THE NEW YORK RECORDINGS OF

JELLY ROLL MORTON

AND HIS ORCHESTRA /
AND HIS RED HOT PEPPERS

An Annotated Tentative Personnelo - Discography

MORTON, 'Jelly Roll', real name: Ferdinand Lemott, piano, composer, arranger, vocal Born: New Orleans, Louisiana, 20th October, 1890
Died: Los Angeles, California, 10th July, 1941

Morton´s imagination led him to apply a smoke-screen around hard and fast details of his origin He gave his original name as Ferdinand Joseph La Menthe, and said that he had taken the name Morton from a step-father. …… He played guitar and trombone a little before specialising on piano. …… Organised band that toured throughout California, reverted to solo piano for brief sojourn in Tijuana, worked in San Diego (1921), then returned to Los Angeles, gigged at the Jump Steady Club and led a short-lived career as a boxing promoter. Moved back to Chicago in 1923, recorded with The New Orleans Rhythm Kings (July 1923). During the next five years remained based in Chicago, regularly organised own recording sessions including the first of the Red Hot Peppers, and for a time worked as staff arranger for the Melrose Publishing House. During this period Morton rarely played in Chicago, he did, however, do regular touring, usually fronting a band, very occasionally working as a sideman under other leaders. He toured briefly as second pianist in Fate Marable´s Band (c. 1924) and for one short period worked in South Bend, Indiana, Davenport, Iowa, etc., with W.C. Handy, who fronted Morton´s Band (and occasionally played cornet). Later, Morton did regular tours on the M.C.A. circuit, fronting bands led by pianist Gene Anderson, pianist Henry Crowder (summer 1927). Later that year fronted the Alabamians on tour. Moved to New York (c. February 1928), played residency at the Rose Danceland, during summer of 1928 and did extensive recording. In late 1928 organised own big touring band, during 1929 and 1930 did extensive touring: York, Pennsylvania; Pittsburgh; Baltimore; through the New England States and Ohio, etc.. The band was variously billed as the Red Hot Peppers or Jelly Roll Morton and his Chicago Syncopators. Morton settled in New York during the early 1930s, lost most of his money in an ill-fated cosmetics business, but continued to play regularly. Led own Orchestra at the Checker Club, Harlem (April 1931), headed own 'Speeding Along' revue, Jamaica Theatre, New York (May 1931), led at the Lido Ballroom, New York (October 1932), also accompanied Lillyn Brown in 'Headin´ for Harlem' show and played briefly in Laura Prampin´s Orchestra at Coney Island. Played occasionally at Pod´s and Jerry´s, New York, then became resident pianist at The Red Apple Club (7th Avenue and 135th Street), whilst working there took part in recording session organised by Wingy Manone (August 1934). Again led own touring band in 1935-6, then settled in Washington, D.C.. After a period of musical inactivity he began playing athe Jungle Club in Washington from late 1936 until a brief return to New York in September 1938. (From May until July 1938 took part in regular recording sessions for the Library of Congress.) Settled in New York from late 1938, organised publishing company and did several recording sessions, also did occasional igs leading own small band until forced to restrict activities through ill health. Moved to California in late 1940, formed new music company and organised own small group (this led to a dispute with the local musicians´ union and Morton was subsequently fined $45). Early in 1941 his health began to fail rapidly, he entered a private sanatorium in June 1941, but soon returned home. He was subsequently admitted to the Los Angeles Country General Hospital shortly before his death. (J. Chilton, Who´s Who of Jazz)

This personnelo-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.
Personnels are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: Jelly Roll Morton
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Jelly Roll Morton*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: unknown
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Jelly Roll Morton)*

When feeling certain without a musician´s documented presence, I have not refrained from altering Rust´s statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

Listed in this series are Jelly Roll Morton´s recordings made in New York or in the adjacent East, only. They are mainly made with musicians of the Harlem jazz environment, and are quite different from Morton´s music recorded in Chicago.

JELLY ROLL MORTON AND HIS RED HOT PEPPERS / ORCHESTRA

001 **JELLY-ROLL MORTON´S RED HOT PEPPERS** New York, Jun. 11, 1928
Ward Pinkett – tpt; Geechie Fields – tbn; Omer Simeon – clt;
Jelly Roll Morton – pno; Lee Blair – bjo; Bill Benford – bbs; Tommy Benford – dms

45619-2	Georgia Swing	Vic V-38024,	JSP CD 324
45620-3	Kansas City Stomps	Vic V-38010,	JSP CD 324
45621-3	Shoe Shiner´s Drag	Vic 21658,	JSP CD 324
45622-2	Boogaboo	Vic V-38010,	JSP CD 324
45623-1	Shreveport	Vic 21658,	JSP CD 324
45623-2	Shreveport	Vic 21658,	JSP CD 325
45624-2	Mournful Serenade	Vic V-38024,	JSP CD 324
45625	Honey Babe	Vic unissued,	not on LP/CD
45626	Sidewalk Blues	Vic unissued,	not on LP/CD

Composer credits: 45619 (J.R. Morton – S. Pecora); 45620 (Jelly-Roll Morton); 45621 (Ferd. Morton); 45622 (Jelly-Roll Morton); 45623 (Ferd. Morton); 45624 (Joseph Oliver)

These initial New York recordings by Jelly Roll Morton´s Red Hot Peppers belong to the really essential classic jazz records. Every jazz collector owning a LP/CD of Morton´s works knows these titles. Little needs to be said about these generally known jazz classics. Yet, they do not belong to Morton´s Red Hot Peppers´ works of Chicago origin, standing in the New Orleans tradition, but – as most of their players are part of the contemporary Harlem group of musicians – represent a different way of jazz expression. For this session, Morton employed a working band of the Harlem scene: Bill Benford´s Orchestra, working mainly in the "Taxi Dance School" environment. It is interesting to note that Morton chose just this band for executing his own musical ideas. He had yet joined the Rose Danceland staff as singer/pianist, and conducted the Benford band sometimes when performing his – Morton´s – tunes and arrangements. Only, that he added a clarinettist of his own choice: New Orleanian clarinet virtuoso Omer Simeon. This player took over a decisive role for Jelly´s conception in the band context.
'Georgia Swing' might in fact be one of the earliest use of the word "Swing" in jazz music. Also, it makes use of a fore-ward looking musical element of jazz music: the riff. The only "melody" of the 16-bar theme chorus is a riff played consecutively eight times. The final chorus then also is made up of a riff played three times in the first half of the chorus, and a second very sparce one, played two times in the second part. This tune is also known as 'She´s Crying For Me' as composed by Santo Pecora, trombonist of the 1925 New Orleans Rhythm Kings, and preserve on record in two versions. But mind Morton´s much more modern handling of the item!
'Kansas City Stomps' was recorded as a piano solo – without the final 's' in its title - in Morton´s second solo recording session in July 1923. At these early solo sessions, Morton had cut many of his early piano compositions, so as to preserve them for anybody´s pleasure in the future. In this band variation he has the tune adapted for the Benford band with himself at the piano. The band is driving hard and Tommy Benford has to keep them in time by force. Very nice is the introduction with it´s four octave downward jumps – allotted to the four wind-instruments.
'Shoe Shiner´s Drag' aka 'London Blues' of earlier times is one of Morton´s classic compositions in blues form/harmony. Amazing is the ensemble playing with magnificent Ward Pinkett and his virtuoso clarinet counter-part Simeon. Trombonist Fields is rather reticent in his growl playing, and he seems to lack some experience as a Southern free ensemble musician. The rhythm section works very well under Morton´s guidance. I assume that Morton demanded the use of brushes for most of the drum work, here.
'Boogaboo' with its repetitious chords is a pensive tune in 16-bar AA form and serves as a slow base for the improvisers. There is one ensemble chorus at the end of the title. Very nice is Morton´s accompaniment of the soloists … and the fife finale – or the final fife.
'Shreveport' is played by Simeon, Morton and Tommy Benford in trio form, and the whole affair swings, with Benford stumbling a bit, sometimes. Great Omer Simeon on his clarinet.
'Mournful Serenade' has Geechie Fields added to this trio making it a quartet to play a harmonically advanced blues number, giving the drummer the opportunity to show off his hi-hat and his choked cymbal.
While 'Honey Babe' has Pinkett, Morton and T. Benford, we are prevented from having a listen, as – unfortunately - the last two titles of this session are – and remain – unissued. What a great pity!
I´d like to retain from naming the ad-lib soloists!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Ward Pinkett (tp); Geechie Fields (tb); Omer Simeon (cl); Jelly Roll Morton (p); Lee Blair (g); Bill Benford (tuba); Tommy Benford (dm)
*- Rust*2,*3,*4,*6: Ward Pinkett (tpt); Geechie Fields (tbn); Omer Simeon (clt); Jelly Roll Morton (pno); Lee Blair (bjo); Bill Benford (bbs); Tommy Benford (dms). Simeon, Morton, Tommy Benford only on 45623; Fields, Simeon, Morton, T. Benford only on 45624; Pinkett, Morton, T. Benford only on 45625.*
- L. Wright, Mr. Jelly Lord: Ward Pinkett, t; Geechie Fields, tb; Omer Simeon, cl; Jelly Roll Morton, p; Lee Blair, bj; Bill Benford, bb; Tommy Benford, d. On 45623 Simeon, Morton, Tommy Benford only; on 45624 Fields is added to this trio; on 45625, Pinkett, Morton and Tommy Benford only. Victor advert
- L. Wright, Mr. Jelly Lord: Victor advert in Chicago Defender, 29 Dec. 1928 for Vic 21658: "Here´s a draggin´ blues. I mean draggin´. Slower than crawlin´ out of bed in the morning. A brown-eyed mamma slides ´cross the floor right into her papa´s arms. Boiling bass notes that´ll stew a trombone. Come in and hear all these red hots – soon!" Now we know - KBR!
Notable differences of takes (from L. Wright, Mr. Jelly Lord and KBR):
45623-1: middle break in last C strain: dms stop on beat one;
45623-2: Middle break in last C strain: dms do not stop but continue playing on cymbal
45624: Since take -1 of this title is unissued no difference to take -2 can be determined.

002 **JELLY-ROLL MORTON AND HIS ORCHESTRA** New York, Dec. 06, 1928
Ed Anderson, Edwin Swayze – tpt; William Kato – tbn;
Russell Procope – alt, clt; Paul Barnes – alt, sop; Joe Garland – ten;
Jelly Roll Morton – pno; Lee Blair - gtr; William 'Bass' Moore – bbs; Manzie Johnson – dms

48433	Everybody Loves My Honey Now	Vic unissued	not on LP/CD
48434-1	Red Hot Pepper	Vic V-38055,	JSP CD 322
48435-3	Deep Creek	Vic V-38055,	JSP CD 322
48436	You Oughta See My Gal	Vic unissued	not on LP/CD

Composer credits: 48434 (Morton); 48435 (Morton)

This recording session is Morton´s second one in New York. But while he used a New Orleans type of instrumentation/personnel for the former session, he assembled a big band personnel for this one. It may have seemed opportune to Morton in New York. But this instrumentation needed scores which he had prepared already for New York demands.
Thus, 'Red Hot Pepper' shows an interesting early effort of big band arrangement by Jelly Roll, combining an over-all structure of ad-lib parts mixed up with scored brass breaks, sparsely harmonized backgrounds for the soloists, hot instrumental breaks, and an almost chaotic ensemble ride-out.
Beautiful solos by Procope on "Creole" clarinet, both trumpeters – Swayze in his hot Oliver staccato manner and Anderson´s legato swing, the most interesting and robust William Kato, and the driving and essential tenor sax of a forceful Joe Garland. Garland obviously trying out his abilities on the tenor sax, leaving the alto aside. But where is Paul Barnes? His soprano sax should be recognised from its high soprano sounds notorious in the second title. But there are none. For me, this would mean that he plays alto in the ensembles and below the soloists in 'Red Hot Pepper'! Thus, the personnel should be amended as above. Guitarist Lee Blair is not accustomed to play ad-lib guitar, yet, and his breaks sound amateurish and thin. The first trumpet solo in 'Red Hot Pepper' obviously is by Edwin Swayze, played in a rhythmically tense and rigid style, whereas the second solo and the ride-out of the last chorus is by Southerner Ed Anderson, playing flexibly and with sentiment. Astonishing is tuba player William 'Bass' Moore with his very retained but singing tuba style, mostly playing sustained long notes, melodious and with great feeling and a silken tone. There is no staccato rhythm here. And not to forget Manzie Johnson´s forward pointing brushes rhythm.
'Deep Creek' is a 12-bar blues tune with organ-like backgrounds by brass or reeds – and the soft tuba. This all below a row of fine solos by Anderson, a wonderful smooth and masculine Billie – or rather William – Kato on trombone, he himself a respected bandleader in the Harlem taxi-dance scene. Then there is Paul Barnes from New Orleans performing a very sensitive soprano sax solo in fine Southern style. Morton propelling pace in his solo, followed by Procope´s soaring bluesy clarinet – great 'Bass' Moore below him - and Barnes´ fine soprano over the final ensemble.
Notes:
*- Rust*2: Ed Anderson, Edwin Swayzee (tpts); William Cato (tbn); Russell Procope (clt); Paul Barnes (sop); Joe Garland (ten); Jelly Roll Morton (pno); Lee Blair (bjo); William Moore (bbs); Manzie Johnson (dms).*
*- Rust*3: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl -as; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.*
*- Rust*4,*6: Ed Anderson, Edwin Swayzee -t; William Cato -tb; Russell Procope -cl; Paul Barnes -ss; Joe Garland -ts; Jelly Roll Morton -p; Lee Blair -g; Bass Moore -bb; Manzie Johnson -d.*
- J.R.T. Davies, L. Wright, Morton´s Music: "The personnel for this group was first established by Ken Hulsizer many years ago in a series of interviews with Morton and confirmed by later interviews with other members of the band. However, Anderson´s name does not appear in the published transcript of the Morton interviews and in view of the fact that Pinkett was a regular member of the group we wonder if he was in fact present. We have noted earlier that the first trumpet solo on 'Red Hot Pepper' bears a resemblance to the work of Punch Miller on the Levee Serenaders sides (now accepted to be Edwin Swayze – KBR) and would point out that Doc Cheatham recalled this year (1968 – KBR) that Pinkett was frequently employed because of his ability to emulate other trumpet styles."
- L. Wright, Mr. Jelly Lord, p. 60: Edward Anderson, Edwin Swayze, t; William G. Kato, tb; Russell Procope, cl, as; Paul Barnes, ss; Joe Garland, ts; Jelly Roll Morton, p; Lee Blair, g; William Moore, bb; Manzie Johnson, d.
- www.doctorjazz.co.uk: Ed Anderson, Edwin Swayze (tp); William Cato (tb); Russell Procope (cl -as); Paul Barnes (ss -as); Joe Garland (ts); Jelly Roll Morton (p); Lee Blair (bj); William Moore (bb); Manzie Johnson (d).
Soloists ad-lib:
48434: RP clt 1+1; JRM pno 2; LB gtr 2 + 2 + 2; RP clt 2 + 2 + 2; ES o-tpt 4+15; JRM pno 1+16; RP clt+JG ten in ens 2 + 2 + 2; WK o-tbn 4; RP clt 14; JG ten 14; EA o-tpt 14; EA o-tpt lead+ens 16
48435: EA o-tpt 12; WK o-tbn 12; PB sop 12; JRM pno 12; RP clt 12; PB sop in ens 12

003 **JELLY-ROLL MORTON AND HIS ORCHESTRA** Camden, N.J. Jul. 09, 1929

Walter Briscoe, Boyd 'Red' Rosser – tpt; Charlie Irvis – tbn;
George Baquet – clt; Walter 'Foots' Thomas, Paul Barnes – alt, clt; Joe Thomas – ten, clt;
Jelly Roll Morton – pno; Barney Alexander – bjo; Harry Prather – bbs; William Laws – dms;
Walter Foots' Thomas - arr

49452-1	Burnin´ The Iceberg	Vic unissued on 78,	JSP CD 325
49452-2	Burnin´ The Iceberg	Vic V-38075,	JSP CD 322
49453-1	Courthouse Bump	Vic unissued on 78,	JSP CD 325
49453-2	Courthouse Bump	Vic V-38093,	JSP CD 322
49454-1	Pretty Lil	Vic unissued on 78,	JSP CD 325
49454-2	Pretty Lil	Vic V-38078,	JSP CD 322

Composer credits: 49452 (Jelly-Roll Morton); 49453 (Jelly-Roll Morton); 49454 (Jelly-Roll Morton)

When bearing in mind Jelly Roll Morton´s great Red Hot Peppers recordings of 1926, these recordings with a "fashionable" big band appear as a decline. The 1926 band was a star-studded formation, and here now, Morton seemed to struggle to catch up with the modern developments. Yet, he did not succeed at all. This band has nothing of the refinement and freshness of the Harlem bands of the time, nor of his own bands of three years ago. And a couple of unknowns were playing, together with some musicians of days gone-by. With pity I have to see Irvis as one of the latter.
The personnel is established as above (see Laurie Wright below, and Storyville 102-204 and 135-91), after years of research and discussion (see L. Wright, Mr. Jelly Lord, p.63 – 65).
Boyd Rosser is the hot trumpet soloist, Irvis is far from his earlier stylistic individuality, and George Baquet – one of the old Creole New Orleans school – is far from performing a swinging and free-wheeling clarinet part. Instead, he plays wooden and stumbling lines without charm and musicianship, remembrances possibly of the leader´s past in New Orleans. His fellow-citizen Paul Barnes instead, delivers beautiful alto solos in the famed New Orleans flowing and legato saxophone manner. Walter 'Foots' Thomas was responsible for writing the saxophone harmony parts, while his brother Joe Thomas plays tenor sax (Walter switched to tenor sax not earlier than when joining the Cab Calloway band. L. Wright is wrong naming Joe Thomas as alto saxophonist on this session´s band photo (see Wright, Mr. Jelly lord, p.68). Actually, Walter 'Foots' Thomas is the altoist, sitting between tuba and trombone on the photo, while Joe Thomas plays tenor! While we are

with the photo: Boyd Rosser is the tall trumpet-player standing behind Joe Thomas.) It is sad that Joe Thomas is not given any solos on his tenor-sax.
Morton is the only pianist at all these three recording sessions, according to Paul Barnes in L. Wright, Mr. Jelly Lord, p.64. The frequently named Rod Rodriguez – seen as pianist on the band photo - seems to have been an aid only when training the band.
Barney Alexander, whose last name had been remembered also by Paul Barnes, plays a strong and unobtrusive banjo, whereas Harry Prather on his tuba is given a lot of solo spots which he plays assured and with good tone, and he also plays most interesting bass lines that may be arranged or possibly ad-lib. Only the drummer leaves much to be desired in his perpetual and boring use of bass-drum on one and three, but this may possibly even be a demand of Morton. His cymbal playing is exact and obviously as requested by the arrangements, using a beautifully sounding crash cymbal, rather large for the time, and probably manufactured by the Zildjian company.
'Burning The Iceberg' has a 12-bar verse AA and a 16-bar chorus AABA. The arrangement is quite simple, as is the ad-lib performance.
'Courthouse Bump' then brings a much more interesting structure and notable improvisatory contributions by the tuba, the muted trumpet of Boyd Rosser and of Charlie Irvis´ trombone, and finally New Orleanian Paul Barnes on alto. Morton has a nice short solo, and the ad-lib chorus at the end has a free but not chaotic ensemble.
'Pretty Lil' starts with a rousing brass chorus and includes a strong trombone chorus by Charlie Irvis (quite at the end of his career) and too much of George Baquet´s stumbling clarinet, but finally a strong and fiery solo from Rosser´s trumpet. It really is astonishing that this player does not appear anywhere else on a jazz recording but on these Morton and his Orchestra sides, only.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Red Rositer, Briscoe, 'Horsecollar' Draper (tp); Charlie Irvis (tb); George Baquet (cl); Joe Thomas, Walter Thomas, Paul Barnes (s); Jelly Roll Morton or Rod Rodriguez (p); Barney (bj); Harry Prather (tuba); William Laws (dm)
*- Rust*2: Red Rossiter, Briscoe Draper (tpt); Charlie Irvis (tbn); George Baquet (clt); Paul Barnes (sop); Joe Thomas (alt); Walter Thomas (ten); Jelly Roll Morton and/or Rod Rodriguez (pno); Barney ---- (bjo); Harry Prather (bbs); William Laws (dms)*
*- Rust*3,*4: Red Rossiter -?Barclay S. "Horsecollar" Draper or Walter Briscoe -2t; Charlie Irvis -tb; George Baquet -cl; Paul Barnes -ss; Joe Thomas -as; Walter Thomas -ts; Jelly Roll Morton -solo p; Rod Rodriguez – ensemble p; Barney Alexander -bj; Harry Prather -bb; William Laws -d.*
*- Rust*6: Boyd "Red" Rossiter, Walter Briscoe, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Joe Thomas, as; Walter Thomas, ts; Jelly Roll Morton, solo p, dir; Rod Rodriguez, ensemble p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.*
- L. Wright, Mr. Jelly Lord: ?David Richards, Boyd "Red" Rosser, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Walter Thomas, as; Joe Thomas, ts; Jelly Roll Morton, p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.
- Storyville 102, p.204: Al Vollmer: "Boyd Rosser … did confirm that the photo (Keepnews/Grauer, PHoJ, p.64 - KBR) was taken in the Victor studio at the time of the recording, confirmed his own presence – he still bears a close resemblance to the taller trumpet man, so I am satisfied that he is right – and identified all the other men without prompting save for Paul Barnes whom he remembered only as a "New Orleans boy". He too named the shorter trumpet player as Walter Briscoe, so I feel that if we add these names to those given in the book we now, finally, have the personnel which made the Camden sides in 1929."
Soloists ad-lib:

49452:	*GB clt obl 8 + 8; PB alt 16 + 16; GB clt 16; BR o-tpt 16; GB clt over ens 16*
49453:	*BR m-tpt 8; CI o-tbn 8; GB clt obl 16; PB alt 8; GB clt 8; JRM pno 8; BR o-tpt obl*
49454:	*GB clt obl 16; CI o-tbn 16; GB clt 2 + 2 + 2 + 2; JRM pno 2 + 2 + 2+2 + 2; GB clt 16; BR o-tpt 16; GB clt obl 16*

Notable distinctions of takes (from L. Wright, Mr. Jelly Lord and KBR):

49452-1:	*Last three bars of tpt solo (after clt solo): shouts of encouragement audible*
49452-2:	*Last three bars of tpt solo (after clt solo): no shouts of encouragement*
49453-1:	*Title ends with an extremely soft cymbal-stroke (almost inaudible)*
49453-2:	*Title ends with a strong cymbal-stroke*
49454-1:	*Strain B (after two 16-bars strains A by brass and saxes): tbn is almost inaudible behind tpt in first four bars*
49454-2:	*Strain B (after two 16-bars strains A by brass and saxes): tbn plays loud and assured in dialogue with tpt*

004 **JELLY-ROLL MORTON AND HIS ORCHESTRA** Camden, N.J. Jul. 10, 1929
Walter Briscoe, Boyd 'Red' Rosser – tpt; Charlie Irvis – tbn;
George Baquet – clt; Walter 'Foots' Thomas, Paul Barnes – alt, clt; Joe Thomas – ten, clt;
Jelly Roll Morton – pno; Barney Alexander – bjo; Harry Prather – bbs; William Laws – dms;
Walter Foots' Thomas - arr

49455-1	Sweet Aneta Mine	Vic V-38093,	JSP CD 322
49455-2	Sweet Anita Mine	Vic unissued on 78,	JSP CD 325
49456-1	New Orleans Bump	Vic V-38078,	JSP CD 322
49456-2	Monrovia (A New Orleans Bump)	Vic unissued on 78,	JSP CD 325

Composer credits: 49455 (Jelly-Roll Morton); 49456 (Jelly-Roll Morton); 49457 (Jelly-Roll Morton)

This is part two of Morton´s Camden recording series for Victor – as last session above. And again, brothers Walter and Joe Thomas or not allowed to solo. Were they too young, or of the wrong origin? It is interesting to note that Morton, who is the composer of all these in New York or Camden recorded titles never uses an AABA form of chorus/strain as fashionable at this time of pop and jazz music, but constantly sticks to the old 16-bars AA form of ragtime strain.
The title 'Sweet Anita Mine' (not 'Aneta' as on the label of Vic V-38093) refers to Morton´s "boyhood sweetheart" Anita Gonzales of earlier times. 'New Orleans Bump' or 'Monrovia' appears to be a very sombre sort of tune, with the two extended solo parts by George Baquet and Boyd Rosser in fitting growl style.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Red Rositer, Briscoe, 'Horsecollar' Draper (tp); Charlie Irvis (tb); George Baquet (cl); Joe Thomas, Walter Thomas, Paul Barnes (s); Jelly Roll Morton or Rod Rodriguez (p); Barney (bj); Harry Prather (tuba); William Laws (dm)
*- Rust*2: Red Rossiter, Briscoe Draper (tpt); Charlie Irvis (tbn); George Baquet (clt); Paul Barnes (sop); Joe Thomas (alt); Walter Thomas (ten); Jelly Roll Morton and/or Rod Rodriguez (pno); Barney ---- (bjo); Harry Prather (bbs); William Laws (dms)*
*- Rust*3,*4: Red Rossiter -?Barclay S. "Horsecollar" Draper or Walter Briscoe -2t; Charlie Irvis -tb; George Baquet -cl; Paul Barnes -ss; Joe Thomas -as; Walter Thomas -ts; Jelly Roll Morton -solo p; Rod Rodriguez – ensemble p; Barney Alexander -bj; Harry Prather -bb; William Laws -d.*
*- Rust*6: Boyd "Red" Rossiter, Walter Briscoe, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Joe Thomas, as; Walter Thomas, ts; Jelly Roll Morton, solo p, dir; Rod Rodriguez, ensemble p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.*
- L. Wright, Mr. Jelly Lord: ?David Richards, Boyd "Red" Rosser, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Walter Thomas, as; Joe Thomas, ts; Jelly Roll Morton, p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.
- Storyville 102, p.204: Al Vollmer: "Boyd Rosser … did confirm that the photo (Keepnews/Grauer, PHoJ, p.64 - KBR) was taken in the

Victor studio at the time of the recording, confirmed his own presence – he still bears a close resemblance to the taller trumpet man, so I am satisfied that he is right – and identified all the other men without prompting save for Paul Barnes whom he remembered only as a "New Orleans boy". He too named the shorter trumpet player as Walter Briscoe, so I feel that if we add these names to those given in the book we now, finally, have the personnel which made the Camden sides in 1929."

Soloists ad-lib:

49455: GB clt obl 8; GB clt obl 19; BR m-tpt 2+16; GB clt 20; BR o-tpt obl 20

49456: HP bbs 2; BR m-tpt 2 + 1 + 2; GB clt 14; BR m-tpt 14

Notable distinctions of takes (from L. Wright, Mr. Jelly Lord and KBR):

49455-1: Last bar of first chorus is played through by the rhythm section

49455-2: Last bar of first chorus is a one-bar break for brass section (rhythm section pausing)

49456-1: Entry of clarinet solo: clt starts after seventh beat

49456-2: Entry of clarinet solo: clt starts after ninth beat

005 **JELLY-ROLL MORTON AND HIS ORCHESTRA** Camden, N.J. Jul. 12, 1929

Walter Briscoe, Boyd 'Red' Rosser – tpt; Charlie Irvis – tbn;
George Baquet – clt; Walter 'Foots' Thomas, Paul Barnes – alt, clt; Joe Thomas – ten, clt;
Jelly Roll Morton – pno; Barney Alexander – bjo; Harry Prather – bbs; William Laws – dms;
Walter Foots' Thomas - arr

49457-1	Down My Way	Vic V-38113,	JSP CD 322
49458-2	Try Me Out	Vic V-38113,	JSP CD 322
49459-1	Tank Town Bump	Vic unissued on 78,	JSP CD 325
49459-2	Tank Town Bump	Vic V-38075,	JSP CD 322

Composer credits: 49457 (Jelly-Roll Morton); 49458 (Jelly-Roll Morton); 49459 (Jelly-Roll Morton)

This is part three of Morton´s Camden recording series for Victor – as last two sessions above. And everything said as to the above sessions also applies to this one.

We have the very strong trumpets of two otherwise unknowns in jazz history, a quite astounding trombone part by Charlie Irvis, rather late in his known career. We have the out-of-time clarinet playing of a New Orleans veteran who seems to be at the wrong place here, a young man – also from NOLA - playing a very interesting and swinging alto sax the Southern way. And two saxophone playing brothers condemned to play section work, only, in large parts arranged by one of them. The incomparable Mr. Jelly-Roll then on piano (with hyphen or without? his business cards show: without!). And a controversial rhythm section, in that it includes a fine tuba player and a strong and exact banjo player, but a drummer without fantasy yet with a boring and over-loud bass-drum being un-aware of the possibility of varying between two- and four-beat rhythm. (Just to possibly excuse the drummer: the recording engineer might perhaps be responsible for this mis-balance!)

Notes:

- Ch. Delaunay, New Hot Discography, 1948: Red Rositer, Briscoe, 'Horsecollar' Draper (tp); Charlie Irvis (tb); George Baquet (cl); Joe Thomas, Walter Thomas, Paul Barnes (s); Jelly Roll Morton or Rod Rodriguez (p); Barney (bj); Harry Prather (tuba); William Laws (dm)

*- Rust*2: Red Rossiter, Briscoe Draper (tpt); Charlie Irvis (tbn); George Baquet (clt); Paul Barnes (sop); Joe Thomas (alt); Walter Thomas (ten); Jelly Roll Morton and/or Rod Rodriguez (pno); Barney ---- (bjo); Harry Prather (bbs); William Laws (dms)*

*- Rust*3,*4: Red Rossiter -?Barclay S. "Horsecollar" Draper or Walter Briscoe -2t; Charlie Irvis -tb; George Baquet -cl; Paul Barnes -ss; Joe Thomas -as; Walter Thomas -ts; Jelly Roll Morton -solo p; Rod Rodriguez – ensemble p; Barney Alexander -bj; Harry Prather -bb; William Laws -d.*

*- Rust*6: Boyd "Red" Rossiter, Walter Briscoe, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Joe Thomas, as; Walter Thomas, ts; Jelly Roll Morton, solo p, dir; Rod Rodriguez, ensemble p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.*

- L. Wright, Mr. Jelly Lord: ?David Richards, Boyd "Red" Rosser, t; Charlie Irvis, tb; George Baquet, cl; Paul Barnes, ss; Walter Thomas, as; Joe Thomas, ts; Jelly Roll Morton, p; Barney Alexander, bj; Harry Prather, bb; William Laws, d.

- Storyville 102, p.204: Al Vollmer: "Boyd Rosser … did confirm that the photo (Keepnews/Grauer, PHoJ, p.64 - KBR) was taken in the Victor studio at the time of the recording, confirmed his own presence – he still bears a close resemblance to the taller trumpet man, so I am satisfied that he is right – and identified all the other men without prompting save for Paul Barnes whom he remembered only as a "New Orleans boy". He too named the shorter trumpet player as Walter Briscoe, so I feel that if we add these names to those given in the book we now, finally, have the personnel which made the Camden sides in 1929."

- Storyville 102, p.204: Al Vollmer: "Boyd Rosser … did confirm that the photo (Keepnews/Grauer, PHoJ, p.64 - KBR) was taken in the Victor studio at the time of the recording, confirmed his own presence – he still bears a close resemblance to the taller trumpet man, so I am satisfied that he is right – and identified all the other men without prompting save for Paul Barnes whom he remembered only as a "New Orleans boy". He too named the shorter trumpet player as Walter Briscoe, so I feel that if we add these names to those given in the book we now, finally, have the personnel which made the Camden sides in 1929."

Soloists ad-lib:

49457: PB alt 16; GB clt 14; PB alt 2; BR o-tpt 2; GB clt obl 16; BR m-tpt 16; JRM pno 16; CI o-tbn 14 ; GB clt obl 16

49458: BR o-tpt 16; BR m-tpt 14; JRM pno 14; HP bbs 2; GB clt obl 14

49459: JRM pno 4; GB clt 2 +2; JRM pno 2 + 2; BR o-tpt 12; JRM pno 4 + 14; JRM pno 2 + 2 + 4; JRM pno 16 + 16; PB alt 16 + 16; BR o-tpt obl 16

Notable distinctions of takes (from L. Wright, Mr. Jelly Lord and KBR):

49459-1: Bar 13 of trumpet-solo: drummer observes the break
Second strain A - first pno break: quarter-pause, then 7 evenly struck quarter-notes

49459-2: Bar 13 of trumpet-solo: drummer plays two beats into the break
Second strain A - first pno break: quarter-pause, then sustained seven-quarter-note, then succession of eighth-note, quarter-note, eighth note, quarter-note

006 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Nov. 13, 1929

Henry Red Allen – tpt; J.C. Higginbotham – tbn; Albert Nicholas – clt;
Jelly Roll Morton – pno; Will Johnson – gtr; Pops Foster – sbs; Paul Barbarin – dms

57080-1	Sweet Peter	Vic 23402,	JSP CD 322
57080-2	Sweet Peter	Vic unissued on 78,	JSP CD 325
57081-1	Jersey Joe	Vic 23402,	JSP CD 322
57081-2	Jersey Joe	Vic unissued on 78,	JSP CD 325

57082-1	Mississippi Mildred	Vic 23424,	JSP CD 322
57082-2	Mississippi Mildred	Vic unissued on 78,	JSP CD 325
57083-1	Mint Julep	Vic 23334,	JSP CD 322

Composer credits: 57080 (Morton); 57081 (Morton); 57082 (J.R. Morton); 57083 (J.R. Morton)

Jelly Roll Morton recruited genuine New Orleans musicians for these Red Hot Peppers sides. All four sides are Morton´s compositions, and this certainly is very good – or rather superb - music. But, in my opinion, this is not Morton music, but rather Luis Russell music with Morton on piano.
Regarding, how strongly these musicians with their own very individual styles dominated the Russell sound, these sides adjoin Swing music, and are not based on the very different Jelly Roll Morton style and sound. However, this is fantastic improvised jazz music by absolute first-rate jazz musicians.
I´d like to retain from naming the ad-lib soloists, as there are no alternatives!
Notes:
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); J.C. Higginbotham (tb); Albert Nicholas (cl); Jelly Roll Morton (p); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt); J.C. Higginbotham (tbn); Albert Nicholas (clt); Jelly Roll Morton (pno); Will Johnson (gtr); Pops Foster (sbs); Paul Barbarin (dms)*
Notable differences of takes (from John R.T. Davies in L. Wright, Mr. Jelly Lord. Thanks!):

57080-1:	*Last bar of introduction: trumpet plays 1 dotted quarter-note high ab, 1 quarter-note bb*
57080-2:	*Last bar of introduction: trumpet plays 1 half-note high a, 1 quarter-note high bb*
57081-1:	*Bar 5 of introduction: trombone starts phrase with a pronounced high eb*
57081-2:	*Bar 5 of introduction: trombone starts phrase with a moderate middle c*
57082-1:	*Tune plays at a pace of ca. 155 bpm. First trumpet note of first chorus: trumpet plays three-quarter-note ab*
57082-2:	*Tune plays at a pace of ca. 165 bpm. First trumpet note of first chorus: trumpet plays 2 syncopated quarter-notes ab*

007 **JELLY-ROLL MORTON TRIO** New York, Dec. 17, 1929
Barney Bigard – clt;
Jelly Roll Morton – pno; Zutty Singleton – dms

57784-1	Smilin´ The Blues Away	Vic V-38108,	JSP CD 322
57785-1	Turtle Twist	Vic V-38108,	JSP CD 322
57786-1	My Little Dixie Home	Vic V-38601,	JSP CD 322
57787-2	That´s Like It Ought To Be	Vic V-38601,	JSP CD 322

Composer credits: 57784 (---)(Smith); 57785 (---)(Morton); 57786 (---)(Smith – Cloud - Garrison); 57787 (---)(Morton)

That´s a fantastic session of straight-forward swinging jazz music the southern way. One of the absolute masters of New Orleans clarinet, hauled from the Ellington band for this session, the master of New Orleans piano himself at the keys, and the wizard of New Orleans drumming on the "skins", Mr. 'Zutty' Singleton. What more could you wish for!?
'Smilin´ The Blues Away', yes, that´s what we hear here. This music is so optimistic, so beautiful, and so inciting. (I hadn´t heard these sides for a long time now, and they really overcame me with their freshness and taste and fire - KBR.)
Bigard´s virtuosity and beauty, Morton´s piano playing – much more swinging here than elsewhere, and perfectly supporting and feeding Mr. Bigard – and totally in accordance with Zutty´s superb tasteful drumming. Listen to his bass-drum here, and compare with that on the Camden orchestra sides, above (sessions 003,004,005).
'Turtle Twist' has so much inter-play by Bigard and Morton and Singleton – a TRIO! I could go on and on with my praise, but listen yourself!
Notes:
-Ch. Delaunay, New Hot Discography. 1948: Barney Bigard (cl); Jelly Roll Morton (p); Zutty Singleton (dm)
*- Rust*2: Barney Bigard (clt); Jelly Roll Morton (clt – sic!); Zutty Singleton (dms)*
*- Rust*3,*4,*6: Barney Bigard -cl; Jelly Roll Morton -p; Zutty Singleton -d*

008 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Mar. 05, 1930
Ward Pinkett, *Bubber Miley* – tpt; Wilbur de Paris – tbn; *Ernie Bullock* – clt, bcl;
Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor - bbs; Zutty Singleton – dms

59504-1	Each Day	Vic 23351,	JSP CD 323
59504-2	Each Day	Vic unissued on 78,	JSP CD 325
59505-2	If Someone Would Only Love Me	Vic 23321,	JSP CD 323
59506-1	That I´ll Never Do	Vic 23019,	JSP CD 323
59507-2	I´m Looking For A Little Bluebird	Vic 23004,	JSP CD 323

Composer credits: 59504 (Jelly-Roll Morton); 59505 (Jelly-Roll Morton); 59506 (Morton); 59507 (J.R. Morton)

I refer to the comment in my Bubber Miley Personnelo-Disco elsewhere at this web-site that I am following. Only one objection: British drummer Trevor Richards has convincingly pointed to Zutty Singleton as drummer at this session (www.doctorjazz.co.uk/Jelly Roll Morton), and I am following him whole-heartedly. All drumming devices heard clearly point to Singleton as drummer. Ernie Bullock is possibly present on Mamie Smith´s session of September, 1924, 'Lost Opportunity Blues' and 'Good Time Ball' as part of Snowden´s Orchestra (accompanying band) (see my Mamie Smith list on this website). A photo of Snowden´s Orchestra can be found in Perry Bradford´s "Born With The Blues", p. 102. Bullock is third from right. (The trumpet players from right are: Horace Holmes and Gene Bud Aiken, not Miley as wrongly given!)
Notes:
- Ch. Delaunay, New Hot Discography 1948: Ward Pinkett and unknown (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (bjo); Billy Taylor (b); Cozy Cole (dm),
*- Rust*2: Ward Pinkett and another (tpts); Wilbur de Paris (tbn); Ernie Bullock (?)(clt); Jelly Roll Morton (pno); Bernard Addison (bjo); Billy Taylor (bbs); Cozy Cole (dms),*
*- Rust*3: Ward Pinkett and another -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; Bernard Addison -g (bj in the files!); Billy Taylor -bb; Cozy Cole -d,*
*- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett and another -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl -bcl; Bernard Addison -g; Billy Taylor -bb; Cozy Cole -d.*

- L. Wright, Mr. Jelly Lord: Ward Pinkett, another, t; Wilbur de Paris, tb; ?Ernie Bullock, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Cozy Cole, d,
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); prob Ernie Bullock (cl, bcl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (bb); Cozy Cole (dr). "There has been a lot of controversy about this session. The personnel above is the one listed in Laurie Wright´s "Mister Jelly Lord", except that he and most other discographers have Ward Pinkett unknown (tp). However, we are certain that Ward Pinkett and Miley are on all three Morton sessions from March, 1930. During this period, they were both members of the Henri Saparo Orchestra at Bamboo Inn (Laurie Wright, p.74). In the last few years of his career, Miley´s solos were almost exclusively played with a mute, usually a plunger, but on this session we have identified him as playing the open trumpet part on If Someone Would Only Love Me (with his typical timing and inflection of the notes), with Pinkett playing the muted obligato behind him. All other trumpet solos on these titles are by Pinkett. Wilbur de Paris, Omer Simeon and Cozy Cole have all named the mysterious Ernie Bullock on clarinet. In an interview with the French Morton specialist Roger Richard, Cozy Cole said that Bullock was a black musician from New York, a very good one, whom he didn´t know well but used to see at the Rhythm Club (Le Point du Jazz, No. 15)."
Notable differences of takes:
59504-1: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with three eighth notes bb, c, d, leading to first note of chorus eb.
59504-2: Upbeat to tpt solo in introduction bar 8 (ca. 0:09): tpt leads into chorus with one eighth note c, one quarter note bb, one eighth triplet c, c#, d, leading to first note of chorus eb.

009 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Mar. 19, 1930
Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; *Lorenzo Tio, Jr.* or (*Jerry Blake?)* – clt;
Jelly Roll Morton – pno; Bernard Addison – gtr; Bill Benford - bbs; Tommy Benford – dms

59532-2	Little Lawrence	Vic V-38135,	JSP CD 323
59533-1	Harmony Blues	Vic V-38135,	JSP CD 323

Composer credits: 59532 (Jelly-Roll Morton); 59533 (Jelly-Roll Morton)

Stylistically Lorenzo Tio might well be the clarinet player. But Happy Caldwell assumed Jerry Blake for this session after hearing these sides with Al Vollmer (see below). Contrary to all discographies before I am unable to hear an additional banjo player. Instead, I hear Morton´s right hand on the afterbeats in some places. Can it be that the recording officials saw a banjo brought in by Addison which he then did not use?
Notes:
- Ch. Delaunay, New Hot Discography 1948: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).
- B. Rust, The Victor Master Book Vol. 2: 2t, tb, cl, p, bj, g, bb, d.
*- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).*
*- Rust*3: Ward Pinkett -Bubber Miley -t; Wilbur de Paris -tb; ?Ernie Bullock -cl; Jelly Roll Morton -p; unknown -bj; Bill Benford -bb; Tommy Benford -d,*
*- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Lorenzo Tio Jr. -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,*
- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown, cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d, "When I played through these sides with Bernard Addison he readily identified his own playing but was adamant that when he recorded with Morton, he was the only plectrum player present!"
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The personnel above is the one listed in "Mr. Jelly Lord", by Laurie Wright, who points out that "Little Lawrence might be a tribute to Lorenzo Tio and it is possible that he is the clarinet player, for his daughter … recalls her father coming home and saying I´m going to make a record with Jelly Roll Morton tomorrow." On Little Lawrence Miley plays the muted growl solo and Pinkett the following open solo. On Harmony Blues, the open solo is by Pinkett."
- Storyville 45, Al Vollmer, Chicago Get-Together: "Whilst on this session I should mention that when Happy Cauldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly´s Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he´d never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."

010 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Mar. 20, 1930
Ward Pinkett, Bubber Miley – tpt; Wilbur de Paris – tbn; *Lorenzo Tio, Jr.*– clt;
Jelly Roll Morton – pno; Bernard Addison – gtr; unknown – bjo; Bill Benford - bbs; Tommy Benford – dms

59643-1	Fussy Mabel	Vic V-38125,	JSP CD 323
59644-1	Ponchatrain	Vic V-38125,	JSP CD 323

Composer credits: 59643 (Jelly-Roll Morton); 59644 (Jelly-Roll Morton)

My opinion: this is the same personnel as before, with possibly Tio on clarinet. And an additional strong banjo here which can be differentiated best in 'Ponchatrain', where it plays simultaneously with the guitar under the opening guitar solo notes. The rhythm is much tenser here than on the foregoing session.
'Fussy Mabel' bears relation to his wife Mabel Bertrand, and 'Ponchatrain' certainly should have been named correctly 'Pontchartrain', the lake close to New Orleans.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); Eddie Barefield (cl); Jelly Roll Morton (p); Bernard Addison (g); unknown (bjo); Bill Benford (b); Tommy Benford (dm).
- B. Rust, The Victor Master Book Vol. 2: 2t, tb, cl, p, bj, g, bb, d.
*- Rust*2: Ward Pinkett, Bubber Miley (tpts); Wilbur de Paris (tbn); unknown (clt); Jelly Roll Morton (pno); unknown (bjo); Bernard Addison (gtr); Bill Benford (bbs); Tommy Benford (dms).*
*- Rust*4,*6: Jelly Roll Morton -p dir; Ward Pinkett, Bubber Miley -t; Wilbur de Paris -tb; Ernie Bullock or Jerry Blake -cl; unknown -bj; Bernard Addison -g; Bill Benford -bb; Tommy Benford -d,*
- L. Wright, Mr. Jelly Lord: Ward Pinkett, Bubber Miley, t; Wilbur de Paris, tb; unknown (possibly a different man from the previous day),

cl; Jelly Roll Morton, p; unknown, bj; Bernard Addison, g; Bill Benford, bb; Tommy Benford, d,
- Scherman, Eriksson, Anderby, Wallen, Bubber Miley Discography: Same as last, except that the unknown clarinet player is replaced by a different unknown (cl, bcl). Thus: Ward Pinkett, Bubber Miley (tp); Wilbur de Paris (tb); unknown (cl); Jelly Roll Morton (p); unknown (bj); Bernard Addison (g); Bill Benford (bb); Tommy Benford (dr). "The trumpet solo on Fussy Mabel is by Miley, while Pinkett is more prominent in the ensembles. Pinkett plays the first solo on Ponchatrain, Miley the second with growl. If Lorenzo Tio Jr. recorded with Morton, it seems aurally more likely to be on this session than the previous one. The clarinet player on these titles sounds like a well schooled musician, on Fussy Mabel somewhat reminiscent of Tio´s disciple Albert Nicholas."

011 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Jun. 02, 1930
Shelton Hemphill, Ward Pinkett – tpt; Geechie Fields – tbn;
Walter Foots Thomas – alt, clt, bar; *Happy Caldwell* – alt, *ten*, clt; Joe Thomas – ten, clt;
Jelly Roll Morton – pno; Lee Blair - bjo; Billy Taylor - bbs; Cozy Cole – dms

62182-1	Oil Well	Vic 23321,	JSP CD 323
62182-2	Oil Well	Vic unissued on 78,	JSP CD 325
62183-1	Load Of Coal	Vic 23429,	JSP CD 323
62183-2	Load Of Coal	Vic unissued on 78,	JSP CD 325
62184-1	Crazy Chords	Vic unissued on 78,	JSP CD 325
62184-2	Crazy Chords	Vic 23307,	JSP CD 323
62185-1	Primrose Stomp	Vic 23424,	JSP CD 323
62185-2	Primrose Stomp	Vic unissued on 78,	JSP CD 325

Composer credits: 62182 (Jelly-Roll Morton); 62183 (Jelly-Roll Morton); 62184 (Jelly-Roll Morton); 62185 (J.R. Morton)

Nothing new must be said about these generally known jazz classics. It only seems to be doubtful whether Caldwell really played clarinet and sax on this date. Cozy Cole, whose first recording session this was, remembered that Ernie Bullock played on these sides. Some clarinet passages sound too pedestrian to be from Caldwell, and thus Bullock´s presence should be considered. (The clarinet solo in 'Crazy Chords' could well be by Bullock, rather than by Joe Thomas!) And the tenor sax solos I would intuitively ascribe to Happy Caldwell (could Joe Thomas be one of the alto sax players?).
In 'Load Of Coal' Geechie Fields plays a fast mordent – a trill starting with a lower note, not an upper one – in his solo which is unheard of at that time on record. And in 'Primrose Stomp' he plays a very competent and daring trombone solo. What proves that he had had a good and well-founded musical education at Jenkins´ Orphanage.
Impresario Harrison Smith in Storyville 47 (below) remembered Louis Bacon or Shelton Hemphill to have played on this – the 'Primrose Stomp' – session, and there is a hitherto unknown second – or rather first – trumpet player, as Pinkett certainly had the second/solo chair in this big band personnel. There is a trumpet solo in 'Load Of Cole' that does not seem to be by Pinkett, nor does it sound like from Bacon who much more played in Armstong´s style at this time. Because of the short-comings of this solo I would assume that Hemphill had been hired for the first trumpet chair here.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Ward Pinkett, unknown (tp); Geechy Fields (tb); Eddie Barefield (cl); Joe Thomas, Walter Thomas (s); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (b); Cozy Cole (dm).
*- Rust*2: Ward Pinkett, unknown (tpt); Geechie Fields (tbn); Albert Nicholas (clt, alt); Joe Thomas (alt); Walter Thomas (clt, ten, bar); Jelly Roll Morton (p); Lee Blair (bjo); Billy Taylor (bbs); Cozy Cole (dms).*
*- Rust*3: Ward Pinkett, unknown -t; Geechie Fields -tb; ?Eddie Scarpa -cl; Joe Thomas -as; Walter Thomas -cl -ts -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.*
*- Rust*4,*6: Ward Pinkett, unknown -t; Geechie Fields -tb; Happy Caldwell -cl; Joe Thomas -as; Walter Thomas -cl -bar; Jelly Roll Morton -p; Lee Blair -bj; Billy Taylor -bb; Cozy Cole -d.*
- L. Wright, Mr. Jelly Lord: Ward Pinkett, unknown, t; Geechie Fields, tb; unknown, cl, as; Walter Thomas, as, bar; Joe Thomas, cl, ts; Jelly Roll Morton, p; Lee Blair, bj; Billy Taylor, bb; Cozy Cole, d, "He (Caldwell – KBR) also told Al Vollmer that he thought he recorded himself with Morton prior to the 1939 Bluebird dates, but when Al and I questioned him further on this in 1978 he had changed his mind."
- Al Vollmer, Chicago Get-Together, Storyville 45: "Whilst on this session I should mention that when Happy Cauldwell (sic – KBR) was here listening to records on 31 May 1972 he said that he had recorded with Jelly´s Red Hot Peppers before this 1939 series. He remembered Ward Pinkett, Geechie Fields and the Thomas brothers. He recalled 'Primrose Stomp' and identified Geechie on this. He denied that he was the clarinet on 'Gambling Jack' and also said that he´d never played bass clarinet. He remembered Ernie Bullock well and said that the clarinet on 'Harmony Blues' could be Jerry Blake."
- Harrison Smith, Storyville 47-170: "I have been to Jelly Roll´s sessions where certain artists were on it … and they´ve never been credited. Shelton Hemphill, Louis Bacon … and several other guys … they´ve never gotten credit … so these record lists are not very affirmative, they´re not very accurate. The group that made 'Primrose Stomp', 'Jersey Joe' and 'Sweet Peter', Louis Bacon is not credited for being on that … and he´s on it. This guy Hemphill, I think he´s dead now, he was on it, and two or three other guys …. Teddy Hill was one. That´s three of them not credited. (Harrison Smith seems to be a little confused here, as the titles he mentions are from two sessions. It is interesting to note that Barbarin, along with the other members of the Luis Russell Band, is on the session of 13th November, 1929 which produced 'Jersey Joe', etc. but, aural evidence apart, it seems unlikely that the other men he names would have been present. However, the 'Primrose Stomp' session of 2nd June 1930 does feature an unknown trumpet in addition to Ward Pinkett, and Bacon or Hemphill should be considered – G.G.)
<u>Notable differences of takes (from L. Wright, Mr. Jelly Lord and KBR):</u>

62182-1:	*Piano solo plays sixteen bars*
62182-2:	*Piano solo plays thirty-two bars*
62183-1:	*Morton plays his solo chorus in his accustomed manner*
62183-2:	*Morton plays the first 8 bars of his solo in sparse bell-like two-hand chords*
62184-1:	*Entry of piano solo: piano goes up and down*
62184-2:	*Entry of piano solo: piano plays same note five times*
62185-1:	*First bar of trumpet solo after scored reed passage: tpt hits same note 5 times before going up*
62185-2:	*First bar of trumpet solo after scored reed passage: tpt hits same note 3 times before going up – down – up*

012 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Jul. 14, 1930
Ward Pinkett – tpt; Geechie Fields – tbn; Albert Nicholas – clt;
Jelly Roll Morton – pno; Howard Hill – gtr; Pete Briggs - bbs; Tommy Benford – dms

62339-1	Low Gravy	Vic 23334,	JSP CD 323

62340-1	Strokin´ Away	Vic unissued on 78,	JSP CD 325
62340-2	Strokin´ Away	Vic 23351,	JSP CD 323
62341-1	Blue Blood Blues	Vic 23681,	JSP CD 323
62341-2	Blue Blood Blues	Vic unissued on 78,	JSP CD 325
62342-1	Mushmouth Shuffle	Vic 23004,	JSP CD 323

Composer credits: 62339 (Jelly-Roll Morton); 62340 (Morton); 62341 (Morton); 62342 (J.R. Morton)

There is so much thought and inventiveness in these titles recorded at this session. It is my believe that Morton had a bout of fresh genius in this period of his career. Just listen to:
'Low Gravy' with its fiery ensemble introduction, Pinkett´s and Field´s solos, then the strain of clarinet and ensemble, Morton´s succeeding piano solo followed by a guitar solo, and Pinkett again, and the changing parts of clarinet and ensemble. Very interesting and even gripping and exciting. And Benford plays swinging and decent.
'Strokin´ Away' has nice cymbal by Benford in the intro. Then Nicholas takes the first chorus, followed by strong 'Geechy' Fields, he being one of the Jenkins´ Orphanage group of players. Then a good Morton solo followed by a un-expected tuba solo by Peter Briggs of Chicago renown.
And then the very beautiful 'Blue Blood Blues' with its succession of cleverly distributed solo sequences, started with much feeling by Albert Nicholas. 'Mushmouth Shuffle' has a Moton piano intro and Ward Pinkett´s trumpet chorus followed by the guitar and the trombone. Then Nicholas playing the verse, and Morton on piano for a half chorus which then is completed by the ensemble.
This all is inventive band music conceived by a piano soloist and converted to a band form. Great and exciting!
Notes:
- *Ch. Delaunay, New Hot Discography: Ward Pinkett (tp); Geechie Fields (tb); Albert Nicholas (cl); Jelly Roll Morton (p); Howard Hill (g); Pete Briggs (tuba); Tommy Benford (dm).*
- *Rust*2,*3,*4,*6: Ward Pinkett (tpt); Geechie Fields (tbn); Albert Nicholas (clt); Jelly Roll Morton (pno); Howard Hill (gtr); Pete Biggs (bbs); Tommy Benford (dms).*
- *L. Wright, Mr. Jelly Lord: Ward Pinkett, t; Geechie Fields, tb; Albert Nicholas, cl; Jelly Roll Morton, p; Howard Hill, g; Pete Biggs, bb; Tommy Benford, d,*

Notable differences of takes (from KBR and L. Wright, Mr. Jelly Lord):

62340-1:	*Trumpet solo in first half of last chorus: trumpet ends solo in general style leading into ensemble half-chorus*
62340-2:	*Trumpet solo in first half of last chorus: trumpet holds tone C (tenth) for four bars (2 bars into ensemble half-chorus)*
62341-1:	*Entry of trombone solo: first phrase plays 6 notes before pause for breath*
62341-2:	*Entry of trombone solo: first phrase plays 7 notes before pause for breath*

013 **JELLY-ROLL MORTON AND HIS RED HOT PEPPERS** New York, Oct. 09, 1930

Ward Pinkett – tpt; Sandy Williams – tbn; Lorenzo Tio, Jr. – clt;
Jelly Roll Morton – pno; Bernard Addison – gtr; Billy Taylor - bbs; Bill Beason – dms

64313-1	Gambling Jack	Vic 23307,	JSP CD 323
64313-2	Gambling Jack	BB 2361-2-RB (CD),	JSP CD 325
64314-1	Fickle Fay Creep	Vic 23019,	JSP CD 323

Composer credits: 64313 (Jelly-Roll Morton); 64314 (Morton)

The above personnel is mainly as given in the serious discographies.
But this is not Geechie Fields as generally assumed! Storyville 116 contained the correct answers of the inherent questions and thus the solution of the inherent problems, but they did not find their way into Rust*6 (see below).
Although the most experienced late Mr. Johnny Simmen did not detect anything characteristic of Sandy Williams on these sides, I – KBR – hear Sandy Williams´ boisterous phrasing and his strong but brittle tone.
I think that this personnel herewith is sufficiently cleared against all other discographic listings.
Notes:
- *Ch. Delaunay, New Hot Discography: Ward Pinkett (tp); Sandy Williams (tb); unknown (cl); Jelly Roll Morton (p); Bernard Addison (g); Billy Taylor (tuba); Bill Beason (dm).*
- *Rust*2: Ward Pinkett (tpt); Geechie Fields (tbn); unknown white (?) (clt); Jelly Roll Morton (pno); Bernard Addison (gtr); Billy Taylor (bbs); Bill Beason (dms).*
- *Rust*3,*4,*6: Ward Pinkett, t; Geechie Fields, tb; ? Eddie Scarpa, cl; Jelly Roll Morton, p, dir; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d*
- *L. Wright, Mr. Jelly Lord: Ward Pinkett, t; Geechie Fields, tb; unknown, cl; Jelly Roll Morton, p; Bernard Addison, g; Billy Taylor, bb; Bill Beason, d,*
- *Storyville 116-58, Johnny Simmen, Sandy Williams: "As long as 1947, Sandy told me that his first recording date had been with Jelly Roll Morton. He recalled the title 'Gambling Jack' and said that two sides were made on the date. He couldn´t remember the title 'Fickle Fay Creep' but did remember the second title as "a slow performance on which I had a long solo." ... In 1961, Sandy called Bernard Addison, the guitarist on the date, and he confirmed the presence of Ward Pinkett, Sandy Williams, Billy Taylor, and Bill Beason. Sandy thought the clarinettist´s name was Jo-Jo but Addison said the name was Tio, "a light-skinned coloured man from New Orleans, who, a few years later, died in New York." The trombonist here is certainly not Geechie Fields, by comparison with his other work, but I (J. Simmen – KBR) cannot detect anything characteristic of Sandy Williams."*

Notable differences of takes (from L. Wright, Mr. Jelly Lord):

64313-1:	*Trumpet leading into low register clarinet: pause between end of trumpet and clarinet*
64313-2:	*Trumpet leading into low register clarinet: trumpet play 4 high notes leading straight into clarinet*

014 **JELLY-ROLL MORTON´S NEW ORLEANS JAZZMEN** New York, Sep. 14, 1939

Sidney de Paris – tpt; Claude Jones – tbn, preaching (1,2);
Albert Nicholas – clt ; Sidney Bechet – sop ; Happy Caldwell – ten ;
Jelly-Roll Morton – pno, voc (4,5,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms

041456-1	Oh, Didn´t He Ramble	BB B-10429,	Chronogical Classics 654
041456-2	Oh, Didn´t He Ramble	BB unissued on 78,	Bluebird MD 82361-5
041457-1	High Society	BB B-10434,	Chronogical Classics 654
041458-1	I Thought I Heard Buddy Bolden Say	BB B-10434,	Chronogical Classics 654
041459-1	Winin´ Boy Blues	BB unissued on 78,	Bluebird MD 82361-5

041459-2 Winin´ Boy Blues BB B-10429, Chronogical Classics 654

These are Jelly Roll Morton´s last recording sessions for RCA Victor, for whom he had been busy so many years before. The band is made up of a couple of New Orleans musicians filled up with some Harlem heroes. It is known that during these sessions spirits were not very good, possibly caused by some kind of jealousy of some about the "clannish behaviour" of the New Orleans men. And there must have been severe dissensions on musical matters between the New Orleans and the Harlem musicians.
From Happy Caldwell´s recollections (Storyville 99) we know that this band researched in the basement of the house Caldwell and Morton lived in in 1939. When interviewed by Laurie Wright and Al Vollmer in 1978 Caldwell sat at the piano there that had been used by Jelly Roll.
The main soloist at this session is Sidney Bechet. Caldwell is most effective in the ensembles and featured in solo in 'Winin´ Boy Blues'.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Claude Jones (tb); Albert Nicholas (cl); Sidney Bechet (ss); Happy Caldwell (ts); Jelly Roll Morton (p & vo); Lawrence Lucie (g); Wellman Braud (b); Zutty Singleton (dm)*
- *Rust*2,*3: Sidney de Paris (tpt); Claude Jones (tbn, preaching); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)*
- *Rust*4.*6: Sidney de Paris (tpt); Claude Jones (tbn, preaching (1)); Albert Nicholas (clt); Sidney Bechet (sop); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms, preaching (2))*
Notable differences of takes (from Laurie Wright 1980):
041456-1 *Spoken at beginning: "If the women don´t get you, the liquor must."*
041456-2 *Spoken at beginning: "If the women don´t get you, the whiskey must."*
041459-1 *First two lines of vocal: "I´m the Winin´ Boy, well, don´t deny my name. I´m the Winin´ Boy, don´t deny my name … my name."*
041459-2 *First two lines of vocal: "I´m the Winin´ Boy, don´t deny my name. Mmm … I´m the Winin´ Boy, don´t deny my name. deny my name."*

015 **JELLY-ROLL MORTON´S NEW ORLEANS JAZZ MEN** New York, Sep. 28, 1939
Sidney de Paris – tpt; Fred Robinson – tbn;
Albert Nicholas – clt; Happy Caldwell – ten;
Jelly-Roll Morton – pno, voc (3,4,6); Lawrence Lucie – gtr; Wellman Braud – sbs; Zutty Singleton – dms

041360-1	Climax Rag	MW M-8404,	Bluebird MD 82361-5
041360-2	Climax Rag	BB B-10442,	Chronogical Classics 654
041361-1	Don´t You Leave Me Here	BB B-10450,	Chronogical Classics 654
041361-2	Don´t You Leave Me Here	BB unissued on 78,	Bluebird MD 82361-5
041362-2	West End Blues	BB B-10442,	Chronogical Classics 654
041363-1	Ballin´ The Jack	BB B-10450,	Chronogical Classics 654

With the exception of the missing Sidney Bechet and Fred Robinson on trombone this is the same personnel as before.
Caldwell is heard in solo in breaks at the beginnings of 'Climax Rag' and 'West End Blues', and most effectively again in the ensembles of 'Don´t You Leave Me Here' and 'Ballin´ The Jack'. He also contributes solo choruses in 'West End Blues' and 'Ballin´ The Jack'.
Notes:
- *Ch. Delaunay, New Hot Discography, 1948: Sidney de Paris (tp); Fred Robinson (tb); Albert Nicholas (cl); Happy Caldwell (ts); Jelly Roll Morton (p & vo); Lawrence Lucie (g); Wellman Braud (b); Zutty Singleton (dm)*
- *Rust*2,*3,*4,*6: Sidney de Paris (tpt); Fred Robinson (tbn); Albert Nicholas (clt); Happy Caldwell (ten); Jelly Roll Morton (pno, voc); Lawrence Lucie (gtr); Wellman Braud (sbs); Zutty Singleton (dms)*
Notable differences of takes:
041360-1 *Tenor sax break in first theme: pause in the middle. Growl trumpet break preceded by drum beats, followed by piano tremolo*
041360-2 *Tenor sax break in first theme: flowing phrase with no pause. Growl trumpet break preceded by press role, followed by piano chords – no tremolo.*
041361-1 *Third line of vocal: "If you just must go, sweet baby …"*
041361-2 *Third line of vocal: "If you just must go, sweet mama …"*

016 **JELLY ROLL MORTON SEVEN** New York, Jan. 04, 1940
Henry Red Allen – tpt; Joe Britton – tbn;
Albert Nicholas – clt; Eddie Williams – alt;
Jelly Roll Morton – pno, voc; Wellman Braud – sbs; Zutty Singleton – dms

R-2582	Sweet Substitute	Gnl 1703,	Chronogical Classics 668
R-2583	Panama	Gnl 1703,	Chronogical Classics 668
R-2584	Good Old New York	Gnl 1704,	Chronogical Classics 668
R-2585	Big Lip Blues	Gnl 1704,	Chronogical Classics 668

Composer credits are: 2582 (Morton), 2583 (Tyers), 2584 (Morton), 2585 (Morton)

John Chilton in his book 'Ride, Red, Ride' The Life of Henry Red Allen, says about this session: "*His (Jelly Roll Morton´s – KBR) first choice trumpeter was Red Allen, who was delighted to be reunited with the veteran pianist. Other than the old New Orleans favourite 'Panama', all the compositions were by Morton (some are his adaptations of traditional themes). Unfortunately, not all of the musicians on the dates were accustomed to playing New Orleans music."* In fact, only two of these seven musicians are not of New Orleans origin. And one of them, Eddie Williams with his whole-step phrases is quite out of order in this context. (But I – KBR – love him for his very individual and thrilling performances.) The other one is Britton. As we know from his two sessions before (see my Joe Britton list elsewhere on this website), he is deeply founded in the blues (think of his two years with the Bessie Smith bands). In the 1930s he worked with several Harlem big bands where he developed into some sort of a work-horse for section playing, as many musicians had to do. There was no place in Harlem for New Orleans music. But still, Morton chose him for this session. And he plays some well-chosen phrases behind the front men, culminating in his beautiful solo chorus in 'Big Lip Blues'. This is not New Orleans trombone, but swing oriented playing with great taste, and it owns a different quality of playing than New Orleans style. It is a pity only that the bandleader takes a vocal chorus while Britton solos, what obviously makes the trombonist insecure, and makes him lose his direction.
Notes:

- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Joe Britton (tb); Albert Nicholas (cl); Eddie Williams (as); Jelly Roll Morton (p, vo); Wellman Braud (b); Zutty Singleton (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt); Joe Britton (tbn); Albert Nicholas (clt); Eddie Williams (alt); Jelly Roll Morton (pno, vcl); Wellman Braud (sbs); Zutty Singleton (dms)*

017 **THE MORTON SEXTET** New York, Jan. 23, 1940
Henry Red Allen – tpt;
Albert Nicholas – clt; Eddie Williams – alt;
Jelly Roll Morton – pno, voc; Wellman Braud – sbs; Zutty Singleton – dms

R-2621	Why?	Gnl 1706,	Chronogical Classics 668
R-2622	Get The Bucket	Gnl 1706,	Chronogical Classics 668
R-2623	Jf You Knew	Gnl 1707,	Chronogical Classics 668
R-2624	Shake It	Gnl 1707,	Chronogical Classics 668

Composer credits are: 2621 (Morton - Werac), 2622 (Morton), 2623 (Morton - Werac), 2624 (Morton)

This session does not enclose a trombone like the former one.
In 'Why' Williams plays the melody in the first chorus, followed by a background part to Allen´s trumpet solo. Behind Morton´s vocal he plays set harmonic lines. 'Get The Bucket' has him in two ordinarily improvised alto choruses. In 'If You Knew' Williams delivers a nice counter-melody to the first chorus plus a customary solo chorus in common harmonics. He is a retained ensemble player in 'Shake It', while he takes one of his special harmonised middle-breaks in Red Allen´s trumpet solo. He – Williams – certainly is the most advanced musician in this band, what sounds like a failure in this New Orleans context, but to me he sprinkles some surprising glitter on top of the proceedings.
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Albert Nicholas (cl); Eddie Williams (as); Jelly Roll Morton (p, vo); Wellman Braud (b); Zutty Singleton (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt); Albert Nicholas (clt); Eddie Williams (alt); Jelly Roll Morton (pno, vcl); Wellman Braud (sbs); Zutty Singleton (dms)*

018 **THE MORTON SEVEN** New York, Jan. 30, 1940
Henry Red Allen – tpt; Claude Jones – tbn;
Albert Nicholas – clt; Eddie Williams – alt;
Jelly Roll Morton – pno, voc; Wellman Braud – sbs; Zutty Singleton – dms

R-2632	Dirty, Dirty, Dirty	Gnl 1711,	Chronogical Classics 668
R-2633	Swinging The Elks	Gnl 1711,	Chronogical Classics 668
R-2634	Mama´s Got A Baby	Gnl 1710,	Chronogical Classics 668
R-2635	My Home Is In A Southern Town	Gnl 1710,	Chronogical Classics 668

Composer credits are: 2632 (Morton), 2633 (Morton), 2634 (Morton), 2635 (Morton)

For this third session in the series, Morton obviously had found a suited trombonist in Claude Jones, section player and soloist with the McKinney´s Cotton Pickers, the Fletcher Henderson band, and most of the other leading big bands of the 1920s up to the 1940s. And the band´s sound again gains in volume.
'Dirty, Dirty, Dirty' starts with Nicholas and Williams in unisono. The third chorus has beautiful trombone by Jones, and Morton contributes a nice piano chorus. The last chorus then has a different key and ends with a crazy one-bar long modulation Bb to Eb. Williams is hidden in the ensemble for this title. 'Swinging The Elks' Williams contributes a beautifully singing chorus starting with a short dexterous modulation from C to Bb and ending with a short by-way into whole-step terrain. 'Mama´s Got A Baby' has very tasteful Claude Jones on trombone and hot Red Allen in the choruses. But Williams´ only task is to deliver some background notes. In '… Southern Town' he presents an expert half-chorus in swinging and tasteful jazz manner – without any whole-step outings. …unfortunately!
<u>Notes:</u>
- Ch. Delaunay, New Hot Discography, 1948: Henry Allen (tp); Claude Jones (tb); Albert Nicholas (cl); Eddie Williams (as); Jelly Roll Morton (p, vo); Wellman Braud (b); Zutty Singleton (dm)
*- Rust*2,*3,*4,*6: Henry Allen (tpt); Claude Jones (tbn); Albert Nicholas (clt); Eddie Williams (alt); Jelly Roll Morton (pno, vcl); Wellman Braud (sbs); Zutty Singleton (dms)*

K. – B. Rau
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