JELLY-ROLL MORTON

SIDEWALK BLUES
DEAD MAN BLUES
DEEP CREEK
RED HOT PEPPER
BURNIN' THE ICEBERG
PRETTY LIL
LITTLE LAWRENCE
PONCHATRAIN

VICTOR HOT JAZZ SERIES
VOL. V
SIDEWALK BLUES—Blues

Recorded September 21, 1926

Jelly-Roll Morton and his 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; A. Hilaire, Drums
DEAD MAN BLUES—Blues
(Jelly-Roll Morton)
Recorded September 21, 1926
Jelly-Roll Morton and his Red Hot Peppers
Piano; Omer Simeon, Barney
Bigard, Darnell Howard, Clarinets; George
Mitchell, Lee Collins, Trumpets; Kid Ory,
Trombone; John St. Cyr, Banjo; John
Lindsay, Bass; A. Hilaire, Drums)
DEEP CREEK-Blues
(Jelly-Roll Morton)
Recorded December 6, 1928
Jelly-Roll Morton and his 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)
Red Hot Pepper - Stomp
(Jelly-Roll Morton)
Recorded December 6, 1928
Jelly-Roll Morton and his Red Hot Peppers
(Jelly-Roll Morton, Piano; Russell Procope, Joe
Garland, Paul Barnes, Saxes; Edwin Swayzee,
Eddie Anderson, Trumpets; Bill Cato, Trombone,
Lee Blair, Guitar; Bass Moore, Bass;
Manzie Johnson, Drums)
LITTLE LAWRENCE—Fox Trot
Jelly-Roll Morton and his Red Hot Peppers
Recorded March 19, 1930
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
PONCHATRAIN—Blues Fox Trot
(Jelly-Roll Morton)
Recorded March 20, 1930
Jelly-Roll Morton and his 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)
Here Basquet 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 Irvis chorus on trombone, the passages by Jelly and the support given each soloist, usually in the form of other "parts."


*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 LAURENCE* 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 more 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.
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 read 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 Gippie Kid and Florida Sam.

Jelly spent only his early professional years in his native New Orleans. Though he played no band 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 of 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 18th 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 city of ras in California in 1907, After that he spent considerable time in Chicago and the midwest.

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 and in his dress, he would apologistically 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 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 considerably."

About This Album

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

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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.

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

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Omer Simeone, 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 Simeone, 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 Orleans style through the medium of his own compositions. Some of them influenced on this chorus one hears Jelly's piano, weaving in and out of the ensemble — an exquisite pattern of melody juxtaposed to the New Orleanian outburst of jamming that Jelly knew so well. In orchestrating the tune Jelly used both the essentials in the ensemble backround 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.

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

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Barney Ory, Clarinet; Joe Procope, Joe Garland, Paul Barnes, Sax; George Mitchell, Lee Collins, Trummpets; Kid Ory, Trombone; John St. Cyr, Banjo; John Lindsay, Bass; Andrew Hilaire, Drums).

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 Simeone, 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 FLSEE AS A BIRD, one of the South's most famous funeral pieces. Mitchell's lead trumpet is restrained and in good taste (which is in good tradition). But so is Ory's trombone, with long, "tailgate trombone moans," from the lead drummers. In the funeral procession as Jelly, Louis Armstrong, Wingy Mannone and other Victor-recorded artists knew them, the marching 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 snare drum 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.

RED HOT PEPPER—Victor Record 40-0118-B. Recorded December 6, 1928.

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Russell Procope, Joe Garland, Paul Barnes, Sax; Edwin Swazey, Eddie Anderson, Trumpets; Jelly Caton, Trombone; Lee Blair, Guitar; Bass Mosere, Bass; Manzie Johnson, Drums).

A fast stomp tune that opens as a "break" number. If the lead clarinist 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 Orleanians called "joys." They were properly named, for the mood is joyful. Jelly's own solo is an exuberant contribution to it.


Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Barney Bigard, Joe Procope, Joe Garland, Paul Barnes, Sax; George Mitchell, Lee Collins, Trumpets; Kid Ory, Trombone; John St. Cyr, Banjo; John Lindsay, Bass; Andrew Hilaire, Drums).

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 forty-five minutes or so — more or less the limits of a ten-inch disc — but would continue for forty-five

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

Personnel: Jelly Roll Morton's Red Hot Peppers (Jelly Roll Morton, Piano; Barney Bigard, Joe Procope, Joe Garland, Paul Barnes, Sax; George Mitchell, Lee Collins, Trumpets; Kid Ory, Trombone; John St. Cyr, Banjo; John Lindsay, Bass; Andrew Hilaire, Drums).