



Pacific Street (i dag Pacific Avenue), San Francisco ca. 1916. 500-blokken i folkemunde omdøbt til "Terrific Street", og hele dette "red light district" ofte benævnt "Barbary Coast" eller "the Paris of America" (sidstnævnte øgenavn opstået som følge af prostitutionsomfanget). Var et nærmest lovløst område og opstod allerede ved guldfeberens begyndelse.

Louis Sidney LeProtti: "I played there from 1906 until they closed it down in 1921... Will Johnson's New Orleans Jazz Band came visiting, that character Mr. Jelly Lord (Roll Morton), King Oliver and his tobacco-chewin', wall-spittin- bunch ... and my famous Sid LeProtti's So Different Jazz Band played at Purcell's ("The So Different Café" - lige ved siden af "The Hippodrome") the Barbary Coast was famous for Purcell's, which was founded by Lew Purcell and Sam King, two Negro ex-pullman porters (they split up early and Sam King opened a joint on 468 Pacific Street). Located in 520 Pacific Street in one of the first buildings put up after the fire/earthquake in 1906. They had started up on Broadway and then moved down to Pacific Street. There was "The Midway", "The Hippodrome", "The Thalia", "Louie Gomez's", "Parentis' Saloon", Griffin's", "Spider Kelly's" "The Bella Union", "Charlie Coster's" and a slug of other places, all featuring live music. Houses of ill-fame, saloons, dance halls, gamblin' joints, Chinese hop joints, and everything that went with them. The Barbary Coast was bounded on the north by Broadway, on the south by Clay Street, on the east by Sansome Street, and on the west by DuPont Street (now Grant Avenue and main street of Chinatown)."

Ifølge andre beskrivelser indbefattede bydelen begge sider af Broadway og Pacific Street og blokkene mellem dem fra Stockton Street ned til Battery Street (the Waterfront); derved også en lille del af Columbus Avenue, hvor den krydsede disse to gader. Hele kvarteret var inficeret med utallige højkriminelle og utugtige elementer af enhver art, og det kunne være livsfarligt at færdes dér.

Fra det første guldfund i 1848 til f.eks. 1880 steg Californiens befolkning fra mindre end 25.000 til 865.000, en stigning på 3.400%. De fleste var ureglerlige mænd mellem 20-40 år, og San Francisco var "a hell-roaring and bootstomping metropolis!"

Fra ca. 1910 fik man efterhånden/langsomt luget ud i det korrupte bystyre og tilsvarende blandt embeds- og politifolk, hvorved opnåedes definitiv kontrol over området. Alle steder, inkl. Purcell's blev taget i overtrædelser af regler og lukket, hvorved området egentlig ophørte med at eksistere fra 1921.

Tilsvarende i Los Angeles-området, der fra ca. 1880 begyndte at vokse fra mindre end 1 person pr. square mile indtil det i 1880'erne overgik San Franciscos befolkningstal og i 1940 havde dobbelt så mange indbyggere.

Reb Spikes: " In 1919, Jelly Roll was playin' with me four or five months (formentlig juli-november) in a place over in Oakland. It was a white dance hall downtown in a basement; it was a Hofbrau or something like that."

Sid LeProtti: "We met Jelly Roll Morton in Los Angeles when I was there with my famous LeProtti So Different Orchestra (1916). Jelly was quite a character; he was just as ornery as he was good ... had quite a lot of gold in his teeth. Reb Spikes was in my band, and Reb travelled with Jelly when they was around carnivals and tent shows in Oklahoma. In Los Angeles, Jelly played in a hotel. He played the blues a hundred and one times, and never played it the same way twice. He was a wonderful player and there's no doubt that he had the background to say that he was the originator of a lot of the present-day piano styles. For some reason or other, Jelly took a likin' to me. He gave me the manuscripts to some of his compositions, "The Crave" and "Jelly Roll Blues". He finally come up to San Francisco, where he got his own place. The place he had was on Columbus Avenue, downstairs in a cellar. It was a bad spot because everything was on Pacific Street. He had a little band there"

JRM åbnede, sammen med Anita Gonzales Johnson, "The Jupiter" på Columbus Avenue, rundt om hjørnet fra Pacific Street, men løb hurtigt ind i problemer med politiet, der ikke ville udstede danse-licens; Politichefens og JRMs egoer passede afgjort ikke sammen, og i løbet af kort tid opgav Anita og Jelly værtshusdriften og rejste til Washington. Den rette forklaring på de ufavorable forhold for nytilkomne er nok, at myndighederne allerede på det tidspunkt forsøgte at kvæle kvarterets aktiviteter og derved ændre tingenes tilstand.

The Jupiter

The Jupiter club was located in a basement just around the corner from Purcell's on Columbus Avenue, and like Purcell's it was also a *black and tan club* being open to all races. With time Morton developed a very competitive attitude towards Sid LeProtti and tried to steal members from Purcell's house band with higher pay. However they all refused because Morton was known to be a perfectionist and somewhat dictatorial with his sidemen. Despite performing in a basement, Morton's band was sometimes as large as ten pieces.

By the time Morton arrived in San Francisco, the Barbary Coast district was already under siege by the police department, which was in turn was fueled by a [Hearst](#) newspaper's crusade against the district. Morton, known for his brash and outspoken nature, quickly alienated the police department when he questioned why he could not acquire a [dance permit](#) for his club. When interviewed by Lomax in 1938, Morton described his meeting with the police captain. After insisting that he knew his rights about access to a dance permit, a police officer replied, "You heard what the captain said boy, we'll close you down if you allow dancing." Morton implies racial prejudice as a motivation by the police when he explains, "my place was black and tan – for colored and white alike." At that time many San Franciscans frowned on interracial dating.

Things escalated and the police would occasionally hang around the Jupiter's door and harass Morton's customers by saying, "Why did you come here? What's your name? Don't you know this place is likely to be raided any time?" In yet another incident the police convinced one of his waiters to plant a bottle of whiskey in the club in an attempt to shut the club down. That attempt failed but the harassment still continued. Frustrated with continuing police harassment, Anita Gonzalez convinced Morton in 1922 to leave the Jupiter and to find work in Seattle.



Purcell's "The So Different Café" givetvis med Sid LeProtts orkester på scenen i baggrunden.

Purcell's was located at 520 Pacific Street, and during the early 20th century was regarded as one of the most important music clubs of the west coast. In its early years it was also known as the *So Different Club*, but would later adopt the name of Purcell's. Purcell's was started by two African Americans, Lew Purcell and Sam King, who had previously worked as Pullman Porters. Though owned by African Americans, the club would be open to all races and was known as a *black and tan club*, due to its audience's racial diversity.

Purcell's was smaller than most dance halls and was furnished with just a bar, a few tables and chairs, and twenty or more benches which faced a dance floor. Though small, it was a very innovative establishment when it came to making money from its customers. On the opposite side of the room from the bar was a large partition. Behind that partition were female employees who were paid to dance with the customers. Customers could buy copper tokens for twenty cents each which would entitle them to one dance with one of the dancers. As soon as the customer was on the dance floor, the floor manager would approach them and urge them to order either a whiskey, cigar, or beer. Using a token or a dance-ticket to buy a dance from a female employee is the hallmark of *taxi dancing*, and indeed taxi dancing was first invented in San Francisco during this era.

Oftentimes the band played as many as thirty songs in an hour. Because of the rigorous performing schedule it was not unusual to find piano players whose fingers were protectively taped, and the pianists would often wear out a piano in just a year's time. Dancing was a major attraction of Terrific Street, and Purcell's management understood that its audience wanted to see the newest, most thrilling varieties of dance and music such as *Ragtime*, *Blues*, *Turkey Trot*, and the *Texas Tommy*. Gene Harris, a white pianist at the nearby Thalia dance hall stated, "*All the new dances came from Purcell's which hired the best colored entertainers from coast to coast.*"

During pianist Sid LePrutti's first time at performing at Purcell's, club owner Sam King noticed his special talents and immediately made Sid LePrutti the house band's new leader. Sid LePrutti would not only become a major jazz influence on Terrific Street, but his extensive interviews would leave behind one of the better documented descriptions of the district during its heyday. By 1915 Sid LePrutti had rebuilt the *So Different Jazz Band* into one of the finest performing groups of the San Francisco Bay Area. They are also said to have been the first band in America to use the new term 'jazz' in its name. His house band consisted of a clarinet, baritone sax, flute, piano, string bass, and drums.

LePrutti's grandmother was a famous *contralto* of San Francisco, and around 1860 she became the first African American woman to sing on a stage in California. Also fluent in German, LePrutti's grandmother arranged for him to take piano lessons from a German music teacher who not only trained LePrutti in classical music, but also encouraged him to memorize songs—something that would later help his skills in jazz improvisation. LePrutti would later evolve from musician to composer, and like other Barbary Coast musicians freely shared many of his arrangements with others (one pianist later falsely claimed LePrutti's "Sid's Rag" as his own work, and it went on to become, in modified form, part of the popular tune *Canadian Capers*).

Despite its sophistication in music, Purcell's was not a tame club and slummers often came there to see fights and nasty dancing. LePrutti recalled in an *Alan Lomax* interview how violence would occasionally occur. On one night a customer pulled out a pistol and started shooting, only to have the bartender hit him over the head with a whiskey bottle which ultimately caused his death.





California, 1917 (eller 1918). Fra venstre: "Common Sense" Ross, Albertine Pickens, Jelly Roll Morton, Ada "Bricktop"/"Bricky" Smith, Eddie Rucker og Mabel Watts fotograferet ved "Cadillac Café" i Los Angeles. Bette Yarbrough Cox har i sin research til "Central Avenue - It's Rise and Fall 1890-1955" fundet frem til, at "Morton ... worked at the Cadillac Café at 533 South Central Avenue. Morton also performed at the Penny Dance Hall/Pavilion and the Newport Bar".



Fred H. Solomon, indehaver af Penny Dance DeLuxe Hall, tidligere avisbud, var kommet til penge via en god idé. Han huskede sin egen fattigdom og foranledigede en del sociale arrangementer af godgørende art. Da Mosley's Dixieland Blue Blowers (et farvet orkester) tydeligvis har optrådt i etablisementet, er det vel sandsynligt, at Jelly Roll Morton også har kunnet opnå engagement.



Anita Gonzales (Anita Bessie Julia Gonzales/Johnson/Morton/Ford 1883-1952) og Ferdinand Morton, Californien. Flere kilder oplyser, at de blev gift i 1909 (bryllupsattest ikke registreret), og at dette fotografi er fra samme år. Andre kilder anfører, langt mere sandsynligt, Californien c. 1917-20.

1918-19



Fra venstre: Shep Allen (foto ex SA), ukendt ven, J. Chavez og Jelly Roll Morton i San Francisco, Californien, ca. 1919. Shep Allen: "As for Jelly Roll, I knew him very well during those early days in Chicago. When I was in Los Angeles 1916-17 with the Panama Trio, I saw Jelly Roll almost every day while he was in town. Anyway it would come, it was all right with Jelly Roll. It was all right if it broke good and it was all right if it broke bad, he just took it in his stride. He had the diamond in his tooth and a lot of money in his hands or in his pockets, all the time, every day." Efter sigende anskaffede Morton sig et Packard Twin Six Touring automobil i begyndelsen af februar 1919 i San Francisco, og på dette foto skulle det netop være JRM's egen bil, der ses.

A 3353
REGISTRATION CARD

Copy

SERIAL NUMBER 5379 **ORDER NUMBER**

1 **First name** Ford **Middle name** Joseph **Last name** Morton

2 **PERMANENT HOME ADDRESS:** 37th Vincennes
545 Aldine Sq. Chicago Ill.
(No.) (Street or R. F. D. No.) (City or town) (County) (State)

3 **Age in Years** 34 4 **Date of Birth** September 13 1884
(Month.) (Day.) (Year.)

RACE

White	Negro	Oriental	Indian	
			Citizen	Noncitizen
5	6 Yes	7	8	9

U. S. CITIZEN

ALIEN

Native Born	Naturalized	Citizen by Father's Naturalization Before Registrant's Majority	Declarant	Non-declarant
10 Yes	11	12	13	14

15 If not a citizen of the U. S., of what nation are you a citizen or subject?

PRESENT OCCUPATION

EMPLOYER'S NAME

16 **Actor** **Levi Circuit**

18 **PLACE OF EMPLOYMENT OR BUSINESS:** San Francisco Calif.
(No.) (Street or R. F. D. No.) (City or town) (County) (State)

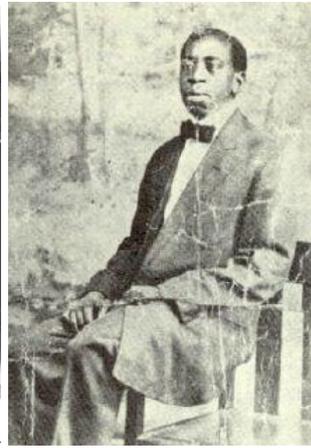
NEAREST RELATIVE

Name	19 Mrs. L. Morton
Address	20 1705 1/2 Central Ave. Los Angeles (No.) (Street or R. F. D. No.) (City or town) (County) (State)

I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE

P. M. G. O.
Form No. 1 (Red) 63-6171 **Lord Joseph. Morton** (OVER)

I 1918 (i San Francisco) foretager JRM WW1 draft registration i september, og anfører sin adresse til: 545 Aldine Square, 37th Street & Vincennes Avenue, Chicago. Hans stillingsbetegnelse er ACTOR og arbejdsgiveren Bert Levey Circuit Independent Vaudeville Theatres, San Francisco, Californien. Nearest relative oplyses som Mrs. L. Morton, 1705½ Central Avenue, Los Angeles - er det mon Laura Hunter, der spørger her? JRM fortalte selv, at han gjorde sit bedste for at undgå at blive indrulleret i militæret - læs nærmere på www.doctorjazz.co.uk - hvor dette dokument stammer fra.



Pianisten Tony Jackson, som JRM så meget op til (død april 1921).

T.h. sammen med "Panama Trio" med Cora Green, Carolyn Williams og Florence Mills. JRM var pianist en tid med "Panama Trio" i Californien.

1920



JRM med uidentificerede ledsagere formentlig i Californien c. 1920 - iflg. nogle kilder er personen på det nederste billede Shep Allen. Det synes at være JRMs eget automobil, man ser på billedet.

1921



Visumfoto, formentlig 7. oktober 1921

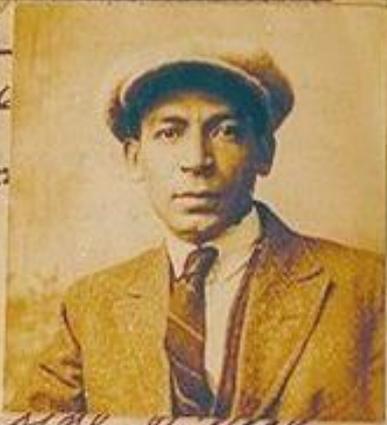
STATE OF CALIFORNIA,)
COUNTY OF SAN DIEGO,) SS.
Phil Morton, being first duly sworn, de-
poses and says: that _____ is a citizen of the United States: that he de-
sires to visit the Republic of Mexico for the purpose of Working
Musician to be accompanied by _____

that he was born on the Sept day of 20th
at New Orleans in the State of Louisiana

that his personal description is as follows: Photog:
Height, 5 feet, 9 inches;
Weight, 140 pounds;
Color of eyes, Black
Complexion, Light Brown
Visible marks or scars, Mole on left side of face

That the photograph attached hereto is a photograph of h is self and _____

Subscribed and sworn to before me this 7th day of Oct, A.D. 1921
J. B. McLean
Chief of Superior Court
San Diego County, California
S. F. Lacey



JRMs visum ansøgning til indrejse i Mexico 7. oktober. Her angiver han sin fødselsdag til at være 20. september 1890 (ex research Phil Pastras).



Lige i begyndelsen af november 1921 antages det (iflg. Ruud Overduin, ex VJM 2018), at Morton spillede med eget band "Original Jelly Roll Morton and his Famous Creole Band / Black and Tanners" i "Plata Real Night Club" i U.S. Grant Hotel, Broadway/Fourth Avenue, San Diego, Californien. Besætning: Willie Moorehead, trb. Wade Whaley, clt. JRM, pno. Dink Johnson, dms. Engagementet varede højst et par uger, 5 aftener à 3 timer ugentligt.



"The Bivouac Grill Room", U.S. Grant Hotel, San Diego, Calif., inden det blev ombygget til "The Plata Real Night Club".



JRM, tid og sted ukendt, men samme slips som på foto fra 1922

JRM udtaler i Lomax' bog "Mister Jelly Roll": *I made my first record in 1918 for some company in California. Reb Spikes, Mutt Carey, Wade Whaley, Kid Ory and I recorded "The Wolverines" and "King Porter", but we never heard from those records.* Der var (iflg. Laurie Wright) faktisk en sort kvinde, der på det tidspunkt ledede et mindre pladeselskab, men der er endnu ikke sporet optagelser. Årstallet er sandsynligvis også nærmere 1922. Blæsergruppen svarer i hvert fald til besætningen i det band, som Kid Ory selv havde på et tidspunkt i 1922:



Fra venstre: Baby Dodds, dms. Kid Ory, trb. Mutt Carey, cnt. Ed Garland, pno/sbs. Wade Whaley, clt. Nogle kilder daterer dette billede til c. 1913. Baby Dodds er imidlertid født i 1898 og fik sit første trommesæt i 1914; Baby Dodds og Ed Garland kom til Californien i 1921 som medlemmer af King Olivers orkester, Wade Whaley kom i 1922 (til JRMs orkester), og billedet er langt mere sandsynligt fra 1922 (Whaley trådte til hos Ory i Oakland). Reb Spikes mener, at fotoet er taget i The Dreamland, Fourth Street and Standard, Los Angeles.

Kid Orys indspilninger for entreprenørerne (John Curry og Benjamin Franklin "Reb") Spikes Bros., (deres label var SUNSHINE påtrykt Ory's Sunshine Orchestra) og pladeselskabet (Arne Andreas) Nordskog (som først udsendte pladen på egen label påtrykt SPIKES SEVEN PODS OF PEPPER ORCHESTRA) i juni 1922 i Santa Monica er imidlertid med ændret besætning. Wade Whaley var forhindret på dagen og Oliver "Ollie"/"Dink" Johnson blev nærmest tvunget med på klarinet - han var broder til William "Bill" Johnson samt Anita Gonzales, som Morton måske var gift med, men i hvert fald i perioder levede sammen med. Foruden Johnson, Carey, Ory og Garland spillede Fred Washington piano, medens Ben Borders afløste Baby Dodds. Man skulle iht planen kun have akkompagneret to sangerinder, Roberta Dudley og Ruth Lee, der sang Spikes' kompositioner. Men Ory følte sig lidt i baggrunden med sangerinderne, og fik lov til at indspille 2 instrumentalsider, hans egen "Ory's Creole Trombone" samt Spikes' "Society Blues". Pladen er ret sjælden, men oplaget var faktisk 5.000 stk., ligesom hos de store selskaber på østkysten. Spikes solgte langt størsteparten af oplaget fra deres forretning i Los Angeles (Hollywoods skuespillere var ivrige aftagere), og klistrede deres egen etiket oven på Nordskog's - det hele endte i et større retsopgør, hvor Nordskog trak det længste strå.

Kid Orys datter udtalte, at "They had to baffle Dink Jonson's drums..." - men han spillede jo altså klarinet ved optagelserne!! Andre kilder har nævnt JRM som pianist på i hvert fald Roberta Dudley siderne - da alle siderne er indspillet samme dag, er dette næppe sandsynligt.

JRM brugte i 1926/27 Baby Dodds og Kid Ory på sine "Red Hot Peppers" Victor-indspilninger, og kort før sin død i 1941 blev JRM atter genforenet med Ory, Carey og Garland i Los Angeles.

JRM har givet kendt til Kid Ory orkestrets plader, og man må næsten tro, at navnet "Pods Of Pepper" har været del-inspiration til "Red Hot Peppers".





Oliver's band fotograferet ca. 25. november 1921 i San Francisco (billedet stammer fra Lil Hardin's scrapbog - læs meget mere på **Chris Albertsons blog** <http://stomp-off.blogspot.dk/>). Fra venstre: Minor "Ram" Hall, dms. Honoré Dutry, trb. "King" Oliver, cnt. Lil Hardin, pno. David "Davey" Jones, alt. Johnny Dodds, clt. Jimmie Palao, vln., og Ed Garland, sbs. Band'et havde fast engagement i "Pergola Dancing Pavilion" i San Francisco fra 12. juni 1921 og seks måneder frem - hvor Lil Hardin rejste tilbage til Chicago. Her har JRM muligvis assisteret som pianist ved forskellige lejligheder, og i april 1922 fik JRM anledning til at engagere King Oliver i et af sine orkester-projekter (10-mands band) i Los Angeles-området.

I det hele taget havde JRM en del at gøre med både Ory's og Oliver's folk, og på et tidspunkt i 1922 sendte han bud til New Orleans efter Buddy Petit, Frankie Dusen og Wade Whaley, da han sammen med Bill Johnson og enten Dink Johnson eller Ben Borders ville danne et nyt/ægte New Orleans band til et mere celebret og skuespillerbesøgt etablissement. Petit og Dusen kunne dog efter sigende ikke ændre deres forældede sædvaner ift offentlig fremtræden, og rejste snart hjem igen - trods orkestrets succes. Whaley rejste imidlertid ikke hjem, og hans tilstedeværelse på fotografiet af Kid Ory's band sandsynliggør tidspunktet til 1922.



Joseph "Buddy" Petit
(opr.: Crawford)



Frank "Frankie" Dusen



Wade Whaley



William Manuel "Bill" Johnson

**VOCALSTYLE CO. COMPLETES
"JELLY ROLL" MORTON SERIES**

**Cincinnati Roll Manufacturer Records Numbers
by Famous Blues Artist—Musician Has
Interesting Career**

CINCINNATI, June 16.—The Vocalstyle Music Co. has just completed a complete recording of all of "Jelly Roll" Morton's blues and rag numbers. The releases will be known as the "Jelly Roll Morton's Famous Rag, Stomp and Blues Series." They will include "Kansas City Stomps," "Grandpa's Spells," "King Porter," "Mr. Jelly Lord," "New Orleans Blues," "The Pearls," "Wolverine Blues," "Alabama Nights," "London Blues," "Chicago Breakdown," "Shreveport Stomps" and "Any Ox."

"Jelly Roll" Morton is known as one of the most unique and interesting characters among negro pianists. During the last fifteen years he has traveled to practically every city of any size in the central, southern and western States, where he has many admirers. From the river boats and backroom cafes he has gradually worked his way into the best cafes and dance halls, until today he is nationally known for his compositions and playing.

Leading musicians throughout the country consider Mr. Morton an artist in his style of playing and extemporizing blues and rag selections.

The entire group of works of Mr. Morton will shortly be published in folio form by Melrose Brothers of Chicago.



Fred Morton



Det tidligste kendte foto af JRM som pianist - formentlig Chicago efterår 1922/forår 1923, hvor JRM var kommet retur fra Californien. Printet findes i mere eller mindre dårlige udgaver - uheldigvis jo bedre kvalitet, des mere beskåret. Billedet til venstre (Cincinnati avisnotits, men også kendt fra en Chicago avis), er en lodret tippet udskæring af det større billede.



Også dette foto stammer fra søsteren Améde Colas, og hun har selv oplyst, at det er fra 1921-22. Laurie Wright mener, at billedet er fra 1923 og den seneste research indikerer, at JRM kom til Chicago i foråret 1923. Muligvis taget til brug for reklame ifm indspilningerne for Gennett Records.

1923

Grammofon optagelse for Paramount i Chicago juni 1923 med formentlig Tommy Ladnier, cnt. Roy Palmer, trb. Wilson Townes, clt. Arville Shirley "Bunky" Harris, alt/ten. JRM, pno. Jasper Taylor, dms. (Charles Harris, ex Erskine Tate, har været nævnt på sax; seneste forskning tyder på Arville Harris).

Indspillede titler: "Big Fat Ham" og "Muddy Water Blues" - melodititler og orkesternavn i første omgang med fejlstavninger "Big Foot Ham" og "Muddy River Blues" samt Jelly Roll Marton and His Orchestra. Alt i alt forbavsende velspillet musik med JRMs fremadgående, avancerede klaverspil som en stærk faktor. Wilson Townes er måske lidt svag i de nodeudskrevne breaks, men ellers en usædvanlig kraftfuld klarinettist. Townes og Taylor havde omkring 1917 sammen spillet i og indspillet med W. C. Handy's Orchestra of Memphis, og JRM havde tilsyneladende et kortere orkester-samarbejde med W.C.Handy på dette tidspunkt. Der er dog en mindre usikkerhed om tilstedeværelsen af Palmer, Townes og Harris.



Thomas J. "Tommy" Ladnier



Roy Palmer

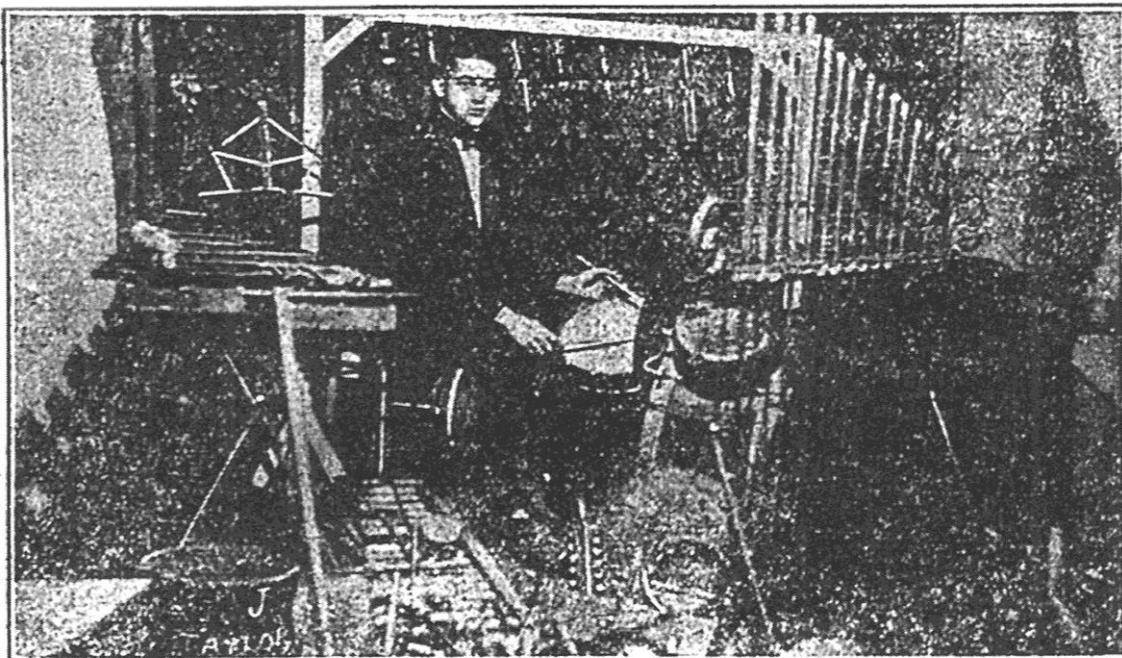


Jasper Taylor



Arville Harris

T.v.: Muligvis Wilson Townes og Charles Harris. T.h. lille format: Definitivt Charles Harris. T.h. stort format: Arville Harris. JRMs orkestermusik var direkte omsat fra klaverformen, og krævede habile nodelæsere. I september 1924 benyttede JRM altsaxofonisten Alex Poole, som tidligere - sammen med Townes - var med i saxgruppen i W. C. Handy's Orchestra. Når man tager Pooles ubehjælpssomme formåen i betragtning, kan man godt undre sig over, at Townes - hvis det altså er ham på pladen - har været en så meget bedre musiker?



JASPER TAYLOR TRAP DRUMMER

With Clarence Jones Orchestra at the New Owl Theatre, and his Musical Devices

Washboard Harmony

Jasper Taylor, a member of Jimmie O'Bryant's famous original Washboard band and originator of that weird rhythm known as "washboard harmony," will soon tour the United States.

Jasper has no equal and is regarded as the greatest exponent of "wash-



JASPER TAYLOR

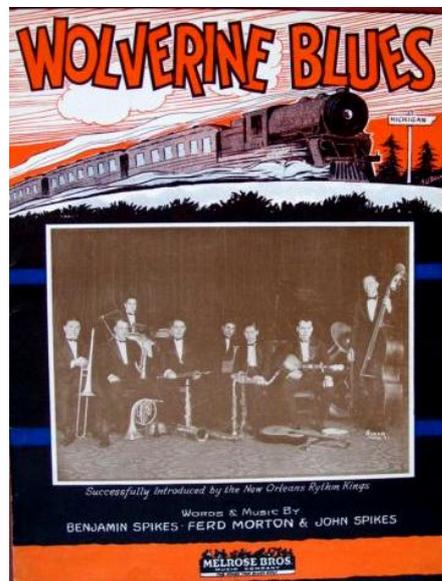
board" artist in the world. He is now in rehearsal with O'Bryant's famous Washboard band for a national tour of the country in order that his many friends and admirers may see him in person. He has just signed a long term exclusive contract with the Paramount company, so that his many admirers will be able to get his phonograph records while he is on the circuit.

Jasper Taylor har over en årrække ikke været ganske ukendt, når man tager ovennævnte omtaler i betragtning. Den første fra Indianapolis Freeman den 21. april 1917, den anden fra Chicago Defender, 15. august 1925. Taylor må have været en af de tidligste slagetøjspecialister. Det fortæller vel også lidt om Jelly Roll Mortons egen status,

Grammofonoptagelse for Gennett i Richmond, Indiana, 17-18. juli, hvor JRM ud over sine piano soli blev involveret med New Orleans Rhythm Kings, der antagelig bestod af: Paul Mares, cnt. George Brunies, trb. Leon Roppolo, ctt. Jack Pettis, C-mel. Glenn Scoville, alt/ten. Don Murray, ten. Kyle Pierce, pno. Bob Gillette, bjo. "Chink" Martin Abraham Sr., bbs. Ben Pollack, dms.

JRM spillede med på 8 udgivne orkestersider af 5 forskellige kompositioner, heraf 2 af hans egne: "Sobbin' Blues", "Clarinet Marmalade", "Mr. Jelly Lord", "London Blues" og "Milenberg Joys". Piano soli: "King Porcor", "New Orleans Joys", "Grandpa's Spells", "Kansas City Stomp", "Wolverine Blues" og "The Pearls". Dette kunne meget vel være den første 'inter racial' studieoptagelse nogensinde. I øvrigt er der disput angående antallet af medvirkende saxofonister. Man hører ofte tydeligt 1 klarinet og 2 saxofoner samtidig, og på "Sobbin' Blues"/"London Blues" muligvis sakkor med 3 saxofoner. Den anførte besætning er derfor sandsynlig, trods det, at den medvirkende banjoist Gillette har udtalt, at der kun medvirkede klarinet og saxofon. Der er tydeligt tale om tuba og ikke bas, som Gillette påstår. En anden af band'ets banjoister, Lew Black, har bekræftet, at Gillette er manden på disse optagelser. Samtlige klaversoli er fremragende, epokegørende og det er forståeligt, at folk som Billy Taylor og Dave Brubeck mange år efter nærrede dyb beundring for JRMs kunnen.

MONTE BALLOU SAYS, "BOB GILLETTE (WOLVERINES) INFORMS ME OF SOME PERSONNEL MISTAKES IN THE NORK (P. 19, H.D.). ONLY RAPOLLO & SCOVILLE WERE IN THE BAND; CHINK MARTIN PLAYED BASS, AND BOB GILLETTE PLAYED BANJO IN PLACE OF LEW BLACK. THAT ELIMINATES PETTIS AND DON MURRAY. BOB ALSO CONFIRMS THE PRESENCE OF JELLY ROLL MORTON. BOB AND HIS WIFE HAVE A DANCE ACT; HE STILL THINKS BIX WAS THE BEST."



New Orleans Rhythm Kings havde allerede den 13. marts 1923 indspillet JRM's "Wolverine Blues" for Gennett, altså før end han selv gjorde det.



De kasserede matricenumre 11542, Bucktown Blues, og 11543, Angry, med Leon Roppolo og Chink Martin Abraham har altid undret diskograferne - da en klarinet/tuba konstellation ikke forekom sandsynlig. Men der er i virkeligheden tale om guitar-duetter.

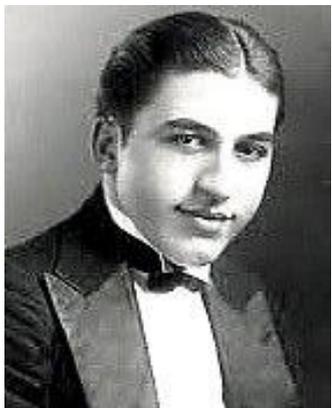
Siderne blev tilsyneladende aldrig udgivet til trods for blyantsnotitsen i indspilningsjournalen: "Believe this could be used".

Ovenfor t.h., et billede af netop Roppolo, hvor han spiller guitar ved en udflugt til Lake Ponchartrain i 1924. T.h.: Rappolo fik violin undervisning som barn, så guitarspillet var ikke noget problem.

Af de indspillede titler fremgår det, at de fem sider med JRM er noget mere forhåndstilrettede, medens de tre sider med Kyle Pierce i højere grad er improviseret musik hele vejen igennem. NORCs store begejstring for samarbejdet med JRM må således ligge i hans arrangerede passager (og Kyle Pierce er bestemt en udmærket pianist). JRMs navn figurerer da også som medkomponist på "Milenberg Joys", hvor han helt tydeligt har skrevet stemmer ud til den første del af nummeret - de arrangements tekniske tiltag forklarer måske, hvorfor indspilningerne foregik over flere dage og krævede hotelophold. Det helt uforståelige er imidlertid, at JRM ikke tildeles så meget som et enkelt piano break endsige en solo.



New Orleans Rhythm Kings f.v.: George Brunies, Paul Mares, Ben Pollack, Leon Roppolo, Melville J. Stitzel, Voltaire "Volly" De Faut, Lew Black og Steve Brown. Det er ikke, som ofte anført, Elmer Schoebel ved klaveret og Jack Pettis med saxen.



Elmer Schoebel og Mel Stitzel



Volly De Faut og Jack Pettis





Courtesy of the Pettis family

En anden udgave af New Orleans Rhythm Kings, hvor besætningen vekslede jævnligt:
George Brunies, Jack Snyder, Jack Pettis, Elmer Schoebel, Leon Roppolo, Paul Mares, Arnold Loycano



Courtesy of the Pettis family

Gennett Studiet, Richmond, Indiana

Der findes ingen billeder af JRM/NORK ved optagelserne hos Gennett i Richmond, Indiana. For at give et indtryk af studiets udseende/beskaffenhed vises på efterfølgende 5 sider et antal billeder af andre bands, der også indspillede i samme studie.





**HITS
FIRST**



**HITS
ALWAYS**

There's a "Gennett" for All Moods. You're Sure to Find a Favorite Here

HOME BREW BLUES

Real Blues by the Happy Harmonists

THERE'S A LIGHT IN THE VALLEY

A Thanksgiving Hymn by the Criterion Quartette

WOLVERINE BLUES

Another Wonderful "Jelly Roll" Morton Piano Solo

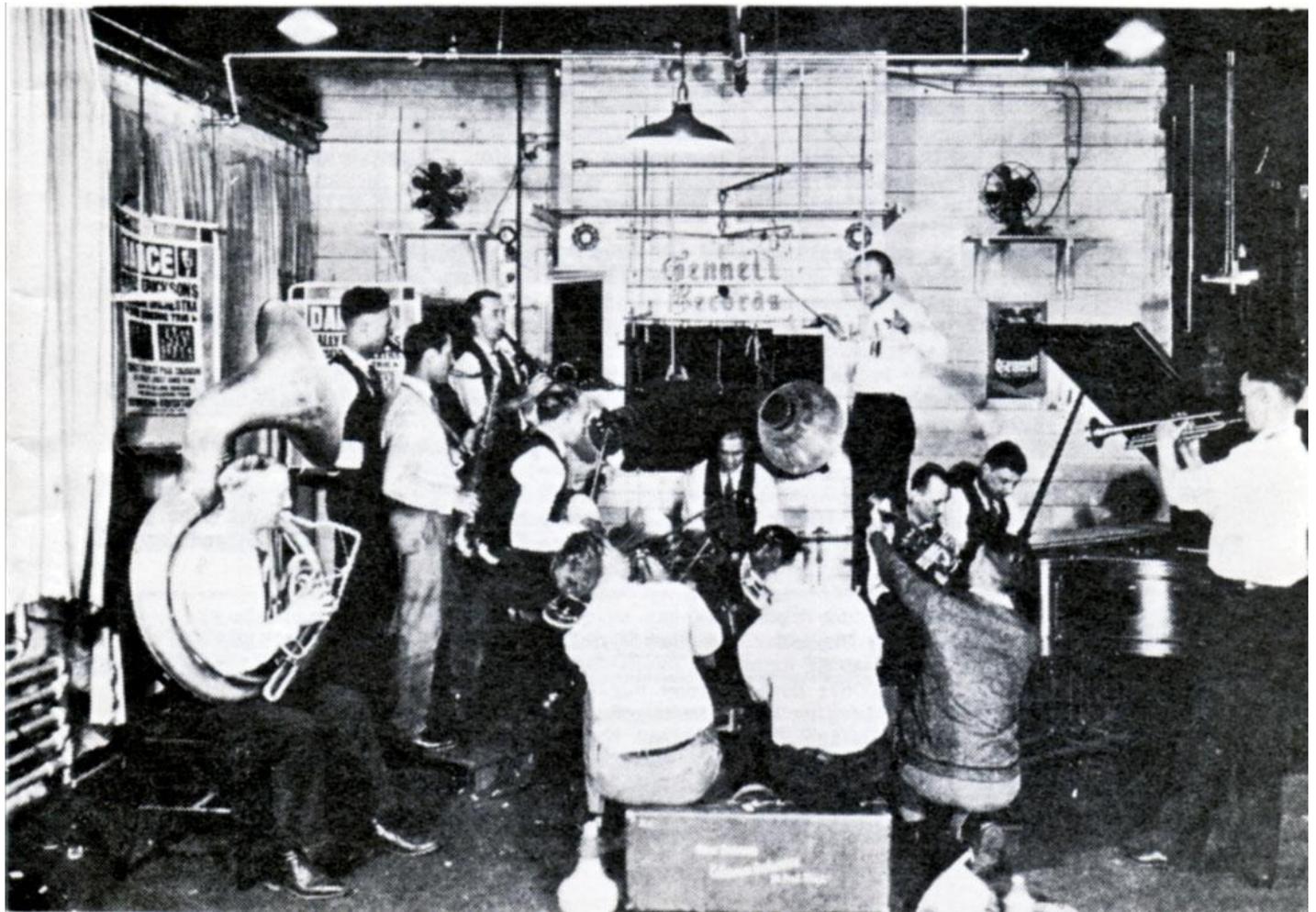
HE'S NEVER GONNA THROW ME DOWN

The Latest Hit Song by Josie Miles

GENNETT RECORDS

At Your Neighborhood Dealer

THE STARR PIANO CO., Chicago Distributors





Art Landry and His Call of the North Orchestra, Richmond, 2. juni 1923, Indiana. Billedet viser også, hvordan man - ved hjælp af gardinophæng - dæmpede efter- og lydklang i indspilningslokalet og hvordan man anbragte musikerne i forhold til lydtragten for at opnå bedst mulig balance i musikbilledet. Forud for Richmond havde Gennett foretaget indspilninger i eget New York City studio.

Henry Gennett - og hans tre sønner Harry, Clarence og Fred - udvidede Gennetts forretningsområde (The Starr Piano Co.) til at indbefatte grammofonpladefremstilling (modsat valser) i foråret 1919. Det var Starr's forretningsfører i Chicago, Fred Wiggins, der opdagede kunstnere som King Oliver's Creole Jazz Band, New Orleans Rhythm Kings (ex Friar's Inn) og Jelly Roll Morton. Deres succes ansprede Indiana-borgere som Bix Beiderbecke og Hoagy Carmichael til at drage til Richmond.



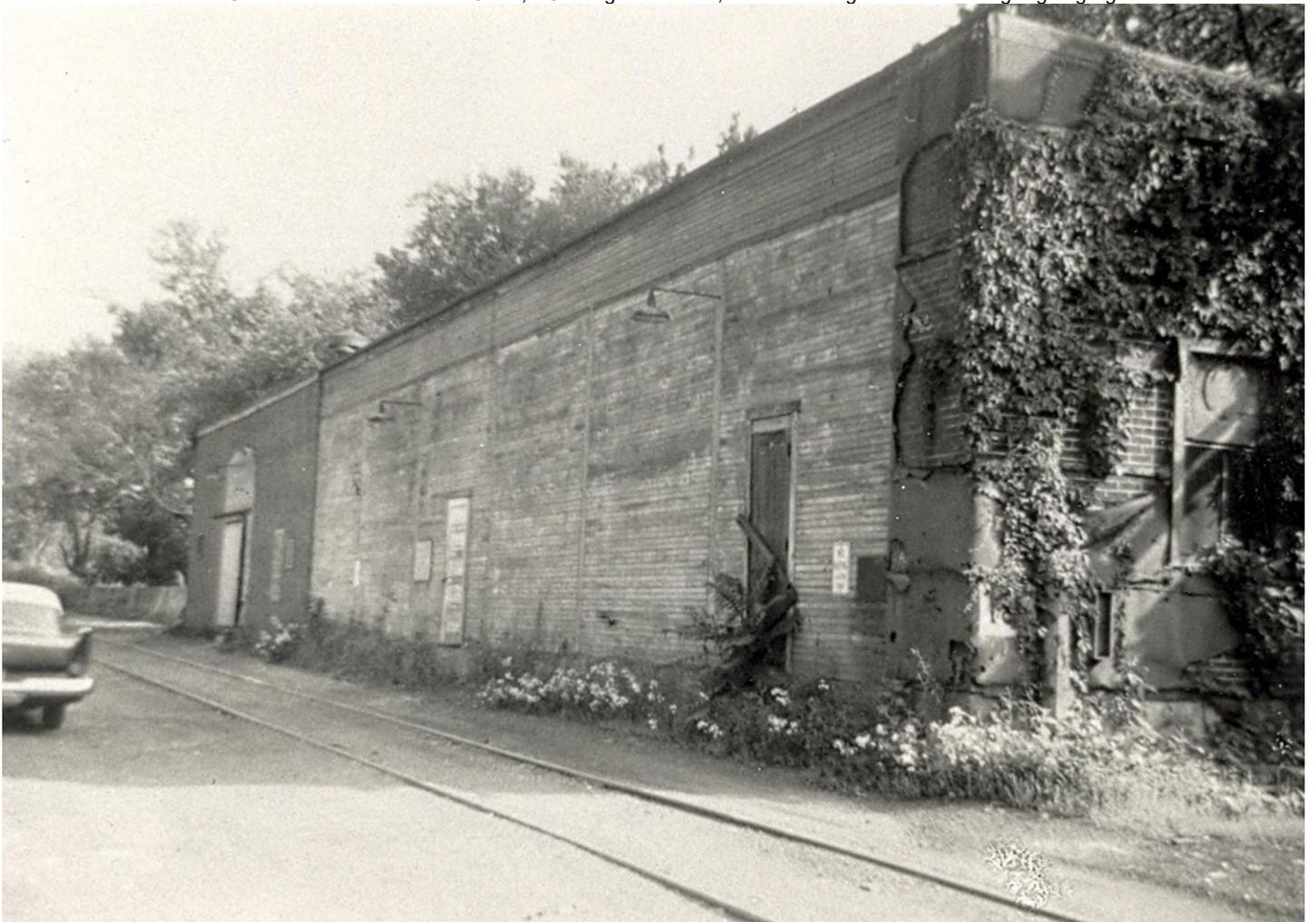




Gennett-studiet, Richmond: "... records cut in the dreary, depressing frame studio building, located at the far end of the main assembly building of the Starr Piano company, were for the most part very good jazz Gennett masters were released under several labels, including Champion, Buddy, Bell, Black Patti, Herwin, QRS, Challenge, Conqueror, Superior, Supertone, and Silvertone. As a result of Harry Gennett's business trip to England in 1916, Gennett items appeared in that country on Winner, Guardsman, Coliseum, Vocalion, and many others. In addition, Gennett masters were leased or sold outright to Paramount, Vocalion, and Okeh."



Bygningen lå mellem Whitewater River og jernbanesporene, og havde tidligere været anvendt som tørreovn for træ. I 1921 blev den ryddet indvendigt og omdannet til lydstudie i den ene ende (længst tilbage) og arbejdslokale for samling/montering af klaverer og flygler. Der blev ophængt gardiner og tæpper til at dæmpe lyden, og Ezra Wickemeyer installerede optagelsesudstyret. Der måtte i øvrigt holdes pause i optagelserne, når godstogene kørte forbi! Champion var den sidst eksisterende label, og den blev i juni 1935 solgt til Decca. Dette var årsagen til, at Decca/Brunswick, England, senere kunne udsende Gennett masters med f.eks. Oliver, NORK og Wolverines, som derved også blev almindeligt tilgængelige i Danmark.



11527 OK ✓	The Lord's Prayer	William Jennings Byran	7-3-23
11527A OK ✓	The Lord's Prayer	William Jennings Byran	7-3-23
11527B OK ✓	The Lord's Prayer	William Jennings Byran	7-3-23
11528	Andante Cantabile	Hotel Gibson Orch. (String Quartette)	7-3-23
11529 OK ✓	The Ideal Republic	William Jennings Byran	7-3-23
11529A OK ✓	The Ideal Republic	William Jennings Byran	7-3-23
11530 OK ✓	The Virgin Birth	William Jennings Byran	7-3-23
11530A OK ✓	The Virgin Birth	William Jennings Byran	7-3-23
11531	Test	William Jennings Byran	7-3-23
11532 OK ✓	Poppies	Art Landry & his Orch.	7-13-23
11532A OK ✓	Poppies	Art Landry & his Orch.	7-13-23
11533 OK ✓	In a Covered Wagon	Art Landry & his Orch.	7-13-23
11533A OK ✓	In a Covered Wagon	Art Landry & his Orch.	7-13-23
11534 OK ✓	In a Tent	Art Landry & his Orch.	7-13-23
11534A OK ✓	In a Tent	Art Landry & his Orch.	7-13-23
11535	Sobbin' Blues	New Orleans Rythm Kings	7-17-23
11535A	Sobbin' Blues	New Orleans Rythm Kings	7-17-23
11535B	Sobbin' Blues	New Orleans Rythm Kings	7-17-23
11536	Marguerite	New Orleans Rythm Kings	7-17-23
11536A	Marguerite	New Orleans Rythm Kings	7-17-23
11537 ✓	King Porter (A Stomp)	Ferd (Jelly Roll) Morton	7-17-23
11538 OK ✓	New Orleans (Blues) Joy	Ferd (Jelly Roll) Morton	7-17-23
11538A OK ✓	New Orleans (Blues) Joy	Ferd (Jelly Roll) Morton	7-17-23
11539	Angry	New Orleans Rythm Kings	7-17-23
11539A	Angry	New Orleans Rythm Kings	7-17-23
11540	Clarinet Marmalade	New Orleans Rythm Kings	7-17-23
11540A	Clarinet Marmalade	New Orleans Rythm Kings	7-17-23
11541	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11541A	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11541B (loud)	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11541C (soft)	Mr. Jelly Lord (Blues-Joys)	New Orleans Rythm Kings	7-17-23
11542	(Bucktown Blues)	M. Abraham & L. Rappolo	7-17-23
11543	Angry	M. Abraham & L. Rappolo	7-17-23
11544 ✓	Grandpe Spells (A Stomp)	Ferd (Jelly Roll) Morton	7-18-23
11545 ✓	Kansas City Stomp	Ferd (Jelly Roll) Morton	7-18-23
11546 ✓	Wolferine Blues (Joys)	Ferd (Jelly Roll) Morton	7-18-23
11547 ²²³ ✓	The Pearls (A Stomp)	Ferd (Jelly Roll) Morton	7-18-23
11548	I Forgave You	K. K. Pierce	7-18-23
11549	St. Louis Blues	K. K. Pierce	7-18-23
11550	London Blues	New Orleans Rythm Kings	7-18-23
11550A	London Blues	New Orleans Rythm Kings	7-18-23
11551	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551A	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551B	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11551C	Milenberg Joys	New Orleans Rythm Kings	7-18-23
11552	Mad (Cause you treat me this way)	New Orleans Rythm Kings	7-18-23
11552A	Mad (Cause you Treat me This way)	New Orleans Rythm Kings	7-18-23



JRM selv indspillede 6 klaverstykker ved denne lejlighed (se også nedenfor)



George Brunies



Leon Roppolo



Paul Mares



Don Murray



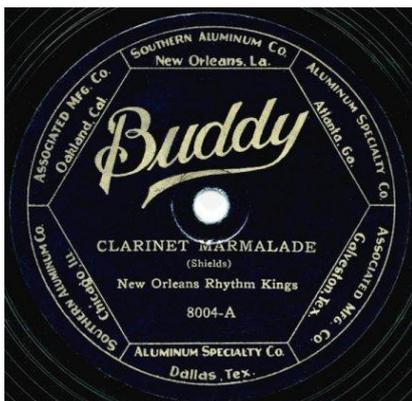
John Baber "Jack" Pettis



Bob Gillette

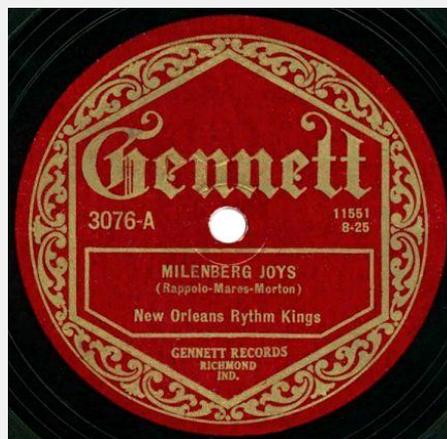
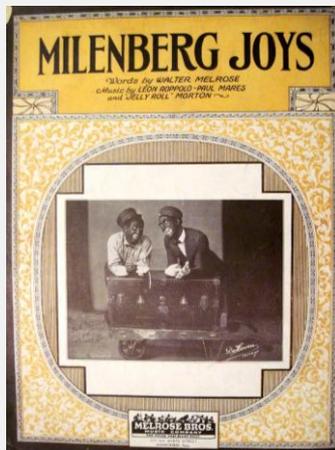


Ben Pollack



"Chink" Martin Abraham Sr.





Grammofon optagelse for Okeh i Chicago c. den 30. oktober 1923 med formentlig "Natty" Dominique, cnt. "Zue" Robertson, trb. Horace Eubanks, clt. JRM, pno. W. E. "Buddy" Burton, dms.

Indspillede titler: "Some Day Sweetheart" og "London Blues". C. Alvin "Zue" Robertson er en af de mere sagnomspundne New Orleans musikere - og disse sider er hans eneste kendte pladeoptagelser. Robertsons berømmelse er knap så forståelig at dømme ud fra disse indspilninger. Horace Eubanks, med en lidt skinger tone og nogen usikkerhed, er heller ikke noget særligt fund. Der er dertil usporede matricenumre, og Robertson huskede optagelser som "Mr. Jelly Lord"/"Milenberg Joys"/"Jelly Roll Blues"/"Wolverine Blues" fra denne lejlighed.



Anatie "Natty" Dominique



Horace Eubanks



Robertson, formentlig Chicago c. 1920



Robertson + søster/svoger, formentlig Chicago c. 1920

Zue Robertson's søster og svoger begik sig med en comedy act i et vaudeville show. De kaldte sig "McNeil and McNeil", og Zue Robertson, som også var en habil pianist, rejste med dem og akkompagnerede dem på klaver. Pops Foster: "Zue could play all styles real good (on trombone). He was one of the best players around ... could play piano very good too, played piano before the trombone".



Zue Robertson (probably 1910 print acquired from Jazz Man in L.A. in 1946.

Robertson, formentlig New Orleans c. 1910.
Formentlig omkring tidspunktet for hans medvirken i Magnolia Band, New Orleans.

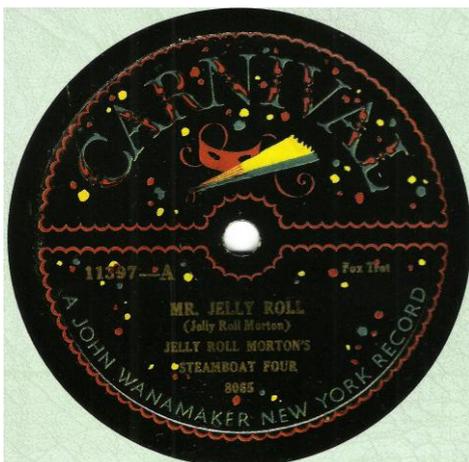
1924

Grammofon optagelse for Marsh Laboratories (Paramount) i Chicago c. april 1924 med formentlig "Memphis", comb. Jack Russell, kazoo. Boyd Senter, clt. JRM, pno. Paramount-udgaven bærer titlen "Mr. Jelly Lord", medens andre udgaver har "Mr. Jelly Roll".

Indspillede titler: "Mr. Jelly Lord" og "Steady Roll". På "Steady Roll" er besætningen Jack Russell, kazoo. Russell Senter, kazoo. Boyd Senter, bjo - denne pladeside altså uden JRMs deltagelse. Dette skyldes muligvis, at JRM ikke var begejstret for brugen af kazoos (et producer påfund?). Boyd Senter er ikke en speciel interessant instrumentalist i jazzsammenhæng.



Boyd Senter. JRM var tidligt ude med at lede og blande hvide og farvede musikere i orkestre i pladestudiet.



Grammofon optagelse for Marsh Laboratories (Paramount) i Chicago c. april 1924, JRM piano soli.

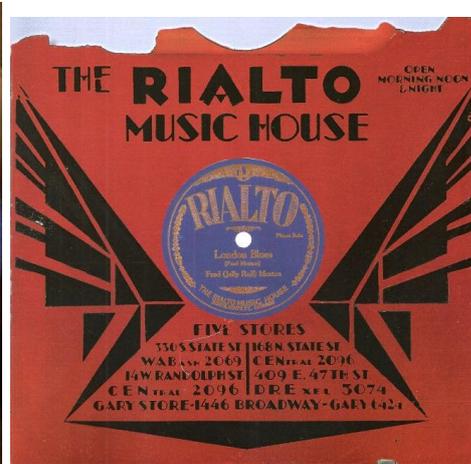
Indspillede titler: "Thirty Fifth Street Blues" og "Mamanita". Fremragende klaversoli, der illustrerer JRMs kompositionstalent, idérigdom og tekniske kunnen.



Grammofon optagelse for Marsh Laboratories (Paramount og Rialto) i Chicago c. april-maj 1924, JRM piano soli. Indspillede titler: "Frog-I-More Rag" og "London Blues".

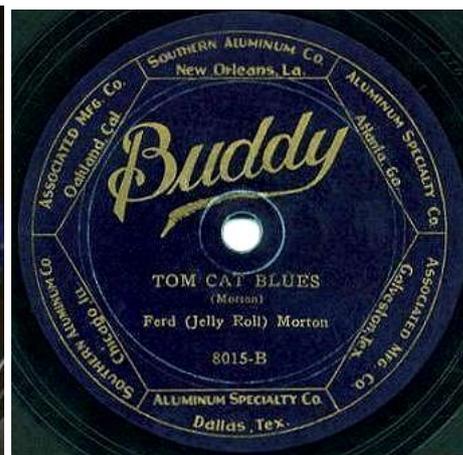
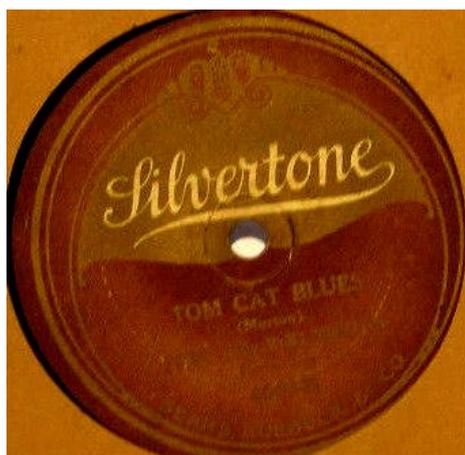
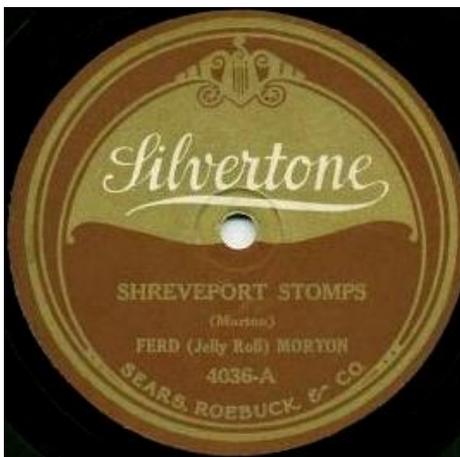
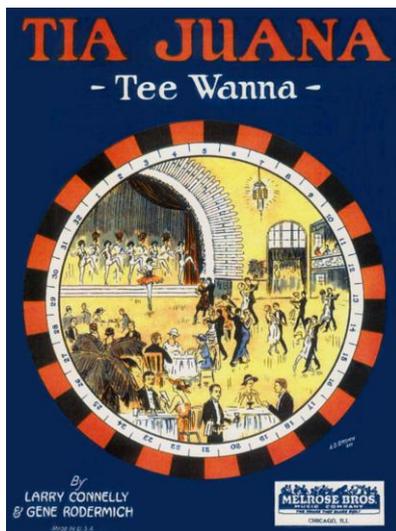


John Steiner fandt i sin tid Paramounts prøvetryk af FROG-I-MORE RAG (udgivet af Steiner-Davis 1944), som ikke oprindeligt blev udsendt af selskabet



Den uhyre sjældne Rialto-plade, der ikke desto mindre blev solgt i 2 eksemplarer i løbet af 2012 (ét ex. Mark Berresford, og ét ex. Andreas Schmauder). Denne plade var kun tænkt som en demonstrationsplade for The Rialto Music House - en forretningskæde med 3-4 butikker i Chicago-området.

Grammofon optagelse for Gennett i Richmond, Indiana, den 9. juni 1924, JRM piano soli. Indspillede titler: "Tia Juana", "Shreveport Stomps", "Mamanita", "Jelly Roll Blues", "Big Foot Ham", "Bucktown Blues", "Tom Cat Blues", "Stratford Hunch" og "Perfect Rag".

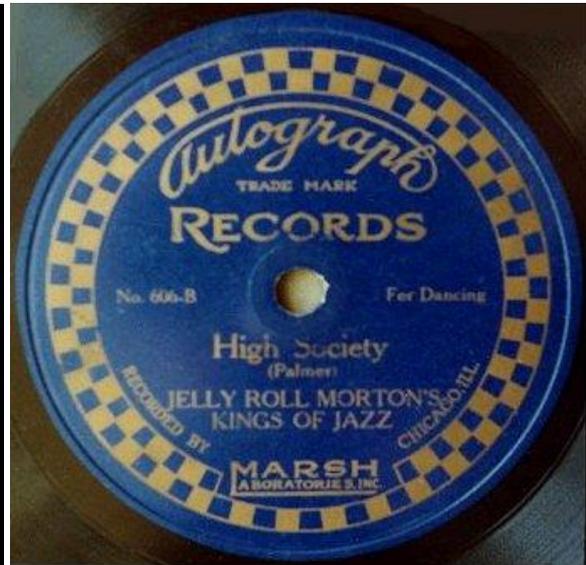




Igen er der tale om uforlignelige soli. Man bemærker den store kompleksitet, og de mange vanskelige rytmiske passager. På dette tidspunkt boede JRM på 35th and Grand Boulevard (senere South Parkway).

Grammofon optagelse for Marsh Laboratories (Autograph), Lyon & Healy Building, Chicago c. september/oktober 1924 med Lee Collins, cnt (open). Unknown, cnt (muted) on titles 3+4. Roy Palmer, trb. "Balls" Ball, clt. Alex Poole, alt. JRM, pno.

Indspillede titler: "Fish Tail Blues", "High Society", "Weary Blues" og "Tiger Rag". "Fish Tail Blues" blev senere til "Sidewalk Blues". Alex Poole stammede fra W. C. Handy's band. Ball har man aldrig hørt mere om før eller siden. Det er svært at forstå, at den ubehjælpssomme musik på disse sider kan have haft større interesse, når man tænker på, hvad New Orleans Rhythm Kings (med og uden JRM) samt King Olivers og Armand Pirons orkestre havde indspillet på dette tidspunkt.



Leeds "Lee" Collins



Roy Palmer



Muligvis Alex Poole

Lee Collins: "When I was working at the Lincoln Gardens (med King Oliver, hvor Collins indtrådte 2. september 1924), I ran around some with Jelly Roll Morton, and he talked to me about making some records with him. So one day, I went over to see him about this at his room at 35th and Grand Boulevard (now South Parkway). There he was - in bed with two women, one sitting on each side of him. I tell you, he was some character!

Jelly wanted to know - was I going to stay in Chicago or run on back home like a lot of other New Orleans musicians did. Then he asked me to come to work with him. "You know that you will be working with the world's greatest piano player," he boasted. I told him I knew he was one of the greatest jazz pianists, but he said, "Not one of the greatest - I am THE greatest!"

Jelly finally got dressed, and we went in his car to see the manager of a big-name ballroom out on the South Side. But he and this man could not come to any agreement on the price Jelly wanted for playing there. He told the manager, "You bring Paul Whiteman out here and pay any price he wants because he has the name of 'King of Jazz'. But you happen to be talking to the real king of jazz. I invented it and I brought it here." Jelly was a peculiar man - if he liked you he liked you too much, and it was the same way if he hated you. He was also very prejudiced and liked nothing but Creoles.

I finally did make some records with Jelly Roll. They were on the Autograph label, and we recorded in the old Lyon and Healy building.



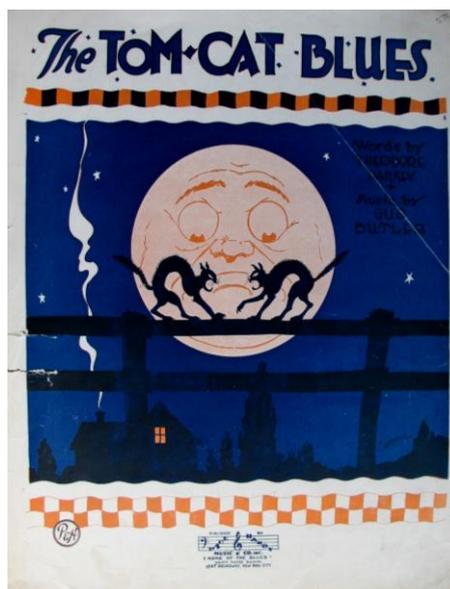
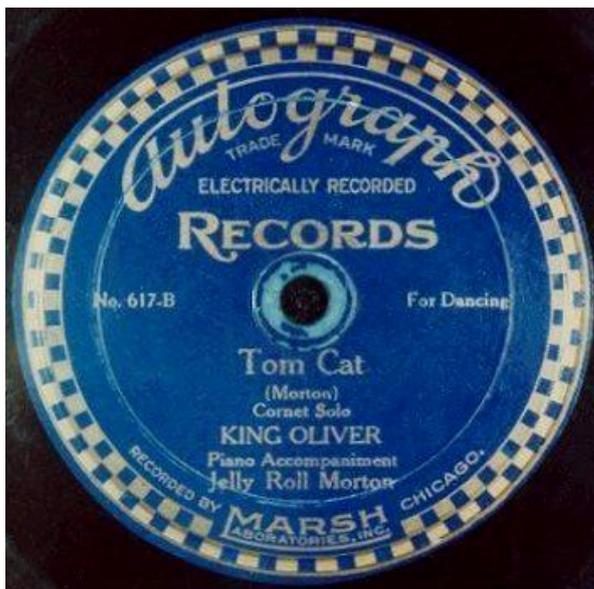
In the group that recorded we had Roy Palmer on trombone, Balls Ball on clarinet, Jelly on piano, and, of course, me on trumpet. Roy Palmer was an old friend of mine. I never heard of Balls Ball before we made those records, and I never saw him again afterwards. I don't know where Jelly got him from, but he played "High Society", so I think he must have come from New Orleans originally.

Roy Palmer, to my way of thinking, is one of New Orleans' greatest trombone players. He could take the clarinet part of "High Society" and play it on trombone as good as any clarinetist. Roy was way ahead of his time. He was a little too modern for New Orleans back in the early days. He wasn't strictly a tailgate style like Kid Ory; he could really execute on the trombone Roy worked in Joe Oliver's (early) band in Chicago, but he had a bad habit that caused him a lot of trouble - sleeping on the job. That was because he would stay up all day teaching trombone lessons. Two of his pupils were Al Wynn and Preston Jackson. I heard he became a church worker.

The tunes we recorded were "High Society", "Weary Blues", "Tiger Rag", and "Fish Tail Blues". The last number was mine, but I never received any credit for it. Jelly took that number from me and later recorded it as "Sidewalk Blues". When I went back to New Orleans and saw an orchestration come out of "Sidewalk Blues" and played it down once, I saw it was my own number, the number I had been playing around New Orleans for so many years. Roy Palmer warned me not to play it until I had it copyrighted, but I didn't take his advice. All I wanted to do was make the record. It was my first one."

Grammofon optagelse for Marsh Laboratories (Autograph) i Chicago c. december 1924 med Joe 'King' Oliver, cnt. JRM, pno.

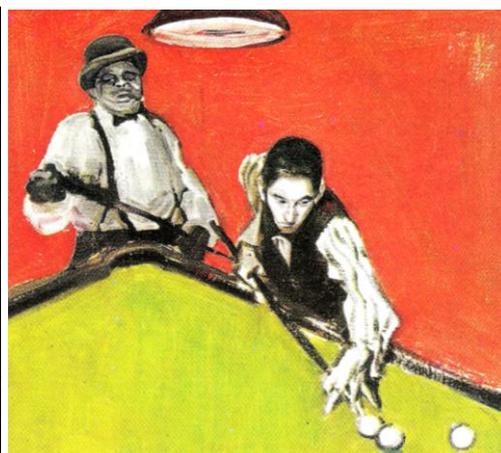
Indspillede titler: "King Porter" og "Tom Cat". Nogle af de allerførste elektrisk optagede jazzindspilninger. Materialet må have været ukendt for Oliver, da han virker direkte usikker og ikke fremstår som tidens førende hornblæser. JRM kender selvfølgelig sin musik og spiller glimrende.



"Tom Cat Blues" findes i mange komponistversioner



Joseph "Joe" "King" Oliver



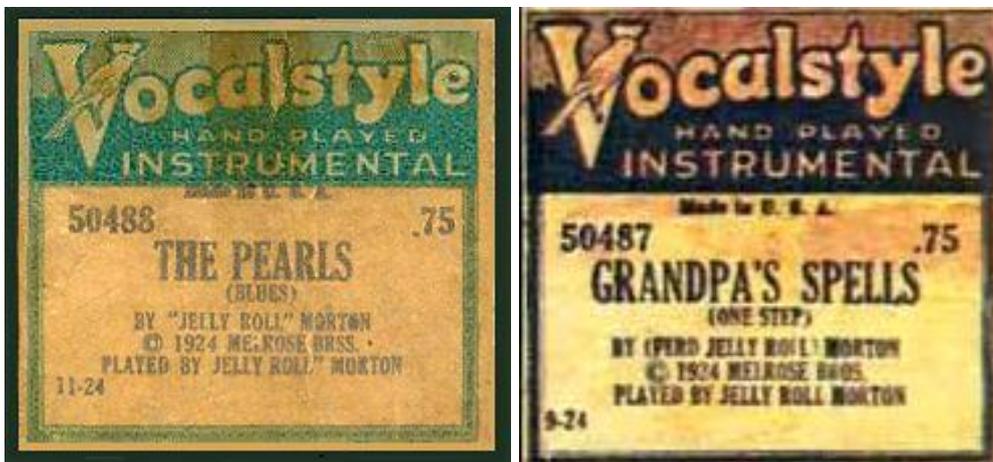
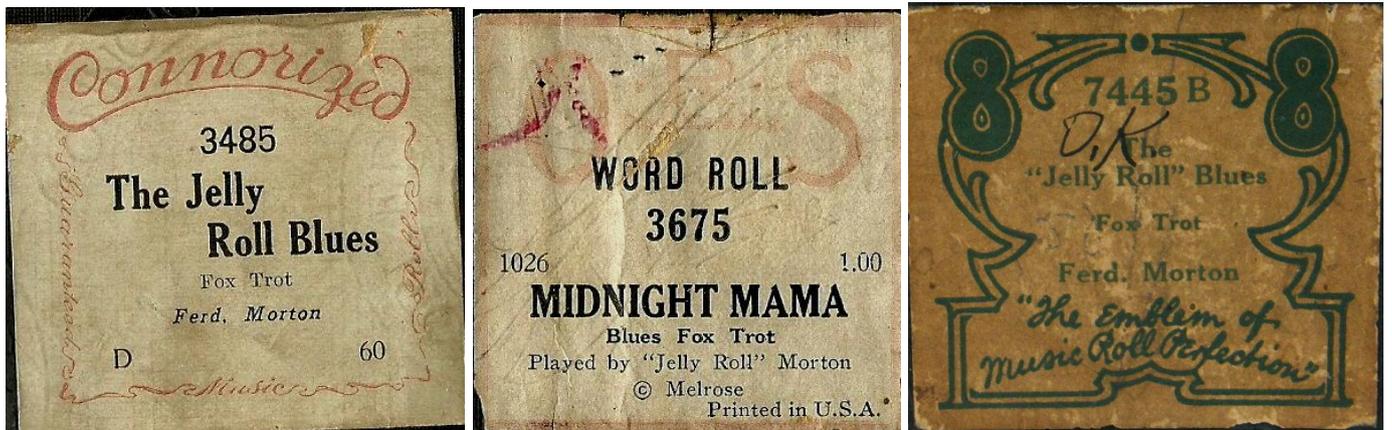
T.v.: Fiktivt maleri af King Oliver og Jelly Roll Morton ved pool-bordet

1924-26

JRM udtalte selv, at han havde skåret pianoruller for følgende selskaber: QRS, American, Wurlitzer og Imperial (Rialto?) i ca. 1923. Andre er fundet på Vocalstyle (skåret Cincinnati juni/juli 1924), hvilket Morton muligvis har fortrængt, idet de foregik i forlængelse af en serie piano soli for pladeselskabet Gennett i Richmond juni 1924. QRS blev skåret i Chicago (juli/august 1926) og Capitol rullen ukendt lokation (1925). Flere af disse er udsendt på senere 78"-plade optryk. Et større antal klaverrulleudgivelers påskrifter indikerer, at JRM er involveret - men i mange tilfælde er han ikke. Læs nærmere i Laurie Wrights "Mr. Jelly Lord" 1980. Foruden nedennævnte indspillede JRM "King Portor" og "Mr. Jelly Lord" for Vocalstyle.



I midten sjælden mexikansk udgivelse, der påstås spillet af Jelly Roll Morton



1925

Grammofon optagelse for Marsh Laboratories (Autograph) i Chicago c. maj 1925 med Volly De Faut, clt. W. E. "Buddy" Burton, kazoo. JRM, pno.
 Indspillede titler: "My Gal" og "Wolverine Blues". Endnu et "kazoo-påfund" fra producerside (Walter Melrose) - De Faut og JRM var ikke begejstrede.



Duo-indspilning af "Wolverine Blues" med den hvide klarinettist Voltaire "Volly" de Faut.
 Den anden side er "My Gal" med "Jelly Roll Morton and his Jazz Trio"

Jimmy Rushing

De Faut: "We used to do about one record a week at Marsh's for several weeks. We had a couple singers too ... Kitty Irwin was one of them ... I think Mel Stitzel arranged to have those records made. I think he got me the dates with Jelly." JRM/De Faut siden er aldeles glimrende, medens B-siden skæmmes voldsomt af Burtons "medvirken".

Resten af 1925 har JRM måske arbejdet i Californien, bl.a. en række 'gigs' sammen med Jimmy Rushing (der senere kom med Bennie Motens og Count Basies orkestre). Det er under alle omstændigheder en kendsgerning, at JRM og Rushing gennem en længere periode samarbejdede i the Jump Steady Club, Los Angeles, hvor de i deres fælles duo skiftedes til at synge, spille klaver - og trommer!! Andre kilder mener, at dette samarbejde må have fundet sted allerede i 1924 og Jimmy Rushing selv udtaler i et interview med Ralph Gleason, at det foregik i 1923: "We became real chummy"

1926

I Downbeat, oktober 1948, berettes: "Muggsy (Spanier) remembers a date with Jelly Roll on which he and George Mitchell played cornet. The records were never released and now Muggsy has forgotten the names of both the record company and the tunes."

Laurie Wright: "When George Avakian and Hugues Panassie spoke with Morton in 1939, he too recalled the same date and said it took place in the Marsh Laboratories (i.e. probably for Autograph) in 1926. Volly De Faut also recalled a date with Morton and Muggsy Spanier for Autograph, and it seems likely that all these recollections are of the same occasion."

Dette så meget mere sandsynligt, som Volly De Faut og Morton allerede havde samarbejdet tæt i en periode, og Volly De Faut og Muggsy Spanier ligeså. Det er interessant, at Morton har haft Mitchell i tankerne forud for sine banebrydende Victor-optagelser den 15. september 1926. Det kan endvidere nok antages, at en sådan Autograph-session må have ligget forud for Victor-aftalen, da JRM næppe ville have forårsaget den mindste afvigelse, der kunne have ført til overtrædelse af en så vigtig aftale med Victor.



Bucktown Five, ca. 1924: Muggsy Spanier, Guy Carey, Mel Stitzel, Voltaire "Volly" De Faut og Marvin Saxbe.
 Spanier, De Faut og Saxbe kendte hinanden fra Sig Meyer's Orchestra. Der var så meget gensidig musikalsk respekt, at det ikke forekom unaturligt, at JRM optrådte som den udfarende/ledende kraft i fællesvirket med hvide musikere.

Grammofon optagelse for Gennett i Richmond, Indiana, den 24. februar 1926 formentlig med Ray Bowling, tpt. Ukendt, tpt. Ukendt, trb. Ukendt, sop/alt. Ukendt, ten. JRM, pno. Clay Jefferson, dms.

Indspillet titel: "Mr. Jelly Lord". Dette er formentlig JRMs turnerende orkester - ikke alt for ophidsende, på ingen måde opsigtsvækkende og ikke nær på niveau med f.eks. New Orleans Rhythm Kings. Modsat en del diskografier er der IKKE en banjoist til stede.



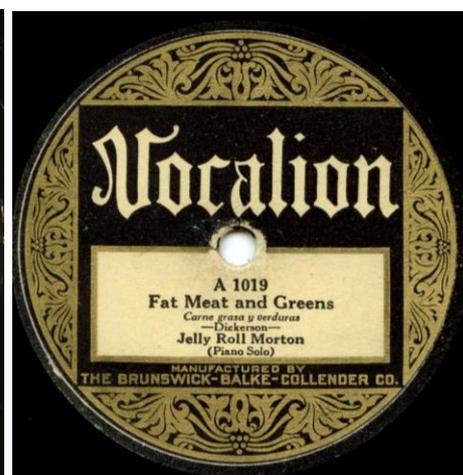
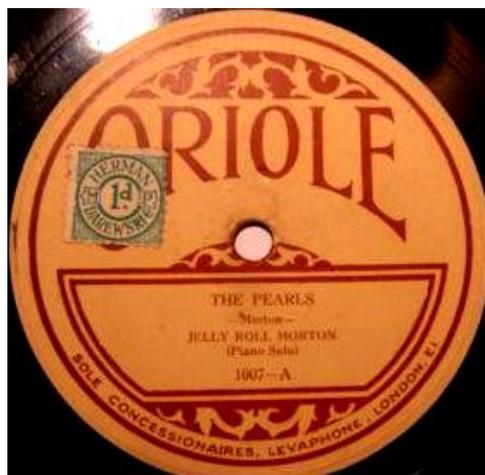
<p>"JELLY ROLL" MORTON KING OF JAZZ PIANISTS COMPOSER OF MANY POPULAR NUMBERS SUCH AS: "JELLY ROLL BLUES" WOLVERINE BLUES LONDON BLUES MR. JELLY LORD MILLENBURG JOYS BIG FOOT HAM</p>	<p>GRANDPA SPELLS KING PORTER STOMP THE PEARL STOMP KANSAS CITY STOMP NEW ORLEANS BLUES AND MANY OTHERS</p>	<p>A. F. OF M. TELEPHONE DEARBORN 0620 M. & E. Booking Agency EVERYTHING IN MUSIC AND ENTERTAINMENT COMPOSERS AND ARRANGERS OF MUSIC SUITE 508-9-10 108 No. DEARBORN ST. CHICAGO</p>
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RECORDING ARTISTS
 FOR GENNETT OKEH & PARAMOUNT RECORDS

WHY DON'T YOU QUESTION OUR ANSWER?

Grammofon optagelse for Vocalion (Brunswick) i Chicago den 20. april 1926, JRM piano soli.

Indspillede titler: "The Pearls", "Sweetheart O'Mine", "Fat Meat and Greens" og "King Porter Stomp". Igen strålende klaverspil, og man kan ligefrem overrasket mere sig over JRMs variationer i f.eks. "The Pearls" sammenlignet med den tidligere udgave.



"PEARLS"
 Played by
JELLY ROLL MORTON
"King of the Ivories"

VOCALION RECORD no 1020

Ever hear a piano talk? No! Well, listen to Jelly Roll Morton's first record of "The Pearls" and "King Porter Stomp." The electric recording does wonders for the piano. You can just picture Jelly Roll right before you kidding the piano and making it talk like you never heard before. He wrote both numbers, too.

Ask Your Dealer to Play These Big Vocalion Hits

The Pearls King Porter Stomp Piano Solo 1020
 Jelly Roll Morton 75c



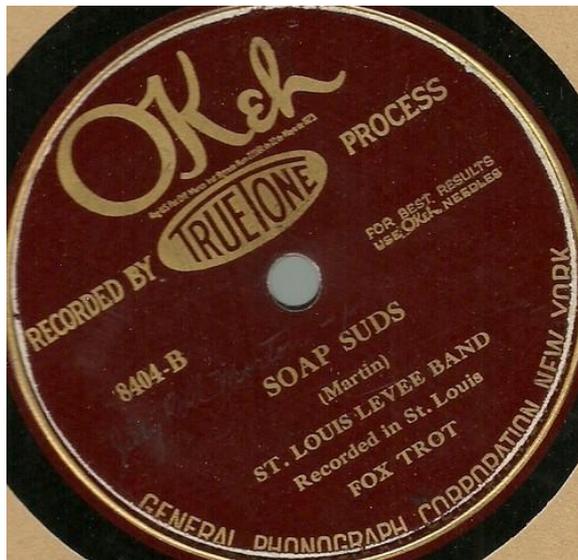
- med to af JRMs betydeligste kompositioner i lidt varierede udgaver ift Gennett-siderne!

Grammofon optagelse for Okeh i St. Louis den 12. maj 1926 med Ukendt, cnt. Ukendt, trb. Ukendt, clt eller sop/alt. Ukendt, ten/bar. JRM, pno. Ukendt, dms.

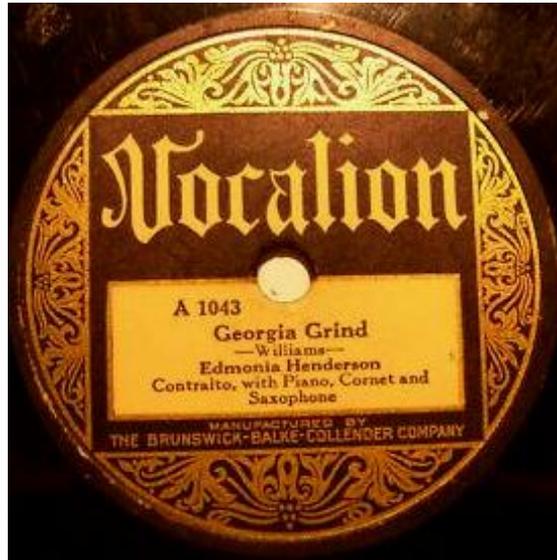
Indspillet titel: "Soap Suds". Årsagen til pseudonymet St. Louis Levee Band kendes ikke - JRM selv har næppe haft en bindende kontrakt med et andet selskab. Den ene saxofonist kunne iflg. nogle kilder måske være Walter Barnes ... Kid Ory mente, at han engang havde indspillet med JRM i St. Louis. Trommeslageren bruger nøjagtigt samme effekt i sidste kor, som det høres på siden med JRMs Incomparables - er det mon Clay Jefferson igen? Stadig ikke på niveau med de bedre orkestre.

Grammofon optagelse for Vocalion i Chicago den 21. juli 1926 med Edmonia Henderson, voc. Ukendt, cnt. Ukendt, alt. JRM, pno.

Indspillede titler: "Dead Man Blues" og "Georgia Grind". Edmonia Henderson er en overraskende god sangerinde, velintonerende og med en stærk og bærende stemme. Altsaxofonisten kan dårligt finde tonerne på instrumentet - det står som en gæde, hvorfor han er med! Kornettisten har en dæmper i hornet, men spiller aldeles udmærket - selv om han ikke får meget plads. Det kunne, som nogen mener, måske godt være George Mitchell, der er til stede ved denne lejlighed.



Edmonia Henderson



"DEAD MAN BLUES"

Sung by
EDMONIA HENDERSON
+
VOCALION RECORD
no.
1043

O, what a dream! Edmonia dreamt that her good man passed away and it made her so blue. She tells you how she felt about it in her latest Vocalion hit. On the other side she sings another hot number "GEORGIA GRIND." The dance record of "DEAD MAN BLUES," played by King Oliver and his Dixie Syncopators, is a sensation too.



Andrew "Andy" Blakeney, trumpeter: "I knew Jelly Roll Morton too, in Chicago. I first met him when I was working my first regular job in that after-hours place ... that became my first professional steady job. Just four pieces. The "Oriental Café" at 3532 State Street. We called it "Funky London" ... Glover Compton was on piano, the drummer was Clifton "Snags" Jones, and we had Adam "Slocumb" Mitchell on clarinet, a real showman. Glover was an old -timer. He was a fair piano player and he could entertain too ... This was a third-rate joint, not even a second-rate ... this was 1924.

He'd (Jelly Roll Morton) come and sit in. He was a good entertainer. To me, he wasn't much of a musician then but later on he turned out to be pretty good! He talked a lot, bragged a lot. I didn't work with him but I did rehearse with him. He had two trumpets, myself and Humpy (George) Mitchell, and Omer Simeon too. I was gonna make a record with him and go on the road but I got another job before that happened so I never did make that record. He had a band; it was on the road with a show called "Burlesque Wheel"; they only worked in the summer and the wintertime; just played short seasons. He was just a big mouth fellow. He'd criticise any other piano player: "He can't play nothing - get me up there." That's the type of guy he was but it was just in fun."

Peter Vacher fortæller, at Ellington-basunisten Britt Woodmans far, Willie Woodman Snr., "was an early associate" of Jelly Roll Morton.