

1931-33

Ud over Muggsy Spaniers/Volly De Fauts/JRMs sammenfaldende udsagn om en session (også inklusive George Mitchell) for Autograph i 1926, har en del andre musikere fastholdt, at de også indspillede plader sammen med Jelly Roll Morton - der er i så fald tale om endnu ikke verificerede indspilningssessions, hvilke beskrives nærmere hos Laurie Wright (Mr. Jelly Lord), side 188-190.

Disse udsagn synes at have et vist sandsynlighedspræg og kommer fra folk som Gene Mikell (alt, New York ca. 1927/28), Doc Cheatham (tpt, New York 1927), Wallace Bishop (dms, ukendt sted i 1920'erne), Bill Dillard (tpt, Camden 1929 eller 1931), Punch Miller (tpt, Chicago ca. 1928), Ken Hulsizer (New York ca. 1930), Sandy Williams (trb, New York ca. august 1933), Warner Seals (The Alabamians, New York 1929), Cecil Scott (clt/sax, New York sidst i 1920'erne) og Wilbur de Paris (trb, New York sidst i 1920'erne).

Der er ikke fundet fotografier, der illustrerer JRMs orkesteraktiviteter efter Victor kontraktens udløb. Nedenstående fotografi fra ca. 1932 af Kid Lips Hackett - som ikke er synderlig kendt på anden vis - synes dog at have forbindelse til et af JRMs turnerende orkestre.



Den håndskrevne tekst lyder antagelig "KID LIPS Formerly Jelly Roll Morton Orchestra". Egentlig ville øgenavnet "Kid Lips" vel nok så logisk være hængt på en hornblæser og ikke en janitshar? Billedet synes at stamme fra et fotostudio i Kansas City (KC), Missouri (Mo).

1934

En usædvanlig studie session for ARC fandt sted under ledelse af Wingy Manone den 15. august 1934 i New York. Wingy Manone, tpt/compere. Dickie Wells, trb. Artie Shaw, clt. Bud Freeman, ten. JRM, pno. Frank Victor, gtr. John Kirby, sbs. Kaiser Marshall, dms.

Indspillede titler: "Never Had No Lovin' " og "I'm Alone Without You". To andre titler havde Teddy Wilson på klaver. Ingen af optagelserne blev officielt udgivet, men er heldigvis bevaret som test pressings.



Wingy Manone



Dickie Wells



Bud Freeman



Kaiser Marshall



Artie Shaw



Frank Victor

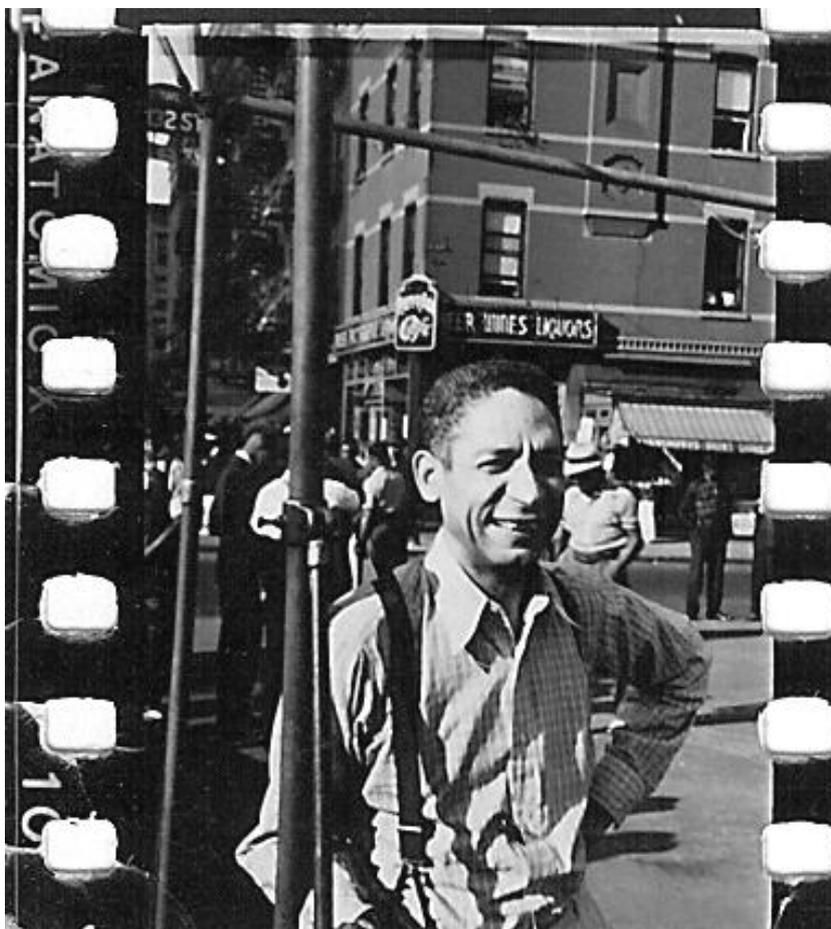


John Kirby



Kaiser Marshall

1935



Jelly Roll Morton i New York c. 1935 fotograferet af Timme Rosenkrantz. JRM løb nu ind i massive vanskeligheder. Han tabte store summer på fejlslagne investeringer (bl.a. kosmetikbranchen) og måtte føre sagsanlæg i forbindelse med ophavsrettigheder/problemer med American Federation of Musicians Union samt ASCAP (American Society of Composers, Authors, and Publishers). Også modforanstaltninger vedrørende JRM's direkte overtro (voodoo forbandelser) drænedede pengebeholdningen og ødelagde hans muligheder for at bevare fodfæstet i New York - tiltagende dårligt helbred plagede dagligdagen og ødelagde adskillige gange hans engagementsmuligheder.

THE MAN WHO REALLY INVENTED JAZZ: IS NOT PERMITTED TO PLAY IT <SPAN ...

Young, William

Afro-American (1893-1988); Apr 11, 1936; ProQuest Historical Newspapers: The Baltimore Afro-American
pg. 11**THE MAN WHO REALLY INVENTED JAZZ
IS NOT PERMITTED TO PLAY IT** **JAZZ**
JELLY ROLL MORTON BARRED BY UNION**Harlem Pianist
Says He Created
New Vogue in
New Orleans**

By WILLIAM YOUNG

NEW YORK—It is ironical, but true that the man who really invented jazz is now not permitted to play it.

Jellyroll Morton, who because of his strange piano style, created this modern rhythm, because of his disagreement with the musicians' union is kept out of organized music circles and is prevented from forming an orchestra.

Morton, who now makes his home in Harlem, claims that he was playing jazz long before James Reese Europe and his famous band made that type of music an international novelty during the war.

New Orleans is the home of jazz according to Morton.

While Jim Europe was busying himself with the musicians' headquarters in making plans to organize a band for the 15th Regiment of the N.Y.N.G a band stole into New York from New Orleans called the Creole Band and played at the Palace Theatre for two weeks and broke all records for attendance.

Sans piano and drums, they even improved on Jim Europe's ragtime. The owner of the band was William Johnson, brother-in-law of Jellyroll Morton.

Europe went abroad with the 15th Regiment band where he introduced jazz in Europe, with the same results.

Some of these men are still alive. Not Truly Developed

To further his claim that jazz is not yet perfected, Mr. Morton states that in all instruments, there may be obtained, notes so odd and freakish that very few musicians are capable of producing them. Those who have, had no way of recording them because there were no such notes in the musical scale.

For example, suppose one tried to write the notes corresponding to the human laugh, the imitation of a chicken, cow, duck, whistle or even a siren. Yet they can be made on a trombone, clarinet, trumpet or violin. Why is it, that Louis Armstrong can blow a higher note than any other trumpet player?

Morton was born in New Orleans in 1885. He studied music at an early age and mastered the guitar. He switched to the piano, and he later formed a band of his own.

From this point on, there came into being a number of bands, all most simultaneously. They were Will Vodery, Fletcher Henderson, Leroy Smith, Sam Wooding, Tim Brymn, C. Luckeyth Roberts, Gus Creagle, Charles Parker, Happy Rhone, John Ricks, Sam Patterson, Bille Butler, Jr., Charlie Johnson, Gilbert Anderson and John C. Smith.

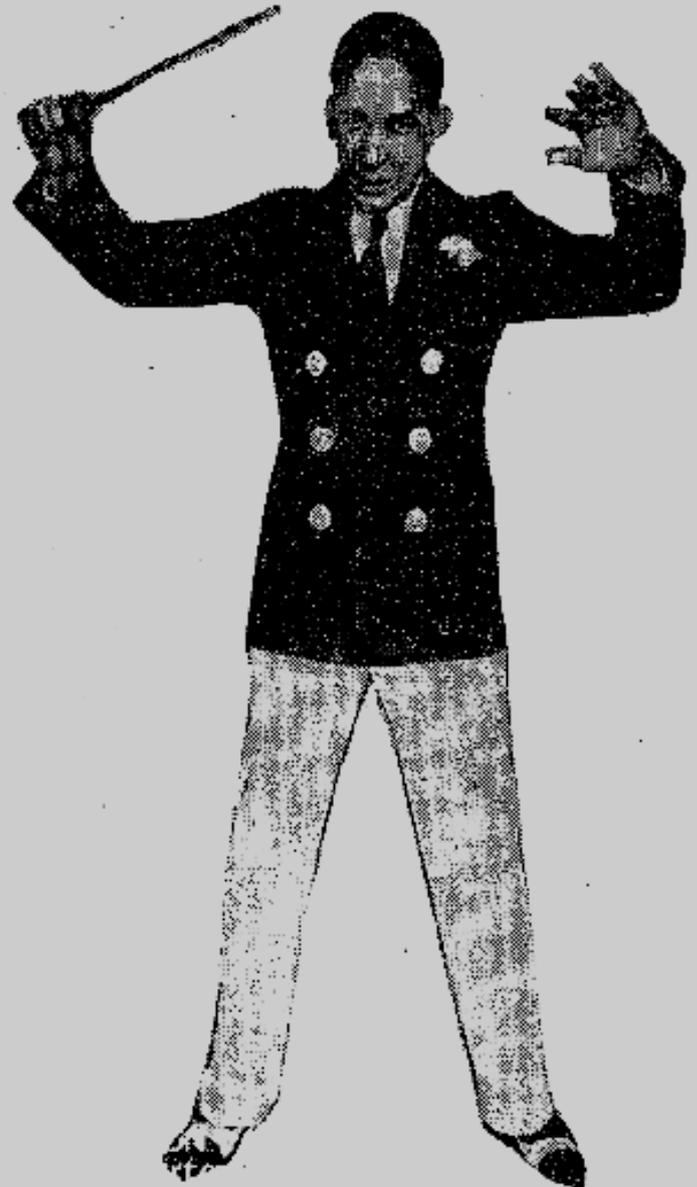
New Leaders Rise

From this number came Fletcher Henderson, a college graduate, whose knowledge of music plus him arrangements rapidly placed him at the top. His was the first band to broadcast over the radio and hold down jobs in some of the leading hotels and country clubs.

The present crop of bands include Duke Ellington, who not only has one of the great bands, but has gained international fame as a composer with "Mood Indigo," "Black and Tan Fantasy," "Sophisticated Lady," "Three Little Words," and many others.

Calloway's Rise

Cag Calloway, king of the hide-ro shot up like a rocket after he entered the Cotton Club. Cab's interpretation of "Minnie the



JELLY ROLL MORTON,
the originator of jazz music, who, because of difficulty with the Musicians' Union, is under suspension and not allowed to play.

1936-37

I 1950 planlagde Southern Californian Hot Jazz Society (ex Floyd Levin's bog "Classic Jazz") en concert med det formål at rejse penge til opsættelse af en sten på Jelly Roll Mortons grav. I den forbindelse blev Anita Gonzales involveret, og hun fortalte følgende: "I think the last time he (Jelly Roll Morton) actually played in L.A., was back around 1936. Jelly came here with a colored burlesque show called "Brown Skin Models", and they played at the Burbank Theater on Main Street, down on Skid Row. The girls didn't strip. They did a lot of motionless posing behind a sheer curtain. It was quite risqué at the time. Peg Leg Bates was the headliner; Jelly's name wasn't advertised. He only played in the pit and never soloed. What a waste! But those were the Depression years, and Jelly was glad to have the work."

Floyd Levin: "This is probably the first reference to Morton's participation in "Brown Skin Models", a seedy touring company of black artists who played second-rate burlesque theaters in the 1930s. My great-uncle, the late Jack Rothschild, co-produced the show with his partner, Irvin C. Miller. On one trip, Uncle Jack booked the Models for a week at the Million Dollar Theater (Los Angeles). Knowing of my budding interest in jazz, he invited me to hear the new piano player in the show – Jelly Roll Morton. At the time, however, I was more interested in Goodman, Shaw, and Dorsey..... – so, to my everlasting dismay, I did not take advantage of the opportunity to see – and, probably to meet – the great Jelly Roll Morton."

I 1936 rejste Morton til Washington, D.C., i første omgang uden sin kone Mabel - der først flyttede med i 1937 (andre kilder: Efteråret 1938) - og blev, blandt flere andre mindre og ikke økonomisk givende aktiviteter, boksepromotor. Senere begyndte han som "piano player, bartender, barrel opener, and bouncer" i en "very sleazy night club". Dette etablissement hed eller havde tidligere haft navnet "Jungle Inn", men skiftede til "Blue Moon Inn" og sidenhen - som det fremgår af annoncen vedr. den 3. juni 1938 - "The Music Box" beliggende 1211 U Street, Washington D.C.



CABARET NIGHT
AT THE MUSIC BOX 1211 U St., N. W.
Friday, June 3rd, 1938, 9 P. M.
FEATURED ENTERTAINMENT
"JELLY ROLL MORTON"
Number One Swing Pianist of America Presents
THE BIRTH OF SWING
DINE—WINE—DANCE
Subscription 50c
Under Auspices of Laundry Workers Organization Committee

I 1938 blev JRM overfaldet i natklubben, som han bestyrede. Frederick J. Spencer: "One night in August, 1938, Morton's wife, Mabel Bertrand, was back of the bar mixing a Pink Lady, when a brawl began. One of these riff-raff got to acting rowdy and Ferd (Morton) called him. The fellow used some bad language. Ferd slapped him. Then he sat down at the piano and began to play and the fellow slipped up behind him and stabbed him ... the first time in the head and, when Ferd turned, he stabbed him just above the heart ... we took Ferd to the hospital ... (they) laid him right under an electric fan and put some ice water packs on the wound. Said that would clog the blood. I think right there was where he got his bad heart and the asthma - right there in that lousy Washington hospital." Senere lægeudsagn fastslår, at dette var en fejlbehandling. Stiksårets efterveer nedbrød yderligere hans fysik og gjorde ham i perioder uarbejdsdygtig.

I Washington indtraf to betydelige hændelser, dels hans 5-uger lange recording session for Alan Lomax (Library of Congress), dels indledte han bekendtskab med Roy Carew, som organiserede hans Tempo Music Publishing Company. Alan Lomax: "I met him one day on a subway stair in New York and walked a little way with him. He had to stop every few steps to get his breath."

The “Lost Generation of Jazz”

Back in 1937, Jelly Roll Morton was part owner of a sleazy night club upstairs from a U Street hamburger stand in Washington, D.C.. At the time, I was finishing high school and playing gigs around the city as often as they came my way. I was a good, proud seventeen years old then, and quite naturally very little remained which I did not know about life and music. I used to hang around with several other young pianists, kids like myself who were starting to study their Hindemith and Bartok and Schönberg and Webern: We also knew our jazz. Of course our jazz began with Art Tatum and Prez, and obviously there was no place in it for old men like Mr. Morton. We had never even bothered to listen to him.

But when we heard that Jelly had this little club in Washington—I think it was called the Jungle Inn—we decided to take a ride down and have a few laughs. Even though it was a Saturday night, we had no trouble getting a booth in the place. Somebody recognized us as part of the new crop of jazz pianists; word

started to pass around the house that some hipsters had stopped in to have some fun with old Jelly Roll.

And then Jelly came on. He looked shockingly sick and feeble—old and a little mad. But he wore his old, southern-gentlemen's suit with dignity, and when he smiled, the diamond in his tooth still glittered hard. He played a new piece of his called *Sweet Substitute*, and then (since the grapevine grows quick in little places like this) he looked straight over at our booth. His eyes had a very personal kind of pride which I had never seen before, his look had the strangely arrogant wisdom of those who know, those who have been there and seen it and at the end realized that nothing very shattering had happened after all. Dying is a slow and shabby business.

Then Jelly spoke only to us: “You punks can't play this.”

I forget the tune. What I do remember is a big, full, two-handed piano player—a ragtimer modified and relaxed by way of New Orleans, and very swinging. I suppose the tune was corny, now that I look back on it, but it had a charm of its own. There was something extremely personal about it which defied description; and as I listened suddenly I knew. “Golly, he's right. I can't play what he's playing. Just purely technically I can't play two hands together and separately the way he does.” I looked over at the other confident young men who had come with me; I saw that they knew they couldn't either. Ours was a very quiet booth for the next three hours.

So this sick old man who had been playing good whorehouse piano in New Orleans when Louis Armstrong was two years old, and I had yet twenty years to be born, taught us a lesson that night. It is a lesson I've never forgotten and I think it is one that might be learned today by a lot of jazz buffs and jazz critics and—above all—by young jazz musicians. The lesson is simply this: Great men don't only grow old; they grow. They still have things to say to you, and if you ignore them or neglect them or dismiss them without ever having listened, as I had dismissed Jelly Roll Morton before that night in Washington, you are diminishing yourselves. They don't diminish. They may go out of fashion, but that's our fault. Great jazz is great jazz whether it is the jazz of Kid Ory or Vic Dickenson or J.J. Johnson. It is a direct and highly personal communication of experience by men who have seen much and lived full lives, and it is therefore timeless.



Billy Taylor

<https://www.youtube.com/watch?v=w05fajFAwBU>

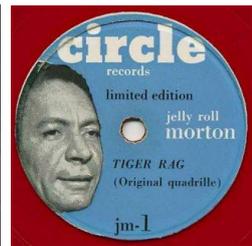
1938

I 1938 blev "The Saga of Jelly Roll Morton" lykkeligvis optaget for Library of Congress. Bevillingerne til denne organisation var minimale, men heldigvis havde John Lomax (1867-1948) fra 1933 påtaget sig missionen på honorær basis - for USD 1 om året. Det vil føre for vidt at beskrive John Lomax' virke og indsats her - men den var af ubeskrivelig stor kulturel værdi. "Arbejdet i marken" udviklede sig til en familie affære, og straks fra begyndelsen havde John Lomax sin søn Alan (1915-2002) med på de lange opsøgende efterforskninger. Det blev Alan Lomax, der i 1938 indlagde sig stor hæder ved at indspille JRMs historie for LoC.





Øverst rejsevognen med indspilningsudstyr til brug ved de mange "field trips". Nederst t.v.: John Lomax og t.h.: Alan Lomax.



(Nedenstående redegørelse fulgte med indkøbet af et originalt sæt Circle 78'-plader ... stammer formentlig fra www.doctorjazz.co.uk websiden)

... men

Background To The Library of Congress Recordings (available by mail order in 1947, only 250 sets made, red wax 12" 78rpm vinyl pressings on "Circle Records")

It was record collector Sidney Martin who introduced Jelly Roll Morton to Alan Lomax to discuss details for the famous Library of Congress Recordings. The series of interviews and recordings, totalling about eight hours, began on 23rd May 1938 and concluded with the final session on 14th December 1938.

Alan Lomax was born in Austin, Texas on 31st January 1915. In 1933 he assisted his father, John Avery Lomax, on their first recording field trip which was commissioned by the Library of Congress. From 1933 to 1942 he either worked alone, or accompanied his father, as well as his sister Bess, Zora Neale Hurston, Mary Elizabeth Barnicle, John Work, and others. He died on 19th July 2002.

He went on to record folk and traditional music on behalf of the Library of Congress throughout the Southern United States, as well as in New England, Michigan, Wisconsin, New York, Ohio, Haiti, and the Bahamas. Artists such as Leadbelly, Woody Guthrie, Aunt Mollie Jackson, and Muddy Waters made their first recordings during these field trips.

In 1934 he published, with John A. Lomax — "American Ballads and Folksongs." Later publications with his father include, "Negro Folk Songs as Sung by Leadbelly" (1936), "Cowboy Songs" (1937), "Our Singing Country" (1938), and "Folk Song: USA" (1946). He was appointed assistant in charge to the Archive in 1937. Due to a small congressional appropriation for the support of the Archive, Alan became the first Archive worker to be paid from Library funds.

In 1938 he recorded more than eight hours of Jelly Roll Morton's singing, playing and spoken recollections for the Library of Congress, documenting the birth of jazz by one of its founders. These recordings became the basis for his book, *Mister Jelly Roll* (1950).

Alan Lomax used a small portable Presto disk recorder, which had been adapted to operate on batteries for field recordings. The recorder did not always operate at the correct speed and the original Circle records, which were

first issued beginning in the fall of 1947, in limited edition albums of 45 twelve-inch records, need to be played back at around 85 r.p.m to enable them to be pitch corrected.

This anomaly with the Circle records may not be entirely due to the fault with Alan Lomax's recorder. In Storyville magazine issue No. 128, page 69, Michael Bowen writes that Bob Hilbert of Pumpkin Records, had spoken with the Library of Congress staff and gained the impression that when the original copies were run off for Circle Records, Rudi Blesh had messed the Library staff and technicians about to such an extent, that they had run off the dubs without any technical line-ups or checks, just to get rid of him.

Kenneth Lloyd Bright, a Circle official, made a trip to San Francisco to contact the executor of the Morton estate, a lawyer named Hugh MacBeth (Macbeth). MacBeth (Macbeth), probably a bit fed up with everybody's attempts to get their hands on the gold mine left by his late friend Jelly Roll, reportedly told Bright, "If you're here to talk about the Morton records, the answer is "No." But after listening to an explanation of Circle's motives in the matter, MacBeth (Macbeth) finally granted the permission in July 1946, and Circle went about the business of preparing the material for public release.

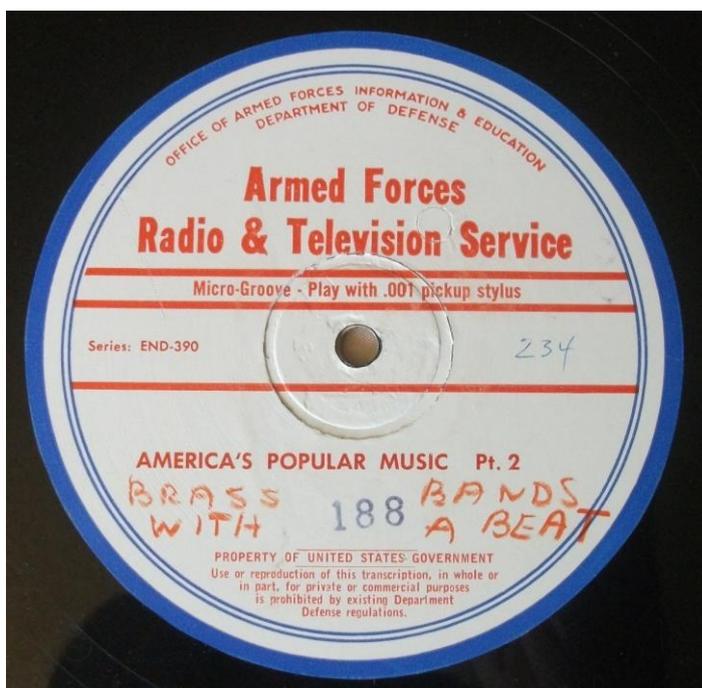
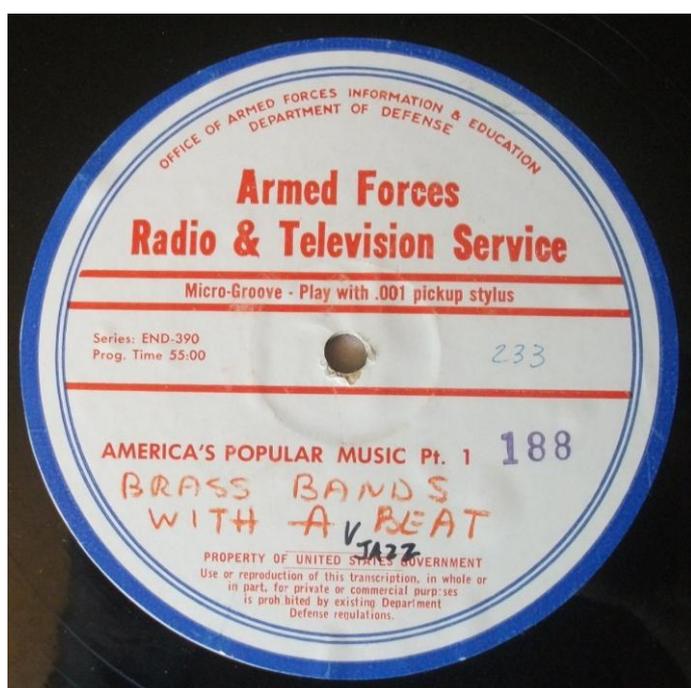
Previous to the public release there was one set of dubbings made from the originals for a group of collectors, including Bill Russell and the late Hoyte Kline, in 1939, and fifth and sixth re-dubbings from these, bristling with surface noises, were all that were available to be heard.

Well-heeled jazz enthusiasts applied to Circle Sound Inc., 38 East 4th Street, New York, for the "The Saga of Mr. Jelly Lord" and received 45 dark Vinylite twelve-inch records arranged in 12 albums. Beginning August—September 1947 two albums were issued every three months until the set was complete. The albums, which housed the Vinylite records, were designed by artist Jimmy Ernst.

According to contemporary sources only 250 sets were sold, although Roger Richard, whose set is #224, has reported to me that the highest numbered set known to him is #309. Ate van Delden also reports that his colleague, Alfred Ticoalu, has a partial set with one of the albums numbered #326. Given the original subscription fee of \$120.00 and the small number of sets sold, makes them a priceless rarity today.

Rudi Blesh, who owned Circle Records, was disappointed with poor sales of the 78 r.p.m record sets. So, in 1950, he took the decision to enter the twelve-inch micro-groove market. He hoped for better sales with the new format, but this did not materialize as the content of the 12 Circle LPs (L 14001—L 14012) turned out to be a mere copy of the Circle 78 r.p.m. records — including the speed faults.

In 1957, Riverside issued 12 LPs (RLP 9001—RLP 9012) in the twelve-inch micro-groove format. These too, were copies of the Circle 78 r.p.m. records. Reeves Sound Studios undertook the re-mastering work and erased a few 'plops' and 'klonks' but generally, there was not much of a sound improvement. There was however, a successful attempt to correct the speed faults.



Disse to pladesider (optagelsesdato og lydside ukendt) siges at indeholde et interview med JRM om Brass Bands i New Orleans - som ikke findes andre steder. JRMs Library of Congress interview med Alan Lomax (1938) om dette emne findes på Circle pladerne #75-76.



Alan Lomax i arbejde



Coolidge Auditorium, hvor Lomax optog sine interviews med JRM på den her viste scene

1639
B2
You can have it, I don't want it
Ferdinand
Spoken by Jelly Roll Morton, with
piano ~~and~~, Washington, D. C., Alan
Lomax, May ~~1938~~, 1938.
Speaker from New Orleans, La.
Ferdinand
In autobiography of Jelly Roll Morton
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

1642
B
Monologue on Tony Jackson
Spoken by Jelly Roll Morton.
~~and~~ ~~at~~ ~~Coolidge Auditorium~~, Washington,
D. C., Alan Lomax, June, July, Aug.,
1938.
Speaker from New Orleans, La.
Ferdinand
In Autobiography of Jelly Roll
Morton.
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

Eksempler på Lomax'es kartotekskort fra LoC

1684
B1
Can-can
Sung by Jelly Roll Morton with
piano.
~~at~~ ~~Coolidge Auditorium~~, Washington,
D. C., Alan Lomax, June, July, Aug.,
1938.
Singer from New Orleans, La.
With comment by ~~the~~ singer.
In Autobiography of Jelly Roll
Morton.
Ferdinand
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

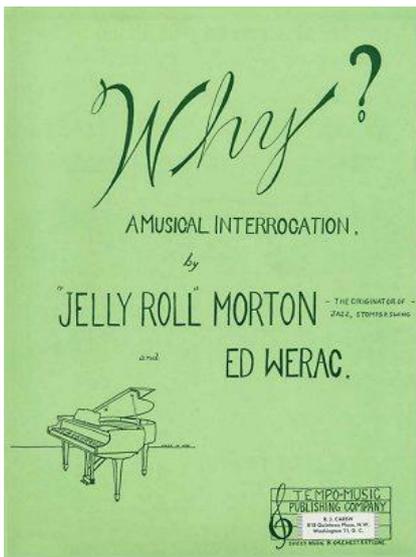
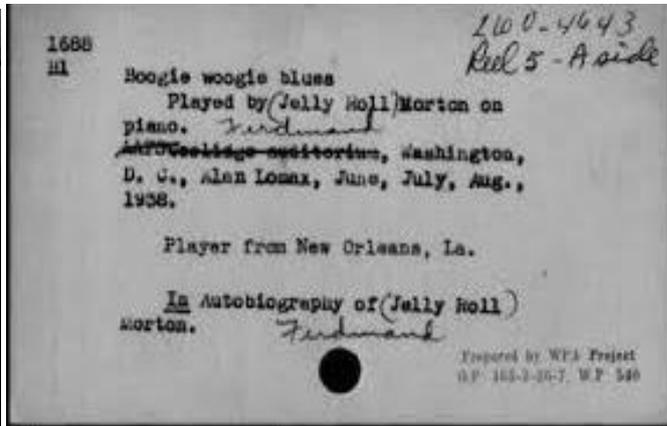
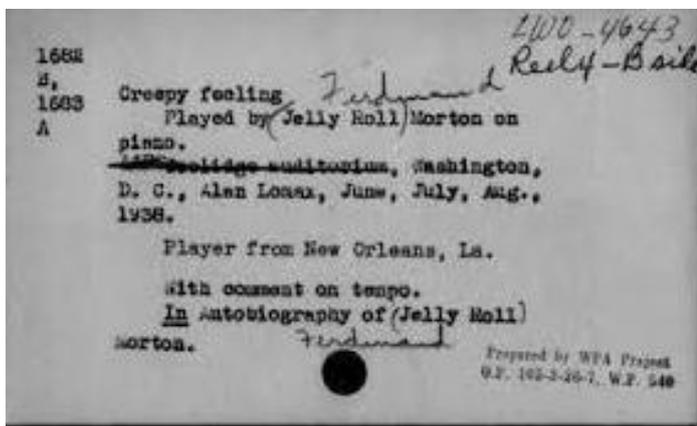
1659
A
Mr. Jelly Lord
Sung by Jelly Roll Morton with piano.
~~at~~ ~~Coolidge Auditorium~~, Washington, D. C.,
Alan Lomax, June, July, Aug., 1938.
In Autobiography of Jelly Roll Morton.
Singer from New Orleans, La.
Ferdinand
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

1662
A&B
C. G. rider
Sung by Jelly Roll Morton with piano.
~~at~~ ~~Coolidge Auditorium~~, Washington, D. C.,
Alan Lomax, June, July, Aug., 1938.
Singer from New Orleans, La.
With comment by singer.
In Autobiography of Jelly Roll Morton.
Ferdinand
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

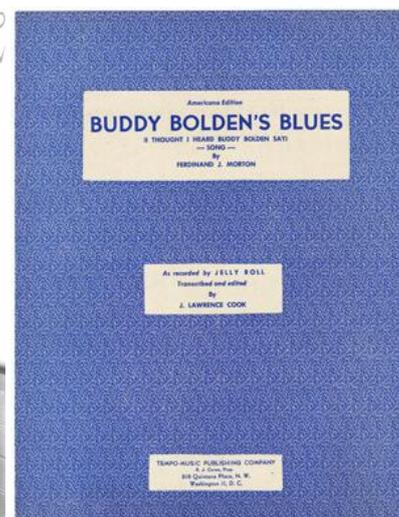
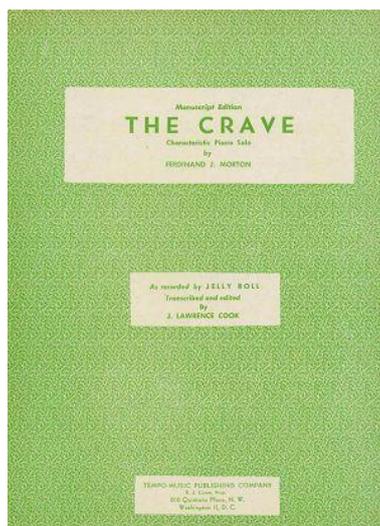
1654
A&B
Monologue on his early experiences
Sung and spoken by Jelly Roll Morton
with piano.
~~at~~ ~~Coolidge Auditorium~~, Washington, D. C.,
Alan Lomax, June, July, Aug., 1938.
In Autobiography of Jelly Roll Morton.
Singer from New Orleans, La.
Ferdinand
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549

1665
B
Monologue on saloons and piano players
of Beale Street, Memphis
Spoken by Jelly Roll Morton.
~~at~~ ~~Coolidge Auditorium~~, Washington, D. C.,
Alan Lomax, June, July, Aug., 1938.
Speaker from New Orleans, La.
Ferdinand
In autobiography of Jelly Roll Morton.
Prepared by WPA Project
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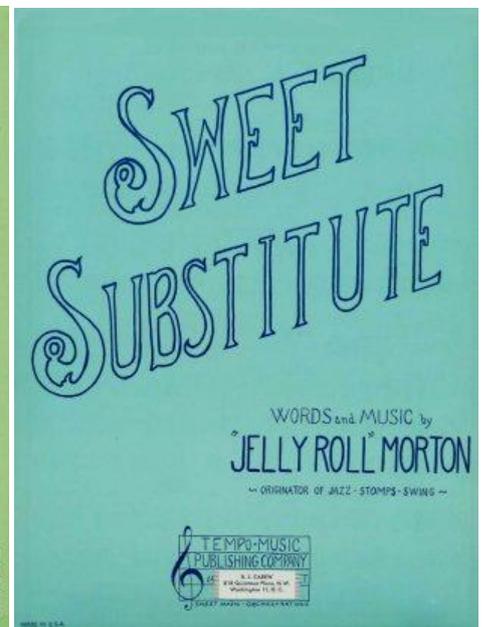
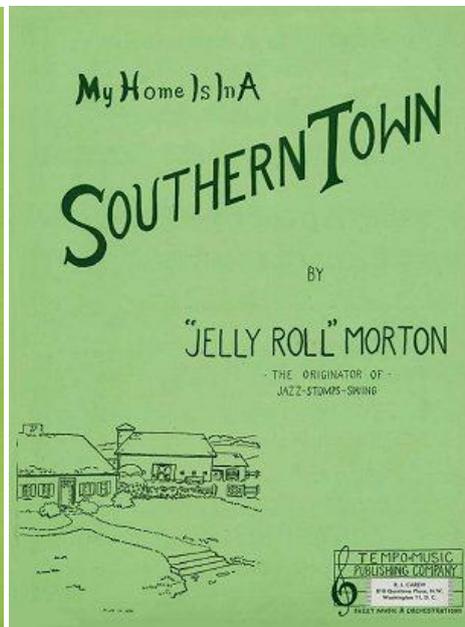
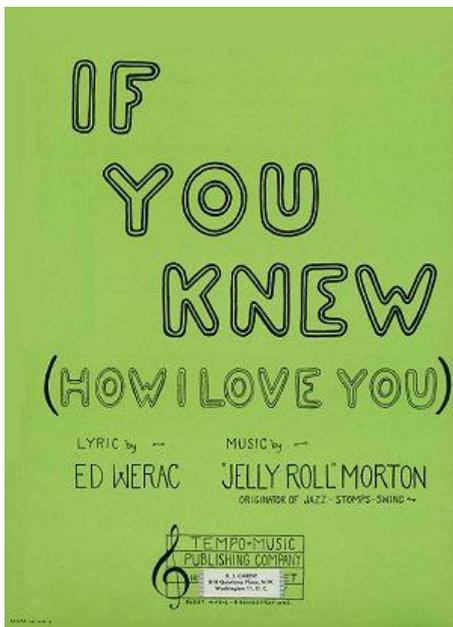
1677
A&B
The pearls
Played by Jelly Roll Morton on piano.
~~at~~ ~~Coolidge Auditorium~~, Washington, D. C.,
Alan Lomax, June, July, Aug., 1938.
In Autobiography of Jelly Roll Morton.
Player from New Orleans, La.
Ferdinand
Prepared by WPA Project
O.P. 165-2-26-7, W.P. 549



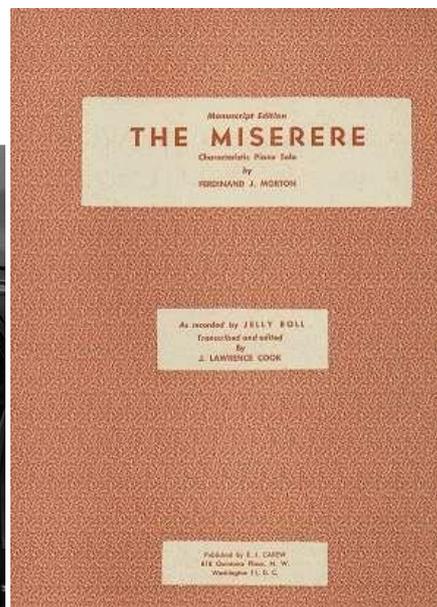
Roy Carew 1937 - læs mere på <http://www.doctorjazz.co.uk/page26.html>



Warren "Baby" Dodds, som indspillede med JRM for Victor i 1927 samt Rudi Blesh, der forestod Circle-ugivelsen af Lomax-optagelserne. JRM forlod i december 1938 Washington natklubben efter indtrængende henstillinger fra sin kone Mabel og rejste til New York.



Det var Roy Carew, der selv tegnede forsiderne til nodeudgivelserne. "Lyrics by Ed Werac" - er naturligvis Carew stavet bagfra.



Roy Carew (i sit hjem 1942) - Kid Ory og Roy Carew (på St. Charles Hotel, Washington D.C. c. 1959)

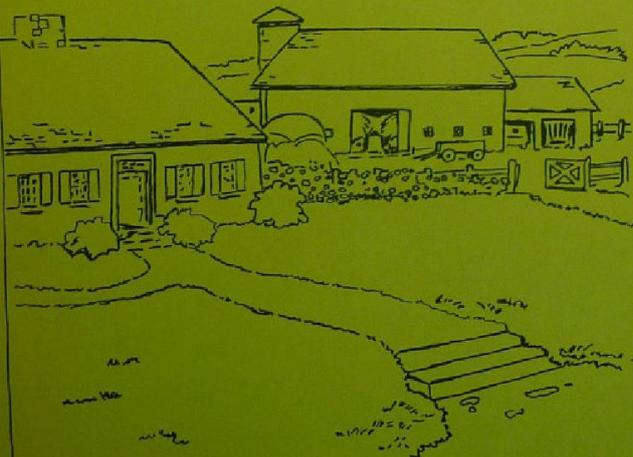
*To Hollerbach
with my kindest
regards yours
Jelly Roll Morton*

My Home Is In A
SOUTHERN TOWN

BY

"JELLY ROLL" MORTON

THE ORIGINATOR OF -
JAZZ-STOMPS-SWING

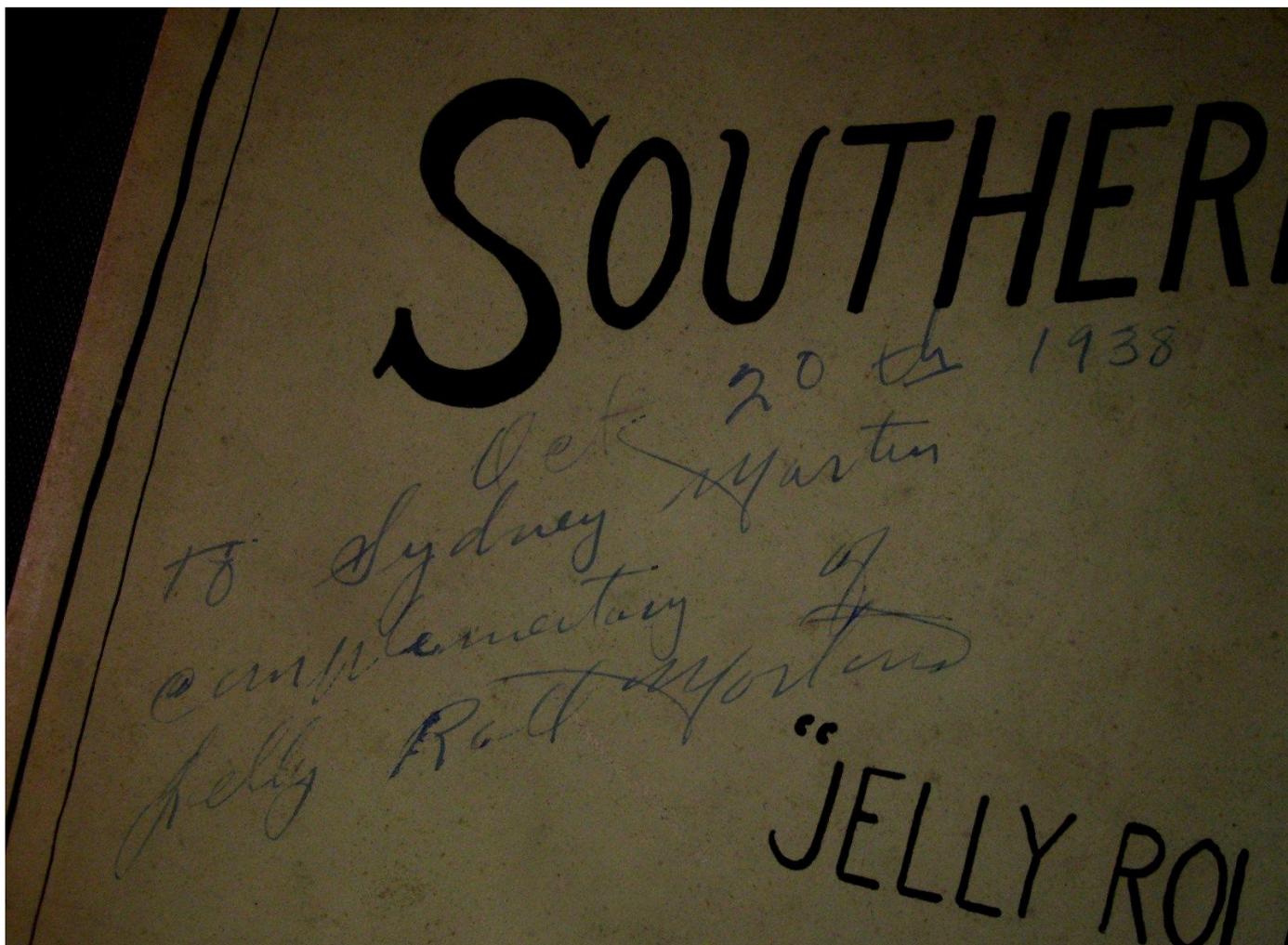


TEMPO-MUSIC
PUBLISHING COMPANY
145 WEST 45TH ST.
NEW YORK, N.Y.
SHEET MUSIC & ORCHESTRATIONS

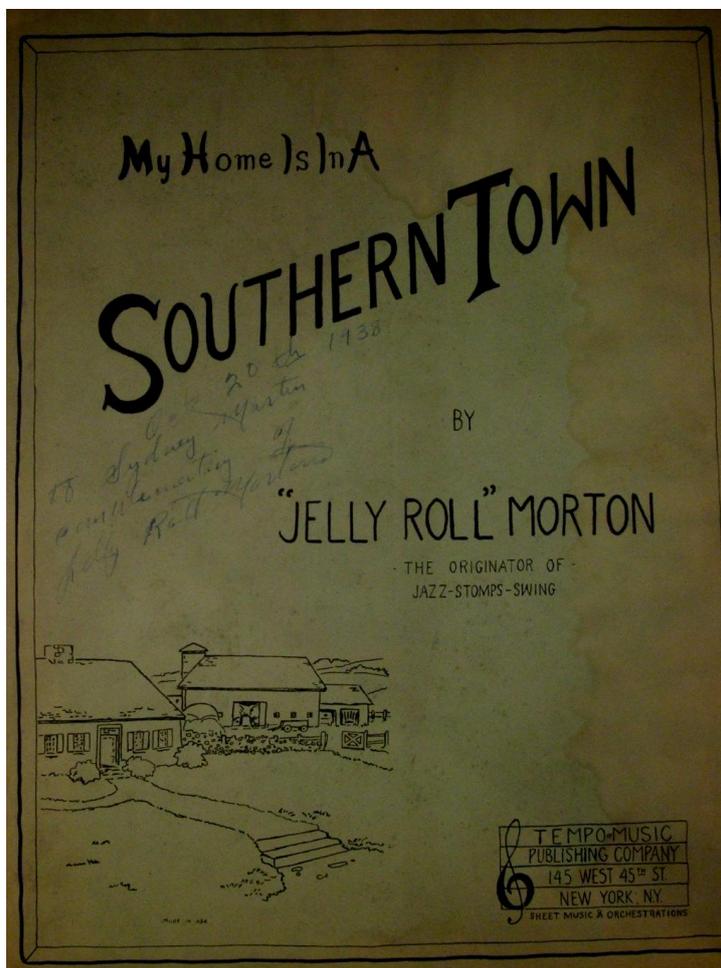
"This is one of several items of sheet music which Jelly Roll Morton inscribed to a Ms. Hollerbach, a social worker who came to his apartment periodically to confirm that he was still eligible for public assistance.

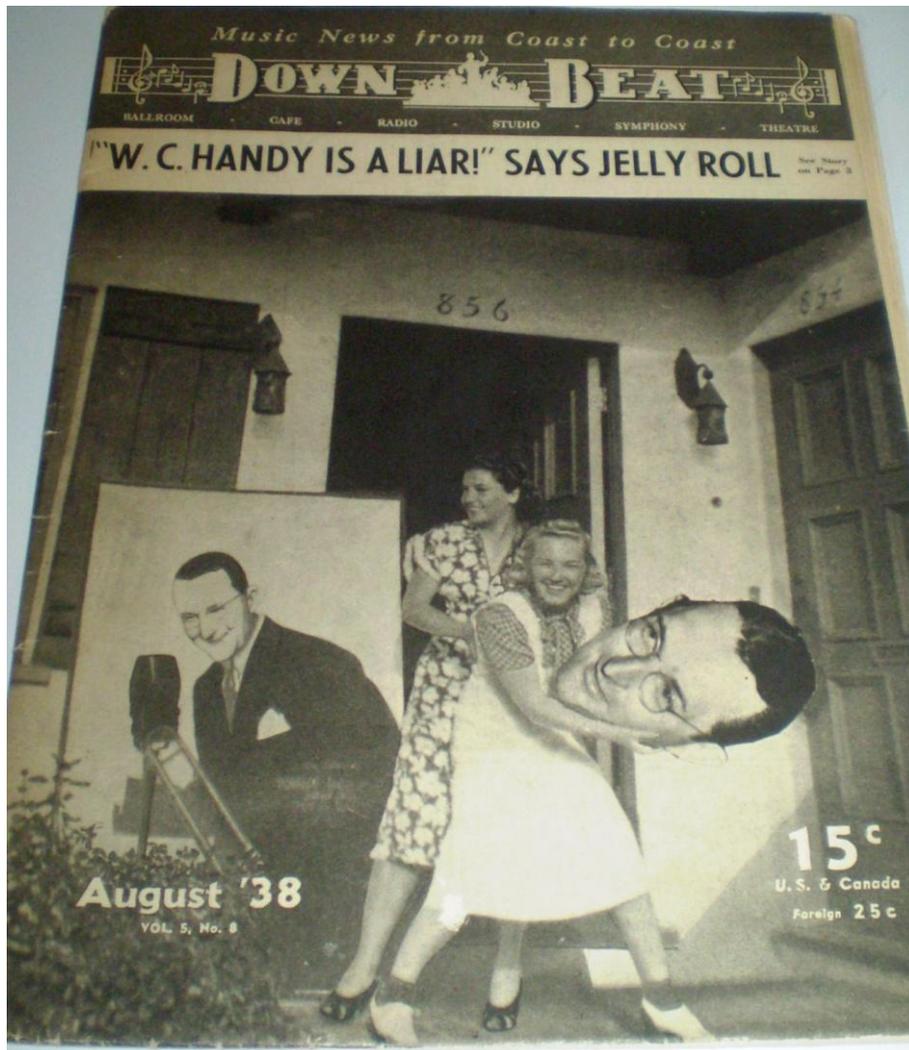
Many years later, in an interview with Mike Montgomery, she described how it went. She would be greeted at the door by Mr. Morton and invited in. He, dressed elegantly, would play some piano piece for her, autograph one of his most recently published songs, and then retire to allow the ladies to talk and to transact the business for which Ms. Hollerbach had come.

With the help of Roy Carew whom he had met while in Washington, DC., Jelly established the Tempo-Music Publishing Company in 1938 and put out four songs. This one is "My Home Is In A Southern Town" with words and music by Jelly; the others were "If You Knew (How I Love You)", "Sweet Substitute", and "Why?". The following year, they published "We Are Elks" and "Good Old New York".



Endnu et node-eksemplar autograferet af JRM til Sidney Martin den 20. Oktober 1938. Noget tyder på, at rygtet om Martins privatoptagelser med JRM (se nedenfor) dermed sagtens kan være troværdigt.





Chicago, August, 1938

FEATURE NEWS

DOWN B

'I Created Jazz in 1902, Not W.C. Handy'

Declares Jelly Roll Morton

"Whiteman Claimed to be King of Jazz with no Knowledge of it"

By Jelly Roll Morton

Dear Mr. Ripley:

For many years I have been a constant reader of your (Believe It or Not) cartoon. I have listened to your broadcast with keen interest. I frankly believe your work is a great contribution to natural science.

In your broadcast of March 26, 1938, you introduced W. C. Handy the originator of jazz, stomps and es. By this announcement you have done me a great injustice, and have also misled many of your

It is evidently known, beyond contention, that New Orleans is the home of jazz, and I, myself, happened to be the creator in the year many years before the Dixie-Band organized. Jazz music is not compositions, any kind of music may be played in jazz, if it is the knowledge. The first jazz was written in 1906, namely *Porter Stomp*. *Georgia Swing* was first to be named swing.

You may be informed by recording companies. *New Blues* was written in 1905, the year *Jelly Roll Blues* was written, but not published at

ing able to do at least some of what they created.

I still claim that jazz hasn't gotten to its peak as yet. I may be the only perfect specimen today in jazz that's living. It may be because of my contributions, that gives me authority to know what is correct or incorrect. I guess I am 100 years ahead of my time. Jazz is a style, not a type of composition. Jazz may be transformed to any type of tune, if the transformer has doubt, measure arms with any of my dispensers, on any instrument (of course I'll take the piano). If a contest is necessary, I am ready.

The whole world was ignorant of the fact that blues could be played with an orchestra (with the exception of New Orleans). One of my proteges, Freddie Keppard, the Trumpet King of all times, came to Memphis on an excursion from New

Vallee and Yale Men in Re-Union

New York—Ex-Yale students held an informal reunion at the Astor Roof recently, with Professor Wil-

cheaters, and on his Ben Cutler. Rudy V the left one. Behind Haxradt, the mono

Privatoptagede acetates fra tre sessions i Baltimore, c. august 1938 med Dick Bird, tpt. Teddy Smith, alt. JRM, pno/org/voc. Ukendt, gtr. Ukendt, sbs. Ukendt, dms, i forskellige sammensætninger eller JRM alene. (Roy Carew mente, at Dick Bird var en hvid musiker).

Flere forskellige sessions, de to første i et lille lydstudie i East Baltimore. En tredje session (med piano soli "King Porter Stomp" og "The Pearls" samt ca. 7 andre 12-inch acetater, som anses for tabt) foregik i et lydstudie ved siden af Hammond's Music Store på Liberty Street i Baltimore.

Indspillede titler: "King Porter Stomp" (ej tilgængelig), "The Pearls", "Organ Interlude / Honeysuckle Rose / Melancholy Baby", "I Would Do Anything For You / I Ain't Got Nobody / My Melancholy Baby / Honeysuckle Rose", "After You've Gone / Trees" og "Tiger Rag / Blues".



Dette billede formentlig fra Washington D.C., 1938 - JRM i natklubben "Blue Moon" 1211 U Street, N.W., Washington D.C. Tidligere hed klubben "Jungle Inn" og senere blev den navngivet "Music Box".

På dette tidspunkt forsøgte JRM sig med sagsanlæg mod Melrose Brothers og ASCAP angående for lidt udbetalt royalties for sine kompositioner.



I Washington indspillede JRM disse 4 sider for en radiostation i december, 1938 (titlen "Finger Buster" er i virkeligheden "Finger Breaker"). Der blev skåret et antal andre sider, som JRM imidlertid tog med sig, da han ikke var tilfreds med kvaliteten. Disse 4 sider blev stående på radiostationens hylder indtil Nesuhi Ertegun hørte om dem og til sidst omkring december 1942 fik dem udgivet på Jazz Man (senere også genoptrykt med grøn etiket, og udsendt i England på en gul etiket, alle samme design, men med varierende tekst). Det siges, at JRM under opholdet i Washington indspillede ca. 12 pladesider for et "United States Recording Co." - kunne det være "Armed Forces Radio & Television Service" (se billeder ovenfor)? Der nævnes i den forbindelse et par blues-numre med vokal af Mabel Bertrand, JRMs kone, samt nogle sider med unge, hvide Washington musikere.

Sidney Martin (som introducerede JRM for Alan Lomax) påstod, at han havde 18 JRM-masters indspillet marts 1937 - de så aldrig dagens lys, og er formentlig gået tabt nu.