

## HONORÉ DUTREY

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Denne "Pictorial History"-serie søger at samle flest mulige af de eksisterende fotografier/oplysninger med relation til den pågældende kunstners liv. En væsentlig informationskilde for Honoré Dutrey har været Walter C. Allens, Brian Rusts & Laurie Wrights "King Oliver", Storyville Publications & Co. Ltd. 1987. Utallige andre værker om New Orleans, King Oliver, Louis Armstrong e.l., nævner dårligt nok Dutreys navn, men hvis det forekommer, sker det ofte i ringeagtsytringer.

Honoré Dutrey er fremhævet her, fordi hans spillestil (i forhold til bevarede indspilninger med æraens basunister) var temmelig anderledes - ingen andre spillede basunstemmer i den kollektive improvisation, som han gjorde det, og han besad en udviklet teknik og lyrisk sans. Hans særkende kommer tydeligst til udtryk på pladeoptagelserne med King Olivers orkester, medens hans spil på senere optagelser formentlig er delvis hæmmet af tiltagende sygdom.

Dertil medvirkede Dutrey netop hos nogle af de tidlige og betydelige orkesterledere, der formede jazzens udvikling (som det kendes fra lydoptagelser). Det er endnu ret sporadisk, hvad der er samlet sammen i en helhed om Honoré Dutrey og nogle af nedenstående oplysninger kan være behæftet med unøjagtighed.

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Honoré "Nora" Dutrey, født 18. oktober, 1888 (andre kilder fejlagtigt 1890/94 i N.O.) i New Roads, Louisiana (nordvest for Baton Rouge). Disse oplysninger stammer fra Honoré Dutrey selv, som udfyldt på hans draft registration card i maj 1917. Familien flyttede formentlig ret tidligt til The Irish Channel District, New Orleans, Louisiana.

Død 21. juli 1935 (andre kilder 1937), Chicago, Illinois.

Honoré var den yngste af 3 brødre (diverse kilder). Den ældste, Peter "Pete" Dutrey, spillede violin, og den næstældste, Sam Dutrey Snr., (N.O. c. 1886-1941), clt/alt/tenor. De to ældre brødre arbejdede formentlig begge som barber, medens Honoré Dutrey antagelig var murerarbejdsmand. Imidlertid oplyser bassisten Pops Foster, at der var 4 brødre i alt: Nemlig også Jimmy, der spillede trommer. Foster fortæller videre, at Sam og Honoré i fællesskab havde en tøjpresse forretning i Cherokee Street nær St. Charles Street (i New Orleans). Her var det almindeligt, at unge kommende musikere holdt til, idet Sam gav gratis musikundervisning.

Omkring 1911 (andre kilder 1907/10) spillede Honoré Dutrey trombone sammen med Joseph "Joe"/"King" Oliver og Paul Beaulieu (clt) i Melrose Brass Band. Melrose Brass Band (eksisterede muligvis kun i året 1911) bestod formentlig af 10 mand. Yderligere medlemmer var bl.a. Alphonse Vaché, tuba. Willie Philips, snare drum. Benny/Bernard Raphael, trb.

Albert Baptiste, violinist, var leder af Silver Leaf Orchestra. Omkring 1911 (andre kilder 1913) var besætningen: Hyppolite Charles, cnt. Honoré Dutrey, trb. Sam Dutrey, clt/arr. Albert Baptiste, vln/ldr. Philip Nickerson, gtr. Jimmy Johnson (ex Bolden), sbs. Willie Carter, drums. Orkestret "sad" på en række gigs centreret omkring St. Charles Avenue.

Det antages, at brødrene Dutrey var med Silver Leaf til maj 1917, hvor HD udtrådte for at aftjene militærtjeneste i US Navy (ud fra flådebase New Orleans).



THE SILVER LEAF ORCHESTRA, 1911 (iflg. HC), fra venstre: Willie Carter, dms. Hypolite Charles, cnt. Sam Dutrey Snr., clt. Albert Baptiste, vln/dir/ldr. Philip Nickerson, gtr. Jimmy Johnson, sbs. Honoré Dutrey var på job i Baton Rouge og kom for sent til fotostudiet, og er derfor desværre ikke med på billedet. Armand Piron afløste lejlighedsvis for Baptiste.

I 1913 var han (sammen med sin bror Sam, der anses for at være den første saxofonist i New Orleans, formentlig tidligere end 1912) medlem af John Robichaux's Orchestra, der (med stærkt udvidet mandskab) spillede symfonisk musik i foråret (1913) bl.a. til "the tableaux and grand ball of the society carnival club, the Elves of Oberon, a white Mardi Gras Club (Krewe)". Denne medvirken viser, at Honoré Dutrey må have fået en god musikalsk uddannelse i såvel instrumental som prima vista teknik.

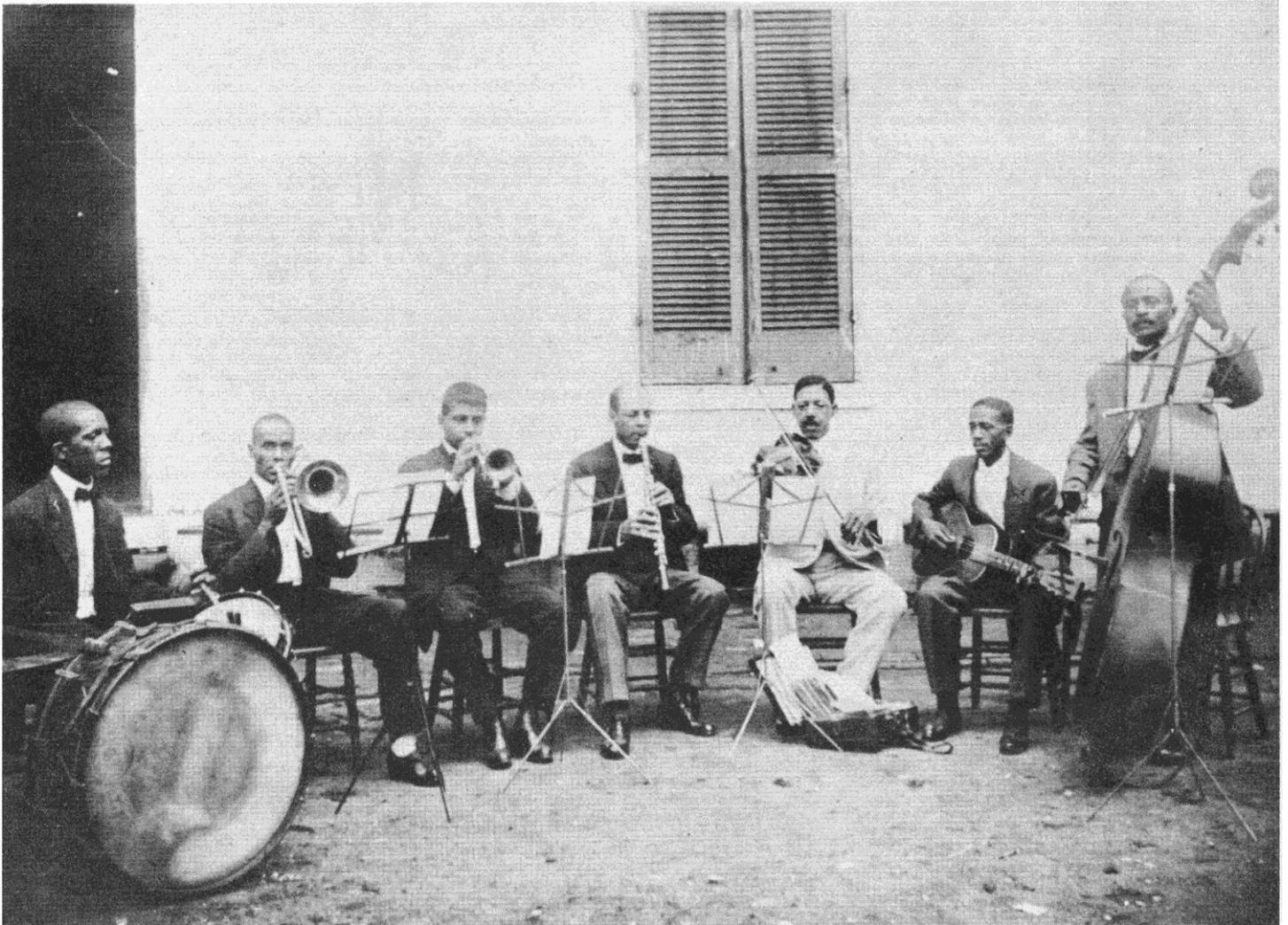
Besætningen var: Wendell MacNeal, Vincent Roberts, George Carriere, Alcide Frank, George LeClair, Old Man Valteau, violiner. Etienne Nicholas, viola. Paul Beaulieu, cello. Tom Gaspard, Paul Dominguez Snr., kontrabasser. Sam Dutrey Snr., Charles McCurdy, klarinetter. Joseph Bloom, fløjte. Andrew Kimball, George Moret, cornetter. Vic Gaspard, Honoré Dutrey, basuner. Edouard Boisseau, barytonhorn. Louis Cottrell, slagtøj.



Det tidligst kendte foto af Honoré Dutrey. Se nedenfor



For oven: Honoré Dutrey, Louis Warnecke/Warnick og George McCullum Snr. - c. 1912-13, her muligvis med Robichaux's Orchestra.  
For neden: Louis Warnecke fotograferet ved samme lejlighed. Warnecke kom senere med Armand Piron i en længere årrække.  
Såfremt dette årstal er tidsmæssigt korrekt, har Warnecke imidlertid været lige så tidligt ude på saxofon som Sam Dutrey Snr.



John Robichaux's Orchestra, c. 1913, i mere dagligdags besætning ("A Downtown Orchestra"): Walter Brundy, dms. Vic Gaspard, trb. Andrew Kimball, cnt. Charles McCurdy, clt. John Robichaux, vln. Coochie Martin, gtr. Henry Kimball Snr., sbs.

George Moret var leder af Excelsior Brass Band fra c. 1904-1921. Omkring 1913 var besætningen følgende: Dirigent (og formentlig kornet): George Moret. Kornetter: Arnold Metoyer, Nelson Jean, Paul Thomas, George Williams, Andrew Kimball og Jim Humphrey. Basuner: Vic Gaspard, Honoré Dutrey og Benny/Bernard Raphael. Mellofoner: Ralph Montegue og Isadore Barbarin. Barytonhorn: Edward Boiusseau. Tuba: Frank Jackson. Klarinetter: Alphonse Picou, Paul Beaulieu, Luis Tio, Charles McCurtis og Sam Dutrey Snr. Fløjte: Joseph Bloom. Piccolo: Bab Frank. Snare drum: Louis Cottrell. Bass drum: John Robichaux.

Dutrey nævnes i forbindelse med Magnolia Orchestra, der eksisterede c. 1908-14. Louis Keppard fortæller: "*... we made up the Magnolia Band. We needed a cornet player and Honoré Dutrey told me to get Joe Oliver. I didn't know who Joe Oliver was, but I found him on Magazine and Second. He was working in the yard. He was a butler. He wasn't playing. He used to play in brass bands, but never in a string band. I was the first one that he played with. I was the manager of the band. We had Arnold Depass, dms, and Dave Depass, clt, and Honoré was playing sliding trombone.*

*Those times they used to have quadrilles, polkas, mazurkas, and lancers. There were nine parts to the quadrille. That was played at twelve o'clock at night, then all the good people went home 'cause they knew it was going to be barrel-house music after that - "The bucket's Got a Hole in It" and everything else."*

Til at begynde med var besætningen Harrison Goughe (tpt), Johnny Garland (trb), Dave Dupas (clt), Emille Bigard (Barney Bigards onkel)(vln), Louis Keppard (gtr), George "Pops" Foster (sbs), Arnold Dupas (dms).

Pops Foster beretter: "When I joined the Magnolia Band in early 1908, Louis Keppard, Freddie's brother, was the leader and manager. He played guitar. They had a job playing a house party and hired me for it. They were crazy about my playing so they kept me with them. Johnny Garland was on trombone when I first started with them, but he wasn't so good, so we got rid of him and got Zue Robertson for a while. Zue could play all styles really good, and was one of the best players around ... he wasn't with us too long (went on the road with a vaudeville show). After Zue left, we had Eddie Atkins on trombone and sometimes Honoré Dutrey.

Harrison Goughe was our first trumpet player. He couldn't play unless he looked at the music, and he stunk. We got Joe Oliver to come with us about the middle of 1908, when he quit the Eagle Band. The guys wanted to get rid of Arnold Dupas because he wasn't any good on drums. They were afraid that if they fired Arnold then Dave and Emille would quit. So, they fired all three of them."

Det synes også at have været Magnolia Orchestra, der har spillet i Huntz & Nagel's Cabaret/Dance Hall på Liberty nær Iberville (The District) i 1911-12, hvor besætningen var ændret til: Joe Oliver, cnt. Af og til med Manuel Perez, cnt, tilføjet. Honoré Dutrey, trb. Sam Dutrey, clt. Af og til var det Alphonse Picou på klarinet og sopran saxofon, eller Papa Lorenzo "Tea" Tio. Willie Foster, vln. Louis Keppard, gtr. Pops Foster, sbs, og Ernest "Quank" Trepagnier, dms. Gruppen blev antagelig opløst, da Oliver kom med Olympia Brass Band i 1912. Louis Keppard: *"We used to play from eight till two or three o'clock in the morning for a dollar and a half a man. That was in the cabarets. A fella by the name of Eddie Dawson was our collector - he used to go round each table and people used to tip us and ask us to play different tunes.*

*When the Magnolia played at Economy Hall " ...we were playing from eight at night. We were making two dollars and a half a man. Then we'd leave at four o'clock, take a washing, and at nine o'clock we used to go to Milneburg or Spanish Fort and play picnic. They used to have picnics out there from nine in the morning till six at night. We'd get about two hours rest. Sometimes on a Monday, we'd play banquets. We used to have a good time. From one o'clock in the day till six in the evening we were making 75 cents a man! When we were playing in the District, we used to play from eight till two or three in the morning for a dollar and a half. That was in the cabarets."*

Orkestret lærte til at begynde med ny numre efter noder, f.eks. "Bag of Rags", "Frog Leg Rag", "Maple Leaf Rag" og "Champagne Rag". Senere gik man over til udelukkende at spille improviseret musik. På et tidspunkt indsamlede man penge til orkesteruniformer og overlod til Oliver at anskaffe disse. Men Oliver spenderede pengene på diverse forlystelser, og der opstod uoverensstemmelser - lang tid efter lykkedes det endelig Oliver at spare penge sammen til de ny uniformer. Orkestret gik delvis i opløsning, da man - ifm Huntz & Nagel engagementet - omkring 1915 måtte skære ned i antallet af besætningsmedlemmer. Dutrey var med af flere omgange, eller var næppe helt fast medlem af bandet.

En Jimmie Noone gruppe c. 1914 (andre kilder 1913, hvilket er for tidligt) var Noone-Petit Orchestra (muligvis også kendt som Young Olympia Band): "Buddy" Petit (fødenavn Joseph Crawford/stedfar til "Joe" Petit), cnt. Honoré Dutrey, trb. James "Jimmie" Noone, clt. Arnold de Pass, dms (en tid afløst af Warren "Baby" Dodds i c. 1914). Resten ukendte.

Det antages, at denne gruppe, som var et off-spring af Freddie Keppards orkester, er dannet samme år, som Freddie Keppard rejste til Californien (c. 10. maj 1914) for at indtræde i Bill Johnsons Original Creole Band.

Noone-Petit arbejdede bl.a. hos Frank Earlys "My Place"-saloon (som lå bag ved Lulu Whites "Mahogany Hall") nær hjørnet af Franklin og Bienville.

Pops Foster: "There was so much work around New Orleans, it's tough to remember it all. It seems like there was always some new kind of job we were goin' on. One of the darndest was on a boat going to British Honduras around 1914 to play for the passengers. We took a 5-piece band of the four Dutrey brothers and myself. Honoré was on trombone; Jimmy, drums. Pete, violin; Sam, clarinet, and me on bass. We only got as far as Spanish Honduras and they turned us around and ran us back to the States. They wouldn't even let us off the boat; we unloaded our cargo, loaded up with rock ballast, and started back. We didn't have any idea why we were sent back until we got to the jetty in New Orleans. Then the river pilot got on and told us it was because Germany (ubåds-torpedoer) was blowing up all the boats coming out of New Orleans.

Another kind of job we used to get was on train excursions on Sundays. They were run by the Sothern Pacific and the New Orleans and Great Northern railroads. It cost a dollar for the trip. You'd load up about nine in the morning and ride until eleven in the morning when you'd be at Homer, Breakaway, Thibodaux, or White Castle, Louisiana. The train would pull off on a siding there, and you'd stay there the rest of the day. The band would play, the people would picnic and dance under the trees, and everybody would have a lot of good times. At six in the evening, the train would start blowing its whistle. Everybody would load back in the train and head back for New Orleans. It took a long time to get everybody out of the woods, then we'd make a lot of little stops so you'd get in about eleven at night. The band would play going out and until six in the evening, but we'd sleep or party after that."

(Det er lidt uklart, om denne sidste fortælling nøjagtig henviser til Dutrey Brothers orkestret, men Foster beretter episoderne i umiddelbar sammenhæng med sejladsen til British Honduras).

... Pops Foster fortæller videre, at man af og til indforskrev assistance fra en cornettist ved navn Joe Johnson. Han begyndte som guitarist med Rozelle Band, men lånte en Eb-trompet af Willie Foster, som Sam Dutrey lærte ham at spille på, hvorefter han omkring 1907 skiftede til trompet. Han var imidlertid også med andre bands (f.eks. Frankie Dusens), hvor der var adskillige på det nærmeste drankere involverede, hvilket havde en vis afsmittende virkning, og dertil var de fleste bandmedlemmer syge af tuberkulose. Joe Johnson var dertil travlt beskæftiget som korsanger og han døde rent faktisk af TB: "... Joe died in about 1914. I went to Joe's funeral with the four Dutrey brothers. All of us used to come around the church when Joe was singing in the choir and get him out to play jobs. We'd signal him that we needed him to play; he'd drop out of the choir and come with us. At the funeral the preacher was really mad at us and thought we'd caused Joe to die. He started talking about how Joe was a good church man and how we pulled him out of church. He really started laying it on us. I remember him yelling, " ... AND they're here right now, one of them carries a string bass around on his back and it's the devil riding his back!" He was sure talking to us. None of the guys played trumpet like Joe. He played the middle range and played it rough and beautiful."

En kilde anfører, at Dutrey indgik ægteskab i 1915, og at hans kone, medens han sejlede oversøisk med US Navy, flyttede til Chicago. Men på sit draft registration card udfyldt i maj 1917 skriver Dutrey selv, at han er "single", "negro", "arbejdsløs murer", bor "1814 Claiborne Avenue", og er "28 år" gammel. I begyndelsen af 1919 havde Honoré Dutrey orlov fra flåden, besøgte Chicago, og mødte dér King Oliver, der nu var veletableret efter at være ankommet til Chicago i c. september/oktober 1918 (på opfordring af bassisten William Manuel 'Bill' Johnson, der manglede en cornettist til sit orkester). Oliver tilbød Dutrey engagement, så snart han var afmønstret. Dutrey aftrådte senere (ultimo) i 1919.

I løbet af flådetjenesten blev Dutrey imidlertid udsat for en forgiftning, der påførte ham astma. Baby Dodds: "... while Dutrey was on board the ship, he used to talk with a fellow who was on watch near the powder hold. The fellow on duty was a great talker and Dutrey would go inside the powder room and talk with him through the door so if the officers came

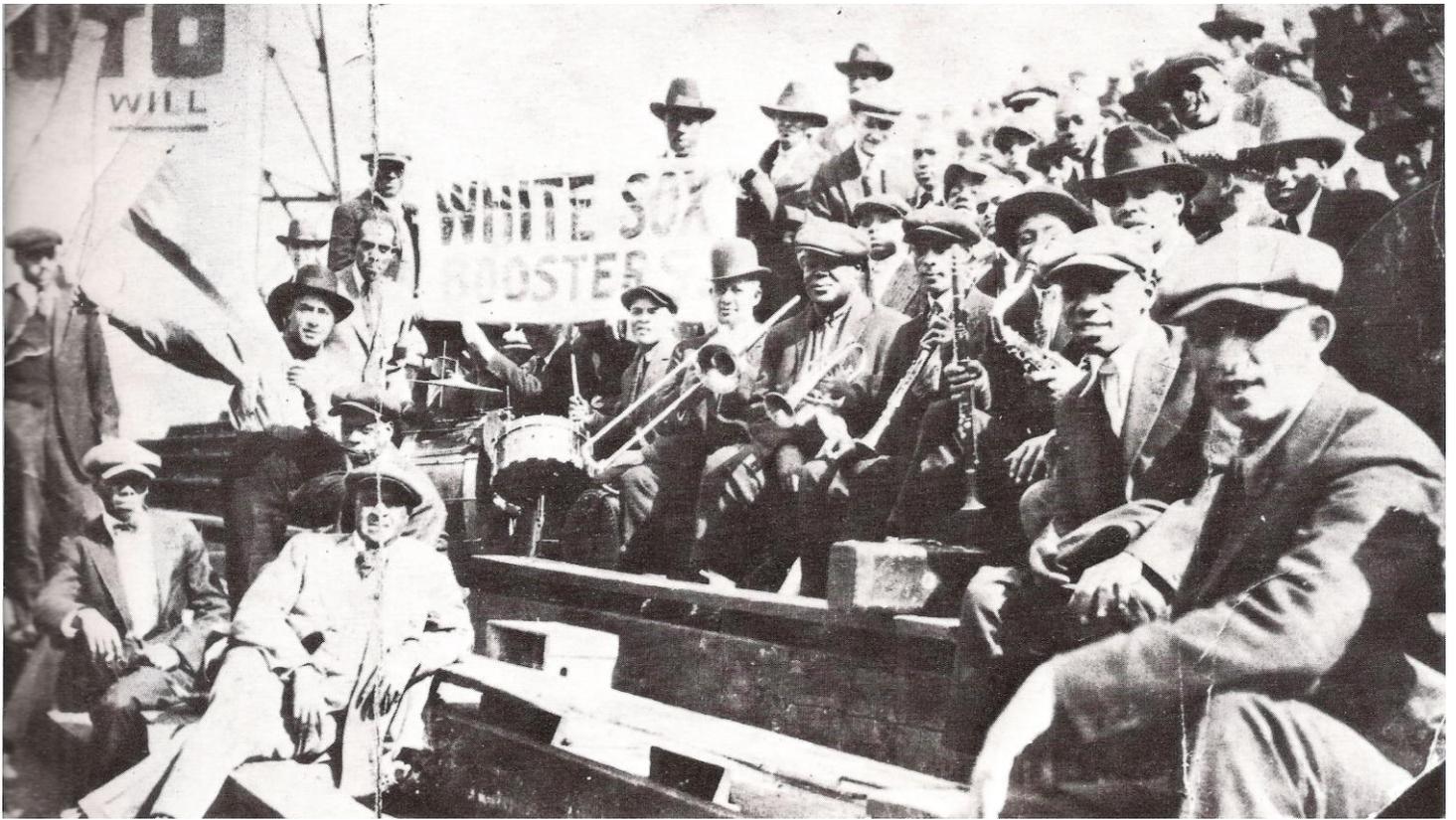
around, they wouldn't see anybody talking to the fellow on watch. One day when the fellow went off duty, he forgot Dutrey was there and Dutrey went to sleep in the powder room. The next guy that came on duty closed the door. I don't remember how many hours he stayed in there, but when they took him out, he was unconscious. It gave him asthma. His tongue was as black as any shoe and eventually his asthma killed him. He used an atomizer, though, and you would never know he had any trouble. He played trombone even though there was a lot of dust in the dance hall and the damp weather around Chicago was awfully hard on his throat."

Dutrey nævnes med Lawrence Duhé i Chicago allersidst i 1919 (efter afmønstring fra flåden), hvor man spillede i "Dreamland Café" fra 01:00 a.m. til 04:00 a.m., med King Oliver på cornet. Duhé havde åbenbart et ekstra band i "De Luxe Café" fra 09:00 p.m. til 01:00 a.m., hvor det var Freddie Keppard på cornet. Stadig Dutrey på basun og dertil Walter Brundy. Paul Barbarin udtaler, at Brundy spillede clarinet i den sammenhæng - han var dog kendt som janitshar. (Duhés oprindelige trompetist, Thomas John "Sugar Johnny" R. Smith, døde c. sensommeren 1918 af influenza/lungebetændelse).



Duhés De Luxe Café band, Chicago, 1917, før end Oliver og Dutrey kom ind i billedet. Dette orkester havde også engagementer hos Pekin Café (før) og Dreamland Café (efter). F.v.: Wellman Braud (opr. Breaux), bass. Lillian Hardin, piano. Lawrence Duhé, clarinet. Thomas "Sugar Johnny" Smith, cornet. Roy Palmer, trombone, og Minor "Ram" Hall, drums. (Fotografstudio Jos. D. White)

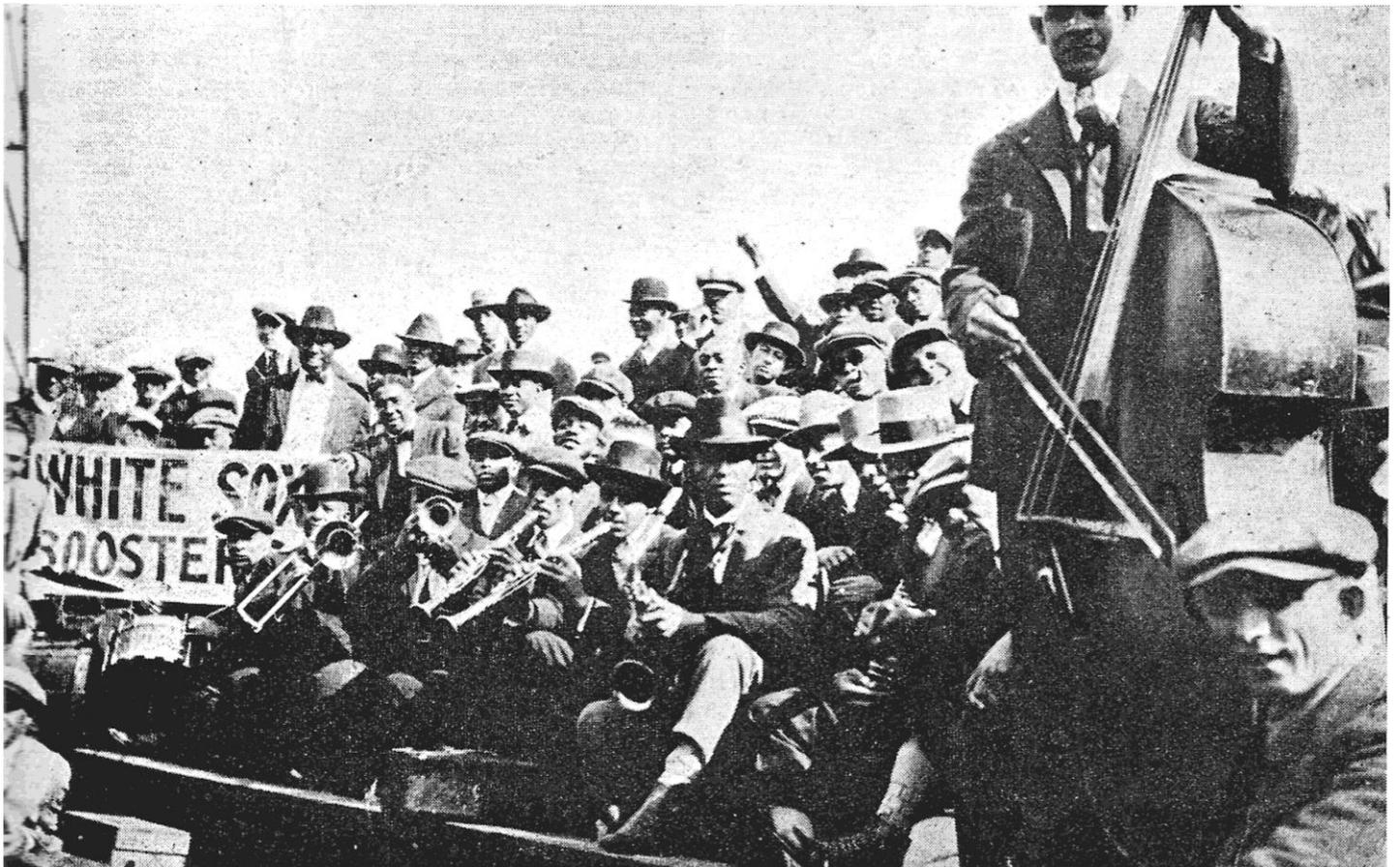




Efter at have etableret sig i Chicago i 1918 manglede der ikke engagementer for King Oliver. Hans favorit baseball hold var Chicago White Sox, og her ses han i Comiskey Park, 333 West 35th Street, ved The 1919 World Series (oktober måned, mod Cincinnati Reds). Orkestret ('White Sox Booster Band') er Lawrence Duhés. Fra venstre: Minor "Ram" Hall, dms. Honoré Dutrey, trb (se nedenfor!). King Oliver, cor. Lawrence Duhé, clt. Willie Humphrey (tidligere fejlagtigt identificeret som Lorenzo Tio Jnr.), clt. Jimmy Palao, ten eller C-melody sax. Emmett Scott, bjo (nogle mener Bud Scott, men Duhé har åbenbart fastslået "Emmett"), og Wellman Braud, sbs, ses først på næste foto fra samme lejlighed.

Dutrey er udpeget af en række sagkyndige kilder. Duhé har selv benævnt basunisten George Fields (og Fields nævnes i anden sammenhæng af Lil Hardin), hvem man imidlertid ikke derudover kan spore i annalerne. Måske forveksling med George Filhe, som forlængst var kommet til Chicago - og allerede havde arbejdet sammen med Duhé og Oliver i New Orleans?

Jimmy Palao har været identificeret som J. Pollard, men en sådan saxmand kan heller ikke spores i andre sammenhænge.



Banjoisten (med briller(?) og bærende lys hat med bredt bånd) ses her mellem Palao og Braud.

Baby Dodds: *Bebé Ridgley was also a very nice guy who played nice trombone. His playing wasn't rough but sweet, more like Honoré Dutrey's.* (Eneste kendte indspilning med William "Baba/Bebé" Ridgley er med CELESTIN'S ORIGINAL TUXEDO JAZZ ORCHESTRA den 13. april, 1926).



T.v. et verificeret foto af George Filhé. T.h. basunisten vist på billedet ovenfor med Duhés orkester. Duhé benævner ham George Fields, medens andre navngiver ham som George Filhe. I mange gengivelser af dette foto er basunisten imidlertid identificeret som Honoré Dutrey, men egentlig ligner han i langt højere grad George Fields/George Filhé.

Trompetisten George Orendorff har i et interview den 17. oktober 1979 måske løst forvirringen omkring basunistens verifikation, idet han fortæller: " ... one night, Joe (Oliver) got sick and John Thomas (trombonisten) came and got me out of bed. I was sound asleep. He says, "Come on, put on your tuxedo and come over. Joe's sick." That's like sayin' Mohammed Ali can't fight tonight; I want you to come over and fight in his place. So, I goes over there and here's Tommy Ladnier, Barney Bigard, Fields (aka Filhé) on trombone, and Barbarin ..." Medlemsnavnene tyder på, at Orendorff har afløst med Oliver's Dixie Syncopators i The Plantation Café, foråret 1925, i Chicago. Og hans udsagn understøtter altså, at George Fields og George Filhé er én og samme person.

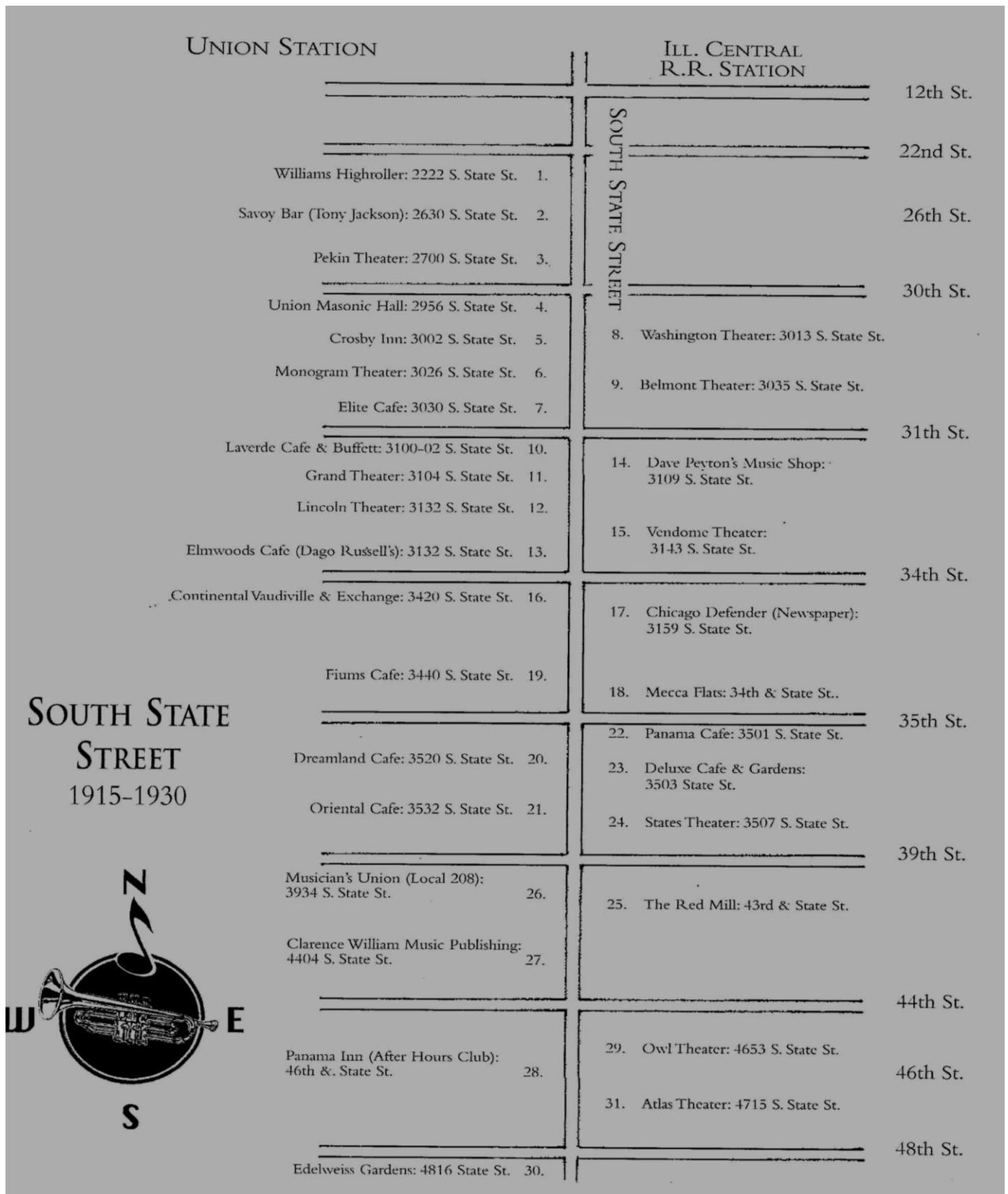
Ovenfor nævner Lil Hardin en basunist ved navn George Fields fra New Orleans som værende den, der fik Ed Garland med i Kid Orys orkester. Eftersom Filhé var en betydelig og velkendt tidlig basunist i New Orleans, leder denne udtalelse også i retning af, at George Fields og George Filhé er én og samme person.

En anden vigtig identifikation leveres af trompetisten Andrew "Andy" Blakeney i et interview fra marts 1974: "We came back to Chicago just before King Oliver opened at The Plantation Café with his Dixie Syncopators. This was in the spring of 1925 (Oliver åbnede The Plantation i februar 1925). Tommy Ladnier had been with the band and he had a chance to go to Europe. He had to leave right away so Joe got me to take his place for a couple of weeks until Bob Schoffner, who was with Dave Peyton out at 65th and Cottage Grove, could come over. It was a big band with Barney (Bigard), Nick (Albert Nicholas), Darnell Howard, Bert Cobb, Luis Russell, Paul Barbarin, and George Filhé.

Disse udsagn passer fint med, at ovenfor viste World Series fotos er fra oktober 1919, medens Dutrey næppe kan være ankommet tidligere end november 1919. Basunisten på fotografierne må dermed endegyldigt være George Filhé/Fields !!



Dreamland Café, 3520 South State Street/35th Street. Caféen lå centralt placeret på "The Stroll" - i South Sides mest pulserende nattelivsområde.



Kort over South State Street med forlystelsesetablissemeter mm indtegnet.  
 Bemærk togstationerne allerøverst med Illinois Central Rail Road Line, hvor man ankom fra New Orleans.

Honoré Dutrey indtrådte hos Duhé/Oliver (basunisten Roy Palmer blev fyret med den begrundelse - at han, ifølge Oliver, sov på scenen) i "Dreamland Café" i Chicago fra omkring årsskiftet 1919/1920 (Oliver overtog på manipulerende vis langsomt klarinettisten Lawrence Duhés band formentlig således, at Duhé endegyldigt udtrådte tidligt i 1920), hvor man spillede hver aften fra 21:30 til 01:00. Derfra flyttede man straks over i "Pekin Cabaret" på State Street (near 27th), hvor man spillede videre til kl. 06:00 om morgenen. Hele besætningen var da Oliver, Dutrey, Johnny Dodds, Lil Hardin, Ed Garland og Minor Hall. "Pekin" var imidlertid styret af gangstere og derfor et ukomfortabelt engagement.

Men der opstod problemer hos "Dreamland", idet direktionen mente, at Olivers orkester var årsag til faldende omsætning. Orkestret blev derfor opsagt, og erstattet med Clarence Jones' "Jolly Jazzing Jeopards" (hvor Lil Hardin fortsatte som pianist). Dette band spillede fra ca. jan-okt 1920 imidlertid for "soft and dreamy music", og blev derfor ligeledes afskediget.

"Dreamland Café" skulle i øvrigt ombygges, hvilket medførte lukning i en periode. "Dreamland Café" åbnede igen sidst i 1920 med Olivers orkester (lanceret som King Oliver's Creole Jazz Band, med bl.a. Honoré Dutrey, trombone, og Lil Hardin, piano). 'Chicago Whip' noterede følgende:

"In the large dome in the center of the ceiling hangs a beautiful bunch of green foliage, in which blaze red, white, and blue incandescent electric lights. On the outer edge of the dome are several dozen incandescent lights, with the initial "D". Hanging from the ceiling there are four lights covered with shades, hand painted. Gold decorations is (sic) the color scheme and on the floor is a new Brussels carpet. In the center is a glass flooring, five feet square, under which brilliant lights burn with stunning effect. On each table is an electric shade. The new addition is the balcony which can be reached at the four corners of the room. at the west end is placed the special balcony for the New Orleans Jazz Band under the direction of Professor Joe Oliver."



Pekin Café, 27th Street/South State Street, Chicago. Nederste foto fra 23. august 1920, en for etablerementet noget urolig periode. Det øverste billede af tidligere dato. Pekin Inn var til at begynde med den vigtigste south side club; begyndte som en beer-garden, men blev fikset op og genåbnede den 18. juni 1904 som Pekin Inn & Cabaret. I marts 1906 endnu en gang restaureret og åbnet som et 1.200 sæders teater for farvede borgere. Økonomien kunne ikke holde, og i 1916 atter renoveret med dansegulv, levende musik og cabaret/show aktiviteter, og mindre fokus på teatervirksomhed. Blev et hang-out for gangstere (med mixet publikum), så lovløst at der i 1920 blev nedskudt to politimænd på stedet. Det berettes, at Oliver havde en skarpladt revolver liggende på sit nodedativ. Iflg. nogle kilder spillede Duhés orkester allerede en kort tid i 1918 hos Pekin Café. Efter at Duhés/Olivers orkester blev fyret omkring årsskiftet 1919/1920 fra Dreamland, fik Olivers orkester nyt engagement dér fra ca. januar 1920, hvor der var tale om et natjob i tidsrummet kl. 02.00-06.00 (efter at have være i Dreamland Café fra 21.30-01.00).

Men så indløb der meget belejligt tilbud fra San Francisco, Californien, hvor basunist-kollegaen Kid Ory opholdt sig og formentlig havde formidlet engagementer eller i hvert fald forespørgsler derom.



Dette promotion-shot fra San Francisco den 25. juni 1921 er taget uden for Pergola Dancing Pavilion, 949 Market Street, hvor orkestret havde premiere den 12. juni 1921. Fra venstre: Minor 'Ram' Hall, Honoré Dutrey, King Oliver, Lil Hardin, David Jones, Johnny Dodds, Jimmy Palao og Ed Garland.

'Ram' Hall forlod Oliver for at spille med Kid Ory i Oakland, og Baby Dodds kom til i stedet.

Det berettes, at David Jones kom samtidig med Baby Dodds fra Fate Marables orkester, men som det ses af ovennævnte foto, er David Jones allerede med, medens Minor 'Ram' Hall er janitshar. Det var faktisk David Jones (de havde spillet sammen hos Fate Marable på flodbådene), der anbefalede Baby Dodds til Oliver, medens broderen Johnny Dodds gik imod forslaget. Han var ubekendt med, at Baby Dodds var blevet en fremragende janitshar.



Lil Hardin berettede følgende til **Chris Albertson (blogspot)**: "Joe disliked my boyfriend, Johnny, and had him barred from the bandstand (New Orleans Creole Orchestra, som Oliver overtog fra Lawrence Duhé) after a night when he came up and left with one of my shoes so that I couldn't go home until he returned to take me there himself.

Of course, I was even more curious to know how Joe got started in the music business than I had been when I first met the other musicians and they told me their stories. Joe's story was too long, even at that time, for him to tell it all to me on the bandstand, so I went to his house one afternoon and got all the details. He told me that he was born in Algiers, across the river from New Orleans and that he started out playing in a boys band under a Mr. Ketchum, when he was 15. First, they had put him on trombone, but he blew so hard that he drowned out the other instruments. Mr. Ketchum then switched him to cornet. He was working for a white woman named Mrs. Myers at that time, and she would pay for his lessons and also let him off to play with the band. When he married Stella Dominique, in 1912, he was playing with various bands and music had become his full-time job. He was paid seven dollars a week, one dollar nightly, that is when he worked for Pete Lala. He laughed when he told me that his wife used to cry because she wanted him to give her money weekly instead of nightly. He told me that Sidney Bechet and Walter Cottrell had played with him at Pete's and that peak had a whistle which he blew whenever he wanted the band to play. This happened about every 10 minutes, whether there was anyone in the place or not.

One Easter morning, four men had been killed in Pete's place and that had thrown Joe out of a job. Then he organized a larger band and started giving dances himself at Economy Hall and Masonic Hall. This hadn't worked out too well, so he took a job at the Palm Gardens where he was sure of a salary. One night, Palm Gardens was raided for some reason in both musicians and patrons were taken to jail. This was the payoff. Joe, decided then and there to change towns. Therefore, when Mrs. Majors wrote him to come to Chicago and work at the Royal Gardens, he was prepared to make a deal.

I also heard from Joe about cribs, whores, the famous "second line" of kids marching alongside the grownups with their homemade instruments, and how rival bands hitched wagons together and attempted to outplay each other on street corners when advertising a dance. He also told me about the funerals and how the bands played slowly on the way to the cemetery and "hit it up" coming back.

Joe Oliver never gambled nor drank but he made up for everything by eating. He could consume as much food as three people. After work, the band used to go to a Chinese restaurant in the 34th block on State Street. Joe would order two full meals and one cup of tea. Then he'd use a bowl of sugar, making sweetened water by adding water to that first cup of tea. The proprietor soon got wise to this and, from then on, they moved the sugar bowls from the table every time they saw Joe come in the place. That tickled him so much and gave us all a good laugh. We were all so carefree and happy, little did we know that we were making jazz history. We were all just interested in making money and having fun. Of course, Joe had a family, his wife and stepdaughter, to support, but I had absolutely no expenses at home and I just spent my money on clothes and ice cream. Decie tried many times to make me save my money, but it was no use. I didn't smoke or drink, but I had to have something to show for my work and clothes was the answer. And have many times since wished that Decie had forced me to save money.

Joe appeared quiet and reserved, but he could keep you in stitches saying funny things under his breath. He sat next to the piano and, at intermission or between sets, would tell me jokes--nasty ones, clean ones, and some true ones. He got a big kick out of shocking me and my modesty with the nasty ones. I resented the nasty ones he told me, but said not a word to him about it—I'd just listen to everything he said, all the time learning about men and their ways. I soon found out that New Orleans men were as great in philandering as they were in music... Joe took me into his confidence, later I figured out why he had done so. Whereas he was a sensational cornetist, his musical knowledge was limited; when it became necessary for us to learn a new tune, Joe had me go over it with him alone. Consequently, when the band rehearsed together, he already knew it, and no one was the wiser. I didn't mind at all, in fact, it made me feel important to be of real service to the King. I never failed to ask him anything I wanted to know about anything, he really 'put my boots on'

Things were really in the groove at Dreamland Café when we got an offer to go to San Francisco and play for six months at the Pergola Ballroom at 949 Market Street. Joe accepted the offer and now I had to figure out how to go without Decie (Hardin's mother) and Johnny being able to figure out where I was going, or for how long. I finally told them both that we were going to New York to make some records, and I told the guys in the band to tell the same story. I was a nervous wreck those last two weeks before we left, but Johnny Dodds was the most worried of all the guys in the band. He told Joe that he was a fool to think that I could pull such a stunt, but I made it. On May 30, 1921 we left for San Francisco and I was one happy and relieved gal when the train finally pulled out.

Johnny and Joe brought their wives along and the two women snored so loud on the train that no one else got much sleep. When we arrived in Frisco, we were met by a misty penetrating cold that froze our very livers. You never heard such mumbling and complaining about the weather. Joe yelled, "Sunny California, hell, this must be Alaska," and all of them made a beeline for the store to buy warm coats, having left their heavy coats in Chicago, because we were going to "sunny" California. Well, it never got warm or sunny enough for me, I stayed cold all the time and had to sleep with a hot water bottle at my feet. I also bought a camel hair coat and an oil stove for my room, but the real trouble was that I was anemic and had poor blood circulation.

After a few weeks I was sure that I had TB, and so I went to a doctor to be examined for an awful pain in my chest. This pain turned out to be nothing but a form of indigestion and the doctor prescribed toast, stale bread, and lots of fruit and vegetables from then on.

Johnny Dodds then was married to Bessie 'Sweetie' Munson and their first child, John 2nd, was born in California. John II was a soldier in WW II in Germany, after leaving the army he became an insurance manager.

We were staying at a hotel on the edge of Chinatown and we laughed a lot at the funny music which we heard the Chinese play. Joe and his wife had a room just up the hall from me and I thought nothing of going to the room to talk to Joe, whether his wife was home or not. One day she told me to stay out of the room and not to talk to Joe if she wasn't home. I was both hurt and humiliated for I had been accustomed to talking to the musicians at any time and it never occurred to me that it should make any difference whether their wives were around or not. It was Johnny Dodds' wife who finally straightened things out. She told Mrs. Oliver how the band men treated me and assured her that I was a nice girl and not Joe's girlfriend.

Mrs. Oliver finally invited me to have dinner with them one day and from then on, she proved to be one of my best friends through the years. Joe often gave me a strange look and I knew that he was afraid I'd let something slip about his double life and extra girlfriends, but I never said a word about that. I was so happy to have Mrs. Oliver like me that I hung around her, trying to learn how she coped and did things in general. The only thing I did learn was how to cook rice the way they did in New Orleans.

Minor Hall and I lived in adjoining rooms and we decided to pool our money and eat together. I could only cook bacon and eggs, but one day I made up my mind to have red beans and rice, as I had seen Mrs. Oliver cook. The meal didn't turn out too well, the beans were slimy and the rice wasn't quite right. That meal ended our partnership, Minor told the guys in the band about it and I came to the conclusion that cooks and piano players were miles apart.

Our engagement at the Pergola ballroom didn't turn out too well, either. The people didn't understand our music and claimed they couldn't dance to it. We sounded fine to the boss who had come all the way from Frisco to Chicago to hear us before he hired us. We tried everything to please the people. The boss, who was supposed to be a great authority on music, even had a man bring in a metronome for us to play by! Thinking all of us were musically limited, he began to expound the wherein and wherefores of music tempo and the like, and to tell us just why our music was not right. We let him talk and when he finished, I finally put in a word or two. I let him know that the metronome was no strange or foreign object to me, and I proved my point by playing some Bach and an étude by the metronome. The musicians were elated and the boss was convinced that we were right and that the patrons were wrong. However, business continued to be bad and the boss lost money on us. Still, he paid us every week, kept us there for the full six months and then gave us our transportation back to Chicago.

While we were at the Pergola, we got a week's engagement at the Frisco Theatre, where we packed them in and the people really enjoyed the music. It seemed that our music was good to listen to but impossible to dance by. One day, Mrs. Dodds came to the theatre to see the show. On her way out, she overheard a man say ". . . call themselves Creoles, ain't nothing but plain niggers." We all laughed when she told us about it, we couldn't have cared less.

Johnny Dodds constantly kept an eye on me to see if I erred socially. I claimed to be such a nice girl at all times, but once he thought he'd caught me wrong. A comedian named Brown, who was playing the theatre in Frisco, took me out to dinner. After dinner he insisted that I go by his hotel and have a drink with him. I told him that I didn't drink, so he told me that he'd have one and then take me home. I felt that he had other plans, but I also knew that Jimmie Palao and "Montudi" Garland lived in the same hotel as he did, so I felt safer. Sure enough, as soon as we got to the hotel, he became all chummy and lovey-dovey. I pretended to like it and I asked him to show me where the bathroom was. He told me that it was down the hall and I asked him to leave the door open. Then, down the hall I went up the steps to Montudi and Jimmie's room. They were surprised to see me, but I told them what was up and that I intended to spend the rest of the night with them! Well, they were both upset but it didn't bother me, I just slept with them, on the outside of the bed. Later, they told me what a hectic night it had been for them, and when I came to work the next night, Johnny was waiting for me. "So, where did the nice girl spend the night?", he said, "don't tell us you stayed at home." I let him finish and then told him what had really happened. It was a big laugh on Montudi and Jimmie, but Joe said I was crazy and that I must never do a thing like that again. I saw nothing wrong with staying with a member of the band, but staying with a rank stranger was definitely out. They all gave up on me and said that I was sure "way off".

With the place empty, everybody's nerves were getting on edge. One night, Joe and Minor got into an argument, because Joe had decided to replace Jimmy (Palao) with another instrument. Minor gave in his notice and Joe sent for Baby Dodds, Johnny's brother, to come and play drums with us.

Lawrence Gushee: "Minor Hall recounted the story a couple of times with varying detail, but in one version he said, "Maybe the people didn't go for 'Dixieland' so good in a dance hall... so Oliver wanted to lay off one man." But instead of letting go saxophonist Dave Jones, who had been the last to join the band, Oliver picked on Palao."

Ed Garland remembered that Minor Hall resigned in protest because of Palao's being let go "at the end of the Southern Pacific Line" and then having to pay his way back to Chicago. Hall then went to Local 6 (San Francisco) and pressed charges because Oliver had sent to St. Louis for Baby Dodds. The union forced Oliver to pay two weeks wages to Palao and to Minor Hall as well and also fined him \$200. When Oliver returned to Chicago for a job at the Plantation at Thirtyfirst and Cottage Grove with a twelve-piece band he told the proprietress, Miss Barnett, that in addition to the \$200 he already owed Local 6, each of the men in the band would have to pay \$100. This appears to have been a deal-breaker since, as it turned out, the Oliver band was advertised at Lincoln Gardens in the Defender, June 17, 1922."

Lil Hardin: "Baby started playing the drums and doing the shimmy at the same time, he was quite a hit when he joined the band. Business picked up a little and, for a while, we thought we had it made, but Baby wasn't enough and business didn't improve enough. I was fascinated by Baby's drumming and watched him very closely. I thought he was the cutest and youngest looking of the New Orleans fellows, but I also noticed that he was stuck on himself, so I decided to keep him at a safe distance. It wasn't hard to get him to talk about himself, he told me that he had wanted to play the drums when he was a kid, so he stripped three rungs from a chair to make drumsticks, which he played with on tin cans. It didn't take him long to find out that the base board of the Dodds family's outhouse had the sound of a bass drum, so that kept him busy. When his father bought a clarinet for Johnny, annoy insisted on a drum for himself. His first job was with a guy named Willie Hightower and they played it various white folks' homes on Sundays. They weren't paid money, just ice cream and cake. Later, they had a chance to work at St. Catherine's Hall and then Baby got to play with the Eagle Band and Celestin's Tuxedo Band. He was still a minor when he finally had a chance to play in a cabaret, but he just put on long pants.

Baby got around to playing all the tonks and saloons, and he told me some pretty tall tales about them. Some places had gambling and tonk on the second floor, to piano and drum accompaniment, while there was a saloon on the first floor. He played in one saloon that was famous for its oyster loaves and girls. The chicks ordered the loaf, the customers paid for it, then shoved it to one side and finished their business.

Years later, Baby played with Fate Marable on the steamer "Capitol", out of St. Louis. He was playing there when Joe sent for him to join us in Frisco. His arrival turned into quite a reunion, for Johnny and Baby hadn't seen each other for a long time. Johnny had no idea that his brother's drumming had improved so much, and Baby seemed to think that Johnny was annoyed because of it. That I couldn't understand, and I still think that Baby was wrong on that score.

David Jones came along with Baby Dodds, to replace Jimmie (Palao). He played a mellophone, which to me was a new instrument, but he played it really well and it added a nice new sound to the band. He was a fairly good musician and he could read music really well, so, naturally, we started to talk about music, and the like. Soon he told Joe that he was going to be my sweetheart and Joe told him to just go ahead and try it. Well, he didn't get any more consideration from me than the other musicians had. I just felt that they were all my big brothers and I loved them in that way.

Finally, our six months at the Pergola Ballroom were up and I returned to Chicago while the rest of the band went on to Los Angeles, where they stayed another six months"

Baby Dodds: "We played for dancing at the Pergola Dance Hall in Frisco. The band then included Joe, who played cornet, my brother John on clarinet, Davey Jones who played alto sax, Honoré Dutrey on trombone, Lil Hardin on piano, Jimmie Palao, who played violin, and Eddie Garland, bass fiddle. The band included a violin because we also played some theatre dates.

In Frisco we had some trouble and the local union hated to take us in. We were booked at the California Theatre as King Oliver's Creole Band. When the band went on for a matinee some little smart guy in the audience said, "I thought you said those guys were Creoles? Those guys are no Creoles - those are niggers!" Of the whole band only Joe Oliver and Dutrey could talk Creole fluently, so they began to speak it very fast. The people just stared and that ended that episode, but afterwards the theater was no good. Meanwhile the Pergola Dance date, which was supposed to be a long booking, had also fallen through ...





Foto af Oliver's Band fra en ukendt sammenkomst i "Entertainer Club" i Oakland i 1921 (ex The Jazz Archivist 2016). Personagerne ved bordet er uidentificerede. Orkestret stående fra venstre: Ed Garland, sbs. King Oliver, cor. Honoré Dutrey, trb. David Jones, altosax & mellophone. Johnny Dodds, clt. Lil Hardin, pno. og Baby Dodds, dms. Bag ved Baby Dodds hoved anes efter sigende Kid Ory. Det er interessant at bemærke diameteren og dybden på Baby Dodds' snare drum.

Sid LeProtti: "So then come King Oliver and his band about 1921. They went around from place to place with bass fiddle, guitar, fiddle, cornet, clarinet, and trombone ... the band played at The Pagola (sic) on Market Street. They came down to Purcell's place to play ... and everything was gettin' hot and rompin'.

King Oliver used to come down to Purcell's and sit in with us and play after he got done playin' at The Pagola. He didn't need no music because he was really wonderful the way he played. A funny ting about him, he was the only one in his band, out'a six pieces, that would come in and sit in with us. The rest of the fellas wouldn't even come in.

I don't blame King Oliver's trombone player for not comin' in there. I had a fella ... playin' trombone, named Russ Morgan ... a cowpuncher from up in Montana. He didn't play no trombone parts; he played the lead ... it was nothing but sixteenth notes all the way through ... just as clean as a whistle. He was terrific, and I don't blame Oliver's trombone player for not coming down there."

Men samtidig erkender LeProtti, at Olivers band, og før dem Bill Johnsons/Jimmy Palaos Creole Jazz Band, blev forbilleder med hensyn til musikkens urkraft, fremdrift og swing. Så trods Russ Morgans (ikke den senere berømte orkesterleder) tekniske formåen, har hans indsats nok ikke resulteret i præstationer, som Honoré Dutrey behøvede at være nervøs for.



Reb Spikes: *"I met King Oliver when he came through Los Angeles after he left San Francisco. He played for Lucius Lomax up there in Oakland at the Creole Café. The Creole Café opened about 1920. Oliver came by my store before he went back to Chicago. He didn't play in Los Angeles."*

Charlie "Duke" Turner: *"I never played the Creole Café (Oakland); it closed in 1925/26. King Oliver played the Creole, but I can't remember who he was with."*

Baby Dodds: *"The Oliver band stayed out on the coast about fifteen months. After the dance hall on Market Street closed down, I went with Ory and Mutt Carey ... Eddie Garland and I also played with the Oliver band whenever dates didn't conflict. But we didn't call him Eddie Garland; we called him Montudie. Then Lil Hardin left the Oliver band and came back to Chicago. Then Dutrey did too ... that left only Oliver, my brother and myself, of the group that later played together in Chicago."*

*In 1922 King Oliver took his band to Chicago where we played in the Lincoln Gardens. Garland, Palao, and Davey Jones stayed on in California but I went with the rest of the Oliver band."*

Efter at Lil Hardin forlod orkestret, indtrådte Bertha Gonsoulin (1782 Sutter Street, San Francisco). Hun indspillede langt senere (i maj, 1943, sammen med Bunk Johnson) nogle pladesider for Bill Russell.

Honoré Dutrey genindtrådte hos King Oliver fra c. 17. juni 1922, hvor orkestret åbnede i "Lincoln Gardens" (den endnu engang istandsatte tidligere "Royal Gardens"). Også lejlighedsvis kortere turnéer med Oliver i denne periode. Efter at Lil Hardin tidligere vendte tilbage til Chicago, etablerede hun sig i "Dreamland Cabaret" med eget band.

Baby Dodds: *"That's where Louis joined the band. He and I worked together on the boat, and we quit together. After he got to Chicago, Joe Oliver said he'd send for Louis. Everybody wondered whether he'd let Louis play first or second. And Joe said, "It's my band. What am I going to do, play second?" So, Louis joined the band in Chicago in 1923 (det var mere korrekt den 10. august 1922), and played second cornet under Joe. The dance hall where we played was first called the Royal Gardens but it was later changed to Lincoln Gardens. I don't remember whether it was the "Royal Gardens" when I first went there or whether the name had already been changed (da King Oliver's Creole Jazz Band indviede de nyrenoverede lokaler den 17. juni 1922, var navnet endegyldigt ændret til "Lincoln Gardens"!).*

*It was merely a hall with benches placed around for people to sit on. There was a balcony with tables on one side and the whole interior was painted with lively, bright colors. I would judge that the "Gardens" held about six or seven hundred*

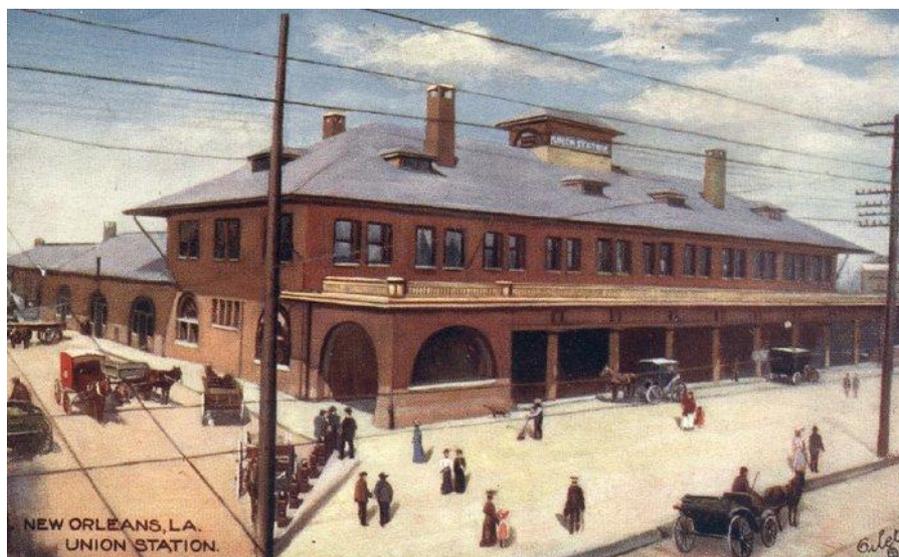
people and many a night I've seen it filled up. When it was very full there would be a lot of people on the floor but dancing was nearly impossible because they used to bump into each other, and, of course, that's not dancing. But the people came to dance. One couldn't help but dance to that band. The music was so wonderful that they had to do something, even if there was only room to bounce around.

It was a dance band that liked to play anything. We didn't choose any one number to play well. We had the sort of band that, when we played a number, we all put our hearts in it. Of course, that's why we could play so well. And it wasn't work for us, in those days, to play. Nobody took the job as work. We took it as play, and we loved it. I used to hate when it was time to knock off. I would drum all night till about three o'clock, and when I went home, I would dream all night of drumming. That showed I had my heart in it. "

Lee Collins: "The Lincoln Gardens was a big place and had an upstairs balcony. There was a large crystal chandelier that hung from the middle of the ceiling. They had a spotlight shining on this chandelier so that reflections would play on the people as they danced around on the floor beneath."

Den 8. august 1922 sent på eftermiddagen (dato iflg. Gary Giddins) steg Louis Armstrong ombord i toget "Panama Limited" til Chicago på Union Station, South Rampart Street i New Orleans. Han havde netop spillet til en begravelsesparade med Papa Celestins orkester, og var egentlig allerede for sent ude i forhold til den først berammede togafgang, som King Oliver havde sendt rejsehjemmel til. En strækning på c. 934 mil/1.500 km eller omkring 25 timer gennem Mississippi, Memphis/Tennessee og Illinois - plus nogle timer til den traditionelle forsinkelse.

(Armstrong selv beretter i Esquire's 1947 Year Book: "I arrived in Chicago about eleven o'clock the night of July 8, 1922, I'll never forget it, at the Illinois Central Station at Twelfth and Michigan Avenue. The King was already at work. I had no one to meet me. I took a cab and went directly to the Gardens". Andre historier om ankomsten beretter, at forskellige orkesterledere var mødt op for at modtage Armstrong i håb om hver især at hyre ham til deres bands - men disse beretninger er afgjort skrøner).



Illinois Central Station set fra Michigan Avenue

Ved aftenankomsten den 9. august til Illinois Central Station (12th Street Station) i Chicago var der derfor ingen orkesterkolleger til at modtage ham, da de på den tid af aftenen var i gang med at spille.

En Red Cap fik ham ind i en taxi, og dirigerede denne til "Lincoln Gardens", South State Street og 459 East 31st Street. Klokkeren var 22.30 om aftenen og orkestret allerede på scenen. Besætningen: King Oliver, cnt. Honore Dutrey, trb. Johnny Dodds, clt. Bertha Gonsoulin, pno. Bill Johnson, bjo/sbs. Warren Baby Dodds, dms.

(Også her er der divergerende beskrivelser - Armstrong husker Lillian Hardin som allerede værende medlem af bandet. Men en del erindringer + Armstrongs egen angiver, at Oliver i tiden lige efter ankomsten tog den unge Louis med over i "Dreamland" for at hilse på Lil Hardin dér. Nogen tid efter tilbød Oliver, at Lil Hardin kunne genindtræde i hans Creole Band, medens Gonsoulin blev sendt hjem til Californien. Lil Hardins biografi giver også udtryk for, at hun ved Armstrongs ankomst stadig var i "Dreamland" og endnu ikke med Oliver. Til gengæld fortæller Hardin, at Johnny St. Cyr var med hos Oliver på det tidspunkt, men det er alt for tidligt).

Dette engagement hos Oliver fik selvsagt først og fremmest betydning for Armstrong himself. Det blev grundstenen til hele hans fremtidige karriere. Hans medvirken fik samlet set også betydning for Olivers band og de enkelte medlemmers berømmelse hver især - det næste halvandet år var orkestret den toneangivende publikumsmagnet, musikalske stjerne og uforlignelige stilsætter, der skubbede den generelle tonale udvikling og instrumentalteknik frem. Endelig formede Armstrong og Dutrey et venskab, der - naturligvis også som følge af Dutreys talent - førte til, at Armstrong (og Johnny Dodds) i de efterfølgende års ny konstellationer valgte at hyre Dutrey som basunist.

I 1918 havde Oliver spillet i Bill Johnsons band i "Royal Gardens" (nu ombygget til "Lincoln Gardens"), og da Ed Montudie Garland forblev i Californien, var det naturligt at bede Bill Johnson om at overtage bassen i Olivers ny besætning. Bertha Gonsoulin var indtrådt i orkestret (efter at Lil Hardin returnerede til Chicago), og rejst med fra Californien, hvor hun førhen dels havde studeret musik og var en solid bladlæser (hvilket var en stor hjælp for blæserne ved indstudering af ny melodier), dels havde fået undervisning af Jelly Roll Morton, medens han opholdt sig i San Francisco. Olivers fremherskende feature var anvendelse af dæmpere i alle former, der kunne ændre cornet-lyden.

For eksempel spillede man "Eccentric" med en form for indarbejdet show. Ved hjælp af en dæmper kunne Oliver frembringe en illusion om et lille barn, der græd, medens Bill Johnson (med buestrøg på bassen) indtog rollen som en trøstende person. Dette musikalske udstyrsstykke udviklede sig så til et vildt mundhuggeri mellem baby og barnepige, og publikum var opløst af latter med tilhørende begejstret applaus.

Den 21. juni 1922 stod denne annonce at læse i The Defender: "Dance to the Music of JOE KING OLIVER'S CREOLE JAZZBAND / JUST BACK FROM A GREAT YEAR ON THE COAST. Entertainers. Refreshments."

For at lette presset lidt på det anstrengende lead-spil, bestemte Oliver sig for at sende bud efter sin tidligere elev og protegé. Adskillige af hans horn-kolleger drillede ham: "If he ever gets here, you're dead!" Andre spurgte, om Louis skulle spille første eller anden cornet? "It's my band. What am I going to do, play second?"

Trompetisten George Orendorff: "... I used to go over and listen to Joe Oliver on Friday night 'cause I didn't have to go to school Saturday. Three of us would go to the Royal Garden Café, later the Lincoln Gardens, 459 East 31st Street, together. We had just enough money to get in there and 50 cents apiece left. That's a lot of money in those days. So together we'd have a dollar and a half and we'd give that to the waiter. Prohibition was on and he'd put a pitcher of water on our table 'cause we didn't handle no drinking but we could sit there all night long for a dollar and a half.

One day I was going to school with my cornet and Dutrey, the trombone player in the band, saw me, so he said to me, "I want you to come over to the Gardens tomorrow. Little Louis is coming to town and join the band. He's the greatest trumpet player in the world." When he said, "The greatest trumpet player", I thought about Freddie Keppard who was blowin' the hell out of a trumpet, and Joe Oliver was hell, and Tommy Ladnier was coming through there, too. You know, Tommy could blow. Talk about the world's greatest trumpet players!

So I got over there to see Little Louis. Well, Little Louis weighed about two hundred and some-odd pounds! Had a box-back coat on and he had his haircut up like this. He looked like Sonny Liston. He wouldn't smile at nobody. In Joe's band, all that stuff they played, they knew it by heart. Louis was playing second trumpet, playin' way down low, some of the prettiest stuff I ever heard in my life. My God, I never heard nothin' like it before. He sounded like Coleman Hawkins on tenor saxophone. I mean, the stuff he was playing. Guys from Isham Jones' band used to come down there, Louis Panico, Hoagy Carmichael, and Bud Freeman, and all the other guys. They was goin' to "school", same as I was. I never heard of Louis 'til he came to Chicago."

Ifølge Orendorff kunne Joe Oliver finde på at booke flere gigs til samme aften, og derved blev Louis Armstrong sendt afsted i spidsen for en pick-up besætning.

"I heard Oliver's records here on the Coast (Los Angeles). They didn't sound nothing like the band in person. After all, in those days, you had to muffle the drums, and when Louis played, they had to put him way back. The band would drop way down like Basie's, where you hear the rhythm and the people's feet on the floor. Joe would just make a note and then drop out and that rhythm would carry the band. That was the damndest band in the world. You had to hear Joe's band in person and you had to hear Joe in person, too, 'cause he was a great trumpet player. He could drop way down soft, and he played a beautiful lead. He would pick that mute and put it in there and scare everybody outta the place because of the difference in jumping from the real soft to the real loud."

Sangerinden Alberta Hunter opfordrede tidligt i 1923 Columbia Records til at indspille Olivers orkester - som orkester betragtet. Men på det tidspunkt var Columbia stort set udelukkende interesseret i den yderst succesfulde Alberta Hunters blues- og vaudevillesange, og anså kun Olivers orkester for en anvendelig akkompagnementsmulighed. Da Hunter

imidlertid ikke lige kunne slippe ud af sine kontraktlige forpligtelser med Paramount Records, blev Olivers band desværre tilsvarende sat på venteliste til bedre tider.

Alberta Hunter fortæller i sine erindringer: "King Oliver was playing at Lincoln Gardens in 1922 when he asked Louis Armstrong to come to Chicago from New Orleans to play second trumpet in his Creole Jazz Band. They formed an incomparable team. The two of them 'floating along' would play a duet of "Holy City" that would make the hair on your head rise," berettede Hunter. "Louis was like a great big, overgrown kid. He was just as sweet, nice, and kind as he could be. And he loved his music. Louis used to play with all the heart that he had. You could see he enjoyed what he was doing. Everybody loved him."

"The Holy City" var et velkendt stykke kirkemusik komponeret af Stephen Adams og Frederick E. Weatherly i 1892. Der findes ret storladne spor af "Holy City" udladningerne i de sekundære temakor til "Canal Street Blues" og "Chimes Blues", begge melodier indspillet for Gennett den 5. april 1923. Imidlertid lægger man på pladeoptagelserne også mærke til den meget markante stemmeføring, som Honoré Dutrey farver disse temaer med, ligesom Johnny Dodds smukke forsiringer yderligere hæver intensiteten.

"Holy City" inspirationen synes at stamme fra den musik, som kirkegængerne dels overværede ved gudstjenesterne, og dels som børn blev undervist i på baptist-skolerne (hvis ellers Oliver og Armstrong har gået i skole. Men Oliver fik grundig privatundervisning som dreng, og Armstrong har formodentlig i sine perioder på Waif's Home lært nogenlunde det samme i musikundervisningen dér). New Orleans trompetisten Nick LaRocca beretter samstemmende i et interview, at han også hentede inspiration fra "Holy City" (til blueskor), hvilket var en del af hans skolelærdom. "Holy City" er ikke skrevet i bluesformen, men der skulle faktisk kun mindre ændringer til for i det væsentlige at afpasse de to til hinanden.

Men det kan med endnu større antagelighed formodes, at det er Lil Hardin, der - via sin grundige, alsidige musikalske uddannelse - har tilvejebragt grundlaget for disse indslag, bl.a. i den undervisning, hvor hun på fornemste vis bidrog til Louis Armstrongs videre uddannelse.

Det viser sig, at et par af Lil Hardins valsekompositioner fra ungdomsårene blev omskrevet til foxtrots og anvendtes ved de første Hot Five optagelser, eks. blev "My Heart Will Lead Me Back to You" i 3/4 til "My Heart" i 4/4.

Og for helhedens skyld skal det nævnes, at da Johnny Dodds senere dannede eget orkester, hvori Honore Dutrey medvirkede, ja, så kan man også på adskillige af dette bands pladesider genkende fraserne fra "Holy City", f.eks. "Weary City" og "Blue Washboard Stomp" fra 1928.

En anden fuldkommen overset ting er, at den højt kompetente bassist Bill Johnson - som på pladerne spiller banjo i stedet for bas, da man endnu ikke magtede at optage baslyden tilfredsstillende - ville have været en banjo-instrumentalist på højde med selveste Johnny St. Cyr. Johnsons beat og single-string spil er stærkt befordrende (og tidsmæssigt avanceret!) for det drive og swing, som disse indspilninger er præget af (jvf. "Canal Street Blues"). På samme vis hører man, hvorledes Dutrey også, eksempelvis ligeledes i "Canal Street Blues", lige pludselig spiller power-basun, der hæver ensemblespillets intensitet i allerhøjeste grad.

Lincoln Gardens-perioden kom generelt til at spille en afgørende rolle i selve jazzmusikkens definition og orkesterformens anerkendelse: "... probably the most celebrated band location in jazz history, for it was here that the Northern musicians and the early jazz fans of both races began to acquire true faith." Det var således datidens førende orkester, som Honoré Dutrey var medlem af og i høj grad musikalsk bidrog til.

Mærkeligt nok skulle det vise sig, at King Oliver - åbenbart som den eneste - ikke indså fællesskabets samlede betydning, men i stedet for det meste kun så sin egen fortræffelighed. Han nød en vis respekt hos sine kolleger, men hans forestilling om orkesterlederens ufejlbarlige og særlige position forårsagede i begyndelsen af 1924 store uoverensstemmelser om økonomien blandt orkestermedlemmerne. Oliver havde holdt aflønningsforholdene skjult, og hans fordelingsnøgle og andre økonomiske dispositioner medførte dyb uenighed og bragte orkestret til fald. Oliver havde tidligere - i New Orleans - et par gange bragt sig i lignende uholdbare og beregnende situationer, men havde åbenbart ikke gjort sig mærkbare erfaringer for at undgå at gentage sådanne katastrofer.

Ærgerligt nok, da det havde været højst interessant med et yderligere antal pladesider, som kunne have givet et endnu bedre billede af orkestrets formåen.

Louis Armstrong: "Speaking of Honore Dutrey. To me he was one of the finest trombone players who left New Orleans and went to Chicago. I had the pleasure of working with him at the Sunset Cafe i Chicago in Carroll Dickerson's big band ... he used to play the cello parts, beautifully. And tone plus all so pretty - I've never heard anyone else yet do that on a trombone. Dutrey had a brother in New Orleans by the name of Sam Dutrey, another wonderful musician; he played the clarinet. A born genius, yessir."

Og et andet LA udsagn: "Dutrey was one particular trombone player from New Orleans who I admired ever since I heard him blow the first note on his horn. He used to play so pretty, with such a beautiful tone, until I could not see how he did it. Yes sir, I really wondered about that boy, especially his solos and fill-ins - they were so beautiful. Later I found out that he mostly played the cello parts. The last time I had seen Dutrey and heard him play was in New Orleans around 1915 - immediately after ... he joined the Navy. Dutrey and Bunk Johnson were around the same age, 25 years old. I didn't see him again until I joined Jo Oliver and his band in Chicago, in 1922 .... a particular situation raised its ugly head in the life of Dutrey. While he was in the Navy traveling on a big battle ship, he fell asleep in a magazine aboard ship and contracted an awful case of asthma. When he was discharged from the Navy .... he went to Chicago to live. He joined Joe Oliver a few weeks before I came to Chicago. I listened really close to his horn and I found that he still played beautiful, but he suffered something awful with that asthma, shortness of breath. Whenever he had a real hard solo to play, he would go to the back of the bandstand and take out the spray that he always kept in his pocket and spray his nose - and when he finished that spraying so he could get his breath - look out because he would sit down and blow a whole gang of

trombone. How he did it was beyond me .... Dutrey, with his wonderful sense of humor and fine disposition, used to knock me out talking about my childhood days, when I used to follow behind him and Joe Oliver all day in street parades."



King Oliver's Creole Jazz Band, Chicago 1923





Louis Armstrong erindrede: "You know what King Oliver said to me?  
"You gotta play lead sometimes. Play the melody, play the lead and learn!" "





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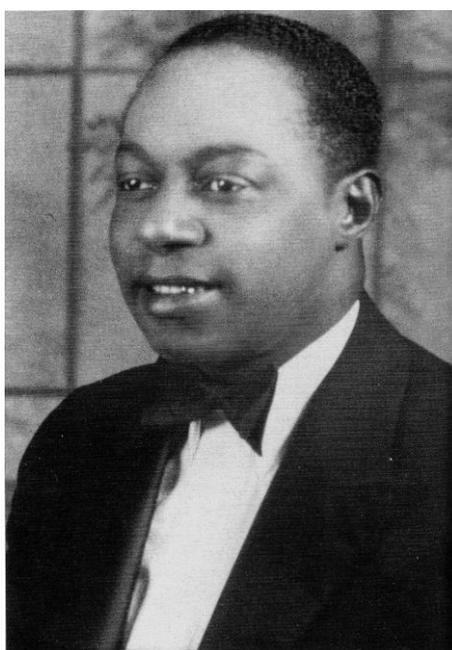
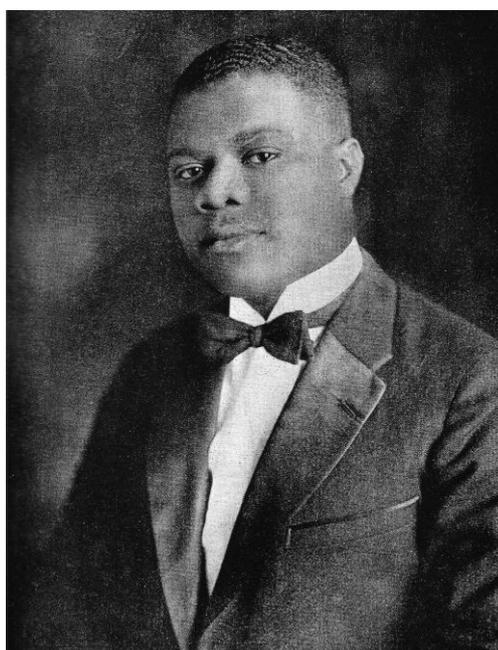
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Louis Armstrong, Warren 'Baby' Dodds og Honoré Dutrey, alle fotograferet i 1923.  
Dodds og Dutrey var særligt gode venner.



Louis Armstrong: "Dutrey was good on that trombone ... he played shallow parts, which made them pretty, and he had a beautiful tone and punctuation."  
Thomas Brothers: "... Dutrey now suffers from asthma that compromises his playing and leaves him short of breath. Occasionally he scoots behind the bandstand to inhale a nasal spray the doctor has prescribed for him, before he takes a solo. Dutrey is businesslike and saves his money so that he can buy property around town."

Lil Hardin fortæller: "*Joe 'King' Oliver appeared quiet and reserved, but he could keep you in stitches saying funny things under his breath. He sat next to the piano and, at intermission or between sets, would tell me jokes - nasty ones, clean ones, and some true ones. He got a big kick out of shocking me and my modesty with the nasty ones. I resented the nasty ones he told me, but said not a word to him about it - I'd just listen to everything he said, all the time learning about men and their ways. I soon found out that New Orleans men were as great in philandering as they were in music ... Joe took me into his confidence, later I figured out why he had done so. Whereas he was a sensational cornetist, his musical knowledge was limited; when it became necessary for us to learn a new tune, Joe had me go over it with him alone. Consequently, when the band rehearsed together, he already knew it, and no one was the wiser. I didn't mind at all, in fact, it made me feel important to be of real service to the King. I never failed to ask him anything I wanted to know about anything, he really 'put my boots on'.*"

Den første Oliver session for Gennett i Richmond, Indiana, var den 5. april 1923. Besætningen var: Oliver, Armstrong, Dutrey, Johnny Dodds, Lil Hardin, Bill Johnson og Baby Dodds. Modsat mange andre, synes bassisten Pops Foster, at disse optagelser giver et fint indtryk af orkestrets formåen. Der indspillede følgende sider:



Næste session, med samme besætning og lokation, foregik dagen efter den 6. april 1923:



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Maple Leaf Rag (Joplin) New Orleans Rhythm Kings	
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I'm A Harmony Baby (Merrill-Decosta-Jerome)	5125 .75
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I'm Going Away To Wear You Off My Mind (Smith) King Oliver's Creole Jazz Band	



Callie Vassar



OK&h Records



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Gentlemen:

Joe Oliver desires to arrange that you take over his selections, "Dipper Mouth Blues", "Canal Street Blues" and "Snake Rag" now owned by this firm. It is understood that this transfer is not to effect Oliver's arrangement with the Gennett and with ourselves regarding copyright royalties on old recordings of these selections. Louis Armstrong also desires to make the same arrangement on the selection "Where Did You Stay Last Night".

If you desire to take over these numbers on your regular contract, I suggest that you forward contract forms to Oliver and Armstrong for their signature.

When you have received properly signed contracts from Oliver and Armstrong, I suggest that you get in touch with this Company so that we may give you a proper release.

Yours very truly,

GENERAL PHONOGRAPH CORPORATION

*R. S. Peer*

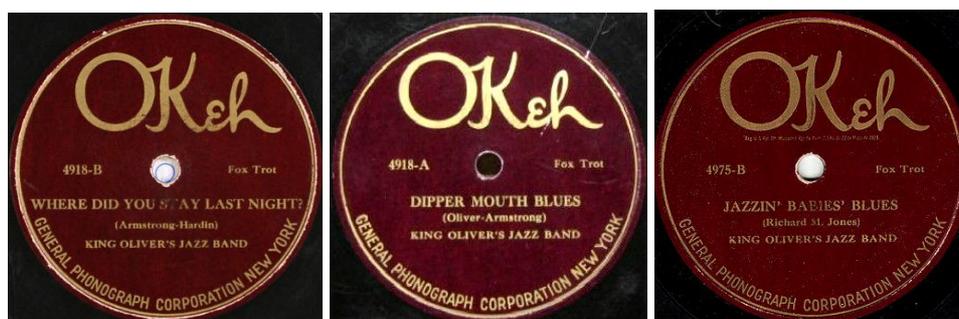
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*Oliver  
Peer*



'Dipper Mouth Blues' blev genudsendt (på rød etiket) af Gennett i august 1925, nu under ny melodi-titel 'Sugar Foot Stomp', formentlig for at konkurrere med andre indspilninger af denne ændrede titel

Derefter tilbød pladeselskabet Okeh sig, og man indspillede i Chicago den 22. og 23 juni 1923: Lokationen var formentlig lagerrummet på 4. sal hos Consolidated Talking Machine Company, 227-229 West Washington Street, Chicago,



Besætningen var nu ændret til: Oliver, Armstrong, Dutrey, Johnny Dodds, Lil Hardin, Bud Scott og Baby Dodds. Bud Scott havde i lang tid ikke spillet banjo på det tidspunkt (men mandolin og guitar) og falder simpelthen i tempo uafbrudt, hvorved rytmegruppen bliver tung og slæbende. Bill Johnson fortæller, at han var med på bas på denne første session for Okeh, men det er svært at høre ham.



Olivers band reklamerer for pladeudgivelsen Okeh 4918 "Dipper Mouth Blues/Where Did You Stay Last Night?".

Fra venstre ses: Johnny Dodds, Lil Hardin, Baby Dodds, King Oliver, Louis Armstrong og Honoré Dutrey.

Bud Scott, bjo, havde på dette tidspunkt afløst Bill Johnson, men kan ikke umiddelbart verificeres. En bassax anes i baggrunden - vel dog lige tidligt nok med Charlie Jacksons tilstedeværelse?. Billedet er taget ved Elks Parade i Chicago i juli 1923.

King Oliver siderne fra 22-23. juni 1923 var Okeh's første optagelser i Chicago. Orkestret medvirkede tilige ved Convention of Applied Music Trades i juni måned, hvor en række af tidens jazzstjerner trådte an.

# King Oliver's Jazz Band



Chicago's big favorites make first Okeh Records

**A**NOTHER star has the stage. Hail King Oliver! the newest member of the great and growing Okeh family of Race artists. For years King Oliver's Band has served up jazz to thousands, yes

many thousands, at Lincoln Gardens, Chicago's dazzling cabaret. But, man alive, can't those boys play it, say it in true blues harmony. Why, they are the ones who put jazz on the map.

*Here are the very first Okeh Records by King Oliver's Jazz Band*

4995 (SOBBIN' BLUES—Fox Trot—King Oliver's Jazz Band  
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# Okeh Records

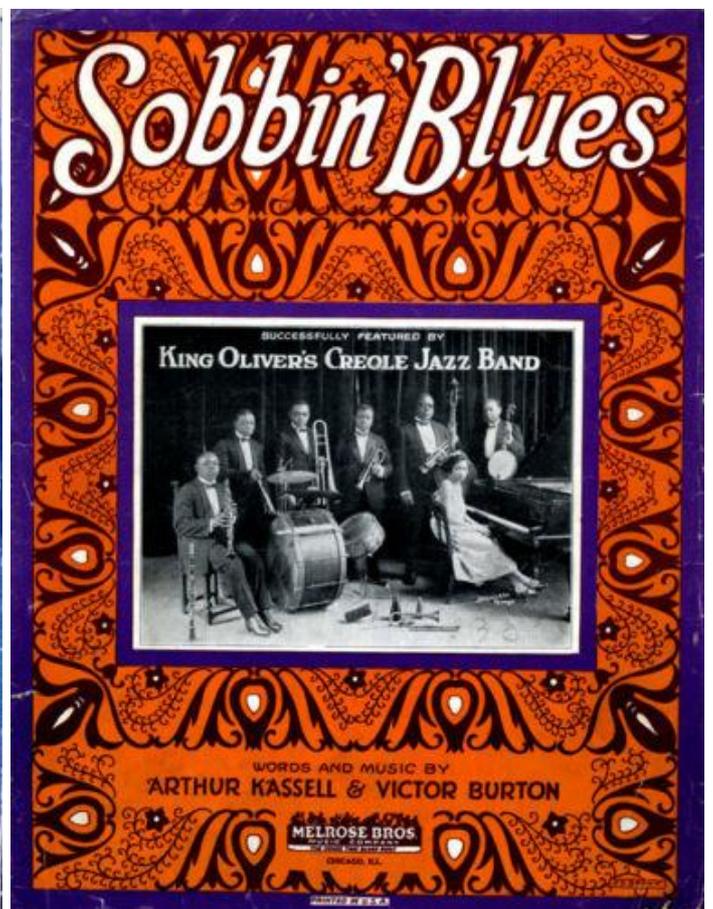
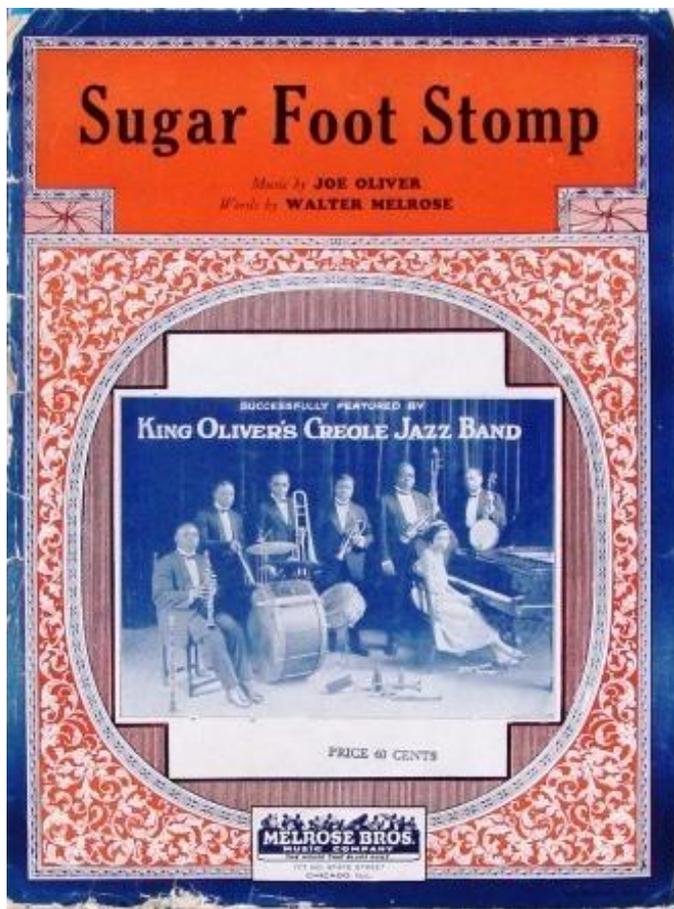
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# KING OLIVER'S CREOLE JAZZ BAND





Den 5. oktober 1923 var Oliver's Band tilbage i Gennetts studie i Richmond, Indiana, og følgende sider blev indspillet/udgivet (man optog også 'When You Leave Me Alone to Pine', 'That Sweet Something, Dear', 'Someday Sweetheart' og 'If You Want My Heart', som imidlertid blev kasserede). Besætningen var ændret til: Oliver, Armstrong, Dutrey, Johnny Dodds, "Stump" Evans på C-melody sax, Lil Hardin, Johnny St. Cyr, banjo, og Baby Dodds:



Gennett 5275 med "Zulus Ball"/"Workingman Blues" (sic) findes kun i ét eksemplar.



11632  
11632A  
11632B  
11632C

Recording Information of Wax No.

Date Recorded 10-5-23 By E.C.A. Wickemeyer Richmond, Ind.

Subject "ZULUS BALL"

By King Oliver & his Creole Jazz Band Accompanied by

Composed by Music by Oliver - Robinson

Words by Oliver - Robinson Published by Melrose.

Copyright 19 Royalties

Recording Expense

Wax Shipped Trunk No. Via

Suggest Using in

Remarks

11632  
11632A  
11632B  
11632C

Recording Information of Wax No.

Date Recorded 10-5-23 By E.C.A. Wickemeyer Richmond, Ind.

Subject "WHEN YOU LEAVE ME ALONE TO PINE"

By King Oliver & his Creole Jazz Band Accompanied by

Composed by Music by Armstrong - Hardin

Words by Armstrong - Hardin Published by Melrose

Copyright 19 Royalties

Recording Expense

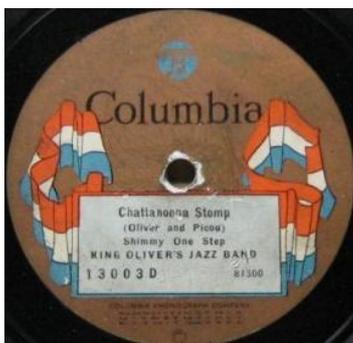
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Trods hele 4 takes af "When You Leave Me Alone to Pine" er ingen prøvepresninger endnu fundet.

Den 15. og 16. oktober indspillede 4 sider for Columbia i Chicago (samt to sider 'Junk Man Blues' og første take af 'London Café Blues', der aldrig blev udgivet), men en lang række udmeldinger går på, at Dutrey (og Johnny Dodds) ikke er med på disse sider:



Circa den 25. & 26. oktober havde Okeh atter bud efter orkestret, og der var åbenbart nu mere sikkerhed til stede, eller en mindre kritisk indstilling, idet alle de 8 indspillede sider blev udsendt. Besætning var: Oliver, Armstrong, Dutrey, Johnny Dodds, Lil Hardin, Johnny St. Cyr, Charlie Jackson, bassax, og Baby Dodds:



G.E. Lambert skriver i sin bog om Johnny Dodds: "On a recording (Oliver) on which Dutrey is really poor, the Okeh "Tears", he pretty well ruins the whole performance..." - svært at forstå, hvordan denne opfattelse kommer til udtryk!

Derefter var der ikke umiddelbart flere pladekontrakter at opfylde, hvorfor Johnny St. Cyr blev fritstillet - han var specielt hentet op fra New Orleans for at være på pladeindspilningerne (fra og med 5. oktober 1923), og deltog indledningsvis en kortere tid i orkestrets aftenengagementer for at sætte sig ind i orkesterstilen. Imidlertid opstod en mulighed for at indspille for Paramount - optagelserne, tre sider, hvoraf to findes i to takes hver, blev varetaget af Marsh Laboratories i Chicago, og fandt sted ca. den 24. december 1923 med samme besætning som for Okeh:



Tv.: Den sjældne Claxtonola label, hvor lydkvaliteten er bedre end Paramount originalerne. T.h.: Baby Dodds (foto let manipuleret).

Derefter indspillede Oliver's Creole Jazz Band ikke flere plader.

Louis Armstrong og Lil Hardin blev gift den 5. februar 1924. Afholdt reception den 7. februar, som blev omtalt i Chicago Defender den 16. februar. Ikke så lang tid efter brylluppet har Dutrey og brødrene Dodds valgt at udtræde af Oliver's band (formentlig først i marts 1924), og Oliver's efterfølgende 2-3 måneders turné (til ind i juni 1924) havde delvis ny besætning.

De tre andre dannede, under Dutreys ledelse, i første omgang en ny gruppe i "Lincoln Gardens": Bob Shoffner, tpt. Honoré Dutrey, trb. Johnny Dodds, clt. Charlie Alexander, pno. Bill Johnson, sbs. Baby Dodds, dms - frem til ca. juni 1924. Nogle kilder antyder, at der også har været en banjoist med. Da Oliver's ny orkester kom tilbage fra Orpheum circuit turnéen, måtte Dutreys gruppe vige pladsen til fordel for Oliver (og Oliver snuppede Shoffner til sit orkester, da Armstrong udtrådte, medens Lil Hardin fortsatte hos Oliver. Allerede i september 1924 blev Shoffner udskiftet med Lee Collins).

Baby Dodds: "In 1924, Oliver's band broke up. Four of us stayed together and went over to Freddie Keppard's band at Kelly's Stables ..." Baby Dodds husker ikke specifikt det første Dutrey-ledede band efter bruddet med Oliver, men dette skyldes nok, at man fortsatte i "Lincoln Gardens". Engagementet hos "Bert Kelly's Jazz Stables" (som var det fulde navn) må være påbegyndt ca. juni/juli, hvor Oliver orkestret kom tilbage fra sin turné og overtog pladsen i "Lincoln Gardens". Besætningen hos Kelly's Stables var i begyndelsen (formentlig kun nogle få dage for at trække kunder til) Keppard, Honoré Dutrey, Johnny Dodds, Charlie Alexander, Bill Johnson og Baby Dodds. Derefter måtte Dutrey og formentlig Bill Johnson udtræde igen, da Kelly ønskede mindre besætning. Baby Dodds blev uvenner med Bert Kelly, der ikke kunne lide hans trommespil, og han forlod orkestret efter 3 måneder. Medens Keppard stod for dette band, dobbede han også med Doc Cook's Dreamland Orchestra. I 1925 havde Keppards drikkeri taget overhånd, og Kelly fyrede ham og gjorde Johnny Dodds til leder af orkestret. Dodds engagerede Natty Dominique som trompetist.

Nedenstående Oliver optrædender 1&4. marts 1924, omtalt/annoncerede i "Davenport Democratic" den 26. februar, kan næppe have været med det originale Creole band, dvs med Dutrey, brødrene Dodds og Bill Johnson.

**AT THE COLISEUM**

King Oliver and his Creole Jazz band, which is to appear at the Coliseum Tuesday, March 4, has been scoring decided successes in every appearance in the various towns throught the United States. After playing for five years solid in one of Chicago's finest cafes, they have been secured for trans-continental tour.

They have established a record in recording for three companies, Columbia, Okeh and Gennett, a feat which has not been duplicated by any other organization today. King Oliver himself has been recognized

as the teacher of jazz cornet playing and it is interesting to know that he has been copied by more cornet players than any other single individual. During his engagement in Chicago, it would be interesting to find during late hours musicians who would spend two or three hours study to hear King Ol-

iver produce freak music out of his simple cornet.

Loading one of the finest organized bands in the country which has been together over seven years, this most unusual organization promises to produce a program of dance music different from that of any other orchestra in the country today.

**King Oliver's Jazz Band at the Coliseum**

King Oliver and his Creole Jazz band recording for the Columbia, Okeh, and Gennett, which is to appear Tuesday evening March 4th, at the Coliseum, recently appeared before a Convention at the Drake Hotel, Chicago, where they were assembled, the recording companies, managers and numerous buyers for the leading music stores of the country.

As a special entertainment to these people, who came from the far west and east, there were presented all the leading recording

**Strongheart in**

orchestras which could be assembled, including the Beason Orchestra of Chicago, Frank Westpahl and numerous others. In all there were ten recording orchestras which appeared and each was received with fine applause.

About twelve o'clock in the evening, King Oliver and his Creole Jazz Band were placed on the band stand. So sensational was this organization that the people stopped dancing, crowded around the platform and howled and stamped their feet for more. They played for two hours and still they were clamoring for more.

**Dancing Tonight**



King Oliver and his original Creole Jazz Band

**COLISEUM**

One Night Only Tues., March 4

THE BAND YOU HAVE BEEN ASKING FOR  
DANCING EVERY TUES., THURS., SAT. AND SUN.

**King Oliver and His Original Creole Jazz Band**

**COLISEUM**

**Tuesday, March 4th**

One Night Only Don't Miss This!

Admission, \$1.00 Per Couple, Extra Lady 35c, Including Tax

**King Oliver to  
Return Sunday**

King Oliver and his Creole Jazz Band after playing to an attendance of over 2,000 at the Coliseum last night, proved to be one of the most wonderful jazz bands, was finally induced to cancel his Sunday night engagement at Gary, Ind., and again appear at the Coliseum Sunday night.

King Oliver with his cornet proved to be a real artist when it came to jazz music when he played the "St. Louis Blues" as he is a cornet player that a great many musicians sit and listen to by the hour.

BACK AGAIN—DANCING TONIGHT

**KING OLIVER and his  
Original Creole JAZZ BAND  
COLISEUM Sunday, Mar. 9th**

One Night Only

Don't Miss This!

Admission \$1.00 Per Couple, Extra Lady 35c, Including Tax

Coming, Dell Lampe and Chicago Trianon Orchestra, March 17 and 18

Davenport Democratic c. marts 1924. Det er påfaldende, at ingen af pladesiderne med Creole Jazz Band indeholder passager i mol-tonearter. Det kan dog være et tilfælde, eftersom det interessant nok fremgår ovenfor, at Oliver har "St. Louis Blues" på repertoireet. Og interessant - i anden sammenhæng - at Dell Lampe and Chicago Trianon Orchestra også er på Coliseums program.

Efter Kelly's Stables er Dutrey formentlig gået til Carroll Dickerson's Orchestra, der havde engagement hos "The Entertainers" (se Earl Hines' beretning). Denne gruppe drog på turné for Pantages Circuit sidst i 1924 i ca. 42 uger, og Dutrey var derefter ultimo 1924 til februar 1927 med Dickerson fast i "Sunset Café", Chicago. I efteråret 1924 var Baby Dodds også et stykke tid med dette band, indtil "Tubby" Hall indtrådte som fast janitshar.



Fra venstre: Honoré Dutrey, Alfred "Tubby" Hall, "Natty" Dominique, Willie H. Hightower, James Hall, den netop tiltrådte ny pianist Earl Hines, Carroll "Carl" Dickerson, Mancy Carr, Cecil Irwin, Ralph Brown, Dave Brown.



Honoré Dutrey har, som det tydeligt fremgår af Earl Hines' erindringer, været en særdeles velbevandret musiker med høje all round kundskaber, og har derfor været en efterspurgt section man i de sammenhænge, hvor der virkelig skulle ydes en indsats baseret på et bredt kendskab til forskellige musikgenrer samt færdighed i instrumentteknik og prima vista. Dutrey er dermed slet ikke anerkendt efter fortjeneste, ligesom hans forskellige orkesterengagementer ikke er lige velbelyste. Det står klart, at tiden med Carroll Dickerson og Louis Armstrong har stillet helt anderledes store krav til musikalsk kunnen og viden, end det f.eks. var påkrævet i de grupper, hvor der udelukkende blev spillet improviseret musik. Og man kan konkludere, at Dutrey i sidstnævnte sammenhæng må have været en af hovedinstruktørerne, når de mere nodekyndige musikere skulle lære ny melodier.

Earl Hines har berettet om perioden med Carroll Dickerson, og hans oplevelser er de samme, som er overgået Honoré Dutrey: "Meanwhile, Carroll Dickerson kept asking me to join his big band, and when I eventually agreed he had me go down to a rehearsal. They were all sitting there, very curious, trying to figure how much I knew and whether I knew what they liked to play. They were putting me on the spot, and they brought out all kinds of music. They knew that many of the musicians around there then, most of them from New Orleans, were very ordinary readers. They didn't have any idea of the training I'd had, but when I quickly ran through everything they had, then they decided to let me alone. Carroll Dickerson was just happy as he could be, when he realized the type of musician I was.

At the Entertainers, I was working with a group of chorus girls for the first time. I was having a picnic watching them dance, and trying to keep from looking like I was imported or had just got off the boat ... but the Entertainers didn't have good management ... they got behind with payments to the band several times, and I was surprised anything like that could happen in Chicago. One night, when I went to work, I found the place was padlocked. I couldn't get my money and I was stuck, but I told Carroll Dickerson about it and he had a little money of his own, so he saw me through. "We're going to keep the band together," he said, "and we're going to travel."

Carroll was a hustler, and somehow or other he made contact with one of the representatives of the Pantages Circuit. They had a chain of theatres that ran from Chicago to the Coast and back again. They used to audition acts and rehearse in Chicago, and we did about five auditions in our costumes before we got an engagement for fortytwo weeks. There were four other acts besides our band. We travelled in a Pullman car that was fixed up for us, and we'd play in each of the theatres for a week. We had a road manager with us, and we slept in the Pullman car at night as we moved from one city to another. When we reached the next place, we would go right to the theatre. When you walked in the back door the stage manager would point to a blackboard and you'd find out where your dressing room was. Then, in your dressing room, on the mirror, you'd find details of where your hotel was, the room they'd secured for you, the time of the shows and the time of the rehearsals.

At the theatre there would be errand boys to bring whatever you wanted if you didn't want to go outside. They didn't give them a salary, but you tipped them for what they did. There was usually a little anteroom with a great big table on which you could eat, but mostly that was where we sat around and passed the time between acts and shows. The band was the last act on, and what I remember now is the wonderful way everybody helped each other so that we could make the train, because it always seemed to be scheduled immediately after the last performance. Everybody would hang around till we finished, then jump in and help, tear the bandstand down and pack the instruments. Our dressing trunks were kept at the theatres, and they would already have been packed and gone. All we kept was a bag to put our costume in when we changed into a suit afterwards. Most of the time you changed at the theatre anyway, not in the hotel.

Carroll Dickerson wore a velvet smock with circular rhinestones on the back, as well as a tam like ours. He would very seldom turn around to the front and he was a very strict guy so far as playing instruments was concerned. He wanted everything to be just right.

He used to get on us for being a little frightened sometimes onstage, and he was always telling us how to act, so we began to get on him for not playing anything. "Carroll," the guys said, "you should play something, a popular number, to show why you're the leader of the band. The people out front want to know whether you play the violin or are just standing up there holding it!" So, I fixed up 'Tea for Two' (copyright 1925) for him, with the verse, and he was supposed to memorize it and take a solo. The first time we played it, he never did get into the verse and he never did get out of it. He could never get together on it. He had stage fright so bad, we had to take him out of it, and all the guys gave him the devil about that. From then on he gave me more respect, because I had to play the whole number myself as a solo. We used to tell him, "Straighten up and fly right! You're afraid to turn around and face the audience, and you jump on us for the least little things we do wrong. If we mix any notes or passages, you give us hell." His answer to that was nearly always the same: "You have a union card. I don't know what you're doing with it if you can't play things as they're supposed to be played." We hadn't heard that before, but we'd feed it back to him whenever he looked hard at us: "You've got a union card, too!"

We all got along together in the show, despite little arguments of that kind, but we always seemed to be broke. Tubby Hall was the drummer in the band, a good rhythm drummer, and he and I ran together. We didn't want to take a back seat to anyone when it came to playing black jack, but there were a couple of slickers in the band that kept us broke all the time. When we got to San Francisco, we had twenty-five cents between us on Christmas night. As we went down the street, we looked through the restaurant windows, and we would stand there and watch all these people eating turkeys. It made us so hungry, and we ended up eating salted crackers and drinking water. I'll never forget that as long as I live. After that I told Tubby, "From now on just one of us gambles. If one loses, at least the other will have some money!" He was a happy-go-lucky fellow and I could always count on him. Since I was thin and he was stout, I always had an advantage in good times with our lady friends.

There was a good bit of discrimination in California at that time. There were no laws about where you couldn't go, but the doors were not opened readily to us. We'd go to a hotel and they'd say, "Do you have a reservation? No ... well, we're sorry ..." In San Francisco, we finally wound up at a Japanese hotel.

# PANTAGES

*San Francisco, Calif*  
STARTING TODAY

BIG HOLIDAY BILL

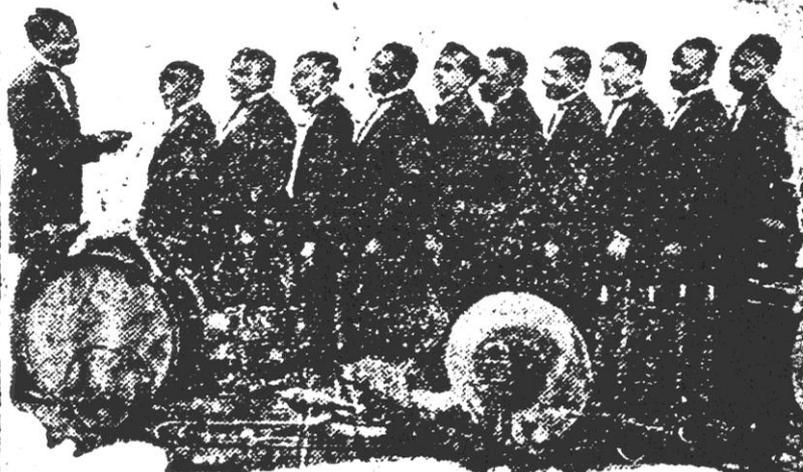
*Filled to the Brim With Untold Riches  
in Songs and Melodies*

HEADLINING

## "THE CHARLESTON REVUE"



Featuring Carol Dickerson's Syncopators and  
the World's Greatest Charleston Dancers



Where Terpsichore Meets Syncopation

Det her viste orkesterbillede (åbenbart fra San Francisco) er desværre endnu ikke fundet i original. Det synes at være Carroll Dickerson til venstre; Earl Hines yderst til højre og Dutrey nr. 5 fra højre (samme besætning som på foto ovenfor).

The one who would really drink it up was Carroll himself. Sometimes when he got to play his violin, he didn't know whether he was using the front or the back of his bow. We'd be wondering why he couldn't get a sound out of his instrument, and then he'd turn the bow over! Other times he would continue directing the band after we finished the music. After I realized what was happening, I would continue playing the piano. The first time I did that, he came downstairs to me with the manager, "That was a nice thing you did," Carroll said. "Yes, it was," the manager remarked, "You saved the act." "I kind of lost my place in the music," Carroll added. "No, it wasn't that," I said. "We shortened the arrangement and hadn't told you." That's how we got out of that.

The tour was a wonderful experience for me, and I really got to know how things were done on the theatre stage. There were some interesting fellows in the band, like Honoré Dutrey, the trombone player, who had sinus trouble (sic). When we were in higher altitudes, he had difficulty breathing, and we had to find ways to pep him up. Then there was Dave Brown, who played alto sax, a very attractive boy with great big eyes. Women just fell over him left and right. He stayed out in California somewhere, and later a jealous husband killed him. Willie Hightower, the trumpet player, used to write his wife every day, and she used to write him every day. His wife was secretary of the union in Chicago. On the road, he never asked anybody for anything, because he had everything he wanted. "Never leave home," he told me, "unless you have everything you need, including matches." He smoked cigars and used a cigar holder. He told me how to control a wife if ever I got married: "You know what I did my first night of marriage? My wife fixed a dinner and set it all on the table. When I sat down, I pulled the tablecloth, the dishes, the whole thing on the floor ... I wanted to let her know who was master of the house." ...

In our forty-two weeks on the Pantages circuit, we went all the way to Los Angeles and all the way back to Chicago. The tour, the first of that kind by a big band from Chicago, greatly increased Carroll Dickerson's popularity, and it wasn't hard for us to secure a steady engagement. The people at the Sunset Café were having trouble with Sammy Stewart, who had the band there, so the arrival of our band offered them a way out. Sammy had been there a long time, and they thought he was getting stagnant. The Sunset was owned by Joe Glaser's mother, and Ed Fox and Sam Dreyfus leased it from her. Joe was just a sort of man-about-town at that time. When they secured Carroll's services, we naturally wanted to go in there with the best musicians we could pick. Some who had been on the tour we didn't want to keep, and Dave Brown, who played alto, hadn't returned. In the three weeks before we opened, others got sort of scattered out, so Carroll had to reorganize the band. Tubby Hall stayed with us, and Dutrey and Hightower. We had a little, short fellow called Stumpy Evans, who everybody was trying to get, and who could really play that tenor saxophone. Darnell Howard played alto and clarinet. Big Green was on trombone, and he was another good one. On trumpet we had Natty Dominique; and Zutty Singleton came in for Tubby Hall at the tail end of the engagement. I can't remember the others, but, most important, we had Louis Armstrong!

I met him in 1925 at the musicians' union, Local 208, on State and 39th in Chicago. They had kind of pleasure place up on the second floor where you could hang out, play cards, have a few drinks and tell jokes. The union had become much stronger since the time I was at the Elite No. 2, and I got along with them better now that I was in an established band. Carroll Dickerson did too, because his reputation had grown and everybody looked up to him. Anyway, it was at the union that Louis and I first got talking to one another, in the poolroom. I'd heard of him, of course, and he told me he had heard me playing out at the roadhouse with Teddy Weatherford.

A month or so later, they had finally put a piano in at the union, and I was running through some tunes downstairs when Louis came in. He took his horn out and began to blow. I always remember that first tune we played together. It was 'The One I Love Belongs to Somebody Else'. I knew right away that he was a giant. Nobody could play the horn the way he played it. He really knew that trumpet. From that time on, we began to hang out together. The union was one of our main meeting places until I found he lived just around the corner from me at 421 44th Street. I was on Vincennes, and I'd go to his house and pick him up, or he'd come around to mine. Sometimes, we'd call and say, "See you down at the union." He was a very happy-go-lucky guy, and we used to have so much fun, telling jokes and so on. We had a lot in common, but we didn't work together commercially until we started making records, and many of those dates came out of meetings at the union.

One day, when I was going to a rehearsal with Carroll Dickerson's band, I ran into Louis. He was on his way to a rehearsal with King Oliver, and we stopped in the middle of the street. "Why don't you come on over with us young fellows?" I asked him. "I already promised Joe Oliver," he said. "Yeah, but you would do better to come with us." Because of all the running around we'd done together, Louis could see where it would be a great thing and a lot of fun for us both. So he came with us and the band opened at the Sunset (sic).

The band at the Sunset was very good at reading music, and that was important, because we had to play big shows. They were produced by Percy Venable. He was the guy who created ideas for them, and everybody liked him. Although the club was on the main stem of the Negro neighborhood, it drew white as well as colored. Sometimes the audience was as much as ninety percent white. Even the mixing of white girls and colored pimps seemed to be an attraction. People came in big parties from Chicago's Gold Coast to see these shows. They had never seen tap dancing and comedy like we had there. The comedians were really funny, and there were plenty of girls in all sorts of costumes. For beautiful picture numbers, the producer would find very hard music, like "Black Forest Overture", "Poet and Peasant Overture", and "Rhapsody in Blue". You had to know your instrument and you had to know what you were doing, because it was never all written out. We might start on page one, jump over to page seven, play eight bars, come back to page three and play all of it, and then turn back to page two. This could be very confusing.

Percy Venable used to rehearse the girls and then have two band rehearsals, but we never really had a finale rehearsal the whole time we were there. We'd get the finale together backstage just before the show started. He'd come back there with it all written on paper. He knew all the tunes we had in the book, and he'd say, "Give me sixteen bars of this, segue, slow tempo along, give me eight bars of that, and then sixteen bars of this." So, the finale was often produced the evening when the new show opened ... oh, opening night could be a real madhouse, the scariest thing you could want to see!

Thirty-fifth Street was a bad street, and when I first went to Chicago, I thought it was the worst city in the world. Pittsburgh was no heaven either. At first, I didn't realize how dangerous 35th Street was. It was lit up at night like Paris, and there were some of the most dangerous people in the world on it. That's why Jelly Roll Morton carried his pistol and was so loud-mouthed. You had to act bad, whether you were bad or not.

I got a world of experience in directing a band from watching Erskine Tate and Carroll Dickerson. Carroll was with us five or six months, but unfortunately, he did too much drinking and they had to let him go. He would never play his violin, and all he would do was conduct. Sometimes he'd start the band off and leave stage without telling any one of us to take the band over, and it got so the band seemed to be actually doing better when he was off the stand. That went on till he came in one night so bad off that the proprietor fired him. So, they decided to give the band to Louis Armstrong and have me act as director. That's where it came in handy knowing how to conduct. And I used to go down when Percy Venable rehearsed the girls and listen to the music the rehearsal pianist was playing. By the time the band had to rehearse, I practically knew the whole routine. After a time, we got a second pianist, Willie Hamby, but at first, I had to jump around from conducting to playing. That was where the rehearsals helped. I knew where it was possible for me to conduct and where I had to sit down and play piano. We really perfected that show with such good characters as Stumpy Evans playing beautiful tenor sax and the giant of jazz, Louis Armstrong, blowing that trumpet. When he got through blasting his horn, and all the rest of us came up with him, that band was really swinging! And so was the show!

*Earl Hines' erindringer er, trods de mange detaljer, ikke helt kronologisk korrekte. Man kan i øvrigt rent faktisk orientere sig om beskaffenheden af Carroll Dickersons evner for violinspil ved at aflytte "Ain't Misbehavin'", indspillet New York 19. juli 1929, hvor Dickerson foredrager mellemstykket i melodipræsentationen i første kor. Herefter vil det være ganske forståeligt, hvorfor Dickerson ikke ønskede at spille på sit instrument.*

Of course, we had competition, especially from King Oliver across the street at "The Plantation", because he was another guy who could really play that horn. There were only two big clubs on the street now, because while we were out on the Pantages Circuit, "The Entertainers" burned down. They claimed it was an accident, but we believe it was done purposely. Those people just outsmarted everybody, and there was nothing we could do about the money they owed us.

They had all sorts of great talent at "The Sunset". That was where I first met Buck and Bubbles, and Sammy Vanderhurst ... terrific dancers. Sometimes the chorus would steal the show at "The Sunset", and Louis used to get a great kick out of backing them up, too.

We were still using megaphones. There was no amplification then, but you could usually hear clearly, because they tried to make sure the rooms they used had good acoustics. Sometimes it got rather loud, because there was no way to hold the heavy bands down. The amount of business we were doing there meant that it was jammed every night, and the number of people in the room would absorb a lot of sound. People made reservations and just kept them there month in and month out. The newspapers were playing up the clubs on the South Side till they were the talk of the country, and The Sunset and The Plantation were famous long before The Cotton Club became the big place in New York.

The Sunset also became quite a hangout for musicians. We played seven nights a week till 3:30 or 4:00 in the morning and we never had a night off. Most of the clubs and hotels where the white musicians played closed between 1:00 and 2:00 o'clock, and they'd come down either to King Oliver at The Plantation or where we were. Benny Goodman used to come with his clarinet in a sack. Tommy Dorsey was there with either his trumpet or trombone, because he hadn't decided which one he wanted to specialize on. His brother, Jimmy, would come with his alto and clarinet. Muggsy Spanier, Joe Sullivan, Whitey Berquist, Jess Stacy, and I don't know how many different musicians came to sit in and jam with us. Whatever section they wanted to sit in, why a musician would step out from his chair. We all got a kick out of listening to each other, and we all tried to learn. We sat around waiting to see if these guys were actually going to come up with something new or different. Bix Beiderbecke was a versatile young man who played trumpet and piano. At that time, he was thinking a lot about writing tunes, and one, where he used chords that were unusual then, later became quite well known. It was called "In a Mist"... working in a big band and in a section, you have only a certain amount to play each night, and when you do that constantly you can get a little rusty on your instrument. So, guys look for a place where they can get new ideas, stretch out, and really get over their horn. Another Whiteman musician who was a sensation during those years was Frankie Trumbauer. He had an unusual tone and people loved to hear him. He made records with a little group of his own like we were doing with Louis Armstrong.

Yet another musician that would drop in when he was at the Vendome Theatre was Fats Waller. He used to take over on Hamby's piano and we'd play duets. I also remember a fellow who often came in and wanted to sit down and jam with the guys, but all he wanted to play was a sweet old number he had written. Nobody at that time wanted to hear it. "Look," the guys said, "get this cat off that piano so we can go to town!" But he was constantly playing his new composition and trying to make everybody listen to it. It was "Stardust", and he was Hoagy Carmichael ... but at that time everybody wanted to get at his horn and blow and hear what the other cats had to offer.

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<b>ALL TAXI AND CAR LINES LEAD TO THE SUNSET</b>	<b>MAE OLSEN ULIABELL BROWN ELVIRA JOHNSON CATHERINE ELLISON</b>	
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CARROL DICKERSON'S **SUNSET** SYNCOPATED ORCHESTRA

Som det fremgår af annoncer i Chicago Defender allerede 1921-22, var The Sunset Café i brændpunktet, hvad underholdning angik

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Avisannoncer for The Sunset Café i Chicago Defender 1921-22

Biograph  
**Chicago Jazz 1925-1929**

 Muggsy Spanier	 Richard M. Jones	 Jimmie Noone	 Johnny Dodds
 Preston Jackson	 Honore Dutrey	 Herb Morand	 Freddie Keppard
 Tommy Ladnier			

**CARROL DICKERSON'S**  
**Sunset Syncopators**  
 Featuring Louis Armstrong every  
 night from 10 P. M. till ?

**Sunset**  
**Cafe**  
 35th St. at Calumet

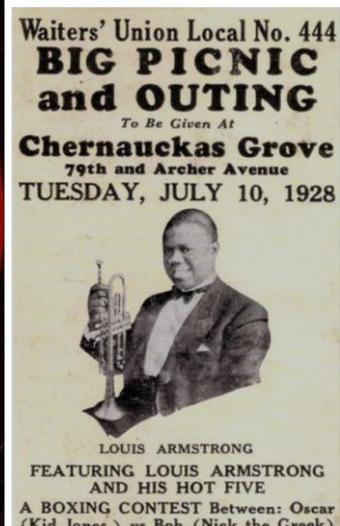
Honore Dutrey er afbildet på Biograph LPen "Chicago Jazz 1925-1929" (ex. Paramount) og er angivet som basunist med Richard Jones and His Jazz Wizards: "Hot and Ready"/"It's a Low-Down Thing" fra oktober 1928. Sædvanligvis antages det at være en William Franklin på basun.

Dutrey var med Louis Armstrong and His Stompers i "Sunset Café" i 1927. Det var faktisk som før nævnt Carroll Dickerson, der var orkesterleder i "Sunset Café", men han drak rigeligt meget og flirtede lidt for ofte med stumfilmstjernen Bebe Daniels (som var fast gæst), og blev derfor fyret af ledelsen (nogle mener, at Joe Glaser var manager, medens Earl Hines antyder, at Glaser endnu ikke var så højt på strå på det tidspunkt).

Det var Joe Glasers mor, der ejede Sunset, og Glaser selv blev senere manager for Louis Armstrong. Percy Venables forestod tilrettelæggelsen af det tilhørende floor-show, og var vel også en slags bestyrer af etablissementet. Venables navn figurerer sammen med Armstrongs på flere titler, som grammofonensemlerne indspillede.

Efter Dickersons fyring i februar 1927 udnævnte ledelsen i stedet Armstrong til bandleader og Earl Hines til musikalsk direktør. Dette blev derved det første officielt optrædende band, som Armstrong var leder af (hans Hot Five & Seven grupper var grammofonorkestre, der reelt kun optrådte offentligt nogle enkelte gange i promotion-sammenhæng). Det er blevet nævnt, at dette band ikke indspillede plader, men det er ikke korrekt. Den 9. maj, 1927, optog Columbia en enkelt side. Et inspirerende/spændende arrangement med fine solistindsatser. Optagelsen blev - af højst uforklarlige årsager (Rip Bassett misser et enkelt beat under sopransax-soloen) - imidlertid ikke godkendt til udgivelse på daværende tidspunkt, og blev først udsendt i 1940.

Orkestret indspillede desuden to sider mere som akkompagnement for Hattie McDaniel(s), der sang "Sam Henry Blues" og "Poor Boy Blues". Disse sider blev heller ikke udsendt. McDaniel(s) var på det tidspunkt kendt via radioudsendelser (den første sorte stjerne) og andre grammofonindspilninger, og var på vej frem. Men karrieren gik imidlertid tilbage, indtil hun fik vægtige filmroller fra midten af 1930'erne og i 1939 en stjernerolle i "Borte med blæsten".



Selv da Columbia (i deres store re-issue program, der således tillige indbefattede tidligere kasserede sider) endelig udgav pladen i 1940, var etikettens påskrift mangelfuld/misvisende. Orkestret blev lanceret som "LOUIS and EARL - LOUIS ARMSTRONG and his HOT SEVEN featuring EARL HINES".

Besætningsnavne var ukomplette og med personelfejl, indspilningsdatoen forkert. I diskografierne anføres "Carroll Dickerson dir.:" - men denne betegnelse fremgår intetsteds af etiketten, og Dickerson blev ikke taget til nåde hos "Sunset" og kom først ind i billedet, da han dannede nyt orkester hos "Savoy" omkring juli/august 1927.

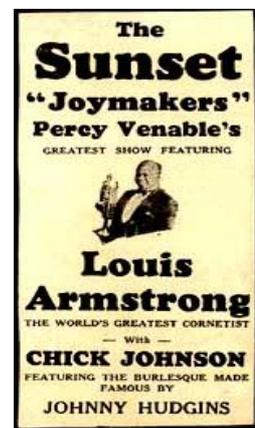
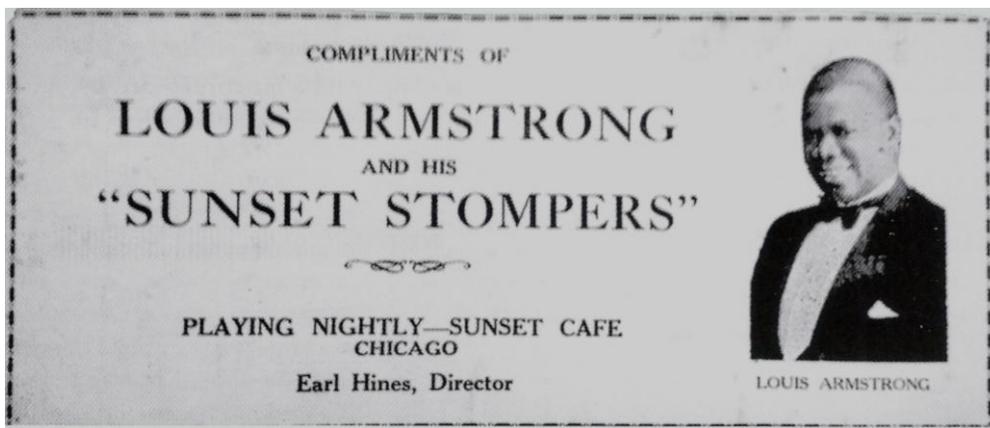
Chicago den 9. maj, 1927: "Chicago Breakdown" komponeret af Jelly Roll Morton. Besætning: Louis Armstrong, Bill Wilson, cnts. Honoré Dutrey, trb. Boyd Atkins, clt/sop/alt. Joe Walker, alt/bar. Albert Washington, ten. Earl Hines, pno. Rip Bassett, bjo. Peter Briggs, sousaphone. Alfred "Tubby" Hall, dms. Pianisten Willard Hamby var ikke med i studiet. Dette er den eneste kendte indspilning med Bill Wilson, der ellers var påagtet som en særdeles lovende trompetist blandt sine kolleger. Darnell Howard beretter selv, at han erstattede Boyd Atkins på indspilningstidspunktet, og det synes dermed at være Joe Walker, der spiller sopransax-soloen, og ikke Boyd Atkins.

Armstrong brugte Pete/Peter Biggs/Briggs til sine Hot Seven indspilninger for Okeh. T.h.: Annonce for et af de få officielle optrædender af Hot Five. Peter "Pete" Briggs er antagelig den korrekte stavemåde - Biggs er formentlig opstået via en stavfejl på de argentinske pladeetiketter.



Fra venstre: Earl Hines, Pete Briggs, Honoré Dutrey, Louis Armstrong, Bill Wilson, Tubby Hall, Arthur "Rip" Bassett, Boyd Atkins, Joe Walker, Al Washington og Willard Hamby (fejlagtigt også benævnt Hamley/Hamly).

Bill Wilson vides der ikke meget om. Trompetisten George Robert Orendorff fortæller: "... I could play "Dippermouth" because I'd been playing it with another guy named Bill Wilson. Now, Bill Wilson used to sub for Louis (i Oliver's Creole Jazz Band, efter at Dutrey og brødrene Dodds havde forladt orkestret), and he wasn't as powerful, but he was a helluva trumpet player on the type of Bobby Hackett, had a beautiful soft tone."



Louis Armstrong and His Stompers. Siddende f.v.: Joe Walker, Louis Armstrong, Arthur "Rip" Bassett. Stående f.v.: Tubby Hall, Honoré Dutrey, Earl Hines, Willard Hamby, Bill Wilson, Boyd Atkins, Al Washington og Pete Briggs/Biggs. Armstrong forlod antagelig Erskine Tate/Vendome Theatre, da han blev orkesterleder i februar 1927 (andre kilder angiver, at Armstrong fortsatte med Tate indtil april 1927).





Besætning som ovenfor. Willard Hamby er ikke kommet med på dette foto aftryk.





# Heebie Jeebies

Volume II Chicago, Sept. 18, 1926

No. 43.

10¢

I got the Hee bie I mean the Jee - bie  
 Talk ing a bout the - Dance Heeb bie Jee bies  
 You See Girls and Boys Fa ces  
 Lit with joys Say dont You know it  
 You ought to know it Say dont feel blue  
 Some one will teach you Come on  
 do that prance The Hee bie Jee - bie  
 Dance - Yes Ma'am

Louis Armstrong House Museum

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who dedicated  
the song to  
**HEEBIE JEEBIES**

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*Photos by Woodard*

VIN



Sunset Café blev senere omdøbt til Grand Terrace (hvor Earl Hines spillede med sit store orkester). T.h.: Bygningen står endnu og har landmark status



Foto 1937

Trommeslageren Harry Dial nævner i sine memoirer, at han hørte Honoré Dutrey (omtalt som Noah Dutrey) med Olivers orkester på "The Plantation" - men det har ikke været muligt at finde belæg for denne erindring.

Armstrongs Stompers mistede engagementet, da The Sunset Café lukkede, eller blev lukket af myndighederne, i juli 1927 (andre kilder november 1927), idet såvel etablisementet som Joe Glaser selv blev mere og mere involveret med Al Capones aktiviteter. Hvad Dutrey derefter tog sig til vides ikke med sikkerhed (Dickerson dannede nyt band på "Savoy Ballroom" i Chicago omkring juli/august 1927 med de fleste af folkene fra "Sunset" - dog ikke Earl Hines, der kom til Jimmie Noone). Måske har Dutrey været med dér i begyndelsen, men han kunne formentlig være kommet tilbage til Johnny Dodds band i "Kelly's Stables" i begyndelsen af 1928, da han ikke er med på Carroll Dickersons pladeindspilninger fra maj 1928 og fremefter, hvor han er afløst af Fred Robinson. Og Dutrey er med på alle Johnny Dodds' pladesider i 1928-29, selv om dette faktum ikke nødvendigvis gør ham til dagligdags medlem af orkestret.

"Kelly's Stables" var en lille, 2-etages natklub med halm på gulvet, men ikke desto mindre et af Chicagos hotspot etablisementet i 1920'erne (Tower Town neighbourhood, Near North Side, 431 North Rush Street mellem Grand og Kinzie). Flere legendariske jazzmænd spillede i perioder dér, bl.a. Alcide "Yellow" Nunez (med Bert Kelly selv på banjo), Freddie Keppard, Jimmie Noone, og - i længere tid fra 1925 til 1930 - Johnny Dodds' orkester. Johnny Dodds overtog simpelthen Freddie Keppards band, da Keppard blev tvunget til at trække sig på grund af overdrevet drikkeri. Senere kom Bert Kelly på bedre tanker, og Baby Dodds returnerede til gruppen.

Og gruppen blev formentlig også udvidet med Honoré Dutrey. Der er imidlertid ikke fundet direkte bevis herfor. Men dels hang de tidligere Creole Jazz Band-medlemmer (Dutrey, Bill Johnson, brdr. Dodds plus Lil Hardin) sammen som ærteham, og dels synes et udsagn fra basunisten Preston Jackson (der opr. var elev af Dutrey) at bekræfte, at Dodds' gruppe har omfattet en basunist. Jackson fortæller, at han en aften blev indkaldt som afløser: "... before I went up to the Roof (Wisconsin Roof Orchestra, c. 1928), I worked one night with Johnny Dodds at Kelly's Stables. Pretty nice job, it was a place with no tablecloths or anything like that ... the tables with names cut and inscribed in them, it was mostly artists and professional people frequenting that place. Wonderful business. Johnny stayed there six years. He sent for me later on, but by then I had this good job working at the Roof six nights a week ..."

**Meet Me at the  
Green Goose, Dearie**

Words by  
O. C. TAYLOR      Music by  
EMIL CHRISTIAN

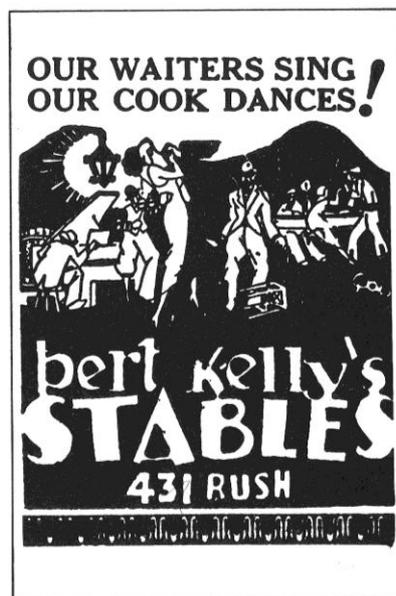
*Featured by Bert Kelly's Jazz Band at the Green Goose*

TROMBONE	BANJO	CLARINET
		
EMIL CHRISTIAN Composer of 'Green Goose Dearie'	BERT KELLY (Himself)	ALCIDE NUNEZ Composer of 'Livery Stable Blues'
DRUMS		PIANO
		
(Rag Baby) STEVENS America's Greatest Ragtime Drummer		HARRY FOSTER

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Det var Alcide Nunez' komposition 'Livery Stable Blues', der inspirerede til navnet "Bert Kelly's Jazz Stables"



Åbnet c. 1915 af banjoisten Bert Kelly, der påstod at have opdigtet betegnelsen "jazz". Det var hos Kelly's Stables, at Benny Goodman aften efter aften lod sig inspirere af og stort set tilegnede sig alt, hvad Johnny Dodds spillede. På Goodmans første pladeindspilninger (f.eks. "Clarinetitis" og "Jungle Blues" 1928) kopieres alle Johnny Dodds' licks og fraser så eftertrykkeligt, at man skulle tro, at det er Johnny Dodds selv. På den baggrund er det ubegribeligt, at Jimmy Noone tilskrives æren af at have grundlagt swingstilens klarinetstil, når nu Goodman blev den fremmeste eksponent i dette udtryk. Goodman kunne endda nogle aften høre såvel Johnny Dodds som Jimmie Noone og Sidney Bechet samtidig, når de to sidstnævnte kom forbi til jam. Da Chicago røg bag af dansen, åbnede Kelly et tilsvarende sted på 52nd Street i New York, som blev en prominent natklub i 1930/1940'erne.

Imidlertid blev Honoré Dutrey mere og mere syg af sin lungeskade/forgiftning fra tiden i marinetenesten, og han måtte opgive fysisk musikudøvelse vel i løbet af 1929, da han ikke længere besad den nødvendige vejrtrækningskapacitet. Ved Dutrey's sidste pladesession (med Sippie Wallace i februar 1929) er den først indspillede titel udgivet, og her lyder ensemblet upåklageligt godt og meget inspireret - Dutrey i vanlig genkendelig personlig stil med glissandi, smuk tone og udtryksfuldt bluespræg. Det er derfor lidt mærkeligt, at dagens anden titel er uudgivet - er dette mon et fingerpeg om Dutreys skrøbelige helbred og dermed svigtende teknik? De sidste år uden musikalske aktiviteter har Dutrey formentlig kunnet ernære sig via sine ejendomsinvesteringer.

Kelly's Stables blev lukket den 5. april 1930 af myndighederne, og orkestret (nu en kvartet med Natty Dominique, Johnny Dodds, en pianist, og Baby Dodds) flyttede videre til Mrs. Cohen's "K-9 Club". (Tidsskriftet Jazz Information v/Eugene Williams/John Steiner omtaler i august 1940, at etablissementet brændte).

## Honoré Dutreys pladeindspilninger

05.04.23, Richmond, Indiana	King Oliver's Creole Jazz Band
06.04.23, Richmond, Indiana	King Oliver's Creole Jazz Band
22.06.23, Chicago	King Oliver's Jazz Band
23.06.23, Chicago	King Oliver's Jazz Band
05.10.23, Richmond, Indiana	King Oliver and his Creole Jazz Band
25.10.23, Chicago	King Oliver's Jazz Band
26.10.23, Chicago	King Oliver's Jazz Band
24.12.23, Chicago	King Oliver's Jazz Band
07.05.27, Chicago	Louis Armstrong and His Hot Seven (Gunther Schuller mener, at Dutrey medvirker her)
09.05.27, Chicago	Louis Armstrong and his Stompers
10.05.27, Chicago	Louis Armstrong and His Hot Seven (Gunther Schuller mener, at Dutrey medvirker her)
11.05.27, Chicago	Louis Armstrong and His Hot Seven (Gunther Schuller mener, at Dutrey medvirker her)
13.05.27, Chicago	Louis Armstrong and His Hot Seven (Gunther Schuller mener, at Dutrey medvirker her)
14.05.27, Chicago	Louis Armstrong and His Hot Seven (do. - og ikke John Thomas, som anført af andre)
04.07.28, Chicago	Chicago Footwarmers
06.07.28, Chicago	Johnny Dodds' Washboard Band
16.01.29, Chicago	Johnny Dodds' Orchestra
30.01.29, Chicago	Johnny Dodds' Orchestra
07.02.29, Chicago	Johnny Dodds' Orchestra
07.02.29, Chicago	Sippie Wallace

Thomas Brothers bekræfter i sin bog "Louis Armstrong, Master of Modernism", at han (ligesom Gunther Schuller) også mener, at Dutrey spiller trombone på de ovenfor nævnte Hot Seven sider. Logisk nok, eftersom Dutrey på det tidspunkt var medlem af Armstrongs faste daglige orkester, foruden at Armstrong værdsatte Dutreys basunspil meget højt og endelig at disse 5 sessions alle indspilles inden for den meget korte periode 7-14. maj 1927, hvor man samtidig også indspiller med Armstrongs Stompers. Rent bortset fra, at sound og frasering er typisk Dutrey.

Basunisten John Thomas (ex Erskine Tate's Vendome Theatre Orchestra) har været nævnt som basunist i denne sammenhæng, men Armstrong selv må have forladt Tate tidligere (senest i april 1927), da han næppe samtidig, som orkesterleder, kan have været sideman hos Tate (det tog dog lang tid for Armstrong rent mentalt at påtage sig rollen som leder og ikon). Thomas' tilknytning til Armstrong må i stedet findes i nogle lidt tidligere studie-sessions med Hot Five gruppen, hvor Kid Ory måske har været forhindret i at deltage, og hvor Armstrong endnu spillede med Erskine Tate.

Den 8. oktober 1927 spiller John Thomas basun på optagelser med Johnny Dodds orkester. Sammenligner man basunspillet stilmæssigt med ovennævnte optagelser fra 1927 og 1928, taler meget for, at Schullers/Brothers bedømmelser er velbegrundede. Man skal samtidig erindre, at Dutreys tekniske formåen aftog analogt med hans sygdoms forværring. Ikke desto mindre genkendes adskillige af Dutreys fraser og mere elegante virkemidler på Hot Seven siderne og de lange toner med sikker ansats. Lytter man til John Thomas' solospil hos på Johnny Dodds' og Alex Hills næsten samtidige pladesider, hører man en solist, der spiller meget abrupt med næsten ingen figurmæssig sammenhæng og med usikker toneansats, faktisk meget inspireret af Kid Orys stil, dog uden glissandi.



Paramount bruger billedet af besætningen fra de første Gennett-optagelser. Men Charlie Jackson, bassax, havde da afløst Bill Johnsons bas, og John St. Cyr afløste på pladeindspilningerne Bud Scott på banjo. Efter opløsningen af Creole Jazz Band (fra Armstrongs indtræden i efteråret 1922 til begyndelsen af 1924) spillede Olivers let udvidede band - endnu stadig med Louis Armstrong og Lil Hardin - videre uden brug af banjo.

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