

1926 september

Og så - bogstaveligt talt - sker der et mirakel. På dette tidspunkt er JRMs pianistiske format indlysende, men med orkesteroptagelserne nedenfor beviser han, hvad der måtte være at bevise yderligere. De nu følgende optagelser er simpelthen af så høj karat i alle henseender, at de står som den klassiske jazz' fineste eksempler - dengang bragende moderne musik.

Grammofon optagelse for Victor, Hotel Webster, 2150 Lincoln Park West, Chicago, den 15. september 1926 med George Mitchell. cnt. Kid Ory, trb. Omer Simeon, ctt. JRM, pno. Johnny St. Cyr, bjo. John Lindsay/Lindsey, sbs. Andrew Hilaire, dms.

Indspillede titler: "Black Bottom Stomp", "Smoke-House Blues" og "The Chant".

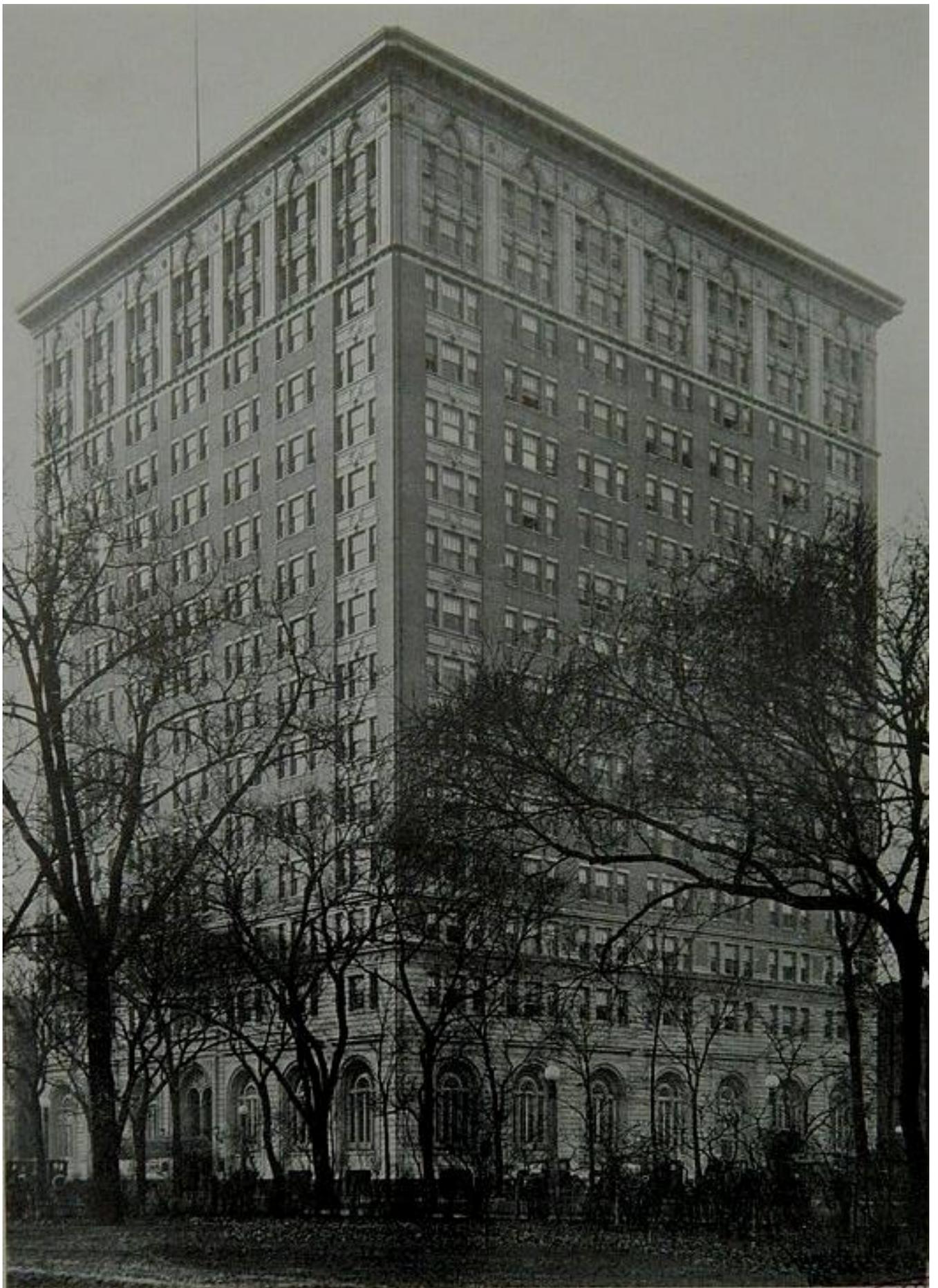


Er JRM 36 år eller 40 år gammel på dette tidspunkt? Umuligt at afgøre. Musikken er under alle omstændigheder udtryk for et erfarent og intelligent musikalsk stadi - Mortons kreativitet eksploderer i overdådig lyd og udfoldelse! Denne og efterfølgende sessions kunne i hvert fald ikke være en mere indlysende måde at fejre livets første runde milepæl på. T.h.: En (uaflyttet) lidt besynderlig reference til JRMs komposition af "Black Bottom Stomp".





Omer Simeon, Andrew Hilaire, John Lindsay, Jelly Roll Morton, Johnny St. Cyr, Edward 'Kid' Ory og George Mitchell.
Webster Hotel, Chicago, onsdag den 15. september.



Hotel Webster



Jelly Roll Morton's Red Hot Peppers, Victor Recording Artists: Andrew Hilaire, Edward 'Kid' Ory, George Mitchell, John Lindsay, Jelly Roll Morton, Johnny St. Cyr og Omer Simeon. Dette var kun et gramfonstudie-orkester (Morton prøvede dog vedholdende helt frem til 1938 at få Omer Simeon med i sine orkestre, når disse var etablerede) - alle musikerne, hver især enestående, var håndplukkede fra andre bands. Hilaire, Mitchell og St. Cyr var lånt fra Doc Cook and His Dreamland Orchestra; Ory fra King Oliver's Dixie/Savannah Syncopators; Simeon fra Charles Elgar's Creole Orchestra og Lindsay fra Willie Hightower's Night Hawks - alle betydelige Chicago bands.

Denne gruppe indspillede nogle af den klassiske jazz' ypperste musikalske værker, som på det tidspunkt også var højeste avant garde. Fotografiet er i sig selv et mesterværk med alle de diagonale visuelle linier, som næsten får musikken til at klinge ud af billedet - medens tilskuerens blik straks og direkte uundgåeligt ledes i retning af Mortons egen person.





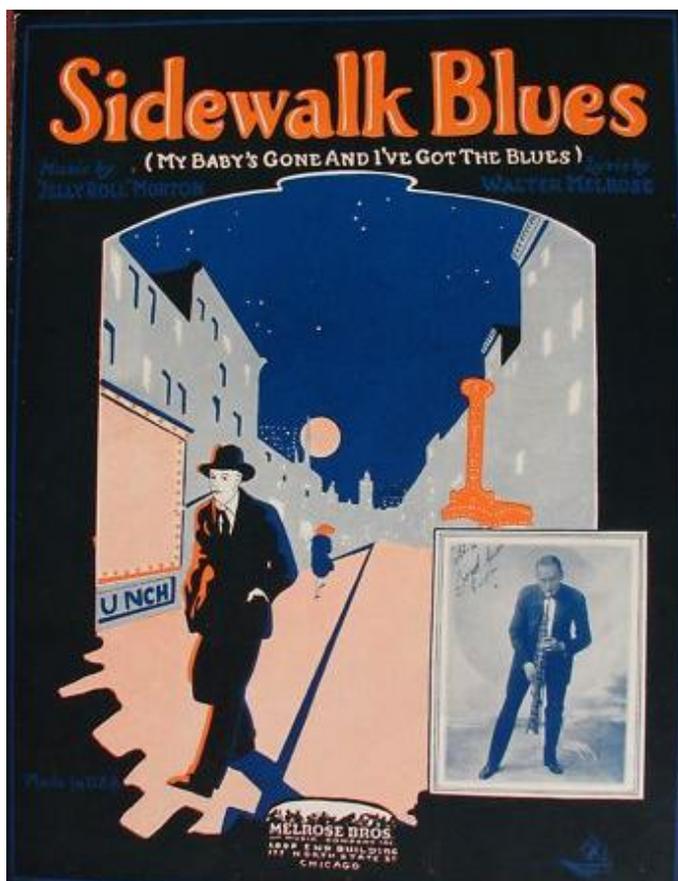
Grammofon optagelse for Victor i Chicago den 21. september 1926 med George Mitchell. cnt. Kid Ory, trb. Omer Simeon, clt. JRM, pno. Johnny St. Cyr, bjo. John Lindsay, sbs. Andrew Hilaire, dms. Plus Barney Bigard, clt. Darnell Howard, clt. Marty Bloom, effects samt en anden cornet tilføjet.

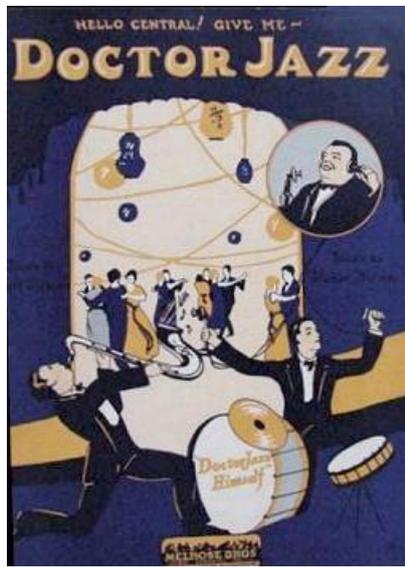
Indspillede titler: "Sidewalk Blues", "Dead Man Blues" og "Steamboat Stomp" - stadig nogle af de fineste og mest letflydende eksempler på den tidlige jazz.

Der er en ekstra kornet med i ensemblespillet på "Sidewalk Blues" - det lagde man tydeligt mærke til på JSP CD-udgaven allerede i 1989, hvor John R. T. Davies foretog ny overførsler (remastering) fra originalindspilningerne.



Mærkværdigvis er sangteksten til "Dead Man Blues" krediteret til Anita Gonzales

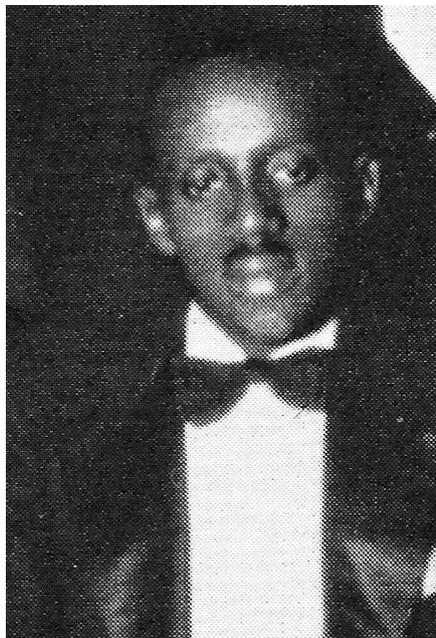




Nogle Victor Records sidemen september/december 1926



Omer "Simmie" Victor Simeon



George "Little Mitch" Mitchell



Edward "Kid" Ory



Albany Leon "Barney" Bigard



John "Johnny" Alexander St. Cyr



Darnell Howard



John Lindsey / Lindsay



Andrew H. Hilaire



Da RCA Victor (Radio Corporation of America, RCA Victor Division, Camden, New Jersey) selskabet i 1945 - som et led i en Educational Series, men endnu på 78'-plader - med nedenfor afbillede album genudgav otte sider optaget med Jelly Roll Morton's Red Hot Peppers 1926-30, fik man Charles Edward Smith til at forfatte en medfølgende 8-siders booklet. I denne brugte Smith ovenstående foto af JRM og anførte, at billedet var fra de tidlige 1920'ere. Morton havde næppe noget at gøre med Victor før end 1926 (og hans kontrakt udløb i slutningen af 1930), og da man næsten må antage, at Smith's grundmateriale er udleveret af Victor, skulle billedet således ikke være tidligere end 1926, men på den anden side set heller ikke senere end 1930. Selv om andre kilder anfører, at billedet er fra 1930'erne, er der nok grund til at antage, at Smiths datoangivelse må attestere billedet til at være taget i 1926. Måske endda ved ovennævnte første Victor session - om end der i så fald er retoucheret omkring kravetøjet.

Selve pladealbummet er unummereret (Victor HOT JAZZ Series Vol. V) og rummer Victor pladerne 40-0118 til 40-0121 - nogle albumsæt med grøn Victor etiket, andre med sort Victor etiket.



1927

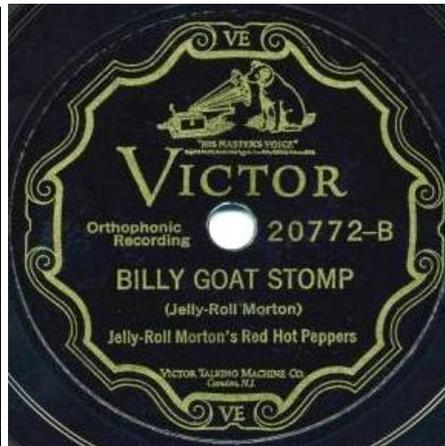


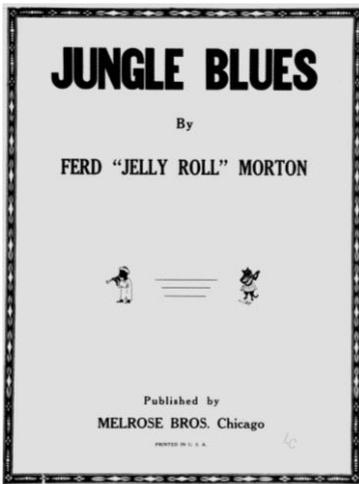


I 1927 udgav Melrose Brothers "Jelly Roll Morton's Blues & Stomps for Piano", Folio No. 1. Billedet ovenfor (som er autograferet til Omer Simeon) må antagelig være taget til brug for denne udgivelse. Folioudgivelsen var på tale allerede i 1924, men blev formentlig først virkelighed i 1927.

Grammofon optagelse for Victor i Chicago den 4. juni 1927 med George Mitchell. cnt. Gerald Reeves, trb. Johnny Dodds, clt. Stump Evans, alt. JRM, pno. Bud Scott, gtr. Quinn Wilson, bbs. Baby Dodds, dms. Lew LeMar, effect. Nu i Oak Street studiet.

Indspillede titler: "Hyena Stomp", "Billy goat Stomp", "Wild Man Blues" og "Jungle Blues" - knap så letflydende som førhen, og med nogle lidt mere aparte indslag i løbet af de første to titler. Men stadig sublim musik.



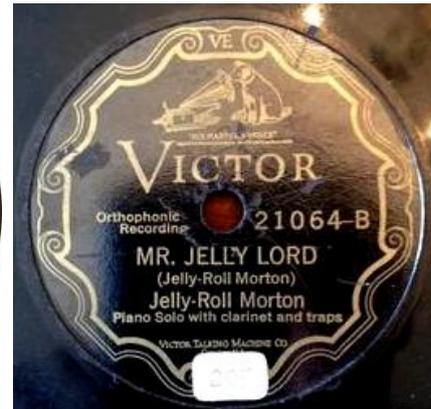
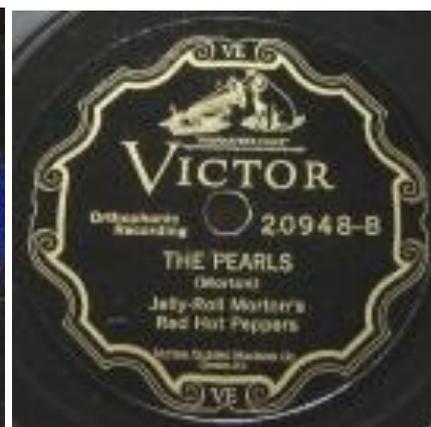


MERITT # 1
 VARIOUS ARTISTS 1927-1940
 SIDE ONE

JELLY-ROLL MORTON'S RED HOT PEPPERS: JELLY-ROLL MORTON-P/GEORGE MITCHELL-C/GERALD REEVES-TB/
 JOHNNY DODDS-CL/STUMP EVANS-AS/BUD SCOTT-G/QUINN WILSON-BB/BABY DODDS-D/LEW LE MAR-EFFECTS
 1. WILD MAN BLUES 38629-3 CHICAGO, 4 JUN 1927
 2. JUNGLE BLUES 38630-1
 TINY PARHAM AND HIS MUSICIANS: TINY PARHAM-P-CEL/PUNCH MILLER-C/CHARLES LAWSON/TB
 CHARLES JOHNSON-CL-AS/CHARLIE JACKSON-BJ/QUINN WILSON-BB/ERNIE MARRERO-D-WB
 3. CLARICE 46039-2 CHICAGO, 2 JUL 1928
 STATE STREET STOMPERS: JUNIE COBB-CL-AS-V-TS(?) OR UNKNOWN TS/ALEX HILL-P/TAMPA RED-G/
 JIMMY BERTRAND-D/UNKNOWN VOCALIST ON TRACK 4/THOMAS A. DORSEY-SPEECH ON TRACK 5
 4. ROLLING MILL STOMP 48755-2 CHICAGO, 14 DEC 1928
 5. PANAMA BLUES 48756-1
 PAUL HOWARD'S QUALITY SERENADERS: PAUL HOWARD-TS/GEORGE ORENDORFF-T/LAWRENCE BROWN-TB-A/CHARLIE
 LAWRENCE-CL-AS-A/HARVEY BROOKS-P/THOMAS VALENTINE-BJ-G/JAMES JACKSON-BB/LIONEL HAMPTON-D
 6. OVERNIGHT BLUES 50830-5 HOLLYWOOD, 16 APR 1929

Grammofon optagelse for Victor i Chicago den 10. juni 1927 med George Mitchell. cnt. Gerald Reeves, trb. Johnny Dodds, clt. Stump Evans, alt. JRM, pno. Bud Scott, grt. Quinn Wilson, bbs. Baby Dodds, dms. Atter i Oak Street studiet.

Dagens udkomme var 4 titler: "Beale Street Blues", "The Pearls", "Wolverine Blues" og "Mr. Jelly Lord" - igen højdepunkter, uovertruffen musik. De to sidste numre som trio med JD, JRM og BD.



Nogle Victor Records sidemen juni 1927



Paul Anderson "Stump" Evans



John M. "Johnny" Dodds



Warren "Baby" Dodds



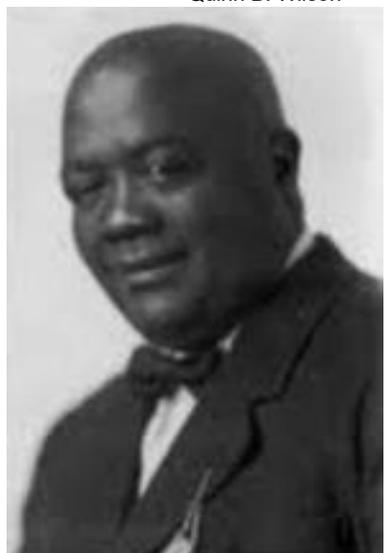
Quinn B. Wilson



Quinn B. Wilson



Arthur "Bud" Scott



Quinn Wilson (1974): "Omer Simeon worked with me in Erskine Tate's band at the Vendome, and I've wonderful memories of him. He was a nice, quiet fellow, a very good musician, but he didn't get the recognition as an alto player he should have had. He was a fine first man in the section. He and I were on a record date with Jelly Roll Morton in 1927. They say now that Jelly Roll Morton was a 'character', but he wasn't so far as I knew him. Maybe he changed in later years, but when I was making records with him, he was very good, and I never had any trouble with him. I've heard people talk of his loud mouth, too, but I don't remember him that way. He was a talented man."



Omer Simeon

Omer Simeon: "The solos - they were ad lib. We played according to how we felt. Of course, Jelly had his ideas and sometimes we'd listen to them, and sometimes together with our own, we'd make something better. For me, I'd do whatever he wanted. In other words I just co-operated with him, where a lot of the fellows wouldn't. It was my big break ... I liked Jelly Roll - sure he could be difficult and hell, he liked to argue, but we got on fine ... he lived with us in Milwaukee for a short while back then ... he liked the way I played, liked the tone ... Jelly had parts written out for the ensembles of all the numbers we recorded. I remember Jelly jotted the notes down for the three clarinets on "Sidewalk Blues" on the spur of the moment. We didn't have time to get together - our time was limited - so the parts were just jotted down at the piano. I played through the number, but Barney Bigard and Darnell Howard sat there and played only the three part harmony that Jelly had written for the three clarinets. In the introduction, Jelly Roll and Johnny St. Cyr did the talking. Jelly was the policeman."

Wallace Bishop (1975): "I worked with Jelly Roll Morton in 1924 and 1925 (sic - rather 1927-28). We did a little tour of Indiana, Michigan, and Ohio. He was working for MCA at the time, and I must say that he was a very good leader. Most people give him a bad reputation and say he bragged a lot. He bragged some ... No, he didn't brag, because what he said was true. He was a very nice fellow. He paid you on time, and all you had to do was do his work, and that was all there was to it. I made records with him, too, with George Mitchell and Omer Simeon (!!)."

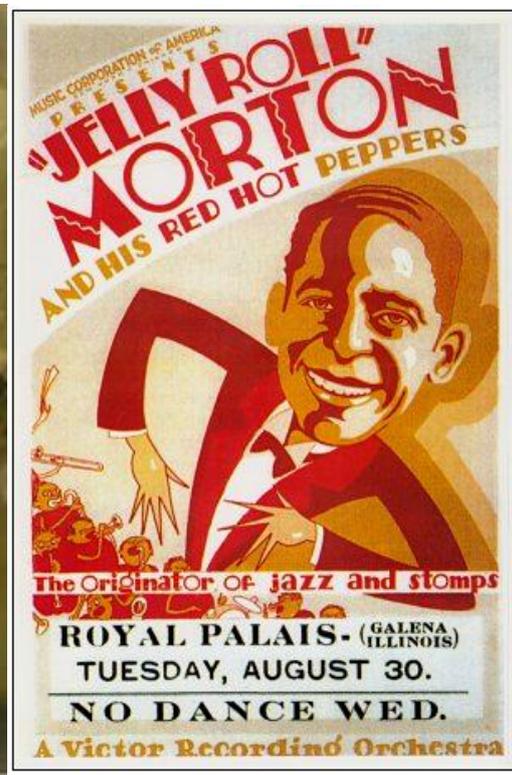
Sidst i 1927 omfattede det turnerende JRM band blandt andre også Hayes Alvis og Punch Miller. Det orkester, som Jelly Roll Morton turnerede med fra ca. august 1927 var efter sigende Marion Hardy's "The Alabamians" (sidst i 1928 blev det Cab Calloway, der blev front man):



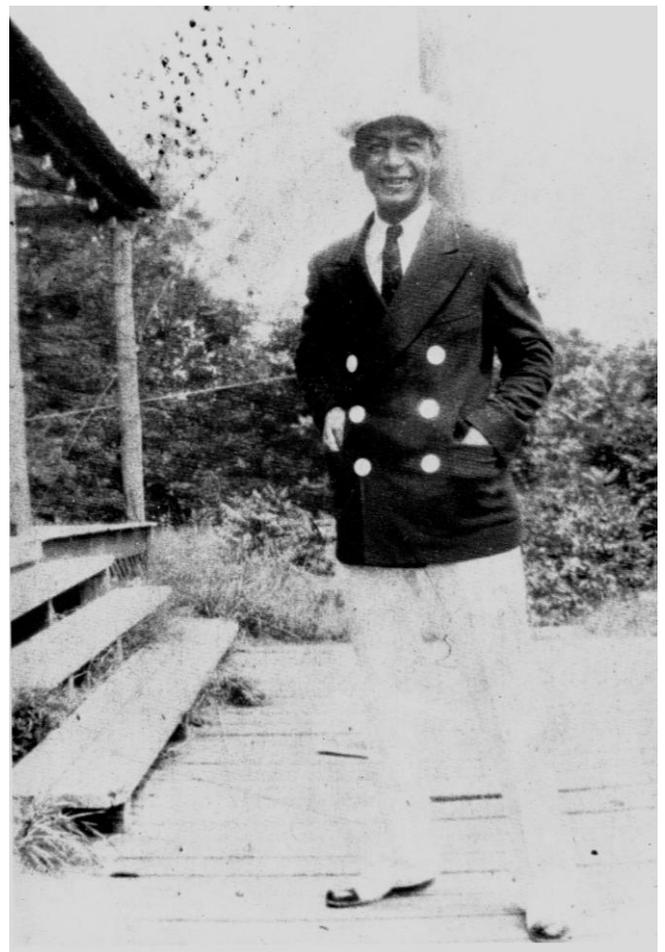
F.v.: Ralph Anderson, 2.pno. Marion Hardy, clt/alt/bar/ldr. Warner Seals, clt/ten/bass-sax. Lawrence Harrison, dir/front man. Artike Starks, clt/alt/bar. "Red" ?, bjo. Jimmy McHendrick, dms. Eddie Mallory, tpt. Elisha Herbert, tpt. Charlie Turner, bbs. Henry Clark, trb. I stedet for "Red" var det imidlertid Ikey Robinson på banjo, som husker, at det var hårdt arbejde at indstudere JRMs repertoire. Endvidere var Dave Nelson efter sigende med som 3. trompetist. Orkestret turnerede i Michigan, Illinois, Crystal Beach, Ontario og ind i Canada. Åbnede på "Plantation" i Chicago den 28. december 1927 uden JRM, som inden studieoptagelsen med Levee Serenaders (jan 1928) turnerede et stykke tid (ca. dec-jan) med basunisten Louis Taylors band.



Ikey Robinson.



Plakat (genoptryk) fra optræden "Royal Palais", Galena, Illinois, den 30. august 1927



JRM, Crystal Beach, Ontario, Canada, august 1927.

Earl Hines: "The most prominent pianists in Chicago at that time were Dave Peyton ... Teddy Weatherford ... and Jelly Roll Morton, who was the most popular underworld pianist around. Jelly Roll was a fair-complected man and sort of handsome. Nowadays you'd say he was overdressed, but he was the kind of fellow who carried his pearl-handled pistol with him and had plenty of money in his pocket at all times ... King Oliver had a band at the Plantation, and he was playing Jelly Roll's compositions ... "Let me hear those feet", Oliver would say, when he was playing a tune like "The Pearls" by Jelly Roll Morton ... As a pianist, he had a good tempo, and he used to write things that went well with a nice, slow, easy tempo. He used to go around all the nightclubs and parties, and he'd get a lot of ideas that way.

Thirty-fifth Street was a bad Street, and when I first went to Chicago I thought it was the worst city in the world ... 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. Somebody was always getting hurt, and you had to have a certain amount of courage to work in those clubs."

1928

Grammofon optagelse for Vocalion i Chicago den 21. januar 1928 under navnet Levee Serenaders med formentlig: Edwin Swayzee, tpt. Louis Taylor, trb. Walter Thomas, clt/sop/bsx. JRM, pno. Leslie Corley, bjo. Hayes Alvis, bbs. Wallace Bishop, dms. Frances Hereford, voc.

Indspillede titler: "Midnight Mama" og "Mr. Jelly Lord". Dette var en reduceret udgave af det sidst i 1927/først i 1928 turnerende band (Louis Taylor's band, som JRM midlertidigt overtog), der antagelig (andre kilder anfører en lidt anderledes besætning) bestod af: Ernest "Punch" Miller, tpt. Edwin Swayzee, tpt. Louis Taylor, trb. Joe Thomas, sax. Walter Thomas, sax. JRM, pno. Leslie Corley, bjo. Hayes Alvis, bbs. Wallace Bishop, dms. Frances Hereford, voc. Miller måtte udtræde undervejs i Ohio "following a little disturbance - Miller got roaring drunk". (Walter Thomas: Frances Hereford was "picked up in Chicago"). Lidt stemme må frk. Hereford antages at have besiddet, idet der den 14. april 1928 blev optaget et par sider med hende og JRM for Gennett - og iflg. JRM's agent også for Edison. Ingen af dem udgivet).

Iflg. Bishop foregik turnéen - en serie danse- og college-dates gennem Indiana, Michigan, Ohio, Minnesota (booked af en MCA agent) - i 1925/26 (sic). Bandmedlemmer bl.a. Ed Swayzee, Hayes Alvis, Irby Gage (en ganske ung clt/altsax, der døde tidligt af lungebetændelse), måske Punch Miller, Louis Taylor og Wallace Bishop..



Nogle Vocalion Records sidemen januar 1928



Edwin Swayzee



Louis Taylor



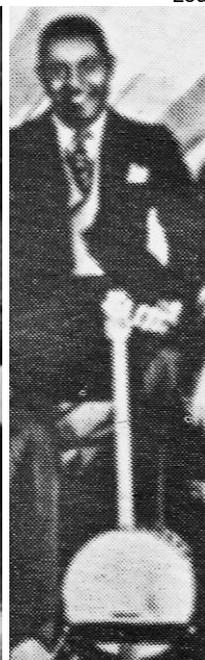
Wallace Bishop



Hayes Alvis



Leslie Corley



Wallace Bishop



Walter "Footh" Thomas

Grammofon optagelse for Columbia i New York den 13. marts 1928 med Johnny Dunn and His Band: Johnny Dunn, tpt. Herb Flemming, trb. Garvin Bushell, cit/alt. JRM, pno. John Mitchell, bjo. Harry Hull, bbs. Mort/Mert Perry (?), dms.

De indspilede titler var: "Sergeant Dunn's Bugle Call Blues", "Ham and Eggs", "Buffalo Blues" og "You Need Some Loving".



Mødet med Johnny Dunn og hans musikere må have været særligt bemærkelsesværdigt for JRM - de havde alle lange turnéer i Europa bag sig og i forskellige sammenhænge. Bortset fra, at Garvin Bushell anslår en anden besætning: Dunn, Jimmy Harrison, ham selv og måske en sax-mand mere, JRM, Mitchell, Chink Johnson, tuba og Mert Perry.

Nogle Colombia Records sidemen marts 1928



Johnny Dunn

John Mitchell

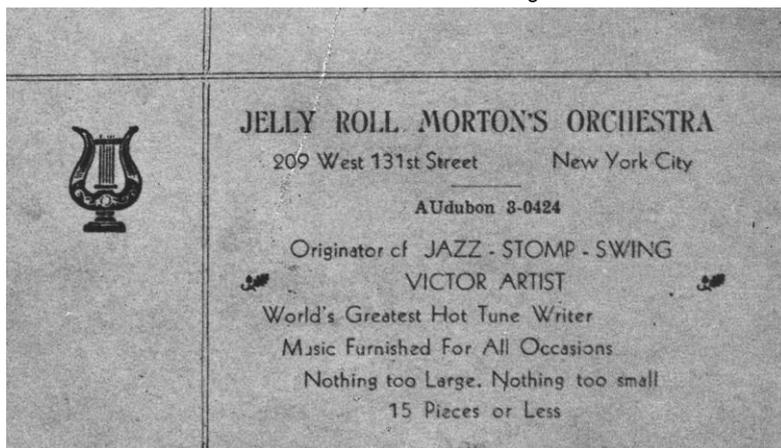
Garvin Bushell

Harry Hull



Herbert "Herb" Niccolai El-Michelle Flemming

Garvin Bushell



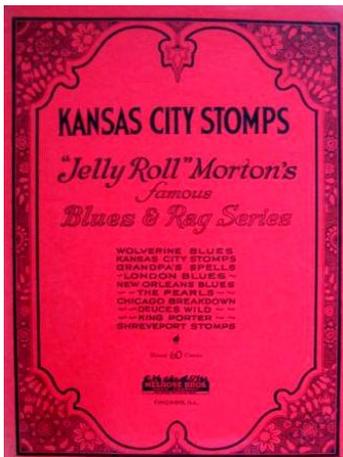
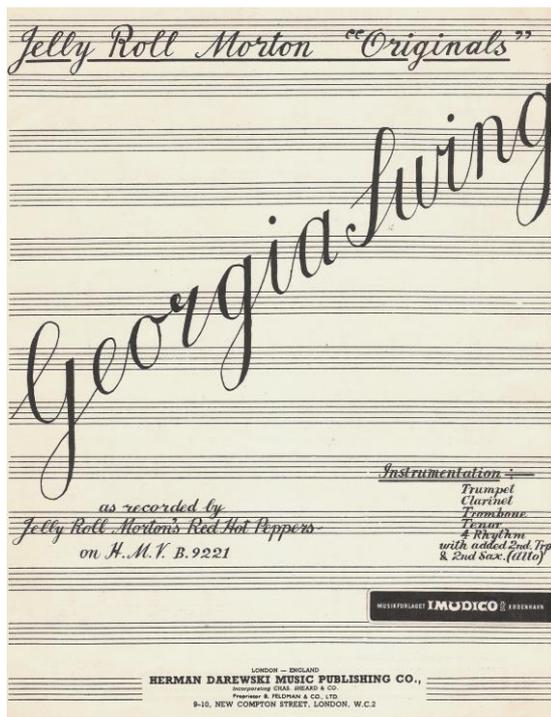
I løbet af foråret 1928 flyttede JRM fra Chicago til New York.



Garvin Bushell

Grammofon optagelse for Victor i New York den 11. juni 1928 med Ward Pinkett, tpt. Julius "Geechie" Fields, trb. Omer Simeon, clt. JRM, pno. Lee Blair, bjo. Bill Benford, bbs. Tommy Benford, dms. Liederkrantz Hall.

Dagens indspilninger var 6 udgivne titler (og 2 uudgivne): "Georgia Swing", "Kansas City Stomps", "Shoe Shiner's Drag", "Boogaboo", "Shreveport" og "Mournful Serenade". Gode melodier og arrangementer - orkestret vel, som følge af det daglige virke, mere sammenspillet end førhen, men stilistisk set egentlig et lille tilbageskridt i forhold til 1926/27-højdepunktets elegante flow; dog en højst høreverdige produktion. De to sidste numre som hhv. trio med OS, JRM og TB og kvartet med GF, OS; JRM og TB.



JRM brugte i 1928 Bill Benford's Orkester både til pladeindspilninger samt på turné-engagementer (Ward Pinkett, tpt. Geechie Fields, trb. Omer Simeon, clt. Rodriguez, pno. Lee Blair, bjo/gtr. Bill Benford, bbs. Tommy Benford, dms). Omer Simeon (JRM's foretrukne klarinettist) erstattede imidlertid de faste saxofonister, og flere af de andre medlemmer var ikke synderligt indstillede på turnévirkosomhed, der var anstrengende og upraktisk. Tommy Benford beredte imidlertid, at det normalt var et 10-mands orkester med saxofongruppe - sådan som antalsmæssigt afbildet på nedenstående reklamattegning c. 1928.

Take -1 master matrice af "Shreveport" blev tilsyneladende brugt til vestkyst-presninger (i Oakland, Californien (nær San Francisco)), mens take -2 blev benyttet i New York. Det samme kan have været tilfældet med take -2 The Pearls og take -1 Mournful Serenade.



SHOE-SHINER'S DRAG

HERE'S a draggin' blues. I mean *draggin'* Slower than crawlin' out of bed in the morning. A brown-eyed mamma slides 'cross the floor right into her papa's arms. Boiling bass notes that'll stew a trombone. Come in and hear all these red hots—soon!

List Price 75c

21658 { Shoe-Shiner's Drag
Shreveport—Stomp

JELLY ROLL MORTON'S RED HOT PEPPERS



Tommy Benford

Nogle Victor Records sidemen juni 1928



Julius "Geechie" Fields, trombone



Lee L. Blair, banjo/guitar



William "Bill" Benford, brass bass



Thomas P. "Tommy" Benford, drums

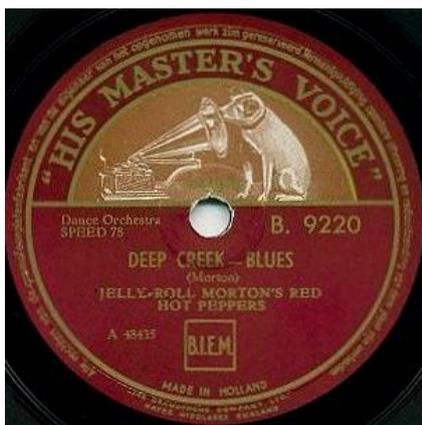
I begyndelsen af november (i Gary, Indiana) ægtede han Mabel Bertrand (1888-1969) og parret tog på en kort bryllupsrejse til Kansas City. Hun var, som JRM, af kreolsk afstamning og fra New Orleans, og arbejdede som show girl i Chicago - men havde tidligere arbejdet for Wilbur & Sidney de Paris' far. Mabel Bertrand havde opholdt sig i Europa og fik en god indvirkning på JRMs noget udsvævende livsførelse.

JRM ændrede nu sin idé mht grammofonorkestrets størrelse à la den gængse New Orleans model til et band med en regulær saxgruppe - formentlig som følge af den generelle udvikling indenfor branchen og vel også fordi hans dagligdags bands reelt var større.

Samtidig måtte han af geografiske årsager opgive at bruge klarinettisten Omer Simeon - men en række fine erstatninger (New Orleans musikere) trådte i stedet.

Grammofon optagelse for Victor i New York den 6. december 1928 med Edward "Ed" Anderson, tpt. Edwin Swayzee, tpt. William "Billy" (Cato/Gato) Kato, trb. Russell Procope, clt. Paul Barnes, sop. Joe Garland, ten. JRM, pno. Lee L. Blair, gtr. William "Bill"/"Bass" Moore, bbs. Manzie Isham Johnson, dms. 46th Street Studio.

Dagens udkomme var 2 udgivne titler (og 2 udgivne): "Red Hot pepper" og "Deep Creek". Masser af energi og følelse - sidstnævnte optagelse kan ikke gøres smukkere og mere gripende end tilfældet er!



Nogle Victor Records sidemen december 1928



Edwin Swayzee



Paul Barnes



Russell Procope



Russell Procope



Manzie Isham Johnson



William "Bass" Moore



Joe Garland



Russell Procope



Lee Blair



Prob. William "Billy" Kato





Harrison Smith (JRM's agent og samarbejdspartner): "In 1928, I arranged for a pick-up band to do an audition for Jelly Roll in a New York City studio. The outfit's drummer, a real cut-up, clowned a lot and had a ball slapping some of the boys around. Jelly finally got disgusted, grabbed him and asked: "Who did you ever kill?". The guy meekly answered: "Jim Europe!" He did; I knew it all the time, and wondered how we could dismiss him from the outfit. As Jelly released him, all he could say was: "My! My!" His favorite expression, when pleased or surprised.

Dette har været Herbert Wright, der den 9. maj 1919 formentlig uforsættigt stak Jim Europe i nakken med en kniv efter et skænderi under en prøve.