A Tale of the Slide Trombone in Early Jazz

Once while I was rehearsing with a traditional jazz band as trombonist, a spectator pianist approached me with some good advice. He said, "Stay away from the third of the chord, especially in the lower register. You see, you are interfering with the clarinet part. Play more root and fifth." At first I was incensed at being told how to play, but since my confronter was a fine musician whom I respected, I chose to reflect on his advice. Until the time of this confrontation, I was fairly arrogant about my "tailgate" trombone playing. I knew most of the traditional jazz repertoire and was confident on my instrument. I did have an annoying habit of dipping into the roles of other instruments when I felt that those particular parts were not being fulfilled. I was actually playing tailgate trombone by accident. There was a reason, which I was ignoring, for the trombone to be present in the first place. The advice I received that day from my pianist friend caused me to re-think my approach to ensemble jazz playing. This led me to continued on page 2

Appreciating Jazz Discography

Though far from a household word, "discography" is heard on a daily basis at the Hogan Jazz Archive, and for good reason. Rarely is an exhibit mounted, an article written, or a project undertaken without some staff member consulting a discography to check a date, a personnel listing, or a label release number. Some ongoing sponsored projects, like the indexing of the Tulane Jazz Listening Library, are primarily discographical in nature, requiring specific information on band personnel, instrumentation, place and date of recording, and label affiliations. Others, such as the identification of musicians in obscure photographs, benefit from the personnel listings and chronology provided continued on page 3
begin looking into the origin of the tailgate trombone style.

We often hear stories about the origins of the term "tailgate" trombone. The usual tale is that in the days when bands traveled around on horse-drawn wagons, the trombonist had to sit on the open tailgate of the wagon in order to have enough room to fully extend his slide. This story is entertaining and probably an accurate account of the origin of the term "tailgate", but it gives us little insight into how the tailgate style originated. Once while visiting an elderly jazzman I was treated to an amusing story about such origins. We were listening to a dixieland recording that my host had made during the 1950’s. At one particular point during an ensemble passage, the trombonist began to play some erratic rhythm “pecks” in the lower register of his instrument, much in the manner of trombonists Roy Palmer and Santo Pecora. My host piped up enthusiastically, “You hear that? That’s the real tailgate style! Do you know why?” I had to plead ignorance.

“It's because,” he continued, “back in the days when the bands played on the wagons, the streets were full of cobblestones and were very bumpy. The trombone player had to time his playing just right so that he didn’t knock his teeth out on a bump. So you see he plays, ‘brupp ... brupp ... brupp brupp brupp.’

In traditional jazz, the trombone does have a certain role. The role is to be supportive. The trombone provides both a countermelody to the lead (played by the cornet or trumpet) and a rhythmic upper bass part. How this role came to be is really no mystery if one examines the role of the trombone throughout its use in ensemble music.

Since the late 1800’s, composers and arrangers of military band music have pretty much standardized the roles of various wind instruments. The trombone, due to its range and technical tendencies was pretty much designated a rhythmic part, providing strong punctuations beneath the melody and an occasional countermelody. Most often in band music, the countermelodies were given to the euphonium, an instrument close in range to the trombone but with a warmer tone and equipped with valves so that fast technical passages are easily executed. The bassoon is also given the countermelody from time to time. Its range is also close to that of the trombone. So, because of its similarity in range to those two instruments, the trombone has come to represent the roles of these instruments in less formal settings such as the jazz band.

In the dance orchestras at the turn-of-the century, the trombone filled a similar niche. However, in place of the euphonium the dance orchestras used the cello as the countermelodist. Due to its similar range, the trombone was often used as a substitute for the cello when there was no cellist around. If that happened, the regular trombone part would just be left out. This would cause no problem since the typical trombone parts in dance orchestrations were often simple upper bass parts often doubled by the bassoon or viola. Of course, the trombonist would love the opportunity to play the cello part since it was far more fun and interesting than the trombone part. This accounts for the story of trombonist Honoré Dutrey playing cello parts with King Oliver’s Creole Jazz Band. Although that story may seem unusual, it is actually not surprising at all given what was common in dance orchestras at the time.

On March 5, 1917, the Victor Talking Machine Company issued Victor Record #18255. This disc featured the notorious Original Dixieland Jazz Band playing two of their compositions: “Livery Stable Blues” and “Dixie Jass Band One-Step.” These two selections made up the first-issued (though not first recorded) jazz phonograph record. This recording indicates that the roles played by each instrument were well defined by 1917 and comparable to later dixieland bands. Particularly well-developed was the work of O.D.J.B. trombonist Eddie Edwards. His playing reveals a solid knowledge of basic trombone technique, a good sense of phrasing, rhythmic punch, and a keen ear. It is not at all surprising to note that, by 1917, Edwards had been playing the trombone for ten years, as well as the violin for sixteen years. It is also noteworthy that among the ensembles in which Edwards played trombone were military bands. In a 1959 interview with Richard Allen, Edwards recalled a quartet in which he was violinist (along with the clarinetist Gus Mueller) and how he came to play the trombone. “Gus (Mueller) advised, ‘Get a trombone with it Eddie, from Sears-Roebuck.’ Well I did get the trombone, but from Montgomery Ward: a shiny, B flat slide trombone, professional model for $9.90 post paid. Now to learn that thing, I bought an Imperial Method and got along fairly well with it...However, I wished to
play all through the tune, never taking the instruments down to play contralmelodies, obligatos, rhythmic beats, licks, breaks, pretty parts, growls, rough passages, tricks and so forth."

Edward's comments suggest that he was familiar with typical trombone parts in band and dance orchestra parts. A comparison of Edward's recordings to continued on page 10

Appreciating Jazz. continued from page 1

in discographies. As reference tools they are an indispensable complement to biographical encyclopedias, monographs, oral history transcripts, pictorial essays, and vertical file holdings. Certainly, without the painstaking efforts of discographers, the problems of jazz scholarship would be much less manageable.

For example, in the 1920s many subsidiary labels like Oriole, Jewel, Conqueror, Harmony, Bluebird, and Silvertone offered musical selections under generic band names like "Dixie Jazz Band" and "Southern Serenaders." For whatever purpose -- as a marketing ploy, or to obfuscate contractual obligations --the use of pseudonyms creates confusion for jazz researchers who, for want of a discography, would be hard pressed to guess which of possibly three dozen bands might be the "Dixie Jazz Band" in question. Fortunately, discographical research into company files, when they can be located, has already isolated and identified most of the worst offenders.

In the world of discography there are numerous anecdotes concerning rescue missions to save defunct label files from oblivion; sometimes they arrive just in the nick of time, other times, moments too late. There has developed, since the mid-1930s, a network of committed discographers whose efforts to gain access to record company files have proven generally successful. Early Victor files, for example, are "commendably complete," but this is the exception to the rule. When files are unobtainable, interviews with surviving sidemen must be used to establish personnel and recording dates. Of course, memories are often unreliable, and discrepancies are bound to occur, as a comparison of comprehensive discographies by Brian Rust, Jorgen Grunnet Jepsen, and Walter Bruyninckx will show. Although each of these men is a respected specialist, circumstances prevailing in discographic research still make judgment calls inevitable, and experts will differ.

An appreciation of the problems facing the discographer can be seen in the discographical handling of the "Original Creole Stompers," a name that was used by more than one band recording for William Russell's American Music Label. The first use of the name was on AM 513 ("Eh La Bas"/"Up Jumped the Devil," recorded in May, 1945), by a group led by "Wooden" Joe Nicholas; thus, Jepsen and Bruyninckx both employ a "see reference" to Wooden Joe in their respective listings of "The Original Creole Stompers." But the same name was used four years later by an essentially different band (except for clarinetist Albert Burbank) recording under the leadership of Herb Morand (AM 532, "B-flat Blues"/"Baby Won't You Please Come Home" and AM 535 "Some of These Days"/"Eh La Bas," recorded in July 1949). Bruyninckx lists these titles under Herb Morand while Jepsen overlooks them entirely, not including them in his Morand listings. In the discography *New Orleans, The Revival* (Tom Stagg and Charlie Crump, 1973), both these bands are given under "The Original Creole Stompers," but their recording date of July 13, 1949 disagrees with Bruyninckx's listing of July 12, 1949. During that same week American Music recorded another Wooden Joe Nicholas band, under the leader's name. As if to willfully confound future discographers, Nicholas made a recording session the following week with the above-mentioned Morand band, minus Morand. The name of the drummer on both sessions is spelled "Albert Giles" by both Jepsen and Bruyninckx and "Albert Jiles" by Stagg and Crump. The latter is presumably the correct spelling, as can be seen from the initials on the bass drum in a photograph of the Morand band housed in the Archive.

Another discographical discrepancy concerns the personnel of the Wingy Manone band on Bluebird B-7389 ("Annie Laurie"/"Loch Lomond"), recorded in January, 1938. The "corrected" list of players given to Rust's 1978 edition of *Jazz Records, A to Z* (Bud Freeman, tenor sax, Clayton Duerr, guitar, and an "unknown Negro" bass player) is contested by Jim Gordon in "Unravelling Wingy" (IAJRC, October, 1987). Gordon, citing a conversation with Doc Rando (who played alto sax on the session), asserts that Rust's original listing (Chu Berry, tenor, Jack Le...
The first discographies appeared in the 1930s: Charles Delaunay's *Hot Discography* (the first to use the word), published in Paris by the Hot Club de France and Hilton R. Schlemann's *Rhythm On Record*, published in England under the auspices of the British music journal *Melody Maker*.

These pioneering discographies lacked a standardized format. Delaunay, for example, followed a rough chronology but provided neither an alphabetical listing of performers nor the location of recordings. In a later edition, entitled *New Hot Discography*, more care was taken with dates and an alphabetical list of artists, with biographical sketches, was added. In the next decade, new modifications were added by Orm Blackstone (*Index To Jazz*, 4 volumes, 1943-48) and Albert McCarthy (*Jazz Directory*, 6 volumes, 1949-55). *Index To Jazz* (covering artist listings from A to L) provided matrix and "take" numbers as well as catalog numbers for initial and subsequent releases and also provided chronologically-sorted sessions. During the 1950s Delaunay and Blackstone both attempted updates of their discographies, but these works were never completed, primarily because of the difficulty of trying to keep apace of burgeoning record releases.

In the 1950s discographical formats became more uniform, largely through the efforts of Brian Rust to consolidate the methods of his predecessors.

Rust used the discography in Walter C. Allen's *King Joe Oliver* (1955) as his primary model. Rust was the first to realize that for even a comprehensive discography a "cut-off" date gave it a fixed integrity. For him, 1942 was a convenient year, both because of the hiatus in jazz recording caused by the A.F. of M. strike that year and because it formed a neat closing point for a "pre-modern" jazz discography. The result was greater manageability of sources, and the advent of comprehensive discographies relying upon a well established, standardized format. Rust's *Jazz Records, A to Z*, now in its fifth edition, has been the standard reference in discography since it attained widespread commercial availability in the 1970s. Jorgen Grunnet Jepsen's *Jazz Records, 1942-1962* also appeared in the late 1960s, essentially picking up where Rust left off. The most recent comprehensive discography, as yet commercially unpublished, is Walter Bruyninckx's *Sixty Years Of Recorded Jazz*, available in looseleaf by subscription to the author, and covering the timespan of Rust and Jepsen combined.

With excellent comprehensive discographies generally available, recent trends have been toward more specialized topics such as label listing, coverage of national or stylistic variants, single artist bio-discographies, and studies focused on women. The Hogan Jazz Archive's collection of discographical materials includes not only the latest discographical publications available, but also maintains a "discology" file which houses auction lists, record company catalogs, and memorabilia. An extensive collection of 78 rpm phonodiscs further allows for

**On the Scholarly Side of the Street**

Those with a serious interest in jazz scholarship have known about Tulane University's William Ransom Hogan Jazz Archive for more than a generation. Unfortunately, until recent years their number was all too small. Though during the thirty years of its existence such scholars have utilized its resources in a variety of ways, hitherto the Archive has had much traffic with patrons of a different sort, i.e., performing musicians, media programmers, and museum exhibitors.

The prevailing academic attitude toward vernacular culture has unquestionably had much to do with that. Only since World War II, for example, have institutions of higher learning ceased to resist the notion of treating jazz studies as a serious discipline, and even then somewhat reluctantly.

The Hogan Jazz Archive has undoubtedly played its part in weakening that resistance. Increasingly throughout the 1980s, it has endeavored to promote use of its resources by those conducting graduate research in jazz history, especially PhD candidates. The Archive is attempting to establish a research-fellowship program and seeks to take a more active role in promoting and participating in professional conferences in history and music. In that connection, the present academic year has...
shaped up as something of a watershed, in that the Jazz Archive was directly involved with two major conferences in New Orleans: the joint annual meeting, in October, of the American Musicological Society and the Black Music Society (joined for the first time by the Black Music Research Center), and, in November, the meeting of the Southern Historical Association.

For the first conference, CMS commissioned the Archive to mount a multi-media exhibition of archival resources related to the history of black music in New Orleans. The exhibition was augmented by additional materials loaned by the Amistad Research Center, the Louisiana State Museum, the Historic New Orleans Collection, and private collections of the B-Sharp Music Club and the Creole Fiesta Society. "Black Music In New Orleans: A Historical Exhibition" opened to the public at the Gallier House, 1132 Rue Royal, on Wednesday evening, October 14, 1987. Primed by an article in the Spring, 1987 issue of the Black Music Research Newsletter written by the Curator ("Black Music in New Orleans: A Historical Overview"), conferees attended the exhibit in significant numbers, as they did the two presentations given by the Curator as regularly scheduled sessions. The exhibition reached beyond the immediate limits of New Orleans Jazz itself to include archival materials on ragtime and blues, black sacred music, black street and saloon music, theater music, and even philharmonic music. The format of the exhibition traced the role of the Afro-American as both inheritor and conservator of Creole culture in New Orleans. A variety of images and objects from the Archive’s graphics collection, such as Ralston Crawford’s powerful portrait of Isidore Barbarin, and Camile Nickerson’s publication of Five Creole Songs emphasize the historical connection between New Orleans “creoles of color” and those of the Caribbean region. The exhibit was well received and remained on display for two months.

For the Southern Historical Association’s conference the Jazz Archive was invited to hold a Jazz workshop. In this capacity, a panel discussion was organized entitled “The Genesis of Jazz: A Southern Experience?” The panel was moderated by the curator and its participants were Dr. Lawrence Levine (U.C. Berkeley), Dr. Ronald L. Davis (Southern Methodist University), and Dr. Bill C. Malone (Tulane University). Its format was an open discussion with free participation by the audience.

On that same evening, the Archive, representing Howard-Tilton Memorial Library, joined with the history department and the Amistad Research Center in co-sponsoring a tour/reception on the Tulane campus. Visitors to the Archive perused an exhibit of archival resources on the same theme, and bearing the same title, as that morning’s discussion session. As an exhibit, “The Genesis of Jazz: A Southern Experience” featured from the classic period, such as Bix Beiderbecke and the Wolverines mugging for the camera during their vaudeville period, and interesting ephemera such as a handbill advertising Louis Armstrong’s return to New Orleans for a rarely acknowledged but historically significant appearance at New Orleans’ Golden Dragon cabaret in 1935.

C. Jerde

Putting The House In Order : Documenting Jazz Photography.

Readers of the Jazz Archivist know that contradictions sometimes arise between the captions of published early jazz photographs and information available in other documentary sources. In the interest of correcting this situation and to further enhance systematic jazz research, the William Ransom Hogan Jazz Archive has begun a project to complete and corroborate the identifying information accompanying the over 7,000 photographs in its collections. Most of the photographs in the Archive collections carry...
some amount of identifying information with them, but time and again, corroborative research indicates errors small and large in that data. While recognizing the achievements of compilers of well-known collections of historic jazz photographs, it is apparent that much remains to be gained by a more thorough and systematic investigation of these images.

The goal with any photograph is to corroborate with three documentary sources the identification of a band or individual contained in the image, as well as the place and circumstances under which the photograph was taken. The types of corroborative materials used and the sort of problems that arise in the research may best be illustrated by discussing some case studies of actual photographs from the Archive collections.

For example, representing a "best case," is a photograph of "Cook and his Dreamland Orchestra." The print is a composite publicity photo consisting of a central image of the band with surrounding portraits of the individual members, each identified with printed captions. In a case such as this, the identities of the band and its members are self-evident, but research is still required to corroborate the completeness and spelling of the individuals' names. The photographer and place of the photograph (Bloom, Chicago) are given on the print, as well as the notice that the band is "Now playing at Harmon's Dreamland." The principal missing element is a date. One method of dating a photograph when the personnel are known, and the band is known to have recorded, is to make use of a discography. In this case, Walter Bruyninckx's *Sixty Years of Recorded Jazz* indicates that Charles Cook's Dreamland Orchestra recorded with this personnel line-up only in 1926, providing a fairly definite date for the photograph. Discographies, like virtually all documentary resources used in corroborative research, have their limitations and are themselves not without error. While a discography proved useful in dating the "Cook and his Dreamland Orchestra" photograph since all the personnel were known, a list of personnel at a recording session from a discography would be a less suitable tool to determine the identity of an unknown person in a photograph.

Unfortunately, some photographs resemble the following "worst case" more closely than they do the Dreamland Orchestra photo: an enlargement of a half-tone print of a publicity photo of a band, with a half-written identification on the back as

![Photo courtesy of the Hogan Jazz Archive](image)

"Clarence Desdunes' Joyland Revelers," about 1928 in a newsprint copy

Professor Clarence Desdunes' Joyland Revelers, about 1928 in a newsprint copy

*Clarence Desdunes' Joyland Revelers.* The resolution of the photograph is so poor that individual facial features are indistinguishable. Frequently, an initial step where no personnel are identified in a photo is to see if the photo in question or other photos of the band have been published. The principal compendia of vintage jazz photographs do not contain pictures of the complete Desdunes band, but both Rose and Souchon's *New Orleans Jazz: A Family Album* and Driggs and Levine's *Black Beauty, White Heat* have a picture of a portion of the Desdunes band. In some similar cases, it might be possible to identify an individual on the basis of comparing photographs where an identification has been made in a published or an unpublished source. This is always a risky method and can rarely serve to positively identify an individual. Many well-known or often-photographed musicians can be identified easily, but with lesser-known musicians, identification through this method is less reliable. Difficulties can be compounded if photo captions are inaccurate, as is sometimes the case. Remarkably often the skin tone and the facial features of an individual can be significantly distorted by the photographic process or lenses used. Since in the Desdunes photo the resolution of the photograph was simply too poor to venture a guess as to individual identities, comparing photos was of no use.

Most often, documentary evidence must be sought in the Hogan Jazz Archive collections of published materials, interview transcriptions, and vertical files. The resources available at the Archive in terms of biographies and autobiographies, specialist periodicals, oral
history materials, and the extensive cross-referencing system of the vertical files are crucial to the success of the project. In the case of the Desdunes’s Joyland Revellers, a number of prominent Jazzmen played with the band over the years and significant documentation is available in the Archive collections. Because of the particular problem with the photograph, little in the way of identification of personnel could be achieved. However, research resulted in a list of twenty-three musicians who could be among the ten people in the photograph and an approximate date of 1927 to 1930.

It sometimes happens that, in the enthusiasm of pursuing research through the fascinating byways of the Archive collections, methodological problems are ignored, particularly in terms of reliability of sources. Unfortunately, the original identification of the band in the bad half-tone print as Desdunes’s Joyland Revellers is itself uncorroborated, research having been unable to confirm the identification. The information produced by research in this case will go into the Archive’s band information file to await use by any future researcher interested in the Desdunes band; nothing definitive was produced about the photograph in question.

Luckily, most photographs in the Archive collections do not pose such difficulties. Usually, the documentary resources of the Archive and the expertise of its staff are sufficient to afford fruitful research. Photographs of relatively obscure, short-lived bands can often have identifications corroborated on most all points. Occasionally, however, a sizeable investment of research time cannot corroborate the identity of an individual, or the date of a photograph, or some other detail.

But more often a modicum of research can demonstrate that a familiar image has been wrongly captioned in its published appearance, as will be demonstrated by our final example, reproduced in “Picturing the Past” (p.15).

The band pictured was known in 1923-1924 as Tom Anderson’s Band after its employer, although Albert Nicholas was its nominal leader. This print is reproduced in Driggs and Levine, and a slightly different photograph taken at the same time is reproduced in Rose and Souchon. The difference between the photographs is most apparent in the pose of Arnold Metoyer, who is holding his trumpet in a different position. The personnel pictured are not in doubt. Barney Bigard was a regular member of this band, as Driggs and Levine point out, but he is for an unknown reason absent from the photograph. Bigard suggests in his autobiography, With Louis and the Duke, that he “was in the men’s room or something” when the picture was taken. His tenor sax is prominent in the foreground. The date of 1921 given in Rose and Souchon is at least two years too early. Driggs and Levine give 1923, but 1924 is possible. Albert Nicholas and Barney Bigard both state that they played at Anderson’s cafe, at 125 North Rampart, not Anderson’s annex; Driggs and Levine give the address of the annex as the location of the photograph. In each instance, the contradictions of details seem minor, but in total can significantly distort our view of an image of distinct historical interest.

The project represents a large investment of research time that is always in short supply. For the researcher, there are the obvious pleasures of dealing with fascinating and attractive vintage photographs, and the lure of interesting sidetracks, particularly in the Archive’s oral history collections. The importance of the visual documentation of jazz is at least two-fold; photographs are an important aesthetic element in exhibitions and media treatment of jazz history, and are a useful tool in satisfying the need for an increasingly sophisticated understanding of jazz in its historical context. Making properly documented photographs available to the public is an important part of the Archive’s purpose, and it is to be hoped that this project can continue to make contributions to our understanding of the visual record of jazz.

Ben Maygarden
Appreciating Jazz... continued from page 4

inspection of many of the items listed in
discographies and provides opportunities for on­
site discographical research. To
underscore the importance of
discography to jazz studies, the
Archive recently mounted an
exhibit of selections from its
discographical resources. Entitled
"Discography and Scholarship of
Jazz," this exhibit traces the
evolution of discography
through the contributions of its primary
practitioners and will continue to run through

B.B. Raeburn

Speaking of Jazz
Godfrey Mayor Hirsch

The Hogan Jazz Archive has interviews with
many well-known drummers, such as Tony
Sbarbaro, Baby Dodds, Zutty Singleton, Paul
Barbarin, and Ray Bauduc. There are interviews
with pianist Jelly Roll Morton (courtesy of the
Library of Congress), Don Ewell, Armand Hug,
Butch Thompson, Little Brother Montgomery, and
the legendary Peck Kelley (courtesy of Jack
Teagarden). Paul Barbarin also liked to play
vibraphone as some of the other drummers and
pianists doubtless did, but there must be only one
musician interviewed who tripled on drums, vibes,
and piano. Godfrey Mayor Hirsch did this and
many other things during his long career in the
music business. He’s most famous for playing
vibes with Pete Fountain’s swing-style combo for
about ten years. But he has also made his own LP; worked in society bands, dance halls,
thraters, and radio studios. His many years with
the "Dawnbusters" show are still affectionately
remembered by many listeners in the New
Orleans area. He has appeared in films, managed
for a famous bandleader of the thirties, played on
ships and in New York big bands with some of the
most respected musicians there, written a
column for Down Beat, composed, and had his
own drum shop, which catered to all the
drummers in New Orleans and Tulane, and had a
rental business. These are only hints at his
versatility as much has been omitted.

Curator Curtis D. Jerde and this writer
interviewed Godfrey Hirsch on 20 October, 27
October, and 10 November 1987 at his
comfortable home near the shores of Lake
Pontchartrain where he heard so many concert
and jazz bands in his early years. As one can
gather, three interviews are not enough for such
an experienced musician whose memory is as
good as his sense of humor. Hilarious and
almost forgotten anecdotes pour out of his
mouth.

Godfrey’s father was a respected New Orleans
cornetist who usually played spot jobs; however,
he was working as an orchestra leader in a
Greenville, MS, theater when Godfrey was born
on 2 February 1907. The family returned to New
Orleans when Godfrey was very young.

Godfrey’s grandfather started a gift shop at
Frenchmen and Decatur Streets, and eventually
Godfrey’s father took over the business. This
limited the time he could devote to music so he
did not play steady jobs from then on. He was
also vice president of the local chapter of the
musicians’ union and served on the chapter’s
Board of Directors for many years.

Godfrey’s father took him to Spanish Fort to
hear the concert band in which his father played,
but Godfrey would sneak off to hear Johnny
Bayersdorfer’s jazz band nearby. Though he
was just a boy, his heart was already with jazz.
Not only did he tell this story during one of his
own interviews, but he told it during one of Frank
Netto’s which allowed Netto to add his
comments, providing a too-rare example of
musicians cooperating during an oral history
project.

Godfrey also turned out to be a prodigy on the
piano. After lessons at home, he became so
advanced that he was allowed the privilege of
studying with Eda Flotte-Ricau at Newcomb
College at the then outrageous cost of five dollars
a lesson. Eventually, he stopped these lessons,
yielding to the powerful lure of ball games and
drumming.

While he was still in high school, Godfrey played
professionally with various bands. His abilities
were no doubt sharpened by his listening. For
example, he and his friend Wade Schlegel had weekly tickets to the Orpheum Theater where they absorbed the music of the pit orchestra which played for vaudeville shows. Schlegel recorded years later as Dave Wade (with Raymond Scott, Artie Shaw, Red McKenzie, and Bert Shetter), as Wade Schlegel (with Hal Kemp), and as D. Wade Schlegel (with Fred Waring's Pennsylvanians).

After Godfrey graduated from Warren Easton in 1926, he attended Tulane, where he played in the concert band and with the Tulanians, continuing this association for decades even after leaving in 1927. Once, Godfrey even left his job at the Saenger Theater for two weeks to go to California with the Tulane Band. Tulane should have been prouder of its band when Godfrey was a student for it included Michael E. DeBakey, who later gained fame as a heart surgeon; Herman Kohlmeyer, now with Thomson McKinnon Securities; and the late Isidore "Deed" Newman, who served as President of Maison Blanche and President of City Stores Company and on Tulane's Board of Administrators.

Godfrey quit Tulane after his freshman year because he was already making sixty dollars a week as a musician and would have made only fifteen dollars as a graduate draftsman. In addition to leading his own band, he substituted with the Owls and played at the Music Box Dance Hall, 108 Carondelet Street, where he got his education in "playing by ear". In addition, he worked in pit orchestras, society bands and hotel orchestras. Benjie White, in his interview of 16 March, 1961 mentioned his talking to Godfrey at an Exchange Club meeting. Musical friendships can last for years, and Godfrey kept in touch both with musicians and other friends by joining several organizations.

Since the piano never stopped at the Music Box, there were two other pianists, Frank Pinero and Horace Diaz. Pinero later worked with Godfrey in Louis Prima's band, and Godfrey says that Diaz was an excellent arranger who worked for the Southern Music Company and as Eddie Duchin's second pianist. Johnny Wiggs, in his interview of 26 August 1962, says that Diaz played beautiful jazz piano and was on Wiggs' Victor record of 10 March 1927. On "Ain't Love Grand? (Don't Get Funky)," Diaz solos, and he can be heard behind the other soloists (especially the harmonica player), on this side and "Alligator Blues (Lagniappe)." Wiggs' opinion and the record help fill out Godfrey's brief picture of Diaz. Recordings of interviews and music can support and amplify just as printed documents do.

In 1931, when he was a drummer with Earl Crumb's band, Godfrey met Louis Armstrong when Armstrong's band replaced Crumb's at Suburban Gardens. Godfrey still harbors so much affection for "Satchmo" that he keeps an Armstrong book with his family papers. Incidentally, Crumb's band included many of Godfrey's fellow members from the Owls.

On 17 July 1937, after five years as percussionist at the Saenger Theater, Godfrey went to Los Angeles with Louis Prima's band. While there, Prima made several films, but Godfrey is not sure which include the band, and the reference books are not always clear. Some of the titles are Rhythm on the Range with Bing Crosby, Manhattan Merry-go-round, and Start Cheering with Jimmy Durante. Other stars in films with Prima are Gene Autry, Cab Calloway, and Connee Boswell. David Meeker, *Jazz in the Movies* (New Rochelle, N. Y.:c.1977), states that there were three movies, *Manhattan Merry-go-round*, *Start Cheering*, and *You Can't Have Everything* (the last directed by the legendary genius Norman Taurog) from this period that featured Louis Prima and His Band. All were made in 1937, the year Godfrey was in Los Angeles. However, Meeker does not list Prima's band members in this edition of his book. Band leader, drummer, and film collector Bob Walters found an entry in the enlarged edition (New York: Da Capo, c.1981) which lists George Hirsch with Prima's band in the nine-minute Vitaphone Music Short Swing Cats Jamboree from 1938. The year seems wrong, but it may have come from the copyright date. Neither George or Godfrey Hirsch are in this edition's index according to Walters. Perhaps other collectors can add information on these films which should contain quite a bit of music.

A little work should turn up more films with Godfrey. According to him, the bands personnel and instrumentation are the one of that period listed in discographies except that Godfrey also plays vibraphone and his first name is not George! Later discographers somehow changed his name, no doubt leading to Meeker's error. Such mistakes indicate the need for giving sources of information in reference books and verifying them. Ridding any discipline of an error is almost impossible. Once misinformation is printed, it is assumed to be correct. Some scholars only use early editions of a certain

![Photo from the Al Rose Collection](image)

The Louis Prima Band, showing G. Hirsch on drums, 1937.
About 24 December 1937, the band returned to New Orleans to play a brief engagement and then worked until April 1938 at New York's Famous Door where Prima, one of the first band leaders on 52nd Street after Prohibition, was already established. Godfrey thinks he made his first recordings then. Of the eight pieces the Prima band recorded on 17 January 1938 and 16 May 1938, the Hogan Jazz Archive has only the 78 r. p. m. disc of "Doin' the Serpentine" and "Why Should I Pretend?". Godfrey's intricately varied rhythm on "Doin' the Serpentine" set an Oriental atmosphere. No doubt his years of listening to vaudeville orchestras as a customer and as an usher and of playing in theater pits equipped him for this skillful use of his drum kit, combining jazz and show styles. Rick Mackie, the son of Godfrey's friend, trumpeter Dick Mackie, cites Godfrey's snare drumming, along with Monk Hazel's drumming, as an influence on his own style.

"Why Should I Pretend?" has a xylophonist who is surely Godfrey as he remembers that he recorded on xylophone with Prima but Godfrey does not recall which title. This writer wishes he could comment further on this matter, but he can not hear the record clearly in the Archive. Surely, some readers can add much more on these two 1938 sessions.

Godfrey is known to have also recorded with Richard Himber (replacing Adrian Rollini), Pete Fountain, and, as mentioned above, his own combo. Details on these sessions are in discographies. Probably, he made other sessions with various leaders.

He made many transcriptions with Himber and the Dawnbusters. In fact, a collection of Dawnbusters transcriptions is in the Hogan Jazz Archive, but at the moment these discs can not be heard because of a malfunctioning phono cartridge. Some comments on the contents of these radio programs would be useful, interesting, and more than merely funny.

Of Ear, Heart .. continued from page 3

printer music of that era, further supports this. Eddie Edwards' work with the Original Dixieland Jazz Band was highly influential for many years to come and to this day still sounds fresh. It is very interesting to hear the British recordings by the O.D.J.B. in which Edwards' temporary replacement, Emile Christian (who was actually a cornetist) plays Edwards' parts nearly note for note off the original recordings. The comments of O.D.J.B. cornetist and leader, Nick LaRocca (as retold by H.O. Brunn) sum up Edwards' style quite well: "Edwards was actually three trombonists in one -- he played harmony part of the time, counterpoint part of the time, and at other times accented the beat like a bass drum."

O.D.J.B. with E. Christian in London in 1919

The trombonist of circa 1919 had to be aware of the art of "jazzing" on the trombone. This meant to be familiar with the glissando or smear. This "sliding" effect is produced when one note is held while the trombone slide is extended or retrieved. This was hardly a recent development in the late teens; by the early 1900's dance orchestras and military bands featured comic selections in which the trombone was featured doing various glissandos. These numbers were called "trombone smears" and generally did not provide very interesting music. These "smears" were generally simple syncopated two-steps with the trombone emerging for one measure at a time and then falling back into the ensemble until the next written "smear". The "smears" themselves were not even very interesting as they simply would alternate from root to fifth and back again.

In February 1918, an interesting article appeared in The Metronome Band Monthly (forerunner to Metronome Magazine of the 1930's and 40's) protesting the use of the glissando by trombonists. The article was entitled "To Slide or Not To Slide". In it, author J.W. Holton takes the position that indiscriminate use of the "smear" from trombonists has a deteriorating effect on true musical appreciation. He states, "Like the pedestrian on icy walks, it is sometimes easier to slip and slide than to place his feet on particular spots; so the amateur trombonist finds it easier to 'slip it' than to locate and strike accurately the proper position for any particular note." Mr. Holton's objections may have been to what he perceived as the simplistic blatancy of the "trombone smear", but it also suggests that perhaps he was not familiar with the highly superior works of Henry Fillmore.

Henry Fillmore was a very important composer and publisher in the first half of the twentieth century. Besides his marches he is best remembered for a series of "trombone smear" pieces that he published between 1908 and 1926. As a matter of fact these works are still in print today (published by Carl Fischer) and remain quite popular with military bands and trombone
soloists. The Fillmore "smears" are comic ragtime pieces which feature the trombone playing both lead and counter melodies. The "smear," or glissando, is used extensively, but not inanely as in the other published "smears" of the day. One of Fillmore's most interesting "smears" is a 1908 work called "Miss Trombone." This piece is the most rag-like in the series and its first strain displays something quite special. In the third strain, Fillmore introduces a countermelody that is very close to a dixieland trombone part, not at all unlike that of Eddie Edwards.

Fillmore had some competition in the "smear" department in the composer Mayhew L. Lake, who wrote a fine work called "Slidus Trombonus." This multi-strain work is a compromise between the comic "smears" of Henry Fillmore and the more elegant virtuoso pieces by people such as Arthur Pryor.

Both Fillmore and Lake published instruction books on "jazz trombone" playing by 1919. Neither Fillmore's "The Jazz Trombonist" or Lake's "The Wizard Jazz Trombonist" deal with how to improvise or even memorize a supportive trombone part. Instead they show all the possible glissandos available on the trombone and offer some hints about how to incorporate them into a standard trombone part.

Another fine early work for the trombone is the now famous "Ory's Creole Trombone" written by pioneer jazzman Edward "Kid" Ory. While Lake's "Slidus Trombonus" is a kind of formal burlesque and Fillmore's pieces were wild ragtime novelties, "Ory's Creole Trombone" is a simple, "down-home," swinging piece from start to finish. Its melody is, indeed, creole in flavor. The trombone is shifted back and forth from lead to countermelody. Its first strain is a "smear" strain and in its third strain are some "breaks" where the soloist performs some simple but demanding pyrotechnics. In his various recordings of the piece, Kid Ory added so much of his own wit and charm that it could never be considered a "set piece" to be written down and played the same way each time.

Although much of the tailgate style came out of the printed repertoire of the early twentieth century, the true credit must go to the players themselves, for it is they who truly created it. It didn't matter if the player could read music or not: an instinctive player naturally "gravitated" to a strong supporting line. However, one can be taught certain techniques, such as avoiding the third of the chord in favor of root tones and fifths. The trombonist can also learn that not only does his instrument provide a rhythmic support and countermelody, but also acts as an acoustical springboard for the cornet and clarinet. These higher pitched instruments are literally boosted in their projection by the baritone quality of the trombone. But such knowledge does not, alone, make for a competent player. Certainly Eddie
Edwards and Kid Ory never worried about their "acoustical placement". Neither did a New Orleans trombonist named Georg Brunis.

Georg Brunis (originally George Brunies) was considered one of the tailgate style's greatest exponents. Although he could not read music he had a marvelous ear and was a natural player. His style was simple and tastefully idiomatic. A glimpse into his thoughts on trombone playing can be seen in a 1958 interview with William Russell:

![G. Brunis, about 1922](image)

RUSSELL: "There was never anybody that actually showed you where the seven (slide) positions were?"

BRUNIS: "Nothing, that came natural."

RUSSELL: "Do you think about whether you were playing in the fourth position?"

BRUNIS: "I feel it."

RUSSELL: "You don't even think?"

BRUNIS: "My heart puts my arm there. Where to put a shmeer (sic), where to put the right notes..."

Obviously, Brunis was not one for strict adherence to decorum. He played totally by ear and resisted learning how to read music. This does not seem to have had a negative effect on his playing or on his reputation in jazz history.

By 1920, a dramatic shift in popular dance music away from dixieland style was well underway. Tailgate trombone playing, like dixieland music, became a nostalgic anachronism. Although players like Edwards, Ory, Brunis, and Palmer were all active throughout the 1920s, the tailgate style was no longer reflected in the current printed dance music. The "modern" trombone part of the early 1920s was a more streamlined, elegant part. The countermelodies were less complicated and pitched in a higher register. By comparison, old style countermelodies were heavy and lumbering. They did not at all fit with the "modern" dance orchestras which were beginning to feature three saxophones. An interesting recording from 1920 by Ray Miller's Black and White Melody Boys captures the trombone in mid transformation. The trombonist heard on the Miller titles "Rose of Spain" and "Can You Tell" was New Orleanian Tom Brown. On these titles Brown can be heard shifting from lead to countermelody, the latter much different from the earlier style of Eddie Edwards. Instead of hitting hard and square on the beat, Brown's playing is light, agile and smoother than that of Edwards. His sense of syncopation is less "raggy", his rhythmic figures tending to cross over the bar line, creating a more swing-like feel. A 1922 recording by the Oriole Orchestra (Russo and Fiorito's) entitled "Oriole Blues" features trombonist Roy Maxon demonstrating further lightness and agility on the trombone. A 1924 recording by Jean Goldkette's Orchestra entitled "In The Evening" features briefly some slick "modern" jazz playing by brash young trombonist name Tommy Dorsey. Dorsey was at that time an ardent admirer of then preeminent modern jazz trombonist, Miff Mole.

As tailgate trombone playing gradually gave way to the "modern music" it became a particular applied style with roots equally imbedded in the repertoire of turn-of-the-century band music and in the imaginations of its improvising pioneers. Whether or not they could read music or were even aware of the various influences does not really matter, for they played the way they felt. As Georg Brunis put it, "It's all done by ear and heart."

D. Sager

Note: David Sager would like to hear from anyone who wishes to respond to this article or anyone who would like to share some views on any area concerning early jazz. He may be reached at 2641 LePage Street, New Orleans, Louisiana 70119.
South Rampart Street

The street, immortalized now by the Bob Crosby Orchestra recording of the thirties, is no longer recognizable to those who remember it in its heyday. The bulldozer has taken a fearful toll on this jazz landmark and New Orleans, which failed to preserve Storyville or even Louis Armstrong's birthplace to its incalculable economic and social cost, has missed one more chance to save a potential tourist mecca.

In the first three decades of the 20th century, South Rampart Street was the main stem of Black Society in New Orleans. If ever there was such a thing, it was a jazz neighborhood. Just a few doors up from Canal Street, Uncle Jake's Pawn Shop caught every eye with its dazzling windows full of resplendent brass instruments, banjos, clarinets and even a few violins. During any afternoon, there'd be a line of musicians waiting to redeem their pledges in order to make their gigs that night. Uncle Jake stayed in business until well into the fifties because the city has always been full of musicians.

Jake Itzkovitch was a kindly but firm gentleman who much preferred piccolos and flutes to pianos and drums because they didn't take up too much space and were easy to move around. People did put piano's in hock, even though New Orleans piano players were always the most prosperous of the musicians. Bandmen who worked in Storyville's few cabarets for $1.50 or so nightly stood in awe of a Jelly Roll Morton or a Tony Jackson who could command $100 in tips during a four-hour tenure on a brothel piano stool.

"I had everybody's stuff in here. Guys that got famous later. Joe Oliver, Freddie Keppard, Papa Mutt, Rena, Perez -- they all hocked with me. They got famous but they didn't get rich. Most of 'em never even got their stuff out in the end. All that I sold, of course," Itzkovitch told me.

By 1910, there were active, organized bands working regularly in South Rampart Street. In the 400 block, the Eagle Saloon had a band under the tenuous direction of Frankie Duson, the trombonist who couldn't decide whether his main occupation was music or pimping. It was a kind of dream band featuring the incomparable Buddy Petit on cornet and "Big Eye Louis" Nelson on the clarinet. They played seven nights a week.

Up South Rampart at Julia Street, on the second floor of a two-story structure, was the Red Onion Cabaret, the name of which has been used by so many "Red Onion Jazz Bands" for, lo, these many generations. The original of these was on South Rampart Street, was led by Edward "Kid" Ory, recently emigrated from La Place, La. to take his place among the legends of Jazz along with his clarinetist Johnny Dodds. Sometimes Bunk Johnson would sit in.

Elsewhere in South Rampart Street was the posh Pelican Dance Hall where well-dressed couples would cavort through the latest dances, "The Grizzly Bear", "The Bunny Hug", "The Camel Walk" or the "Castle Rock". The leader of this quasi-society band was Peter Lacaze, impeccably attired and wearing a romantic looking black eye patch that seems to have made him a hit with the girls. The street was intersected, a block further down, with Jane Alley where Louis Armstrong was born. He grew up right in the middle of this South Rampart Street scene.

Nearby was the Astoria Hotel and Ballroom. The house band, known as The Jones-Collins Astoria Hot Eight, named for its co-leaders, Lee Collins and David Jones, would in 1929 participate in the first racially mixed recording session in the South. Here at the Astoria, the elite of American Black show business would stay while performing on the city's many stages. Signed into the guest book were Ethel Waters, Sissie and Blake, Bill Robinson, Nat "King" Cole and the Mills Brothers, besides Fletcher Henderson and Jimmy Lunceford. Proprietor "Beansy" Fauria whose main income derived from big-time gambling, was a mathematical genius who, during World War I functioned as the odds-
maker to the nation.

In the first eight blocks of South Rampart Street there were never fewer than six shops where voodoo paraphernalia and assorted concoctions were to be bought. Little cheese cloth bags of gris, packets of "High John the Conqueror Root", the bones of black cats, dried frog legs and desiccated duckling feet were to be seen in orderly displays. The owner not only sold his voodoo necessities but also functioned as the guru for the block, always ready to dispense mystic lore as "lagniappe."

Newsboys hawked "muggles" -- marijuana cigarettes -- at three for a quarter which, I was assured by no less an authority than Wingy Manone, were of superlative quality. These were in the days before the Harrison Act when the sale of such substances was not yet illegal. However, drugs were not a significant factor in New Orleans life -- but booze was. The dawn's early light never failed to reveal huddled figures in doorways, others sprawled on the banquets -- not necessarily derelicts, just ordinary folks with minimal discretion. Chief Gaster’s order was "to retrieve the live ones and let the coroner worry about the rest." Most people then never thought of muggles as drugs like, say, opium. It was widely assumed that one drag on the pipe would hook one for life and "hop-heads" were thought to be very dangerous and doomed.

Every night was enlivened by at least one "spasm band", at least one member of which would be proficient at tap dancing, buck dancing or even the soft shoe. Instruments would be lead pipes, strung cigar boxes, toilet seat guitars and washtub basses. Enthusiastic crowds made the kid's nights profitable. Freddie Small, a blind harmonica player recalled, "I was maybe eight, nine years old and I could make three dollars a night all to myself! There was lots o' sportin' people. They give you fifty cents quick as they look at you!"

You'd never see a woman by herself on South Rampart Street. After all, it wasn't like downtown in Storyville. These women were all with their men, dressed respectably. Lone men, however, could be seen in tuxedos, overalls, Stetsons or white waiters' coats, occasionally the red cap of a Pullman porter. If a white man turned up, he was assumed to be an octoroon capable of "passing."

Was there a difference between the character of South Rampart Street then and, say, Bourbon Street now? Places feel different. It seems to me that the music you hear now and the dancing you see as well as the conduct of the people in the crowds demonstrates a high level of hostility. Today's break dancing, for example, skillful as it is, seems to be based on challenge. Musical emphasis appears to be on sound volume -- enough to create discomfort to the audience. South Rampart Street offered no sleazy striptease joints where superannuated coquettes squirm arthritically to canned music.

South Rampart Street had more of the characteristics of a neighborhood. So many of the street's denizens lived within a block of the action. So many knew each other that there was a genuine community atmosphere. It was free of tourists or "slummers". The fabulous music had its immediate, native audience. When Buddy Petit stepped outside the Eagle Saloon to announce opening time by blowing his famous theme, later copyrighted by Paul Mares as "Land of Dreams", people gathered from far and near to partake of the treat. The Eagle always did a lot of business. The Red Onion stayed open until 5 AM and all the musicians on the street would go there after their own three o'clock closing times.

I haven't checked to see what they're planning to replace what was there on old South Rampart Street, but I'm sure you won't like it as well. No office building will be as attractive as Uncle Jake's, no hotel can replace the Astoria.

Al Rose.

Hirsch, continued from page 10

Describing Godfrey's long career is impossible in such a short article, but we should not forget his being Al Hirt's pianist. After Hirt left the Dawnbusters show on WWL-AM, his band opened at Curley's Neutral Corner on 1 July 1955 according to The New Orleans Item of that date. Frank Netto, in his interview of 2 October 1986, says Godfrey was playing piano in this band. Incidentally, Netto also confirms Godfrey's substituting with the Owls when only a teenager. Godfrey's influences are numerous as one would expect from a versatile musician. He names concert pianist Philip Gordon for one. Among Godfrey's favorite drummers are Nick Fatool, whom Godfrey calls "Mr. Tempo" and who worked with Benny Goodman, Artie Shaw, Les Brown, Eddie Miller, Pete Fountain, and Bob Crosby; as an all-around drummer, Joe Morello,
who is famous for his eleven years with Dave Brubeck's quartet; and novelty-band leader Spike Jones who was actually a schooled drummer. From his early days, Godfrey remembers theater drummers Paul De Droit and Adrian Goslee. Godfrey had no idol among the local jazz drummers who, except for Leo Adde, were too flashy for his taste; Adde, Godfrey says, "was like a rock pile... Leo was good, good tempo man."

Among vibraphonists, Red Norvo has been Godfrey's idol. Like Norvo, Godfrey always tried to keep up with the times. Through the years, Godfrey worked less and less as a musician. After the deaths of three of his favorite bassists (Pat Easterling, Ray Benitez, and, recently, Frank Netto) Godfrey retired. He still has his memories, home, wife, friends, and his sense of humor. For example, pianist and stockbroker Leon "Red" Newman remains an admirer of Godfrey's musicianship as well as a good friend. Two of Godfrey's favorite memories are Chick Webb's saying, "Kid, you're hell on those drums," and Phil Harris' description of Godfrey's ability by comparing him to part of a pair of pants. Harris said a man may have pants made with pockets and belt loops and so on, "but Godfrey Hirsch to me is like a zipper....If you leave him out, its no good."

R.B. Allen

Picturing the past

Shown above is the bandstand at Tom Anderson's Restaurant, 125 North Rampart Street, about 1923. This band has been variously identified as Tom Anderson's Band, The Paul Barbarin Band, and The Albert Nicholas Band. Its members are, from left to right, Paul Barbarin (drums), Arnold Metoyer (trumpet), Luis Russell (piano), Willie Santiago (banjo), and Albert Nicholas (clarinet and Saxophone). A second "reed" man in this band was Barney Bigard (clarinet and tenor sax), who is not pictured here. From the Al Rose Collection
Editor's Commentary

It is with regret that we on the editorial board announce the retirement of Curt Jerde as curator of the Hogan Jazz Archive, due to health problems. Since his appointment as curator in 1980, Mr. Jerde's efforts have done much toward upgrading the holdings of the Archive, improving the organization of the collection, and increasing visibility both at home and abroad. Among his accomplishments have been the establishment of the Friends of the Archive, and the Tulane Hot Jazz "Classics" (1982-1983).

He was also a founding member of the Louisiana Repertory Jazz Ensemble and creator of a Tulane Jazz Listening Library, an NEA-funded tape-transferral project designed to safeguard 78 r.p.m. discs.

The editorial board and the Jazz Archive staff will miss Mr. Jerde and wish him well. Effective January 1, 1989, Bruce Boyd Raeburn will assume the curatorship of the Archive. He has been a valued staff member and associate curator since 1980.

The editor would like to add a word of apology for the excessive delay of the present issue of *The Jazz Archivist*. The past 10 months have been a difficult transitional period during which most of our special projects and, indeed, our daily operations have progressed only fitfully. We have decided, under the circumstances, to publish this issue - originally the Spring number - as an expanded, sixteen-page, Fall edition.

We ask your indulgence for this lapse and we expect to be back on track with the forthcoming May issue. Thank you for your patience.

Most sincerely,
John J. Joyce
Editor

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