

From Dreamland
to Showcase:

JAZZ IN CHICAGO

1912 to 1996



SIDNEY BECHET



ART HODES



WILD BILL DAVISON



POPS FOSTER



FRED MOORE

HOT JAZZ

at

BLUE NOTE

ART HODES' HOT FIVE

front cover:
Art Hodes' Hot Five
Hot Jazz at Blue Note, [1945]
(Blue Note album 103)

Z881
.C537
1961
v.79
c.1
ArcRef1

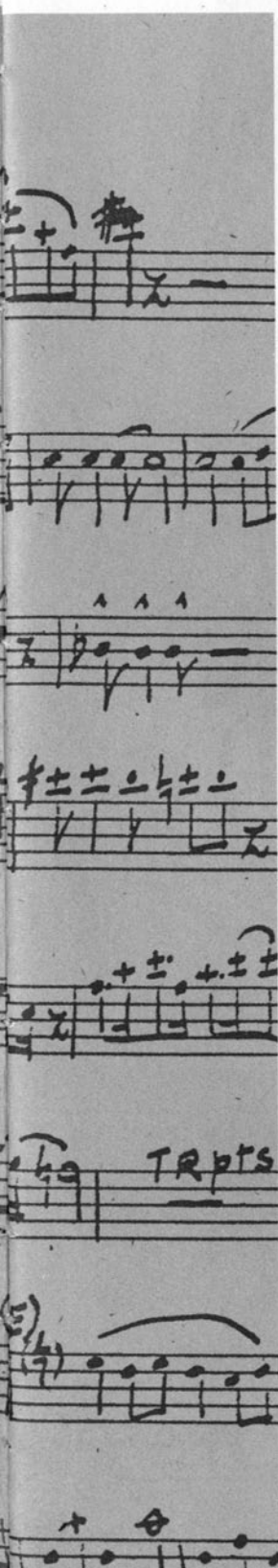
2



Royal Garden Blues

Handwritten musical score for "Royal Garden Blues". The score is written on ten staves in a 4/4 time signature. It includes various musical notations such as notes, rests, and accidentals. Handwritten annotations in blue ink are present throughout the score, including "DIAP.", "MOAN", "JERKY", and "PIANO". The score is divided into sections with circled letters (A), (B), (C), and (D). The word "PIANO" is written at the bottom of the eighth staff. The score concludes with a double bar line and a fermata.

ICM



From Dreamland to Showcase: JAZZ IN CHICAGO 1912 to 1996

Music and musical entertainment have played an important role in Chicago's cultural life since the middle of the nineteenth century. Concert music, opera, festivals, conservatories, music publishers, and instrument makers contributed to the developing vitality of America's second largest city. As the nineteenth century came to a close, Chicago was also becoming a center for vernacular styles such as ragtime piano playing and musical comedy. The publishing of popular sheet music thrived. In the early part of the twentieth century, rapid expansion of the city through ambitious construction projects and the growth of public transportation were among the many factors in the emergence and flourishing of jazz. Post-World War I economic prosperity, the increased climate of social daring, and rebellion against the moralistic attitudes that led to Prohibition all contributed to the Chicago music scene. The excitement of urban life, the migration of vast numbers of African-Americans from the South to Chicago, and intensified interracial awareness and interaction also set the stage for the great array of ballrooms, cabarets, nightclubs, and theaters on the city's South Side. Improvised in the Dreamland Cafe and other pioneering Chicago nightspots, this strong musical tradition still lives on today in popular venues such as Andy's, the Green Mill, and the Jazz Showcase.

"From Dreamland to Showcase: Jazz in Chicago, 1912 to 1996" presents a chronological survey of jazz music and musicians associated with Chicago, beginning with a brief introduction to the origins and early development of jazz. The exhibition explores the history of jazz through the display of sheet music, musical instruments, music manuscripts, photographs, newspaper articles and advertisements, sound recordings, books, concert programs, and posters from the collections of the Chicago Jazz Archive at the University of Chicago Library and from private collectors.

In 1989 the University of Chicago Library presented an exhibition, entitled "Jazz -- The Chicago Scene: The Art of Stephen Longstreet," which centered on fifty-eight artworks, several now held by the Department of Special Collections, by the artist and jazz historian who recorded his involvement in the jazz scene in words and images. "From Dreamland to Showcase" complements this earlier show and draws broadly on the rich resources of the Chicago Jazz Archive to explore several questions, among them: What is jazz? When was jazz first performed in Chicago? When was the word "jazz" first used in the Chicago press? How did race, culture, and music interact in Chicago during the 1920s and the 1960s, two of the most fertile decades in the history of jazz in Chicago? What is meant by "Chicago jazz" and how does it relate to New Orleans Jazz?

Sheldon Brooks, *When You Hear That Dixieland Jazz Band Play*, Chicago: Will Rossiter, 1918

As is often the case with the history of a cultural phenomenon, there is much about the history of jazz that is not clear-cut and that forms the basis of scholarly and popular debate. Historiographical problems are complicated by the fact that jazz is an improvised tradition, and the earliest performances were not documented through the then relatively new technology of sound recording. This has made it difficult to determine the nature of music that was being played in clubs, theaters, and dancehalls. Jazz scholars cannot even be certain about the date of the beginning of Chicago's Jazz Age. The year 1912 was chosen as the initial date for this exhibition for several reasons. In that year, at least two important jazz venues opened on 31st Street in Chicago -- the Pompeii Buffet and Cafe (later named the Richelieu, when Jelly Roll Morton became its musical director), and the Cafe de Champion, a prototype for high-class, racially integrated cabarets of the 1920s and 1930s. It is also the date of the earliest twentieth-century artifacts in the exhibition with a precise date, the dance announcement cards from the Dixie Music House. In 1981 Natty Dominique, one of the first New Orleans trumpeters who later became an important figure on the Chicago scene, told oral history interviewer John McDonough that he moved to Chicago in 1912. The first pieces of sheet music notating the blues, which has significant links to jazz, were published in 1912, and jazz composer and pianist Jelly Roll Morton is supposed to have performed publicly when he visited his friend pianist Tony Jackson in Chicago that year.

The exhibition brings us from 1912 to 1996, the twentieth anniversary of the Chicago Jazz Archive. The Archive was established in 1976, after Benny Goodman presented a lecture, entitled "Art of the Jazz Conductor," at the invitation of Mrs. Peter Wolkonsky, Chairwoman of the University's Visiting Committee to the Department of Music, as part of a series on the Art of the Conductor. Inspired by Goodman's presentation, Mrs. Wolkonsky and Robert Semple of the Visiting Committee suggested that a jazz archive be created. A planning committee was appointed and Richard Wang, professor of music at the University of Illinois at Chicago, was chosen to be the Archive's first principal advisor and later the first Chairman of its Executive Committee. The Archive supports the research and instructional mission of the University of Chicago in fields such as music, history, and sociology, and it regularly serves the research needs of scholars and musicians internationally through telephone inquiries, correspondence, and on-site visits.

John Steiner, a collector and historian of Chicago jazz, joined the Visiting Committee to the Department of Music and the Executive Committee of the Archive by 1977. His first donation to the Archive was a collection of three thousand sheet music imprints, most of which were published in or



Dance Announcement Cards
Chicago: The Dixie Music House, 1912





Caricature of Jimmy Granato
by Mugsy Dawson, [ca. 1950s]

related to Chicago. These and the other collections of the Chicago Jazz Archive are housed adjacent to the music collections in the Regenstein Library, in a special room that was completed in 1982, thanks to a gift from Benny Goodman and the Peter Kiewit Charitable Trust. Most recently a gift from the Visiting Committee to the Department of Music has supported the installation of additional shelving in order to accommodate the Archive's growing collections.

The Jazz Institute of Chicago has played a crucial role in the development of the Chicago Jazz Archive. In 1982, the Chicago Jazz Archive received materials from the Institute's DeMicheal Archives, including Chicago Jazz Festival recordings; interviews from the Institute's Oral History Program, coordinated by writer Terry Martin; and the personal collection of Don DeMicheal, who had been president of the Jazz Institute of Chicago and an editor of the jazz magazine *Down Beat*. Members of the Institute were also instrumental in the Library's acquisition of materials from the personal collections of Frank Gillis, Gordon Goodman, Jimmy Granato, Richard Manning, Jimmy and Marian McPartland, Robert Peck, Paul Romaine, Francis Stanton, and Henry Temple.

The University of Chicago Library expresses gratitude to the music collectors and organizations who donated or loaned materials for this exhibition. Special thanks for their generosity go to Mwata Bowden and the Association for the Advancement of Creative Musicians, Allen Debus, Delmark Records, Jim Feeney, Deborah L. Gillaspie and Fr derick W. Sturm, the Jazz Record Mart, Jazz Unites, Willie Pickens, Joe and Wayne Segal of the Jazz Showcase, and John Steiner.

As guest curator of "From Dreamland to Showcase," I wish to thank Deborah Gillaspie, Assistant Curator of the Chicago Jazz Archive, for her expertise and valuable assistance throughout the project. Standley Howell ably assisted Deborah Gillaspie in preparing this checklist and identified several items for inclusion in the display. Harry Cangany and Phil Stanger helped to establish approximate dates for the drum equipment. The Department of Special Collections invited me to undertake this exhibition and made essential contributions to it. The exhibition was strongly supported by Alice Schreyer, Curator of Special Collections; Suzy Taraba, Public Services Librarian, guided its development with patience and flair; and Valarie Brocato, Exhibitions Supervisor, expertly managed design and production.

Victor Cardell

Exhibition Checklist

From Dreamland to Showcase

Chicago Jazz Festival 1987. Poster.

Jazz Institute of Chicago Collection, Chicago Jazz Archive

Cook and his Dreamland Orchestra. Original photograph by Bloom Photographers, Chicago, IL, [1920s]. Photographic reproduction from Orrin Keepnews and Bill Grauer, Jr., **A Pictorial History of Jazz**, New York: Crown Publishers, Inc., 1966. Don DeMicheal Collection, Chicago Jazz Archive

Delmark Records' 40th Anniversary, [1993]. Poster.

Chicago Jazz Archive, Gift of Jim Feeney

Grand Parade du Jazz: Nice Festival International du Jazz, July 1976.

Poster: Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Joe Segal's Jazz Showcase, 1984. Schedule poster.

On loan from the archives of the Jazz Showcase, Chicago, IL

The Origins of Jazz

Advertisement for the Chicago Music Shop from **The Chicago Defender**, May 29, 1920. Photographic reproduction. From the Library's General Collection

James A. Bland, **In the Evening by the Moonlight**. (James A. Bland's Great Ethiopian Songs). New York: Hitchcock Publishing Company, 1880. Sheet music. On loan from Allen Debus

Shelton Brooks, **When You Hear that Dixieland Jazz Band Play**.

Chicago: Will Rossiter, 1918. Sheet music. John F. Steiner Collection, Chicago Jazz Archive

H. O. Brunn, **The Story of the Original Dixieland Jazz Band**.

Baton Rouge: Louisiana State University Press, 1960. On loan from John F. Steiner

Dance announcement cards. Chicago: The Dixie Music House, 1912. Chicago Jazz Archive

F. Desort (music) and Al Dubin (lyrics), **When I Dance with You in Paradise**. Chicago: M. Whitmark & Sons, 1921. Sheet music. John F. Steiner Collection, Chicago Jazz Archive

Frank Driggs and Harrison Lewine, **Black Beauty, White Heat: A Pictorial History of Classic Jazz, 1920 - 1950**. New York: William Morrow and Company, Inc., 1982. From the Library's General Collection

Dena J. Epstein, **Sinful Tunes and Spirituals: Black Folk Music to the Civil War**.

Urbana: University of Illinois Press, 1977. From the Library's General Collection

[Ted Ervin?], **Painting of a New Orleans Jazz Funeral**, [probably after 1960?]

Oil on canvas, 40 1/2 x 30 1/2 in. Chicago Jazz Archive

The Wedding of Shim

Arr. by
HARRISON HALL

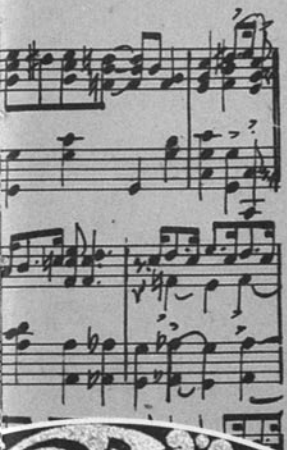
PIANO

Alto Jazz



Copyright 1918

mie and Jazz
CLIFF HESS &
HOWARD JOHNSON



Cliff Hess and
Howard Johnson,
**The Wedding of
Shimmie and Jazz**,
arranged by
Harrison Hall.
New York:
Leo Feist Inc., 1919

Husk O'Hare's
Super Orchestra,
You Gave Me Your Heart,
1922 (Gennett 4983-B)



Friar's Inn, [late 1920s-early 1930s]. Reproduction of photograph.
Chicago Jazz Archive, Source photograph courtesy of John F. Steiner

Cliff Hess and Howard Johnson, **The Wedding of Shimmie and Jazz**, arranged by
Harrison Hall. New York: Leo. Feist Inc., 1919. Piano part from stock arrangement.
Richard W. Manning Collection, Chicago Jazz Archive

Bunk Johnson's Brass Band, **New Orleans Parade**, [1945].
(American Music Records 101-103). 78 rpm record album, with liner notes.
John F. Steiner Collection, Chicago Jazz Archive

Scott Joplin, **Maple Leaf Rag**, [1940s]. (Circle Documentary D5003A).
78 rpm recording from player piano roll as played by Scott Joplin.
John F. Steiner Collection, Chicago Jazz Archive

Leadbelly, **Negro Sinful Songs Sung by Lead Belly**, [1939]. (Musicraft album 31).
78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

J. B. T. Marsh, **The Story of the Jubilee Singers**. New ed. London: Hodder and
Stoughton, 1887. On loan from Allen Debus

1919 Catalogue of Victor Records. Camden, NJ: Victor Talking Machine Company, 1918.
John F. Steiner Collection, Chicago Jazz Archive

Kid Ory and his Creole Jazz Band, **New Orleans Jazz**, [1947]. (Columbia set C-126).
78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

Postcard advertisements for Friar's Inn and New Friar's Inn, [ca. 1920s].
Chicago Jazz Archive

Mamie Smith and Dave Ringle, **Weepin': Fox-Trot Song**. New York: Triangle Music Pub. Co.,
1921. Sheet music. On loan from Allen Debus

New Orleans to Chicago

Walter C. Allen and Brian A. L. Rust, **King Joe Oliver**. London: Sidgwick and Jackson
Limited, 1958. On loan from John F. Steiner

Louis Armstrong, [ca. 1950s-1960s]. Reproduction of photograph by Rolf Ambor.
Robert Peck Collection, Chicago Jazz Archive

Louis Armstrong, **Swing That Music**. 1st ed. London and New York: Longmans, Green
& Co., 1936. On loan from John F. Steiner

Boyd Atkins, **Heebie Jeebies**. Chicago: Consolidated Music Publishing House, 1926.
Sheet music. On loan from Allen Debus

Lee Collins and Mary Collins, **Oh, Didn't He Ramble: The Life Story of Lee Collins**.
Urbana: University of Illinois Press, 1974. Don DeMicheal Collection, Chicago Jazz Archive

Jazznotes, December 1962. John F. Steiner Collection, Chicago Jazz Archive

Alan Lomax, **Mister Jelly Roll**. New York: Duell, Sloan and Pearce, 1950.
On loan from John F. Steiner

Jelly Roll Morton, **Hot Jazz**, [1940s]. (Victor HJ 5). 78 rpm record album.
John F. Steiner Collection, Chicago Jazz Archive

Jelly Roll Morton, **Original Jelly Roll Blues**, arranged by Mel Stitzel. Chicago: Melrose Bros.
Music Company, 1927. Stock arrangement. Frank Gillis Collection, Chicago Jazz Archive

Jelly Roll Morton, **Black Bottom Stomp**, arranged by Elmer Schoebel. Chicago: Melrose
Bros. Music Company, 1926. Stock arrangement. Frank Gillis Collection,
Chicago Jazz Archive

The Austin High Gang and the Chicagoans

The Austin High Gang, 1923. Photograph by James Lanigan.
Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Brick salvaged from Gennett Record Studios, Richmond, Indiana on July 2, 1981.
Thomas H. Linnell Collection, Chicago Jazz Archive

Chicago and All That Jazz!, 1961. (Verve V 8441). LP.
Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Chicago Jazz, a Benefit Concert for the University of Chicago Jazz Archive,
1990. Poster. Chicago Jazz Archive

Chicago Style Jazz: The Original 1927-1935 Jazz Classics, [ca. 1952]
EP-45 rpm record album (Columbia B-482). Cover illustration by Ben Shahn. On loan from
Howard Solotroff, in memory of Barney Tefft (cornet) and Jerry Stein (drums)

Bud Freeman and Ray McKinley, **Atomic Era**. New York: Robbins Music Corporation, 1946.
Sheet music. John F. Steiner Collection, Chicago Jazz Archive

Husk O'Hare Orchestra, 1929. Photograph. Chicago Jazz Archive

Husk O'Hare's Super Orchestra, **You Gave Me Your Heart**, [1922]. (Gennett 4983-B).
78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

Jimmy McPartland, [date unknown]. Photograph. Inscribed to the Chicago Jazz Archive,
Sept. 5, 1990. Jimmy and Marian McPartland Collection, Chicago Jazz Archive

State Street

Advertisement for Williams & Piron music publisher from **The Chicago Defender**,
March 13, 1920. Photographic reproduction. From the Library's General Collection

Bernard Asbell, "Early Jazz Stands," in **Chicago**, October, 1955.
Robert G. Peck Collection, Chicago Jazz Archive

Shelton Brooks, **Some of These Days**. Chicago: Will Rossiter, 1910. Sheet music.
Chicago Jazz Archive

Warren "Baby" Dodds, [1932]. Photographic reproduction. Chicago Jazz Archive,
Source photograph courtesy of John F. Steiner





Pekin Cafe, ca, 1920

The Austin High Gang, 1923
Photograph by James Lanigan



Estelle Harris,
from the *Chicago Defender*
September 30, 1916

Anatie "Natty" Dominique, **The State Street Ramblers, Vol. 1, 1928**, [1970s].
(Herwin H 104). LP. Chicago Jazz Archive, Gift of the Visiting Committee
to the Department of Music

Vassar's "Scale Steppers," Lincoln Gardens, [1921]. Photographic reproduction.
Chicago Jazz Archive, Source photograph courtesy of John F. Steiner

Richard W. Manning, **Take Me to Dreamland**. Chicago: R.W. Manning, 1917.
Sheet music. Richard W. Manning Collection, Chicago Jazz Archive

Pekin Cafe, ca. 1920. Photographic reproduction from **That's Jazz: Der Sound des
20. Jahrhunderts**, Darmstadt, 1988. On loan from John F. Steiner

Royal Gardens, [date unknown]. Photographic reproduction. Chicago Jazz Archive,
Source photograph courtesy of John F. Steiner

Clarence and Spencer Williams, **Royal Garden Blues**, manuscript parts copied by
Sigmund H. Meyer, [after 1919]. Chicago Jazz Archive

Vaudeville and Movie Houses

"Count Basie Playing the Pipe Organ at Radio Station WHAS, Louisville, KY, February, 1947."
Photograph by Robert Steinau. Photographic reproduction from **The New Grove
Dictionary of Jazz**, New York: Grove's Dictionaries of Music, Inc., 1988.
From the Library's General Collection

"Earl Hines at the Leader House." Photographic reproduction from Stanley Dance,
The World of Earl Hines, New York: Da Capo Press, 1977.
On loan from Deborah L. Gillaspie and Frederick W. Sturm

"Erskine Tate's Vendome Theatre Orchestra, 1925." Photographic reproduction from
Black Beauty, White Heat: A Pictorial History of Classic Jazz, New York:
Da Capo Press, 1995. On loan from Deborah L. Gillaspie and Frederick W. Sturm

"Estelle Harris, Who Appears at the Grand Theater Next Week with Her Jass
Singers and Dancers," from **The Chicago Defender**, September 30, 1916.
Photographic reproduction. From the Library's General Collection

Grand Theater, [ca. 1930s]. Photographic reproduction.
Chicago Jazz Archive, Source photograph courtesy of John Steiner

"Jabbo" Smith, [ca. 1980s?]. Photograph. Chicago Jazz Archive

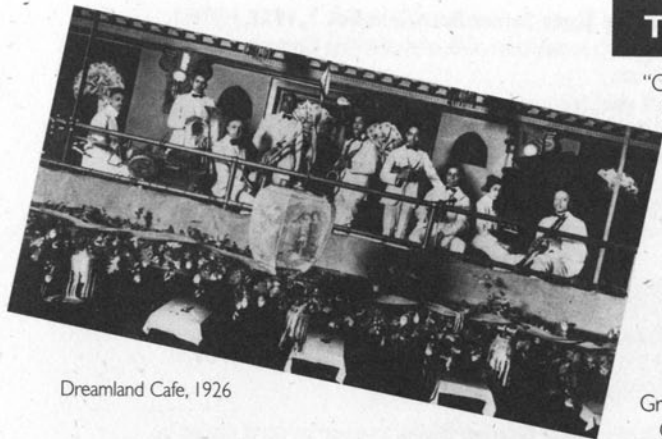
"Ma" Rainey, **The Voice of "Ma" Rainey**, [late 1920s]. (Paramount Album P 1).
78 rpm record album. John F. Steiner Collection, Chicago Jazz Archive

Chicago Jazz Spots, 1914-1928. Redrawn from the original map by Paul Eduard Miller
[and] Richard M. Jones, c1945. Photographic enlargement from *Esquire's Jazz Book*, 1946.
Chicago Jazz Archive

"Snowshoe" style foot cymbal, [ca. 1920s]. On loan from Deborah L. Gillaspie

Two Chinese temple blocks from a set of five, [ca. 1920s-1930s].
On loan from Deborah L. Gillaspie

Tambourine with calf head and Spanish jingles, [ca. 1900-1930].
On loan from Deborah L. Gillaspie



Dreamland Cafe, 1926

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The South Side Jazz Scene Relocates

"Club de Lisa." Photographic reproduction from **That's Jazz: Der Sound des 20. Jahrhunderts**, Darmstadt, 1988.

Colosimo's Cafe, [date unknown]. Photographic reproduction.
Chicago Jazz Archive, Source photograph courtesy of Dept. of Special Collections

Count Rich and his Broadcasting Orchestra, [1935?]. Photographs.
Chicago Jazz Archive

The Dance: Magazine of Stage and Screen, February, 1930.
On loan from John F. Steiner

Grand Terrace, Chicago, [ca. 1930s]. Photographic reproduction.
Chicago Jazz Archive, Source photograph courtesy of George Dixon, John F. Steiner,
and the Jazz Institute of Chicago

Art Hodes' Hot-Five, **Hot Jazz at Blue Note**, [1945]. (Blue Note album 103).
78 rpm record album. Chicago Jazz Archive

The Jazz Ltd. Album, [ca. 1950]. (Jazz Ltd. 101-401). 78 rpm record album.
Paul Romaine Collection, Chicago Jazz Archive

The Maroon Six of the University of Chicago at Lost Lake Resort in Wisconsin, 1924.
Photograph. Jimmy and Marian McPartland Collection, Chicago Jazz Archive

Savoy Ballroom, [ca. 1930s]. Photographic reproduction.
Chicago Jazz Archive, Source photograph courtesy of John F. Steiner

Stompin' at the Savoy, performed by Gene Krupa. Unpublished transcription disc.
On loan from John F. Steiner

Swing Saga, [ca. 1930s]. Poster for concert at Mandel Hall, University of Chicago.
Chicago Jazz Archive

The Development of Jazz Piano Music

W.C. Handy, **Boogie Woogie on St. Louis Blues**, performed by Earl Hines, [plus additional titles], [1944]. (V-Disc 424). 78 rpm V-Disc. On loan from John F. Steiner

Selections from the Gutter: Jazz Portraits from "The Jazz Record," edited by
Art Hodes and Chadwick Hansen. Berkeley: University of California Press, 1977.
Don DeMicheal Collection, Chicago Jazz Archive

Meade Lux Lewis, **Blues Boogie-Woogie**, [1940s]. (Asch 352). 78 rpm record album.
John F. Steiner Collection, Chicago Jazz Archive

Meade Lux Lewis and Albert Ammons Playing at a Rent Party, 1932.
Photographic reproduction. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Peter J. Silvester, **A Left Hand Like God: A Study of Boogie-Woogie**.
New York: Quartet Books, 1988. On loan from John F. Steiner



Clarence and Spencer Williams,
Royal Garden Blues,
manuscript parts copied by
Sigmund H. Meyer, after 1919



Louis Armstrong, [ca. 1950s-1960s]-Photograph by Rolf Ambor.

Jazz in the Entertainment Industry and the Press, 1917-1930

Advertisement for the Auditorium Theater, featuring Paul Whiteman, from **The Chicago Daily News**, October 16, 1925. Photographic reproduction. From the Library's General Collection

Bix 'n' Bing with the Paul Whiteman Orchestra, 1981. (ASV AJA 5005). LP. Thomas H. Linnell Collection, Chicago Jazz Archive

The Chicago Defender Building, [1996]. Photograph by Victor Cardell. Chicago Jazz Archive, Gift of Victor Cardell

"Dreamland Cafe 'Mecca' for Lovers of Amusement" from **The Chicago Defender**, February 14, 1920. Photographic reproduction. From the Library's General Collection

Gus Kahn, Ernie Erdman, Billy Meyers, and Elmer Schoebel, **Nobody's Sweetheart**, performed by Paul Whiteman and his Orchestra, [1930?]. (Columbia 2098-D). 78 rpm record album. Chicago Jazz Archive

"Race Artists to Sing for Victrolas" from **The Chicago Defender**, January 8, 1916. Photographic reproduction. From the Library's General Collection

John F. Steiner and Charles A. Sengstock, Jr., "A Chronological Survey of **The Chicago Defender** and **The Chicago Whip** from 1909 to 1930 on the Development of Jazz Music on Chicago's South Side," [1966]. Unpublished typescript. Jazz Institute of Chicago Collection, Chicago Jazz Archive

"Sunday Audiences Enjoy Music Feast" from **The Chicago Daily News**, October 19, 1925. Photographic reproduction. From the Library's General Collection

"Vendome Symphony Orchestra: Erskine Tate's Splendid Aggregation Very Popular on the Stroll" from **The Chicago Defender**, May 10, 1919. Photographic reproduction. From the Library's General Collection

The Big Band Era

Barrett Deems Orchestra Salute to Gene Krupa: Barrett & Friends Gene Krupa [and] Buddy Rich, [late 1940s-early 1950s]. Photograph. On loan from Deborah L. Gillaspie

"Benny Goodman & Roy Eldridge 'Swing Out' in Chicago June 22" from **The Bronzeville Gazette**, June 22, 1937. Photocopy. John F. Steiner Collection, Chicago Jazz Archive

Eddie Condon and his Orchestra, **We Called It Music**, 1947. (Decca album A 604). 78 rpm record album. Chicago Jazz Archive

Drum sticks endorsed by and received from Barrett Deems, [ca. 1970s]. On loan from Deborah L. Gillaspie

Duke Ellington and his Orchestra, **Jazz Party in Stereo**, [ca. 1955-1965]. (Columbia GCB 50). 7" reel-to-reel tape. On loan from John F. Steiner

5—REMARKABLE SONGS—5
SEASON'S BIGGEST HITS!

"MAMMY'S COO COO," 35C BY CLARENCE WILLIAMS AND J. P. STEELE

"PLAY 'EM FOR MAMMA, SING 'EM FOR ME," 15C BY CLARENCE WILLIAMS

"BABY, WON'T YOU PLEASE COME HOME," 15C BY CLARENCE WILLIAMS AND CHARLES WARFIELD

"SUGAR BLUES," 15C BY CLARENCE WILLIAMS AND LUCY FLETCHER

"ROYAL GARDEN BLUES," 35C BY CLARENCE WILLIAMS AND SPENCER WILLIAMS

"HOME OF JAZZ"

WILLIAMS & PIRON, PUBLISHERS

3129 STATE ST. CHICAGO, ILL.

DON'T FAIL TO VISIT—

SHORR'S PLACES OF AMUSEMENT

ENTERTAINER CAFE

35TH ST. AT INDIANA AVE.

JOHN H. WICKLIFFE'S FAMOUS GINGER BAND

PLAYS THE MUSIC FOR THE DANCING. SOME BAND

WHEN ON THE STROLL DON'T FAIL TO VISIT THE POPULAR

DE LUXE GARDENS, 3503 State St.

HEAR THE GIRLS SING. HEAR THE BAND PLAY

Advertisement for Williams and Piron music publisher from **The Chicago Defender**, March 13, 1920

Benny Goodman and Irving Kolodin, **The Kingdom of Swing**.
New York: Stackpole Sons, 1939. On loan from John F. Steiner

Fletcher Henderson and his Orchestra, **"Live" at the Grand Terrace, Chicago, 1938**,
1993. (Jazz Unlimited JUCD 2053). Compact disc. On loan from John F. Steiner

Joseph A. Livingston, Irving Melsher, and Jack Wolf, **Any Old Time [I'm Feeling Blue]**,
performed by the King Cole Trio, [plus additional titles], [1945]. (V-Disc 235). 78 rpm V-Disc.
On loan from John F. Steiner

Music example of swing phrasing in the Count Basie rhythm section.
Photographic reproduction from **Die Musik in Geschichte und Gegenwart**, 2nd ed.,
Kassel: Bärenreiter, 1994. From the Library's General Collection

Jazz Criticism Since 1930

Czech Jazz, [ca. 1965]. Unpublished 7" reel-to-reel tape. Don DeMicheal Collection,
Chicago Jazz Archive

down beat, March 6, 1957. Chicago Jazz Archive

Esquire's Jazz Book, 1946. Chicago Jazz Archive

Robert Goffin, **Jazz: From the Congo to the Metropolitan**.
Garden City, NY: Doubleday, Doran, & Co., 1944. Chicago Jazz Archive

Letter from Eric T. Vogel to Don DeMicheals [sic], July 16, 1965.
Don DeMicheal Collection, Chicago Jazz Archive

Nestor R. Ortiz Oderigo, **Perfiles del jazz**. Buenos Aires: Ricordi, 1955.
On loan from John F. Steiner

Hughes Panassié, **Hot Jazz: The Guide to Swing Music**. New York: M. Witmark
& Sons, 1936. On loan from John F. Steiner

Hughes Panassié, **Le jazz hot**. Paris: Editions R-A. Corrèa, 1934.
On loan from John F. Steiner

Hughes Panassié, **Louis Armstrong**. Paris: Éditions de Belvédère, 1947.
On loan from John F. Steiner

That's Jazz: Der Sound des 20. Jahrhunderts. Darmstadt, 1988.
On loan from John F. Steiner

New Orleans Revival

"Eddie Condon: Plunker Extraordinary," caricature in **Humor-esq**, March 1946.
Chicago Jazz Archive

Eddie Condon's Jazz Concert Orchestra, [1944]. (Associated Recorded Program
Service 60,635). LP transcription disc. On loan from John F. Steiner



Chicago Style Jazz [ca. 1952] (Columbia B-482)



"Count Basie Playing the Pipe Organ at Radio Station WHAS,
Louisville, KY, February, 1947." Photo by Robert Steinau.

Dixieland Jazz Concerts, [ca. 1950s]. Poster advertising the Red Arrow.
Robert Peck Collection, Chicago Jazz Archive

Shelton Brooks, *Some of These Days*,
Chicago: Will Rossiter. 1910

Greetings [from] Franz Jackson and the Original Jass All-Stars, [after 1956].
Picture postcard. Robert Peck Collection, Chicago Jazz Archive

Caricature of Jimmy Granato by Muggsy Dawson, [ca. 1950s].
Jimmy Granato Collection, Chicago Jazz Archive

Lil Hardin Armstrong and her Orchestra, 1961. (Riverside RLP 401). LP.
Robert Peck Collection, Chicago Jazz Archive

Mamma Yancey, Art Hodes, and Jimmy Granato at Seymour's Jazz Concerts,
[ca. 1950s]. Photograph. Jimmy Granato Collection, Chicago Jazz Archive

Red Arrow: Where Jazz is King, [ca. 1950s]. Brochure.
Robert Peck Collection, Chicago Jazz Archive

Seymour's Complete Long Playing (33 1/3) Jazz Catalog.
Chicago: Seymour Record Company, 1951. Chicago Jazz Archive

The Very Finest in Dixieland Music, [ca. 1950s]. Picture postcard advertising
the Red Arrow. Robert Peck Collection, Chicago Jazz Archive



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Bop and Modern Jazz

Boyd Raeburn and his Orchestra. Rev. ed. [S.l.]: Jazz Discographies Unlimited, 1972.
On loan from John F. Steiner

Chicago Tribune Magazine, February 25, 1996. Chicago Jazz Archive

Bill Evans, **The Complete Riverside Recordings**, 1987.
(Riverside RCD 018-2). Compact disc. From the Library's
General Collection

Robert S. Gold, **A Jazz Lexicon**. New York: Alfred A. Knopf,
1964. On loan from John F. Steiner

Benny Goodman, **Good Enough to Keep**, performed by the
Benny Goodman Sextet, [1944]. (V-Disc 33). 78 rpm V-Disc.
On loan from John F. Steiner

Lennie Tristano, [1946?]. (Keynote album 147).
78 rpm record album.
John F. Steiner Collection, Chicago Jazz Archive

Portraits in Jazz, 1957. (Masterseal MS 75). LP.
Robert Peck Collection, Chicago Jazz Archive

Irving Sablosky, "Jazz, Chicago Style, 1956," in **The Chicago Daily News**,
February 25, 1956. Robert Peck Collection, Chicago Jazz Archive

Willie Pickens, [1987]. Photograph by B. P. Sparrow.
Chicago Jazz Archive, Gift of Willie Pickens

RECORDS

JANIS, ELSIE, comedienne
Elsie Janis is one of the most charming and gifted women on the American stage, and whatever she undertakes it is sure to be a finished piece of character delineation. Miss Janis was one of the stars of the "Lady of the Lilies" production of Montebello, N.Y. feature
Russian Folk Song and Kalinka—Russian Folk Song and Koblebnia—Russian Folk Song—At National Air—See "National Airs—Japan"

VIS, HAROLD, Tenor
and Mary of Argyle (Nelson) Harold Jarvis
Bay of Biscay (Davy) and Christ Arose (Lowry) Hayden Q116
Beautiful Isle of Somewhere (Fearnis) and Bay of Biscay (Davy) Harold Jarvis 160

JAZZ BAND RECORDS

At the Jazz Band Ball—One-Step	and Ostrich Walk—Fox Trot—Dixieland Jazz Band	18457	10
Beale Street Blues—Fox Trot and Old Grey Mare—Fox Trot—Fuller's Jazz Band		18369	10
Bluin' the Blues—Fox Trot and Sensation Rag—One-Step—Dixieland Jazz B		18483	10
Coon Band Contest—Fox Trot and Li'l Liza Jane—One-Step—Fuller's Jazz B		18394	10
Dixieland Jazz Band and Livery Stable Blues Fox Trot—Orig. Dixieland Jazz B		18255	10
Li'l Liza Jane—One-Step and Coon Band Contest—Fox Trot—Fuller's Jazz Band		18394	10
Livery Stable Blues and Dixieland—One-Step—Original Dixieland Jazz Band		18255	10
Old Grey Mare and Beale Street Blues—Fox Trot—Fuller's Famous Jazz Band		18369	10
Ostrich Walk—Fox Trot and At the Jazz Band Ball—Dixieland Jazz B		18457	10
Sensation Rag—One-Step and Bluin' the Blues—Fox Trot—Dixieland Jazz B		18483	10
Skeleton Jangle—Fox Trot and Tiger Rag—One-Step—Dixieland Jazz Band		18472	10
Slippery Hank and Yah-de-dah—Fox Trot—Fuller's Famous Jazz Band		18321	10
Tiger Rag—One-Step and Skeleton Jangle—Fox Trot—Dixieland Jazz Band		18472	10
Yah-de-dah and Slippery Hank—One-Step—Fuller's Famous Jazz Band		18321	10
Jean (Stanton-Burleigh)	Evan Williams	64280	10
Jean MacNiell—Scotch Specialty	Harry Lauder	60021	10
ENSEN, ADOLF—See "Murmuring Zephyrs"			
usalem—Sacred Song (Parker)	Frank C. Stanley		10
lsior (Balfe)	Reinald Werrenrath and Harry Macdonough		10
the Golden (Ewing)	Trinity C		10
Almighty King (Wesley)	Tri		10
lie (I Know You Are Pretty) E			10

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The Complete Recordings of the Stan Getz Quintet with Jimmy Raney, [1990?]. (Mosaic MD3 131). LP. From the Library's General Collection

Roy Eldridge, [ca. 1970s]. Reproduction of a photograph by Valerie Wilmer. Chicago Jazz Archive

Duke Ellington and his Famous Orchestra in Concert. Postcard advertising a concert sponsored by *down beat*, postmarked January 10, 1946. Robert Peck Collection, Chicago Jazz Archive

Duke Ellington with his Greatest Band of All Times. Postcard advertising an engagement at the Blue Note, postmarked October 13, 1949. Robert Peck Collection, Chicago Jazz Archive

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Advertising postcard for Mother Blues, featuring Lester Young on March 20, 1966. Chicago Jazz Archive

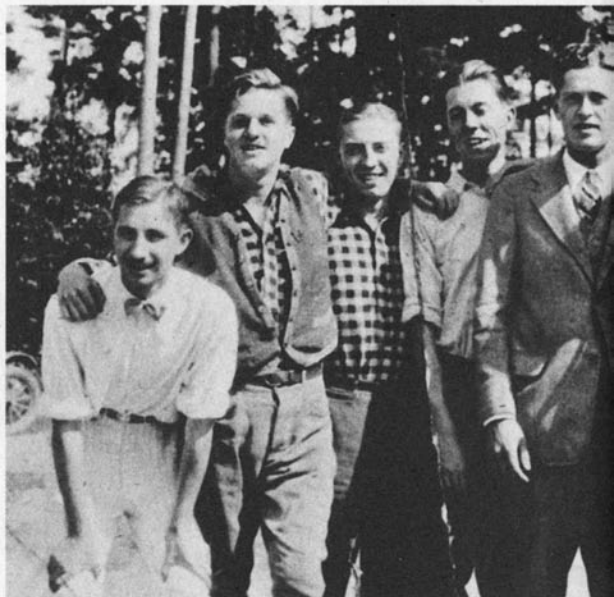
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Miles Davis, **The Complete Live at the Plugged Nickel, 1965**, 1995. (Columbia CXX 66955). Set of 7 compact discs. From the Library's General Collection

Flyer for the Charlie Parker Memorial Concert at Birdhouse on March 12, [1962?]. Chicago Jazz Archive



"Club de Lisa"



The Maroon Six of The University of Chicago at Lost Lake Resort in Wisconsin, 1924

Flyer for the Chicago Jazz Showcase, featuring Johnny Griffin, et al., on March 12, [1960?].
Chicago Jazz Archive

Roscoe Mitchell of the Art Ensemble of Chicago, [ca. 1960s]. Photograph.
Chicago Jazz Archive

Postcard for Jazz Soul '65 at The Window on October 3, [1965].
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Program for a performance by the Troy Robinson Sextet, [ca. late 1960s-1970s].
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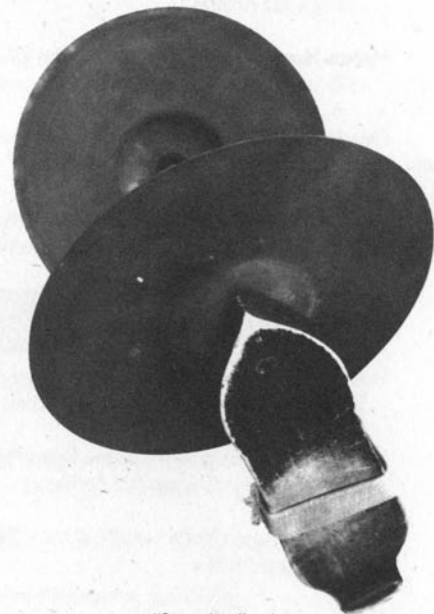
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"Snowshoe" style
foot cymbal,
[ca. 1920]

John Corbett, "Tenacity: Fred Anderson, Von Freeman & the Chicago Tenor Tradition" in **Down Beat**, July 1996. On loan from Deborah L. Gillaspie

Benny Goodman on "Soundstage: The World of John Hammond," aired September 1975 on PBS. Photoreproduction from contact sheet. Chicago Jazz Archive

Benny Goodman and Red Norvo on "Soundstage: The World of John Hammond," aired September 1975 on PBS. Photographic contact sheet. Chicago Jazz Archive

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Association for the Advancement of Creative Musicians, [ca. 1990s].
 Photograph by Don Getsug. On loan from the Association for the Advancement
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Bumper sticker for the Association for the Advancement of Creative Musicians, [1995].
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Chicago Jazz Festival program, 1988. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Anatie "Natty" Dominique, **Yalta-Jive,** [1981]. Photograph of clarinet part manuscript.
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Jazzgram, April 1996. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Mwata Bowden, 1996. Photograph by Don Getsug. On loan from Mwata Bowden

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Poster for the University of Chicago Jazz X-tet concert on May 23, 1996.
On loan from the Association for the Advancement of Creative Musicians

Proclamation by Mayor Harold Washington of Chicago acknowledging the twentieth anniversary of the Association for the Advancement of Creative Musicians, May 2, 1985.
On loan from the Association for the Advancement of Creative Musicians

Program for **Women of the New Jazz** at the HotHouse on April 7-9, 1994.
On loan from the Association for the Advancement of Creative Musicians

Ravinia Festival 1996 season program.
Gift of Deborah L. Gillaspie and Frederick W. Sturm

Richard Rodgers, **My Funny Valentine**, arranged by Prince Shell.
Unpublished manuscript parts. Jazz Institute of Chicago Collection, Chicago Jazz Archive

Samana, [ca. 1990s]. Photograph.
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The Green Mill Lounge, July 27, 1996. Photograph by Deborah L. Gillaspie.
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The Jazz Showcase at the Blackstone Hotel, November 1995. Photograph by Deborah L.
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The Jazz Showcase at 59 W. Grand Avenue, July 1996. Photograph by Deborah L. Gillaspie.
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Willie Pickens at The Green Mill Lounge, July 27, 1996. Photograph by Deborah L. Gillaspie. Gift of Deborah L. Gillaspie, Chicago Jazz Archive

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World Wide Web

The Chicago Jazz Archive can be found on the World Wide Web at:
<http://www.lib.uchicago.edu/LibInfo/Libraries/CJA/>. Included are bibliographies, information about holdings, and links to other jazz-related websites.

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