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**Jazz at Lincoln Center Radio  
Kings of Crescent City  
Season 16, Program 10  
Airdate: 11/27/08**

**1) MUSIC UP: SNAG IT**

**2) Gordon:**

NEW ORLEANS, THE LAND OF DREAMS, AT THE MOUTH OF THE MISSISSIPPI RIVER. IT'S THE HOME TOWN OF JAZZ IN AMERICA -- WHERE SLAVES' FIELD HOLLERS. SPIRITUALS , BLUES, AFRO -LATIN RHYTHMS AND RAGTIME ALL CAME TOGETHER IN THE MUSIC WE CALL JAZZ,

IN THE CENTURY SINCE IT WAS BORN, JAZZ HAS BECOME A CULTURAL SYMBOL OF AMERICA, INFUSED OUR POPULAR AND 'SERIOUS' MUSIC, AND DEVELOPED SO MANY OF IT S OWN VARIETIES /THAT THE FOUNDERS MIGHT NOT RECOGNIZE THEIR OWN CREATION.

BUT THE HEART OF THE JAZZ STYLE STILL BEATS IN THE CRESCENT CITY, AND JUST AHEAD WE'LL HEAR FROM SOME JAZZ MEN WHO HELP KEEP IT PUMPING. AT THE HOUSE OF SWING, TROY ANDREWS DON VAPPIE AND VICTOR GOINES HONOR THE KINGS OF THE CRESCENT CITY. // IN FOR WYNTON MARSALIS, I'M WYCLIFFE GORDON. WE'RE GLAD YOU'RE HERE.

**3) Music Window: SNAG IT**

**4) Gordon:**

THE MUSIC OF JOE "KING" OLIVER WAS BOTH A PARADOX AND A MIRACLE. THE BANDLEADER WHO INVITED LOUIS ARMSTRONG TO HELP MAKE

JAZZ HISTORY CREATED A DISCIPLINED, COLLECTIVE SOUND THAT ERUPTED WITH INDIVIDUAL PERSONALITIES ENTWINED IN SIMULTANEOUS CREATION.

SNAG IT – RECORDED IN 1926, WAS OLIVER’S CREOLE JAZZ BAND’S BEST-SELLING HIT.

**5) MUSIC UP: SNAG IT**

**6) Gordon:**

“SNAG IT” –THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH THE MUSIC OF JOSEPH “KING” OLIVER’S CREOLE JAZZ BAND. KING OLIVER’S BAND PERFORMED THAT NUMBER ON FILM AND YOU CAN FIND A LINK TO THE PERFORMANCE ON OUR WEBSITE – J A L C DOT ORG. JUST LOOK UNDER ‘JAZZCAST’.

**7) Vox: NICHOLAS PAYTON**

“A lot of that music is very polyphonic//everyone’s playing together, it’s not like many random sounds. Like the clarinet is playing his thing, he wants to be out front, the cornet is playing this, the trombonist, whatever, but everyone is trying to sound like a group, together.”

**8) Gordon:**

NOWHERE IS THAT POLYPHONY DESCRIBED BY NEW ORLEANS TRUMPETER NICHOLAS PAYTON MORE CLEARLY ON DISPLAY THAN IN KING OLIVER’S SNAKE RAG. IT’S A TUNE WITH SPACE FOR SEVERAL SOLOISTS -- /BUT IT ASTONISHED LISTENERS AT CHICAGO’S LINCOLN GARDENS BALLROOM WITH ITS PATENTED 2-CORNET BREAKS, ORIGINALLY PLAYED BY THE KING, AND HIS PROTÉGÉ, LOUIS ARMSTRONG.

**9) MUSIC UP: SNAKE RAG**

**10) Gordon:**

SNAKE RAG – FEATURING MYSELF ON TROMBONE, VICTOR GOINES ON CLARINET AND MARCUS PRINTUP, TROY ANDREWS AND TATUM GREENBLATT ON TRUMPETS.

KING OLIVER WAS MORE THAN A TOUGH BOSS AND DETERMINED BAND-LEADER, HE WAS A HARD MAN -- HIS TRADEMARK TILTED DERBY CAREFULLY SHADING AN EYE BLINDED IN A YOUTHFUL FIGHT. OLIVER CARRIED A REVOLVER IN HIS CORNET CASE, AND A BRICK ON THE BANDSTAND.

IT WAS AN ARREST AFTER A BAR FIGHT THAT GOT OLIVER TO QUIT NEW ORLEANS FOR CALIFORNIA AND EVENTUALLY CHICAGO, WHERE HE FOUND A HOME FOR HIS ALL-STAR AGGREGATION, AND ITS' BAND BOOK FULL OF BLUES.

THIS ONE'S THE CHIMES BLUES.

**11) MUSIC: CHIMES BLUES**

**12) Gordon:**

CHIMES BLUES –

KING OLIVER'S SALAD DAYS WERE THE FIRST HALF OF THE 1920S WHEN HE AND LOUIS ARMSTRONG, AND THE DODDS BROTHERS, JOHNNY, ALL FIRE ON THE CLARINET, AND BABY, A ROCK ON DRUMS, OWNED CHICAGO'S JAZZ SCENE.

HE KEPT RECORDING WITH OTHER GOOD BANDS THROUGH THE 20S, BUT THEN, HIS GUMS GREW DISEASED AND HIS MUSIC LOST FAVOR.

ONE DAZZLING RECORD NEVER LOST ITS FAME OR LUSTER: DIPPERMOUTH BLUES, ANOTHER 2-CORNET SPECIALTY. IN THIS PERFORMANCE, MARCUS PRINTUP TAKES THE KING'S SHARE, TATUM GREENBLATT RECALLS ARMSTRONG'S FIRST GREAT RECORDED SOLO.

**13) Music: Dippermouth Blues**

**14) Vox: DON VAPPIE**

“Its like that in New Orleans jazz...there’s a lot going on, but if people overstep their function on their instrument then it kind of clouds the group. Then it makes it too busy.”(18)

**15) Background music: BLACK BOTTOM STOMP (music up & under)**

**16) Vox: DON VAPPIE**

“This cat had timing, like Armstrong, man, his placement, y’know, his timing said more than anything. He knew how to transmit his feelings through his instrument, which every musician aspires to do.”

**17) Gordon:**

GUITARIST DON VAPPIE, IS A MUSICAL FIXTURE IN NEW ORLEANS AND AND A REGULAR ON THE STAGE HERE AT ROSE HALL TOO. HE TRANSCRIBED THIS ARRANGEMENT BY OUR NEXT LOUISIANA HERO, THE FLAMBOYANT PIANIST-COMPOSER— “JELLY ROLL” MORTON, THE SELF-PROCLAIMED INVENTOR OF JAZZ.

**18) Vox: DON VAPPIE**

“Jelly was modern, man, he//was a great arranger, orchestrator, he heard everything.”

**19) MUSIC: BLACK BOTTOM STOMP**

**20) Gordon:**

JELLY ROLL MORTON’S BLACK BOTTOM STOMP. NOW, LISTEN TO THE STARK AND STARTLING PIANO PART JONATHAN BATISTE PLAYS ON JELLY ROLL’S SIDEWALK BLUES.

**20) MUSIC: SIDEWALK BLUES**

**21) Background Music: KING PORTER STOMP**

**22) Gordon:**

THIS IS ANOTHER JELLY ROLL MORTON CLASSIC – IT WAS A GREAT HIT.. BUT PERHAPS PART OF THE REASON AT MORTON WAS KNOWN AS SUCH A CONTENTIOUS BRAGGART.

HIS “KING PORTER STOMP” WAS A HIT FOR OTHER PEOPLE, SEVERAL TIMES OVER, BUT HE WAS ROBBED OF MOST OF THE ROYALTIES. AND LIKE KING OLIVER, HIS BAND-FIRST, SOLOISTS-SECOND STYLE WAS ABANDONED BY AUDIENCES BY THE 1930S . OLIVER, BY THEN A SWEEPER IN A POOL HALL, DIED IN 1938,

127 MORTON PASSED IN 1941, STILL PLAYING PIANO AND COMPOSING BEAUTIFUL TUNES, BUT WITHOUT GETTING HEARD, MUCH LESS REMEMBERED 128FOR GREAT TUNES LIKE SHOE SHINER’S DRAG.

**23) MUSIC:** Shoe Shiner’s Drag

**24) MUSIC:** Sweetie Dear

**24A) Gordon:**

THE MUSIC OF JAZZ’S FIRST REAL COMPOSER -- JELLY ROLL MORTON’ S “SWEETIE DEAR” PRECEDED BY THE “SHOE SHINER’S DRAG.”

ALAN LOMAX INTERVIEWED JELLY ROLL MORTON FOR THE LIBRARY OF CONGRESS AND YOU CAN LINK TO THAT INTERVIEW AT J.A L C. DOT ORG. YOU’LL ALSO FIND LOTS MORE ABOUT NEW ORLEANS MUSIC, MANY OF OUR RADIO PROGRAMS AND NOW PODCASTS TOO. – J A L C DOT ORG. BRING HOME THE SWING.

IT’S JAZZ AT LINCOLN CENTER. – IN FOR WYNTON MARSALIS, I’M WYCLIFFE GORDON.

YOU CAN HEAR [THIS](#) PROGRAM AND MANY OF OUR OTHERS AND NOW FIND PODCASTS TOO AT J A L C DOT ORG. BRING HOME THE SWING.

IT’S JAZZ AT LINCOLN CENTER. – IN FOR WYNTON MARSALIS, I’M WYCLIFFE GORDON.

**24) MUSIC:** (:59) ID Break

**25) Gordon:** 137

OUR THIRD NEW ORLEANIAN LEGEND STARTED OUT AS A MEMBER OF THE BAND, BUT SIDNEY BECHET COULD NOT SUBMERGE HIMSELF FOR LONG IN ANY ENSEMBLE. HE, LIKE LOUIS ARMSTRONG IN THE EARLY 1920S, TRANSFORMED JAZZ INTO WHAT IT WOULD BE FOREVER AFTER, A SOLOIST'S SPECIALTY.

REEDMAN BOB WILBER WAS SIDNEY'S STUDENT AND PROTÉGÉ.

**26) Vox: BOB WILBER**

"They were actually chums when they were boys in New Orleans. Sidney was supposed to be quite a cornet player, too, and they would march in the parades playing 2 cornets." T207 PT 1 14:12 Armstrong and he were much further advanced rhythmically than of the players of his generation // in a sense Louis and Bechet invented swing."

**27) Gordon:**

BUT SIDNEY BECHET DID NOT JUST SWING, HE SANG. BUT PERHAPS HIS GREATEST HIT TUNE WAS A MORE SUCCESSFUL RECORD-SELLER FOR OTHER PLAYERS, A MELODY YOU'LL STILL RECOGNIZE MORE THAN 50 YEARS AFTER HE COMPOSED IT: PETITE FLEUR.

**28) Music: Petite Fleur**

**29) Gordon:**

--- - THE JAZZ AT LINCOLN CENTER ORCHESTRA PLAYING SIDNEY BECHET'S "PETITE FLEUR" WITH VICTOR GOINES ON CLARINET.

A VIOLENT ROMANTICIST, BECHET WAS BOOTED OUT OF ENGLAND, FLED THE UNITED STATES AND WAS JAILED FOR A YEAR IN FRANCE, ALWAYS FOR TRANSGRESSIONS THAT INVOLVED WEAPONS AND WOMEN.

BECHET'S STUDENT, BOB WILBER INTRODUCES THE SCOTT JOPLIN RAG BECHET LOVED TO RUMBLE ON.

**30) Vox: BOB WILBER**

"What Sidney does to Maple Leaf Rag, he doubles the tempo...and then these fantastic breaks...it starts from the first bar and it's intensely hot and it maintains that heat right to the very end."

**31) Music: Maple Leaf Rag**

**33) Gordon:**

REEDMAN VICTOR GOINES AND THE JAZZ AT LINCOLN CENTER ORCHESTRA WITH SCOTT JOPLIN'S MAPLE LEAF RAG. ONLY ONE NEW ORLEANS MUSICIAN COULD FOLLOW THAT ACT,

**32) Background music:** Weather Bird (music up)

**33) Gordon:** (continues)

LOUIS ARMSTRONG: THE JAZZMAN'S JAZZMAN; THE SOLO STAR'S CONSTELLATION. HERE MARCUS PRINTUP TAKES ON LOUIS' ROLE, WHILE PIANIST JONATHAN BATISTE RECALLS EARL HINES ON ONE OF THE GREATEST DUETS EVER RECORDED, WEATHER BIRD.

**34) Music:** Weather Bird

**35) Gordon:**

80 YEARS AGO, LOUIS ARMSTRONG AND EARL HINES COLLABORATED AGAIN, THIS TIME WITH A SMALL BAND, ON ANOTHER OF LOUIS ARMSTRONG'S SIGNATURE SONGS, A COMPOSITION BY HIS ORIGINAL MASTER, KING OLIVER. APPROPRIATELY ENOUGH FOR OUR HOUSE OF SWING, ON THE WEST SIDE OF MANHATTAN, THIS IS WEST END BLUES.

**36) Music:** West End Blues

**37) Gordon:**

WE CLOSE OUR 4 VOLUME ENCYCLOPEDIA OF NEW ORLEANS MUSIC WITH THE TUNE LOUIS ARMSTRONG OPENED HIS SHOWS WITH FOR 25 YEARS. THIS IS INDIANA.

**38) Music:** Indiana

**39) Gordon:**

INDIANA - LOUIS ARMSTRONG'S THEME – WRITTEN BY BALLARD MCDONALD AND JAMES HANLEY. PERFORMED AT THE HOUSE OF SWING, BY THE JAZZ AT LINCOLN CENTER ORCHESTRA. MARCUS PRINTUP AND TATUM GREENBLATT ON TRUMPETS; TROY ANDREWS TRUMPET AND TROMBONE, MYSELF ON TROMBONE, MUSICAL DIRECTOR VICTOR GOINES PLAYING CLARINET AND SOPRANO SAX, JONATHAN BATISTE AT THE PIANO, DON VAPPIE ON GUITAR, REGINALD “SWING DOOM” VEAL ON BASS AND HERLIN RILEY ON THE DRUMS.

WE'LL END OUR PARADE WITH LOUIS ARMSTRONG'S KING OF THE ZULUS.

**40) MUSIC UP:** King of the Zulus

WE CLOSE OUR 4 VOLUME ENCYCLOPEDIA OF NEW ORLEANS MUSIC WITH THE KING OF THE ZULUS.

**41) Gordon:**

EVEN AFTER THE STORM, NEW ORLEANS IS NO VICTIM-CITY, BUT THE BIRTHPLACE OF THE QUINTESSENTIAL AMERICAN MUSIC, AND STILL A CENTER OF JAZZ AND CREATIVITY, (:11) CHECK IT OUT – IN PERSON – OR LINK TO THE HEARTBEAT OF NEW ORLEANS ON OUR WEBSITE AT J A L C DOT ORG.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY DAVID MARASH. OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM. RECORDINGS BY ROB MACUMBER AT XM STUDIOS IN ROSE HALL, AND AT CDM STUDIOS.

/CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS. THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. AND THE ARTISTIC DIRECTOR IS WYNTON MARSALIS. IN FOR WYNTON I'M WYCLIFFE GORDON. THANKS FOR JOINING US.

**42) MUSIC OUT:** King of the Zulus

