 pp, bound edition (GB), 1965. Excellent condition. Bids? - Write DEMS.

• "CALL ME LUCKY" by Bing Crosby, 253 pp, bound edition (GB), 1955, illustrated, New condition. Bids? Write DEMS.

Handwritten notes:
200 tracks
J. Stratenmann
on tape

KRUGOZOR

Before going on a trip to Siberia last year, I discussed with my good friend Benny Aasland the possibility of Duke Ellington recordings having been made in the Soviet Union. Benny, of course, immediately dug out some notes he had made of a rumor that Duke had recorded a medley during his Russian tour in 1971 and that the medley had appeared on a plastic record issued as an appendix to some magazine.

Acting on this meager information and knowing no Russian whatsoever, I ventured into a small music library in Novosibirsk. After various semantic difficulties and by pointing to the only two Ellington records that I could uncover in the library (one on the Russian label Melodia, the other on Bulgarian Balkanton), I got across my message. Someone then suggested that what I was looking for was probably the monthly magazine Krugozor. This magazine has a format 190 x 185 mm with a spindle hole in the center. In addition to the ten printed pages, it has (usually) six plastic pages or "sound sheets". These plastic sheets are in effect recordings 180 mm across, which can be played by turning the pages to the appropriate sheet and folding the pages over to the back side and placing the whole magazine on the turntable. Naturally the recording can also be cut out to a full circle with a pair of scissors and played as any record (it has tracks on both sides).

I had all available copies from 1970 to 1972 brought to me, but a close search gave no result, which was quite discouraging. In fact there were no recordings of jazz at all to be found in the magazine. On the other hand, several numbers were found to be missing and I decided to continue my search in Moscow on the way back.

However, no luck in Moscow, since it proved impossible to get permission to visit a public library during the few days I spent there even with the assistance of a Russian friend. So I decided to stop over in Leningrad. After considerable difficulties, going through several libraries, I located a music library in a distant part of the city, which was said to have a complete set of Krugozor. There I found the issue I was searching for! It was 1972, No. 2 (February), sound sheet no. 11. There were two printed pages (which of course I could not read) about Duke with photographs of members of the band. The recording was called "Musical poster" played by Ellington's Orchestra. But believe me or not, when I turned to the plastic sound sheets, the one containing Duke's recording was missing! Somebody had stolen it right out of the magazine! Imagine my frustration!

However, when going to Moscow, I had brought with me several Ellington LP records. These I had deposited with my Russian friend, including a couple of ABBA recordings (which are much sought after in the Soviet) for his encouragement. Now I asked him to contact all his friends and find someone interested in jazz, who would be willing to hunt for that elusive Krugozor issue, which of course was long ago deleted. I would gladly swap all the above records for this single sound sheet. It worked! I have now in my possession the complete magazine in question. The light blue sound sheet no. 11 (master 33G D0002767/1-1), 33 rpm (6:25 mins) contains the medley with the selections as told by Aasland: Mood Indigo/Sophisticated Lady/Caravan.

The quality is surprisingly good, considering the thin plastic material, but has to be played with an increased needle pressure.

There is no information as to the recording date or place. According to the printed program that I obtained from my contact in Moscow, concerts were performed in Leningrad,

Minsk, Kiev, Rostov, and Moscow during September-October 1971. The concerts in Moscow, he said, were on October 8 to 12, 1971.

Thus ended Benny's and my exciting quest for this exclusive Russian recording.

(Ove Wilson)

DEMS is a non-profit organization depending on voluntarily offered assistance in time and material. As we constantly need future help this way we are particular not to stress our voluntary staff too much. This is one reason why we are forced to set deadlines in connection with careful planning for various tasks and offers. A few have wondered about our "last date", etc. Now you know.

ONE OTHER THING - AND A VERY IMPORTANT ONE: As a DEMS member you'll receive from time to time unique Duke material. Please bear in mind that such material is to be handled with care and common sense. It must under no circumstances be used for commercial purposes. Anyone member being caught with having passed on such material for commercial purposes will result in cancelling his membership, his name published and information handed over to other societies similar to DEMS. As a DEMS member please help to see to that this simple rule is followed. Thus we will be able to make future special offers, such as tapes, AZURE-pressings, etc etc.

This time we offer a tape consisting of the Krugozor Duke excerpts from a Moscow concert in October, 1971. The balance of the tape presents two selections from a little known Mercer Recording Session (13 Oct 62): Ah, You Better Know It/No Smoking, plus two Carnegie Hall selections not used by Prestige. One from 4 Jan 46: Frankie And Johnny, the other from 26 Dec 47: Three Cent Stomp. Last date for your order is August 31st. Delivery during September. This tape is free - only sending costs will be deducted from your deposit. Remember: Orders must have reached DEMS before September 1st! (Tape speed 4.75 ips, half tracks).

DISCUSSIONS / COMMENTS

* 40-20 "My tape starts with AT A DIXIE ROADSIDE DINER". (Debroe)

There are such tapes in circulation. However, that ROADSIDE DINER took place at another occasion. (Aasland)

* Nov40 CIVIC OPERA HOUSE, Chicago, "Downbeat Award" (as "Grammy Award Medley"): Soph.Lady/Solitude/I Let A Song Go Out ...

I am not sure about the datation. (Debroe)

For many years has this tape been in circulation. Now, here are the correct facts: This little improvised medley took place just before going on the air from the Civic Opera House Concert on March 25th, 1945. It should be placed between COLORATURA and the TAKE THE A TRAIN theme & Bc Intro. followed by BLUE CELLOPHANE, etc.

clm 313x (Aasland)

* 40-21 Stanley Dance (cf. Jazz Journal, Nov62, p17) says an alternative take of FIVE O'CLOCK WHISTLE was used for LPM-6702-4. (?)

No, this is nothing but the same take -1 as used for all other issues. (Aasland)

* 40-28 & 40-30 SLAP HAPPY proved to be identical. (Bruér)

* 40-44 JUNIOR HOP: It has been said that Bb B-11021 also used take -1 for a release. (Debroe)

Only take -2 has been used so far. (Aasland)

* 41-29 Doesn't DE play on C BLUES and JUNE? (Debroe) Yes, Please add DE to personnel! (Aasland)



Дюк Эллингтон ходил по городу в светлом плаще, в узкополой шляпе. Мы говорили о джазе, о его истории, и я не удивлялся, слыша почти те же слова, какие остались в памяти после чтения книги другого джазового музыканта — Луи Армстронга. Не удивлялся почти читательной схожести их мыслей, ибо судьбе было угодно именно этих артистов поставить у истоков самобытной, нарождавшейся в среде американских негров культуры.

— Мы родились вместе с джазом, — говорил Эллингтон, — мы росли вместе, бок о бок, в безвестности и бедности. Мы знавали джаз еще до того, как сделался он податливым и мягким. Нам довелось видеть, как он ходил босиком, прежде чем начал носить лаковые башмаки. На наших глазах джаз пугешествовал в блестящем обществе и многие годы проводил время в дурной компании. Лишь кое-кто из нас, старых друзей, помнит хорошего, крепкого парня, тот джаз, который был за всегдаем хонки-тонкс Нью-Орлеана, на пароходах Миссисипи, в дансингах чикагского Саут-Сайда... Мало кто помнит настоящее имя Эллингтона — Эдвард Кеннеди. Всем хорошо известно другое — Дюк, «герцог», пожалованное ему поклонниками джаза много лет назад, в дни его молодости.

Дюк Эллингтон не только джазовый пианист, дирижер и аранжировщик, но и неутомимый пропагандист музыкальной культуры американских негров. Он начал сочинять еще мальчиком, когда ему было четырнадцать лет, и с тех пор создал более двух тысяч джазовых композиций. Его «крупные симфо-джазовые сюиты» — «Гарлем», «Черное, коричневое и бежевое», «Всемирная сюита» — входили в программы столь далеких от джаза музыкальных формаций, как оркестры Тосканини, Стоковского, Орманди.

Джазовые пьесы Эллингтона оказали влияние на творчество композиторов Америки — Джорджа Гершвина, Кола Портера и Леонарда Бернстайна.

— Мой оркестр всегда исполнял и исполняет традиционный джаз. Не устаревший, не ругинный, а именно традиционный. — Эллингтон произносит слова чуть горланно, нетерпеливо. — В конце двадцатых годов я был одним из тех, кто решился аранжировать джазовые компози-

Шестиминутное полурри, исполняемое оркестром Эллингтона, ждет вас на одинокадцатой звуковой странице. В транслационной записи отчетливо слышны соло инструментов.

НИКОГДА НЕ УСТАЕМ ОТ МУЗЫКИ

МУЗЫКАЛЬНАЯ ЖИЗНЬ



позиции, играть их по тщательно распisanным партитурам. Я собрал свинговый «биг-бэнд» и отправился с ним в Нью-Йорк, раз и навсегда отказавшись от случайных составов и от стихийной импровизации, которыми в ту пору жил молодой джаз. Настоящее искусство, а именно таким виделось мне будущее джаза, требовало тщательно отработанного мастерства исполнителей, высокой артистической культуры, серьезной совместной подготовки.

Оркестр Дюка Эллингтона — это шесть саксофонов, три тромбона, пять труб, ударник, контрабас, рояль. Порции инструментов остаются неизбыточными уже многие годы. Лишь иногда с оркестром выступает органист Вилл Билл Дэвис. Эллингтон весьма требователен к музыкантам и пригласает к себе лишь лучших из лучших, тех, кого сам без доли погорьчества не прочь назвать ведущими джазменами.

Каждый из них мог бы стать украшением любого состава, но они предпочитают играть вместе, быть верными своему маэстро, и в этом подвижничестве, в постоянстве единения — секрет чистого, богатого оттенками, сочного голуба оркестра. Зная возможность каждого своего музыканта, импровизационные границы солов, Эллингтон создает джазовые композиции с учетом этих возможностей.

— Нас объединяет то, что все мы занимаемся своим любимым делом. — Эллингтон улыбается, говоря это. — Конечно, кое-какие перемены в составе случаются и у нас. Без этого нельзя, тем более что с момента создания оркестра прошло почти полвека. На гастроли в Советский Союз приехали те, кто довольно долго выступал со мной, мои друзья и единомышленники. Я доволен тем, как они играли в вашей стране, да, судя по теплоту приему, и ваши любители джаза тоже остались довольны. Мне было чрезвычайно приятно представить советским слушателям таких виртуозов-музыкантов, как Бартон-саксофонист Гарри Карни (он играет со мной с 1927 года), старейшина состава трубач Куги Вильямс (в оркестре с 1929 года), ударник Руфус «Быстрый» Джонс... Мы привыкли колесить по странам, выступать почти ежедневно — мы никогда не устаем от музыки...

Александр МАРЬЯМОВ