

# THE RECORDINGS OF GEORGE STEVENSON

## An Annotated Tentative Personnel - Discography

STEVENSON, George Edward, trombone Born: Baltimore, Maryland, 20th June 1906; Died: New York, 21st September 1970  
Father played piano, his brother, Cyrus, was also a pianist. George Jr. is a professional trombonist. At 15 studied saxophone and trombone with A.J. Thomas and joined his Baltimore Concert Band. At 19 joined pianist Harold Steptean and his Melody Boys, then organised own 11-piece Baltimore Melody Boys. Disbanded in 1928 and moved to New York. Worked with Irwin Hughes' Orchestra at the Arcadia Ballroom (1930), then toured with Harold Steptean and his Aristocrats. With Norwood Fennan and his Nubians (1931), with the Savoy Bearcats (spring 1932), then with Charlie Johnson (1932-33), Jimmy Smith and his Nighthawks (1934), Jack Butler (1934), Fletcher Henderson (1935), Claude Hopkins (1936), Ovie Alston (1937), drummer Jack Carter's Orchestra (1938), Lucky Millinder (1939-43), Cootie Williams and Roy Eldridge (1944), Cat Anderson (1947). From 1948 did extensive free-lancing including spells with Toy Parenti, Chris Columbus, and Don Redman. To Europe with Sam Price's Bluesicians (December 1955 until May 1956). Returned to New York, continued free-lancing, spell with cornetist Jack Fine (1957) and leading own band in Wantagh, New York. Worked with Joe Thomas, Lem Johnson, etc. during the 1960s. With Max Kaminsky at Jimmy Ryan's in 1969. (J. Chilton, Who's Who of Jazz)

### STYLISTICS

#### STYLE

George Stevenson obviously was mainly a section player with little soloistic business. One of the few instances to hear him solo is in 'Stingaree' at the Rex Stewart session of 12 December 1934. In this solo he presents himself most favourably in a style derived from Jimmy Harrison and – perhaps – a bit of Dicky Wells. It must be questioned why he did get no opportunities to solo in his later big band days. But still, there are two examples of his solo playing, yet probably scored, with the Hot Lips Page Band.

#### TONE

He owns a full, warm and round tone with a little sharp edge.

#### VIBRATO

His vibrato is slow and wide, with little amplitude.

#### TIME

Stevenson plays exact on time in the section, but with "lazy" off-beat phrasing in his solo.

#### PHRASING

He starts his solo with a lip-trill, sustained for three bars, which was very un-common for this early.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

Personnel 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: **George Stevenson**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *George Stevenson*
- 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: (*George Stevenson*)

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.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

## GEORGE STEVENSON

### 001 CHARLIE JOHNSON AND HIS ORCHESTRA

New York,

May 08, 1929

Leonard Davis, Sidney de Paris – tpt; George Washington – tbn ;

Ben Whitted, Edgar Sampson – alt, clt ; Ben Waters – ten, clt;

Charlie Johnson – pno; Bobby Johnson – bjo; Billy Taylor – bbs; George Stafford – dms;

Ben Waters – arr (1,2,3,4); Benny Carter – arr (5)

51298-1 Harlem Drag

Vic test,

Frog DGF 12

51298-2 Harlem Drag

Vic V38059,

Frog DGF 8

51299-1 Hot Bones And Rice

Vic V38059,

Frog DGF 8

51299-2 Hot Bones And Rice

Vic test,

Frog DGF 12

53600-1 Mo'lasses

Vic test unis.on 78,

Frog DGF 89

Composer credits: 51298 (Benny Waters); 51299 (Chas. Johnson); 53600 (not noted, but recte Luckeyth Roberts)

Note: 53600-1: see VJM 167- 21/N&N 63-12, 69 - 10

This certainly is not a George Stevenson item as listed in a couple of early discographies – Stevenson did not join the Charlie Johnson Band earlier than 1932, when Johnson still was at Smalls' Paradise, but out of recording activities.

The Johnson band was able to keep a steady personnel over lengthy periods, possibly because of Ed Smalls' generosity and Johnson's happy-go-lucky attitude. Yet Arthur Gibbs' disbanding in summer 1928 opened the opportunity for Johnson to engage some young and promising musicians and thus to fill vacancies. There had not been a distinct first trumpet player in the Charlie Johnson band, such as the Henderson band and the Ellington band had. Here now, with Leonard Davis, a perfect man for this role had been hired. Together with him arrived Edgar Sampson to fill Benny Carter's footsteps. These two musicians seem to have been engaged immediately and had already been recorded in the two preceding sessions of September 1928. Later arrivals from the same Gibbs band – it really is a pity they were not recorded under Gibbs' name (but they were under 'Lem Fowler's Favorites') – were trombonist George Washington to fill Harrison's place and Billy Taylor sen. as replacement for Cyrus St. Clair. Both chairs were not easy to fill, as their earlier inhabitants left very big holes when leaving. And quite naturally the band lost a lot of impetus after the change.

Thus, it is no wonder that these two issued titles leave something to be desired. The band certainly sounds a bit tame here, inspite of the competent playing and soloing by all participants. Whereas every Victor session before produced at least one issued up-tempo tune, this session had only two slow-to-medium titles, the unissued title probably a fast one. A pity! We do not know anything about this title, but it should be added, that there exists a ragtime composition of that very name by C. Luckeyth "Lucky" Roberts, recorded as piano roll on QRS in 1923. A quite lively and exciting tune and I wonder if it is the same as recorded here.

"Harlem Drag" is a rather neat blues composition, enlivened by some 16 bar strains. There is some variety in Waters' arrangement and phantastic trumpet lead playing by Len Davis. Whitted is beautiful on clarinet, and I certainly wonder why Harry Dial rated him so poorly in his book 'All This Jazz About Jazz'. With Johnson he played beautiful down-to-earth bluesy clarinet, just the right notes at the right places, just as he did later-on on record with Eubie Blake's Orchestra (listen to "St. Louis Blues"! ). Very interesting growl playing of an individual kind by George Washington. And again, prominently de Paris on trumpet. Although all earlier discographies list Gus Aiken as trumpet here, he certainly is not on the record nor was he a permanent member of the band.

"Hot Bones And Rice", a Charlie Johnson composition arranged by Waters is a sombre, partly minor, tune basing on extended blues structure, which only shows off its qualities when listened to carefully. Soloists again Whitted, Washington and de Paris. If only they had issued the third title!

These two tunes, together with the two issued titles of September 19, 1928, exhibit what we identify as the Charlie Johnson band sound. Yet it has to be stated that the Charlie Johnson band did not own an individual sound as the Ellington band or the Henderson band. These two last named bands had in Redman – later Benny Carter – and Ellington himself arrangers in their ranks, who were able to create a distinctive characteristic band sound, whereas the Johnson band relied on stock arrangements and arrangements from other sources. Johnson is known to have bought everything available from outside arrangers. Thus, he played two different arrangements of "Rhapsody In Blue" from different people, one of them Benny Carter. Moreover, Ben Whitted was responsible to make fitting arrangements out of every hit tune published and he is known to have harmonized Louis Armstrong's recorded solos for three-part brass for the band.

It certainly was a major event for similarly interested collectors when the discovery of a hitherto unknown test pressing of this session's third recorded title "Mo'lasses" was published on the world-wide-web.

On this title we hear one of the hottest bands in Harlem at the end of the 1920s, very compact here, smoothly swinging their way with an arrangement which certainly is not by Benny Waters, as with most of the other band recordings. Waters' style was more down-to-earth – more rudimentary, in three-part harmony. Here now we hear an arrangement very much pointing forward to Swing-style Jazz. Certain elements of the arrangement – the rhythmic conception, the augmented chords - are very similar to the two titles by Joe Steele's Orchestra, of which we know that their arrangements were the work of a youthful Benny Carter. The young arrangers at that time made the rounds through the dancing-establishments to sell their latest works to the bands and earn some money and reputation. But as Carter had been a long-serving member of the Johnson band – now with Fletcher Henderson's band – he probably also had been an important contributor to the Johnson band book. We know that Johnson bought every arrangement suitable for his band. With Johnson's band Carter had made the earliest recordings of his arrangements (*Charleston Is The Best Dance After All* and *You Ain't The One* of January 24, 1928). The rhythmic approach, the chords, the chord-progressions and the four-part harmony force me to the conclusion that this has to be a Benny Carter arrangement.

As soloists we hear a rather smooth – or tame – Benny Waters on tenor, then 6 bars of a very unusual – for its time – saxophone section led by trombone in close four-part harmony (who would have thought of something like that but Benny Carter ?) (B1), then a short clarinet solo by the band's clarinet man Ben Whitted (B2), then unmistakably Sidney de Paris with his peppery hot style for one chorus (A2). In between and just after de Paris we hear two alto breaks by what must be the young Edgar Sampson. The style is very much like what we know of Benny Carter, and certainly Sampson was - as successor to Carter in the Johnson band - influenced by the growing giant Carter. This then supports very unexpectedly my claim in our Clarence Williams series part 3, session 096 in N&N 60, that Sampson might actually be the altoist of Williams' *Zonky* and *You've Got To Be Modernistic*! There aren't any further recordings of Sampson that early. The "middle-eight" of the tpt chorus is filled by a beautiful melodious trombone solo by Washington, not in his usual growl manner. He certainly was one of the many sadly

overlooked great musicians of the Jazz-Age. In the last chorus (A3), again in the “middle-eight”, we hear as soloist the majestic – and clear – Leonard Davis, he too one of the sadly neglected greats.

Furthermore I'd like the reader – and listener – to take notice of Billy Taylor Sr.'s 2 octave tuba-glissando in bar 8 of the last chorus (A3). Marvelous! (He was Duke Ellington's bass player in the late 1930 – another unsung master of Jazz.) And what I love to notice is the very amiably nonchalant inaccuracy of the band playing the music. Quite different from white bands of the time. But I love that! And the band swings like hell!

The title “Mo'lasses” is a tune by the great Harlem pianist C. Luckeyth “Lucky” Roberts, one of the fathers of Harlem stride piano. He composed the tune for his show “Go! Go!” in the early 20s. He also recorded this tune on piano-roll QRS 2306 in August 1923, reissued on LP Biograph BLP 1001. Words were by Alex Rogers. The tune has a Chorus in C, starting in minor chords in AABA form 32 bars, then goes – after a bridge – into a very unusual structure of 24 bars AAB in almost immovable harmonies. Then again it goes back to the chorus of the beginning. The Johnson recording (Carter arrange-ment?) follows this structure, yet expanding it harmonically, according to the possibilities of the band and in contempo-raneous style.

#### Notes:

- Delaunay, *New Hot Discography 1948*: Leonard Davis, Sidney De Paris, Gus Aiken - tpt; George Washington - tbn; Ben Whittet - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - gtr; Billy Taylor - bbs; George Stafford - dms

- Jazz Directory Vol. Five 1955: Gus Aiken, Sidney De Paris - tpt; George Stevenson - tbn; Ben Whittet - clt; Edgar Sampson - alt, vln; Ben Waters - ten; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

- Rust\*2: Sidney De Paris, Gus Aiken - tpt; George Stephenson - tbn; Ben Whittet - alt, clt; Edgar Sampson - alt; Ben Waters - ten, clt; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

- Rust\*3,\*4,\*6: Leonard Davis, Sidney De Paris - tpt; George Stephenson - tbn; Edgar Sampson, Ben Whittet - alt, clt; Ben Waters - ten, clt, arr; Charlie Johnson - pno; Bobby Johnson - bjo; Billy Taylor - bbs; George Stafford - dms

- Storyville 35-185:

- Rust, *The Victor Master Book Vol. 2*: 2 t / tb / 3 s / p / bj / bb / d.

- Storyville 35-185: Leonard Davis, Sidney De Paris, tpt; George Washington, tbn; Ben Whittet, Edgar Sampson, clt, alt; Ben Waters, ten, clt; Charlie Johnson, pno; Bobby Johnson, bjo; Billy Taylor, bbs; George Stafford, dms; “Rust lists George Stephenson as the trombone player on this last session but, according to John Chilton in his book ‘Who's Who of Jazz’, Stephenson did not join Charlie Johnson until three years later.”

#### Tunes Structures:

51298-1 Harlem Drag Key of Eb Victor  
(A1 Chorus 12 bars blues LD o-tpt - ens)(A2 Chorus 12 bars BWh clt)(B1 Vamp 16 ens 4 - SdP m-tpt 4 - ens 4 - SdP m-tpt 2 - ens 2)(C1 Verse 16 bars AABA ens)(C2 Verse 16 bars SdP m-tpt 8 - saxes 4 - GW o-tbn 4) (Bridge 4 bars ens)(A3 Chorus 12 bars ens)(Coda 4 bars ens+BW ten)

51299-1 Hot Bones And Rice Eb / Eb m / Eb Victor  
(Intro 4 bars ens)(A1 Verse I 16 bars extended blues BWh clt - ens)(Vamp 4 bars ens)(B1 Chorus (Eb minor) 16 bars AA' GW m-tbn)(C1 Verse II 8 bars clts in harmony)(Bridge 4 bars ens)(B2 Chorus 16 bars SdP m-tpt) (A2 Verse I 16 bars ens + BWh clt)

53600 Mo'lasses Key of C (Am) / F / C (Am) Victor unissued test  
(Intro ens 4 bars) (Chorus A1 32 bars AABA ens 16 - saxes 8 - ens 8)(Bridge ens 8 bars mod to F) (Chorus B1 24 bars AAB BWA ten 6 - ens 2 - BWA ten 6 - ens 2 - GW o-tbn+saxes 6 - ens 2) (Chorus B2 24 bars BWh clt 6 - ens 2 - BWh clt 6 - ens 2 - ens 8 mod to C (Am)) (Chorus A2 32 bars AABA SdP m-tpt 14 - ES alt 2 - GW o-tbn 8 - SdP m-tpt 1+6 - ES alt 2) (Tag 6 bars ES alt 2 - ens 4) (Chorus A3 32 bars AABA ens 16 - LD o-tpt 6 - ens 2 - ens 8) (Tag ens 2)

arrangement: prob Benny Carter / composer credit is: C. Luckeyth “Lucky” Roberts (not on test)

#### Discernible differences of takes:

51298-1 tpt II (De Paris) plays double-time in 7th bar of B1 Vamp  
51298-2 tpt II (De Paris) does not play double-time in 7th bar of B1 Vamp  
51299-1 A1 starts rather chaotic, clt plays 23 notes in first 4 bars  
51299-2 A1 starts clean, clt plays only 13 notes in first 4 bars

### 002 REX STEWART AND HIS ORCHESTRA

New York,

Dec. 12, 1934

Rex Stewart – cnt; George Stevenson – tbn;

Rudy Powell – clt, alt; Bingie Madison – clt, ten;

Roger ‘Ram’ Ramirez – pno; Billy Taylor – bbs; Jack Maisel – dms;

Rex Stewart – voc (2); Rex Stewart, unknown – dialogue (2)

16410-1 Stingaree

Voc 2880,

Chronological Classics 931

16411-1 Baby, Ain't You Satisfied ?

Voc 2880,

Chronological Classics 931

Composer credits: 16410 (Stewart - Mills); 16411 (Stewart – Mills - Cuibretto)

This is the first recording under Stewart's own name. And what beauty they recorded! I would only like to remind the listener to the smooth trombone of George Stevenson. What a fine unsung musician! Then to the agile and beautiful clarinet of Bingie Madison. He certainly was one important person in the transformation to Swing jazz. Just listen to the recordings of his own big band – Bingie Madison and his Broadway Danceland Orchestra – made under the names of Clarence Williams, King Oliver and the Memphis Hot Shots in 1930/31. It is really sad that this great outfit on the border to Swing music did never have an opportunity to record under their real name. And then Rudy Powell on alto and clarinet – he started playing clarinet in this very year, 1934. And the very young and promising Roger ‘Ram’ Ramirez on piano. And Billy Taylor on string bass. The drummer, Jack Maisel, was drummer in Ted Wallace's Swing Kings and therefore seems to have been a white musician. How he came into this band of promising young black musicians I do not know. Rex Stewart does not mention him in his books. And we hear Rex himself, further on the way to a distinct individual approach of trumpet/cornet playing which made him such an important and precious member of the Duke Ellington band for more than ten years.

#### Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart (tp & vo); George Stevenson (tb); Rudy Powell (cl); Bingie Madison (ts); Roger Ramirez (p); Billy Taylor (b); Jack Maisel (dm)

- Rust\*2: Rex Stewart (cnt, vcl); George Stevenson (tbn); Rudy Powell (clt); Bingie Madison (ten); Roger Ramirez (pno); Billy Taylor (sbs); Jack Maisel (dms)

- Rust\*3,\*4,\*6: Rex Stewart -t -v; George Stevenson -tb; Rudy Powell -cl -as; Bingie Madison -cl -ts; Roger Ramirez -p; Billy Taylor -sb; Jack Maisel -d

#### Solos ad-lib:

16410: GSt o-tbn 16, BM clt 16 x 2, RRR pno 16 + 14, RP alt 2+8, RS cnt 16 + 16 + 16

16411: RS voc + unk voc 15; RS cnt 1+6; RS voc + unk voc 5, RS cnt 2, RS voc 4; RS voc + RP alt obl 8, RS voc + BM ten obl 8, RS voc + RP clt obl 16, RS voc + RP clt+BM ten obl 8

### 003 HOT LIPS PAGE AND HIS BAND

New York,

Apr. 27, 1938

Hot Lips Page – tpt, voc, ldr;

Eddie Mullens, Bobby Moore – tpt;

George Stevenson, Harry White – tbn;

Ulysses Scott – alt; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Harry White – arr (5)

022923-1	Jumpin'	BB B-7583,	Chronological Classics 561
022924-1	Feelin' High And Happy	BB B-7569,	Chronological Classics 561
022925-1	At Your Beck And Call	BB B-7569,	Chronological Classics 561
022926-1	Rock It For Me	BB B-7567,	Chronological Classics 561
022927-1	Skull Duggery	BB B-7583,	Chronological Classics 561
022928-1	I Let A Song Go Out Of My Heart	BB B-7567,	Chronological Classics 561

Composer credits: 022923 (Waters – Page); 022924 (Koehler – Bloom); 022925 (Ram – DeLange); 022926 (Werner – Werner); 022927 (White – Page); 022928 (Nemo – Mills – Ellington)

Oran 'Hot Lips' Page was known as 'the trumpet king of the Midwest'. As such he came to New York after working with Bennie Moten's Kansas City Orchestra and the early Count Basie Band in Kansas City and the "territories". With his growing fame he became a potential rival to Louis Armstrong and was thus invited to be managed by Joe Glaser, Louis' most effective – and egotistic – manager and life-guide. Page agreed and found himself kept back by Glaser in order not to disturb Armstrong's growing importance and activities. Under these circumstances, 'Hot Lips' Page led a big band for some time in Harlem, New York, mainly at the 'Club Plantation'. Yet, he did not belong to the group of classic Harlem musicians that reigned the Harlem jazz localities before 1935, but he was always seen and heard as a Midwest musician. Nevertheless, he is absolutely fantastic!

All items recorded at this session have bandleader Hot Lips Page as main soloist, on trumpet as well as singing. His trumpet facilities are magnificent, and he certainly might have been a menace to Louis Armstrong in the coloured public's popularity and favor. But his manager Joe Glaser – Louis Armstrong's manager as well – knew how to keep Hot Lips Page back not to injure Armstrong's acceptance and glory. Yet, this recording session was Glaser's initiative, and the result is very fine and hot swing music with Lips Page the reigning star.

There is very little soloing by other musicians, and without any documented statements re the reed soloists, nothing definit can be said.

Bennie Waters' tenor sax style at this time is unknown, and – as he was more of a reading musician and arranger, his main task was section work. I am therefore inclined to assume Ben Smith to be the clarinet soloist, and Ernie Powell to be the tenor sax man. But: there is one attributable 8-bar solo by Mr. Benny Waters in Ellington's 'I Let A Song Go Out Of My Heart' (mind the different tenor tone and phrasing!). Harry White's arrangement of 'Skull Duggery' has the contemporary fashion of the clarinet lead of the saxophone section (Glenn Miller) in its first chorus. The last chorus has its first two A-part prolonged by 4 bars each, so the the chorus has 40 bars.

#### Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Eddie Mullens, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Ulysses Scott (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm)

- Rust\*2: Eddie Mullens, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ulysses Scott (alt);

Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms)

- Rust\*3: Eddie Mullens -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d

- Rust\*4,\*6: Hot Lips Page -t -v -dir; Eddie Mullens -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ulysses Scott -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d

#### Solos ad-lib:

022923: EP ten 16; HLP o-tpt 8; BS clt 16; HLP o-tpt obl 16

022924: HLP voc 30; EP ten 1+6+8; HLP o-tpt 2+32

022925: HLP voc 32; JR pno 4; HLP o-tpt 16; EP ten 1; HLP o-tpt 8

022926: AB sbs 1+1; HLP voc 32; JR pno 4; HLP o-tpt 1+1+2+1+1+2+8+1+1+2

022927: BS clt obl 8; HLP o-tpt 32; EP ten 8

022928: ?US alt 16+8; HLP o-tpt 1+16; BW ten 1+8; HLP m-tpt 8+1

### 004 HOT LIPS PAGE AND HIS BAND

New York,

Jun. 24, 1938

Hot Lips Page – tpt, voc, ldr;

Dave Page, Bobby Moore – tpt;

George Stevenson – tbn; Harry White – tbn, arr;

Ben Williams – alt, flt; Ben Smith – alt, clt; Benny Waters, Ernie Powell – ten;

Jimmy Reynolds – pno; Connie Wainright – gtr; Abe Bolar – sbs; Alfred Taylor – dms;

Dolores Payne – voc (1,2); Ben Bowers – voc (6)

023732-1	If I Were You	BB B-7684,	Chronological Classics 561
023733-1	(A Sky Of Blue, With You) And So Forth	BB B-7680,	Chronological Classics 561
023734-1	The Pied Piper	BB B-7682,	Chronological Classics 561
023735-1	Small Fry	BB B-7684,	Chronological Classics 561
023736-1	I'm Gonna Lock My Heart And Throw Away The Key	BB B-7682,	Chronological Classics 561
023737-1	Will You Remember Tonight Tomorrow?	BB B-7680,	Chronological Classics 561

Composer credits: 023732 (Bernier - Emmerich); 023733 (Johnson - Davis; 023734 (Arnold - Gould); 023735 (Loesser - Carmichael); 023736 (Eaton - Shand); 023737 (Franklin - Friend)

Two months after the foregoing Victor/Blue Bird session Lips Page is back at the Victor studios. Hot Lips Page's band had been working for a long time at Smalls' Paradise, but had now changed their premises to Harlem's Plantation Club, former location of the Cotton Club.

The main soloist, again, is Hot Lips trumpeting and singing. The trombonist soloing in 'Will You Remember ...' I assume to be Stevenson (the timing!), as well as in 'Will You Remember ...'. In 'I'm Gonna Lock My Heart ...' Ben Williams may be the alto soloist, followed by Ben Smith on clarinet (if Rust is right in attaching the instruments played). But: no attributable solos by Mr. Benny Waters in this recording session. And the band's music is very tame and insignificant. Mr. Glaser's influence, obviously.

Most interestingly, there is a flute played in some titles, sometimes together with a clarinet, which leads me to assume that Ben Williams, alto player, is the man responsible. (Rust\*3 lists this man as playing alto sax and tenor sax, what is highly unlikely. I assume that Mr. Rust confused "ts" with "flt" in error in his notes.

#### Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Dave Page, Bobby Moore, Lips Page (tp); George Stevens, Harry White (tb); Benny Waters, Ben Smith, Ernie Powell, Benny Williams (s); Jimmy Reynolds (p); Connie Wainright (g); Abe Bolar (b); Alfred Taylor (dm); Dolores Payne, Ben Bowers (vo)

- Rust\*2: Dave Page, Bobby Moore (tpt); Hot Lips Page (tpt, vcl); George Stevenson, Harry White (tbn); Ben Smith, Ben Williams (alt); Benny Waters, Ernie Powell (ten); Jimmy Reynolds (pno); Connie Wainright (gtr); Abe Bolar (sbs); Alfred Taylor (dms); Dolores Payne (vcl); Ben Bowers (vcl)

- Rust\*3: Dave Page -Bobby Moore -t; Hot Lips Page -t -v; George Stevenson -tb; Harry White -tb -a; Ben Williams -as -ts; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v

- Rust\*4,\*6: Hot Lips Page -t -v -dir; Dave Page -Bobby Moore -t; George Stevenson -tb; Harry White -tb -a; Ben Williams -as; Ben Smith -cl -as; Benny Waters -Ernie Powell -ts; Jimmy Reynolds -p; Connie Wainright -g; Abe Bolar -sb; Alfred Taylor -d; Dolores Payne -Ben Bowers -v

#### Solos ad-lib:

023732: AT dms 1; ?BM o-tpt 16; DP voc 32; BS alt 16; EP ten 8; HLP o-tpt 4 + 4+8

023733: GS m-tbn 1+15 + 8; DP voc 32

023734: HLP voc 16 + 8; BS clt 2; HLP voc 8; BS clt 2; HLP voc 16; BS clt 2; HLP o-tpt 36

023735: HLP voc 8 + 32 + 4; HLP o-tpt 20

023736: BW alt 16; BS clt 8; HLP voc 30; HLP o-tpt 32

023737: JR pno 4; BB voc 30; GS m-tbn 2+15; HLP m-tpt 1+6; BB voc 2+8

#### 005 LUCKY MILLINDER AND HIS ORCHESTRA

New York,

Jun. 27, 1941

Lucky Millinder – voc, ldr;

Archie Johnson, Nelson Bryant, William Scott - tpt;

George Stevenson, Donald Cole, Eli Robinson – tbn;

Billy Bowen, George James -alt; Buster Bailey – ten, clt; Stafford 'Pazzuza' Simon – ten; Ernest Purce – bar;

Bill Doggett – pno; Trevor Bacon – elg; Abe Bolar – sbs; Panama Francis – dms;

Sister Rosetta Tharpe – voc, gtr (1,4,5); Trevor Bacon – voc (2); Lucky Millinder voc (3)

69437-A Trouble In Mind

Dec 4041,

Chronological Classics 712

69438-A Slide, Mr. Trombone

Dec 3956,

Chronological Classics 712

69439-A Ride, Red, Ride

Dec 4146,

Chronological Classics 712

69440-A Rock Daniel

Dec 3956,

Chronological Classics 712

69441-A That's All

Dec unissued

not on LP/CD

Composer credits: 69437 (Jones); 69438 (Millinder); 69439 (Millinder - Mills); 69440 (Nubin - Tharpe)

CD booklet of 'Chronological (sic) Classics 712' CD: "Lucky Millinder's stage appeal lies in his unbounding conducting energy. He does everything but standing on his handsome head while conducting his musicians; he jumps and jives, struts and stomps in frenzied rhythmic motions. Once, during an engagement at the New York Paramount Theatre, Lucy miscued a jump from the piano and broke his leg. But the show went on – for Lucky finished the next here weeks conducting on crutches." Well, what else can you do if you do not have extraordinary and decided musical capabilities?!

That's beautiful singing by Sister Rosetta Tharpe on these sides. She is more on the blues side, although she is used to sing titles with a 16-bars structure. The music of the band more and more tends away from clear and classic jazz into show/show and "rock" fields. Yet, they have revived Henry 'Red' Allen's big show number 'Ride, Red, Ride', founded on the 'Tiger Rag' 32-bars structure and intermittently doubling the tempo. The band performs fantastically in presenting the very fast theme-chorus first by the trombone-section – under the lead of George Stevenson, as I presume – and later by the whole brass-section. But Buster Bailey's strained clarinet solo is a pita to hear.

In 'Slide, Mr. Trombone' I have attributed the 16 bars of trombone playing – 4 bars intro and 12 bars chorus - to George Stevenson because of tone and phrasing, while attributing the last three choruses of the title to the smaller sounding and differently phrased three trombone choruses to Midwest player Eli Robinson. (Excuse, if wrong!) Also, I may have been wrong in attributing the guitar outings to Trevor Bacon or Rosetta Tharpe. That same problem may appear in the selection of the possible trumpet soloists.

#### Notes:

- Ch. Delaunay, *New Hot Discography* 1948: William Scott, Archie Johnson, Nelson Bryant (tp); George Stevenson, Don Cole, Eli Robinson (tb); George James, Billy Bowen, Stafford Simon, Buster Bailey, Ernest Purce (s); Bill Doggett (p); Trevor Bacon (g); Abe Bolar (b); Dave Francis (dm); Sister Rosetta Tharpe (vo)

- Rust\*2,\*3: William Scott, Archie Johnson, Nelson Bryant (tpt); George Stevenson, Donald Cole, Eli Robinson (tbn); George James, Billy Bowen (alt); Stafford Simon, Buster Bailey (ten); Ernest Purce (bar); Bill Doggett (pno); Trevor Bacon (gtr, vcl); Abe Bolar (sbs); Panama Francis (dms); Sister Rosetta Tharpe (vcl)

- Rust\*4: Lucky Millinder -v -dir; William Scott -Archie Johnson -Nelson Bryant -t; George Stevenson -Donald Cole -Eli Robinson -tb; George James -Billy Bowen -as; Stafford Simon -Buster Bailey -ts; Ernest Purce -bar; Bill Doggett -p; Trevor Bacon -Sister Rosetta Tharpe -g -v; Abe Bolar -sb; Panama Francis -d

- Rust\*6: Lucky Millinder, v, dir; William Scott, Archie Johnson, Nelson Bryant, t; George Stevenson, Donald Cola, Eli Robinson, tb; Billy Bowen, George James, as; Buster Bailey, cl, ts; Stafford Simon, ts; Ernest Purce, bar; Bill Doggett, p; Trevor Bacon, Sister Rosetta Tharpe, g, v; Abe Bolar, sb; Panama Francis, d

- J.G.Jepsen, *Jazz Records 1942-1962*, Vol. 5: William 'Chiefie' Scott, Archie Johnson, Nelson Bryant (tp); George Stevenson, Donald Cole, Eli Robinson (tb); George James, Billy Bowen (as); Stafford Simon, Buster Bailey (ts); Ernest Purce (bars); Bill Doggett (p); Trevor Bacon (g, vcl); Abe Bolar (b); Panama Francis (dr); Sister Rosetta Tharpe (vcl); Lucky Millinder (dir)

Solos ad-lib:

69437: *BD pno 4; SRT voc + TB gtr obl 16 + 16 + 8*  
 69438: *?GS o-tbn 4; TB voc + ?GS o-tbn obl 12; TB voc 12; choir voc 2; ?ER o-tbn + band 12; TB voc + ?ER o-tbn 12 + 12*  
 69439: *EP bar 12 + 10; ?WS m-tpt 2+30; BB clt 32; LM+choir voc 32; BB clt+band 32 + 8*  
 69410: *SRT voc + choir 16 + 16; TB elg 16; SPS 16; SRT voc + choir 16 + 16*

**006 LUCKY MILLINDER AND HIS ORCHESTRA**

New York, 1941  
 R.C.M. Corporation Soundies

Lucky Millinder – voc, ldr;  
 Probably: Archie Johnson, Nelson Bryant, William Scott – tpt;  
 George Stevenson, Donald Cole, Eli Robinson – tbn;  
 Billy Bowen, George James – alt; Stafford ‘Pazzuza’ Simon – ten; Ernest Purce – bar;  
 Bill Doggett – pno; Trevor Bacon – gtr; Abe Bolar – sbs; Panama Francis – dms;  
 Sister Rosetta Tharpe + band-choir – voc  
 Four Or Five Times  
 Shout, Sister, Shout

Storyville SLP-6000 (LP)  
 Storyville SLP-6000 (LP)

These are nicely sounding tone parts of film-soundies of the band and time, probably with the personnel belonging to the below session.

Solos ad-lib:

FOFT: *PF dms 2; BD pno 2+16; SPS ten 16; ?WS o-tpt 2+16*  
 SSS: *no instrumental solos*

**007 LUCKY MILLINDER AND HIS ORCHESTRA**

New York, Sep. 05, 1941

Lucky Millinder – voc, ldr;  
 Archie Johnson, Nelson Bryant, William Scott – tpt;  
 George Stevenson, Floyd Brady, Edward Morant – tbn;  
 Ted Barnett, George James – alt; Stafford ‘Pazzuza’ Simon – ten; Ernest Purce – bar;  
 Bill Doggett – pno; Trevor Bacon – elg; Abe Bolar – sbs; Panama Francis – dms;  
 Sister Rosetta Tharpe – voc, gtr (2,4); Trevor Bacon – voc (1)

69706-A	Big Fat Mama	Dec 4041,	Chronological Classics 712
69707-A	Shout, Sister, Shout	Dec 18386,	Chronological Classics 712
69708-A	Apollo Jump	Dec 18529,	Chronological Classics 712
69709-A	Rock Me	Dec 18353,	Chronological Classics 712

Composer credits: 69706 (Millinder - Simon); 69707 (Millinder - Doggett); 69708 (Millinder – Purce - Robinson); 69709 (Dorsey)

This ‘Shout, Sister, Shout’ does not have any connection with the likewise named tune by Clarence Williams and Alex Hill of the late 1920s, but it is a feature number of singer Sister Rosetta Tharpe with her favour for eight/sixteen-bars measures. Trevor Bacon is also featured as singer, and thus the band moves slowly out of the jazz field. Only ‘Apollo Jump’ might enjoy the hard-hearted jazz aficionado.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: William Scott, Archie Johnson, Nelson Bryant (tp); George Stevenson, Floyd Brady, Edward Moran (tb); George James, Ted Barnett, Stafford Simon, Ernest Purce (s); Bill Doggett (p); Trevor Bacon (g); Abe Bolar (b); Dave Francis (dm); Sister Rosetta Tharpe (vo)

- Rust\*2,\*3: William Scott, Archie Johnson, Nelson Bryant (tpt); George Stevenson, Floyd Brady, Edward Morant (tbn); George James, Ted Barnett (alt); Stafford Simon (ten); Ernest Purce (bar); Bill Doggett (pno); Trevor Bacon (gtr, vcl); Abe Bolar (sbs); Panama Francis (dms); Sister Rosetta Tharpe (vcl)

- Rust\*4,\*6: Lucky Millinder -v -dir; William Scott -Archie Johnson -Nelson Bryant -t; George Stevenson - Floyd Brady -Edward Morant -tb; George James -Ted Barnett -as; Stafford Simon -ts; Ernest Purce -bar; Bill Doggett -p; Trevor Bacon -Sister Rosetta Tharpe -g -v; Abe Bolar -sb; Panama Francis -d

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5*: William ‘Chiefie’ Scott, Archie Johnson, Nelson Bryant (tp); George Stevenson, Floyd Brady, Edward Morant (tb); George James, Ted Barnett (as); Stafford Simon (ts); Ernest Purce (bars); Bill Doggett (p); Trevor Bacon (g, vcl); Abe Bolar (b); Panama Francis (dr); Sister Rosetta Tharpe (vcl); Lucky Millinder (fir)

Solos ad-lib:

69706: *SPS ten 4; TB voc + choir + SPS ten 12; TB voc + choir 12; TB voc 12; SPS ten 12 + 12; TB voc 10*  
 69707: *SRT voc 4+8 + 8 + 8; LM + SRT voc 8; SRT voc 8*  
 69708: *?NB m-tpt 4 + 8; SPS ten 32; ?NB m-tpt 32 + 4*  
 69709: *?SRT elg 16; SRT voc 16 + 16 + 16 + 16*

**008 LUCKY MILLINDER AND HIS ORCHESTRA**

New York, Nov. 06, 1941

Lucky Millinder – voc, ldr;  
 Archie Johnson, Nelson Bryant, Freddie Webster – tpt;  
 George Stevenson, Edward Morant, Sandy Williams – tbn;  
 Ted Barnett – alt, clt; George James – alt; Stafford ‘Pazzuza’ Simon – ten; Ernest Purce – bar;  
 Bill Doggett – pno; Sterling Marlowe – gtr; George Duvivier – sbs; Panama Francis – dms;  
 Sister Rosetta Tharpe, Trevor Bacon – voc

69908-A	Hey Huss’	Dec 4146,	Chronological Classics 712
69909-A	Let Me Off Uptown	Dec 4099,	Chronological Classics 712
69910-A	That’s All	Dec 18496,	Chronological Classics 712
69911-A	How About That Mess	Dec 4099,	Chronological Classics 712

Composer credits: 69908 (Duvivier - Millinder); 69909 (Bostic - Evans); 69910 (Tharpe); 69911 (Anderson)

It is that same mixture of band and vocal titles at this session with little solo room for jazz. There is one feature number for Sister Rosetta Tharpe on which he obviously also solos on guitar, and there are straight jazz numbers in ‘Let Me Off Uptown’ with one solo by Sandy Williams – former Chick Webb alumnus – on trombone, and ‘How About That Mess’ with nice trombone section parts. Young and legendary Freddie Webster with his fiery and boppy trumpet is featured frequently, as is ‘Pazzuza’ Simon.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Archie Johnson, Freddie Webster, Nelson Bryant (tp); George Stevenson, Edward Moran, Sandy Williams (tb); George James, Ted Barnet, Stafford Simon, Ernest Purce (s); Bill Doggett (p); Sterling Marlow (g); George Duvivier (b); Dave Francis (dm); Sister Rosetta Tharpe (vo)

- Rust\*2: Archie Scott, Freddie Webster, Nelson Bryant (tp); George Stevenson, Edward Morant, Sandy Williams (tbn); George James, Ted Barnet (alt); Stafford Simon (ten); Ernest Purce (bar); Bill Doggett (pno); Sterling Marlow (gtr); George Duvivier (sbs); Panama Francis (dms); Trevor Bacon, Sister Rosetta Tharpe (vcl)

- Rust\*3: Archie Scott -Freddie Webster -Nelson Bryant -t; George Stevenson -Edward Morant -Sandy Williams -tb; George James -Ted Barnet -as; Stafford Simon -ts; Ernest Purce -bar; Bill Doggett -p; Sterling Marlow -g; George Duvivier -sb; Panama Francis -d; Trevor Bacon -Sisterssetta Tharpe -members of the Orchestra -v; Lucky Millinder -ldr

- Rust\*4,\*6: Lucky Millinder -v -dir; Freddie Webster -Archie Johnson -Nelson Bryant -t; Edward Morant -George Stevenson -Sandy Williams -tb; George James -Ted Barnet -as; Stafford Simon -ts; Ernest Purce -bar; Bill Doggett -p; Sterling Marlow -g; George Duvivier -sb; Panama Francis -d; Trevor Bacon -Sister Rosetta Tharpe -v

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5*: Archie Johnson, Freddie Webster, Nelson Bryant (tp); George Stevenson, Edward Morant, Sandy Williams (tb); George James, Ted Barnet (as); Stafford Simon (ts); Ernest Purce (bars); Bill Doggett (p); Sterling Marlowe (g); George Duvivier (b); Panama Francis (dr)

Solos ad-lib:

69908: ?TB voc + band choir 4+32; FW o-tp 12; BD pno 8

69909: GD sbs 2+2; SW o-tbn 7; ?TB voc 32; BD pno 16; FW o-tp 8; SPS ten 8; ?TB clt 8

69910: ?SRT elg 12; SRT voc + band-choir 12 + 12; ?SRT elg 12; SRT voc + band-choir 12 + 12 + 12

69911: TB alt 16; SPS ten 16; FW o-tp 2+8

**009 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

Feb. 18, 1942

Lucky Millinder – voc, ldr;

Archie Johnson, Nelson Bryant, Freddie Webster - tpt;

George Stevenson, Edward Morant, Joe Britton – tbn;

Billy Bowen, George James - alt; Stafford Simon – ten; Ernest Purce – bar;

Clyde Hart – pno; Trevor Bacon - gtr; George Duvivier – sbs; Panama Francis – dms;

Rosetta Tharpe – voc (2), Trevor Bacon – voc (1,3,4)

70344-A Fightin' Doug McArthur

Dec 4261,

Chronological Classics 712

70345-A I Want A Tall Skinny Papa

Dec 18386,

Chronological Classics 712

70346-A We're Gonna Have To Slap The Dirty Little Jap

Dec 4261,

Chronological Classics 712

70347-A Savoy

Dec 18353,

Chronological Classics 712

Composer credits are: 70344 (Ram), 70345 (Millinder), 70346 (Miller), 70347 (Doggett – Millinder)

This is the first recording session I know used mainly for strengthening for war. And for my taste, it does not belong to a repertoire of swing/jazz bands/musicians. But there may be people who see this as an appropriate measure of politics. I do not.

But the band is great, and I like very much “Sister” Rosetta Tharpe’s blues vocal on the second side. And there is only little exposure of the phenomenal early bop trumpet player – and early deceased – Freddie Webster. But no George Stevenson or Joe Britton soloing here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Archie Johnson, Nelson Bryant, Freddie Webster (tp); Edward Morant, George Stevenson, Joe Britton (tb); Billy Bowen, George James, Stafford Simon, Ernest Purce (s); Clyde Hart (p); Trevor Bacon (g); George Duvivier (b); Panama Francis (dm)

- Rust\*2,\*3,\*4,\*6: Lucky Millinder (vcl, ldr); Archie Johnson, Nelson Bryant, Freddie Webster (tp); Edward Morant, George Stevenson, Joe Britton (tbn); Billy Bowen, George James (alt); Stafford Simon (ten); Ernest Purce (bar); Clyde Hart (pno); Trevor Bacon (gtr); George Duvivier (sbs); Panama Francis (dms); Rosetta Tharpe (voc) (2), Trevor Bacon (voc) (1,3,4)

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5*: Archie Johnson, Freddie Webster, Nelson Bryant (tp); George Stevenson, Edward Morant, Joe Britton (tb); George James, Billy Bowen (as); Stafford Simon (ts); Ernest Purce (bars); Clyde Hart (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr); Sister Rosetta Tharpe (vcl); Lucky Millinder (dir)

Solos ad-lib:

70344: There is no soloistic exposure on this tasteless abuse of swing/jazz music.

70345: SS ten 2; SS ten 1+12 + 11; FW o-tp 4

70346: Again, there is no soloistic exposure on this tasteless abuse of swing/jazz music.

70347: PF dms 2 + 2; FW o-tp 12; CH pno 12

**010 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

Jul. 29, 1942

Lucky Millinder – voc, ldr;

William Scott, Nelson Bryant, Dizzy Gillespie - tpt;

George Stevenson, Joe Britton – tbn;

Billy Bowen, Tab Smith - alt; Stafford Simon, Dave Young – ten; Ernest Purce – bar;

Bill Doggett – pno; Trevor Bacon - gtr; Nick Fenton – sbs; David ‘Panama’ Francis – dms;

Trevor Bacon – voc (1,3); Tab Smith – arr (2)

71243-A Are You Ready?

Dec 18529,

Chronological Classics 712

71244-A Mason Flyer

Br 03406,

Chronological Classics 712

71245-A When The Lights Go On Again

Dec 18496,

Chronological Classics 712

71246-A Little John Special

Br 03406,

Chronological Classics 712

Composer credits are: 71243 (Millinder – Bacon – Woode), 71244 (Millinder – Smith), 71245 (Seiler – Marcus – Benjemen), 71246 (Millinder)

And again, strengthening for war in the first title. And a sentimental tune in the same direction in number three.

And lovely young Dizzy on trumpet. And another star on these sides: Tab Smith with his un-mistakable approach to alto sax. And no trombone solo at all.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: William Scott, Nelson Bryant, Dizzy Gillespie (tp); George Stevenson, Joe Britton (tbn);

Billy Bowen, Tab Smith, Stafford Simon, Dave Young, Ernest Purce (s); Bill Doggett (p); Trevor Bacon (g); Nick Fenton (b); Dave Francis (dm)

- Rust\*2,\*3,\*4,\*6: Lucky Millinder (vcl, ldr); William Scott, Nelson Bryant, Dizzy Gillespie (tpt); George Stevenson, Joe Britton (tbn); Billy Bowen, Tab Smith (alt); Stafford Simon, Dave Young (ten); Ernest Purce (bar); Bill Doggett (pno); Trevor Bacon (gtr); Nick Fenton (sbs); Panama Francis (dms); Trevor Bacon (voc)

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: 'Chieft Scott', Dizzy Gillespie, Nelson Bryant (tp); George Stevenson, Joe Britton (tb); Tab Smith, Billy Bowen (as); Stafford Simon, Dave Young (ts); Ernest Purce (bars); Bill Doggett (p); Trevor Bacon (g, vcl); Nick Fenton (b); Panama Francis (dr)*

Solos ad-lib:

71243: TS alt 8; BD pno 2

71244: TS alt 12 + 12; DG o-tpt 12 + 12; SS ten 12 + 12

71245: TS alt 7

71246: TS alt 4+2 + 12; SS ten 12 + 12; DG o-tpt 2+12 + 12; EP bar 12 + 12; SS clt obl 10

**011 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

1942/1943

Possible/probable personnel:

Savoy Ballroom

broadcast

Lucky Millinder – voc, ldr;

William Scott, Nelson Bryant, Dizzy Gillespie - tpt;

George Stevenson, Joe Britton – tbn;

Billy Bowen, Tab Smith - alt; Stafford Simon, Dave Young – ten; Ernest Purce – bar;

Bill Doggett – pno; Trevor Bacon - gtr; Nick Fenton – sbs; David 'Panama' Francis – dms;

Little John Special

not on LP/CD ?

Don't Get Around Much Anymore

not on LP/CD ?

I have not been able to listen to these recordings. They are noted by Jan Evensmo in his solography of Tab Smith. As Evensmo only lists titles with Tab Smith soloing, there may possibly be other titles recorded on this date. If so, the possibility of hearing George Stevenson or Joe Britton in solo must certainly be small.

**012 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles,

c. July/Aug. 1943

Possible/probable personnel:

AFRS Jubilee 37/38/39

Lucky Millinder – voc, ldr;

Ludwig 'Joe' Jordan, Frank Humphries, William 'Chieftie' Scott, Joe Guy - tpt;

Joe Britton, Gene Simon, George Stevenson – tbn;

Billy Bowen, Tab Smith - alt; Michael Hadley, Sam 'The Man' Taylor – ten; Ernest Purce – bar;

Ray Tunia – pno; Trevor Bacon - gtr; George Duvivier – sbs; David 'Panama' Francis – dms;

'Sister' Rosetta Tharpe – voc

Jitters

not on LP/CD ?

St. Louis Breakdown

not on LP/CD ?

I have not been able to listen to these recordings. They are noted by Jan Evensmo in his solography of Tab Smith. As Evensmo only lists titles with Tab Smith soloing, there may possibly be other titles recorded on this date. If so, the possibility of hearing George Stevenson or Joe Britton in solo must certainly be small.

**013 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles,

c. Aug. 1943

Lucky Millinder – voc, ldr;

Ludwig 'Joe' Jordan, Frank Humphries, William 'Chieftie' Scott, Joe Guy - tpt;

George Stevenson, Gene Simon, Joe Britton – tbn;

Billy Bowen, Tab Smith - alt; Michael Hadley, Sam 'The Man' Taylor – ten; Ernest Purce – bar;

Ray Tunia – pno; Trevor Bacon - gtr; George Duvivier – sbs; David 'Panama' Francis – dms;

'Sister' Rosetta Tharpe – voc

VP-391 Rock Me

V-Disc 129-A, Chronological Classics 1026

VP-391 That's All

V-Disc 129-A, Chronological Classics 1026

VP-392 Trouble In Mind

V-Disc 129-B, Chronological Classics 1026

VP-392 Rock Daniel

V-Disc 129-B, Chronological Classics 1026

Composer credits are: *Rock Me* (Dorsey), *That's All* (Tharpe), *Trouble In Mind* (Jones), *Rock Daniel* (Nubin – Tharpe)

As we have noted before, it seems that Lucky Millinder had an increased affinity to military affairs. But obviously, Swing bands did not have another choice to record in these war years. Here now, Millinder recorded for the American military record label V-Disc.

'Sister' Rosetta Tharpe has a great vocal performance, and I think that she also is the guitar soloist. I note beautiful accompaniment on muted trumpet by probably Joe Guy with some moderate bop harmonisation on 'Trouble In Mind', energetic bluesy tenor sax by 'The Man' Taylor, and great bass rhythm by George Duvivier. But I miss any solo notes from George Stevenson or Joe Britton.

Notes:

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: Probably: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen (as); Sam Taylor, Mike Hedley (ts); Ernest Purce (bars); Raymond Tunia (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr)*

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen (as); Sam Taylor, Mike Hedley (ts); Ernest Purce (bars); Raymond Tunia (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr)*



Solos ad-lib:

VP-391: SRT gtr 16;  
 VP-391: SRT gtr 12; SRT gtr 12  
 VP-392: RT pno 4; ?JG m-tpt obl 8 + 8 + 8; ?JG m-tpt 3  
 VP-392: SRT gtr 8 + 8; STMT ten 8 + 8

**014 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles,

c. Aug. 1943

Lucky Millinder – voc, ldr;

Ludwig ‘Joe’ Jordan, Frank Humphries, William ‘Chiefie’ Scott, Joe Guy – tpt;

George Stevenson, Gene Simon, Joe Britton – tbn;

Billy Bowen, Tab Smith – alt; Michael Hadley, Sam ‘The Man’ Taylor – ten; Ernest Purce – bar;

Ray Tunia – pno; Trevor Bacon – gtr, voc; George Duvivier – sbs; David ‘Panama’ Francis – dms

VP-496

Savoy

V-Disc 176-B,

Chronological Classics 1026

*Composer Credits are: (Millinder – Doggett)*

It’s a great band that Millinder leads here, and I very much like the rhythm section. But no solo outings by trombones or saxophones.

Notes:

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: Probably: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen (as); Sam Taylor, Mike Hedley (ts); Ernest Purce (bars); Raymond Tunia (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr)*

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: Probably: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen (as); Sam Taylor, Mike Hedley (ts); Ernest Purce (bars); Raymond Tunia (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr)*

Solos ad-lib:

VP-496: DPF dms 2 + 2; JG o-tpt 12 + 12 + 12; RT pno 12 + 12

**015 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

Oct. 19, 1943

Lucky Millinder – voc, ldr;

Ludwig ‘Joe’ Jordan, Frank Humphries, Milton Fletcher, Joe Guy – tpt;

George Stevenson, Gene Simon, Joe Britton – tbn;

Billy Bowen, Tab Smith – alt; Michael Hadley, Sam ‘The Man’ Taylor – ten; Ernest Purce – bar;

Ray Tunia – pno; Trevor Bacon – gtr; George Duvivier – sbs; David ‘Panama’ Francis – dms;

Judy Carol – voc (1); Trevor Bacon – voc (2); Tab Smith – arr (3)

71451 Don’t Cry, Baby

Dec 18569,

Chronological Classics 1026

71452 Sweet Slumber

Dec 18569,

Chronological Classics 1026

71453 Shipyard Social Function

Dec 18674,

Chronological Classics 1026

*Composer Credits are: 71451 (Mitchelle - Lowe), 71452 (Millinder – Neiburg – Woode), 71453 (Millinder – Smith)*

Back again in the civil world, but without Rosetta Tharpe now. But Judy Carol certainly is not a mean substitute. It really is a pity that none of the trombonists has been given any possibility to solo, again.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen, Sam Taylor, Mike Hedley, Ernest Purce (s); Raymond Tunia (p); Trevor Bacon (g); George Duvivier (b); Dave Francis (dr)*

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5: Milton Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp); George Stevenson, Gene Simon, Joe Britton (tb); Tab Smith, Billy Bowen (as); Sam Taylor, Mike Hedley (ts); Ernest Purce (bars); Raymond Tunia (p); Trevor Bacon (g, vcl); George Duvivier (b); Panama Francis (dr)*

Solos ad-lib:

71451: STMT ten 7; JG m-tpt 7; STMT ten 2

71452: RT pno 4; TS alt 8

71453: TS alt 12; JG o-tpt 12; STMT ten 12

**016 COOTIE WILLIAMS AND HIS ORCHESTRA**

New York,

Jan. 06, 1944

Cootie Williams – tpt, ldr;

Ermit V. Perry, George Treadwell, Harold ‘Money’ Johnson – tpt;

George Stevenson, Ed Burke, Robert ‘Mack’ Horton – tbn;

Charlie Holmes, Eddie ‘Cleanhead’ Vinson – alt; Lee Pope, Eddie ‘Lockjaw’ Davis – ten; Eddie de Verteuil – bar;

Bud Powell – pno; Norman Keenan – sbs; Sylvester ‘Vess’ Payne – dms;

Pearl Bailey – voc (1,2); Eddie ‘Cleanhead’ Vinson – voc (3,4)

CR-353 Now I Know

Hit 7075,

Chronological Classics 827

CR-354 Tess’s Torch Song

Hit 7075,

Chronological Classics 827

CR-355 Red Blues

Hit 7084,

Chronological Classics 827

CR-356 Things Ain’t What They Used To Be

Hit 7084,

Chronological Classics 827

*Composer credits: CR-353 (Koehler - Arlen); CR-354 (Koehler - Arlen); CR-355 (Haggart); CR-356 (Ellington – Persons)*

This whole session is composed of jazzy/bluesy pop music of the 1940s. Thus, the main part is vocals by a great Pearl Bailey and a bit strange - and very individual - ‘Mr. Cleanhead’ Vinson, and a little bit of Cootie Williams – growling and straight. There is no room for anybody else to solo, and thus, my – KBR’s – interest is almost nil.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Cootie Williams, Ermit V. Perry, George Treadwell, Harold Johnson (tp); Ed Burke, George Stevenson, R.H. Horton (tb); Eddie Vinson, Charlie Holmes (as); Ed Davis, Lee Pope (ts); Ed de Vertaueuil (bs); Earl Powell (p); Norman Keenan (b); Sylvester Payne (dr); Pearl Bailey (vo)*

- J.G.Jepsen, *Jazz Records 1942-1962, Vol. 5*: Cootie Williams (tp, vcl); Ermit V. Perry, George Treadwell, Harold 'Money' Johnson (tp); Ed Burke, George Stevenson, Bob Horton (tb); Eddie Vinson, Charlie Holmes (as); Eddie 'Lockjaw' Davis, Lee Pope (ts); Ed de Vertaueuil (bars); Bud Powell (p); Norman Keenan (b); Sylvester 'Vess' Payne (dr), Pearl Bailey (vc)

Solos ad-lib:

CR-353: PB voc 32+24; CW m-tpt 15; PB voc 2  
 CR-354: CW m-tpt 4; PB voc 34; CW m-tpt 16; PB voc 8  
 CR-355: ECV alt 2; CW m-tpt 2; ECV alt 16; ECV voc + CW m-tpt obl 16 + 16; ECV "bah" 8  
 CR-356: ELD ten 4; CW o-tpt 4; ECV alt 12 + 12; ECV voc + CW o-tpt obl 12; ECV voc + CW m-tpt obl 12

**017 COOTIE WILLIAMS AND HIS ORCHESTRA**

New York, May 01, 1944  
 The Jubilee Show No. 78

Cootie Williams – tpt, ldr;  
 probably: Ermit V. Perry, George Treadwell, Harold 'Money' Johnson – tpt;  
 George Stevenson or Ed Glover, Ed Burke, Robert 'Mack' Horton – tbn;  
 Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Lee Pope, Sam 'The Man' Taylor – ten; Eddie de Verteuil – bar;  
 Bud Powell – pno; Leroy Kirkland – gtr; Norman Keenan or Carl Pruitt – sbs; Sylvester 'Vess' Payne – dms;  
 Ella Fitzgerald – voc (3,4)

One O'Clock Jump	The Jubilee Shows Vol. 4 501 1004
Roll 'Em	The Jubilee Shows Vol. 4 501 1004
A-Tisket, A-Tasket	The Jubilee Shows Vol. 4 501 1004
Do Nothing 'Till You Hear From Me	The Jubilee Shows Vol. 4 501 1004
Air Mail Special	The Jubilee Shows Vol. 4 501 1004
One O'Clock Jump - signoff	The Jubilee Shows Vol. 4 501 1004

As before, this is big band music of the time and of high quality, by one of its premium performers, but it is not jazz music as a work of a group of band and solo players. Thus, we do not find any trombone solos here, yet three tenor sax solos besides the trumpet solos of the leader, and - surprisingly - two choruses by Bud Powell in traditional style, without any signs of bop. A pity!

Solos ad-lib:

OO'CJ: No instrumental solos  
 R'E: BP pno 12 + 12; STMT ten 12 + 12 + 12; CW o-tpt 12 + 12 + 12 + 4  
 ATAT: EF voc 32; EF voc + band choir 38; EF voc 2  
 DN'TYHFM: EF voc 1+32  
 AMS: CW o-tpt 1+8 + 24; STM T ten 2; ?HMJ o-tpt 16; STMT ten 16  
 OO'CJ: No instrumental solos

**018 ROY ELDRIDGE AND HIS ORCHESTRA**

New York, Oct. 13, 1944

Roy Eldridge – tpt, ldr;  
 Paul Cohen, Robert Mason, Pinkey Savitt, Sidney de Paris – tpt;  
 Wilbur De Paris, Vic Dickenson, George Stevenson, Sandy Williams – tbn;  
 Joe Eldridge, Curby Alexander – alt; Franz Jackson, Hal Singer – ten; Dave McRae – bar;  
 Teddy Brannon – pno; 'Snags' Allen – elg; Billy Taylor – sbs; Cozy Cole – dms

72430-A	Fish Market	Dec 23383,	MCA GRP 16052
72431-A	Twilight Time	Dec 23383,	MCA GRP 16052
72432	St. Louis Blues	Dec DL34313,	MCA GRP 16052

Composer credits: 72430 (Roy Eldridge); 72431 (Buck Ram – Morton Nevins – Al Nevins); 72432 (William C. Handy)

Now, this was not the time of ensemble work of a group of nearly equally acknowledged musical artists, but it was the time of the "name-bands", bands depending mainly on the artistry of their leader and his potential to generate rapture and frenzy. Thus, there is more show than musical content on these titles.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Roy Eldridge, Sidney de Paris, Paul Cohen, 'Cookie' Mason, Pinky Savitt (tp); George Stevenson, Vic Dickenson, Wilbur de Paris (tb); Joe Eldridge, J. Alexander (as); Harold Singer, Franz Jackson (ts); Dave McRae (bs); Teddy Brannon (p); Sam Allen (g); Billy Taylor (b); Cozy Cole (dr)

- J.G.Jepsen, *Jazz Records 1942-1980, Vol. 5*: Roy Eldridge (tp, vcl); Sidney de Paris, Paul Cohen, Robert Mason, Pinky Savitt (tp); Wilbur de Paris, Sandy Williams, Vic Dickenson, George Stevenson (tb); Joe Eldridge, Curby Alexander (as); Franz Jackson, Hal Singer (ts); Dave McRae (bars); Teddy Brannon (p); Snags Allen (g); Billy Taylor (b); Cozy Cole (dr)

Solos ad-lib:

72430: RE m-tpt 12; SA gtr elg; JE alt 6; SW o-tbn 12; RE o-tpt 12 + 12  
 72431: RE o-tpt 16 + 8 + 4 + 8 + 4  
 72432: RE m-tpt 16 + 16 + 16; RE voc 16 + 16 + 16; HS ten 16 + 16 + 16; RE o-tpt 16 + 16 + 16

**019 REX STEWART AND HIS ORCHESTRA**

New York, Jan. 28, 1958

Rex Stewart – cnt, voc; George Stevenson – tbn;  
 Heywood Henry – clt, bar; George Kelly – ten;  
 Willie 'The Lion' Smith – pno; Leonard Gaskin – sbs; Arthur Trappier – dms

Tillie's Twist	Felsted FAJ7001 (LP)
Tell Me More	Felsted FAJ7001 (LP)
Pretty Ditty	Felsted FAJ7001 (LP)

As I am not in possession of these three titles, I am unable to say anything about the musical content.