

1944



JAZZ music - engelsk særudgave om JRM. Se artiklerne under appendix 1

1945



RCA Victor (Radio Corporation of America, RCA Victor Division, Camden, New Jersey) udsendte i 1945 - som et led i en Educational Series, men endnu på 78'-plader - ovenfor afbillede album med otte sider indspillet af Jelly Roll Morton's Red Hot Peppers 1926-30. Ved den lejlighed fik man Charles Edward Smith til at forfatte en medfølgende 8-siders booklet.

Pladealbummet (Victor HOT JAZZ Series Vol. V, HJ5) rummer Victor pladerne 40-0118 til 40-0121, nogle albumsæt med grøn Victor etiket, andre med sort Victor etiket.

VICTOR HOT JAZZ

by

JELLY ROLL MORTON

VICTOR ALBUM HJ-5
(VOLUME V)

A biographical sketch of Jelly Roll Morton and an authoritative analysis of his works. Written by Charles Edward Smith, author and critic of this form of vigorous native American music.

Negro background; surrounded by the Creole street cries; the gay French folksongs brought out for such occasions as Mardi Gras; and the music of the opera in the old French Opera House, a landmark of that section called *Vieux Carre*.

Curiously enough, the piano was not a mainstay of the earliest jazz bands—called “ragtime” bands—and was absent from most of them. Jelly’s start was really on the guitar. For music of a more decorous nature there were “lady pianists,” so Jelly stuck to his guitar (later he also studied trombone) until one night at the French Opera House a bona fide male pianist was on hand. From then on the piano was Jelly’s instrument and at St. Joseph’s University he studied under a Professor Nicholson. Here he learned the mechanics of his chosen profession which enabled him to read and compose, as well as merely play piano. However, it was in less scholarly surroundings that he found his inspiration.

Jelly Roll, Pianist and Composer

Once he had chosen the piano as his instrument, Jelly was not long in finding its place and expanding its scope in New Orleans music. He listened to Mamie Desdume, a neighbor of his godmother, and one of the New Orleans blues players, and throughout his life, Jelly remembered how she and her friends played the blues. This remembrance was as typical of his awareness of jazz as his playing was typical of his deep sincerity in interpreting this music.



FERDINAND “JELLY ROLL” MORTON IN THE EARLY 20’S WHEN HE WAS ALREADY A VETERAN WITH MORE THAN TWO DECADES IN THE HOT MUSIC FIELD.

Jelly heard and absorbed the music of the parades, of the funeral bands, and of such bands as that of Buddy Bolden playing at the Longshoreman’s Hall. At home parties and at certain cabarets there were small string groups, usually mandolin, Spanish guitar and bass fiddle. Sometimes a piano might be included. Ragtime was

The HOT JAZZ of JELLY ROLL MORTON

By CHARLES EDWARD SMITH

FOREMOST AUTHORITY ON AMERICAN JAZZ.
AUTHOR OF “THE JAZZ RECORD BOOK” AND
OTHER WORKS ON THE ORIGIN AND DEVELOP-
MENT OF JAZZ.

When Ferdinand “Jelly Roll” Morton made the first of the records in this album back in 1926, his manager was billing him as “The Originator of Jazz and Stomps.” In later years when fortune smiled not so brightly, and critical and public neglect left him little but the compensation of a specious egotism, Jelly was prone to bill *himself* as all of that, and, perhaps, a little bit more. This seemed absurd only to those who had never understood that Jelly Roll Morton was, in fact, one of the truly great pioneers of “Jazz and Stomps.” Actually he did not originate them and he always went out of his way to give praise to those who had come before; pianists such as Louis Chauvin and Tony Jackson; great bandsmen such as Buddy Bolden. In all of his discussions of music and musicians, Jelly Roll showed a sense of tolerance and awareness that belied the false picture first sketched, by his manager, back in the days when Jelly wore a flower in his lapel and a diamond filling in his tooth. Thus, this album by Jelly Roll Morton and his Red Hot Peppers gives us Jelly Roll as he *really* was and, in so doing, documents accurately a person and places important to the history and development of Jazz.

The background of Jelly Roll runs the very gamut of Jazz itself. He learned to play the blues from pianists who played in joints where “nothing but the blues was played.” He learned ragtime from such keyboard giants as Louis Chauvin and Porter King. He was influenced by Scott Joplin as well, but Scott, according to Jelly and the St. Louis pianists, was primarily a composer, less agile at the piano than at writing ragtimes. Chauvin, Jelly Roll claimed, was the greatest improviser of the St. Louis group and Joplin, himself, concurred in this opinion. Chauvin and Joplin were close friends and although Chauvin’s name appears as collaborator on only one or two of Joplin’s rags, Scott acknowledged that the collaboration was much closer. It was from transcribing Chauvin’s playing that Joplin derived inspiration for many of his ragtime pieces. The significance of this in relation to Jelly is that even in his early New Orleans days he knew the St. Louis style of music from ragtime piano copies by Joplin and others, long before he himself got to St. Louis. Ragtime was, in fact, generally speeded up by early New Orleans Bands and in such instances became known as “stomps.”

Life In New Orleans

Jelly Roll Morton was born September 20, 1885 in the Creole Negro section of New Orleans. His parents and grandparents have Creole names and talked the patois still heard in parts of Louisiana. He claimed that the real family name was La Monte but this has not been verified. Jelly was not brought up with the blues and stomps that were to later become so much a part of him, but was raised in a typically Creole

usually adapted from piano copy and was played as instrumental music. The blues, however, were often sung. In that world of honky tonk and dance hall, of private party and cabaret, of ragtime and blues, Jelly heard not merely the best pianists of New Orleans and the Gulf Coast, but the finest of the early “band” jazz, of which he was to become a leading exponent. He could reel off the names of pianists by the dozen, some of the virtuoso type like Tony Jackson who ran the gamut of “opera to the blues.” He was equally familiar with the more obscure blues players such as Game Kid and Florida Sam.

Jelly spent only his early professional years in his native New Orleans. Though he played no hand jazz to speak of he let the music of Buddy Bolden and his colleagues sink in. In his own career as solo pianist, on such renowned thoroughfares as Basin Street and others of the same ilk, he accumulated an astonishing repertoire and learned, as well, the art of improvising material. Many of Jelly’s finest compositions had their origin in those early years, although they were not copyrighted then. “Publishers would come to us for our tunes,” Jelly recalled in his documentary records for the Music Division of the Library of Congress, “but we kept them for our private material, to battle each other in battles of music.” Such battles were ages old, he went on to say, “and of course if we had the best material we were considered the best—the best player had the best jobs and the best jobs always meant plenty money.” Jelly recalled some of the more fabulous engagements and added reflectively, “And now today if I make ten dollars I think I’ve had a great day.”

By the time he was eighteen, Jelly was already becoming acquainted with fellow pianists from Atlanta to Texas, along the Gulf Coast, and he even made a trip to California in 1907. After that he spent considerable time in Chicago and the midwest.

The connection between minstrelsy and jazz remains to be fully documented. Meanwhile we do know that blues singers and ragtime pianists were often featured in this form of entertainment which has folk roots in the 13th century. In each phase of its development, minstrelsy brought into America’s popular music the rich vein of Negro folk music. Back in 1911, when McCabe’s Minstrels went up from the Gulf country to St. Louis, Jelly Roll and the Spikes brothers were part of it. It was on that tour that he picked up the name “Jelly Roll” as part of a comedy routine. The raucous humor which, in New Orleans, had been called “hokum,” gave Jelly the name that was to stick to him the rest of his life. He, himself, put it in quotation marks, but he was probably the only one who did. To everyone else Jelly Roll was his name.

In St. Louis, Jelly became more closely acquainted with ragtime, for this home city of ragtime still had some of its best exponents. But ragtime, that underestimated influence on jazz, was found not only in St. Louis; it was just about everywhere Jelly would go. He found it in Chicago in 1913, and in San Francisco where he played in the cafes of the Barbary Coast.

However, all along the way Jelly kept New Orleans music in mind, and whenever he had a chance he played it in bands. In Chicago he found old friends of his—Tony Jackson, Sidney Bechet and others—and inspired by the proximity of this music from home, he formed his first band. It was not, according to his own testimony, comparable to the Red Hot Peppers, partly because he couldn’t get the men.

A great deal of the musicianship that went into the music of the Peppers was improvised; that is to say, it was worked out in playing together, depending much

more upon this than upon written orchestrations. And it was in this way that we know of Jelly as one who thought in terms of instruments. Timbre, tone color, unity in ensemble and effective originality of solo work, were aimed for and achieved. The bigness of the names of men in the band, or their obscurity, was not a point of issue. Commenting on the failure of another band (not his own) Jelly remarked, "He (the band leader) didn't know that it was better to have a few fellows who could play together than to have a bunch of stars who couldn't, so he failed. . . . That can never be music."



JELLY ROLL AND HIS RED HOT PEPPERS

During the period the numbers in this album were recorded, Jelly also made a trio record for Victor—the saga of *Mr. Jelly Lord*. In those years he was up in the world, not merely in terms of a Cadillac, but in the musical recognition given him, and in this album we find recreated both the scenes of his background and the measure of his talent.

The Early 30's Were Lean

Lean years came after, especially during the period in the 1930's when he was part-owner of the Jungle Inn in Washington, D. C. To his friends he would sometimes say of the old tunes and the old approach to them, "No one wants that stuff any more." But his hands would be on the keyboard, feeling for the past. Always neat in his dress, he would apologetically loosen the patterned tie on his starched striped shirt. "Man, I believe it's warm tonight," and then Mr. Jelly Lord would smile, the world again in a jug and the stopper in his hand. "What's that you want," he'd ask, "one of the old ones? Well, this is no doubt one of the oldest. This one has whiskers." Then he might recall the styles that influenced him, and comment as he did to Alan Lomax in the Library of Congress, "Old Buddy Carter could really play the blues and these stomps and things. They call them stomps now, but he could play them at all times. That was when I was a little fellow there. Times has changed considerable."

About This Album

The personnels of all of these records have not been finally settled upon, though they are substantially correct. And since the earliest title dates back from 1926, one cannot expect always flawless recording. These are minor points when one considers

that the album tells us how jazz was when it came north from New Orleans, how the instruments of the melody section carried out Jelly's dictum to "always keep the melody going some kind of way," with rich and varied harmonies and with contrasts in instruments alone. In Jelly's orchestral thinking each instrument had a dual role—rhythmic and melodic. One of the most beautiful contributions to the melodic scheme was his piano in the ensemble, dynamic and strongly chorded in the bass, the brilliance of the treble leading into choruses in a style that was to affect many pianists after him. And that may be said of Jelly's band style, not merely because he was on the scene so early, but because he had managed to get on wax the essentials of New Orleans style through the medium of his own compositions, some of them influenced by earlier music but all having the incomparable touch of Jelly Roll.

SEWALK BLUES—Victor Record 40-0118-A. Recorded September 21, 1926.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Omer Simeon, Barney Bigard, Darnell Howard, Clarinets; George Mitchell, Lee Collins, Trumpets; Kid Ory, Trombone; John St. Cyr, Banjo; John Lindsay, Bass; Andrew Hilaire, Drums).

Although played by a band comprised of ten musicians, this recording is studded with New Orleans' veterans—Omer Simeon, Barney Bigard, George Mitchell, Lee Collins, Kid Ory, Little Johnny Lindsay and others. This sets the tone of the number which finds the Peppers in their most productive period, Chicago of the mid-1920's. Jelly had a broad and American sense of humor—or he wouldn't have won the title of "Professor" on Basin Street, or been the success he was at various times in minstrelsy and in vaudeville. The hokum is part and parcel of New Orleans jazz, as we learn again on SEWALK and DEAD MAN BLUES, and it is also characteristic of the freedom of jazz and blues.

William Russell has pointed out that on this record one hears a synthesis of two basic influences on jazz style itself, the blues and the brass band music typical of street parades and Mardi Gras. Three choruses in blues style are followed by a trio section in typical brass band style. This section is repeated by clarinets (in New Orleans one parent stem was the blues, another the French woodwind style), and on this chorus one hears Jelly's piano, weaving in and out of the ensemble—an exquisite pattern of melody juxtaposed to the New Orleans outburst of jamming that follows, complete with Hilaire's drums counting out the beats and trick codas also typical of New Orleans.

DEAD MAN BLUES—Victor Record 40-0118-B. Recorded September 21, 1926.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Omer Simeon, Barney Bigard, Darnell Howard, Clarinets; George Mitchell, Lee Collins, Trumpets; Kid Ory, Trombone; John St. Cyr, Banjo; John Lindsay, Bass; Andrew Hilaire, Drums).

Although this record opens with more hokum, it introduces FLEE AS A BIRD, one of the South's most famous funeral pieces. Mitchell's lead trumpet is restrained and in good taste (which in this instance, is to say in good tradition). But so is Ory's trombone, with long, "tailgate trombone moans," from the opening bars. In the funeral processions as Jelly, Louis Armstrong, Winny Mannonne and other Victor-recorded artists knew them, the march to the graveyard was slow, the part represented by the opening passages of DEAD MAN BLUES. But on the return trip the cloth is ripped off the snares, and things really get started. DEAD MAN is an excellent example of Jelly's use of ensemble, in achieving unusual patterns of tone color in the somewhat polyphonic style of New Orleans band jazz.

DEEP CREEK BLUES—Victor Record 40-0119-A. Recorded December 6, 1928.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Russell Procope, Joe Garland, Paul Barnes, Saxes; Edwin Swayzee, Eddie Anderson, Trumpets; Billy Cato, Trombone; Lee Blair, Guitar; Bass Moore, Bass; Manzie Johnson, Drums).

The personnel on this record is still in doubt. It would appear to be a less New Orleansian grouping, though no less under the spell of Jelly's orchestral touch. Jelly takes one of his fine solos that contrast slow and nostalgic passages with passages that break into double time, returning to the essence of *slow drag*, the blues style that Jelly knew so well. In orchestrating the tune Jelly used sonorities in the ensemble background to support the solo passages—but despite this demonstration of his use of ensemble, his own solo stands out as the real high point of the album.

RED HOT PEPPER—Victor Record 40-0119-B. Recorded December 6, 1928.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Russell Procope, Joe Garland, Paul Barnes, Saxes; Edwin Swayzee, Eddie Anderson, Trumpets; Billy Cato, Trombone; Lee Blair, Guitar; Bass Moore, Bass; Manzie Johnson, Drums).

A fast stomp tune that opens as a "break" number. If the lead clarinetist is really Procope he is very much under the influence of New Orleans pioneers. The number is replete in the early orchestral trends of jazz and despite the generous part played by ensemble, the "break" pattern allows soloists to have their say. In mood the number is typical of the melodies early New Orleansians called "joys." . . . They were properly named, for the mood is joyous, Jelly's own solo is an exuberant contribution to it.

BURNIN' THE ICEBERG—Victor Record 40-0120-A. Recorded July 9, 1929.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; George Baquet, Clarinet; Joe Thomas, Walter Thomas, Paul Barnes, Saxes; Briscoe, "Horsecollar" Draper, Trumpets; Charles Ivis, Trombone; Barney Banjo; "Bass" Hill, Tuba; Alexander, Drums).

Fast in tempo, free-for-all in its improvisational tendencies, this record has many of the characteristics of Jelly's famous *Milneburg Joys*. In a New Orleans dance hall in the old days, Jelly told us, this sort of thing wouldn't stop at three minutes or so—more or less the limits of a ten-inch disc—but would continue for twenty minutes, half an hour, until each man had had his say and the ensemble had had its say, vigorously. But the number is interesting also because it gives us a veteran of French woodwind style, George Baquet. A friend of Sidney Bechet's, Baquet was won over early in life from the more "correct" style of Robichaux's famous orchestra that played at the Grunewald (now the Roosevelt) Hotel and Antoine's world-renowned Creole restaurant, to the much more basic and occasionally more rough-house jazz of Buddy Bolden's band. And on this side Jelly has many touches of orchestral writing—whether the writing is on the paper or in the performance—such as when Baquet's solo is supported by tuba.

PRETTY LIL—Victor Record 40-0120-B. Recorded July 9, 1929.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; George Baquet, Clarinet; Joe Thomas, Walter Thomas, Paul Barnes, Saxes; Briscoe, "Horsecollar" Draper, Trumpets; Charles Ivis, Trombone; Barney Banjo; "Bass" Hill, Tuba; Alexander, Drums).

Here Baquet again is featured in two authentic solos. And, again, the significance of Jelly in the development of jazz as an orchestra style becomes more and more important. It is not a perfectly executed job, musically speaking, but the passages between instrument and instrument, and instrument and ensemble mark it as one of the milestones in the approaches leading to modern jazz. Incidentally, there are melodic fragments that hark back to ragtime. Aside from this, one finds especially notable, the Charlie Ivis chorus on trombone, the passages by Jelly and the support given each soloist, usually in the form of other "parts."

LITTLE LAWRENCE—Victor Record 40-0121-A. Recorded March 19, 1930.

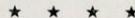
Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Eddie Barefield, Clarinet; Bubber Miley, Ward Pinkett, Trumpets; Wilbur DeParis, Trombone; Unknown, Banjo; Bernard Addison, Guitar; Bill Benford, Tuba; Tommy Benford, Drums).

Where LITTLE LAWRENCE got its name is a matter of conjecture but it has its inspiration in that consistent pattern that makes it possible to nominate Jelly Roll as New Orleans' premier jazz composer. Bubber Miley takes a muted solo—once more the personnel indicates the transitional role played by Jelly as New Orleans became core of the mainstem of American jazz. There is also a brief, exhilarating solo by Jelly himself.

PONCHARTRAIN—Victor Record 40-0121-B. Recorded March 20, 1930.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Eddie Barefield, Clarinet; Bubber Miley, Ward Pinkett, Trumpets; Wilbur DeParis, Trombone; Unknown, Banjo; Bernard Addison, Guitar; Bill Benford, Tuba; Tommy Benford, Drums).

This number takes its name from the lake at the Milneburg resort where the musicians used to play. One notes in the clarinet chorus the hand of Jelly—almost as though he had written it out—his way of building up a chorus. There follows a chorus by Bubber, again with a mute, and a chorus, beautifully thought out, sustained and shared, by Bernard Addison and Jelly.



Research Acknowledgment: William Russell; also Alan Lomax, formerly of U. S. Library of Congress.

Book References: THE JAZZ RECORD BOOK.

RADIO CORPORATION OF AMERICA



RCA VICTOR DIVISION - CAMDEN, N. J.

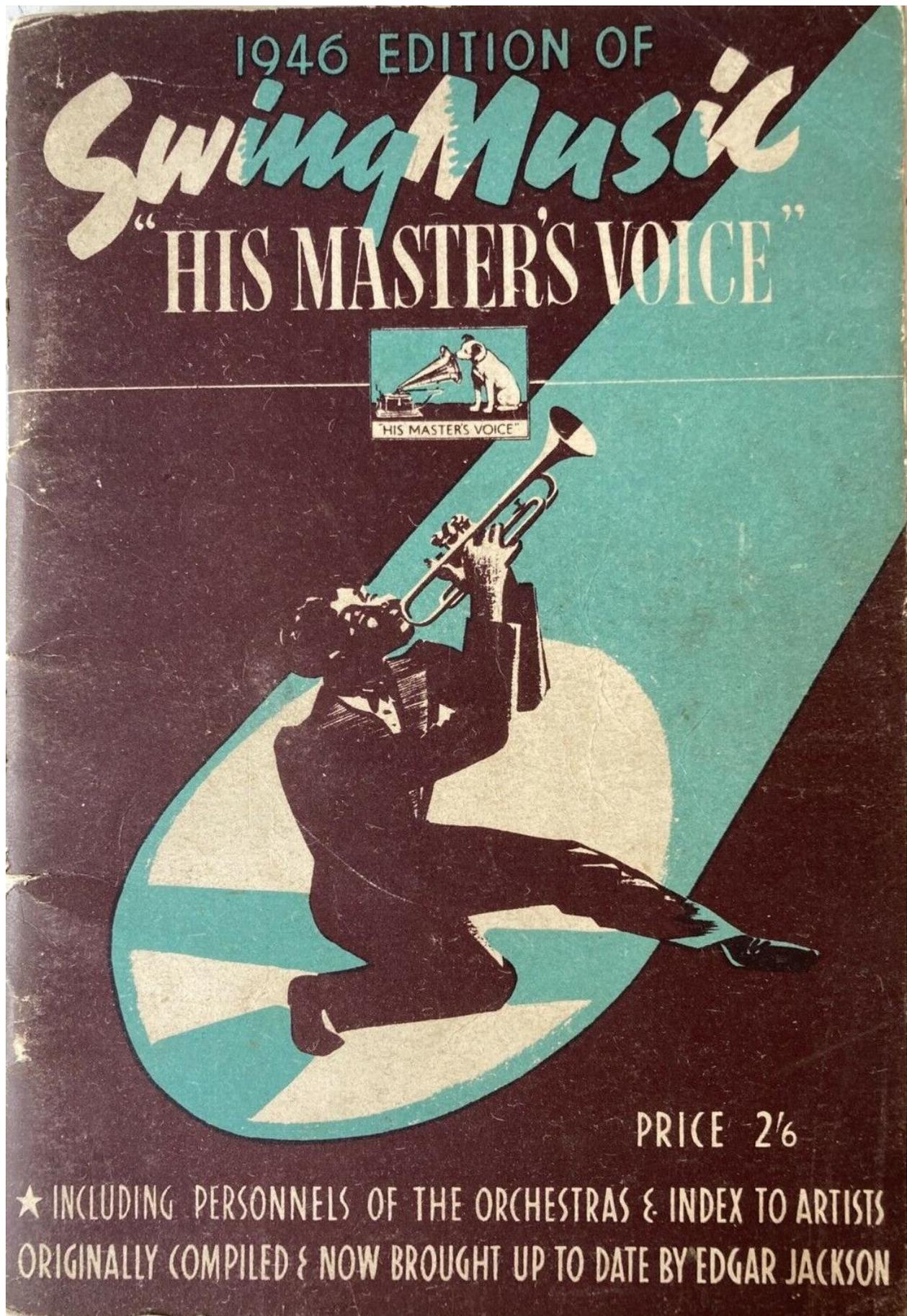


SEE OTHER HOT JAZZ ALBUMS IN THIS EDUCATIONAL SERIES . . . HJ-1 TO HJ-6

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1946



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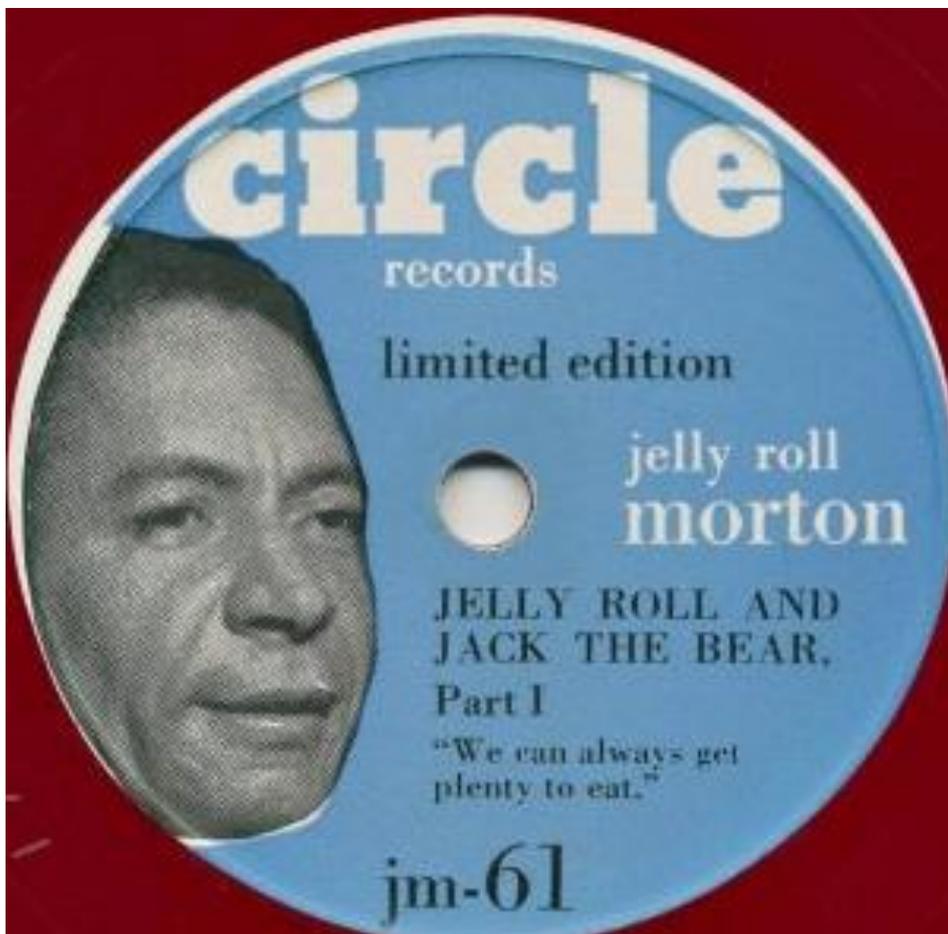
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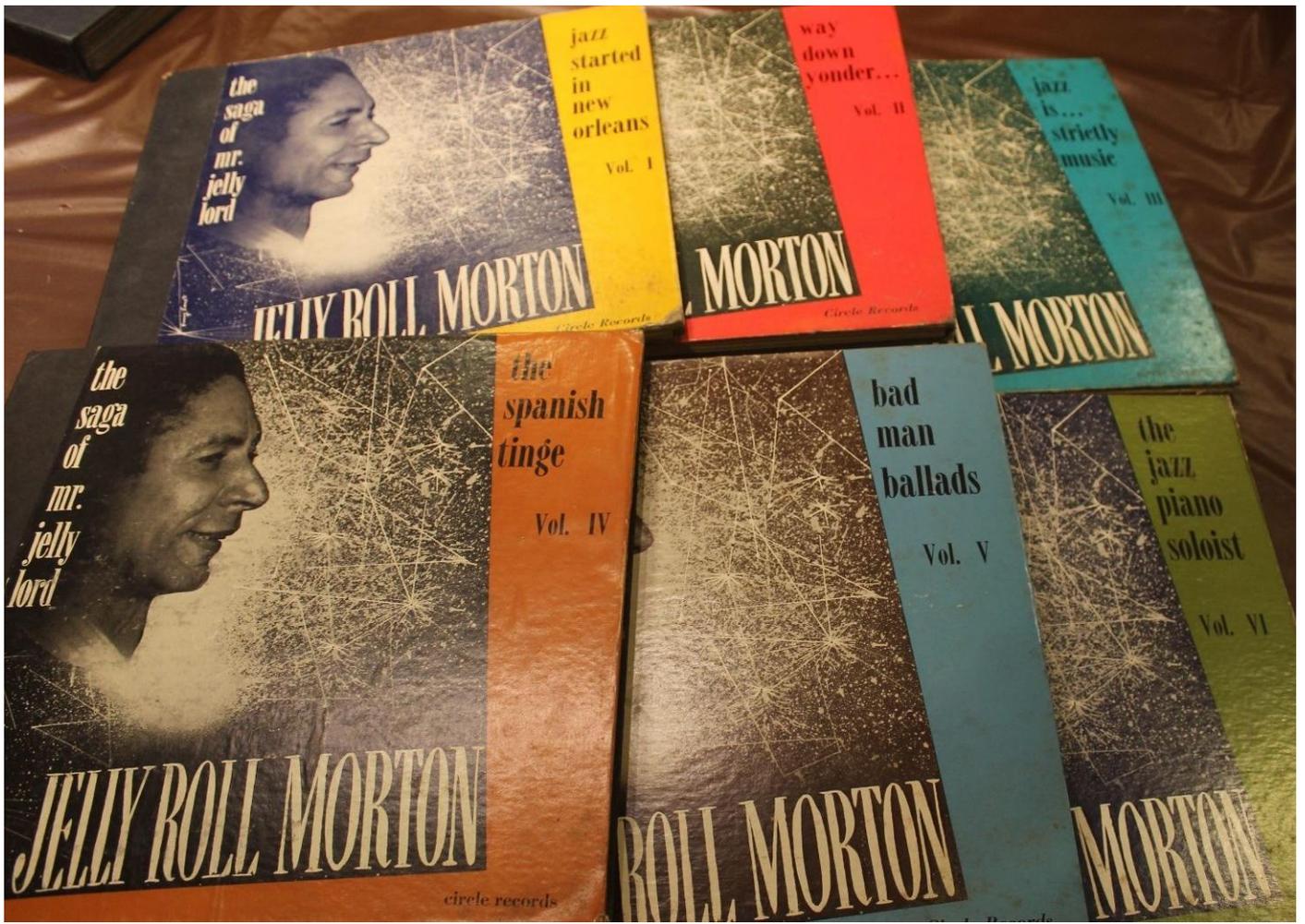
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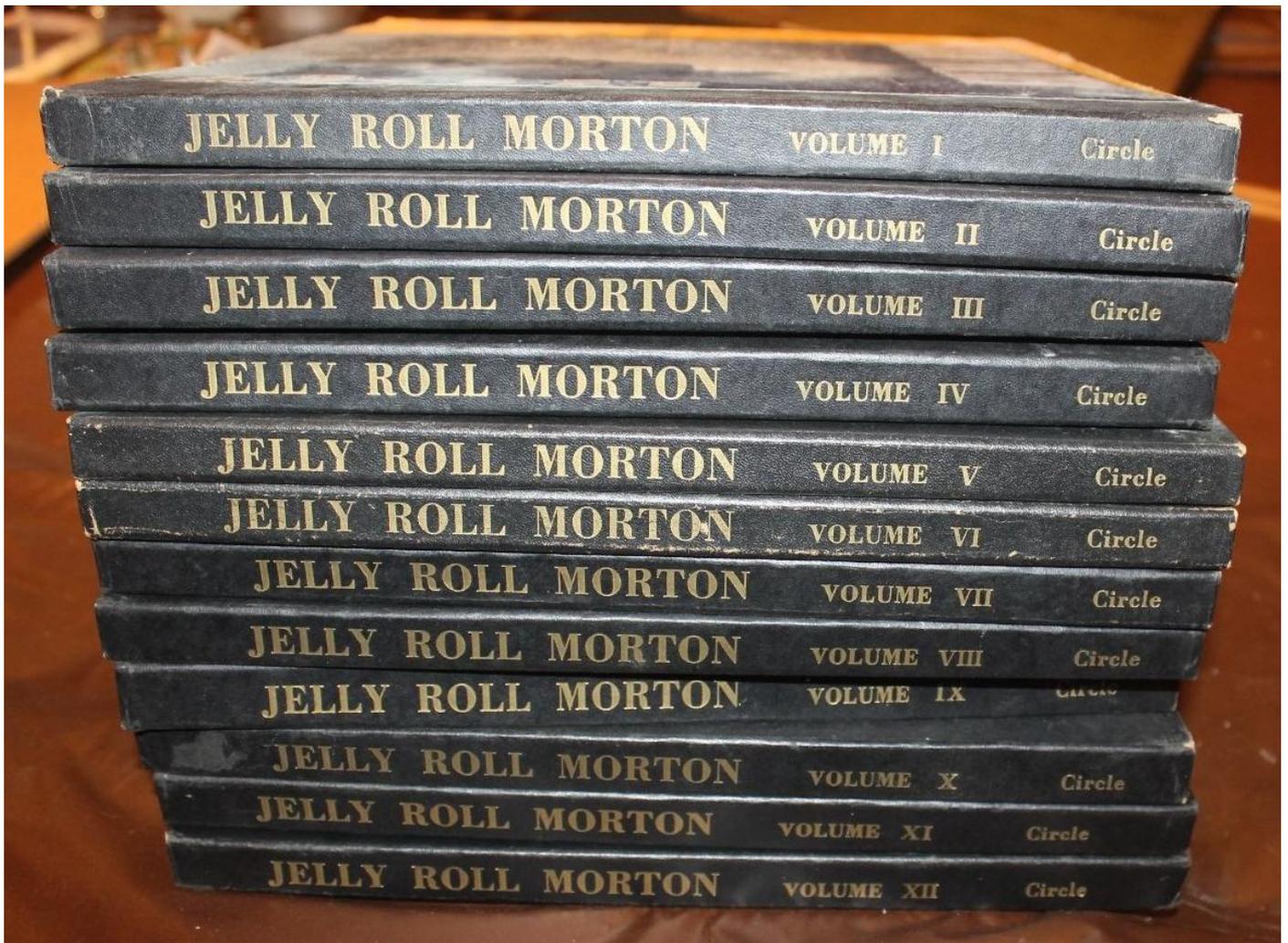
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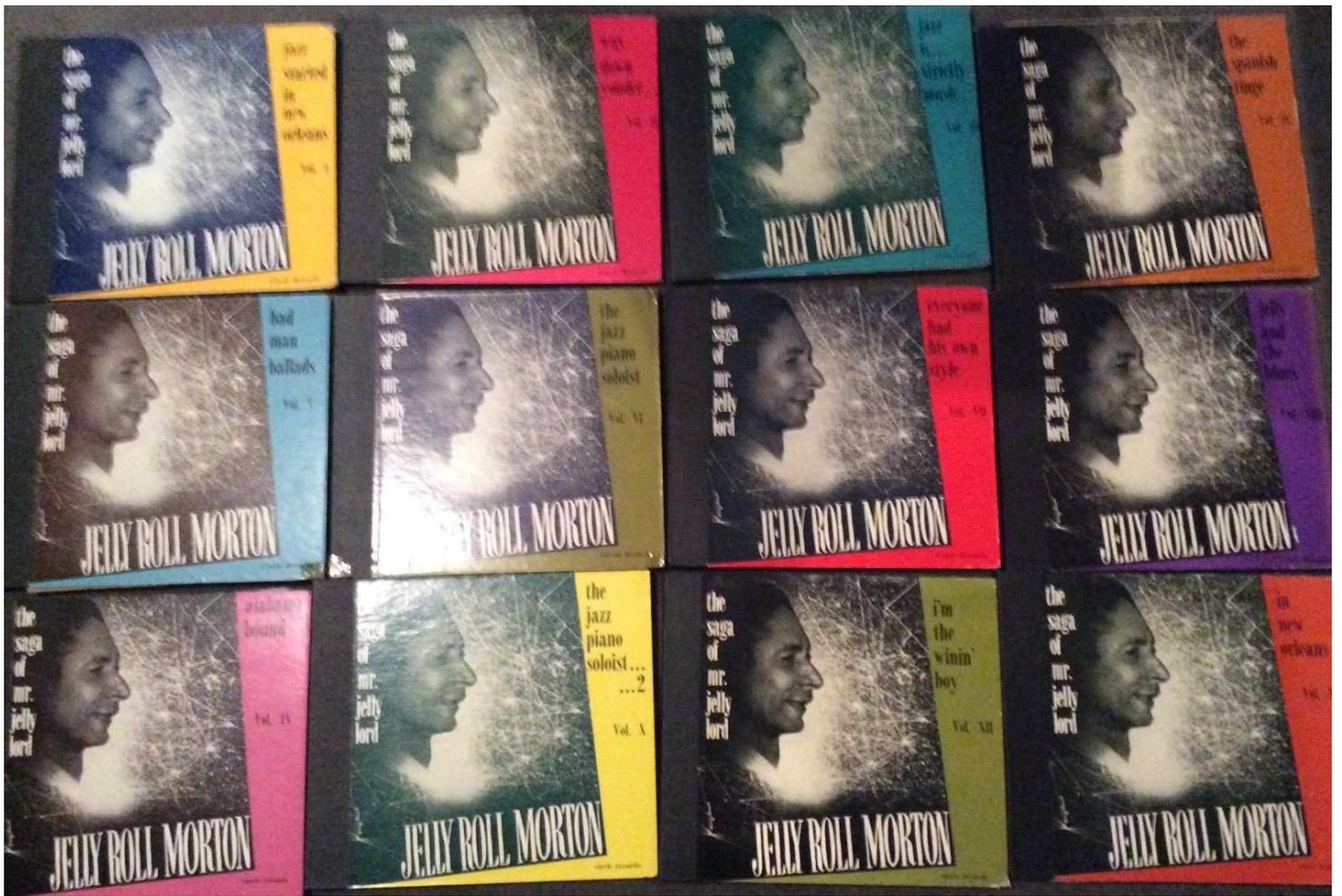
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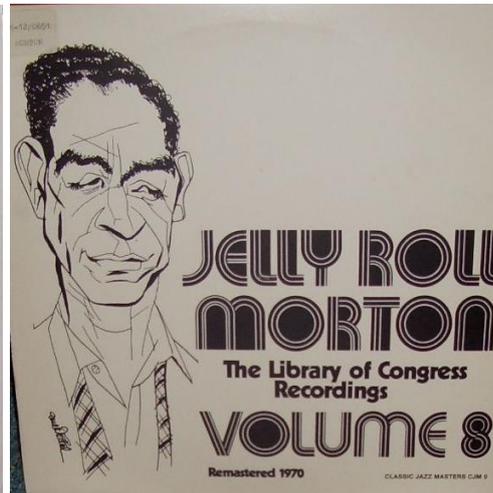
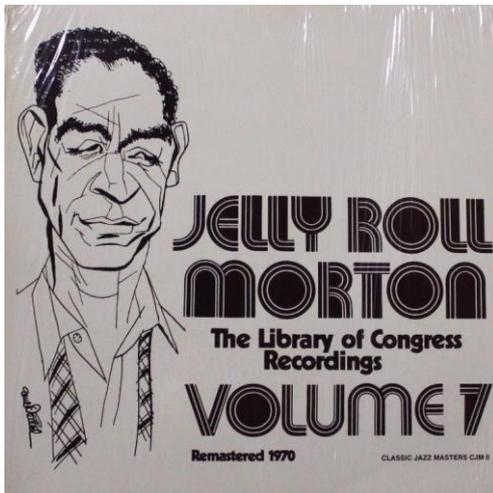
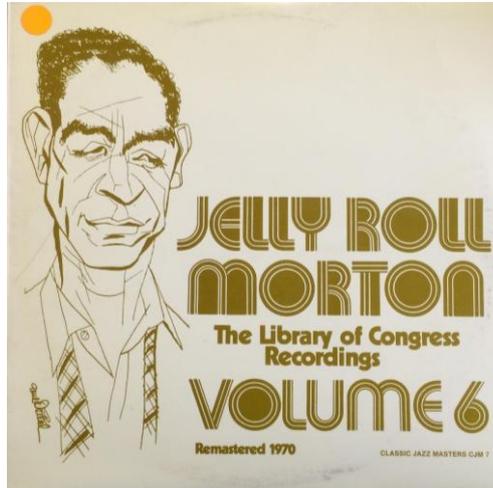
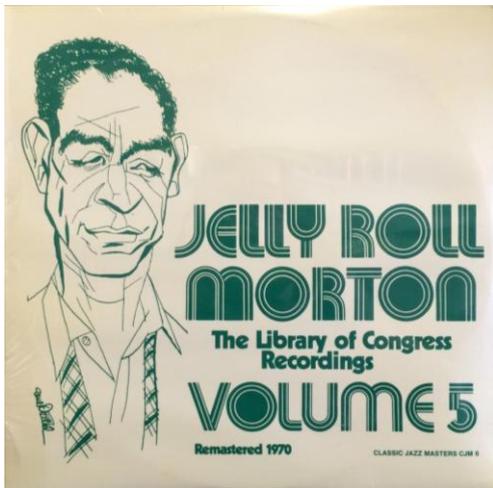
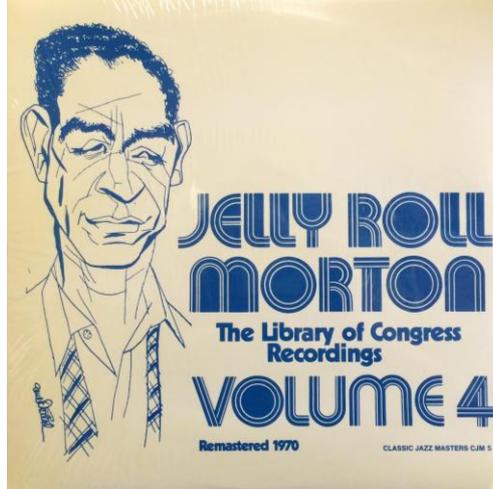
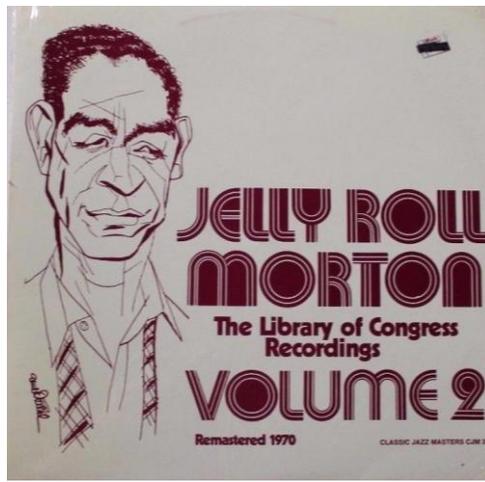
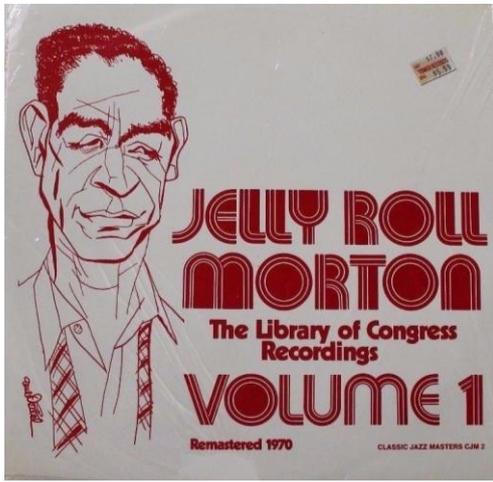
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I'm the winin' boy
Vol. XI

the saga of mr. jelly lord
JELLY ROLL MORTON
in new Orleans
Vol. XII



Later Riverside re-issues



Later Classic Jazz Master re-issues (1970)



Later Swaggie re-issues

I 1948 fandt man frem til en af New Orleans' klaverlegender, Sam Davis, i Albany, New York. JRM beretter om Sam Davis på sine Library of Congress interviews fra 1938: "Sammy Davis ... one of the greatest manipulators I guess I've ever heard in the history of the world ... on piano". JRM beskrev endvidere datidens pianister inklusive Davis, der konkurrerede i baglokalet til "The Frenchman's" i New Orleans. Sam Davis havde følgende at berette: "I was born in New Orleans 8 October, 1885. My mother was Annette Robinson (she was Jelly Roll's godmother and Jelly's mother was my godmother), we were carried at the same time." Intet tyder på, at Sam Davis havde årsag til at forvanske oplysninger. Andre kilder, bl.a. Lomax og JRM selv, omtaler Laura Hunter som gudmor - men der er megen mystik bundet til Hunters ry, og der kunne sagtens være mere end én gudmor.

Bob Greene (January 26th, 1975): "According to various documents/statements, the family tree was like this: "Grand parents were Pierre (or Emile) Pechet and Mimi Pechet. Their children were Emile Jr., Laura, Lena, Hortense, and Orealia. Laura married Julien (Henri?) Monette. Their children were Marguerite, Viola, Louise, Henri Jr., Gus, Neville, and Nelusco. Jelly's sister Amide said to me that he was born in 1886. His Insurance Policy stated year of birth to be 1888. Yet Jelly's wife Mable confirmed to me, that Jelly was born in 1886"

Det er ret bemærkelsesværdigt, at dødsattesten anfører fødeåret som 1889, medens der på gravstenen angives 1890 - dermed står Anita Gonzales' udsagn vel i et endnu mere tvivlsomt lys, eftersom hun havde indflydelse på begge dele.

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TURK MURPHY'S BAY CITY STOMPERS

Bob Scobey, Trumpet; Turk Murphy, Trombone; Bob Helm, Clarinet;
Burt Bales, Piano; Harry Mardecai, Banjo.

JM 31 Kansas City Man Blues
Shake That Thing

JM 32 Brother Lowdown
Yellow Dog Blues

* * *

PETE DAILY'S RHYTHM KINGS

Pete Daily, Cornet; Warren Smith, Trombone; Rosy McHargue, Clarinet;
Skippy Anderson, Piano; George Defebaugh, Drums.

JM 29 Jazz Man Strut
Sobbin Blues

JM 30 Yelping Hound Blues
Clarinet Marmalade

* * *

BUNK JOHNSON'S SUPERIOR BAND

Bunk Johnson, Trumpet; Jim Robinson, Trombone; George Lewis,
Clarinet; Walter Decou, Piano; Lawrence Marrero, Banjo; Austin
Young, Bass; Ernest Rogers, Drums.

JM 16 Pallet on the Floor
Ballin' the Jack

JM 17 Yes, Lord I'm Crippled

ALSO AVAILABLE

LU WATTERS' YERBA BUENA JAZZ BAND

- JM 1 Maple Leaf Rag-Black & White Rag
- JM 2 Memphis Blues-Irish Black Bottom
- JM 3 Muskrat Ramble-Smokey Makes
- JM 4 Original Jelly Roll Blues-At A Georgia Camp Meeting
- JM 5 Cake Walking Babies-Riverside Blues
- JM 6 Tiger Rag-Come Back Sweet Papa
- JM 7 Fidgety Feet-Temptation Rag
- JM 13 Milenberg Joys-Daddy Do
- JM 14 London Blues-Sunset Cafe Stomp
- JM 15 High Society-Terrible Blues
- JM 17 Hot House Rag

* * *

BUNK JOHNSON'S ORIGINAL SUPERIOR BAND

- JM 8 Panama-Down By The River
- JM 9 Moose March-Weary Blues
- JM 10 Storyville Blues-Bunk's Blues

* * *

JELLY ROLL MORTON

- JM 11 Honky Tonk Music-Winin Boy Blues
- JM 12 Fingerbuster-Creepy Feeling

* * *

JOHNNY WITTEW

- JM 18 Ragged But Right-Aunt Hagar's Blues
- JM 19 Ace In The Hole-Two Kinds of People
- JM 20 Ragtime Nightingale-Bill Bailey

* * *

KID ORY'S CREOLE JAZZ BAND

- JM 21 South-Creole Song
- JM 22 Blues For Jimmy-Get Out Of Here
- JM 23 Maryland-Oh Didn't He Ramble
- JM 24 Down Home Rag-1919
- JM 25 Do What Ory Say-Careless Love
- JM 26 Ory's Creole Trombone-Original Dixieland One-Step
- JM 27 Panama-Under The Bamboo Tree
- JM 28 Maple Leaf Rag-Weary Blues

* * *

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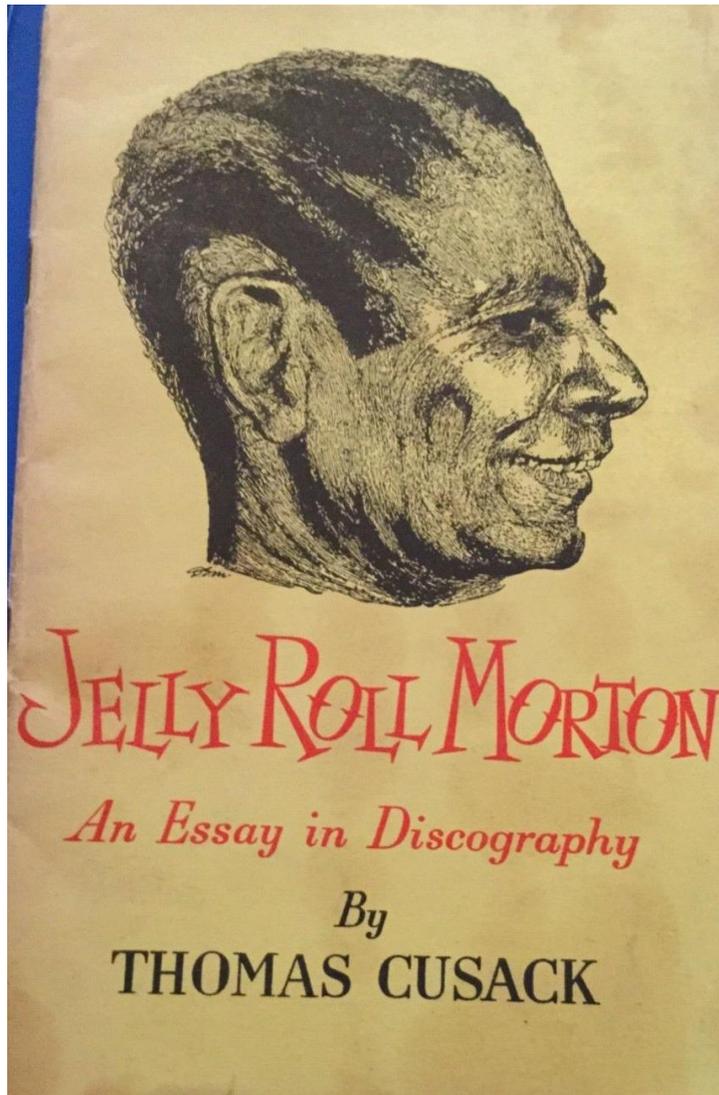
THE JAZZ MAN RECORD SHOP

6420 SANTA MONICA BLVD.
HOLLYWOOD 38, CALIFORNIA

The Jazzfinder, november 1948

Jelly Roll Morton's Steamboat Four (and Jazz Kids): More items are turning up on the Carnival label, which was made for John Wanamaker, apparently by the Blu-Disc company. The latest is Morton's Mr. Jelly Lord/Steady Roll, bearing the same serial number as the Mitchell couplings of these titles, 11397.—R. G. H.

The Jazzfinder, november 1948



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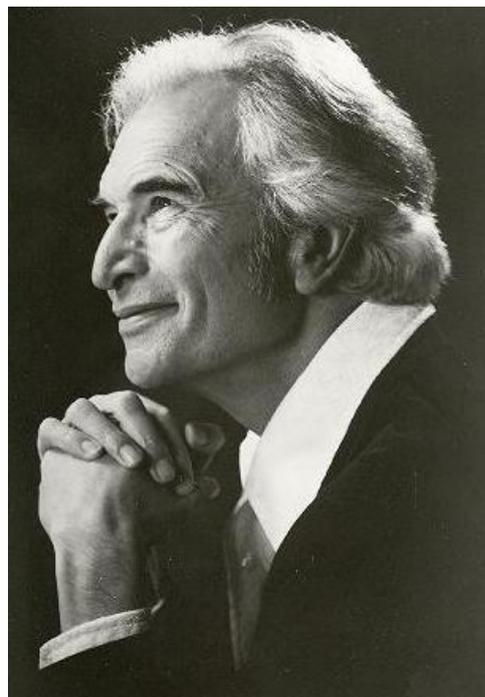
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1957 ...

Dave Brubeck

The popular modern pianist, Dave Brubeck, gave his opinion of Jelly Roll in the September 5, 1957 issue of *Down Beat*. "I was intrigued by Jelly Roll Morton's records, especially *New Orleans Joys*. I've never heard anybody play that far behind the beat, never since or before. And I think it's very important for me and for all people in jazz to have a thorough understanding of the pioneers.

"I would like to get all possible recordings and become familiar with the people that have contributed to jazz. Especially Jelly Roll; I want to find out what made him so advanced. And I would like to know as much as possible about him." "You can't really call today's jazz 'progressive,' because Jelly Roll Morton was doing the same thing thirty years ago."



Den 25. oktober 1959 refererede Nat Hentoff i album noter til André Previn's Trio Jazz, Contemporary M3570, hvorledes Previn gik til værks ved indstudering i sine tidlige år, bl.a. om vedholdenhed med den mere traditionsbundne jazz. Previn citeres: "In a way I'm glad I went at it that way. I still get a kick out of Jelly Roll Morton records. I am astonished at the appalling narrowness of many younger musicians who believe nothing happened before Minton's. It's their loss and they miss a great deal of enjoyment."

Den 3. maj 1971 sikrede JRMs forhenværende samarbejdspartner Harrison Smith sig en aftale med RCA, hvori RCA anerkendte, at HS (som Music Publisher) havde enerettighederne til følgende af Mortons kompositioner: "Turtle Twist", "Smilin' the Blues Away", "My Little Dixie Home", "(There's Nothin' Funny About That) That's Like It Ought'a Be" (varierende stavemåder), "If Someone Would Only Love Me", "I'm Looking for a Little Bluebird", "(Sing a Little Song) Each Day", "Fickle Fay Creep", "That'll Nevah' Do!" og "Don't Tell Me Nothin' 'bout My Man". Harrison Smith residerede på det tidspunkt på 254 New York Avenue, Brooklyn, N.Y. 11216 (tidligere på 201 West 49th Street, Suite 400, New York, N.Y. 10019).

world-wide acclaim!



**Jelly Roll
Morton
HITS**

THE TURTLE TWIST	THAT'S LIKE IT OUGHTA' BE
SMART SET STOMP	SING A LITTLE SONG EACH DAY
FICKLE FAY CREEP	IF SOMEONE WOULD ONLY LOVE ME
THAT'LL NEVAH' DO	ALL GIRLS ARE BEAUTIFUL GIRLS
MY LITTLE DIXIE HOME	I'M LOOKING FOR A LITTLE BLUEBIRD
SMILIN' THE BLUES AWAY	DON'T TELL ME NOTHIN' 'BOUT MY MAN

BMI
HARRISON SMITH
World Copyright Owner
201 West 49th Street • Suite 400
New York, N. Y. 10019

Imidlertid fremgår det af ovennævnte annoncering, som Harrison Smith selv har udformet, at der egentlig var tale om to titler mere: "Smart Set Stomp" og "All Girls Are Beautiful Girls". Disse er dog aldrig indspillet af Jelly Roll Morton, men Harrison Smith anfører dem som værende "Jelly Roll Morton Hits"! "That's Like It Ought'a Be" har copyright år 1930/1957 med Harrison Smith selv som komponist, medens "That'll Nevah' Do!" har copyright år 1949 og med Benjamin Garrison som komponist.

THAT'S LIKE IT OUGHTA' BE!

Piano Solo

By

HARRISON SMITH



Recorded by

JELLY ROLL MORTON

HARRISON SMITH
Music Publisher

its 400
Harrison Smith
254 New York Avenue
Brooklyn, New York 11216 .0019

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THAT'LL NEVAH' DO!

Piano Solo

By

Ben Garrison



Recorded by

JELLY ROLL MORTON

HARRISON SMITH
Music Publisher

201 West 49th Street, Suite 400
New York, N. Y. 10019

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Efter Mortons død har adskillige forsøgt at genoplive hans musik. Få med held - men ingen så vedholdende som den amerikanske pianist Bob Greene, der i 1969 fik et mindre gennembrud som solopianist ved Willis Conover's New Orleans Jazz Festival. Som tilfældigt indslag under sceneomstillingen mellem to 'name bands' blev Greene præsenteret med "a small tribute to Jelly Roll Morton", hvem ikke mange erindrede på det tidspunkt. Greene: "...suddenly the audiences were clapping along. 'Don't You Leave Me Here' was finished to solid applause from the full house. When I finished 'Tiger Rag', the crowd roared - the house was brought down, Jelly was back." John Wilson skrev derom i New York Times - "... a review one might have died for!", som Greene selv udtrykte det. Fra juli 1973 dannede Greene orkester med flere af Mortons oprindelige sidemen og turnerede i godt og vel 10 år over hele USA med afstikkere til Canada, Sydamerika og Europa. Læs New York Times artiklen under appendix 1.



Willis Conover
Jazz Ambassador to the World



I 1978 producerede Louis Malle filmen "Pretty Baby", hvor Bob Greene spillede Morton kompositioner - en anerkendt, men stærkt kontroversiel produktion på grund af filmens tema, der blandt andet temmelig realistisk viste aktiviteterne i New Orleans' tidlige Red Light District.

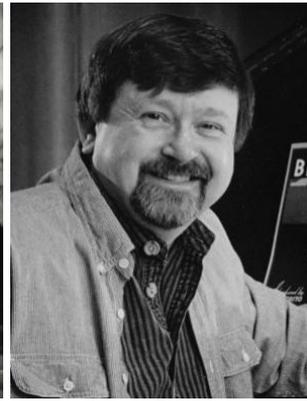
Foruden Bob Greene har adskillige pianister med held, men højst forskelligt udkomme, fortolket JRMs kompositioner - så som Don Ewell, Butch Thompson, James Dapogny, Dick Hyman og Richard Thrythall med flere.



Don Ewell



Butch Thompson



James Dapogny



Dick Hyman



Robert "Bob" Greene



Richard Trythall



Bob Greene's "The World of Jelly Roll Morton", turnékoncert i San Francisco 1980, T.v.: Améde Colas (JRMs ældste søster), Herb Hall og Bob Greene. T.h.: Frances Mouton "Mimi" Oliver (JRMs yngste søster) i New Orleans 1980. Begge halvsøstre døde i 1982. Efter at være vendt tilbage til New Orleans boede Frances Mouton Oliver på 1918 Amelia Street.



HARRY PINCUS

LINCOLN CENTER IN ASSOCIATION WITH WBGO FM/JAZZ 88
PRESENTS

C·L·A·S·S·I·C·A·L

J·A·Z·Z
at Lincoln Center 

ARTISTIC DIRECTOR
WYNTON MARSALIS

ARTISTIC CONSULTANT **STANLEY CROUCH**

FRIDAY • AUGUST 4

**A BILLIE • HOLIDAY
R E M E M B R A N C E**
LADIES AND TENORS

ABBEY LINCOLN
JIMMY HEATH • ETTA JONES • HOUSTON PERSON
SHIRLEY HORN • BUCK HILL

SATURDAY • AUGUST 5

**BOUNCIN' WITH BUD • THE MUSIC OF
B U D • P O W E L L**

ORIGINAL ARRANGEMENTS BY JIMMY HEATH • SLIDE
HAMPTON AND WALTER DAVIS, JR. • ALSO WITH ART
FARMER • JACKIE McLEAN • BARRY HARRIS • EARL GARDNER
JOHN CLARK • BOB STEWART • RAY DRUMMOND
KENNY WASHINGTON • THE TOMMY FLANAGAN TRIO

MONDAY • AUGUST 7

**MR. JELLY LORD: THE MUSIC OF
JELLY • ROLL • MORTON**

DR. MICHAEL WHITE • DANNY BARKER • TEDDY RILEY
FRED LONZO • WALTER PAYTON • HERLIN RILEY • STEVE
PISTORIOUS • MARCUS ROBERTS • WYNTON MARSALIS

TUESDAY • AUGUST 8

**HAPPY BIRTHDAY
BENNY • CARTER**

BENNY CARTER • DIZZY GILLESPIE
ERNESTINE ANDERSON • HANK JONES • RAY BROWN
BOBBY DURHAM

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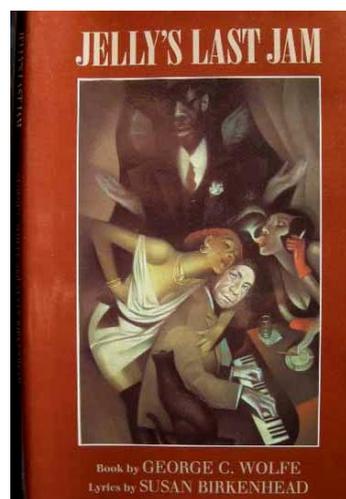


New Orleans Jazz & Heritage Festival Commemorative Cachet 1990



In the August 1991 *New Orleans Music* magazine, Floyd Levin transcribed and published Rex Stewart's handwritten notes, written after hearing Jelly Roll lecture in front of New York's Rhythm Club, urging young Harlem musicians to do something original, and protect themselves from their white imitators, the corrupt union, and crooked publishers. "Many of his predictions, which we laughed at, later became true," wrote the famous Henderson and Ellington cornetist. "We might as well examine the truths that Jelly spoke about," he concluded, "because they exist in far greater proportions than even he dreamed of."

I 1991 lanceredes en (Broadway) musical "Jelly's Last Jam" over Mortons liv - se mere http://en.wikipedia.org/wiki/Jelly's_Last_Jam som imidlertid må siges at være mere vildledende end faktisk at dømme efter anmeldelserne, der blandt andet lød "... fictions and lies!". Nedenfor Gregory Hines i hovedrollen.

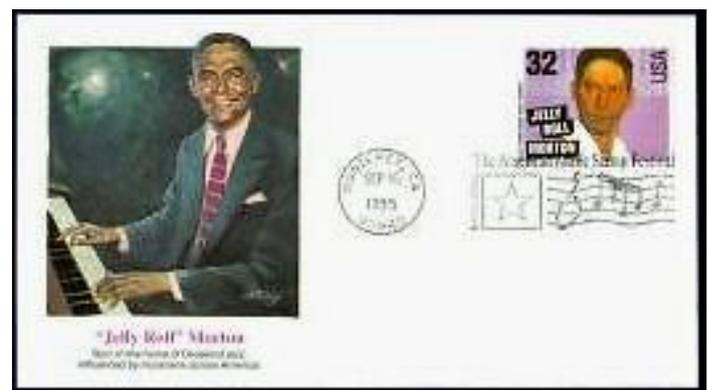
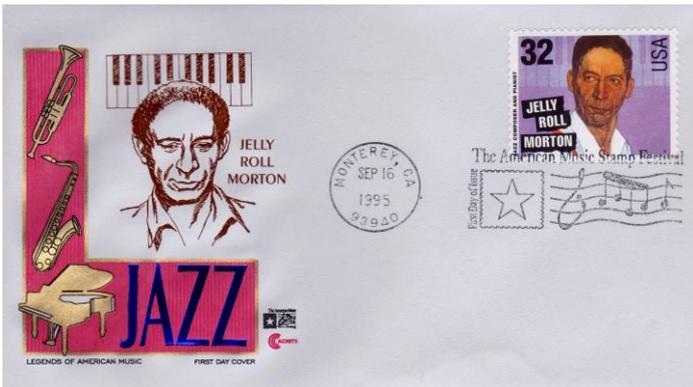
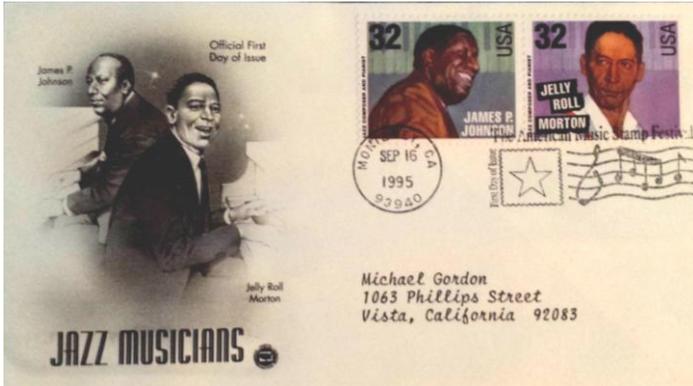


JAZZ AT THE PALM COURT – SCHEDULE OF EVENTS

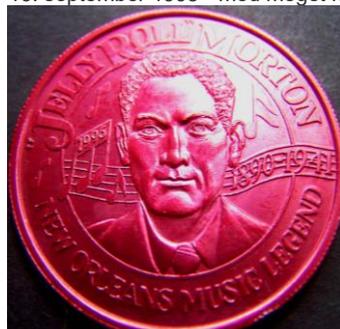
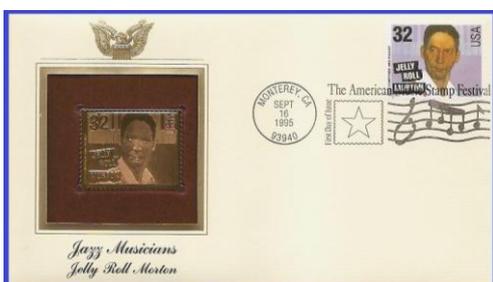
1993

Thursday, April 29th

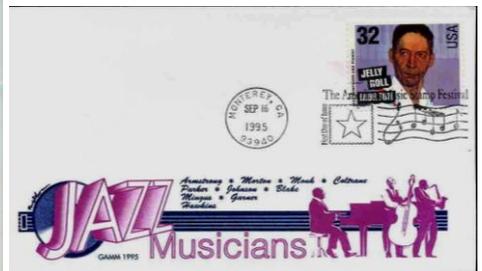
Afternoon concert "Mr. Jelly Lord Full of Originality" Butch Thompson makes a rare solo appearance playing the works of Jelly Roll Morton. Admission \$5.00 2 p.m.-4 p.m.



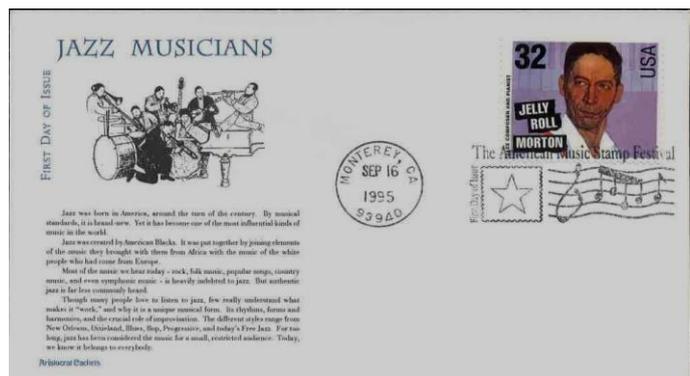
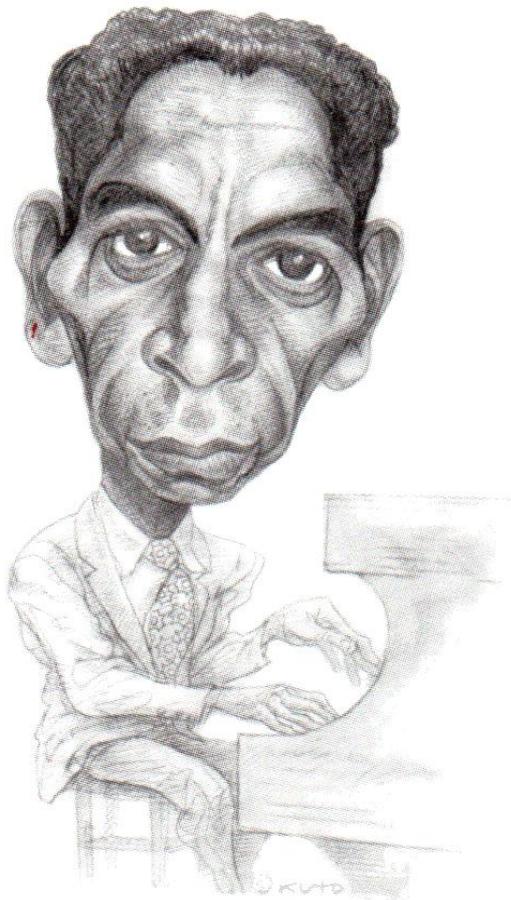
First day covers/førstedagskuverter 16. september 1995 - med meget ringe tegninger ift., hvad der var opnåeligt



Mardi Gras doubloon (1996)



United States Postal Service Jelly Roll Morton postcard (2000).



En uventet fin og udtryksfuld karikatur af JRM fra et sæt spillekort (kunstnernavn Kuro, formentlig den japanske tegner).



THE NEW YORK TIMES, TUESDAY, NOVEMBER 28, 2000: **THE MAN WHO MADE JAZZ HOT. 60 Years After His Death, Jelly Roll Morton Gets Respect.** The revival of Morton's reputation grew steadily through the 1990's. Some jazz fans disliked the musical "Jelly's Last Jam" by George C. Wolfe because, they said, it unfairly portrayed Morton as a racist who denied his black roots and scorned Louis Armstrong. Still, it brought Morton's name and musical style to a new audience, especially in a 1992 Broadway production starring Gregory Hines.

SEVENTH ANNUAL BILL RUSSELL LECTURE

THE SOUL OF A JAZZMAN JELLY ROLL MORTON'S LAST YEARS

Ignored by the public, unable to collect royalties, forced to hawk sheet music on the streets of Harlem, Morton was financially destitute and emotionally shattered. The perseverance he showed in his last years reveals a will and a spirit to rival his musical legacy.

BY **BOB GREENE**

A writer and musician, Bob Greene is well known for his widely acclaimed concert series "The World of Jelly Roll Morton," which toured nationally and internationally to such concert halls as Carnegie Hall, New York, and Royal Festival Hall, London. Mr. Greene has recorded for RCA Victor and performed the Jelly Roll Morton score for the Louis Malle film *Pretty Baby*. In addition to his musical career, he has excelled as a writer, winning two Writers' Guild awards.

*Bill Russell's collection is housed in the Williams Research Center of The Historic New Orleans Collection. In 1998 THNOC published **Jazz Scrapbook: Bill Russell and Some Highly Musical Friends**, a book offering cameo portraits of Jelly Roll Morton, Louis Armstrong, Bunk Johnson, Mahalia Jackson, Baby Dodds, Natty Dominique, and Fess Manetta—a roll call of jazz greats documented in the William Russell Jazz Collection. Jazz Scrapbook is available in the Shop at The Collection for \$9.95; (504) 598-7147.*

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Overleaf: Jelly Roll Morton in New York, 1930s (92-48-L, MSS 508, f. 82), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase

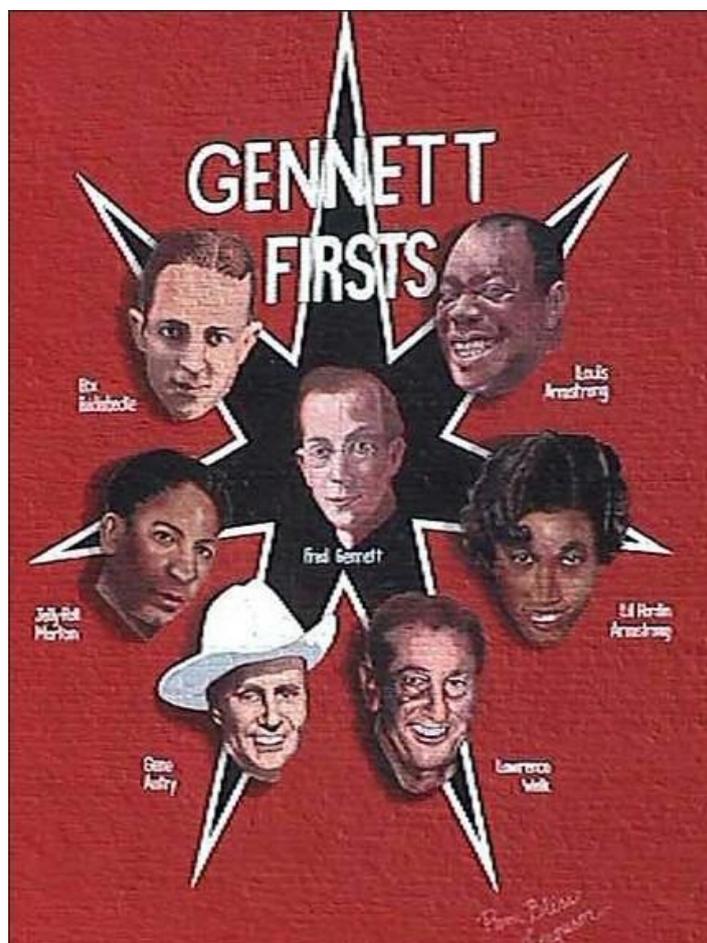


Created in the United States, **jazz** was spread by radio and recordings in the 1920s. Among the leading performers were Louis Armstrong, Jelly Roll Morton, Joe "King" Oliver, Fletcher Henderson, and Bix Beiderbecke.

CELEBRATE THE CENTURY – 1920s



I 2007 udvalgte The Starr-Gennett Foundation's National Advisory Board de første 11 kunstnere, heriblandt Jelly Roll Morton, der dels blev æret med en medalje og dels indlemmet i Gennett Records Walk of Fame den 8 September, 2007, i Whitewater Gorge Municipal Park (Starr Valley). Nedenfor en fresko gengivet på A. H. Bartel Building i Richmond. Gennem årlige Richmond Jazz Festivals fejres forskellige tidlige jazz kunstnere og samtidig holdes historien om Gennett Records i live.



2010

The Mike Mills movie "Beginners", produced in 2010, features several of Jelly Roll Morton's 1938 LOC recordings during a number of passages. Quite a remarkable quote from the movie: **Black music's the deepest 'cause they suffered the most. Them and the Jews.**



2013

Since his death, in addition to the above mentioned activities and events, there have of course been many reports on and article references to JRM's life and music. A few are well researched and present valuable additions to his saga. Yet most are deliberately untrue, wipe-out allegations, unfounded speculations, or just endlessly repeated rumours hastily built on the many already mistaken and loose assumptions. Even JRM's early Victors are dismissed as outdated crap - although they must have been pure avant garde and unsurpassed musicianship in 1926 (also when compared with the famous Oliver Creole Band or Armstrong Hot Five sides). Critics/researchers even seek to prove that Morton stole almost every tune he performed and that he was a mediocre musician and piano player. Why not start by listening - LISTENING! - to the recordings from 1926-30, and then make the judgement after that experience.

One example: "Hello, Central, Give Me Doctor Jazz" was composed/recorded by King Oliver. Compare Oliver's version with JRM's. If the significant difference in the outcome can not be fathomed without being explained - then there is no further reason to be concerned with jazz music, or music at all.

Below is one of the latest well-meaning, yet mistaken (lost focus and incorrect credits) projections on JRM - TIME, December 16, 2013.

Music

Blues Explosion Jack White reissues classic Paramount recordings

By Isaac Guzmán

IN 1922, PORT WASHINGTON, WIS., WAS hardly a hotbed of the blues. Yet that was the year the so-situated Wisconsin Chair Co. made a canny decision that came to have a defining impact on the history of the blues and jazz. A decade earlier, the furniture maker had set out to goose sales of its phonograph cabinets by manufacturing its own records. When its Paramount label failed to produce any hits, the imprint changed course and began marketing “race records.” For the next 10 years, Paramount would preserve the electrifying performances of an amazing array of blues and jazz legends, including Blind Lemon Jefferson, Louis Armstrong, King Oliver, Ma Rainey, Jelly Roll Morton and Blind Blake.

The label’s 78-r.p.m. recordings are getting an unusually elaborate tribute from Jack White’s Third Man Records in partnership with Revenant Records (co-founded by the late bluesman and music historian John Fahey). *The Rise and Fall of Paramount Records, 1917–1932, Vol. 1* collects 800 tracks that have been remastered and restored for the digital age on a USB stick made to look like the needle housing of an old Victrola. A deluxe version comes packaged in a “wonder cabinet,” with tortoiseshell vinyl and amply illustrated books about Paramount and the musicians.

White sees the recordings as the fortuitous result of an unlikely business enterprise. “That they captured this beautiful moment in culture was completely accidental,” he said at a recent event celebrating the release. “They didn’t use good-quality acetates for their 78s. They tried to record just about anyone who crossed their path until they hired a guy named Mayo Williams, a bootlegger whose connections brought in great artists. His nickname was Ink because he was good at getting people to sign contracts.” Here are six of those artists, and why they still matter some 90 years after recording for Paramount. ■



Alberta Hunter

Already a top club act in Chicago, Hunter co-wrote and performed the first of Paramount’s blues-oriented releases, “Downhearted Blues,” in 1922. The tune went on to sell 2 million copies as the debut recording of Bessie Smith and was named one of the Recording Industry Association of America’s greatest songs of the 20th century. Hunter stopped singing to become a nurse in the ’50s, but in 1978 she began recording again.

Must-hear track: “Downhearted Blues”



Blind Lemon Jefferson

The world’s first blues superstar, Lemon Henry Jefferson, sold so many records for Paramount that some of his metal masters wore out and had to be rerecorded. His fiery guitar work and sharp vocals made him a standout at a time when solo guitar acts were rare. His tune “See That My Grave Is Kept Clean” was covered by Bob Dylan, Lightnin’ Hopkins, B.B. King and Lou Reed.

Must-hear track: “Matchbox Blues”



Blind Blake

Famed for being able to make his guitar sound like a ragtime piano, Arthur Blake went on to influence generations of guitarists, including Leon Redbone, the Rev. Gary Davis, Ry Cooder and Jorma Kaukonen. Despite his lack of sight, Blake was legendary among his fellow musicians for drinking and brawling. He died of tuberculosis just two years after recording his last sides for Paramount in 1932.

Must-hear track: “Dry Bone Shuffle”



Ma Rainey

Born Gertrude Pridgett, Ma Rainey was touted by Paramount as “the mother of the blues” and “the Paramount wildcat.” She was the first to record “See See Rider Blues,” accompanied by a young Louis Armstrong, a tune covered by Lead Belly, Ray Charles, Janis Joplin and Old Crow Medicine Show. She also inspired August Wilson’s 1984 Tony-nominated play *Ma Rainey’s Black Bottom*.

Must-hear track: “Stack O’ Lee Blues”



Ethel Waters

Once known as Sweet Mama Stringbean, Waters had a talent for delivering a saucy line with sophistication. She was one of the first to record the future standard “There’ll Be Some Changes Made” and went on to sing the definitive version of “Stormy Weather” for Brunswick Records. Later she became a mainstay of film and TV and was nominated for an Oscar and an Emmy.

Must-hear track: “One Man Nan”



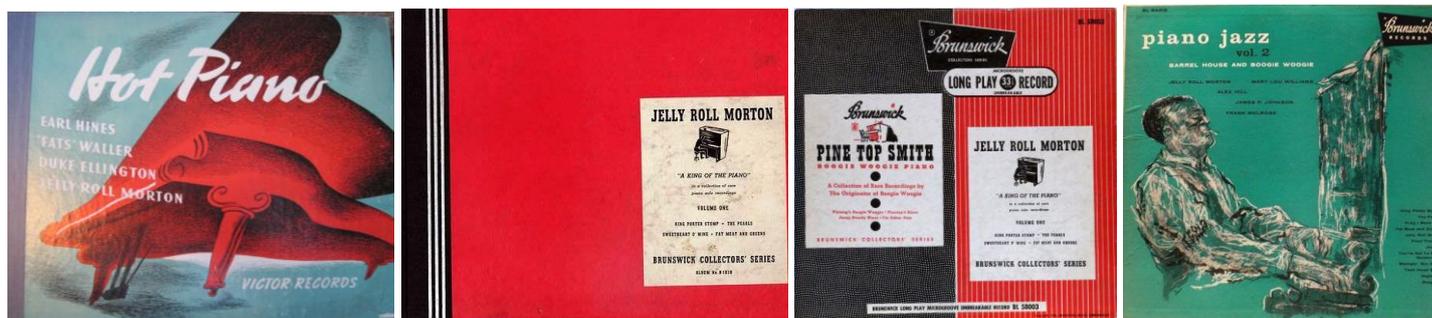
Jelly Roll Morton

A tireless self-promoter, Ferdinand Joseph LaMothe reinvented himself with a randy nickname and a boastful title: inventor of jazz. He wasn’t that by a long shot, but he knew how to write a swingin’ tune. When he joined the Paramount roster in 1923, he was a legendary arranger and bandleader who had never recorded a side. The label preserved his versions of “Frog-I-More Rag” and “Big Fat Ham.”

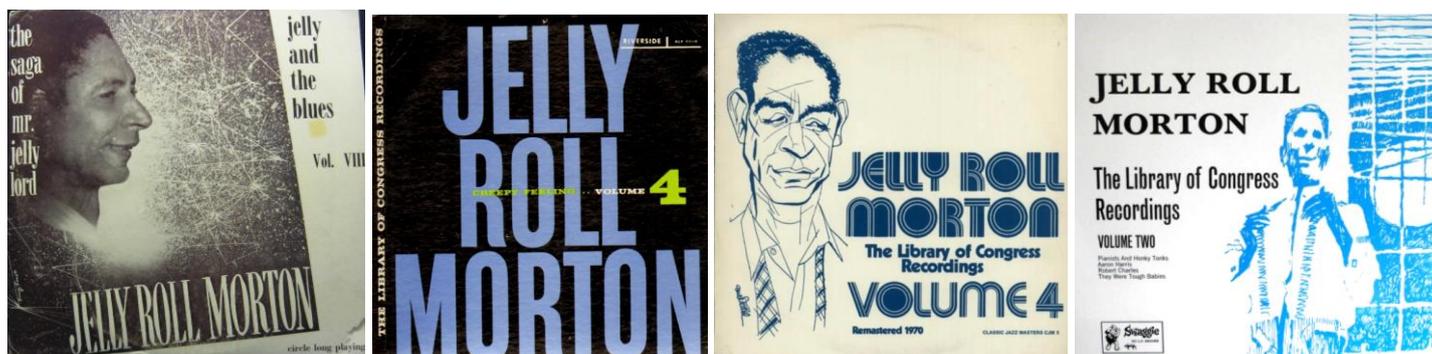
Must-hear track: “Mr. Jelly Lord”

HUNTER: GILLES PÉFARD—GETTY IMAGES; BLAKE, MORTON, RAINEY, JEFFERSON: GETTY IMAGES (4); WATERS: CORBIS

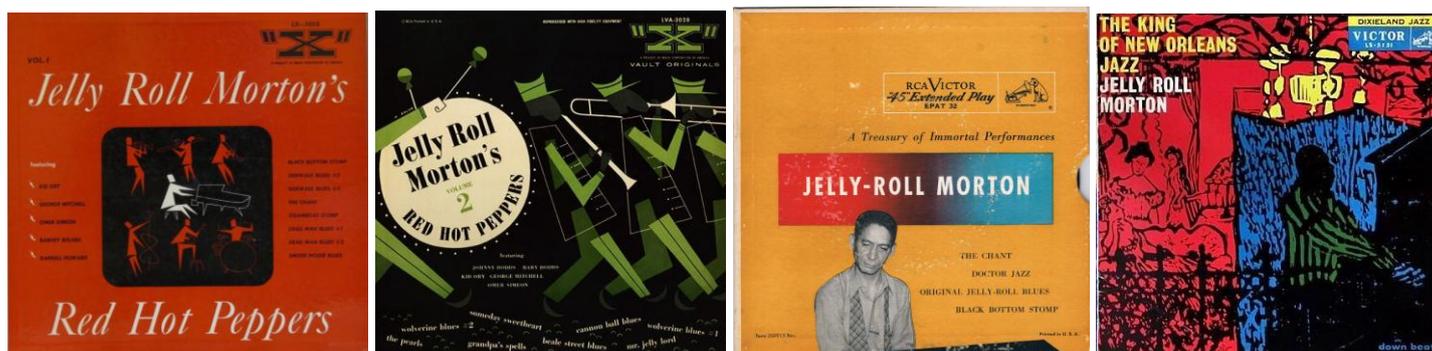
EKSEMPLER PÅ MARKANTE GENUDGIVELSER AF JRMs INDSPILNINGER PÅ 78's/tapes/micro grooves:
Some (not all) 78'/tape/micro groove reissues of JRM's recordings:



1. Victor 78' sæt m/Hines/Waller/Ellington/Morton 2. Brunswick 78' reissue albums (ex Vocalion) 3. Brunswick LPer 1950 (ex Vocalion)



Library of Congress udgivelser (Circle, Riverside, Classic Jazz Masters, Swaggie)



"X" med flere nye takes fra Victor US, Vols. 1 & 2

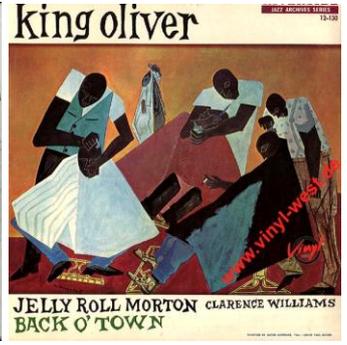
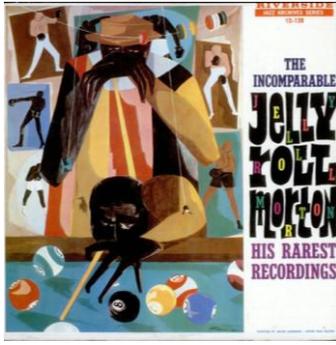
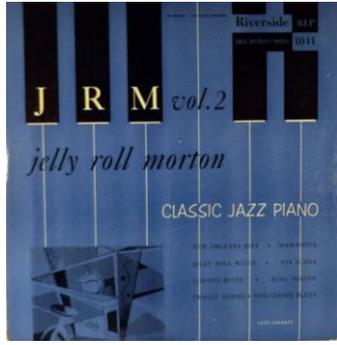
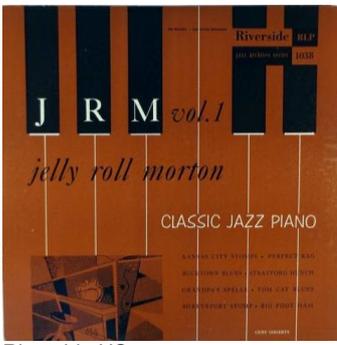
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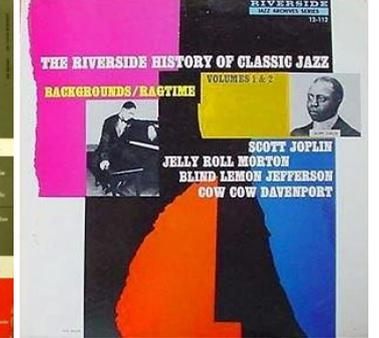
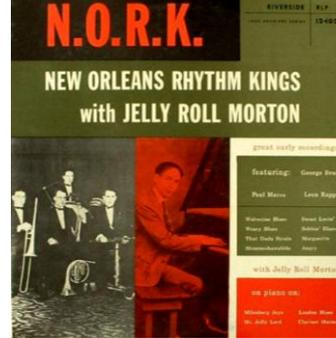
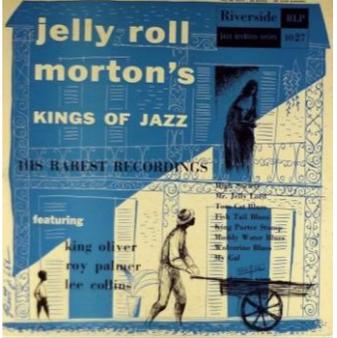
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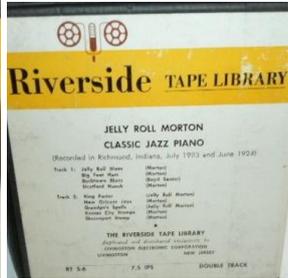
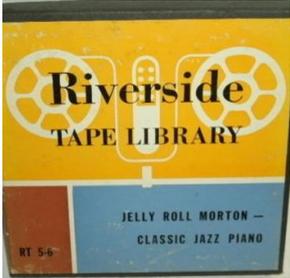
Jazz Panorama



Riverside US



Riverside US



Riverside US tape



HMV N.O.Jazzmen



Riverside US

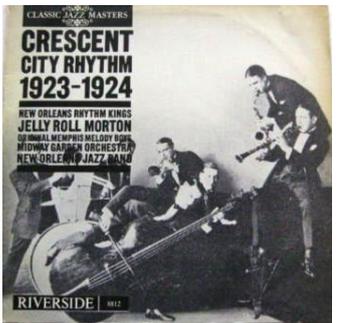
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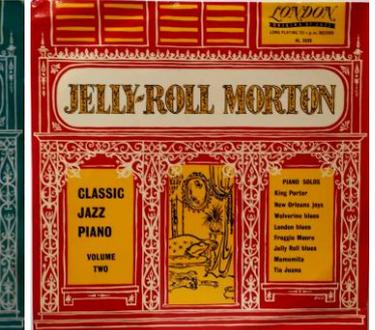
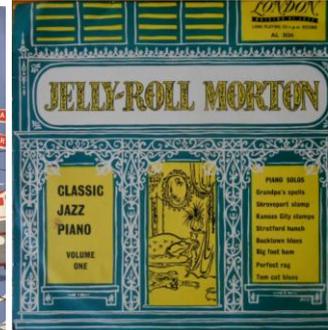
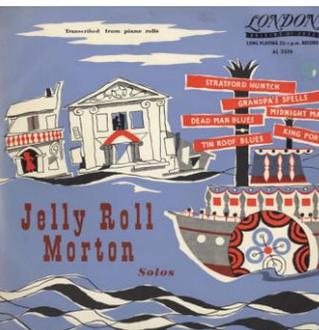
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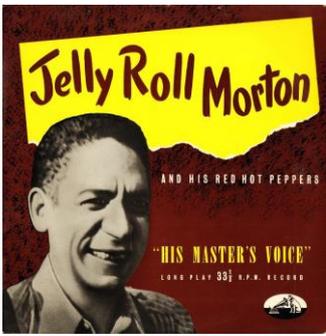
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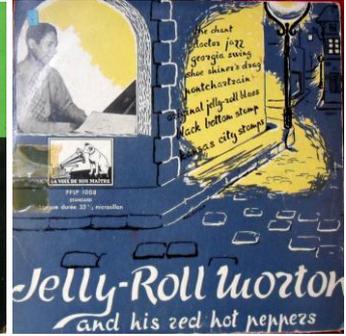
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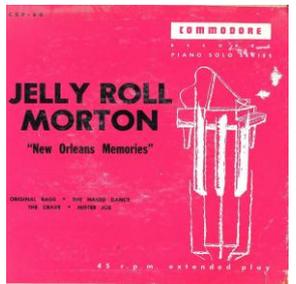
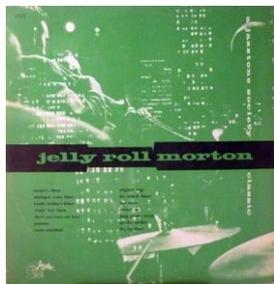
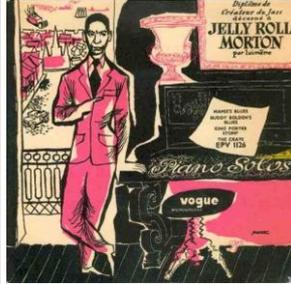
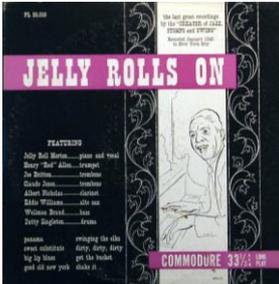
London UK (ex Paramount/Gennett m.m.)



HMV UK (Victor)



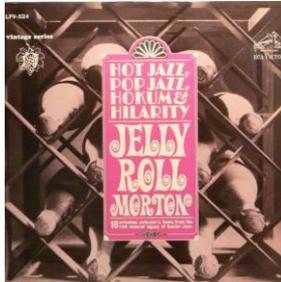
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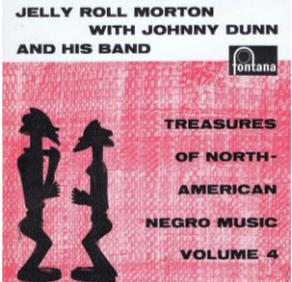
General/Commodore US & Frankrig



Fransk RCA (Victor)



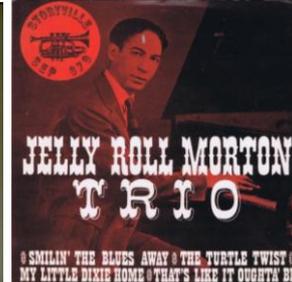
Fransk RCA (Victor Vintage serie - også her med enkelte nye takes. Jf. desuden den efterfølgende Black&White serie)



Fontana

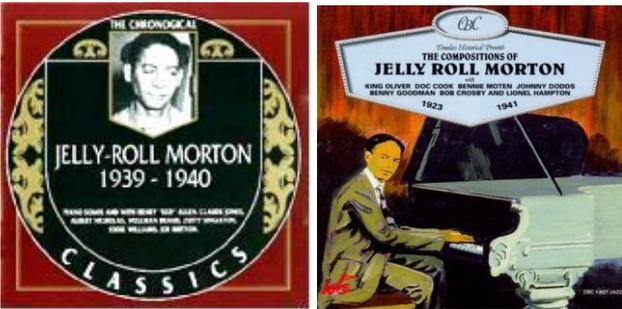
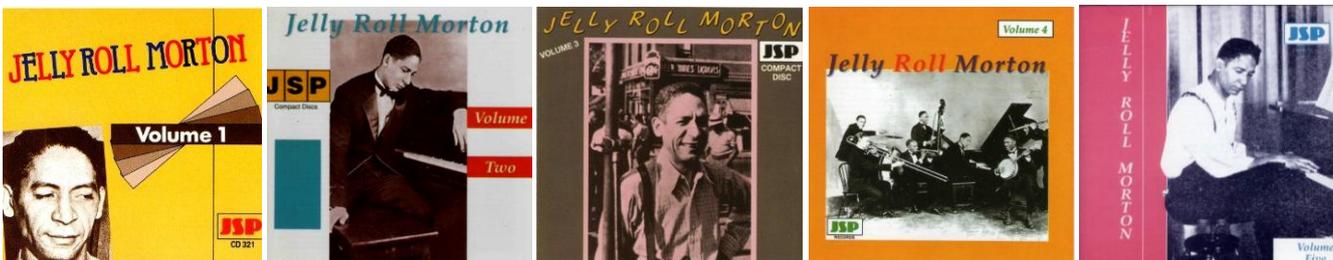


Fountain

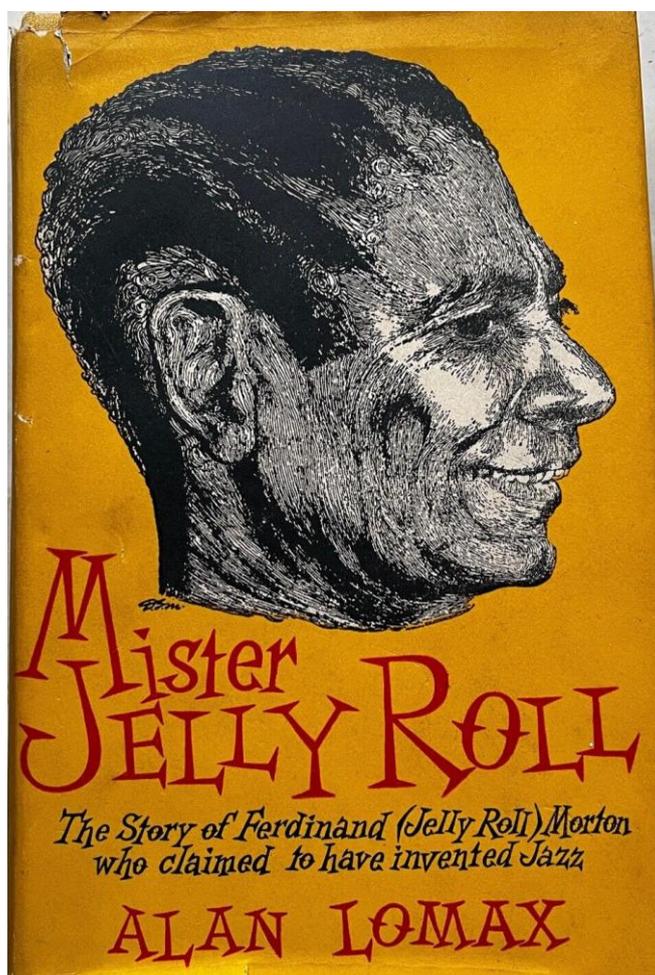
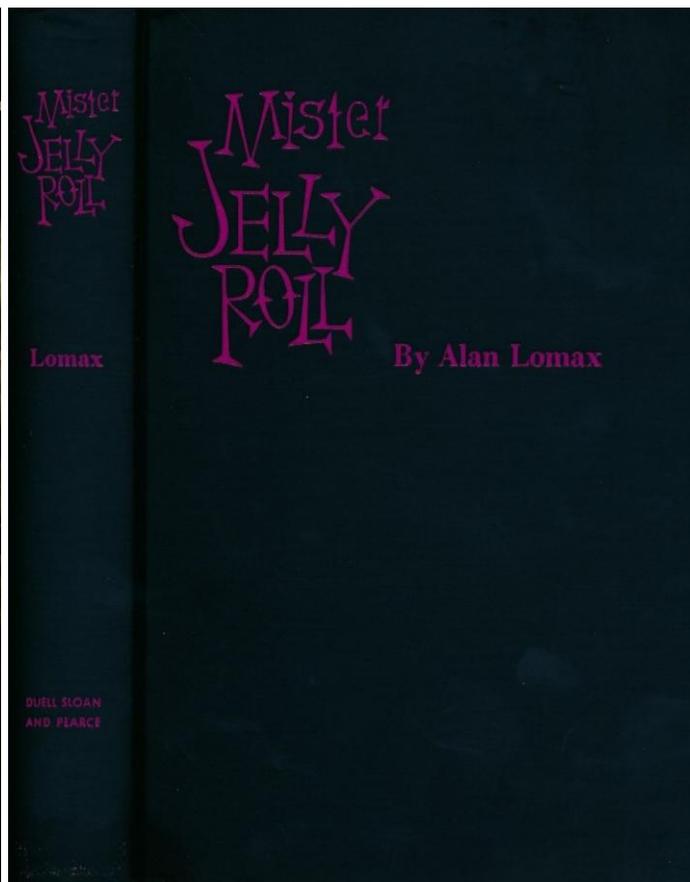
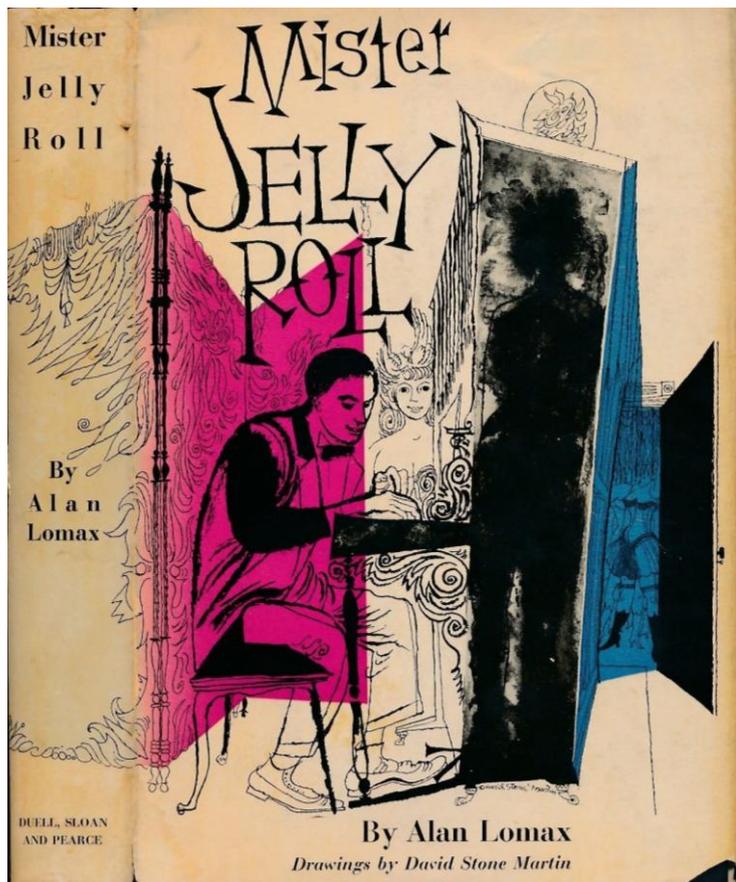


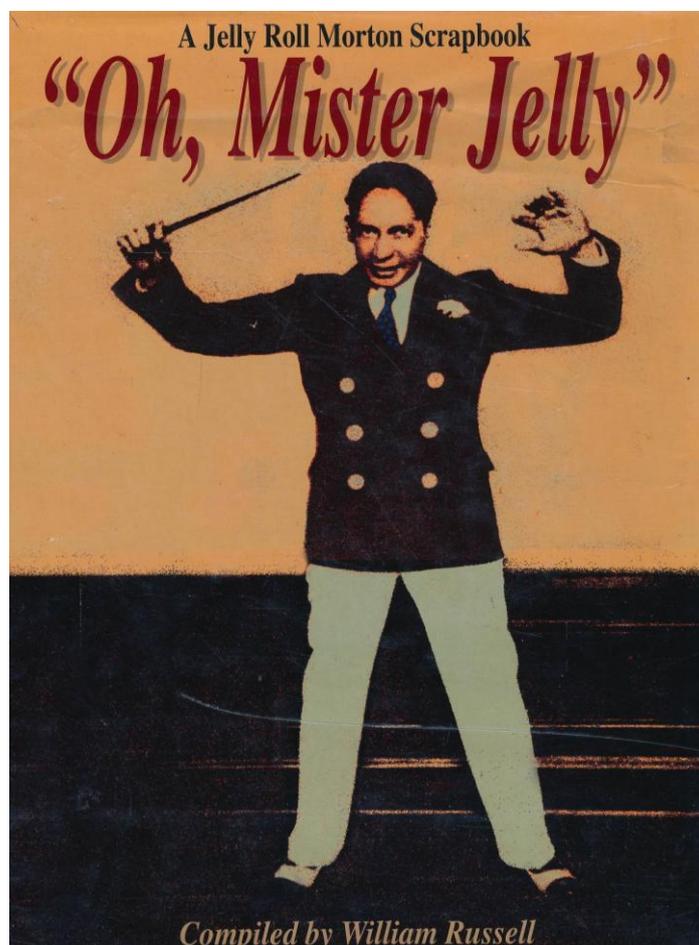
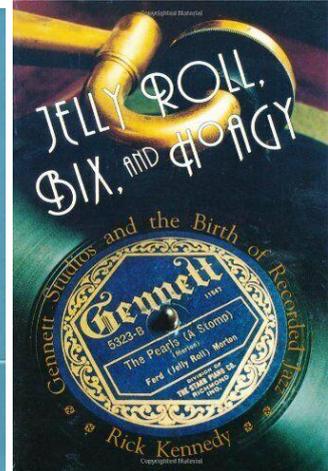
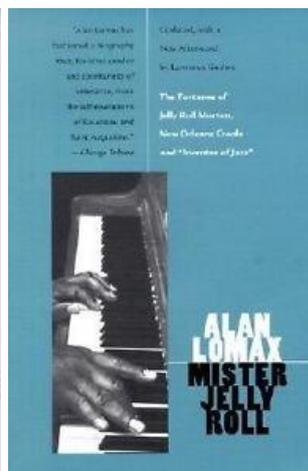
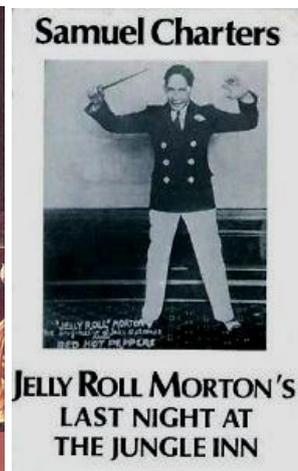
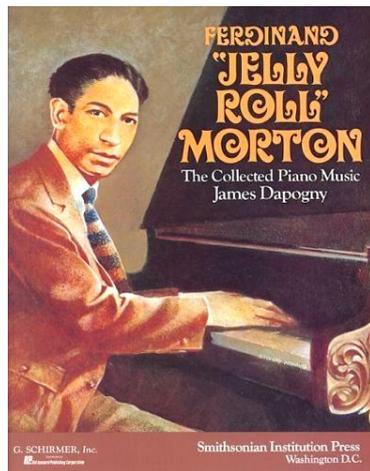
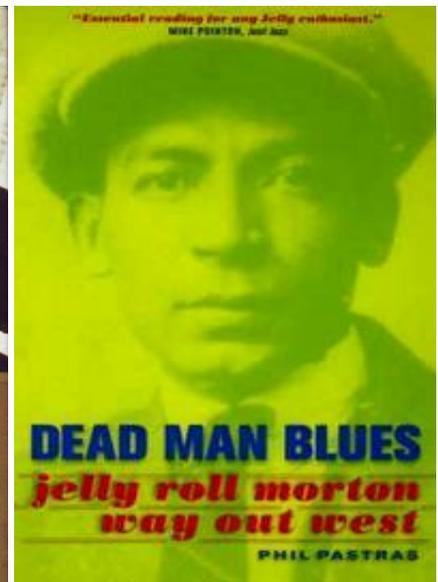
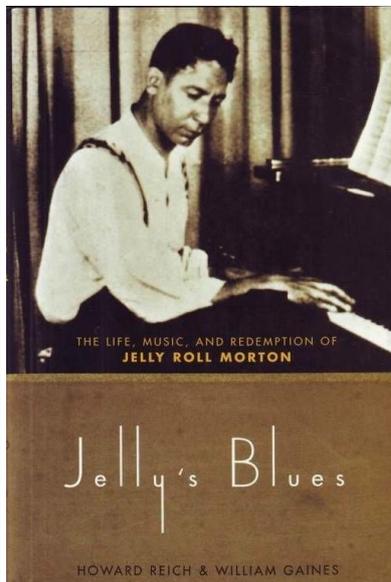
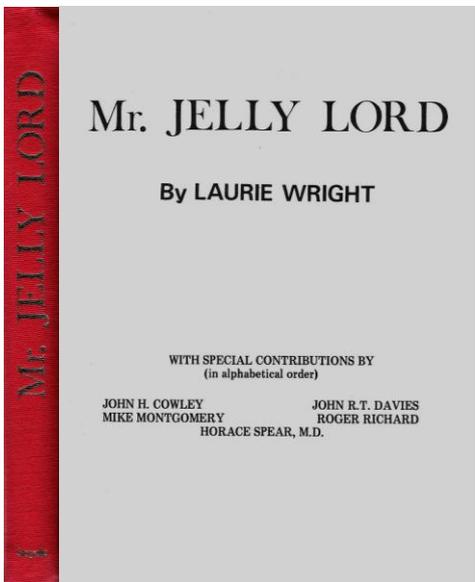
Storyville

EKSEMPLER PÅ MARKANTE GENUDGIVELSER AF JRM's INDSPILNINGER PÅ CD:
Some (not all) CD reissues of JRM's recordings:



EKSEMPLER PÅ MARKANTE BOGUDGIVELSER, NODEHEFTER & FORLAGSARRANGEMENTER:
Some (not all) book, sheet music, and band arrangement issues of JRM's life story and compositions:





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AMERICA: MELROSE MUSIC CORP., NEW YORK

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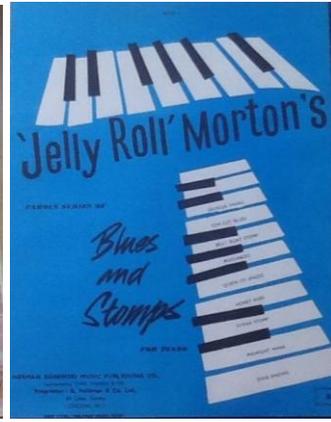
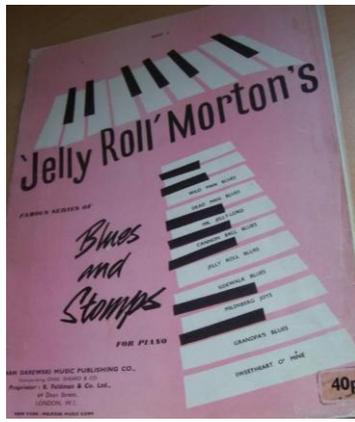
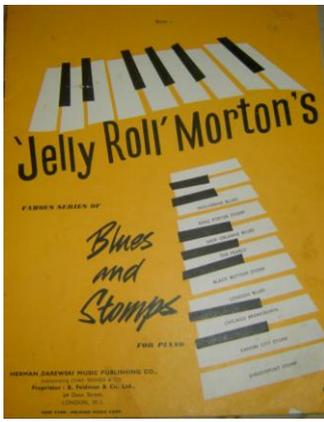
"Jelly Roll" Morton
The following Selections are his
most Famous Compositions

Contents

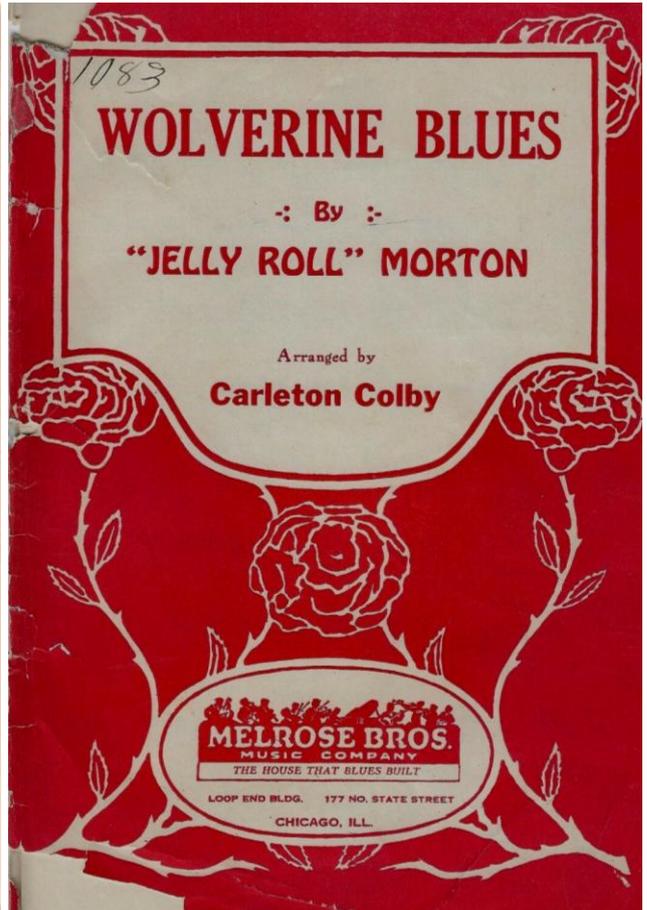
- Georgia Swing
- Tom Cat Blues
- Billy Goat Stomp
- Boogaboo
- Queen of Spades
- Honey Babe
- Hyena Stomp
- Midnight Mama
- Dixie Knows

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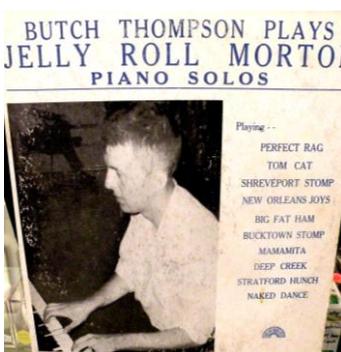
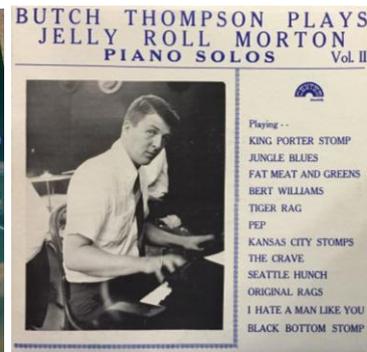
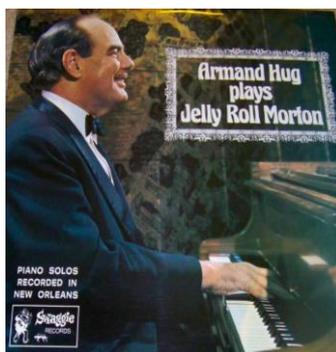
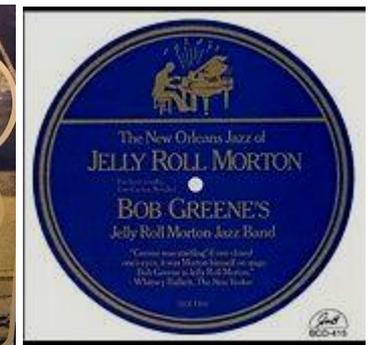
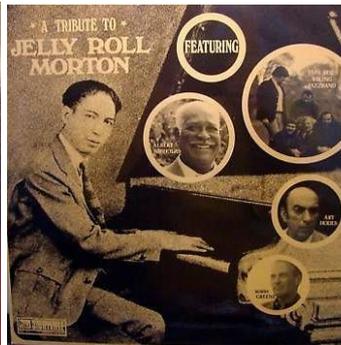
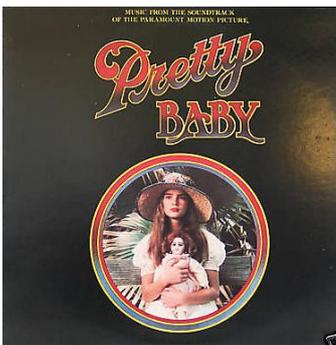
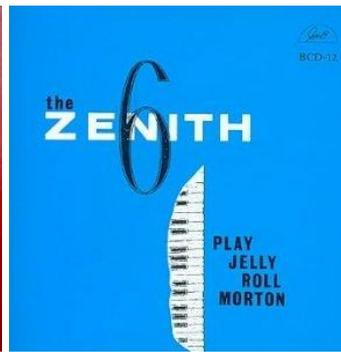
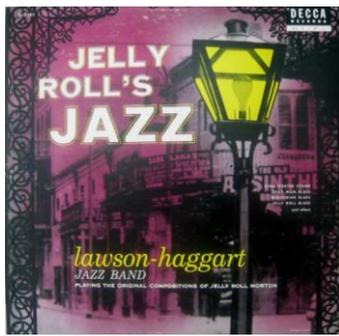
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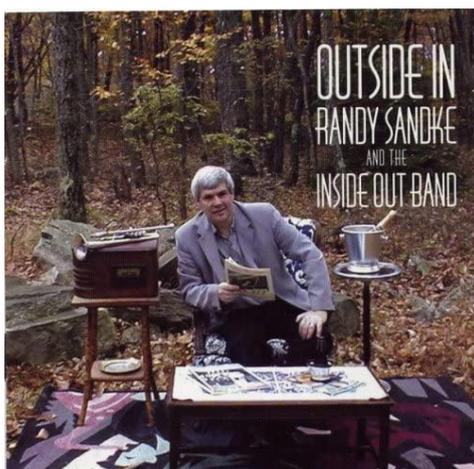
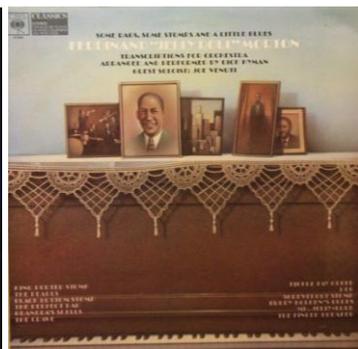
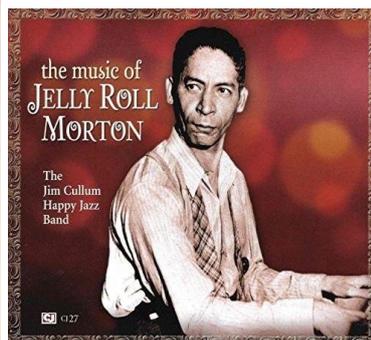
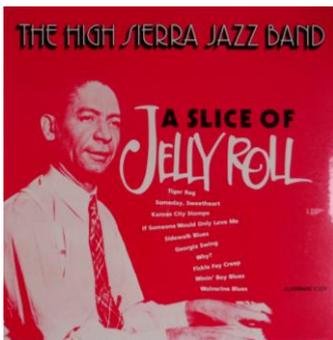
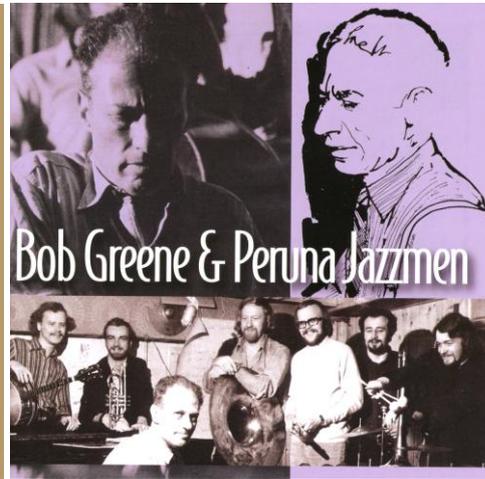
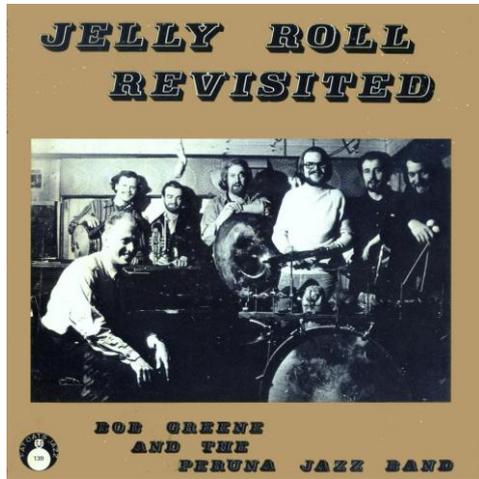
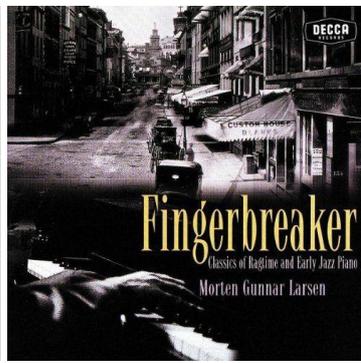


Senere genudgivelser af samme 3 nodehefter som ovenfor



EKSEMPLER PÅ ANDRE KUNSTNERES INDSPILNINGER/UDGIVELSER AF JRMs MUSIK:
Some (not all) 78'/micro groove/CD issues of JRM's compositions by other artists:





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CREDITS / REFERENCES / SOURCES. Most of above/below information is based on the works/articles/interviews/contributions by the following authorities/publishers/authors/musicians:

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Appendix 0: JRM nodemateriale i Little Beat Archives

Music sheets for either piano/full band/chords/leads/single instrum.parts/lyrics

Bert Williams I
Bert Williams II
Bert Williams III
Bert Williams (Dapogny)
Buddy Carter
Buddy Bolden (bass part)
Black Bottom Stomp (full band)
Billy Goat Stomp (full band)
Boogaboo (full band)
All That I Ask Is Love
All That I Ask of You Is Love
All I Ask Is Love (chords)
Anamule Dance
Aaron Harris
Aaron Harris Was a Bad, Bad Man
Alabama Bound (arr. sketch)
Alabama Bound (bass part)
Albert Carroll's Blues
Animule Ball
Black Bottom Stomp (full band)
Black Bottom Stomp/Smoke House Blues/Steamboat Stomp/Sidewalk Blues/Jelly Roll Blues/Cannon Ball Blues (tpt parts)
Alabama Bound (3 sheets with chords)
Didn't He Ramble
Don't You Leave Me Here
Creepy Feelin'
Chicago Breakdown (full band)
The Chant (full band)
Chicago Breakdown (full band)
The Chrysantemum
City of a Million Dreams (by Raymond Burke - autographed)
Climax Rag
Creepy Feeling
Creepy Feeling (Dapogny)
The Crave (Charles Hansen)
The Crave
Creepy Feeling
Chicago Breakdown (cnt part)
The Crave (Tempo Music)
The Crave (Tempo Music)
Cannon Ball Blues (full band)
Big Lip Blues (three lead sheets)
Big Lip Blues
Buddy Carter
Buddy Bertrand
Big Lip Blues (lead sheet)
Buddy Bertrand
Big Fat Ham
Bert Williams
Bert Williams
Bert Williams
Bert Williams
Bert Williams
Dear Bix

Winin' Boy Blues
Winin' Boy Blues (bass part)
West End Blues
Why
Winin' Boy Blues (Tempo Music)
Wolverine Blues (full band)
Why (Tempo Music)
? (will have to study this one to find out of title)
Winin' Boy Blues
We Are Elks (Tempo Music)
Winin' Boy (bass part)
Untitled
Tiger Rag (full band)
Turtle Twist (Harrison Smith)
Thirtyfifth Street Blues
Twentyfour Hours of Love Every Day
Thirtyfifth Street Blues
Thirtyfifth Street Blues
Tom Cat
Turtle Twist (Harrison Smith)
Twentyfour Hours of Love Every Day
Sweet Jazz Music
Shreveport Stomps (full band)
Sweetheart O'Mine (full band)
Sweetheart O'Mine
Shreveport Stomps
Slum Gullian Stomp
Sweet Jazz Music
Someday You'll Be Sorry x 2 (lead)
Spanish Swat
Someday Sweetheart (bass part)
Sweet Substitute (words)
Sweet Substitute (arr. sketch)
Sixteen Bars of Jelly Roll
Sammy Davis Ragtime Style
Smart Set Stomp (Harrison Smith)
Shreveport Stomp (Morris & Co.)
Soap Suds x 2
Sammy Davis Ragtime Style
Sidewalk Blues
Seattle Hunch
Frog-i-more Rag
Sweet Substitute (gtr part)
Sweet Substitute
Smoke House Blues (full band)
Smoke House Blues (full band)
Sweetheart of Mine (arr. sketch)
Someday Sweetheart (arr. sketch)
Sidewalk Blues (full band)
Steamboat Stomp (full band)
The Pearls (full band)
Perfect Rag
Original Rags
The Pearls (full band)
Prologue Opening x 2
The Pearls (Morris & Co.)
The Pearls (full band)
New Orleans Blues (full band)
Naked Dance (Tempo)
New Orleans Blues
Mamanita
Mamanita
Muddy Water
Melody with Break
Mamie's Blues (lead sketch) x 2
My Little Dixie Home (Harrison Smith)
Mamie's Blues
Mamie's Blues

Mamie's Blues
Mister Joe
Maple Leaf Rag
My Home Is in a Southern Town (Tempo) x 2
My Home Is in a Southern Town x 2
Midnight Mama (full band)
Maple Leaf Rag
Mortonia (Harrison Smith)
Mr. Jelly Lord (Morris & Co.) + arr.sketch
Mr. Jelly Lord (full band)
Mr. Jelly Lord (cnt part)
Mournful Serenade (clt/trb/dms parts)
King Porter Stomp (horns only)
King Porter Stomp (full band)
La Paloma
Leola
Jelly Roll Blues (autographed by Bill Russell)
Jelly Roll Blues
Jelly Roll Blues
Original Jelly Roll Blues (full band)
Jelly Roll Blues
If You Knew (Tempo) x 2
Jungle Blues (full band) x 2
Jazz Jubilee (lyrics)
Hyena Stomp (full band)
Hyena Stomp
High Society
Honky Tonk Music
Finger Breaker (Ewell)
Honky Tonk Blues
Grandpa's Spells (Morris & Co.)
Game Kid Blues
Game Kid Blues
Georgia Swing (full band)
Grandpa's Spells (full band)
Georgia Swing (full band)
Finger Breaker
Finger Breaker
Finger Breaker
Finger Breaker
Frog-I-More Rag
Frog-I-More Rag
Fast Ragtime
Fickle Fay Creep
Bunch of bass parts to various tunes by Milt Hinton
Fickle Fay Creep (Harrison Smith)
Don't You Leave Me Here
Dead Man Blues (full band)
Dead Man Blues (full band)
Don't You Leave Me Here (lead)
Don't You Leave Me Here (full band)
Don't You Leave Me Here
Doctor Jazz (Melrose)

Appendix 1: Artikler m.m. om Jelly Roll Morton

Jelly Roll Mortons indlæg i Down Beat august 1938, og W. C. Handys svar i Down Beat september 1938.

"I Created Jazz In 1902, Not W. C. Handy"

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

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 as the originator of jazz, stomps and blues. By this announcement you have done me a great injustice, and you have also misled many of your fans.

It is evidently known, beyond contradiction, that New Orleans is the cradle of jazz, and I, myself, happened to be the creator in the year 1902, many years before the Dixieland Band organized. Jazz music is a style, not compositions, any kind of music may be played in jazz, if one has the knowledge. The first stomp was written in 1906, namely King Porter Stomp. Georgia Swing was the first to be named swing, in 1907. You may be informed by leading recording companies. New Orleans Blues was written in 1905, the same year Jelly Roll Blues was mapped out, but not published at that

time. New Orleans was the headquarters for the greatest Ragtime musicians on earth. There was more work than musicians, everyone had their individual style. My style seemed to be the attraction. I decided to travel, and tried Mississippi, Alabama, Florida, Tennessee, Kentucky, Illinois and many other states during 1903-04, and was accented as sensational.

Whoever Heard of a Professor Advocating Rag-Time?

In the year of 1908, I was brought to Memphis by a small theatre owner, Fred Brasso, as a feature attraction and to be with his number one company for his circuit which consisted of four houses, namely Memphis, Tenn., Greenville, Vicksburg and Jackson, Mississippi. That was the birth of the Negro theatrical circuit in the USA. It was that year I met Handy in Memphis. I learned that he had just arrived from his home town, Henderson, Ky. He was introduced to me as Prof. Handy. Who ever heard of anyone wearing the name of Professor, advocate Ragtime, Jazz, Stomps, Blues, etc.? Of course Handy could not play either of these types, and I can assure you he has never learned them as yet (meaning freak tunes, plenty of finger work in

the groove of harmonies, great improvisations, accurate, exciting tempos with a kick). I know Mr. Handy's ability, and it is the type of Folk Songs, Hymns, Anthems, etc. If you believe I am wrong, challenge his ability.

Williams Wrote Original Tune of "St. Louis Blues"

Prof. Handy and his Band played several days a week at a colored amusement park in Memphis, namely, Dixie Park. Guy Williams, a guitarist, worked in the band in 1911. He had a blues tune he wrote, called Jogo Blues. This tune was published by Pace and Handy under the same title, and later changed to St. Louis Blues. Williams had no copyright as yet. In 1912 I happened to be in Texas, and one of my fellow musicians brought me a number to play-Memphis Blues. The minute I started playing it, I recognized it. I said to James Milles, the one who presented it to me (trombonist, still in Houston, playing with me at that time), "The first strain is a Black Butts' strain all dressed up." Butts was strictly blues (or what they call a Boogie Woogie player), with no knowledge of music. I said the second strain was mine. I practically assembled the tune... The last strain was Tony Jackson's strain, Whoa B- Whoa. At that time no one knew the meaning of the word jazz or stomps but me. This also added a new word to the dictionary, which they gave the wrong definition. The word blues was known to everyone. For instance, when I was eight or nine years of age, I heard blues tunes entitled Alice Fields, Isn't It Hard to Love, Make Me A Palate on the Floor-the latter which I played myself on my guitar. Handy also retitled his catalogue "Atlanta Blues." Mr. Handy cannot prove anything is music that he has created. He has possibly taken advantage of some unprotected material that sometimes floats around. I would like to know how a person could be an originator of anything, without being 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 Orleans. I had him and his band play the New Orleans Blues, one of my numbers. That was the first time Memphis heard blues by an orchestra.

The broadcast states that "Tom-Toms" came on the Mayflower from the jungles of Portugal, which were considered the first step in jazz. I contradict this, since the first "Tom-Tom" was known to come from China, the home of the crash, and in no way did the "Tom-Tom" of any jungles have anything to do with jazz. It was simply a part of the equipment that comes with a set of drums such as: xylophones, bells, chimes, wood-blocks, triangles, gongs, crash, cymbals, tom-tom, bass drums, snare drums, tympani, etc. The Mayflower departed from Plymouth, Eng. Sept. 6th, 1620, arrived near Cape Cod, Nov. 9th, 1620, two months and three days after departure, with 103 Pilgrims.

The only knowledge that anyone may claim today is strictly what history gives. This gentleman, no doubt, has a greed for false reputation. Through an infringement possibly on someone else's property, which happens to be the undersigned. At this particular time, for world information, I shall get in touch with a few leaders in the early 19th century, namely John Robicheaux, Manuel Perez, Armand Pirons, and ask them how long they have been playing Blues, even before they heard of Handy, let alone any compositions with his name. Happy Galloways played blues when I was a child. Peyton with his accordion orch, Tick Chambers orch, Bob Frank and his piccolo orch. Their main tunes were different pairs of blues. Later Buddy Bolden came along, the first great powerful

Jelly Roll Morton,
Chicago, 1926.

Photo courtesy Ate van Delden.

JELLY ROLL MORTON
Down Beat
August 1938

cornetist. On still or quiet nights while playing Lincoln Park, he could be heard on the outskirts of the City, Carrollton Ave. Section, from 12 to 14 miles away. When he decided to fill the park, that's when he would exert his powerful ability. This man also wrote a blues that lived a very long time (though I heard Buddie Bolden say, "—, —, take it away.") This tune was copyrighted by someone else under the name of St. Louis Tickler, and published about 1898. Buddie was older than I. I wrote a blues in 1907 entitled Alabama Bound. Some one heard the number and had it published in New Orleans.

A copyright doesn't always prove the rightful owner to a piece of music. I have had many numbers stolen. Many have attained glory and reaped benefits, who have not written one note. Of course the copyright laws protect the supposed to be owner.

"Whiteman Had No Knowledge of Jazz"

Paul Whiteman claimed to be the "King of Jazz" for years, with no actual knowledge of it. Duke Ellington claimed the title of "Jungle Music," which is no more than a flutter tongue on a trumpet or trombone, to any denomination of chord, which was done by Keppard, King Oliver, Buddie Petit and many more, including myself when I played trombone, no doubt before he knew what music was.

This very minute, you have confronting the world all kinds of Kings, Czars, Dukes, Princes, and Originators of Swing. ("Swing" is just another name for jazz) and they know that the titles are deceiving. Of course it's meant for financial gains, (but they should stop at that), but instead they have lied so much, gained fabulously in many cases, and have been doing this so long, that they actually believe they are telling the truth, ready to give anyone an argument, including me. I would like to put a lie tester on many of these make-believe stalwarts of originality. Mr. Ripley, these untruthful statements Mr. Handy has made, or caused you to make, will maybe cause him to be branded the most dastardly imposter in the annals of the history of music. For your own satisfaction I

would advise you to get some of Mr. Handy's records, then get some of mine. Then draw your own conclusions.

For many years I was Number One man with the Victor Recording Company. Tiger Rag was transformed into jazz by me, from an old French Quadrille, that was played in many tempos. I also transformed many light operas as Sextet, Melody in F, Humoresque, etc., and After the Ball, Back Home in Indiana, etc., and all standards that I saw fit, more than 35 years ago.

"My Tunes Made a Lot of Bands"

Many orchestras and individual musicians have become famous, by merely being able to play a few of my tunes successfully which were always chucked full of originality. James Reese, of Europe, became very famous during the World War, with Jelly Roll Blues, and was also the cause of the rhythm dancing, still in vogue, according to Brown and McGraw, the originators.

Milenberg Joys helped Paul Ash in his darkest moments, in his struggle to fame, it being his most dependable hit tune. Fletcher Henderson played the entire East and demanded respect from all first-class orchestras with King Porter Stomp. Abe Lyman placed several inserts in New York papers, extending thanks to Milenberg Joys, for his esteemed debut. King Oliver with a truly great personnel—King Oliver (World's greatest hot trumpeter), Louis Armstrong, Lillian Armstrong, piano; Dutrea, trombone; Bud Scott, guitar; Johnny Dodds, clarinet; Baby Dodds, drums; Wm. Johnson, bass-after failing with Gennett, Columbia and Okay recording companies, finally made good with one of my numbers, Dead Man Blues, on Vocalion. By this time the personnel had also changed—Albert Nicholas, clarinet; Barney Bigard, clarinet and sax; Darnell Howard, clarinet and sax; Paul Barbarin, drums; Bob Schaffner, trumpet; King Oliver, trumpet; Kid Ory, trombone; Bud Scott, guitar; Bert Cobbs, tuba; Lou Russell, piano.

In 1925 St. Louis Blues was dead as a doornail. Mr. Handy came to Chicago to try to sell some tunes. Mr. Melrose's knowledge was

Avenue." This minstrel show traveled throughout the United States, Canada, Cuba, and Mexico. I had a great opportunity to hear what Negroes were playing in every city and hamlet. I lived and traveled all over the south and because of a knowledge of Negro music and because of my exceptional ability to write down the things peculiar to him, I created a new style of music which we now know as the "Blues" and no one contested in these 25 years my copyrights which I own, nor challenged my ability until this jealous man comes along 25 years later.

I am sending you a copy of the "Jogo Blues," which I as a musician and composer wrote which was an instrumental following up the success of the "Memphis Blues" which I composed and wrote. In my early compositions I didn't allow any one to do an (I) or cross a (T) other than myself. Now, out of this "Jogo Blues" I took one strain and put words to it and composed the "St. Louis Blues," wrote the words and music myself. Made the orchestration myself and, contrary to Mr. Morton's statement that I was playing for colored people at Dixie Park, I played this composition atop of the Falls Bldg. in Memphis, at the Alaskan Roof Garden, which was an exclusive spot. My band played for the elite of Memphis throughout the South. Almost every state in the South, every Society affair. I did control the music at Dixie Park and played there on Sundays but substituted musicians for other days. The records of every steamboat, amusement park, dance hall, exclusive club in Memphis will reveal these facts. The Universities of Mississippi, Arkansas, Tennessee, Alabama, Georgia, Virginia, North Carolina and Kentucky will also substantiate these claims. Handy's band was a household word throughout the Southland because we could play this music which we now call jazz better than any competitor.

Yes, I Remember Jelly Roll

Yes, I remember when Jelly Roll played for Barrasso in Memphis on colored what we call T.O.B.A. time. But we were too busy to take notice of his great musicianship. Guy Williams to whom he refers as the originator

of the "Jogo Blues," which I stole and called "St. Louis Blues" was the guitarist in my No. 2 band. I never heard him create or play anything creative and if I had heard him and plagiarized his idea, he himself would have sought satisfaction 25 years ago.

When A. & C. Bony Inc., published my "Blues-An Anthology, I was invited to St. Louis to the convention of the American Book Publishers and autographed 300 copies to guests. Guy Williams invited me to his home where I spent one week with him and his family which proved our friendly relationship and he always takes advantage of my visits to St. Louis, to extend such hospitality. Never once has he referred to my work other than original.

Morton says that up to 1925 St. Louis Blues was as dead as a doornail. I am sending you proof contradicting this statement in the form of a letter from Otto Zimmerman and he printed the first copies in 1914 and in which you will see that they printed 37,000 the first two years when I was down in Memphis.

In 1921, the Dixieland Jazz Band recorded "St. Louis Blues" on the Victor records and their first statement which I am sending you was 179,440 plus 25,521, plus their third statement of 5,243-records. That's almost a quarter of a million records in 1921 from one phonograph company.

The Brunswick in 1921 paid me for 39,981 records. In 1923 the Columbia Co. recorded 94,071 records by Ted Lewis. In 1924 the Brunswick recorded 30,472 records. In 1925 Columbia recorded 17,945, also in 1925 Columbia recorded 36,870 records by Bessie Smith. Add to these recordings on the Arto, Edison, Emerson, Pathe, Autophone, Grey Gull, Paramount, Pace Phonograph Co., Banner, Regal, Little Wonder, etc., of the records they made and you will find that "St. Louis Blues" had had more recordings, sold more records, than any other American composition.

With all these records being played in people's homes before 1925 and with our tremendous sales of sheet music from 1914 on, say nothing about the piano rolls and vaudeville artists singing it from coast from

very limited, and he always relied on my honesty when it came to outside tunes, which were seldom accepted. Melrose would not accept St. Louis Blues and Beale Street Blues unless my arrangements were used. I consented, the tunes accepted, arrangements were made of outstanding parts by me, and a house arranger's name was used, either Elmer

Schobel or Mel Stitzell. Paul Whiteman happened to be playing Chicago at that particular time. St. Louis Blues was given to him and later to Ted Lewis. This was the new dawn for the St. Louis Blues.

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(To be continued.)

"I Would Not Play Jazz If I Could..."

Writes Father of The Blues

W. C. Handy Says Jelly Roll's Attack Is the "Act of a Crazy Man"

August 5, 1938
Down Beat
608 S. Dearborn St.,
Chicago, Illinois.

Gentlemen:

In looking over DOWN BEAT I came across an article by Jelly Roll Morton captioned: "W. C. Handy is a Liar!"

For your information: Ripley had me on his program "Believe It or Not," and Mr. Jelly Roll Morton wrote a similar article in the Baltimore Afro-American-a Negro Journal. In order to refute such statements by Jelly Roll Morton in the future, we obtained letters and statistics, etc., to make available to any newspaper that would carry such a scurrilous article. We have nothing much to fear from the Negro newspaper but when a paper like yours circulates lies of Jelly Roll's concoction to musicians and other professional people, it is doing me not only an injustice but an injury that is irreparable.

W. C. HANDY
Down Beat
September 1938

If you want to be fair I am giving you material in this letter which you can assemble and use as a denial. I feel perfectly sure of my position in the musical world and of my ability as a pioneer, creative musician and composer.

I brought the quartet from Alabama to Chicago for the World's Fair in 1893 which sang native songs of my arrangement. I traveled with Maharas' Minstrels that had its headquarters at the Winterburn Show Printing Co. of Chicago in 1896, in which I arranged and played unusual unpublished Negro music. In 1897 I led the band that started from the address, giving our first performance at Belvidere, Ill., on August 4, 1896, and in Joliet, Ill., on 1897. I was then arranging music for band, orchestra and singers with my pen and later played Chicago at the Alhambra theatres where some of Chicago's ablest musicians followed my band to hear us play original compositions like "Armour

coast on every stage and in every cabaret, how could he say that "St. Louis Blues" was dead? It was because of the popularity of "St. Louis Blues" that Mr. Melrose sent his representative, Henry Teller, to New York in an effort to acquire the dance orchestration rights only for "St. Louis Blues" for the existing term of its copyright which expires in 1942.

We reserved the symphonic rights and have ready for publication now a symphonic suite in three movements for a standard symphony orchestra. Mr. Melrose was kind enough to write us a letter which we could use with the Afro-American. He refuted Jelly Roll's statement, which we are sending you herewith attached.

For the public's information, you must know that I own the copyrights to "St. Louis Blues" but have permitted arrangements for piano, accordion, all kinds of guitars, organs, etc., to be made and sold by firms that specialize along these lines. But they do not own the copyright to "St. Louis Blues." I own that.

"I Would Not Play Jazz, Even if I Could"

Jelly Roll Morton says I cannot play "Jazz," I am 65 years old and would not play it if I could, but I did have the good sense to write down the laws of jazz and the music that lends itself to jazz and had vision enough to copyright and publish all the music I wrote so

I don't have to go around saying I made up this piece and that piece in such and such a year like Jelly Roll and then say nobody swiped it. Nobody has swiped anything from me. And, if he is as good as he says he is, he should have copyrighted and published his music so that he could not be running down deserving composers.

If I didn't know him I would think he is crazy and it is the act of a crazy man to attack such fine men who have done outstanding work like Paul Whiteman, Duke Ellington. He reminds me of Capt. Higginson who wrote articles for The Saturday Evening Post and he said is one of these articles: "There was an old Negro on the Mississippi River who played the fiddle away back before the Civil War and played the "Memphis Blues" and "St. Louis Blues" before Handy was born," which of course was fiction. I expect to hear such tirades as long as I am living but I don't expect to see you print them and under such captions as the one in this issue.

Jelly Roll Morton is running true to form: Book Washington always told a story in which he likened Negroes to crabs in a basket, when one was about to get out of the basket the other grabbed a hold of him and pulled him back.

Very truly yours,
W. C. Handy

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Cliff Jones' anmeldelse af Victor's 78'-album (8 titler) Victor 40-0118 - 40-0121.

Fra BLACK and WHITE, part two, marts 1946 (publikation var et problem på grund af papirmangel) udgivet af Clifford Jones, Willesden, England.
Et beskåret billede (som så ofte uden Simeon) af Red Hot peppers krediteres til Jazz Man Record Shop/Tom Cundall; ikke original oprindelse.

DOCTOR JAZZ

During the last two or three years, many albums (or series of records) have been issued in the States that send the well-worn word "must" racing to the brain. I believe the Bunk Johnsons were the first, because the Lu Watters' were—at the time of their release—an unknown quantity in this country at any rate. Yes, Bunk on records was really something, so too was George Lewis, Mutt Carey (for the second time only, I think) and the dozens of obscure white and coloured groups, including pianists and blues singers, who began to find their way on to the smaller labels, often for the first time. Such names as Frank Melrose, Tut Soper, Henry Brown, Pine Top Smith, Montana Taylor, Rufus Perryman, Punch Miller, Ma Rainey, Will Ezell, Jimmy Blythe and Freddy Keppard are those of people we may have known but seldom, if ever, had the opportunity to hear.

Then we had well-established figures: Muggsy, Oliver, Louis, Ory, Noone; some with new recordings, others with old. None, however, has given me the satisfaction of the one and only Jelly Roll Morton—Ragtime pianist supreme. Forget his boastful . . . "I invented Jazz in 1902 . . ." and all the rest of it. The music's the thing, and it's all there in his work; melody, inspiration, rhythm, drive and anything else you can think up. Have you heard "Winin' Boy Blues" / "Honky Tonk Music" on Jazz Man? Or

CLIFF JONES reviews the
JELLY ROLL MORTON VICTOR ALBUM

"Creepy Feelin'" / "Finger Buster" on the same label? Jelly himself considered "Finger Buster" his finest effort. Undoubtedly it's stupendous! Of course, much of his best piano remains tucked away on obscure and deleted discs, but apart from the "Jazz Man" sides there has been a commendable Jelly Roll output by Session; by John Steiner and Hugh Davis on their S.D. label, not forgetting the British Hot Record Society's "The Pearls" / "King Porter Stomp" recently issued on English Brunswick 03564. In this connection, we should be grateful to Harry Sarton of Decca for helping to make this record available to all. Walter Moody of E.M.I. is the man who could give us some good Jelly if he wanted to, having access to the entire Victor and Blue Bird catalogues. However, Mr. Moody's recent choices leave little hope that he can be prevailed upon to co-operate with jazz lovers in any way to help give them the music they want. Apart from the Mezz Ladrner couplings and a few odd Bechet titles, the E.M.I. output has been appalling. I wish something could be done about it. Maybe the energetic H.M.V. recording chief will take a tip from his American counterpart and give us some of the Victors under review, or if he prefers it, the Blue Bird coupling "Doctor Jazz" / "Original Jelly Roll Blues" or most any of the others. About

Continued on Page 11

these records, though. Personnels, recording dates, differ all the time, but throughout the performances the touch and influence of Morton is clearly discernible. His personality (and that of the Red Hot Peppers) wavers a trifle in parts of "Pretty Lil" and "Red Hot Pepper"—somehow Joe Garland's beefy tenor seems out of place in the latter piece, but on the whole these works are good (though not typical) examples of this fine group's output of the '28-'30 period. Indeed, "Pretty Lil" / "Burnin' The Iceberg" (sides 5 and 6) is an excellent coupling, particularly so to me as I already knew "Sidewalk Blues" and "Deep Creek" off by heart. Baquet's clarinet on sides 5 and 6 could be called odd at first hearing. But after several playings it becomes something else—something that keeps popping into the mind at all parts of the day, frequently at the most inappropriate times. Somehow you want to hum it, and though the music's in your brain the right tune simply won't come out. Maybe it's Baquet's peculiar melody line . . . reminiscent of Teschemaker on occasion. The trumpet soloist, too, is inspired, and this surely can be attributed to "Horsecollar" Draper. If so, he ranks along with Mitchell, Collins, Pinkett and the host of other fine N.O. horn men. On "Pretty Lil" his solo passage is one of the finest examples of forthright trumpet I've yet heard, and a fitting climax to the biting Baquet clarinet. Irvis, too, is nicer than I had imagined. "Burnin' The Iceberg" has all the fire and spontaneity of "Black Bottom Stomp" with the unknown banjo doing his darndest as only banjoist's can. Again, trumpet and clarinet are prominent, with fine alto from presumably one of the Thomases. Both sides of this record are labelled "Pretty Lil," a common failing with the companies these days.

No need to dwell on "Deep Creek": it must be familiar to all. At any rate, it should be. Panassie once said it was his favourite

record—or was it his favourite Jelly Roll? Doesn't matter a lot, because it's just one of those things you must have (available on H.M.V. B9220). As a matter of interest, Albert McCarthy stated in his "Decade of Jazz" (Discography, January, 1943) and again in his Jelly Roll Morton Discography ("Jazz Music," Feb./Mar. 1944) that the trumpet soloist here was Lee Collins and not Swayzee or Anderson, as given on the Victor label. I am tempted to accept Mac's decision here! "Deep Creek" is coupled with "Red Hot Pepper" (sides 3 and 4 on the Victor re-issue (and not with "Shreveport" as here). I had not heard "R.H.P." before, but from the word "go" it could have been one group only. Procope's clarinet (like Simeon at his best) did wonders with the two bar breaks so strangely beloved by Jelly, and I quite thought we were in for another "Georgia Swing" or "Doctor Jazz." But the entry of Garland's tenor saxophone brought an abrupt change in the atmosphere; the light Jelly/Procope touch gave way to a heavy "Panama-ish" ensemble . . . and the Red Hot Peppers ceased to be. But it was still good jazz.

Sides one and two of the album give us "Sidewalk Blues" / "Dead Man Blues" the first of which was once available in England on H.M.V. B5212.² Here we have such Jelly stalwarts as Omer Simeon, George Mitchell, Kid Ory, St. Cyr and Hilaire among others, and as "Sidewalk" must be known to many readers, I'll merely say I could have done without the whistles and klaxon horns. Still it's a grand piece, Morton and Andrew Hilaire (drums) being outstanding. "Dead Man" is introduced with typical Morton cross talk . . . "Yes indeed, somebody must be dead? . . . Ain't nobody dead, somebody must be dead drunk . . ." and develops into an easy, melodic blues, introducing at the same time "Flee as a Bird," one of the South's most famous funeral



pieces. Morton's flair for melody in both his compositions and ensembles (not forgetting his soloists and his own piano) has, perhaps, never been better illustrated than in these two tunes. I use the word "tunes" purposely, because Morton has never been surpassed as a creator of melodic jazz. Incidentally, this recording was made on September 21st, 1926, and is the oldest one in the album. It was Simeon's first time on wax. The latest sides (7 and 8) are again credited to the piano-leader, these being "Little Lawrence"/"Ponchatrain" recorded on March 20th, 1930³. These are especially interesting because of the presence of Bubber Miley whose work, nevertheless is surpassed by Ward Pinkett. "Lawrence" bears a striking resemblance to "That'll Never Do" another Jelly Roll composition once available on H.M.V. B4836. "Ponchatrain" has long been considered a Morton classic by erudite collectors, and makes a welcome re-appearance in the American catalogue. Incidentally, Miley takes solos on both sides, as do Pinkett, Barefield, Addison and Jelly. Addison's guitar is most attractive (I have never enjoyed it so much). Ward Pinkett's loose, lusty, blowing on "Lawrence" gave me the greatest thrill of all; here's a man I'd like to know a lot better. Wilbur de Paris is not given an opportunity to shine. Somehow I don't think he's in the right company. And that's the lot!

A final word, though, about Jelly Roll Morton's Red Hot Peppers. Some may be familiar with "Tank Town Bump": "Black Bottom" "The Chant"; "Fickle Fay Creep"; "Sidewalk Blues" and "That'll Never Do"; all should know "Deep Creek" / "Shreveport"; "Mournful Serenade" / "Georgia Swing," but what about all those early Victors and later Blue Birds that you don't know? Few can fail to be moved by the haunting "Deep Creek," none could fail to be inspired by the driving "Georgia Swing." Take

these, therefore, as your guide and press for the issue of more of these fine "Jazz" records. If you like the blues—it's "Ponchatrain." If you enjoy "Black Bottom Stomp" — it's "Burnin' the Iceberg." If "Georgia Swing" is the one then "Doctor Jazz" would undoubtedly be the choice. Max Jones (in his recent Jelly Roll "Radio Rhythm Club" programme) played both "Doctor Jazz" and its backing "Original Jelly Roll Blues." (Blue Bird 10255) as well as the Victor "Dead Man Blues." These are really good examples, with "Doctor Jazz" outstanding, and could all be issued here. "Jungle Blues" (Bluebird 10256) is another good one, featuring nice Collins,⁴ St. Cyr, Johnny and Babe Dodds' with Jelly offering some Boogie Woogie piano that's as pleasant as it's surprising.

There are others, far too numerous to mention. Max Jones is all for "Blue Blood Blues," so is Albert McCarthy; while Stanley Dance considers "Doctor Jazz" as good as any.⁵ Personally, I'd like to see all these, as well as "Kansas City Stomps,"⁶ "Boogaboo" and "Shoe Shiner's Drag" (made along with "Georgia Swing") available to British collectors. I was lucky enough to obtain these sides quite recently, and honestly feel that the combination of Pinkett, Fields, Simeon, Blair, Jelly and the Benford Brothers has been unsurpassed so far as the Peppers are concerned. Mind you, Pinkett and Simeon are particular pets of mine, while Geechy Fields' sombre, growl trombone is appealing in the extreme. Ghoulish, if you like, yet acute and urgent on occasion (witness "Georgia Swing"). Tommy and Bill Benford are unmistakable, and along with Blair and Morton produce an easily recognised "tone." Great days, these, and a great band.

To summarise: there's no shortage of Red Hot Pepper repertoire to draw from, so go to it H.M.V. Give us some jazz . . . give us true jazz . . . give us "Doctor Jazz."

Footnote: 1. Anderson is believed to be the solo trumpet on both sides, although the first solo on "Red Hot Pepper" sounds little like the work of Anderson in regard to the other solos. (Robert Reynolds writing in "The Needle," Vol. 2, No. 1).

2. Lee Collins and George Mitchell are both listed as playing trumpet on this side ("Sidewalk") as well as on "Dead Man." George Mitchell is the only trumpet on either side. (Robert Reynolds as above).

3. On "Ponchatrain," "Little Lawrence," "Harmony Blues," "I'm Looking for a Little Bluebird," "Fickle Fay Creep," "That'll Never Do," "Gambing Jack," "Crazy Chords" and "Each Day," Jelly Roll claimed the clarinet was played by the Victor House Man who was white. He tried often to think of his name, without success. (Kenneth Hulsizer, writing in "Jazz Music," Feb., March, 1944).

4. The Blue Bird label gives the trumpet on "Jungle Blues" as Lee Collins. Delauney gives George Mitchell as does Albert

McCarthy in his latest Jelly Roll discography. To me it sounds like Collins.—C.J.

5. "Doctor Jazz" seems to me to be as good and typical a jazz record as I have heard. I do not mean that it is the record most likely to impress the complete stranger to jazz, but that it is the most suitable for showing him quite honestly what jazz is about. It is not the best jazz record ever made, nor is it even Jelly Roll's best, but it is beautifully recorded for its period and it concentrates so much of jazz in so small a space . . . All of jazz is there, piquant with the hot accent, and impelled by the most rigorous swing., (Stanley Dance, "Jazz Music," Feb., March, 1944).

6. "Kansas City Stomps" is one of Morton's grandest records, with Ward Pinkett and Omer Simeon (Blue Bird 5109, 7757) . . . Those who possess the record, which H.M.V. should immediately make available, will be familiar with the fine work on tuba and trumpet, by Bill Benford and Ward Pinkett. (Jeff Aldam, "Jazz Music," Feb., March, 1944).

Side 1: "Sidewalk Blues." Side 2: "Dead Man Blues."—40-0118-B.
(Recorded Sept. 21, 1926, with Omer Simeon, Barney Bigard, Darnell Howard, clts.; George Mitchell, Lee Collins, tmpts.; Kid Ory, trom.; Jelly Roll Morton, pno.; John St. Cyr, bjo.; John Lindsay, bass; Andrew Hilaire, dms.)

Side 3: "Deep Creek." Side 4: "Red Hot Pepper."—40-0119-B.
(Recorded Dec. 26, 1928, with Russell Procope, Joe Garland, Paul Barnes, saxes; Edwin Swayzee, Eddie Anderson, tmpts.; Bill Cato, trom.; Jelly Roll Morton, pno.; Lee Blair, gtr.; Bass Moore, bass; Manzie Johnson, dms.)

Side 5: "Burnin' The Iceberg." Side 6: "Pretty Lil."—40-0120-B.
(Recorded July 9, 1929, with George Baquet, clt.; Joe Thomas, Walter Thomas, Paul Barnes, saxes.; ? Briscoe, "Horsecollar" Draper, tmpts.; Charlie Irvis, trom.; Jelly Roll Morton, pno.; Barney ?, bjo.; Bass Hill, tuba; ? Alexander, drms.)

Side 7: "Little Lawrence." Side 8: "Ponchatrain."—40-0121-B.
(Recorded March 20, 1930, with Eddie Barefield, clt.; Bubber Miley, Ward Pinkett, tmpts.; Wilbur De Paris, trom.; Jelly Roll Morton, pno.; unknown, bjo.; Bernard Addison, gtr.; Bill Benford, tuba; Tommy Benford, dms.)

All on Victor and listed as "Jelly Roll Morton and his Red Hot Peppers."

THOSE JELLY ROLL SONGS

By R. J. CAREW

To those who believe that it is appropriate for a genius to live in an attic, or in adversity, Ferdinand J. Morton in Washington in 1938 must have been the right man in the right place. A genius he was beyond doubt, and his barn-like night club, although a trifle roomy, did very well for an attic, while his personal fortunes were indeed at low ebb. Business was poor and getting poorer, and the most casual observer could see that the Music Box was pretty well run down. Jelly Roll himself was fully aware of the state of affairs, and made efforts to arouse enough interest in the place to hold the trade and perhaps to bring in new business. However, his partner, more often than not, didn't agree with Ferd's ideas, and there wasn't much cooperation. Through it all he never lost his optimism, and his active mind was always evolving new ideas for improving matters, some of which, had general business conditions been better, might have been highly successful. However, business was pretty quiet around Washington in 1938.

I suppose many people dropped in on Jelly Roll while he was trying to keep the night club going: old friends in the show business, performers and musicians who knew him in better days; jazz enthusiasts who knew his music from records, who wanted to hear him play, and possibly were curious about record personnels; others who just liked Morton's kind of music, and enjoyed hearing him relate his experiences. I don't suppose there were many like myself, who had enjoyed music like his over 30 years earlier in New Orleans, to whom it brought back pleasant memories. I believe also that I was different in that it occurred to me almost immediately that something should be done to help Ferd out of the tough spot in which he found himself. Hence I was at once receptive to ideas that might prove gainful in something besides prestige.

Naturally, most of his ideas had to do with entertainment, generally something with a musical angle,—recording, sheet music, etc. He was making the historical recordings for the Library of Congress at the time, and probably because of that he was able to interest a local recording company in commercial recordings. From this venture came the Jazz Man issues,—Jelly Roll's piano solos of Winin' Boy (with vocal), Creepy Feeling, Honky Tonk Music, and the Finger Breaker (mis-titled Finger Buster on the label). He tried to interest other local talent in joining him in recording, but nothing worth while resulted. Failing to persuade a night club orchestra, he brought in a few young fellows who played together, but they didn't measure up, so Ferd told me, and they spoiled several masters. He said they couldn't play any-

thing right except Dinah, and then remarked "Why shouldn't they play that all right? They've been playing it ever since they were babies." He tried to form a clarinet-piano duo, but the clarinet player failed to keep his appointment.

During all this time Ferd and I were discussing the possibilities of sheet music. We were both familiar with Joplin's early rags, and believed that something could be done with them. To refresh his memory I had carried some of my Joplin collection down to the cafe, and he had gone over the old numbers with interest. Jelly had a high regard for Joplin's music, and felt that with proper exploitation it would receive more of the attention it deserves. I told Ferd I believed that with some treatment by him Joplin's rags might come back into favor, and he agreed "they should be brought up to date", adding, in the true Jelly Roll tradition, that he didn't know of anyone more qualified to do it than himself.

One day about this time, Ferd was at the piano and I had my chair drawn up to listen much and talk little, while he let his fingers ramble over the keys. After a bit he played over a number I hadn't heard before. "That's a good tune", I remarked, "What is it?" He said it was a number he had written for the clarinet player who didn't show up at the recording studio. "I call it Why", he said. I asked what the words were and he replied that there were no words,—he just called it Why because he liked the title. I asked why he didn't get words put to the melody and get it published, and he immediately nominated me to write the words. Not having too much confidence in my abilities in that direction, I named some others for the honor, but he insisted that I do the job. So he wrote up a manuscript and I went to work. Finally the chorus was written, and I left the manuscript with Jelly for his opinion. The next time I saw him he said the words suited him all right, and he handed me another manuscript saying, "Here's a melody for the verse; you can write words to that". Having forgotten about a verse, I was somewhat jarred, but I went to work once more. About the time Why was in shape, Ferd brought forth another manuscript of a song, the words of which began "If you knew how I love you", and gave it to me, remarking that his words weren't so good, and he wanted me to revise them. I can't say how much I improved Jelly's words, but as nearly as I can remember, part of his lyrics went something like this:

Ev'ry night when you're asleep
I Pray the Lord that you He'll keep;
Ev'ry morn when I awake,
I thank the Lord for such a break.

Once more, when the chorus was written, he handed me a melody for a verse. Had words come to me as readily as melodies came to

Jelly, it would have been simple. From the way Jelly worked, one got the impression that his music was composed with very little effort on his part; his abilities always aroused my admiration. If a composition needed another part, he would improvise it off hand, or if music of a certain type were asked for he could produce it at once. He could play a number by someone else, and substitute a part by himself that would fit perfectly, and yet be entirely different from the part it supplanted.

With Why and If You Knew pretty well along to completion, Ferd brought forth two songs which were nearly ready, and we collaborated on them to get them in shape also. Consequently, instead of getting one song ready, we had four almost in publication form.—Why, If You Knew, Sweet Substitute (a blues song), and My Home Is In A Southern Town. The outcome of all this was to push Morton versions of Joplin rags into the background, while we concentrated on the four songs. Ferd had full confidence that he could exploit them, and that his musician friends would use them. With the songs nearly ready for the printer, Ferd said we ought to publish them from a New York address, and proposed that he should go to New York to see the printers and arrange for a New York office. Accordingly Tempo-Music Publishing Company advanced expenses, and in September, 1938, Jelly Roll went to the big city. I rather suspected that he had a longing to see some of his old friends there, as well as to look out for the songs. On his return he submitted a neat expense account which chronicles his moves for the trip, and covers such items as phone calls, Bromo Seltzer, cab to Williams, cab to Printer's, breakfast for two, cab from printer to Williams, supper alone, cab to Harlem, fare Savoy Ballroom, midnight lunch, room.

Clarence Williams kindly agreed to make his offices available, and in due time the published songs appeared, about the end of October. As usual, Jelly was full of enthusiasm and set out to exploit the numbers. But sheet music was (and is) a very hard game, and since even a genius must keep alive, Ferd had to give matters divided attention, and very little progress was made. However, if Billy Rose can complain about song publication difficulties, I'm sure Jelly Roll Morton may be excused for finding it a hard proposition. The Music Box was barely moving, and Jelly wasn't feeling any too well, although he seldom mentioned his feelings. Late in the summer he had a couple of sick days, bad enough so that I persuaded him to go to a doctor. The doctor prescribed, and told him he should have X-rays taken, but as he felt better shortly, Ferd didn't go back to the doctor.

As the end of the year approached, business went down to nothing, and after talking matters over with a couple of friends, Jelly decided to go to New York. On December 24, 1938, he and Mabel loaded his old Cadillac with their belongings, and late in the day they started for New York, although the weather was dismal and threatening. Evidently they drove all night, since he sent me a telegram Christmas afternoon reading "Arrived safe. Tough drive on ice. Good Possibilities. Merry Xmas" Jelly Roll Morton.

Well, Jelly Roll's struggles in New York are another story, perhaps several stories. Through all his reverses he kept the songs in mind, and did everything he could for them. He succeeded in recording them for General Records Company, (GL 1703, 1706, 1707 and 1710), but his failing health and untimely death prevented anything further. In one of his last letters to me from Los Angeles, Ferd regretted that he hadn't been able to do more, and when he wrote "My poor health is stopping everything", it was, I'm sorry to say, the sad, sad truth.

Richard Halocks anmeldelse af Riversides 12 LP udgivelse af JRM's Library of Congress indspilninger. Hadlock var den sidste redaktør af "Record Changer" og spillede på et tidspunkt klarinet med Turk Murphys orkester. Fra JAZZ, a quarterly of american music, foråret 1959.

Morton's Library of Congress Albums

Richard Hadlock

JELLY ROLL MORTON

Library of Congress Recordings
Riverside RLP-9001-9012

- Vol. 1 Original Quadrille, Tiger Rag, Panama, Mr. Jelly Lord, Original Jelly Roll Blues, Ancestry and Boyhood, The Miserere, Boyhood Memories, Hyena Stomp
- Vol. 2 The Animule Ball, Shooting the Agate, See See Rider, New Orleans Funeral
- Vol. 3 Discourse on Jazz, Kansas City Stomps, Randall's Rag, Maple Leaf Rag, King Porter Stomp, You Can Have It
- Vol. 4 Mama 'Nita, Spanish Swat, New Orleans Blues, La Paloma, Creepy Feeling, The Crave, Fickle Fay Creep
- Vol. 5 Aaron Harris, Robert Charles, Tough Babies, Georgia Skin Game
- Vol. 6 The Pearls, Pep, Ain't Misbehavin', Bert Williams, Jungle Blues
- Vol. 7 Sammy Davis and Tony Jackson, Pretty Baby, Alfred Wilson-Albert Carroll-etc, Mamie's Blues, Crazy Chords Rag, The Game Kid, Buddy Carter, Benny Frenchy,
- Vol. 8 Wolverine Blues, Low Down Blues, Michigan Water Blues, The Murder Ballad, Winnin' Boy No. 1
- Vol. 9 Jack the Bear, Salty Dog, St. Louis, The Miserere, Alabama Bound
- Vol. 10 Sweet Peter, State and Madison, Freakish, My Gal Sal, King Porter Stomp, Original Jelly Roll Blues
- Vol. 11 The Broadway Swells, Buddy Bolden's Legend, The Marching Bands, Ungai Hai, Creole Song, If You Don't Shake, The Marching Bands
- Vol. 12 Levee Man Blues, Storyville, The Naked Dance, I Hate a Man Like You, Honky Tonk Blues, If I Was Whiskey, The Winnin' Boy No. 2

Jelly Roll Morton, like Glenn Miller and Enrico Caruso, has been a subject of more attention (and record sales) since his death than even he could have anticipated. Alone in his own world, the living Morton didn't quit fit into the formality of ragtime, the "mainstream" of jazz and swing, Chicago, Harlem, or even the hierarchical succession of great influences on jazz piano. He was too unschooled for extended legitimate composition, too sophis-

ticated to play "gutbucket" with the down-home blues crowd, too rigid to move into swing, too proud to play politics, and finally, too sick to make a comeback. In or out of the swim, though, Jelly had his own concept of jazz and knew what to do about it whenever the chance came to him. It came in 1938, when Alan Lomax decided to milk the prematurely aged (53) pianist for whatever "folklore" might spew forth. Morton made the most of it, filling over 100 acetates with piano playing, heel clicking, anecdotes, theories, singing, and oblique history, all aimed, one must suppose, at creating a new place in the light for a reputation that had been reduced to something resembling the shambles of Lulu White's house.

The imposing program of music and talk in this set of 12 LP's contains some 55 musical performances, of which perhaps 35 to 40 are worth hearing—a commendable showing for any instrumentalist. It is painful, though, to be dragged through the fill and chatter on each rehearing of the meaningful musical passages. One can be maddened, too, by the prospect of spending \$60.00 for a dozen records that contain only the equivalent of two or three LP's of good music. (Senior Morton collectors paid \$120.00 for the same stuff on "limited edition" 78 RPM records.) A few representative samplings of Jelly's voice would have sufficed for this listener; the rest could have been transferred to a booklet or

simply left to Lomax's excellent book, *Mister Jelly Roll*.

Worse still, the remastering by Riverside is disgraceful. Morton's voice fluctuates from baritone to tenor and back again, and some of these distortions have been added to fairly acceptable Circle masters. No re-editing was done and it appears that no one considered the possibility of altering the contents of the series. (There are still unissued Library of Congress Mortons.)

Jazzmen, published in 1939, dismissed Morton with a few comments (one referring to him as "The Dizzy Dean of Music"), but with the death of the man, the music began to receive more careful consideration. Today, with students of jazz interested in Jelly's work, it is clear that Alan Lomax ignored an opportunity to do jazz a valuable service. Concerned chiefly with "folklore" (Aaron Harris, Robert Charles, the Georgia Skin Game, funerals, sporting houses, etc.), Lomax overlooked the workings of Morton's musical mind, leaving us a charming but meager narration that relies on Jelly alone for musical insight. There are times, too, during Jelly's proud and superficial pedantic display, when (as one young saxophonist commented on first hearing Morton theorize), "the old man comes awfully close to making a fool of himself."

The piano playing, though, is Jelly Roll Morton's, and some of it is very attractive.

Volume 1 features an absorb-

ing genealogy of *Tiger Rag*, true or not, and some rather good piano solos. Martin Williams, whose notes for the series are generally excellent, begins badly with a lengthy treatise on the pedestrian *Hyena Stomp* (which is little more than some riffs built on one section of *King Porter Stomp*), and then passes by *Original Jelly Roll Blues*, a more significant composition.

Volume 2 is pleasurable for its *Animule Ball*, a piece of pure folklore with negligible musical importance. The remainder is colorful entertainment worth a single hearing. (Hell, Victor Borge and Chico Marx are entertaining at the piano, too.)

Volume 3 includes Morton's famous *Discourse on Jazz*, which is worth listening to in spite of Lomax's shallow interrogation and Jelly's ragtime *compositional* approach. Morton was not a dedicated jazz pianist (compared to, say, Hodes or Tristano), and his attitude toward composition was more than a little tinged by Tin Pan Alley aspiration. Even in 1938 his playing retained a stiffness that most musicians had eliminated fifteen years earlier. (Contrast the timeless swing of James P. Johnson playing *Carolina Shout* in 1921 on Riverside RLP-1046.)

Volume 4 is moderately interesting, though it should be remembered that Morton's concern with "Spanish" influences is personal and not necessarily a mirror of jazz history. He might as justifiably have selected polkas (which resemble

march-ragtime-dixieland forms and were extremely popular in the 'sixties and 'seventies). On this album, incidentally, Rudi Blesh's original notes were nearly as thoughtful as Williams'; the other eleven had Blesh at his fetishistic worst.

Volume 6 is the best record of the twelve. It reveals Morton as a talented composer (*The Pearls*), a very good pianist (*Ain't Misbehavin'*), and a spokesman for streamlined ragtime (*Pep, Bert Williams*). As Jelly improvises, he strikes new possibilities for re-solidifying the composition at hand. Only occasionally does he let whimsey or spontaneity take over, which is precisely why Morton's music is often jazz. Some good performances are marred, too, by common pianistic displays. (The fast runs in *Ain't Misbehavin'* are on this order, reminding one of Liberace or an ambitious intermission pianist.) It is unfortunate that Jelly did not record more non-Morton tunes, for on these he tends to break away from the deadly predictability that for this reviewer inhibits much of his piano work.

Volume 7 has moments (*Pretty Baby*), but at this point the talk begins to wear and the distances between musical cases seem to stretch. *Mamie's Blues*, whether fanciful or accurate, is quite pleasant. It would be remarkable, by the way, if Morton *really* avoided mixing later impressions from Chicago or California into his musical portraits of New Orleans.

Volume 8 is poor value: there

are twenty-three minutes of playing time on a disk that should have sixty; the quality of *Michigan Water Blues* is worse than on the original 78 RPM issue; Morton fluffs *Wolverine Blues*, the best tune of the five in the set. As for the piano playing, I doubt that Jelly would have allowed these performances to be issued. They certainly provide minimal enlightenment for Morton students.

Volume 9 has a diverting *Miserere*, but the other grooves are a clutter of junk. I wonder, regarding the *Miserere*, if Jelly might have been impressed by the vogue for swinging the classics (Dorsey, Crosby, Savitt, etc.) and resolved

to "get in on it." Implicit throughout the series is the unlikely assumption that Morton's memory, integrity, and musical example are beyond debate.

Volume 10 has more music than most of its eleven companion sets, although it is a transfer of only three 78 RPM records. *State and Madison* reflects an uncommon tenderness for Jelly, and *My Gal Sal*,

like *Ain't Misbehavin'*, tends to escape the formal stiffness heard on many of his own tunes. *Freakish* shows that Jelly was trying to keep pace with 1938, for he "lays back" in his phrasing and comes closer to swinging than 1929 recording did. Williams considers *Freakish* advanced and experimental, but I would refer him to Nichols, Bud Livingston, Beiderbecke, Jabbo Smith, or even Parham. "Weird" effects were commonplace by 1929. And, too, the Sears Roebuck trio in *Freakish* is about as experimental as Meyer Davis.

I disagree with Mr. Williams again on the Morton arrangement of *King Porter Stomp* as an important influence on jazz. Even Oliver's *Dippermouth Blues*, which had more impact on jazz than *King Porter*, probably had no more influence than, say, *Rhapsody in Blue*, or the arrangements of Challis, Nesbitt, Trumbauer, and Gifford.

Volume 11 is a clump of disorganized recollections, pianolesing singing, quaint stories, and fragments of jazz. Efforts to counteract "the colorful character" in Jelly seem rather pointless in view of Morton's deliberate structuring in that direction. Certainly no one forced him to bill himself as pool player, pimp, medicine man, and gambler. Good notes on this one, though.

Volume 12 lowers Jelly's voice to a baritone again, although Volume 11 had established him as a tenor. This album has a kind of sloppy mellowness to it, but nothing terribly important happens. We

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reach the end of the series without having heard anything from Morton about his most productive period—the mid-twenties. We can't blame folklorist Lomax, who apparently didn't want a jazz document; instead we must be grateful to Jelly for the worthwhile jazz sandwiched between lectures.

Only the fanatic Morton communicant could fail to see this as a poorly produced, over-priced, spotty and largely superficial collection. However, it does contain some good piano playing, fascinating yarns, and a set of often provocative notes by Martin Williams. Fortunately, the albums are available singly so you may choose what talk or music you like. For the music I recommend Vols. 6 and 10; after that, if you're rich, look into Vols. 1, 3, 4, 9, and 12. It is too bad that the concept of Morton as the genius of jazz composition is perpetuated, for as a composer he is no more important to jazz than, say, Lil Hardin, J. Russell Robinson, Cole Porter, or Gordon Jenkins. As a pianist, Jelly ranks high among recorded performers of ragtime, but suffers when compared, as an improviser, to James P. Johnson, Earl Hines, or even Meade Lux Lewis. His arranging and organizing abilities were outstanding, but those qualities are hardly involved in the recordings under consideration here.

Morton was a musical engineer, whose approach to jazz was to organize, codify, and write improvisation into predetermined, predict-

able, and controlled structures. His creations served him well and live to offer comfort to weak improvisors by providing ready-made jazz that requires only warmth and affection to bring it to life.

Blessed are those who cannot wail, for they shall inherit Jelly Roll Morton.

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John S. Wilsons anmeldelse af New Orleans Jazz and Heritage Festival 1969.
Fra New York Times, side 56, mandag den 6. juni, 1969.

Under alle omstændigheder var Jelly Roll Mortons musik, ja næsten Jelly selv, bragt til live igen og stærkt tilbage i billedet

JAZZ FIESTA GETS THE BEAT SLOWLY

Jelly Roll Morton Fan Puts Concert on Right Track

By JOHN S. WILSON
Special to The New York Times

NEW ORLEANS, June 8—“Jazzfest 1969,” the New Orleans Jazz Festival, wound up a week of varied presentations last night with a program at Municipal Auditorium devoted to New Orleans musicians. “New Orleans, Mon Amour,” it was called. It encompassed the old traditional jazz styles as well as more recent trends, small groups and big bands, New Orleans residents and a pair of wandering sons who had been lured back home, Zutty Singleton and Tony Parenti.

Despite the sentiment that such a program might be expected to engender, it proceeded for almost two hours with very little evidence of amour. There was tourist Dixieland played by bands conditioned to the sterile demands of Bourbon Street (Murphy Campo and Sharkey Bonano). There were glib nightclub routines by Armand Hug, a pianist, and Cousin Joe, a singer. Two local collegiate entries—Chuck Berlin, a pianist on the faculty of Louisiana State University, and the Loyola University Jazz Band—were competent but undistinguished representatives of contemporary jazz styles.

Bob Greene Marks Turn

Then Bob Greene, a pianist whose only relationship to New Orleans is an enthusiasm for Jelly Roll Morton, gave the first evidence that the music that was being played here actually had roots in New Orleans. He spoke briefly of Mr. Morton's music and the places in which he had played in New Orleans, one of them only two blocks from the auditorium in which the audience sat. He played a blues by Mr. Morton, “Don't You Leave Me Here,” catching the easygoing but strongly rhythmic manner in which Mr. Morton played.

Suddenly the program came to life. In one stroke, Mr. Greene wiped away the empty superficialities of the earlier portions. He came to New Orleans with amour, and the audience recognized it immediately.

He was followed by a magnificent little group led by white-haired Johnny Wiggs, a cornetist who made some celebrated records for Victor 40 years ago. His band included of present-day New Orleans Jazz — Raymond Burke, a warm-toned clarinetist, and Paul Crawford, a trombonist with a broad, lusty attack—as well as the homecoming drummer, Zutty Singleton.

18 Soloists Cross Stage

As if to bring home the fact that New Orleans still has a vast reservoir of fine jazz musicians, a parade of 18 men passed across the stage, each contributing a solo chorus to a blues in D flat. They were young and they were old, white and black, traditionalist and modernist—but they all met very comfortably on the basic jazz foundation of the blues.

Young Sam Alcorn and the veteran Don Albert, both trumpeters, stood out in this exceptional company, and Mr. Albert added to his laurels by the authority with which he turned a four clarinet treatment of “High Society” to the climax of the evening. The entrance down the four aisles of the auditorium of four of New Orleans famous marching bands—the Onward Brass Band, the Young Tuxedo Brass Band, the Congo Square Marching Band and the Olympia Brass Band.

As the four bands marched down the aisles playing the inevitable “When the Saints Go Marching In,” supplemented by a stage full of other musicians, the result was happy pandemonium. It was not great music, but it was fun, and it could happen only in New Orleans.

Along with Bob Greene and Johnny Wiggs and all the musicians who played the blues, these marching bands revealed some of the New Orleans musical spirit that this festival has been seeking for the last week.

Jelly Roll Morton

ROBERT S. GREENE

There are so many ways to think of him. Jelly Roll Morton, at the top of his form in Chicago, diamond in his tooth, recording his immortal sides of the Red Hot Peppers. Or as the professor in Storyville, working at Hilma Burts, playing under a crystal chandelier and drinking nothing but Mom's champagne. Or, sitting at the piano stool of the little Washington D.C. cafe on U street in the late 1930's, broke, alone, thinking whatever fallen gods think. Cruellest of all is that he had such a good memory. He knew what it was to be on the top. Now he was on the bottom.

Jazz fans used to come in and listen. Just a few. For Jelly was the bartender as well as the pianist. And he was playing for ghosts. There may have been better pianists than Jelly, but never was there a better piano player. He made the whole piano speak. Never a false note, never ornamentation for decoration. Just honest jazz, played from the heart. And his heart was magnificent.

Not his mortal heart. He had been stabbed in that little club called the Jungle Inn. He had asthma. And I think he suspected it was the end of dreams.

Alan Lomax came in and invited him over to the Library of Congress to remember some of the street cries of New Orleans. But for Jelly it was the United States Congress asking him to come in and set the record straight, once and for all, how he invented jazz. There in the empty Coolidge auditorium, with his wonderful memory and perfect hands, he let the years slide back and filled the equivalent of 24 LP records with his great Testament. The names, the musicians, the bartenders, the girls, the towns, the hustlings, the fights, the joys — all filled that hallowed hall. And, when he was through, those empty seats were filled with the ghosts he had evoked, who had now found a permanent home in his saga.

But gods die hard. Especially when they're broke. He came back to New York, listened on the radio to the Benny Goodman orchestra playing his own composition, the "King Porter Stomp", using his riffs and ideas. But his claim was gone. He had sold his tunes outright years ago. The jazz he invented no longer had his name on it.

One last effort! And so he chained his two cars together, the old Cadillac behind the old Lincoln, and set forth from New York City, in the winter, over the ice and into the mountains, to try once again in California. He lost one of the cars in the Rocky Mountains, and was so stranded in snow drifts the police had to dig him out. Finally he made Los Angeles.

There he visited old haunts, and tried to revive old dreams. He needed a band, a place where radio's late night remote broadcasts would pick him up. He had started in the barnstorming days of jazz but realized now that he needed all the devices a modern age could offer. But there was no more time. His health, which had held up under so much, finally broke.

«I tried to make it in the worst way,» he wrote to his friend Roy Carew in Washington. He lay in the hospital, in what was almost a broom closet, his dream finally gone, his days now numbered.

Hope had fled, and now life was leaving as well. On July 10th, 1941, Jelly Roll Morton died — a funeral; the rain, and a few musicians who came to see him off. There was no music. Just a final resting place in Los Angeles, in an unmarked grave. An then began the long silence.

The Library of Congress records, of course, were not issued until much later. It was largely Bill Russell in New Orleans and Chicago who recovered his memory, wrote of the wonders of the Red Hot Peppers, of the great Gennett piano solos, of his compositions and arrangements which had given such a form to jazz. There were still few reissues in the early 1940's, but in old junk shops, Salvation Army collection centers, in the apartments of New York's Harlem, the old '78's were slowly gathered and brought together once again. Finally, when the Library of Congress sides were at last issued by Circle Records, the full genius of Jelly Roll Morton shone again. He had missed the great jazz revival of the 1940's by only a couple of years. But posthumously, he now found himself a central figure in it.

Why was he so great? What was his secret?

He had genius, and he had heart. He played with two hands, and he made them count. He knew what he wanted to do. Never an ornamentation. Just the melody in clear lines, the riffs and breaks with all the excitement, richness and surprise that he learned listening to the marching bands in old New Orleans. His piano playing was so full that he could give the parts he was playing to the various instruments and the results were the famous Red Hot Peppers recordings. Riffs pushing against the melody, breaks singing out from a clarinet or cornet, soft down choruses, where the beat of the band became the heart of the music, and then rousing finale with all flags flying.

«A piano should be an imitation of a jazz band,» he said. And he proved the reverse true as well: His bands became an imitation of his piano playing.

He said he invented jazz. His kind of jazz. If anyone ever played the way he did there is no record or rumor, and no one really has ever played like him since. You can practically hear him say it. And he's right.

Many piano players never understood him. The Ragtimers were pianists, but their piano was never an orchestra. The Harlem stride players were magnificent, but their music was purely pianistic, and one could never confuse it with a New Orleans jazzband. Jelly's roots went further back, and deeper — to St. Peter Street and Dumaine, to the

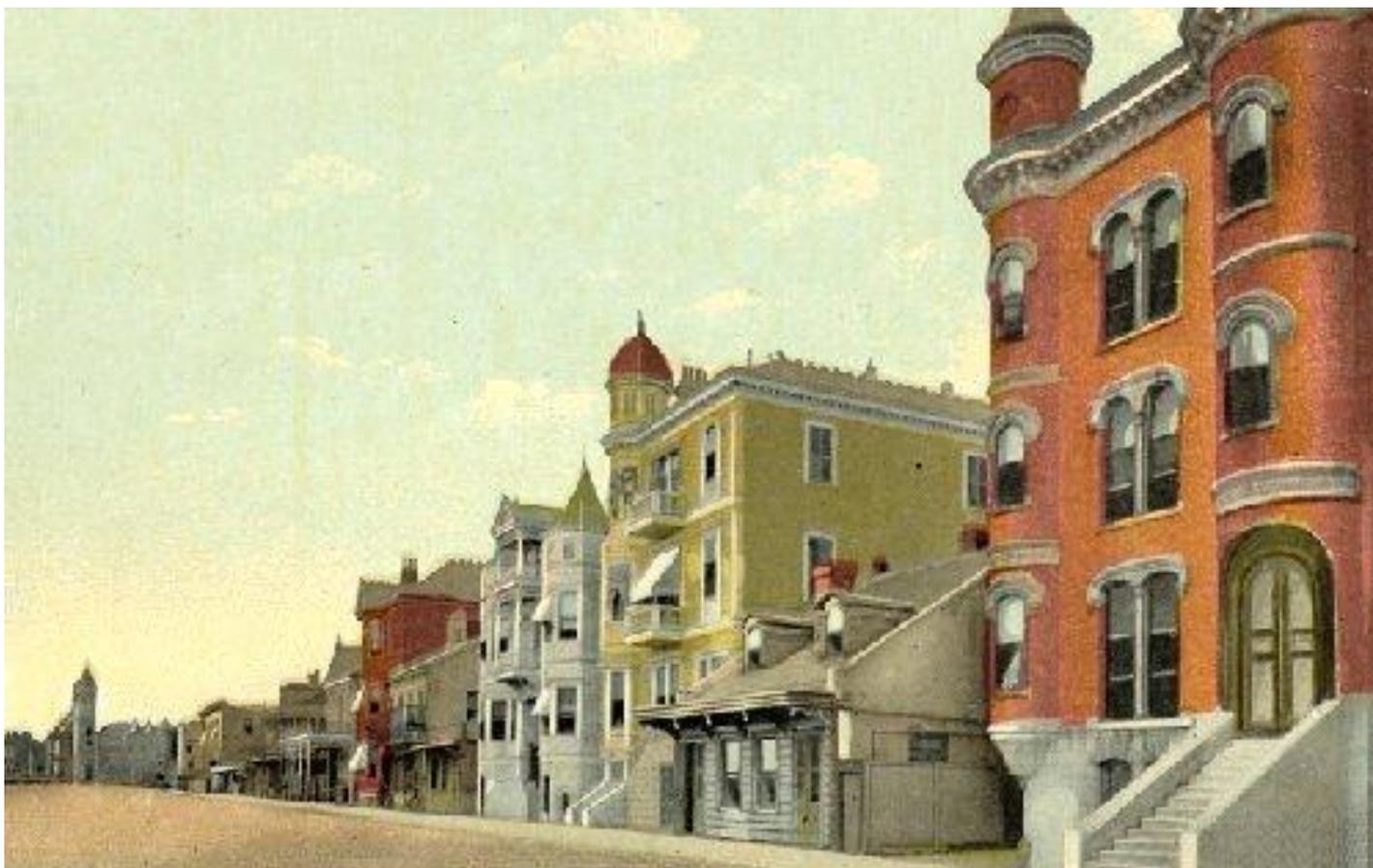
District and Tom Anderson's bar, to the oysters shucked by the shores of Lake Pontchartrain, and the bonfires built at Spanish Fort. His music has all the sounds that lingered in the New Orleans air, the sounds of Bolden and Lincoln Park, of song and ecstasy, of sadness and tears.

The magic is still there. Only the time has vanished. Go and find it. Listen to his Congress records some night, when the air is soft and you're in a New Orleans mood. Let your mind wander to the French Quarter, where the night is full of the scent of magnolia and sweet olive and you can hear the sound of hoof beats as the wagons pass by. Make a sentimental journey of the heart and let time past become time present. It doesn't matter where you are, or where you listen. It's all New Orleans.

And then, if your imagination is good enough, stroll past the ghost of Buster Holmes restaurant and have yourself some red beans and rice, some hot sausage and a bottle of beer. If you can't find Buster's, do the next best thing. Go into the kitchen and fix yourself a little feast. And then, come back and listen to his voice and music. You'll be in good company — the magic of Jelly Roll Morton, coming through the night.

«Just a simple little chord
Now at home as well as Abroad
They call him, Mr. Jelly Lord!»

Appendix 2: Basin Street "mansions" m.m.



Basin Street (øst) med udsigt til Basin Street (vest) på den anden side af Canal Street. Fotografiet er fra før jernbanen blev etableret



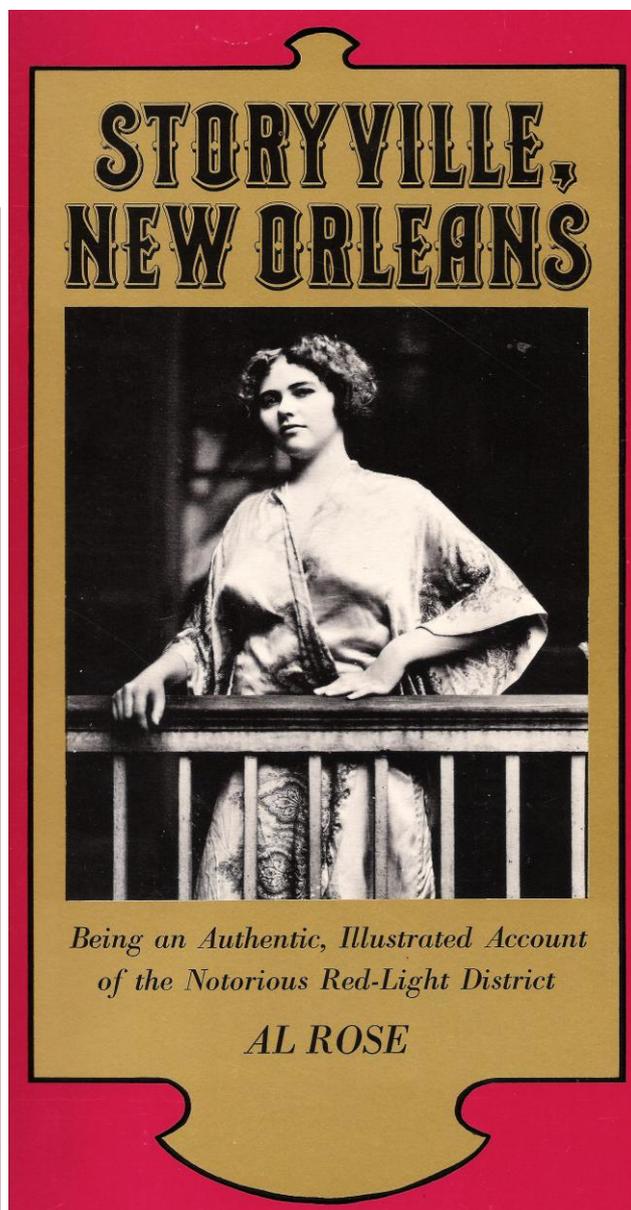
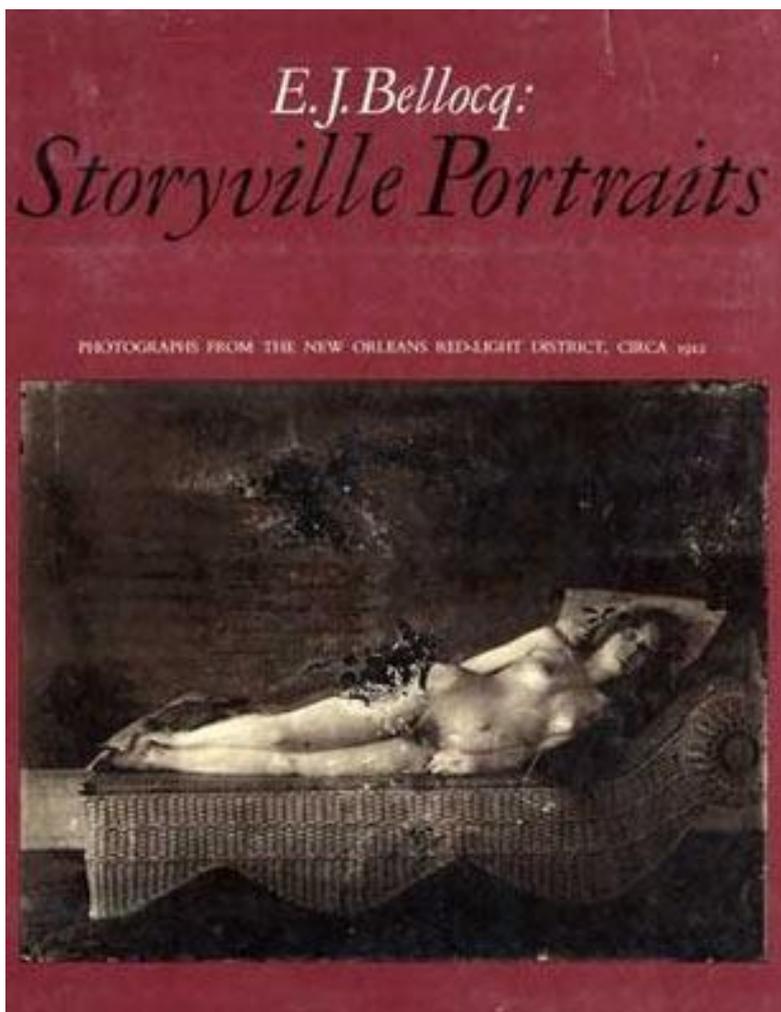
View: Jernbanestationen (t.v., midtfoto) og Basin Street øst set fra den vestlige side af Canal Street. Mange New Orleans musikere drog nordpå herfra.



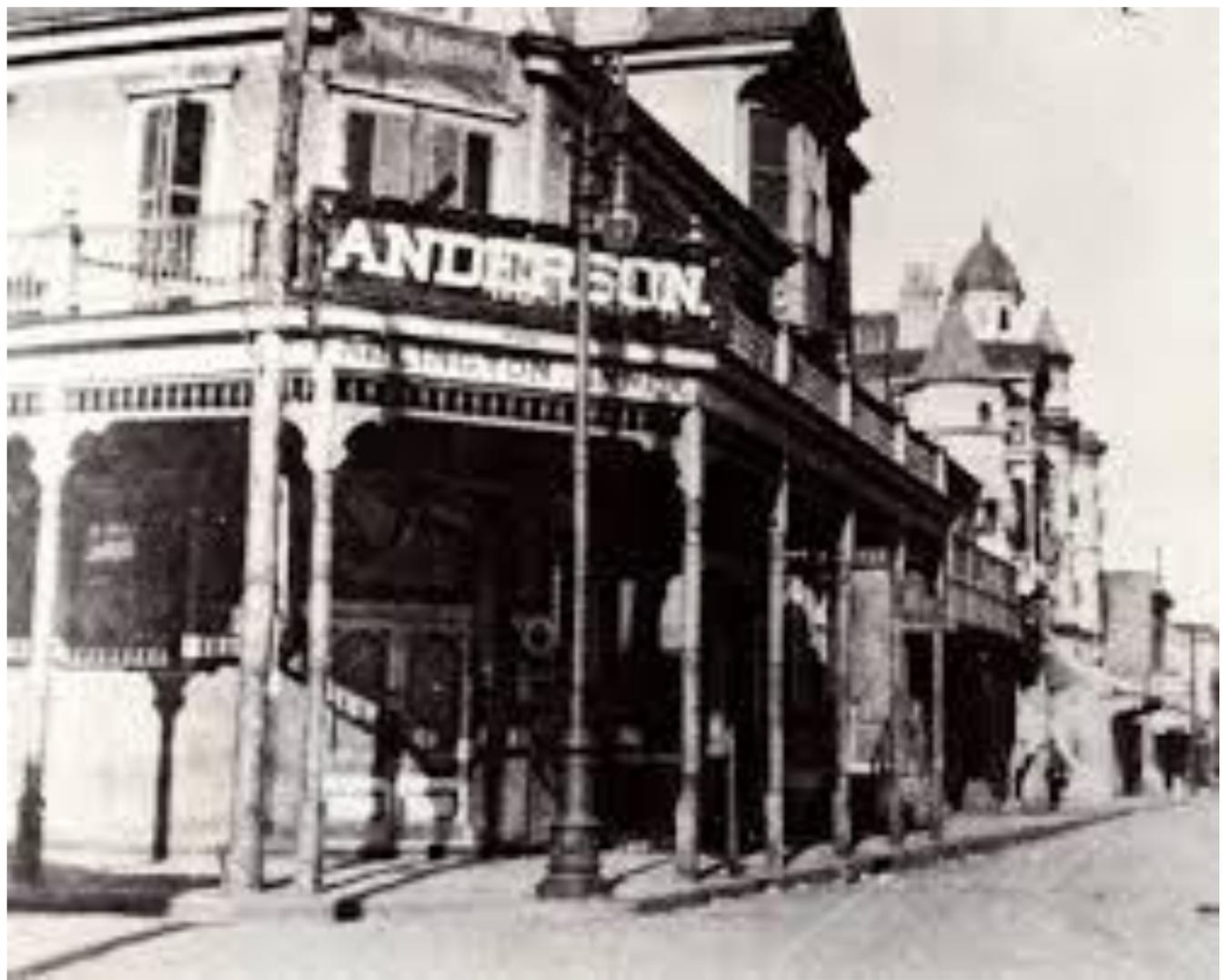
The Southern Railway Terminal på hjørnet af Basin Street (t.v.)/Canal Street, færdigbygget 1908, skammeligt nedrevet 1956.



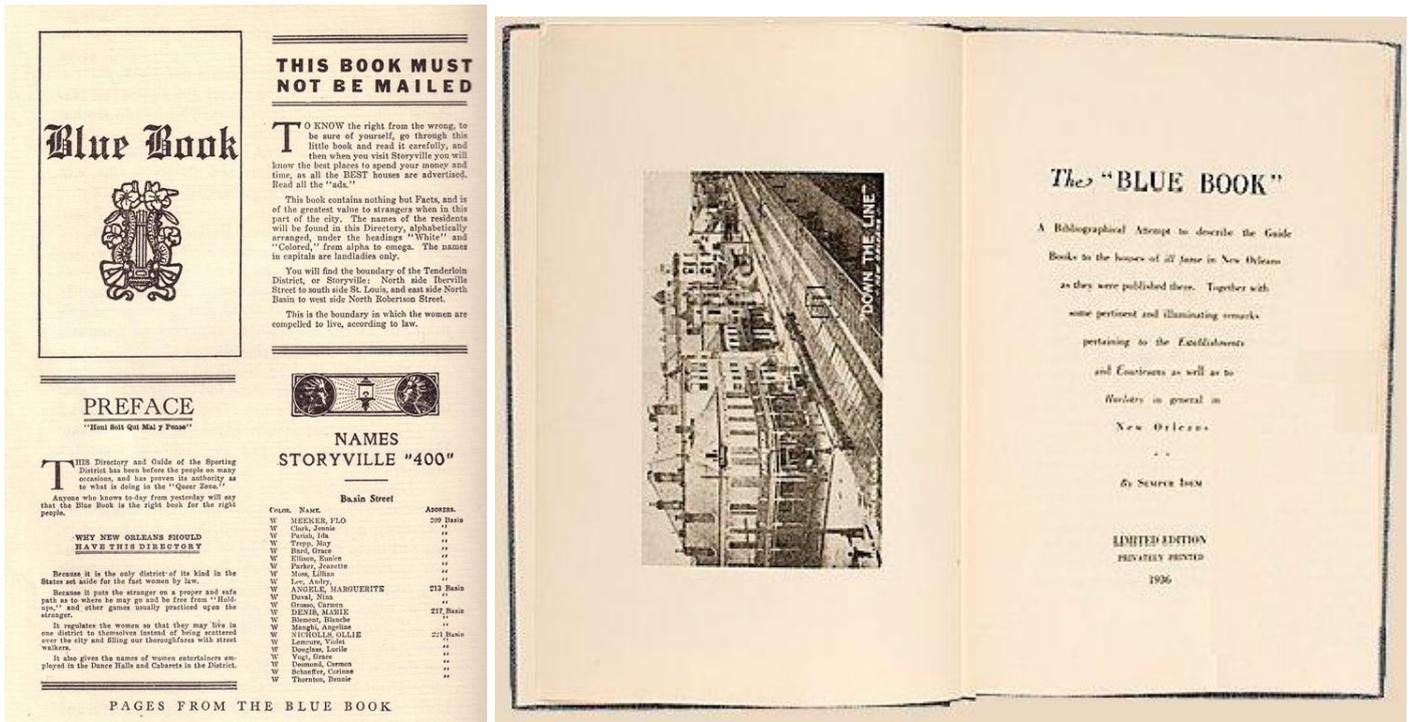
En lang række af gaderne i New Orleans fik melodier opkaldt efter gadenavnet med en tilføjelse så som "blues", "bump", "drag", "stomp", "breakdown" eller lignende. Ingen gade er navnkundiggjort i højere grad end "Basin Street" - især som følge af Louis Armstrongs pladeindspilninger - første gang i Chicago den 4. december 1928 med en "Hot Five"-gruppe, senere med større orkester den 27. januar 1933. Det oprindelige vers var et blueskor spillet af Louis Armstrong. Omkring 1931 skrev Glenn Miller & Jack Teagarden det mere kendte vers "Won't You Come Along With Me", som vandt indpas, hvorefter Armstrongs fine blues skammeligt gled ud. De første 10-års tid var melodien ikke særlig anvendt, og blev faktisk mest lanceret af Benny Goodman - men senere er den blevet en af de oftest indspillede jazzmelodier med ca. 1.500 forskellige udgaver. Armstrong genoptog nummeret med sine All Stars i 1950'erne, hvor den så absolut var et af band'ets store verdenshit.



Læs mere om Basin Street, Storyville og "The Red Light District" i f.eks. Al Rose's bog "Storyville New Orleans"/University of Alabama Press 1974 - overvældende illustreret og detaljeret. Den berømte fotograf Ernest Bellocq (se Louis Malles film "Pretty Baby" 1978) tog en række fotografier af de prostituerede, og bogen "Storyville Portraits"/Lee Friedlander/Museum of Modern Art, New York 1970 er også relevant i den sammenhæng.



Appendix 3: "The Blue Book"



The "Blue Book" beskrev forlystelserne i Storyville - læs de historiske detaljer i ovenfor nævnte bog af Al Rose "Storyville New Orleans".

EMMA JOHNSON'S

MISS JOSIE ARLINGTON
225 Basin Street Phone 1888

Nowhere in this country will you find a more complete and thorough sporting establishment than the Arlington. Absolutely and unquestionably the most decorative and costly fitted out sporting place ever placed before the American public.

The wonderful originality of everything that goes to fit out a mansion makes it the most attractive ever seen in this and the old country.

Miss Arlington recently went to an expense of nearly \$5,000 in having her mansion renovated and replenished.

Within the great walls of the Arlington will be found the work of great artists from Europe and America. Many articles from the Louisiana Purchase Exposition will also be seen.

Mme. Emma Johnson

Better known as the "Parisian Queen of America," needs little introduction in this country.

Emma's "Home of All Nations," as it is commonly called, is one place of amusement you can't very well afford to miss while in the District.

Everything goes here. Pleasure is the watchword.

Business has been on such an increase at the above place of late that Mme. Johnson had to occupy an "Annex." Emma never has less than twenty pretty women of all nations, who are clever entertainers.

Remember the name, Johnson's.

Aquí si hablo Español.
Ici on parle français.

PHONE CONNECTION

MISS RAY OWENS
"STAR MANSION"
1517 Iberville Street Phone 1793

By far the handsomest and most modern Sporting House in the Crescent City. The Turkish room in this mansion is the finest in the South. All the furnishings and decorations having been imported by Yarnine of New York especially for Miss Owens, regardless of cost.

Miss Ray Owens' "STAR MANSION"
Iberville Street

NEW LADIES ARE: MILDRED ANDERSON
GEORGE CUMMINGS SADIE LUSHER
MADELINE ST. CLAIR GLADIS WALLACE
PANSY MONTROSE, Housekeeper

331-333 N. Basin

SOME FAMOUS STORYVILLE RESORTS
[FROM THE BLUE BOOK]

PRICE 5 CENTS

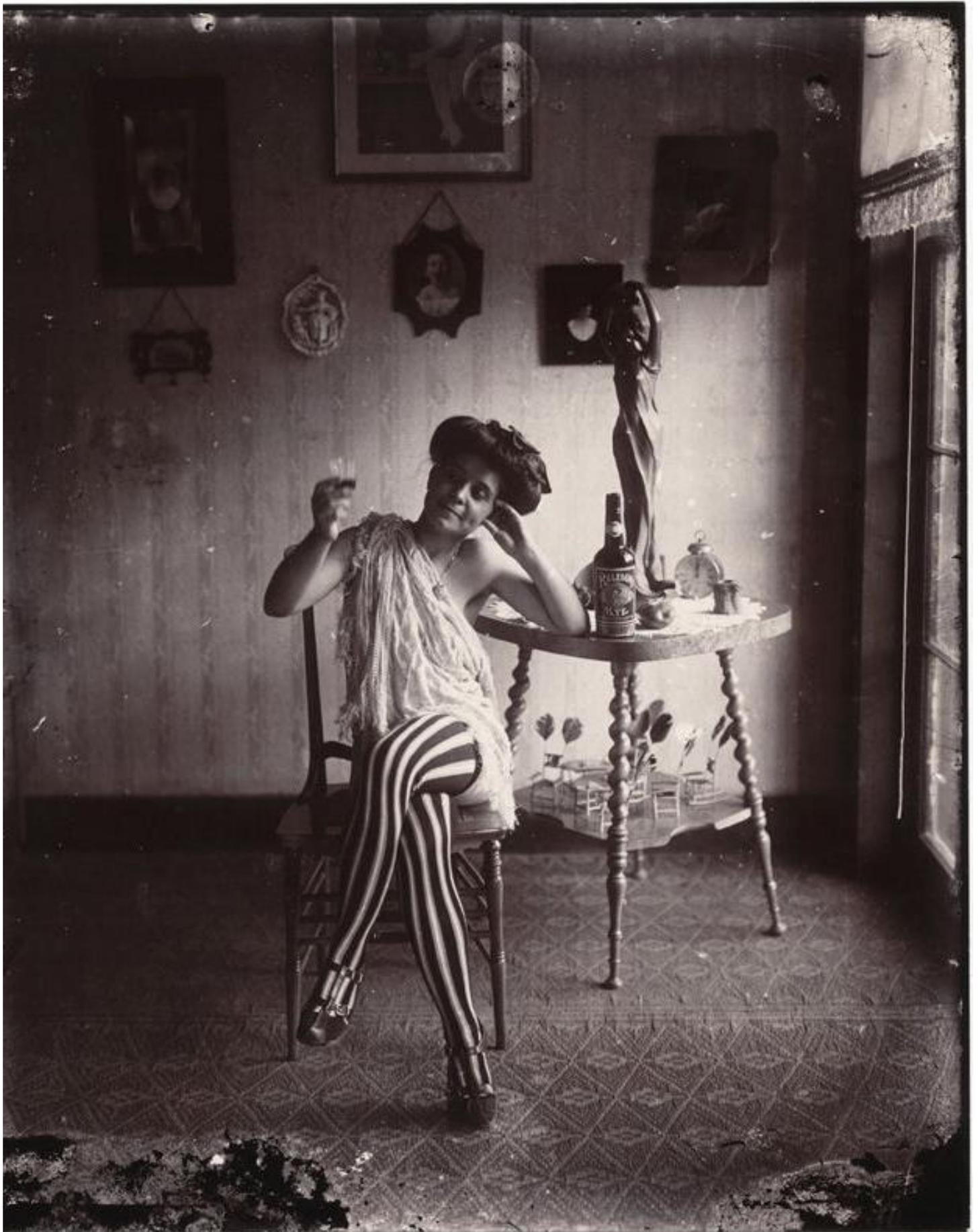
AS SOON AS SHE WILL BE WITH YOU BAD LUCK WILL DISAPPEAR! ACT THE SCENE!

MAS COT

ELEVENTH YEAR NEW ORLEANS June 11, '92 NUMBER 538

A PLACUE OF PROSTITUTES.

Der var delte meninger om fordelene ved kvarterets aktiviteter



Et af Ernest Bellocc's mest berømte billeder af en af Storyvilles næringsdrivende. Forretningens høje kvalitetsniveau understreges af, at Raleigh Rye var et af de mere eksklusive spiritusmærker, medens stribede strømper, som kostede seks dollars (!) parret, som regel kun holdt til et par ganges sæbevask inden de gik i stykker.

Appendix 4: Sanering Basin Street / Mahogany Hall nær Canal Street

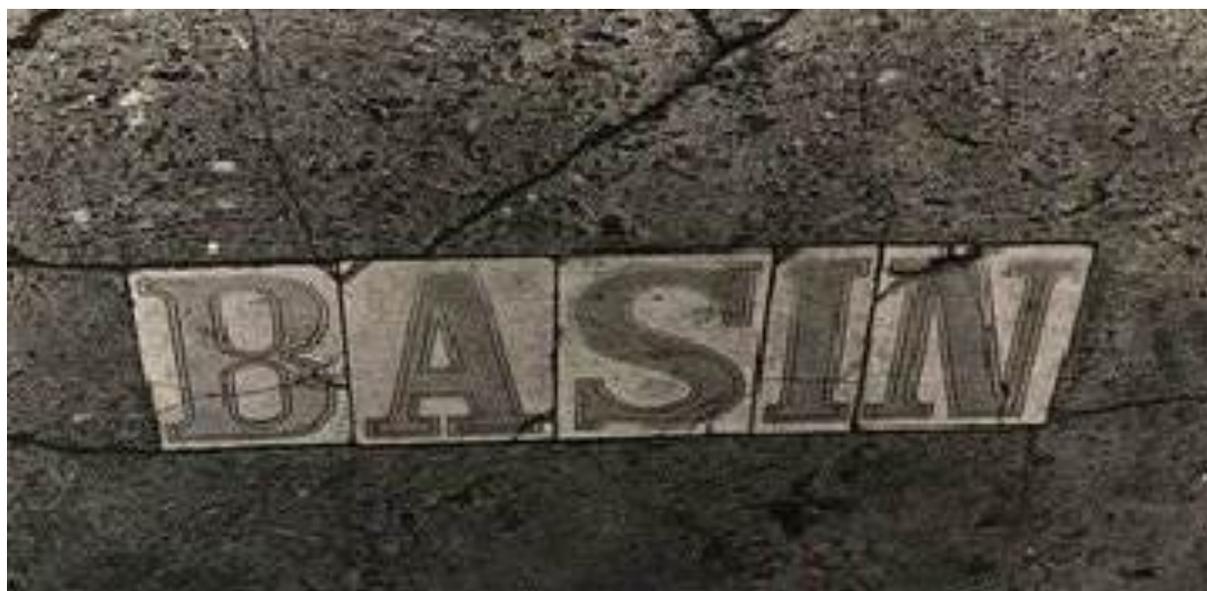
"The Red Light District" kunne naturligvis ikke bestå i nyere tid, og i 1917 begyndte man en sanering af hele området (og enhver rest af denne trods alt historiske bydel blev jævnet med jorden, de sidste arealer så sent som i 1950'erne). Betegnelsen "Storyville" blev påhæftet området som en borgerlig protest imod rådmanden Sidney Story, der traf den upopulære beslutning.



Basin Street set mod vest med stationsbygningen endnu stående - "the mansions" forlængst forsvundet (nu massiv bebyggelse t.h.)



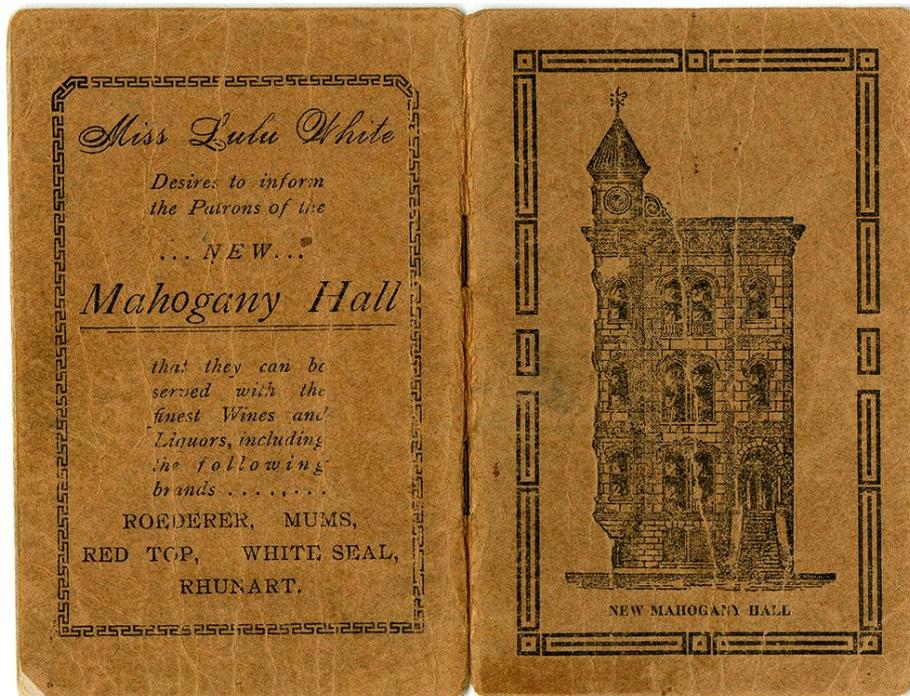
Basin Street set mod øst med endnu ganske få gamle huse tilbage





Lulu White's Mahogany Hall, 353 Basin Street, c. 1948





Louis Armstrongs indspilning af "Mahogany Hall Stomp" til stedets ære. T.h. Miss Lulu White (c. 1868-1931), som jævnligt blev noteret i politiets arkiver for diverse lovovertrædelser. Hun fastholdt selv, at hun var af vestindisk afstamning, og begik sig på den baggrund fornemt i byens forretningsliv. Bl.a. aktiviteter drev Miss White en saloon på 1200 Bienville Street, rundt om hjørnet fra Basin Street. Mahogany Hall blev påtvunget lukning i 1917, og overgik i 1929 til kommunalt brug for husvilde. Nedrevet 1949.

Appendix 5: Canal Street



Canal Street set most syd - med Mississippi floden for enden af gaden. The Southern Railway Terminal ses nederst t.v.



Canal Street set mod nord, jernbanestationen lidt t.v. for billedets midte



Se og læs mere om New Orleans' bykvarterer og udflugtssteder ved Lake Pontchartrain etc. på følgende websteder
http://neworleans.danellis.net/old_new_orleans.htm
<http://federatedhistoricholdings.com/>
<http://nutrias.org/~nopl/exhibits/allison/rr02.htm>

Appendix 6: George 'Little Mitch' Mitchell, cornet (1899-1972)

George Mitchell blev specielt udvalgt af JRM til de første Victor optagelser. Tilsyneladende indspillede en JRM-gruppe med Mitchell, Muggsy Spanier og Volly De Faut for Autograph inden den første Victor session i september 1926 - pladen er dog aldrig fundet.

Og George Mitchell var afgjort en fremragende lead man og solist med en tone og stil, der var helt hans egen. Nedenfor de eneste andre kendte tidlige fotografier af Mitchell.

George Mitchell var iflg. Lil Hardin den absolut førende Chicago trompetist inden Louis Armstrong trådte endeligt i karakter, bl.a. fordi Mitchell besad en fuldkommen musikalsk uddannelse, hvorved han ubesværet kunne begå sig i en hvilken som helst sammenhæng. Armstrongs fascinerende udadvendthed og kraftfulde spil vandt publikums bevågenhed i højere grad end Mitchells elegance og smukke tone.

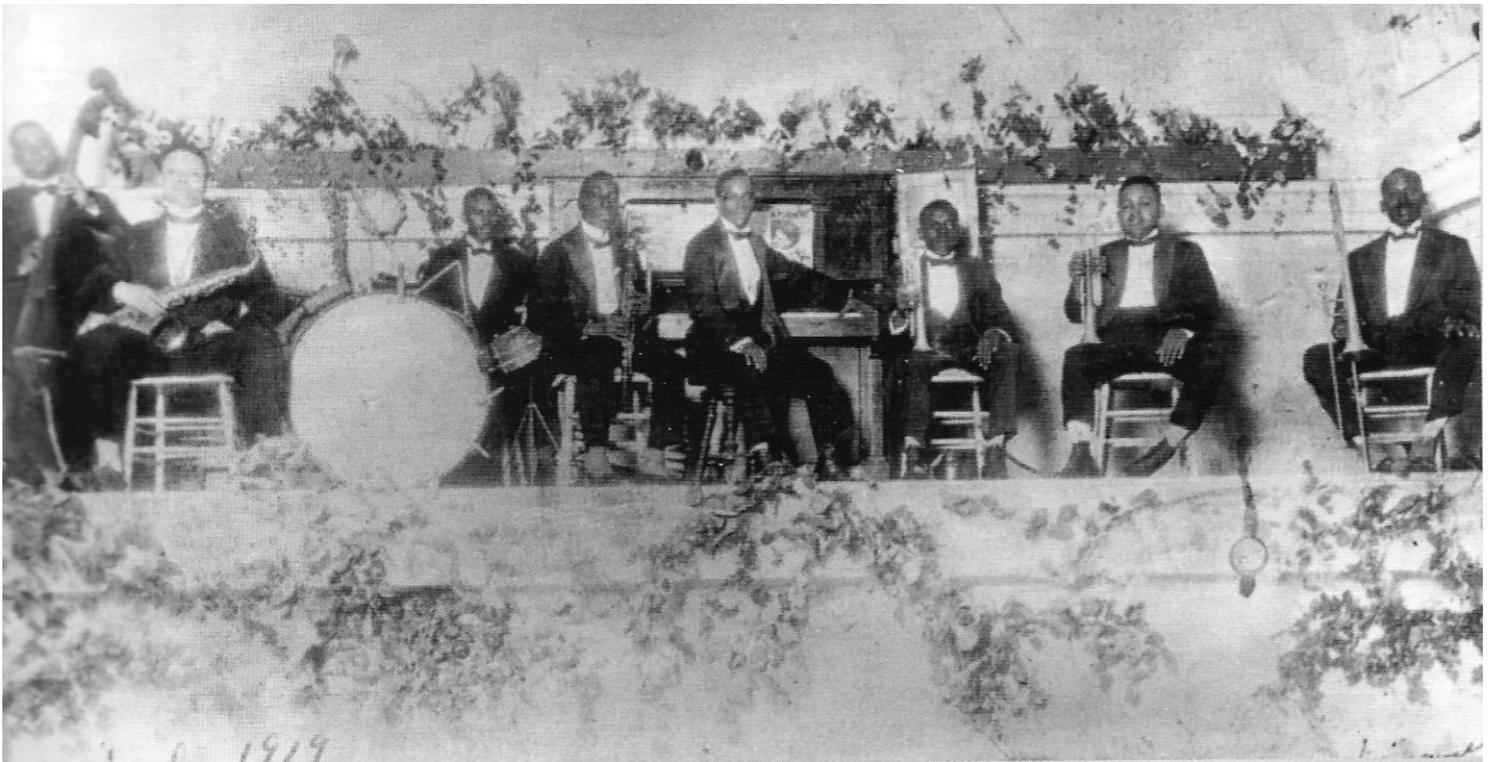


George Mitchell stående til højre. Earl Hines' orkester, formentlig 28. december 1928, orkestrets første dag på "Grand Terrace", Chicago. På billedet her ses tydeligt 2 trompeter foran i instrumentopstillingen.

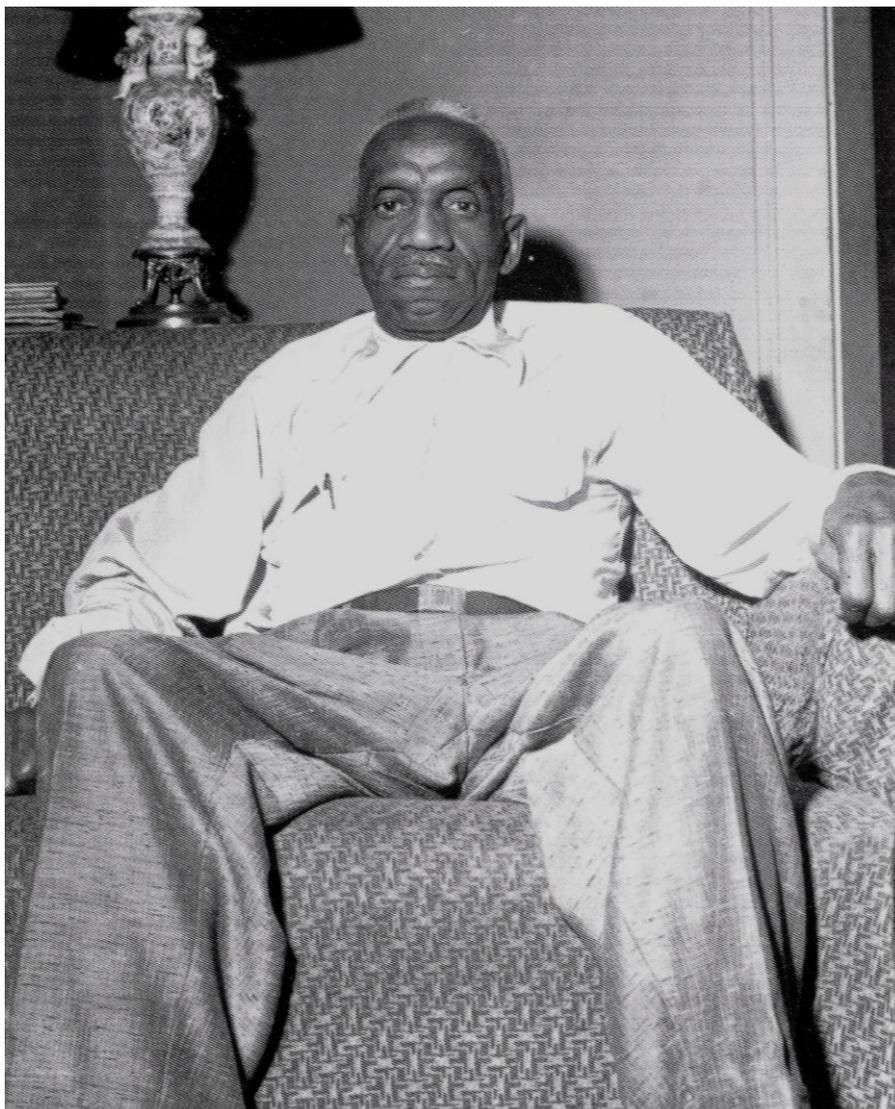


Earl Hines' Orchestra i januar 1929 ved engagement på "The Grand Terrace" i Chicago.

Bageste række f.v.: William "Billy" Franklin, trb. Toby Turner, clt/alt. Shirley Clay, tpt. Claude Roberts, bjo/gtr. George Dixon, tpt.
Forreste række f.v.: Cecil Irwin, clt/ten. Hayes Alvis, brass bass. Buddy Washington, dms. George Mitchell, tpt. Earl Hines, pno. Lester Boone, clt/alt.
George Mitchell blev faktisk afskediget fra dette band, vist nok på grund af sin fysiske skavank, som ikke bekom værten på Grand Terrace.



John Embry's orkester muligvis fotograferet i "Hawaiian Gardens", Louisville, Kentucky, i juli 1919. F.v.: Clarence Rogers, sbs. Lockwood Lewis, alt. Lucien Brown, dms. Ralph Brown, ctt. Hannibal Smith, pno. George Mitchell, cnt. Bobby Williams (død 1923), cnt. John Embry, trb.



George Mitchell - født 8. marts 1899 i Louisville, Kentucky, og død den 22. maj 1972 i Chicago - fotograferet ca. 1960. Begyndte at spille som 12-årig i et lokalt brass band, og trak sig ud af det aktive musikliv omkring 1935. Indspillede plader, adskillige blandt 1920'ernes vigtigste, med følgende bands: Ada Brown, Luis Russell, New Orleans Wanderers, New Orleans Bootblacks, måske Edmonia Henderson, Jelly Roll Morton, Charles "Doc" Cook, Johnny Dodds, Jimmie Noone, Earl Hines, måske King Oliver, Dixie Rhythm Kings og Frankie "Half Pint" Jaxon. Den fremragende trompetist Jonah Jones berettede altid med stolthed, at hans spillelærer var George Mitchell. Og George Mitchell er afgjort fuldkommen underkendt til trods for sin meget egenartede og smukke klang samt altid velkonstruerede soli !!