

# A PICTORIAL HISTORY

## FERDINAND JOSEPH LAMOTHE - "JELLY ROLL" MORTON

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Det er hensigten med denne fremstilling at samle flest mulige fotografier til belysning af Jelly Roll Mortons levnedsløb - i kronologisk orden, men uden nogen større tilsvarende historisk redegørelse. Sådanne relevante biografiske/diskografiske detaljerede oplysninger er tilgængelige andre steder, men intet steds mere veldokumenteret og minutiøst end på websiden

[www.doctorjazz.co.uk](http://www.doctorjazz.co.uk)

- "THE great Morton resource and a fine example of an international research forum hosted on the internet." Fire af de her viste billeder stammer fra doctorjazz-websiden, og bør studeres dér i deres rette oprindelses- og tekstsammenhæng.

Desuden henvises især til Laurie Wrights bog "Mr. Jelly Lord", Storyville Publications & Co., 1980 (såvel bio- som diskografiske detaljer) samt "Oh, Mister Jelly"/William Russell/JazzMedia ApS, 1999. En række væsentlige udgivne værker om JRM er afbildet sidst i denne oversigt.

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Pianist, komponist, arrangør og orkesterleder - født c. den 20. september 1886 formentlig 141½ Perdido Street (old nummering) i New Orleans som Ferdinand Joseph LaMothe. Død på Los Angeles County General Hospital, Californien, den 10. juli 1941. En af de betydeligste, men mest underkendte, jazzpionerer!

Der er mange udsagn om Mortons fødselsdato (og familieoprindelse) - fra 1884 til 1894. Det er nu konstateret, at hans aner tæller hvide franskmænd (sådan som han selv fortalte), og at JRM er af kreolsk afstamning. Hans fødselsattest er aldrig fundet, og undersøgelser tyder på, at fødslen aldrig er registreret - lovkrav herom blev først indført i 1914. Men i marts 1984 (research Lawrence Gushee) dukkede en døbsattest op i form af en kirkebogsafskrift fra den katolske St. Joseph Church, 1802 Tulane Avenue. Samtlige anførte navne er dog stavet forkert, og familien (boende på Frenchman Street) har ikke oprindeligt hørt under denne kirke (papirer er overført fra en tidligere St. Joseph Church, måske beliggende 1532 Tulane Avenue. Fødselsdato oplyst til at være 20. oktober 1890 og døbsdato til 25. april 1891. Dette henholder historikere sig stort set til i dag, men sætter dog fødselsdatoen til 20. september - hvorfor tro på året, hvis man ikke tror på datoen? Med alle døbsattestens fejl er det nærliggende at antage, at der også er fejl i tidsangivelserne. Oplysninger fra Anita Ford/Morton/Johnson/Gonzales kan næppe anses for pålidelige, da hun ofte har formet sine udsagn efter personlige motiver.

JRMs tidligste aktiviteter er registreret for året 1900 og derefter løbende, men ingen af de tidligste aktiviteter synes mulige for en dreng på kun 10-12 år. Derfor taler meget til fordel for en fødselsdato omkring 1885, som førhen antaget (i et WW1 draft registration card fra september 1918 er fødselsdatoen angivet som 13. september 1884, men denne datoangivelse kan formentlig henføres til aldersgrænsen for indkaldelser).

I nærværende sammenhæng er en fødselsdato omkring 1886 forudsat.



Barndomshjemmet 1443 Frenchman Street (at North Robertson downtown river corner, Seventh Precinct, Seventh Ward, Faubourg Marigny), New Orleans. Et dengang pænt og nogenlunde velsitueret familiehjem sammenlignet med andre af byens huskvarterer.

I dag er huset meget forfaldent og desværre på det nærmeste nedrivningsmodent.

Der er stadig uklarhed vedr. familieforholdene, se f.eks.: <http://www.geni.com/people/Am%C3%A8de-Colas-Mouton-Lamothe/6000000011157312032> - til Lomax berettede halv søsteren Amède Colas, at hendes far var Willie Mouton; i internet-genealogien er Edward Lamothe endt som hendes fader.

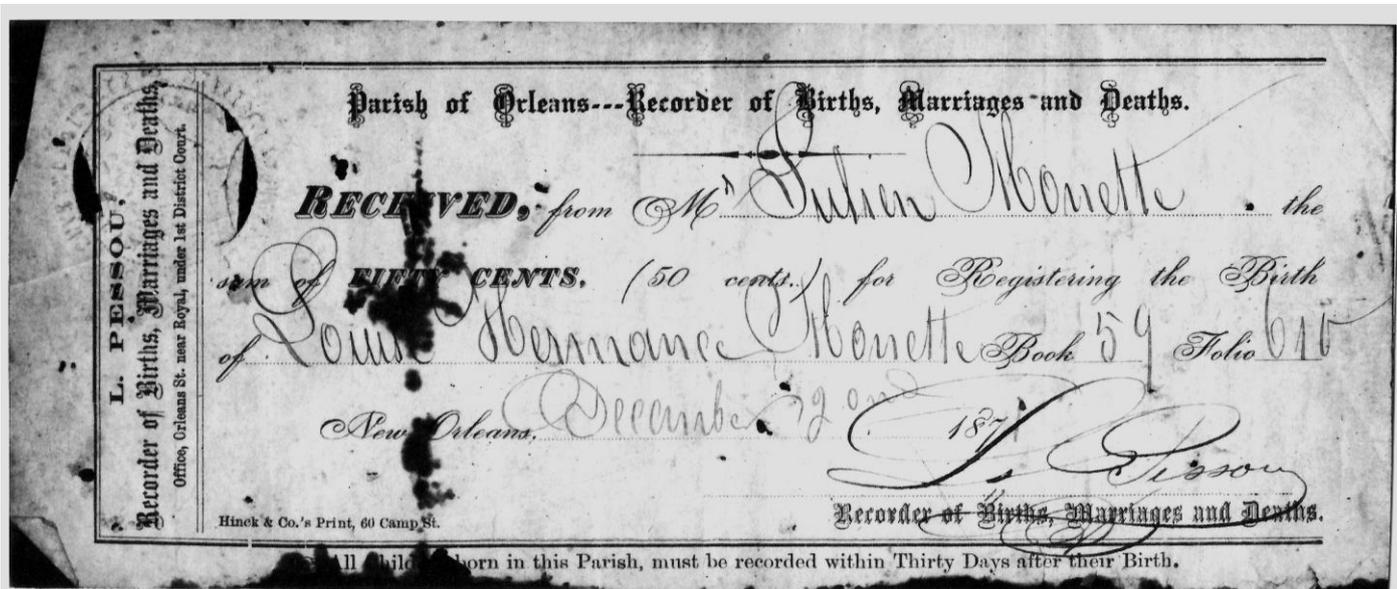


T.v.: Louise Hermance Monette, JRMs mor, født 10. april 1871, New Orleans. Hendes forældre var Julien J. Monette (1836-1886, skrædder & senator 1868-77) og Laura "Mimi" Pechet (1852-1931), 466 Royal Street, og Louise var ældste datter. T.h.: Edward Joseph LaMothe (1865-1938), Louises første mand og JRMs far (iht. ny antagelser indledte de bekendtskabet c. 1889 og skiltes c. 1893), fotograferet 20. oktober 1920 (research Lawrence Gushee). Andre kilder anfører hans fornavn som Martin-Edouard (eller F.P. og efternavnet som LaMenthe), men Lamothe bekræftes også i en WW1 draft registration. Han var murer og senere byggeentreprenør; spillede trombone, hvilket var et af de første instrumenter, som JRM forsøgte sig med.

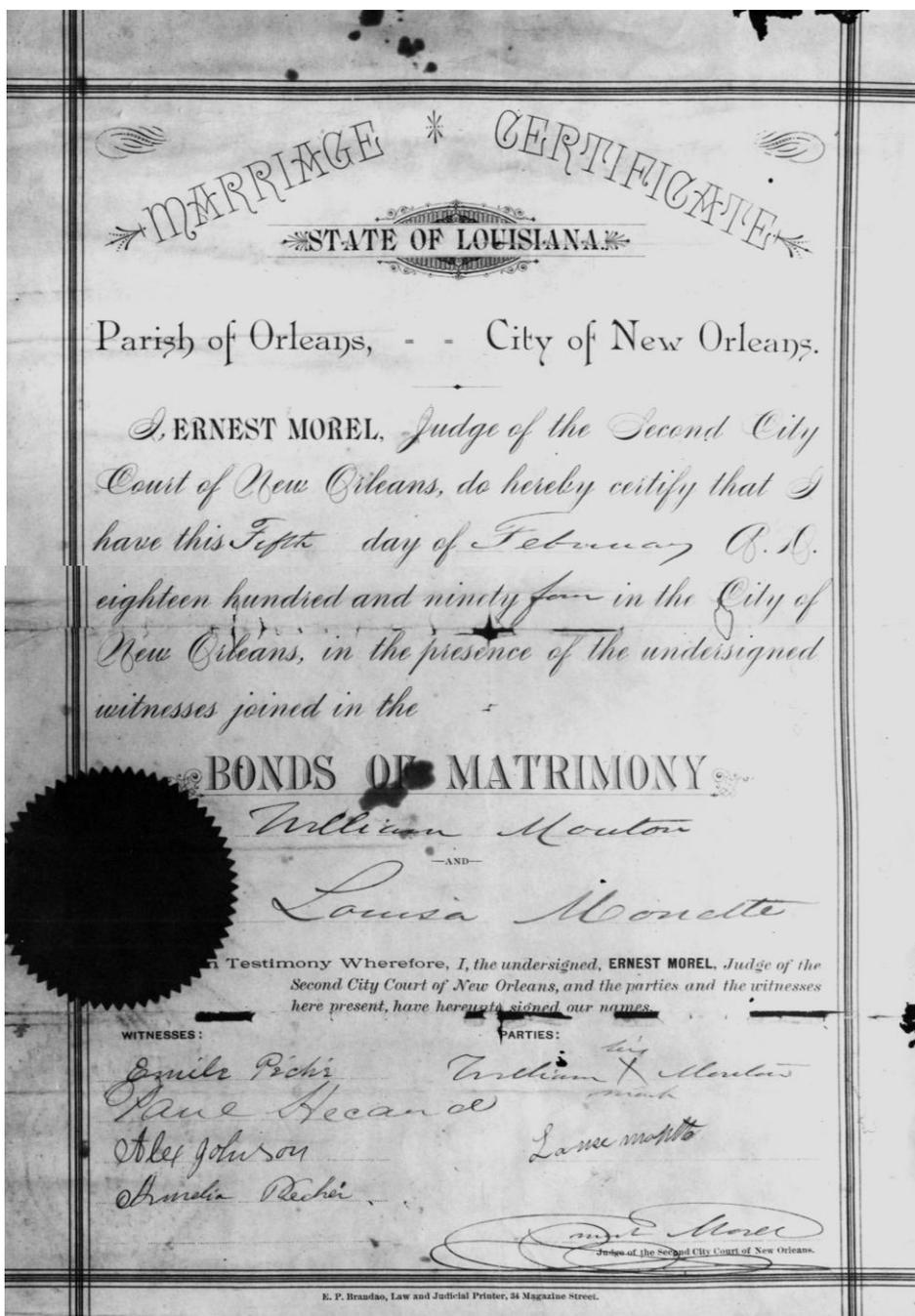
Louises anden mand var William Mouton (WM født januar 1870 i Lafayette. De blev gift 5. februar 1894). Nogle kilder har anført Louises dødsdato (lungebetændelse) til c. 1900, andre til 24. maj 1906 (som Lizzie Mouton, 1622 Poydras Street. William Mouton døde den 21. marts 1911 - men familien påstod, at han døde før end Louise). Navnet Morton stammede således (i anglikansk form) fra JRMs halvsøstres far.



T.v.: Frances Mouton "Mimi" Oliver (muligvis Françoise Michèle), født den 18. juni 1900 (andre kilder 1899), JRMs yngste halvsøster, død juni 1982 i New Orleans. Hun blev gift 25. april 1917 med Arthur Guichard og skilt igen formentlig sidst i 1924. JRM hentede Frances til Chicago i foråret 1925, for at hjælpe hende igennem tiden efter skilsmissen, hvor hun opholdt sig ca. marts-oktober. Senere giftede hun sig med Dr. Joel P. Oliver, der havde klinik 1622 La Salle Street, New Orleans. De flyttede til Lubbock, Texas, hvor Joel Oliver døde i marts 1958. Frances rejste tilbage til NO i beg. af 1960'erne. T.h.: Eugénie Amède (Amide) Mouton Colas, født 12. oktober 1897, JRMs ældste halvsøster (med sin mand Ignace Colas - gift den 15. oktober 1913 i New Orleans), her fotograferet 1955, da de netop var flyttet til Californien til deres førstefødte datter fra 1914 (pengene til rejse/flytning fik de fra Roy Carew - se under året 1938 - der generøst indløste den arvede andel af JRMs Tempo-Music Publishing Co., for USD 2.000). Amède Colas døde den 10. november 1982: "I believe grandmama Mimi (Pechet) said I was born in 1897 and I always heard that Jelly was eleven years older ... I don't know for sure - we tried to find out, but the old parish church had burnt with all the birth records." De to halvsøstre havde vist ikke forbindelse med JRM fra c. 1907-17, hvorefter han ofte betænkte dem med pengebeløb og anden hjælp helt frem til kort før sin død - hvor JRM selv var ludfattig.



Kvittering for erlagt gebyr 50 cents ved registrering af Louise Hermance Monettes fødsel - reg.datato 2. december 1871 - udstedt til Julien Monette.



Vielsesattest for William Mouton og Louise Monette den 5. februar 1894 bevidnet af Emile Péch , Paul Hercaud, Alex Johnson og Amelia P ch 

# Certificate of Baptism



ST. JOSEPH'S CHURCH  
1802 TULANE AVE  
N.O., LA. 70112

This is to Certify

That Ferdinand Joseph Lematt  
Child of Edward Lematt  
and Louise Manott  
Born in New Orleans, La.  
on the 20th day of October 1890

was Baptized  
on the 25th day of April 1891

According to the Rite of the Roman Catholic Church  
by the Rev. J. W. Downing  
the Sponsors being Emaley Doco

A true extract from the Baptismal Register of this Church  
Date 3/15/84 Vol. 7 Page 1 No. 6

CHURCH  
SEAL

Issued by Morgan J. Barron  
Pastor

# 1900

Samuel Charters opsporede i midten af 1950'erne ("Jazz : New Orleans 1885-1963"), at "Frankie Spano's Saloon" i sommeren 1900 lagde lokale til en trio med JRM - i bekræftende fald er JRMs fødselsår 1890 usandsynligt. Dette er formentlig en af de få grupper, JRM har spillet med i New Orleans. Bunk Johnsons fødselsdag angives af William Russell til 27. december 1879, hvor andre forskere mener, at det nøjagtige fødeår ikke er bekræftet.

Siden hen har det vist sig, at oplysningen om dette engagement stammer fra Bunk Johnson selv - jvf. hans brev den 5. december 1944 til William Russell: "I played with Jelly Roll ... also at "Johny Spano's Hunky Tunk", that was on Poydras and Franklin St. , and also the "Red Onions", that was up on Julia and South Rampart. Now, Bill, this was the band: Jelly Roll on the piano. Myself on the cornet. Jim Packer on the drums, that was Jelly Roll's band on those jobs." Johnson nævner andre lokaliteter, men det er uklart om det er samme gruppe, eller måske bare en duo med Johnson/Morton. Det er således Johnson, der fastslår gruppens eksistens, medens Charters tidsfæster året for hændelsen.



William Geary "Bunk" Johnson foran Mahogany Hall & Lulu White's på Basin Street inden nedrivningen i 1947



Superior Orchestra c. 1910. Stående f.v.: Buddy Johnson, **Bunk Johnson**, Big Eye Louis DeLisle Nelson og Billy Marrero.

Siddende f.v.: Walter Brundy, Peter Bocage og Richard Payne. Er Bunk Johnson c. 31 år gammel på dette tidspunkt?

(Iflg. Charters er nogle af de andre musikeres alder: Buddy Johnson 35, Louis DeLisle 25, Billy Marrero c. 35 og Peter Bocage 23 år.)

Det ser unægteligt ud som om, at de ældre orkestermedlemmer udgøres af Buddy Johnson, Marrero og Payne ...?

1902



Jelly Roll Morton, omkring 16 år gammel - ifølge Bill Russell. Tilsyneladende samme billedprint i forskellige gengivelser og beskæringer. Foto t.h. fra Keepnews and Grauer "A Pictorial History of JAZZ" 1955 - et besynderligt baggrundsregi og svært at afgøre, hvilket aftryk, der er retvendt.

1903



Det må også være en yngre mand, der ses her - nogle kilder anfører, at billedet er taget så sent som 1919 (hvorved Morton altså skulle være 33 år gammel?). Den mere sandsynlige alder må være ca. 17 år (iflg. Mrs. Amède Colas - JRM's halvsøster - er fotoet fra ca. 1903, hvilket vil sige, at hun er på linie med Bill Russell angående den sandsynlige fødselsdato. Da billedet også oprindeligt stammer fra Amède Colas, må hendes tidsdatering tillægges en vis vægt). Påklædningen indikerer, at det må være på det tidspunkt, hvor Morton ekviperede sig ekstravagant for at kunne begå sig i The District. Autograften er tilføjet illustrationen ved billedanvendelse i Bill Russells bog.

1904-07 (se også Appendix 1-3)



Hilma Burts "Mirror Ball Room" (bordel), 209 Basin Street, New Orleans - ca. 1907 i henhold til hidtidige årsangivelser.

Imidlertid hørte Roy Carew, der senere støttede Morton i hans nedgangsperiode sidst i 1930'erne, efter eget udsagn JRM hos Hilma Burt i 1904. Og Jelly Roll Morton var som ganske ung netop ansat hos Burt, hvor han underholdt kunderne. Det antages ifølge adskillige kilder, at Morton er pianisten på dette billede (med ryggen til) - og det ligner da også ganske meget.

Eftersom Mortons bedstemoder forviste ham fra barndomshjemmet, da han ikke levede op til hendes forventninger, fordi han færdedes i The Red Light District, kan man med rimelighed antage, at dette billede er tidligere end 1907.

Ifølge "Perfessor" Bill Edwards var JRM i St. Louis i 1904, hvor han spillede ved Lewis and Clark Exposition ("The Pike"). Nogle kilder anfører JRM som pianist på "The Flat Top" Club i Biloxi i 1906.



**SEPT-43**

**20c**

**ROY J. CAREW**  
818 Quintana Place N.W.  
Washington 11, D.C.

Roy Carew's erindringer aftrykt i The Record Changer, september 1943, se nedenfor - ovenfor Carew's eget eksemplar.

## New Orleans Recollections



by R. J. Caraw

I am inclined to think that any presentation of music was to add to the "gentle" atmosphere of the place. Certainly I have no recollecting of any playing there that had any claim to merit. Anderson had other saloons, outside of Storyville, at one of which (a cabaret on North Rampart Street near Canal) they used to dish out the real, raucous rhythm in large quantities, especially during festive seasons, like Mardi Gras, when many tourists were in New Orleans. I always felt that a large part of the business of the Rampart Street place came from the visiting firemen, etc. I understand that Louis Armstrong played at this place for a time.

I don't believe I ever heard how the *Arlington Annex* got its name, but I did hear that when the *Arlington*, which was down the Basin Street block from the *Annex*, was temporarily put out of business by a fire, Tom Anderson graciously loaned Josie Arlington the *Annex* upstairs while her place was being repaired. There were several pretentious establishments in that block of Basin Street, the *Arlington*, *Wahogany Hall*, *Hilma Burt's* and others. It was at the Burt house that Jelly Roll Morton spent considerable of his early "professing". I was not acquainted with Jelly in New Orleans, I regret to say; he was there all right, at least part of my time, but I never met him, although I feel sure that I heard him play. Perhaps the circumstantial evidence will be interesting.

Although I made many pilgrimages around and about Storyville in the hope that I might catch Tony Jackson playing where I could stand on the banquette and listen, many times I was unsuccessful. So, as I strolled about I was always ready to pause and listen to someone else who might be playing good music. On one of these occasions I was passing Hilma Burt's when the piano could be heard plainly from the sidewalk; usually the sound of the Burt piano didn't reach that far, possibly because the little ballroom may have been two or three rooms back from the street. But on the night I recall, the doors or windows must have been open, and I could hear very well. The music was clear cut and very smooth, and of a characteristic Spanish type, and like the well known brook, it just kept running on. I listened for quite a while, and when the playing stopped I strolled on, without trying to find out who the player might be. But the beat of the music made an impression on me and kept going through my head.

I suppose that most of the visitors to Storyville entered by the way of Basin and Iberville (Customhouse) Streets. The corner of these streets was the nearest point to downtown New Orleans, and habitues, gamblers, occasional callers, idlers and sight-seers usually meandered into the district by that entrance. At this corner stood Tom Anderson's cafe, the *Arlington Annex*, a rather pretentious saloon with mirrors set ornately back of the rich looking bar. Along the Iberville Street side of the barroom were several private booths, separated from the rest of the room by a high partition. Musically speaking, I can't say that I ever heard much to interest me in the *Annex*; there was no room for dancing, and practically none for an audience, and

Well time passed, which can't be helped,--it's a kind of a way time has. World War I came along; Storyville was abolished; New Orleans changed in many ways; I came to Washington, pursued a college course, got married, almost acquired the air of a settled married man; the old days seemed a long way off, and I lost all contact with New Orleans music. One day in March 1938 while at the dinner table I was glancing idly at a daily paper, when my eye struck the heading JELLY ROLL CHARTS JAZZ, with a sub-heading to the effect that the "Dean of Gates" was running a night club on U Street here in Washington, where, despite his years, he was playing with all of his old time vigor. Toward the end of the article, Morton, in commenting on some of the early players he had known, mentioned Tony Jackson as the "world's greatest single handed entertainer". That was enough for me. I immediately resolved to look up Jelly Roll and find out whatever had happened to Tony. I made two attempts to find the place before I located it, because the article called the place, the "Blue Moon Night Club", whereas the sign hung up in front called it the "Music Box", and to make it more difficult, it was located on the second floor and there was no sign at all at the entrance. After finding the Music Box, which Morton had previously called "Jungle Inn", I called twice before I got to see him. On my second trip, Mrs. Kyle, who I believe was his partner, told me that Jelly Roll would come in shortly, and invited me to wait.

The Music Box was located at 1211 U Street, N.W., upstairs over a hamburger and soft drink stand. The entrance was by a rather long stairway with a few feet of hallway at the street and upstairs; a door opened onto the street and another opened into the club. The club room was large, and as my visit was in the afternoon, the room had a deserted look. There were seats all around, against the walls, and several tables and chairs were scattered about. To the right as one entered, on the opposite side of the room, was the spinet and bench where Jelly Roll played. The day I first got to see Morton was a cold, raw day in late March, and for heat in that large club room all they had was a good sized oil stove; it certainly seemed totally inadequate. Ferd never told me the whole story of how he happened to land in Washington, but among the papers which he turned over to me, I found the following, apparently an idea for a song, which is rather interesting:

"Got a letter from a friend named Young from his letter I got terribly stung he said come to Washington, D.C. to manage club for a woman do-ra-me & said take the next train & leave it was cold as hell & that I freeze he met me at the train in the snow & ice & rain he said to me I know she will be please we went in the place, & the oil stove hit me in the face."

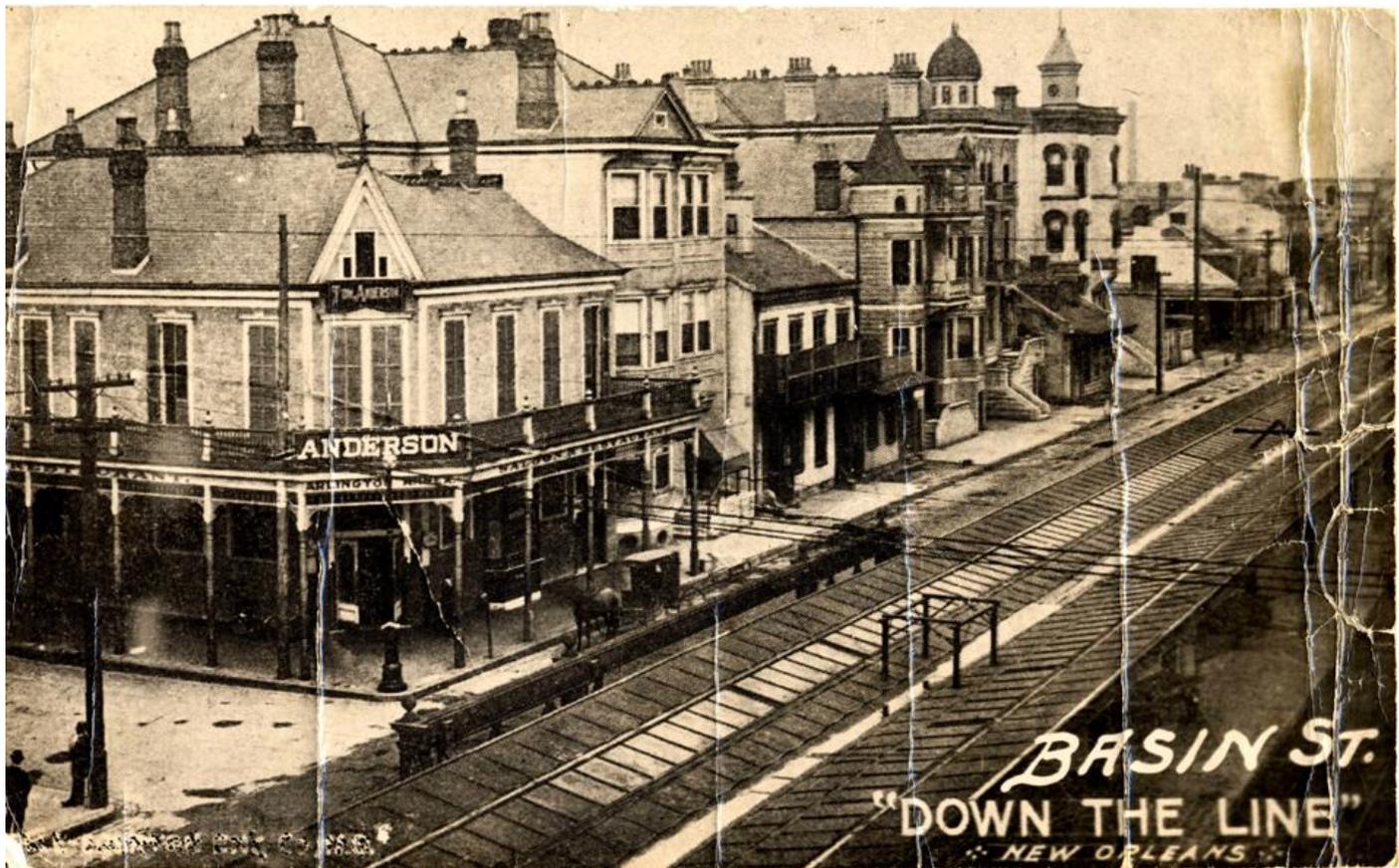
I don't doubt that, financially speaking, the Washington night club venture was unfortunate, both for Jelly Roll and the woman who went into the business with him. I always found her agreeable, and apparently well educated and informed. On that March day I mention she and I sat by the oil stove and talked about current events until Jelly Roll arrived. As he entered the room and walked slowly over to where we were sitting, he gave me the impression of a tired man; he evidently felt the raw cold, for his overcoat collar was turned up and he seemed to have pulled his shoulders up to bring the collar closer about his throat. He really was a sick man then, but no one knew it. As he came over, I got up and introduced myself as an old friend of Tony's from New Orleans; I told him I had read the article about him in the paper, and wanted to talk over the old times in New Orleans. So we sat down by the oil stove that "hit me in the face", and warmed ourselves, more, I believe, by the conversation about the old days than by the heat of the stove. And to me Jelly's conversation was indeed warming; we discussed old places, old players and old tunes. Tony, he told me, had died in Chicago "about 1921 or 1922, probably from drinking too much" over his many years of entertaining. As we talked, he gradually became animated and lost the tired look he had when he came in and I saw that, as far as New Orleans was concerned we were congenial spirits. Once in a while Mrs. Lyle would comment briefly or ask a question. "Was Tony Jackson a light colored man?" she asked. "Black", said Jelly Roll, "Black as that stove." On my first two visits to the Music Box, I never got to ask Jelly Roll to really play more than a few measures of music to illustrate something we might be talking about. This seems very strange, but we had a lot of talking to do to bring the old New Orleans matters up to date. As I was leaving after my second visit I said to him "Now when I come up here the next time, I'm going to ask you just to sit at the piano and play me some of the old New Orleans tunes". So on my next visit we went over to the spinet, Jelly seated himself on

the bench, I drew <sup>up</sup> a chair, and I suppose that for well over an hour he played over the old stuff. I called to his mind all that I could think of, and then he let himself ramble on, playing whatever came to his mind out of the past. And at one point in that hour or so of stirring up my old musical memories, Jelly Roll played a long stretch of music that was clear cut and very smooth, of a characteristic Spanish type, that sounded almost the same, if I can trust my memory, as what I stood and listened to that time in front of Hilma Burt's. I am aware that memory is a treacherous thing, but I will always be pleased to believe that it was Jelly Roll who was playing that time, long ago.

In November 1939 Jelly wrote me from New York that he was going to record the album for General Records, and that Mr. Charles Smith would write the book to go with it. I wrote him and told him that I hoped he would be able to record some of the smooth running Spanish type of music he had played for me. I believe *The Crave* was the result, but am sure that Messrs. Smith and Mercer had chosen *The Crave* before I wrote. Jelly Roll had already recorded *The Crave* and *Creepy Feeling* for Allen Lomax of the Library of Congress. *Creepy Feeling* has since been issued by Jazz Man Records. While these numbers have strong Spanish characteristics, it is my humble opinion that there is considerable Jelly Roll Morton in them. Compare their musical structure with that of the last part of the Jelly Roll Blues which was published in 1915. I don't believe that the *Jelly Roll Blues* part would be classed as Spanish, and *The Crave* and *Creepy Feeling* are very similar in structure. I asked Jelly Roll what kind of music he considered the final part of *Jelly Roll Blues*, and he replied that it was something on the order of the Charleston, but "it came out before the Charleston did."

▲ ▲ ▲ ▲ ▲

The August issue of the Record Changer is before me, and I see that in a recent recollection, I unconsciously came near achieving the highest pinnacle in writing,—that of sustained suspense. The Rev. J. O. Willowbeigh, writing under his *nom de plume* of Charles Edw. Smith, gratified me no end by intimating that Tony Jackson's published compositions might be of interest to someone beside myself. So, if G. Gullickson can afford to keep me on the payroll a little longer, I promise to recollect a few items about Tony's music, along with a couple of other numbers.



Basin Street "down the line". T.v. på hjørnet af Iberville/Basin ses Tom Anderson's Arlington Annex, således navngivet i 1905. Derefter Hilma Burt's Saloon, 209 Basin Street. Næste bygning er Diana and Norma's French House, med førstesals balkon. Så følger Little Annex of Lizette Smith, derefter et dobbelthus med Jessie Brown til venstre og Minnie White til højre. Dernæst Josie Arlington's store hus med kuplet tårn. Det fremspringende lille hus er Martha Clarke's forretning, og endelig den imponerende Mahogany Hall tilhørende Lulu White. Til sidst på hjørnet af Bienville lå Lulu White's Saloon for de mere tørstige sjæle. Først hjalp Anderson madame Josie Arlington med etablering og deraf følgende nære relationer, som ikke forstyrredes af, at han også finansielt fik Hilma Burt på fode med tilsvarende erkendtlighed. Imidlertid overtog Gertrude Dix i 1911 Hilma Burts etablissement og udkonkurrerede begge damer i forhold til Tom Andersons bevågenhed. Anderson havde så mange forretningsengagementer i gang i Storyville-området, at det blev kaldt for Anderson County. I den næste blok mellem Bienville og Conti havde flere velkendte personligheder til huse, så som Frankie Touro's Saloon, Miss Minnie og Willie Piazza. Mellem Canal Street og Iberville lå den berømte George's Fewclothes Cabaret.



Basin Street "up the line". T.h. Lulu White's "Mahogany Hall". Helt til venstre Tom Anderson's på hjørnet af Iberville Street

NEVER CLOSED

# TOM ANDERSON'S Annex

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COR. BASIN & IBERVILLE STS.

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NOTED THE STATES  
OVER *for* BEING THE  
BEST CONDUCTED  
CAFE *in* AMERICA



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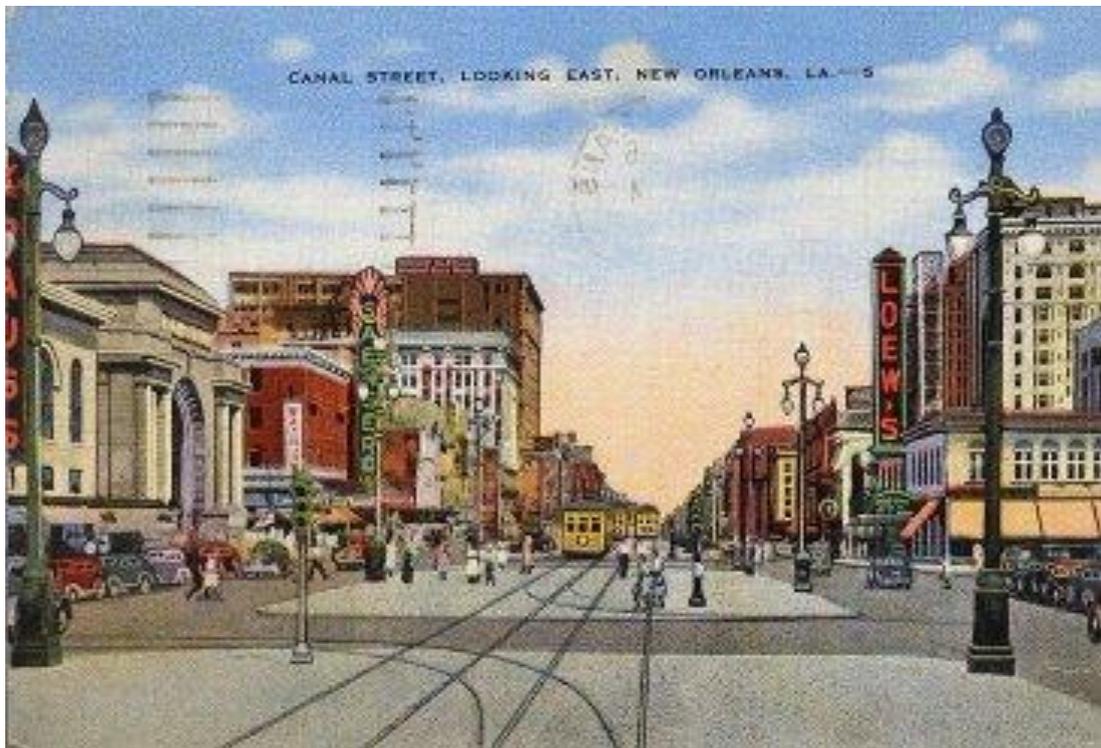
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PRIVATE ROOMS *for the* FAIR SEX

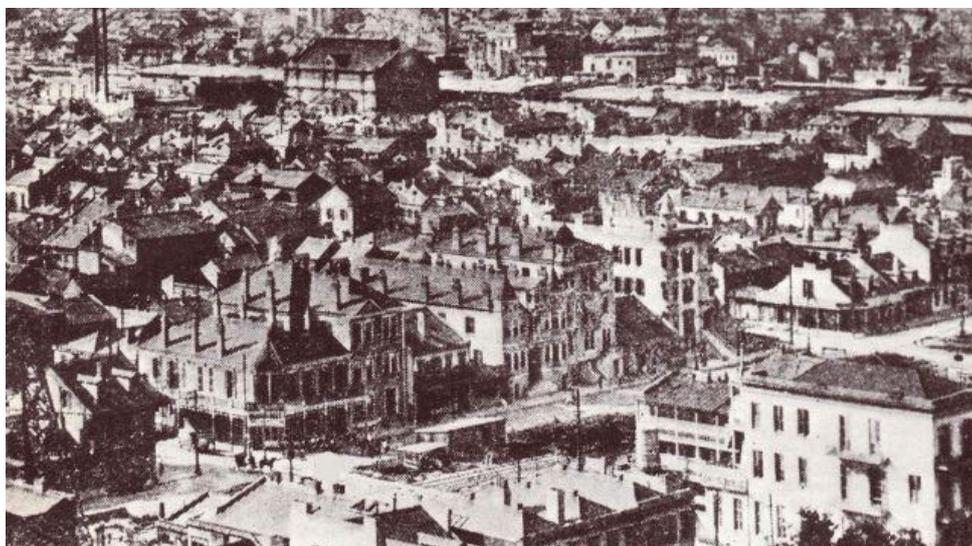
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MUSIC NIGHTLY  
• PHONES : 2253-Y & 2993-W  
BILLY STRUVE, *Manager*



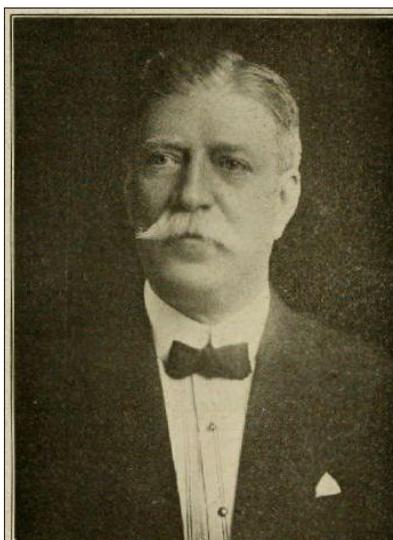
Den oprindelige togstation t.v., på hjørnet af Canal Street og Basin Street - en blok nede t.v. befandt man sig i "The Red Light District".



Basin Street fra sydvest mod nordøst med Tom Anderson's Saloon (hvor JRM også spillede senere), Hilma Burt's, Diana & Norma's French House, Josie Arlington's (med det kuplede tårn), Martha Clarke's, Lulu White's Mahogany Hall osv., fotograferet før end jernbanen blev anlagt.



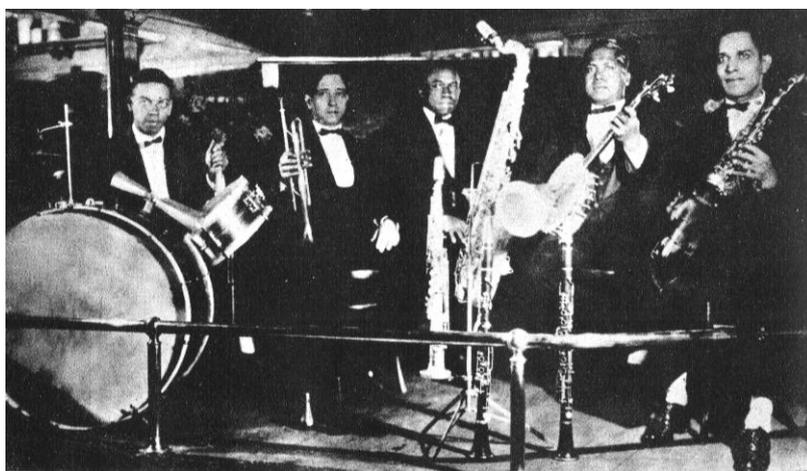
Storyville 1914, Tom Anderson's Saloon (Arlington Annex) nederst t.v., hvor de overdækkede jernbanespor nu er etableret.



THOMAS C. ANDERSON,  
Representative, Orleans Parish.

Representative Anderson lives at 122 North Rampart Street, New Orleans, and is a merchant and real estate owner. He owns considerable property in New Orleans, and is always found ready and willing to do anything to improve the city. He is a great friend to the young men who are trying to better their condition, and has aided several to do this. Mr. Anderson is a staunch Democrat and is a member of the various Democratic clubs of his home city. He is very active in New Orleans politics, always standing for the better class of politics. He has been a member of the Legislature for twenty years, and has always served his State faithfully and earnestly.

Til trods for sin virksomhed var Tom Anderson anset som en respektabel mand og politiker.



Albert Nicholas' orkester på scenen hos Tom Anderson's 1922-23. Fra venstre: Paul Barbarin, Arnold Metzger, Luis Russell, Willie Santiago, Albert Nicholas - Barney Bigard var også med i gruppen. Bortset fra Metzger/Santiago samarbejdede JRM meget med disse, og en række andre, New Orleans folk ved pladeoptagelser senere i Chicago og New York. Denne gruppe er det eneste orkester fotograferet på scenen hos Tom Anderson (men billedet kan muligvis være taget i Andersons Café på North Rampart Street).



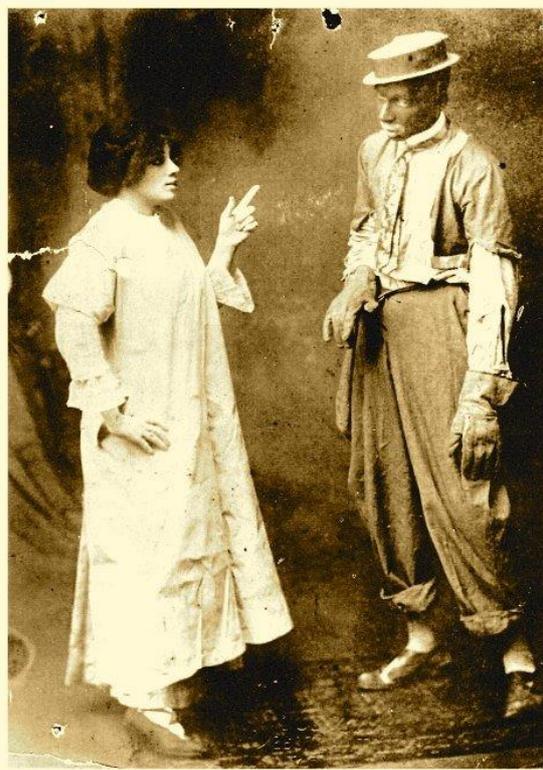
Yderligere et foto af Nicholas' gruppe hos Tom Anderson's - Barney Bigard endnu ikke fremmødt

1905 (?)



Pioneer Black Comedian Sandy Burns (ex fotoalbum blues sangerinde Irene Wiley Robinson. Hun overskrev alle autograferne på billederne og tilføjede sit eget navn). På et tidspunkt i årene lige efter århundredskiftet engagerede Burns en ganske ung Jelly Roll Morton som 'straight man'. Medens han var med Burns, begyndte Morton at bruge navnet 'Jelly Roll', beretter han til Alan Lomax.

1907-14



JRM begyndte åbenbart at bruge efternavnet Morton ca. 1908 (Bunk Johnsons udsagn omtaler ham kun som Jelly Roll, medens Charters bruger efternavnet Morton vedr. væsentligt tidligere tildragelser), hvor kilder anfører ham som medlem af Billy Kersand's Minstrels og med ophold i Chicago 1910 og New York 1911. JRM forlod New Orleans omkring 1906-07 og drog ud på mange rejser over det meste af USA - han kom aldrig tilbage til sin fødeby. Midt for: Jelly Roll Morton og hans vaudeville partner/veninde Rosa Brown (gennem 2 år), Chicago, Illinois, c. 1914. Avisannoncer og anmeldelser indikerer, at de optrådte med en 'comedy, music and dancing act' - på plakaten som Morton & Morton (eller diverse afvigelser deraf). De fremtrådte bl.a. på vaudeville teatre i Texas og Oklahoma i løbet af 1913 og i Kentucky, Ohio, Indiana, Michigan, Pennsylvania og Illinois i løbet af 1914 (mange flere detaljer på [www.doctorjazz.co.uk](http://www.doctorjazz.co.uk)).

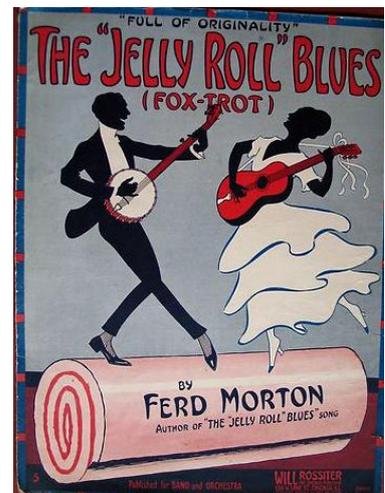
Reb Spikes (t.h.): "In 1911, Jelly Roll Morton drifted into town and he played at our theater, I was managing a theatre in Tulsa, Oklahoma - we paid him \$100.00 a week, a huge fee in those days! In 1912, JRM decided to join the (Fred Barrasso &) McCabes Troubadours, a travelling minstrel show, doing a black-face comedy act. He convinced my brother and me to go with him as part of the act. Jelly didn't hire on as a musician ... the show's band had a pianist. Before long, he displayed his ability ... and soon took over the piano stool! We were travellin' all over Kansas, Missouri, and Illinois. When the Troubadours came back through Oklahoma, Johnny and I left the show. By that time, Jelly was their star!

During the war, from 1914 on, there was four or five Negro-owned places in Los Angeles. The next time I saw Jelly, he was playin' one of these called The Cadillac. That was across from the old Southern Pacific Depot on Central Avenue"

1915



Jimmy Thompson og Jelly Roll Morton, partnere i vaudeville, ca. 1915 - uden succes. Ifølge Bill Edwards spillede JRM i 1915 ved Worlds Fair i Bay Area, Californien.



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