

VOLUME 3

NEW ORLEANS

FOLKWAYS RECORDS FJ 2803

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FOLKWAYS FJ2803

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FOLKWAYS FJ2803

# Jazz Vol. 3

## NEW ORLEANS

INTRODUCTION AND NOTES ON THE RECORDINGS  
BY FREDERIC RAMSEY, JR., CO-EDITOR OF  
JAZZMEN, THE JAZZ RECORD BOOK, JAZZWAYS

"Jazz, volume 3, new orleans" is related to musicians' accounts of the growth of jazz. LOUIS ARMSTRONG, JELLY ROLL MORTON, ZUTTY SINGLETON, POPS FOSTER, WELLMAN BRAUD, BUNK JOHNSON, KID ORY, AND BABY DODDS HAVE ALL TOLD US WHAT THEY HEARD IN NEW ORLEANS AS THEY GREW UP. THEIR STORY, ALONG WITH MANY OTHERS, IS TO BE FOUND IN BOOKS LISTED IN THE ACCOMPANYING BIBLIOGRAPHY.

THE RECORDING PICTURE IS NOT SO CLEAR. ALTHOUGH THE "GOLDEN AGE" OF OPERA WAS PLUSHLY DOCUMENTED BY THE WOOD-VANE HORN OF THE ACOUSTIC TALKING MACHINES, NO ONE TOOK THE TROUBLE TO DO ANYTHING ABOUT JAZZ. ONE MUSIC PUBLISHER HAS RECOUNTED THAT IN THE EARLY TWENTIES AN OFFICIAL OF THE VICTOR TALKING MACHINE COMPANY WAS SHOCKED AT THE SUGGESTION THEY UNDERTAKE A CATALOG OF NEGRO JAZZ. NEVERTHELESS, RECORDING OF A SORT GOT UNDER WAY IN 1921; SMALLER COMPANIES WERE WILLING TO EXPERIMENT, AND IT IS FROM THEIR HESITANT RELEASES THAT IT IS POSSIBLE TO PIECE TOGETHER A FAIRLY REPRESENTATIVE SELECTION OF NEW ORLEANS MUSIC. NONE OF IT IS "TYPICAL"; FOR IF THERE IS ANYTHING "TYPICAL" OF NEW ORLEANS JAZZ, IT IS THAT IT IS ALL ATYPICAL. INSTEAD, THERE ARE MANY INDIVIDUALS CAPABLE OF PRODUCING MANY INTERESTING KINDS OF JAZZ. NOR IS IT CLAIMED THAT THE SAMPLES PRESENTED HERE ARE EXACTLY THE SORT OF JAZZ THAT COULD BE HEARD AT AN EARLIER PERIOD IN NEW ORLEANS; THE JAZZ THAT GOT STARTED IN NEW ORLEANS CIRCA 1900 FLOWED TO THE NORTH, WHERE IT WAS RECORDED, FOR THE MOST PART IN CHICAGO IN THE TWENTIES.

THE FIRST SIDE OF "JAZZ, VOLUME 3, NEW ORLEANS" OPENS WITH AN OVERTURE IN THE "CLASSIC", GROWNUP JAZZ MOOD OF NEW-ORLEANS-IN-CHICAGO-IN-THE-TWENTIES (PERDIDO STREET), THEN PRESENTS SIX DIFFERENT SAMPLES OF THE KIND OF MUSIC THE RELIABLE INFORMANTS CITED ABOVE SAY EXISTED IN NEW ORLEANS. THERE IS A MARCH, GETTYSBURG, OF THE SORT REPORTED TO HAVE BEEN PLAYED BY CIVIL WAR BANDSMEN. IT WAS WHEN THESE MEN RETURNED TO NEW ORLEANS AND HOOKED THEIR SURPLUS INSTRUMENTS THAT NEGROES COULD AFFORD TRUMPET, CLARINET, AND TROMBONE FOR THE FIRST TIME.

THERE IS A SAMPLE OF THE KIND OF MUSIC SAID TO HAVE BEEN PLAYED BY WANDERING STREET BANDS, BOTTLE IT UP AND GO, BY A JUG BAND. THERE IS A RAG ARRANGED FOR ORCHESTRA, PLAYED BY KING OLIVER'S CREOLE JAZZ BAND, AND RECORDED IN 1923.

THIS IS FOLLOWED BY NEW ORLEANS BLUES (OR JOYS), WHICH JELLY ROLL MORTON PLAYED TO ILLUSTRATE THE WAY A "SPANISH TINGE" COLORED EARLY JAZZ. NEXT IS A SPIRITUAL, WITH BUNK JOHNSON DRIVING DOWN ON A CLEAN TRUMPET LEAD AT HIS FIRST RECORDING SESSIONS, IN 1942. KEY-HOLE BLUES, RECORDED BY LOUIS ARMSTRONG AND HIS HOT SEVEN IN CHICAGO IN 1927, CONCLUDES THE FIRST SIDE.

SIDE TWO TURNS TO REPERTOIRE, AND WAYS OF PLAYING. IN SUCCESSION, FOUR "STANDARD" TUNES THAT HAVE COME OUT OF NEW ORLEANS — DIPPERMOUTH, HIGH SOCIETY, MILNEBURG JOYS, AND TIGER RAG — ARE INTERPRETED BY JAZZ BANDS PLAYING IN THE TWENTIES. THE MILNEBURG JOYS WAS MADE BY WHAT WAS POSSIBLY THE FIRST "MIXED" GROUP OF WHITE AND NEGRO MUSICIANS TO RECORD. THAT WAS IN 1923.

THREE ENSEMBLE PERFORMANCES FOLLOW THE SAMPLES OF REPERTOIRE RECORDED IN THE EARLY TWENTIES. THE FIRST IS CAKE WALK-IN' BABIES FROM HOME, RECORDED IN NEW YORK IN 1924 BY A PICKUP BAND DOMINATED BY THE SPIRIT OF ITS TWO PRINCIPAL NEW ORLEANS SOLOISTS, LOUIS ARMSTRONG AND SIDNEY BECHET. THE SECOND IS BY JOHNNY DODDS AND HIS ORCHESTRA, HEAH ME TALKIN' TO YA, RECORDED IN 1929. MOORNFUL SERENADE (CHIMES BLUES) IS A PICKUP RECORDING MADE IN 1928 BY A QUARTET DOMINATED BY ITS LEADER AND PIANIST, NEW-ORLEANS-BORN FERDINAND JELLY ROLL MORTON.

### SIDE 1

#### INGREDIENTS: (BANDS 1-7)

BAND 1 PERDIDO STREET BLUES, BY THE NEW ORLEANS WANDERERS. GEORGE MITCHELL, CORNET; KID ORY, TROMBONE; JOHNNY DODDS, CLARINET; PROBABLY STOMP EVANS, ALTO SAXOPHONE; LILLIAN HARDIN ARMSTRONG, PIANO; JOHNNY ST. CYR, BANJO; BABY DODDS, DRUMS. RECORDED IN CHICAGO, JULY 13, 1926. ORIGINAL ISSUE COLUMBIA 689. COMPOSITION CREDITED TO "ARMSTRONG".

JOHNNY DODDS' ACRID CLARINET, THE RHYTHMIC PHRASING OF EACH INSTRUMENTALIST, AND THE CLEAN ENSEMBLE WORK OF DODDS, ORY, AND MITCHELL, MAKE THIS VERSION OF PERDIDO STREET BLUES A HIGHLY SUCCESSFUL JAZZ PERFORMANCE.

BAND 2 DIDN'T HE RAMBLE (TRADITIONAL), BY BUNK'S BRASS BAND. BUNK JOHNSON, KID SHOTS MADISON, TRUMPETS; JIM ROBINSON, TROMBONE; ISIDORE BARBARIN, ALTO HORN; ADOLPHE ALEXANDER, BARITONE HORN; GEORGE LEWIS, E-FLAT CLARINET; JOSEPH CLARK, TUBA; BABY DODDS, SNARE DRUM; LAWRENCE MARRERO, BASS DRUM. RECORDED IN NEW ORLEANS, JULY, 1944. AMERICAN MUSIC 103. DEDICATED TO THE MEMORY OF HOYTE D. KLINE, WHOSE UNDERSTANDING AND LOVE OF NEW ORLEANS MUSIC MADE POSSIBLE AN AMERICAN MUSIC ALBUM OF BUNK'S BRASS BAND. REPRODUCED BY KIND PERMISSION OF WILLIAM RUSSELL, OF AMERICAN MUSIC RECORDS.

BAND 3 BOTTLE IT UP AND GO, BY DALLAS JUG BAND. UNKNOWN PERSONNEL. WOODBLOCKS, WASHBOARD, COWBELLS, STRINGED INSTRUMENT, (BANJO, UKULELE-MANDOLIN), KAZOO, COWBELL, JUG, WHISTLE. ORIGINAL ISSUE VARSITY 6025.

"THEY DID A LOT OF AD-LIBBING IN RAG-TIME STYLE WITH DIFFERENT SOLOS IN SUCCESSION", JELLY ROLL HAS SAID, "NOT IN A REGULAR ROUTINE, BUT JUST AS ONE GUY WOULD GET TIRED AND LET ANOTHER MUSICIAN HAVE THE LEAD". THESE WERE BANDS "WE USED TO CALL 'SPASM' BANDS, PLAYED ANY JOBS THEY COULD GET IN THE STREETS . . . THE RAGS-AND-BOTTLES MEN WOULD ADVERTISE THEIR TRADE BY PLAYING THE BLUES ON THE WOODEN MOUTHPIECES OF CHRISTMAS HORNS -- YES, SIR, PLAY MORE LOWDOWN, DIRTY BLUES ON THOSE KRESS HORNS THAN THE REST OF THE COUNTRY EVER THOUGHT OF".

IN "JAZZ, VOLUME 1, THE SOUTH", CHARLES EDWARD SMITH HAS POINTED OUT (IN CONNECTION WITH DALLAS RAG, BAND 6 SIDE 2) THAT "AS A YOUNGSTER, THE FAMOUS RAG-TIME COMPOSER, SCOTT JOPLIN, PLAYED IN SUCH GROUPS IN TEXAS". . . AND HAS ADDED THAT "THE JUG CAN BE QUITE A NOBLE INSTRUMENT WHEN PUT TO PROPER USE". UNLIKE THE DALLAS STRING BAND, THE DALLAS JUG BAND GOES IN FOR MORE PERCUSSION, WITH WOODBLOCKS, COWBELLS, AND WASHBOARD ADDED. BOTTLE IT UP AND GO CAN ALSO BE HEARD IN FOLKWAYS FP 14 SUNG BY LEAD BELLY.

BAND 4 SNAKE RAG, BY KING OLIVER'S CREOLE JAZZ BAND. JOSEPH KING OLIVER, LOUIS ARMSTRONG, CORNETS; HONORÉ DUTREY, TROMBONE; JOHNNY DODDS, CLARINET; LILLIAN HARDIN ARMSTRONG, PIANO; BABY DODDS, DRUMS; BUD SCOTT, BANJO; BILL JOHNSON, STRING BASS. RECORDED IN CHICAGO, 1923. ORIGINAL ISSUE GENNETT 5184. COMPOSITION CREDITED TO OLIVER.

IN 1950, WHEN LOUIS ARMSTRONG WAS ASKED BY EDITORS OF THE RECORD CHANGER: "WHAT'S YOUR FEELING ABOUT THE INFLUENCE SCOTT JOPLIN HAD ON JAZZ?", HE REPLIED: "A GREAT INFLUENCE, A GREAT INFLUENCE. . . JOE OLIVER COULD PLAY HIS MUSIC; HE REALLY COULD PLAY SCOTT JOPLIN, AND I DOUBT IF MANY YOUNGSTERS TODAY COULD PLAY THAT MUSIC . . . IF YOU PLAYED HIS MUSIC AND PHRASED IT RIGHT, YOU WAS SWINGING WAY BACK THERE".

BAND 5 NEW ORLEANS BLUES (JOYS), PLAYED BY JELLY ROLL MORTON, PIANO. ORIGINAL GENNETT 5486, RECORDED RICHMOND, INDIANA, AUGUST 1923. COMPOSITION CREDITED TO MORTON.

"JAZZ MUSIC CAME FROM NEW ORLEANS", JELLY ROLL MORTON STATED, "AND NEW ORLEANS WAS INHABITED WITH MAYBE EVERY RACE ON THE FACE OF THE GLOBE AND, OF COURSE, PLENTY OF FRENCH PEOPLE. . . THEN WE HAD SPANISH PEOPLE THERE. I HEARD A LOT OF SPANISH TUNES AND I TRIED TO PLAY THEM IN CORRECT TEMPO, BUT I PERSONALLY DIDN'T BELIEVE THEY WERE REALLY PERFECTED IN THE TEMPOS. NOW TAKE LA PALOMA, WHICH I TRANSFORMED IN NEW ORLEANS STYLE. YOU LEAVE THE LEFT HAND JUST THE SAME, THE DIFFERENCE COMES IN THE RIGHT HAND -- IN THE SYNCOPATION, WHICH GIVES IT AN ENTIRELY DIFFERENT COLOR THAT REALLY CHANGES THE COLOR FROM RED TO BLUE."

1. "MISTER JELLY ROLL"

"NOW IN ONE OF MY EARLIEST TUNES, NEW ORLEANS BLUES, YOU CAN NOTICE THE SPANISH TINGE. IN FACT, IF YOU CAN'T MANAGE TO PUT TINGES OF SPANISH IN YOUR TUNES, YOU WILL NEVER BE ABLE TO GET THE RIGHT SEASONING, I CALL IT, FOR JAZZ. THIS NEW ORLEANS BLUES COMES FROM AROUND 1902. I WROTE IT WITH THE HELP OF FRANK RICHARDS, A GREAT PIANO PLAYER IN THE RAGTIME STYLE. ALL THE BANDS IN THE CITY PLAYED IT AT THAT TIME".

BAND 6 DOWN BY THE RIVER, BY BUNK JOHNSON'S ORIGINAL SUPERIOR BAND. BUNK JOHNSON, TRUMPET; JIM ROBINSON, TROMBONE; GEORGE LEWIS, CLARINET; WALTER DECOU, PIANO; LAWRENCE MARRERO, BANJO; AUSTIN YOUNG, BASS; ERNEST ROGERS, DRUMS. RECORDED IN NEW ORLEANS, JUNE 1942. ORIGINAL ISSUE JAZZ MAN 8. TRADITIONAL. IN THE CHURCHES THEY SANG THE SPIRITUALS. IN THE BRIGHT NEW ORLEANS SUN, MARCHING DOWN THE STREET, THEY PLAYED THEM.

BAND 7 KEYHOLE BLUES, BY LOUIS ARMSTRONG AND HIS HOT SEVEN. LOUIS ARMSTRONG, CORNET; KID ORY, TROMBONE; JOHNNY DODDS, CLARINET; LILLIAN HARDIN ARMSTRONG, PIANO; JOHNNY ST. CYR, BANJO; PETE BRIGGS, TUBA; BABY DODDS, DRUMS. RECORDED IN CHICAGO MAY 13, 1927; ORIGINAL ISSUE OKEH 80876. COMPOSITION NOT CREDITED; TRADITIONAL.

"WE MADE OUR FIRST RECORDS IN CHICAGO AT THE OKEH STUDIOS", KID ORY WRITES IN THE RECORD CHANGER, "AND OF COURSE WHEN WE MADE THEM WE DIDN'T HAVE ANY EXPECTATION THAT THEY WOULD BE AS SUCCESSFUL AS THEY BECAME. THE TIME WAS SOMETHING LIKE TODAY, WITH PEOPLE CRAZY ABOUT JAZZ AND THE CHARLESTON, AND OUR KIND OF MUSIC WENT OVER VERY WELL. . . THOSE DAYS IN CHICAGO WERE VERY HAPPY. WE HAD ALL PLAYED TOGETHER BEFORE, AND WERE FRIENDS FROM THE OLD DAYS. LOUIS, LIL, AND JOHNNY DODDS PLAYED TOGETHER IN THE OLIVER BAND IN 1923, SO THEY HAD GOOD EXPERIENCE TOGETHER. AND OF COURSE, I HAD PLAYED WITH LOUIS, DODDS, AND ST. CYR IN NEW ORLEANS WHEN THEY WERE IN MY BAND".

## SIDE 2

### REPERTOIRE: (BANDS 1-4)

BAND 1 DIPPERMOUTH BLUES, BY KING OLIVER'S CREOLE JAZZ BAND. JOSEPH KING OLIVER, LOUIS ARMSTRONG, CORNETS; HONORÉ DUTREY, TROMBONE; JOHNNY DODDS, CLARINET; LILLIAN HARDIN ARMSTRONG, PIANO; BUD SCOTT, BANJO; BILL JOHNSON, BASS; BABY DODDS, DRUMS. RECORDED RICHMOND, INDIANA, APRIL, 1923. ORIGINAL ISSUE GENNETT 5132. COMPOSITION CREDITED TO OLIVER.

"WHEN I GOT THERE AND GOT OUT OF THE CAB", LOUIS ARMSTRONG WRITES IN THE RECORD CHANGER, "I HEARD THIS BAND. THEY WERE REALLY JUMPING THEN, AND I COMMENCED TO WORRY ALL OVER AGAIN. I WONDERED IF I COULD EVER FIT INTO THAT BAND. OH, THOSE CATS WERE BLOWING! OLD JOHNNY DODDS MAKING THOSE VARIATIONS AND BABY DODDS SHIMMYING ON THOSE DRUMS. DUTREY WAS GOOD ON THAT TROMBONE, TOO. HE PLAYED SHALLOW PARTS, WHICH MADE THEM PRETTY, AND HE HAD A BEAUTIFUL TONE AND PUNCTUATION. WHEN I WALKED IN THAT NIGHT I JUST SAT DOWN AND LISTENED".

BAND 2 HIGH SOCIETY, BY KING OLIVER'S CREOLE JAZZ BAND. PERSONNEL SAME AS FOR BAND 1. RECORDED JUNE, 1923. ORIGINAL ISSUE OKEH 4933. COMPOSITION CREDITED TO OLIVER, ARRANGED BY LILLIAN HARDIN.

THIS IS THE FIRST KNOWN RECORDING OF HIGH SOCIETY AS JAZZ; IN NEW ORLEANS, IT HAD BEEN KNOWN FIRST AS PART OF A MARCHING TUNE WRITTEN BY PORTER STEELE, AND PUBLISHED IN 1901.

BAND 3 MILNEBURG JOYS, BY THE NEW ORLEANS RHYTHM KINGS. PAUL MARES, TRUMPET; GEORGE BRUNIES, TROMBONE; LEON RAPPOLO, CLARINET; GLEN SCOVILLE, SAXOPHONE; JELLY ROLL MORTON, PIANO; LEW BLACK, BANJO; STEVE BROWN, BASS; BEN POLLACK, DRUMS. RECORDED IN RICHMOND, INDIANA, AUGUST 1923. ORIGINAL ISSUE GENNETT 5217. COMPOSITION CREDITED TO MORTON.

AFTER HIS FIRST RECORDING OF TWO SIDES FOR PARAMOUNT, JELLY ROLL MORTON WORKED AS A SORT OF MUSICAL DIRECTOR OF NEW ORLEANS JAZZ FOR GENNETT RECORDS. HE SAYS, "I HELPED THE NEW ORLEANS RHYTHM KINGS OUT IN MAKING THEIR BIG RECORDS, CUT A FLOCK OF PIANO SOLOS THAT WERE VERY, VERY BIG, AND MADE PLENTY OF MONEY FOR THEM". ONE OF THESE IS NEW ORLEANS BLUES, (SIDE 1, BAND 5), THE SECOND PIANO SOLO HE PUT ON RECORD.

MILNEBURG JOYS WAS JELLY'S OWN COMPOSITION, A SPICY MUSICAL TRIBUTE TO A RESORT ON THE SHORE OF LAKE PONTCHARTRAIN. "IN ALL MY RECORDING SESSIONS", JELLY ROLL HAS SAID, "AND IN ALL MY BAND WORK, I ALWAYS WROTE OUT THE ARRANGEMENTS IN ADVANCE. WHEN IT WAS A NEW ORLEANS MAN, THAT WASN'T SO MUCH TROUBLE, BECAUSE THOSE BOYS KNEW A LOT OF BREAKS; BUT IN TRAVELING FROM PLACE TO PLACE I FOUND OTHER MUSICIANS HAD TO BE TAUGHT. SO AROUND 1912 I BEGAN TO WRITE DOWN THIS PECULIAR FORM OF MATHEMATICS AND HARMONICS THAT WAS STRANGE TO ALL THE WORLD". (FROM "MISTER JELLY ROLL") SINCE THIS FIRST RECORDING OF MILNEBURG JOYS, AT LEAST 25 DIFFERENT RECORDS HAVE BEEN MADE OF THIS ONE SAMPLE OF MORTON'S "MATHEMATICS AND HARMONICS".

BAND 4 TIGER RAG, BY THE NEW ORLEANS RHYTHM KINGS. PAUL MARES, TRUMPET; GEORGE BRUNIES, TROMBONE; LEON RAPPOLO, CLARINET; JACK PETTIS, SAXOPHONE; ELMER SCHOEDEL, PIANO; LEW BLACK, BANJO; STEVE BROWN, BASS; BEN POLLACK, DRUMS. RECORDED SEPTEMBER, 1922. ORIGINAL ISSUE GENNETT 4968. COMPOSITION TRADITIONAL, SOMETIMES ACCREDITED TO MEMBERS OF THE ORIGINAL DIXIELAND 'JASS' BAND.

"THE TIGER RAG, FOR INSTANCE", MORTON WRITES IN THE LOMAX BOOK, "I HAPPENED TO TRANSFORM FROM AN OLD QUADRILLE, WHICH WAS ORIGINALLY IN MANY DIFFERENT TEMPOS. FIRST THERE WAS AN INTRODUCTION, 'EVERYBODY GET YOUR PARTNERS!' AND THE PEOPLE WOULD BE RUSHING AROUND THE HALL GETTING THEIR PARTNERS. AFTER A FIVE MINUTES LAPSE OF TIME, THE NEXT STRAIN WOULD BE THE WALTZ STRAIN . . . THEN ANOTHER STRAIN THAT COMES RIGHT BESIDE THE WALTZ STRAIN IN MAZOOKA TIME . . .

"WE HAD TWO OTHER STRAINS IN TWO-FOUR TIME. THEN I TRANSFORMED THESE STRAINS INTO THE TIGER RAG WHICH I ALSO NAMED, FROM THE WAY I MADE THE 'TIGER' ROAR WITH MY ELBOW".

PERFORMANCES: (BANDS 5-7)

BAND 5 CAKE WALKING BABIES (FROM HOME), BY THE RED ONION JAZZ BABIES. LOUIS ARMSTRONG, CORNET; CHARLIE IRVIS, TROMBONE; SIDNEY BECHET, SOPRANO SAXOPHONE; LILLIAN HARDIN ARMSTRONG, PIANO; BUDDY CHRISTIAN, BANJO; JOSEPHINE BEATTY (ALBERTA HUNTER) AND TODD, VOCAL, RECORDED IN NEW YORK DECEMBER 1924. ORIGINAL ISSUE GENNETT 5627. COMPOSITION CREDITED TO WILLIAMS - SMITH - TROY.

BAND 6 HEAR ME TALKIN' TO YA, BY JOHNNY DODDS AND HIS ORCHESTRA. NATTY DOMINIQUE, TRUMPET; HONORE DUTREY, TROMBONE; JOHNNY DODDS, CLARINET; LILLIAN HARDIN ARMSTRONG, PIANO; BILL JOHNSON, BASS; BABY DODDS, DRUMS. RECORDED JANUARY, 1929. ORIGINAL ISSUE VICTOR V 38541. COMPOSITION CREDITED TO LILLIAN HARDIN.

BAND 7 MOURNFUL SERENADE, BY JELLY ROLL MORTON'S QUARTET. OMER SIMEON, CLARINET; JEECHY FIELDS, TROMBONE; JELLY ROLL MORTON, PIANO; TOMMY BENFORD, DRUMS. RECORDED JUNE, 1928. ORIGINAL ISSUE VICTOR V38024. COMPOSITION CREDITED TO OLIVER (CHIMES BLUES).

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