

**The**  
**TRUMPET**  
**of**  
**ORAN THADDEUS PAGE**  
**“HOT LIPS”**

Solographer: Jan Evensmo  
Last updated: March 31, 2020, April 28, 2021

Born: Dallas, Texas, Jan. 27, 1908  
 Died: NYC. Nov. 5, 1954

*Introduction:*

Hot Lips Page was for unknown reasons rather marginally recognized in my Oslo Jazz Circle upbringing, and only later I opened my ears to his fine trumpet playing! Dan Morgenstern's various liner notes helped a lot too!

*History:*

First music lessons from his mother, a former school-teacher. Early efforts on clarinet and saxophone, specialised on trumpet from the age of 12. Joined kids' band led by bass drummer Lux Alexander. Left music temporarily, attended high school in Corsicana, Texas, left to do manual work in Seminole oil fields in Texas. Became regular member of band accompanying Ma Rainey, made first visit to New York with Ma Rainey for bookings at the Lincoln Theatre. Worked with a T.O.B.A. circuit touring band, accompanied Bessie Smith, Ida Cox, etc. Joined Troy Floyd Band in San Antonio, also worked in Texas with Sugar Lou and Eddie's Hotel Tyler Band. Was heard with this band by bassist Walter Page (no relation) and subsequently joined the Blue Devils band early in 1928. Left the band in 1930 to join Bennie Moten's band, worked mainly with Moten until 1935, after that leader's death (April 1935) led own quintet in and around Kansas City. Worked as a specialty act with Count Basie at the Reno Club, Kansas City (1936), was signed by manager Joe Glaser and moved to New York. Short spell with Louis Metcalf's band at Bedford Ballroom, New York, and 'subbed' for ailing Frankie Newton at Onyx Club (spring 1937). Formed own big band which opened at Small's Paradise, New York, in August 1937, in May 1938 the band began residency at the Plantation Club, later that year Lips fronted a smaller unit at the Brick Club, New York. Made solo appearances, then led own band at Kelly's Stables and Golden Gate Ballroom, New York (late 1939). Featured on tour with Bud Freeman's bigband (July 1940), with Joe Marsala (October 1940), then from November led own big band at West End Theatre Club, New York. Led own septet at Kelly's Stables from May 1941, then joined Artie Shaw from 15<sup>th</sup> August 1941 until January 1942. Led own big band in New York, Boston, Chicago, etc. From summer of 1943 until early 1949 Lips usually led own small band. From summer of 1943 until early 1949 Lips usually led own small band (Onyx, Famous Door, New York; Savoy, Boston; Hotel Sherman, Chicago; etc.), during this period he occasionally formed big bands for specific engagements (Apollo, Spotlite, New York, tours, etc.). During 1944 he made several guest appearances at Eddie Condon's New York Town Hall Concerts, also played for Don Redman at the Apollo, New York (summer 1945) and worked as accompanist for Ethel Waters in New York (spring 1946). In May 1949 made first trip to Europe for Paris Jazz Festival, returned to U.S.A., continued leading own small band in New York, Chicago, Minneapolis, etc. Shared highly successful recorded single with Pearl Bailey – "The Hucklebuck"/"Baby It's Cold Outside" (1949). From July until October 1951 Lips played in Europe (Knokke, Belgium; Holland, Scandinavia, and France), returned to U.S.A., worked as a single on theatre dates, toured with 'jazz packages'. In summer 1952 returned to Europe, played in Belgium, France and Scandinavia. Featured at Café Society, New York (May-June 1953), worked mainly as a single during last year of his life. Last session on June 24, 1954. Suffered a heart attack on 27<sup>th</sup> October 1954, died in the Harlem Hospital nine days later (ref. John Chilton).

## HOT LIPS PAGE SOLOGRAPHY

**WALTER PAGE's BLUE DEVILS** **Kansas City, Nov. 10, 1929**  
 Hot Lips Page, James Simpson (tp), Dan Minor (tb), Buster Smith (cl, as), Ted Manning (as), Reuben Roddy (ts), Charlie Washington (p), Reuben Lynch (g), Walter Page (tu, b), Alvin Burroughs (dm), Jimmy Rushing (vo-612).  
 Two titles were recorded for Vocalion:

KC-612	Blue Devil Blues	Solo 16 bars. Obbligato 24 bars (mute). (SM)
KC-613	Squabblin'	Solo 24 bars (mute). (F)

These forceful trumpet soli do not quite have the particular characteristics of HLP's sound as we are familiar with it on later recording sessions, but they have strength and confidence and are certainly played by him. Particularly "Blue ..." is successful. He also with certainty plays behind Rushing.

**BENNIE MOTEN's**  
**KANSAS CITY ORCHESTRA** **Kansas City, Oct. 27-31, 1930**  
 Ed Lewis, Booker Washington (tp), Thamon Hayes (tb), Eddie Durham (tb, g, arr), Harlan Leonard (cl, sop, as), Herman Walder (cl, ts), Jack Washington (cl, as, bar), Count Basie (p), Buster Moten (acc), Leroy Berry (bj), Vernon Page (tu), Willie McWashington (dm, vo), Jimmie Rushing (vo).  
 Eighteen titles were recorded for Victor, seventeen issued. Hot Lips Page is usually in discographies and records included in the personnel but this is false. There are many trumpet soli but nothing that resembles HLP.

**Kansas City, April 15, 1931**

Same with Hot Lips Page (tp) added. Two titles:

53012-1	Ya Got Love	As below? (FM)
53012-2	Ya Got Love	Vocal 32 bars.. (FM)
68900-1	I Wanna Be Around My Baby ATT	Obbligato (vo-JR) 30 bars (mute). (M)
68900-2	I Wanna Be Around My Baby ATT	As above. (M)

HLP is present here so it seems, playing behind Rushing "I Wanna ...", but the resemblance to the later strong and famous style is very tenuous. Postscript of June 22, 2015: I apologize for the terrible blunder I did by not identifying HLP's first recorded vocaleffort on "... Love". It does not help that all available info pointed to Jimmie Rushing, ears are to be used!!

**BENNIE MOTEN's**  
**KANSAS CITY ORCHESTRA** **Camden, NJ. Dec. 13, 1932**  
 Hot Lips Page, Joe Keyes, Dee Stewart (tp), Dan Minor (tb), Eddie Durham (tb, g, arr), Eddie Barefield (cl, as), Ben Webster (ts), Jack Washington (as, bar), Count Basie (p), Leroy Berry (g), Walter Page (b), Willie McWashington (dm), the Sterling Russell trio (vo-group). 74855: Hot Lips Page (tp), Eddie Barefield (cl), Count Basie (p), Eddie Durham (g), Walter Page (b), Willie McWashington (dm), Josephine Garrison (vo).  
 Ten titles were recorded for Victor:

74846-1	Toby	Soli 32 bars (open) and 8 bars (mute). (F)
74847-1	Moten's Swing	Solo 16+8 bars, (ts) on bridge. (FM)
74848-1	The Blue Room	Soli 32 bars (mute) and 8 bars (open). (F)
74849-1	Imagination	No solo.
74850	New Orleans	Solo 16 bars (mute). (M)
74851-1	The Only Girl I Ever Loved	No solo.
74852-1	Milenberg Joys	Solo 32 bars (mute). (F)
74853-1	Lafayette	Solo 32 bars (growl). (F)
74854-1	Prince Of Wails	Solo 32 bars (mute). (F)
74855-1	Two Times	In ens and some very weak obbligato (mute) with (cl). Duet (growl/mute) 16 bars with (cl). (M)

HLP for the first time really lets loose, mostly in high uptempo! "Toby" and "Lafayette" must be two of the fastest jazz items until Bird came along! Generally

one might say the tempo is too fast to give HLP a chance to show his capabilities to the fullest extent. He has to ride along with the swinging wave in his own chopping style, but he does it very great success. However, first and foremost the attention must be given to the brilliant "New Orleans" in medium tempo. Here we already have the typical HLP style, later to be cultivated into a very personal sound and his own kind of rhythmic approach. Also on "Prince ...", mainly a vehicle for the Count, and on "... Joys" his music can be heard to great advantage. His fondness for the growl approach can be heard on three occasions, with particular success on "La Fayette". There are some open horn soli on the session, usually not attributed to HLP, but I am not always sure. "Two Times" is a small band item quite different from the rest. It might have been interesting with a better setup, but the "vocalist" spoils the fun. There is some very fine growl though. In all, a very interesting session, representing the birth of a new trumpet star, to be pushed into the womb again for another five years of pregnancy!!

**CHU BERRY & HIS STOMPY STEVEDORES** **NYC. March 23, 1937**

Hot Lips Page (tp, vo-293,95), George Matthews (tb), Buster Bailey (cl), Chu Berry (ts), Horace Henderson (p), Lawrence Lucie (g), Israel Crosby (b), Cozy Cole (dm).

Four titles were recorded for Variety:

M293-1	Now You're Talking My Language	As below. (FM)
M293-2	Now You're Talking My Language	Vocal 32 bars. Solo 14 bars (mute). (FM)
M294-1	Indiana	Solo 16 bars (open). (FM)
M294-2	Indiana	As above. (FM)
M295-1	Too Marvelous For Words	Vocal 32 bars. (FM)
M295-2	Too Marvellous For Words	As above. (FM)
M296-1	Limehouse Blues	Solo 30 bars (mute/growl). (F)
M296-2	Limehouse Blues	As above. (F)

It is almost unbelievable, but it is almost five years since this great trumpet player was in a studio, and half of the swing era is already gone!! Although a great singer, as on "... Language" and "... Words", his trumpet is the highlight. Listen to how he pushes it in the middle of "Indiana", but the two takes could have been more different. Even more exciting is his muted trumpet here, his strong growling on uptempo "Limehouse ..." is something different from all his contemporaries. And finally, big surprise; there are two takes of "... Language", the solo version on the Chu Berry Mosaic box is different from the one we have lived with on LPs for a lifetime! These are also HLP's most exciting performances from this session, tougher, more intensive muted trumpet is nowhere to be found!!

**BARNEY RAPP & HIS ORCHESTRA** **NYC. Aug. 26, 1937**

Hot Lips Page (tp), others (bigband personnel) unknown. Barney Rapp (dir).

Two titles were recorded for Variety:

M609	Bag Pipe Stomp	Solo 8 bars (FM)
M610-2	Adam's Apple	Solo 16+8 bars, orch on bridge. (FM)

Strong and typical HLP, what is this really, how did it come about!?

**TEDDY WILSON & HIS ORCHESTRA** **NYC. Dec. 17, 1937**

Hot Lips Page (tp), Pee Wee Russell (cl), Chu Berry (ts), Teddy Wilson (p), Allan Reuss (g), unknown (b), unknown (dm), Sally Gooding (vo-22192,93).

Four titles were recorded for Brunswick:

22192-2	My First Impression Of You	Solo 8 bars (mute). (M)
22193-1	With A Smile And Song	Solo 8 bars (mute). (SM)
22193-2	With A Smile And A Song	As above. (SM)
22194-2	When You're Smiling	Soli with ens 32 and 8 bars (open) to coda. (FM)
22195-2	I Can't Believe That You're ILWM	Solo 16 + 8 bars (mute), (ts) on bridge. Solo with ens 8 bars (open) to coda. (M)

This session was never issued on 78 rpm., but there are certainly many sessions inferior to this one in jazz history, and look at the personnel! HLP has his greatest moment, in my opinion, on the opening ensemble of "... Smiling", this has not only the strength but all the tonal tricks of trade this great trumpeter could master, and dig bars 25-28 of this solo! Beautiful muted playing on "... You" and "... Song",

and note how different the two takes of the latter are! Only "I Can't..." makes me frown, he seems so constrained here, struggling to get it out, almost with a lack of breath, strange. Postscript: I'll bet somebody has the three missing takes 1 in his basement, clean up!!

**HOT LIPS PAGE & HIS BAND****NYC. March 10, 1938**

Hot Lips Page (tp, vo), Buster Smith (cl, as), Sam Simmons (ts), Jimmy Reynolds (p), Connie Wainwright (g), Wellman Braud (b), Alfred Taylor (dm).

Four titles were recorded for Decca:

63393-A	Good Old Bosom Bread	Part of intro. Vocal 24 and 12 bars. Solo 12 bars. (M)
63394-A	He's Pulling His Whiskers	Intro 8 bars to solo 16+8 bars, (ts) on bridge. Break 2 bars to solo 64 bars. (FM)
63395-B	Down On The Levee	Intro 8 bars. Vocal 34 bars. Break 2 bars to solo 24 bars. (FM)
63396-A	Old Man Ben	Intro to solo 12 bars. Vocal 36 bars. Solo with ens 12 bars. (S)

This session seems surprisingly pale. There is comparatively little trumpet playing, except on the most outstanding item "... Whiskers" with a fine intro and concluding solo. Also the slow "... Ben" has some very fine trumpet, particularly in the beginning, while "Good ..." and "Down ..." are more ordinary.

**HOT LIPS PAGE & HIS BAND****NYC. April 27, 1938**

Hot Lips Page (tp, vo), Eddie Mullens, Bobby Moore (tp), George Stevenson, Harry White (tb), Ulysses Scott (as), Buster Smith (cl, as), Bennie Waters, Ernie Powell (ts), Jimmie Reynolds (p), Connie Wainwright (g), Abe Bolar (b), Alfred Taylor (dm).

Six titles were recorded for Bluebird:

022923-1	Jumpin'	With ens 8 bars. (FM)
022924-1	Feelin' High And Happy	Vocal 32 bars. Solo 32 bars. (FM)
022925-1	At Your Beck And Call	Vocal 32 bars. Solo with ens 32 bars. (SM)
022926-1	Rock It For Me	Vocal 32 bars. With ens 16+8 bars, solo 8 bars on bridge. (SM)
022927-1	Skull Duggery	Solo 32 bars. (F)
022928-1	I Let A Song Go Out OMH	Solo 16 bars. Solo 8 bars (growl). (SM)

I am sitting with a feeling of bad planning regarding this session. There is a lot of good music, but the six sides could have been used much more efficiently. Too much space is given to the bigband, and HLP's trumpet parts do not seem concentrated enough, rather watered out with ensemble playing. There are some excellent moments of trumpet de luxe, particularly on "Skull ..." and "... Happy" in faster tempi. However, maybe the first 16 bars on "I Let A Song ..." gives the best proof of HLP's original concept of trumpet exploitation. The playing, being mainly straight still offers some unique phrases, making you gasp with pleasure!

**HOT LIPS PAGE & HIS BAND****NYC. June 24, 1938**

Personnel as April 27 except Dave Page (tp), Ben Williams (as, ts) replace Mullens and Scott. Dolores Payne, Ben Bowers (vo).

Six titles were recorded for Bluebird:

023732-1	If I Were You	Soli 4 and 12 bars. (FM)
023733-1	And So Forth	No solo.
023734-1	The Pied Piper	Vocal 24, 8 and 16 bars. Solo 36 bars. (M)
023735-1	Small Fry	Vocal 44 bars. Solo 18 bars. (SM)
023736-1	I'm Gonna Lock My Heart	Vocal 32 bars. Solo 32 bars. (FM)
023737-1	Will You Remember Tonight T?	Solo 8 bars (mute). (SM)

The same feeling of waste here, although all items contain very nice trumpet. Personally I feel that the choice of such novelties as "... Piper", "Small ..." and "Will You ..." is a great mistake, they are saved but not completely by good

trumpet at the end. "... Forth" is a plain disaster. And "If I ..." while excellent, has only short contributions. The really top item for trumpet is "I'm Gonna Lock ...", you should note this one!!

**JAM SESSION****NYC. Nov. 5, 1938**

Hot Lips Page (tp), Mezz Mezzrow (cl), Bud Freeman (ts), Jess Stacy (p), Eddie Condon (g), Artie Shapiro (b), Zutty Singleton (dm).  
Broadcast from "St. Regis Hotel", one title:

St. Louis Blues                      Solo with ens 52 and 36 bars to coda. (M)

This item has an inspired HLP showing he is a trumpeter master, a lovely broadcast and a most memorable item!

**COUNT BASIE & HIS ORCHESTRA****NYC. Dec. 23, 1938**

Personnel as usual with Hot Lips Page (tp) guesting.  
"Spirituals To Swing" concert in Carnegie Hall, one title:

Blues With Lips                      Soli 2 and 6 choruses of 12 bars. (FM)

Introduced by John Hammond, the Count goes into a swinging fast medium blues, and HLP takes the challenge with an open horn, taking two strong choruses, then handing over the mike to the tenorsax of an inspired Herschel Evans, to return immediate after with a long inspired solo. The suggestion that HLP mafia controlled was held back from the limelight as a possible challenger to Louis Armstrong can be understood when listening to his trumpet playing here!

**BILLIE HOLIDAY & HER ORCHESTRA****NYC. March 21, 1939**

Hot Lips Page (tp), Tab Smith (sop, as), Kenneth Hollon, Stanley Payne (ts), Ken Kersey (p), Jimmy McLin (g), John Williams (b), Eddie Dougherty (dm), Billie Holiday (vo).

Five titles were recorded for Vocalion, no HLP on 24245-1&2 "You're Too Lovely To Last" but:

24246-1	Under A Blue Jungle Moon	Weak obligato parts. (SM)
24246-2	Under A Blue Jungle Moon	As above. (SM)
24247-1	Everything Happens For The Best	Weak obligato parts. (SM)
24248-1	Why Did I Always Depend On You?	Solo 16 bars (mute). (SM)
24249-1	Long Gone Blues	Weak obligato parts. Solo 12 bars (growl). (SM)

A session made for Billie and with a minimum of soloing. HLP gets his chance primarily on "Why Did I ..." and uses it very well with an intense solo, although his opening phrase is not wholly perfect. Also fine and strong wa-wa-ing on "Long Gone ...".

**PETE JOHNSON & HIS BOOGIE WOOGIE BOYS****NYC. June 30, 1939**

Hot Lips Page (tp), Henry "Buster" Smith (as), Pete Johnson (p), Lawrence Lucie (g), Abe Bolar (b), Eddie Dougherty (dm), Joe Turner (vo).

Four titles were recorded for Vocalion:

25023-1	Cherry Red	Solo 8 bars (growl). (SM)
25024-1	Baby Look At You	Solo 24 bars (mute). (FM)
no mx	Jump For Joy	Obligato parts (mute). Solo 24 bars (mute). (F)
25025-1	Lovin' Mama Blues	Solo 12 bars (open). Obligato parts (mute). (SM)

Fine piano/vocal session with particularly two notable HLP items, "Baby ..." with mute and "... Blues" with open horn have some of the best trumpet soli at the end of the thirties, dig these!

**IDA COX ACC. BY HER ALL-STAR BAND****NYC. Oct. 31, 1939**

Hot Lips Page (tp), J. C. Higginbotham (tb), Edmond Hall (cl), J. P. Johnson (p), Artie Bernstein (b), Lionel Hampton (dm).

Three titles were recorded for Vocalion, no (tp) on 25509 "Deep Sea Blues" but:

25510#1	Death Letter Blues	As below. (S)
25510#2	Death Letter Blues	As below. (S)
25510-BD	Death Letter Blues	As below. (S)
25510#3	Death Letter Blues	As below. (S)

25510#4	Death Letter Blues	Straight intro 4 bars. (S)
25511#1	One Hour Mama	As below. (SM)
25511-BD1	One Hour Mama	As below. (SM)
25511#2	One Hour Mama	As below. (SM)
25511-BD2	One Hour Mama (NC)	No HLP. (SM)
25511#3	One Hour Mama	As below. (SM)
25511#4	One Hour Mama	Obbligato parts (mute). (SM)

**same**

Personnel as above except Fletcher Henderson (p) replaces Johnson. Four titles:

26239-A	Four Day Creep	Obbligato 12 bars (mute). (S)
26240-A	Pink Slip Blues	Obbligato 12 bars (mute). (S)
26241-A	Hard Times Blues	Obbligato 12 bars (mute). (S)
26242-A	Take him Off My Mind	Obbligato 12 bars (mute). (S)

Terribly monotonous vocal, all items in same syrupy slow tempo, but the accompaniment is excellent, particularly the last four items, listen!! Postscript of Nov. 28, 2016: The survey above has been rewritten after the Mosaic box set of James P. Johnson. Note that #1 of "Death Letter ..." is different from the others (which are quite similar to each other) both in the intro and the final ensemble notes. Note also that with the now excellent sound, the obbligati come through much better on "One Hour ..." and can be enjoyed, particular the first 16 bars are prominent for HLP.

**HOT LIPS PAGE & HIS BAND**

**NYC. Jan. 23, 1940**

Hot Lips Page (tp, vo), Buster Smith (cl, as), Jimmy Powell (as), Sam Davis (ts), Jimmy Reynolds (p), Abe Bolar (b), Ed McConney (dm), Romaine Jackson (vo), The Harlem Highlanders (vo-group).

Six titles were recorded for Decca:

67091-A	I Would Do Anything For You	Solo 32 bars (mute). Vocal 32 bars. Solo 64 bars (open). (F)
67092-A	I Ain't Got Nobody	Soli 32 and 34 bars. (FM)
67093-A	A Porter's Love Song To A Chambermaid	Solo 16+8 bars, ens on bridge. Solo with ens 16 bars. (M)
67094-A	Gone With The Gin	Solo 16 bars. Solo 16 bars (mute). (F)
67099-A	Walk It To Me (Call Of The Wild)	Part of intro. Solo with ens 32 bars. Solo 48 bars. (M)
67100-A	I Won't Be Here Long	Solo 16 bars. Vocal 16 bars. Solo 16 bars (growl). (S)

This session is considerably better than the first Decca one with several quite outstanding trumpet performances. By far the best item is the slow "I Won't Be ...", where we get most of the different aspects of HLP's artistry, sensitive singing and beautiful trumpet. Then, in particular "I Would Do ..." and the last solo on "... Nobody" are really forceful and original. In "Gone ..." there is also a very good example of closeknit muted playing. "Walk ..." seems rather uninspired, and as before, there is too much space given to semi-straight introductions and to other soloists. Postscript: You should also note "... Love Song ..." just for listening to the singer, she ranks as something special in recorded jazz!!

**HOT LIPS PAGE & HIS BAND /  
BIG JOE TURNER & HIS FLY CATS  
PETE JOHNSON'S BAND**

**NYC. Nov. 11, 1940**

Hot Lips Page (tp), Eddie Barefield (cl, as), Don Stovall (as), Don Byas (ts), Pete Johnson (p), John Collins (g), Abe Bolar (b), A. G. Godley (dm), Joe Turner (vo-68333).

Four titles were recorded for Decca, no HLP on 68332-A "627 Stomp" but:

68333-A	Piney Brown Blues	Weak obbligato parts. (S)
68334-A	Lafayette	Solo 32 bars. (FM)
68335-A	South	Intro 4 bars to solo with ens 16 bars. Solo 16 bars (mute). (M)

Now it seems that HLP is having a better producer, giving him the opportunities he deserves to show off! "La Fayette" has a forceful solo, one of the best till now, with all the ingredients of personality and innovation. Likewise, on "South" the intro and the masterly muted solo are something to remember!

**HOT LIPS PAGE & HIS BAND****NYC. Dec. 3, 1940**

Same plus Bea Morton (vo-68436).

Two titles were recorded for Decca:

- |         |                            |                                                                                        |
|---------|----------------------------|----------------------------------------------------------------------------------------|
| 68435-A | Harlem Rhumbain' The Blues | Solo 16 bars (growl) and 24 bars.<br>Soli 24 (growl/mute) and<br>24 bars (growl). (FM) |
| 68436-A | No Matter                  | Weak obbligato.<br>Solo 8 bars (mute). (SM)                                            |

A brief and very nice muted solo on "No Matter" is my preference here. "... Rhum ..." is certainly no bad performance, but the rhumba rhythm is no good idea, giving the item a somewhat unserious image.

**HOT LIPS PAGE****NYC. Dec. 10, 1940**

Hot Lips Page (tp, mel, vo), Leonard Feather (p), Teddy Bunn (g, vo), Ernest Hill (tu, b).

Five titles were recorded for Bluebird:

- |          |                    |                                                                                           |
|----------|--------------------|-------------------------------------------------------------------------------------------|
| 058149-1 | Thirsty Mama Blues | Solo 12 bars (mute). Vocal 48 bars.<br>Solo 12 bars (mute). (SM)                          |
| 058150-1 | Just Another Woman | Mellophone with (g) intro<br>4 bars and following 12 bars.<br>Vocal 24 and 36 bars. (SM)  |
| 058151-1 | My Fightin' Gal    | Vocal 24 bars. Solo 12 bars (mute).<br>Solo 24 bars. Growl duet<br>with (g) 12 bars. (SM) |
| 058152-1 | Evil Man's Blues   | Obbligato 24 bars (mute).<br>Solo 12 bars (open).<br>Obbligato 24 bars (mute). (S)        |
| 058153-1 | Do It If You Wanna | Soli 8 and 32 bars (mute). (M)                                                            |

A very nice, somewhat transparent session, the forceful style of HLP is almost too much for such a small and sensible group. However, he adapts and create some beautiful trumpet contributions, particularly on "... Wanna", and even more the lovely "Thirsty Mama ..."! His vocal gets a particular push by the exquisite guitar backing, and it is just natural that he pays back with some lovely obbligato on "Evil ..." where Bunn sings. For another highlight note the open horn solo on "Evil ...".

**BILLIE HOLIDAY****NYC. Dec. 19, 1940**

Personnel probably including Hot Lips Page (tp), Charlie Barnet, Coleman Hawkins, Lester Young (ts), Teddy Wilson (p), Billie Holiday (vo) and others.

Broadcast WNEW, two titles, "Jam Session Blues" has not been available but:

- |                |                                     |
|----------------|-------------------------------------|
| The Man I Love | Very weak obbligato at the end. (S) |
|----------------|-------------------------------------|

**JAM SESSION****NYC. 1940**

Hot Lips Page (tp), Herbie Fields (ts), Donald Lambert (p).

Four titles recorded in Jerry Newman's flat, issued on Onyx 207:

- |                          |                                                                                     |
|--------------------------|-------------------------------------------------------------------------------------|
| I Got Rhythm             | Solo 3 choruses of 32 bars. Duet with<br>(ts) 64 bars to 32 bars 4/4 with (ts). (F) |
| I'm In The Mood For Love | Intro 4 bars to solo 32 bars.<br>Solo 8 bars to coda. (S)                           |
| Dinah                    | Solo 3 choruses of 32 bars. Duet<br>with (ts) 32 bars to long 'coda'. (M)           |
| Tea For Two              | Solo 64 bars. (SM). Solo/duet<br>with (ts) to coda. (SM)                            |

Quoting Dan Morgenstern from the Onyx liner notes: "Here, by the grace of God, is some music unlike any you've heard on record before. It fleshes out the hitherto incomplete portrait in sound of a very great artist and wonderful man". I will not quote more but leave it to the reader to study the liner notes in detail, some of the most dedicated, exciting and inspired I have ever seen! Whether this informal session is that great can be debated, but that it presents a unique sample of what was going on in those 'flats' is certain. There is some brilliant trumpet sections here, I think I like "Dinah" best, and note also the presence of the legendary pianist



Donald Lambert, a most obvious candidate for a solography! This session is must to all friends of Hot Lips Page!!

**HOT LIPS PAGE****NYC. Dec. 29, 1940**

Personnel including Hot Lips Page (tp, vo), unknown (cl), Hilton Jefferson (as), Charlie Barnet, Lester Young (ts), unknown (rhythm).  
Broadcast WNEW "Bundles For Britain", three titles:

Lady Be Good	Soli 32 bars (open) and 32 bars (growl). (FM)
Theme	Solo 8 bars (mute). (M)
Wham	Vocal 32 bars. Solo with ens 12 bars (open) to fade out. (M)

**same date**

Personnel including Hot Lips Page (tp), Sandy Williams (tb), Coleman Hawkins (ts), unknown (rhythm).  
Broadcast WNEW "Bundles For Britain", three titles:

Cuttin' At Kelly's	Solo 32 bars (open), first half destroyed by announcer. (M)
Body And Soul	No solo.
Theme	Solo with ens 64 bars (open). (FM)

In these exciting jam sessions, HLP is most prominent on the "Theme" with Hawkins, otherwise he takes a modest solo, although he is assumed to be leader.

**JOE BUSHKIN BLUE BOYS****NYC. March 21, 1941**

Hot Lips Page (tp, vo-4053), Joe Bushkin (p-except 4056), Al Morgan (b).  
Five titles were recorded for Commodore:

4052A	I'll Never Be The Same	Intro (mute) with (p) 8 bars. Duet (mute) with (p) 32 bars to coda. (SM)
4053A	Caldonia Is Gone	Intro (mute) with (p) 12 bars. Duet (mute) with (p) 12 bars to coda. (SM)
4053B	Caldonia Is Gone	As above. (SM)
4054A	Morgan's Blues	Solo 24 bars (growl) to coda. (S)
4054B	Morgan's Blues	As above. (S)
4055A	Sweet Georgia Brown	Intro 4 bars to solo 32 bars. Solo 32 bars (mute) to coda. (M)
4056A	Bozay	Soli (growl) 24 and 32 bars to coda. (SM)

There is no need for me to say much about this unique trio session with brilliant piano, magnificent bass and some trumpet!! Dan Morgenstern did it in his liner notes for the Commodore project: "If you know the writer of these notes, you will be aware that he's a Lips fanatic – no one else played a horn and sang like Oran Page, and any addition to his recorded legacy is something to rejoice about". Read the rest of his liner notes carefully. All items here show HLP to his greatest advantage, this is a quite unique and different session!! Postscript: Play the lovely trumpetgrowl/bass duet before you go to bed!!

Hot Lips Page was a frequent guest at Minton's and Monroe's, participating in numerous jam sessions:

**JAM SESSION(S)****NYC. 1941**

The following four titles, recorded at Minton's Playhouse by Jerry Newman, appear on Xanadu 107:

Hot Lips Page, Joe Guy, unknown (tp), unknown (p), Ebenezer Paul (b), unknown (dm). One title:

One For Teddy	Soli 64 and 64 bars. (FM)
---------------	---------------------------

The acetate label says: Hot Lips Page, Joe Guy, Freddie Webster (tp), Ray Durant (p), Chapoten (b). However, the session also has Herbie Fields (ts), unknown (dm). Note also that this item has been issued on Xanadu LP 107 with the following personnel listed: Joe Guy, Hot Lips Page, unknown (tp), Herbie Fields (ts), unknown (p), (b), (dm).

Sweet Georgia Brown	Solo 3 choruses of 32 bars. (FM)
---------------------	----------------------------------



Konk

Solo 9 choruses of 12 bars.  
Solo with ens 6 choruses. (FM)

There is some incredible jamming here, and there seems to be no limit to HLP's strength or inspiration on "Topsy" in particular but also on the other three items. We can only imagine how it must have been to be audience in the 1941 jams at Minton's and Monroe's, and we should be eternally grateful to Jerry Newman!!

**JAM SESSION(S)****NYC. 1941**

Other Jerry Newman sessions from Minton's and Monroe's not on the issues above:

**NYC. May 4, 1941**

Personnel, see "Sweet Georgia Brown" above. Minton's.

Nice Work If You Can Get It

Possibly solo (NC). (FM)

**NYC. May 6, 1941**

Personnel from acetate label: Hot Lips Page, "Popeye" (tp), Rudy Williams (as-"Old Yazoo"), "Scotty" (ts), "Taps Miller" (dm, vo-"Old Yazoo") with Monroe's Uptown House Band.

Recorded at Monroe's, two titles:

I Never Knew

Possibly solo 32 bars. FM)

Old Yazoo

Possibly solo 32 bars. (FM)

I feel somewhat uncomfortable with HLP's presence here.

**NYC. May 8, 1941**

Hot Lips Page, Joe Guy (tp), Rudy Williams (as), possibly Don Byas, Kermit Scott (ts), "Tex" (p), Charlie Christian (g), Nick Fenton (b), Kenny Clarke (dm).  
Recorded at Minton's Playhouse, one title:

Stompin' At The Savoy

Solo 3 choruses of 32 bars. (FM)

Not at all bad, this one.

**NYC. May 1941**

Vic Coulsen, George Treadwell, possibly Hot Lips Page (tp), Rudy Williams (as), Don Byas, probably Kermit Scott (ts, Allen Tinney (p), Charlie Christian (g), Ebenezer Paul (b), Taps Miller (dm-"... Go"), unknown (dm-"On ...").  
Recorded at Clark Monroe's Uptown House (date possibly May 6):

Guy's Got To Go

Possibly in ens. (M)

On With Charlie Christian / Lips Flips

Possibly in ens. (FM)

**NYC. May 18, 1941**

Personnel said (acetate label) to include Hot Lips Page, Joe Guy (tp), Sammy Davis (ts). Also possibly Allen Tinney (p).  
Recorded at Minton's by Jerry Newman.

The Sheik

Possibly solo 64 bars. (FM)

And also here I wonder if HLP is present.

**NYC. June 1, 1941**

Hot Lips Page (tp), Joe Turner (vo) and Taps Miller with the House Band.  
Recorded at Monroe's by Jerry Newman, private collection:

Bundles For Newman

Solo 12 bars with vocal comments.  
Obbligato 12 bars. (S)

Some really groovy trumpet here!

**NYC. July 1941**

Hot Lips Page, Vic Coulsen, George Treadwell (tp), Allen Tinney (p), Ebenezer Paul (b), George Thompson (dm).  
Recorded at Monroe's by Jerry Newman, one title:

Knock-Knee, No-Knee

Soli 64 and 64 bars. In ens. (FM)

Exciting jam! There are better HLP items from Minton's/Monroe's, but here he teams up with two of the early boppers who disappeared before they had any great impact on the further developments, and the meeting is extremely hot!

**NYC. 1941**

Hot Lips Page (tp), unknown (ts), Thelonious Monk (p), (rhythm).  
Recorded at Minton's by Jerry Newman. Esoteric Records. 78 rpm. acetate.

Topsy (NC) Solo 3 choruses of 32 bars. (F)  
 Body And Soul (NC) Solo 1 bar (NC). (S)

Excellent solo here! The tenorsax is only heard in a few bars before Monk starts his solo and HLP concludes his.

**CHU BERRY & HIS JAZZ ENSEMBLE** **NYC. Sept. 1941**

Hot Lips Page (tp, vo-4181), Chu Berry (ts), Clyde Hart (p), Al Casey (g), Al Morgan (b), Harry Jaeger (dm).

Four titles were recorded for Commodore:

4178	Blowing Up A Breeze	Acc. (ts). Solo 16 bars (mute). Acc. (ts). (F)
4178-X	Blowing Up A Breeze	As above. (F)
4178-Y	Blowing Up A Breeze	As above. (F)
4178-Z	Blowing Up A Breeze	As above. (F)
4179	On The Sunny Side Of The Street	Not present.
4179-X	On The Sunny Side Of The Street	Not present.
4179-Y	On The Sunny Side Of The Street	Solo 16 bars (mute). (S)
4180	Monday At Minton's	Solo 24 bars (mute). (FM)
4180-X	Monday At Minton's	As above. (FM)
4180-Y	Monday At Minton's	As above. (FM)
4181	Gee, Ain't I Good To You	Solo 16 bars (mute). Vocal. (S)
4181-X	Gee, Ain't I Good To You	As above. (S)

This session ranks high in the Chu Berry and particularly the Clyde Hart solography, and it also gives us a lot of good HLP action. The slow items are the most exciting, and one will not forget "Gee, ..." so easily, after a moving piano introduction, we get the most sensitive of muted trumpet, relatively straight but that does not matter at all. Surprisingly he also appear on one of the three takes of "... Street". Good but too brief soli on "... Breeze" and "Monday ...", but he knows how to vary them from take to take. As a total, an important HLP session but perhaps not as unforgettable as the Bushkin session half a year earlier.

**JAM SESSION** **NYC. 1941?**

Hot Lips Page (tp, vo-"Blues"), unknown (ts), unknown (p).

Reported to be recorded at a Timme Rosenkranz party.

Seven titles, noted in my tenorsax solography, but now misplaced, anybody got it?:

Who	(F)
Dinah	(M)
I Got Rhythm	(F)
I'm In The Mood For Love	(S)
Tea For Two	(SM)
I'll Get By	(F)
Blues	(SM)

**ARTIE SHAW & HIS ORCHESTRA** **NYC. Sept. 2, 1941**

Lee Castle, Max Kaminsky, Steve Lipkins (tp), Hot Lips Page (tp, vo), Ray Conniff (tb, arr) Jack Jenney, Morey Samuel (tb), Artie Shaw (cl, arr) Les Robinson, Chuck DiMaggio (as), Georgie Auld, Mickey Folus (ts), Artie Baker (bar), Johnny Guarnieri (p), Mike Bryan (g), Eddie McKinney (b), Dave Tough (dm), (strings), Bonnie Lake (vcl) Lennie Hayton, Paul Jordan, Fred Norman, Bill Challis, Jerry Sears (arr)

Six titles were recorded for Victor, one has HLP:

67736-2	Blues In The Night	Intro (growl). Vocal. Solo with orch 14 bars to long coda. (SM)
---------	--------------------	--------------------------------------------------------------------

**Atlantic City, NJ. Sept. 6, 1941**

Same/similar. Broadcast from Steel Pier Ballroom, three titles have HLP:

Blues In The Night	As above. (SM)
--------------------	----------------

Frenesi Solo 8 bars (mute). (M)  
 There'll Be Some Changes Made Solo 36+32 bars. (M)

Hot Lips Page joins the Artie Shaw orchestra! Immediately he gets a feature number, "... Night", which he executes with bravura and strong personality, but of course rather limited when it comes to improvisation, compare the studio recording and the broadcast. However, on the "... Changes Made" broadcast, we experience something different, one of the strongest trumpet soli I have ever heard, you cannot believe this!!! It just strengthens the myth (is it?) that HLP was kept out of the way for Louis Armstrong, because there could be only one crowned trumpet king.

**JAM SESSION** NYC. Sept. 15, 1941  
 Hot Lips Page, Vic Coulsen (tp), Don Byas (ts), Allan Tinney (p), Ebenezer Paul (b), "Popeye" (dm).  
 Recorded at Monroe's by Jerry Newman:

Foxy Herbs Solo 24 bars. (M)

Postscript of March 31, 2020: Found this missing item, very nice one, but the trumpeters are mostly riffing the blues.

**ARTIE SHAW & HIS ORCHESTRA** Chi. Oct. 30, 1941  
 Similar. Four titles, three have HLP:

70342-1 Take Your Shoes Off, Baby Vocal. (SM)  
 70344-1 Solid Sam Solo/straight 16 bars (mute). (FM)  
 76344-2 Solid Sam As above. (FM)  
 70345-1 Just Kiddin' Around Straight 16 bars (growl). (M)  
 70345-2 Just Kiddin' Around As above. (M)

NYC. Nov. 12, 1941

Same. Four titles, three have HLP:

68195-1 St. James Infirmary Pt 1 As below. (SM)  
 68195-2 St. James Infirmary Pt 1 Vocal. (SM)  
 68196-1 St. James Infirmary Pt 2 As below. (SM)  
 68196-2 St. James Infirmary Pt 2 Solo with orch 16 bars (open)  
 to long coda. (SM)  
 68197-1 Deuces Wild Solo 6 bars (open). (FM)  
 68197-2 Deuces Wild As above. (FM)

Note HLP's feature number, "... Infirmary", part 1 with vocal, part 2 with forceful trumpet playing. The two takes are rather similar though. There is also some fascinating growl on "... Around", well worth listening to.

**JAM SESSION** NYC. Nov. 12, 1941  
 Hot Lips Page, Vic Coulsen, George Treadwell (tp), Don Byas, Skippy Williams (ts), Allan Tinney (p), probably Ebenezer Paul (b), Bob Holing (dm).  
 Recorded at Monroe's by Jerry Newman, acetate, whereabouts unknown:

Get Together And Jump  
 I Surrender Dear

**ARTIE SHAW & HIS ORCHESTRA** NYC. Dec. 23, 1941  
 Personnel as above. Four titles, one has HLP:

68804-1 Suite No. 8 Solo/straight 32 bars (growl). (FM)

Fine growl also here.

**HOT LIPS PAGE / FATS WALLER** NYC. Jan. 14, 1942  
 Hot Lips Page (tp, vo), Fats Waller (p).  
 Concert.

Blues In B Flat Duet (growl) with (p) 36 bars to vocal  
 72 bars. Solo 24 bars (SM) to solo  
 32 bars (FM) to very long coda. (SM)

Interesting duet performance almost six minutes long. Fats takes a laid back role, piano accompaniment only, leaving the stage to HLP. The first three blues choruses



1640-3	Tea For Two (NC)	No solo.
1640-4	Tea For Two	Solo 32 bars. Duet with (ts) 8 bars to coda. (FM)
1640-5	Tea For Two	As above. (FM)

This is definitely Ben Webster's session with great piano playing added! HLP is however also present in good shape. It seems that he is not quite comfortable with the fast "Teezo!" and "The Horn", heard him better in this tempo, but on "Tea ..." we get two versions with strong open horn. There is then some intense growling on "... Clipped", it seems HLP really heats up in the slower tempi. In particular note the two lovely versions of "... Said", later recorded by Ben as "Kat's Fur", and "... Blame Me", and "... Dear", so much suppressed emotion, so personal, so exciting!

**ALBERT AMMONS' RHYTHM KINGS** **NYC. Feb. 12, 1944**  
Hot Lips Page (tp), Vic Dickenson (tb), Don Byas (ts), Albert Ammons (p), Israel Crosby (b), Sid Catlett (dm).  
Four titles were recorded for Commodore:

4718-1	Blues In The Groove	Solo 12 bars (mute). (S)
4718-2	Blues In The Groove	As above. (S)
4719-1	The Breaks	Solo 16 bars (mute). Prom. in ens. (M)
4719-2	The Breaks	As above. (M)
4720-1	Jammin' The Boogie	Solo 24 bars (open). (M)
4721-1	Bottom Blues	Solo 12 bars (open). (S)
4721-2	Bottom Blues	As above. (S)

Swinging and rolling session which could have been rehearsed somewhat better. HLP however is in excellent shape, showing different sides of his art, like the strong open horn on "... Boogie", and his intense muted playing in slow tempo. All items are worth noticing here, my favourites are "Bottom ...", as Dan M says it in his Mosaic liner notes: "Lips, stately and vehement, varies his two solos more than any of his colleagues". Listen in particular to the opening of his solo on take 2 here!

**HOT LIPS PAGE & HIS ORCHESTRA** **NYC. March 8, 1944**  
Hot Lips Page (tp, vo), Lucky Thompson, Lem Johnson (ts), Ace Harris (p), John Simmons (b), Sid Catlett (dm).  
Four titles were recorded for Commodore:

4730-1	My Gal Is Gone	Solo 12 bars (mute) to vocal 48 bars. Solo 12 bars (open) to coda. (SM)
4730-2	My Gal Is Done	As above. (SM)
4731-1	Rockin' At Ryan's	Solo with ens 24 bars (mute). Solo 36 bars (open) to coda. (FM)
4731-2	Rockin' At Ryan's	As above. (FM)
4732-1	You'd Be Frantic Too	Vocal 36 bars. Solo 12 bars (growl/mute) to coda. (S)
4732-2	You'd Be Frantic Too	As above. (S)
4733-1	The Blues Jumped The Rabbit	Vocal 48 bars. Solo 12 bars (open). Riffs 12 bars to coda. (M)
4733-2	The Blues Jumped The Rabbit	As above. (M)

Rather different compared to the previous Commodore session some weeks earlier, "some good jumping blues and jazz" as Dan says it. The highlights are his great blues singing on "... Frantic Too", and his strong and brilliant open horn on "... Rabbit" and to conclude "... Ryan's", vow!!

**EDDIE CONDON** **NYC. March 8, 1944**  
Hot Lips Page (tp, vo), Sterling Bose (tp), Miff Mole (tb), Pee Wee Russell (cl), Gene Schroeder (p), Eddie Condon (g), Bob Casey (b), Joe Grauso (dm).  
Seven titles were recorded for VDisc, three issued, one has HLP:

Uncle Sam Blues	Vocal 36 bars to solo with ens 24 bars (open). (S)
-----------------	-------------------------------------------------------

A rather routine performance.

**EDDIE CONDON & HIS ALL STARS** **NYC. March 11, 1944**

Collective personnel: Bobby Hackett (cnt), Hot Lips Page (tp, vo), Billy Butterfield, Max Kaminsky (tp), Miff Mole (tb), Edmond Hall, Pee Wee Russell (cl), Joe Bushkin, Cliff Jackson (p), Eddie Condon (g), Bob Casey, Pops Foster (b), Kansas Fields, George Wettling (dm).

Thirteen titles were recorded at concert in Town Hall, two have HLP:

7:53	Uncle Sam Blues	Solo 12 bars to vocal 36 bars to solo 24 bars. Solo 12 bars. In ens. (SM)
10:31	Impromptu Ensemble	Soli 4 and 4 bars. In ens. (M)

This is possibly the best version of "Uncle Sam ...", strong playing, good sound!!

Note: The HLP LP on Jazz Archives JA-17 presents two titles, "Honeysuckle Rose" and "Get The Mop" with Edmond Hall Sextet, NYC. May 2, 1944. However the trumpeter is Emmett Berry.

**EDDIE CONDON** **NYC. May 20, 1944**

Collective personnel: Bobby Hackett (cnt), Max Kaminsky, Billy Butterfield (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Pee Wee Russell (cl), Gene Schroeder (p), Eddie Condon (g, mc), Bob Casey (b), Joe Grauso (dm), Liza Morrow (vo).

Eddie Condon Blue Network Show No. 1 broadcasted from Town Hall, the following have HLP:

2:31	Uncle Sam Blues	Solo 12 bars to vocal 36 bars. Solo 12 bars to coda. (SM)
3:45	Impromptu Ensemble	Solo with ens 12 bars. (M)

More exciting these versions.

**EDDIE CONDON** **NYC. May 27, 1944**

Rex Stewart (cnt), Max Kaminsky, Bobby Hackett (tp), Hot Lips Page (tp, vo), Miff Mole (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Gene Schroeder (p), Eddie Condon (g, mc), John Kirby (b), Sonny Greer (dm), Liza Morrow (vo).

Eddie Condon Blue Network Show No. 2 broadcasted from Town Hall, seven titles, two have HLP:

2:18	The Sheik Of Araby	Solo with (dm) 40 bars (open) to solo 32 bars to vocal 32 bars to solo 32 bars (F) to long coda. (S)
3:25	Impromptu Ensemble	Solo 24 bars. (F)

"The Sheik ..." is a solo feature for HLP who for a few minutes ignites the show, brilliant trumpet! "Ole ..." has some strong trumpet blowing.

**EDDIE CONDON** **NYC. June 3, 1944**

Collective personnel: Bobby Hackett (cnt), Max Kaminsky, Billy Butterfield (tp), Hot Lips Page (tp, vo), Benny Morton (tb), Pee Wee Russell, Edmond Hall (cl), Ernie Caceres (bar), Gene Schroeder, James P. Johnson (p), Eddie Condon (g, mc), Bob Casey (b), Joe Grauso (dm), Liza Morrow (vo).

Eddie Condon Blue Network Show No. 3 broadcasted from Town Hall, two titles have HLP:

2:55	Watcha Doin' After The War?	Solo/straight 34 bars to vocal 32 bars to solo 32 bars. (M)
2:34	Impromptu Ensemble	In ens. (M)

An unusual tune, and HLP here reminds us of Satchmo.

**EDDIE CONDON'S JAZZ CONCERT ORCHESTRA** **NYC. June 8, 1944**

Collective personnel: Bobby Hackett (cnt), Billy Butterfield (tp), Hot Lips Page (tp, vo), Benny Morton (tb), Pee Wee Russell (cl), Ernie Caceres (cl, bar), Gene Schroeder (p), Eddie Condon (g), Bob Haggart (b), Joe Grauso (dm), Liza Morrow (vo).

Fifteen titles were recorded for Associated Transcriptions, three have HLP:

3906-3	When My Sugar Walks Down TS	As below. (M)
3906-4	When My Sugar Walks Down TS	Vocal 16 bars. Solo 36 bars to coda. (M)
3907-1	Uncle Sam Blues	As below but solo 12 bars to messed up coda. (SM)
3907-5	Uncle Sam Blues	Solo with ens 12 bars. Vocal 32 bars. Solo 24 bars to long coda. (SM)



3909-5 Muskrat Ramble Solo 32 bars. (FM)

This session offers nothing new after listening to the Eddie Condon shows, and nothing really remarkable happens, but HLP is in good shape. His most exciting trumpet contributions is on "... Ramble", after a fluffed opening phrase he really takes off!

**EDDIE CONDON** **NYC. June 10, 1944**  
 Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Hot Lips Page (tp, vo), Bill Harris (tb, vtb), Pee Wee Russell (cl), Ernie Caceres (bar), Clyde Hart (p), Eddie Condon (g, mc), Bob Haggart (b), Joe Grauso (dm), Liza Morrow (vo).  
 Eddie Condon Blue Network Show No. 4 broadcasted from Town Hall, two titles have HLP:

1:52 When My Sugar Walks Down The Street Vocal 16 bars.  
 Solo 36 bars to coda. (M)

2:02 Impromptu Ensemble With ens. (FM)

A brief vocal, but later a simple but effective trumpet solo!

**HOT LIPS PAGE'S SWING SEVEN** **NYC. June 14, 1944**  
 Hot Lips Page (tp, mel, vo), George Johnson, Floyd "Horsecollar" Williams (as), Don Byas (ts), Clyde Hart (p), John Simmons (b), Sid Catlett (dm).  
 Four titles were recorded for Savoy:

5462 Dance Of The Tambourine Intro 4 bars (open). Vocal 32 bars.  
 Solo (mel) 8 bars.  
 Solo 24 bars (growl) to coda. (M)

5463-3 Uncle Sam's Blues Vocal 24 and 12 bars.  
 Solo 12 bars (open) to coda. (S)

5463-6 Uncle Sam's Blues As above. (S)

5464 Pagin' Mr. Page Riffs (mel) 24 bars. Soli 24  
 and 8 bars (open) to coda. (FM)

5464-alt. Pagin' Mr. Page As above but no riffs. (FM)

5465 I Keep Rollin' Vocal 24 bars. Solo 12 bars  
 (growl). Vocal 24 bars. (S)

5465-alt. I Keep Rollin' As above. (S)

The highlights for me are the open horn trumpet playing on "... Blues" and "... Page", or possibly the strong growl on "... Rollin'"! And listen to Hart's piano background to HLP's vocal on "... Blues"!!

**EDDIE CONDON** **NYC. June 17, 1944**  
 Collective personnel: Bobby Hackett (cnt), Hot Lips Page (tp), Bill Harris (tb), Pee Wee Russell (cl), Ernie Caceres (bar), Gene Schroeder, James P. Johnson (p), Eddie Condon (g, mc), Bob Haggart (b), Joe Grauso (dm).  
 Eddie Condon Blue Network Show No. 5 broadcasted from Town Hall, dedicated to the memory of Thomas 'Fats' Waller, two titles have HLP:

2:02 The Joint Is Jumpin' In ens. (FM)

2:37 Ensemble Blues Vocal 36 bars. Solo 32 bars. (FM)

The second half of the closing blues is strong!

**EDDIE CONDON** **NYC. June 24, 1944**  
 Collective personnel: Bobby Hackett (cnt), Max Kaminsky (tp), Hot Lips Page (tp, vo), Pee Wee Russell (cl), Ernie Caceres (bar), Gene Schroeder, Willie "The Lion" Smith (p), Eddie Condon (g, mc), Bob Haggart (b), Joe Grauso (dm).  
 Eddie Condon Blue Network Show No. 6 broadcasted from Town Hall, two titles have HLP:

2:21 Chinatown My Chinatown Solo 40 bars to vocal 32 bars.  
 Solo 3 choruses of 32 bars to coda. (F)

3:10 Keepin' Out Of Mischief Now Vocal 20 bars. (SM)

2:40 Ensemble Blues Solo 16 bars (mute) to ens. (FM)

Oh, my goodness, in a glimpse we see, and hear, the real HLP, what he really was! His gorgeous choruses on "Chinatown ..." tell that most of the time, he wasted his talents on more or less interesting commercial ventures, while his true potential mostly was well hidden, even when he had opportunities and success. Dig this one, please!! Adding that on "... Mischief ..." we hear for once HLP sing a normal tune,

lovely. Adding some very strong finale. And you have the most exciting of the Eddie Condon/ Hot Lips associations!!

**JOHN KIRBY****NYC. June/July 1944**

Hot Lips Page (tp), Buster Bailey (cl), George Johnson (as), Ben Webster (ts), Billy Kyle (p), John Kirby (b), Bill Beason (dm).

Broadcasts from the Aquarium Restaurant. This is a messy topic, and I hope somebody has done proper research. Below I have only put the fragmentary notes done through the years:

June	B Flat Special	Solo 32 bars. (SM)
June 14	K. C. Kaboose	Solo 12 bars. (M)
“	Passepied	In ens. (FM)
“ 21	Andiology	Solo 32 bars. (FM)
July 12	K. C. Kaboose	Solo 12 bars. (FM)
“	Honeysuckle Rose	Solo/straight 16 and 8 bars. Solo 32 bars. (FM)
“ 16	Rose Room	Solo. (M)
“ 16	Andiology	Solo. (M)

**NYC. June/July 1944**

Personnel as above except Don Byas (ts).

	K. C. Kaboose	Solo. (FM)
	Boogie Woogie	Solo. (F)

Following Charlie Shavers and Dizzy Gillespie, now it is HLP's turn to play with John Kirby's small group. I have lost track of the details, and this topic is still a mess, but there are several nice although not remarkable trumpet contributions. Note "Andiology" and "... Rose" as good examples. More research is needed to get this right.

**HOT LIPS PAGE BAND****NYC. Sept. 12, 1944**

Hot Lips Page (tp, vo), Jesse Brown, Joe Keyes (tp), Vic Dickenson (tb), Earl Bostic, Floyd "Horsecollar" Williams (as), Don Byas, Ike Quebec (ts), Clyde Hart (p, cel-5706), Tiny Grimes (g), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Savoy:

5706	I Got What It Takes	Vocal 32 and 8 bars. (S)
5707	Good For Stompin'	Solo/straight 32 bars (open). Solo 16 bars. (FM)
5707-alt.	Good For Stompin'	As above. (FM)
5708	Lips Blues	Intro 4 bars. Vocal 24 and 12 bars. Solo with ens 12 bars to coda. (S)
5709	Blooley	Intro 8 bars to solo 24 bars (open). Solo with ens 12 bars to coda. (FM)
5709-alt.	Blooley	As above. (FM)

Exciting session with interesting soli by all participants, therefore not so much HLP, but particularly "... Stompin'" and "Blooley" have him blowing strongly.

**HOT LIPS PAGE & HIS ORCHESTRA****NYC. Sept. 29, 1944**

Hot Lips Page (tp, vo), Earl Bostic, B. G. Hammond (as), Don Byas (ts), Clyde Hart (p), Al Lucas (b), Jack Parker (dm).

Four titles were recorded for Commodore, no HLP on 4816-1&2 "These Foolish Things" but:

4814-1	Six, Seven, Eight Or Nine	Solo with ens 8 bars to vocal 24 bars. Solo 12 bars to vocal 12 bars. (SM)
4814-2	Six, Seven, Eight Or Nine	As above. (SM)
4815-1	You Need Coachin'	Intro 6 bars. Vocal 24 bars. Solo 24 bars (open). Coda. (FM)
4815-2	You Need Coachin'	As above. (FM)
4817-2	Fish For Supper	Vocal ens 32 bars. Solo 8 bars (open). Vocal ens 20 bars to coda. (M)

Fine swinging sessions with good arrangements, and HLP “is rightfully the star here, with wonderful chops and in great vocal form (DanM)”. His open horn playing on “You Need ...”, “... Nine” and “Fish ...” is magnificent!

**EDDIE CONDON****NYC. Nov. 25, 1944**

Collective personnel: Muggsy Spanier (cnt), Billy Butterfield, Dick Cary (tp), Hot Lips Page (tp, vo), Lou McGarity (tb), Pee Wee Russell, Jimmy Dorsey (cl), Ernie Caceres (bar), Jess Stacy (p), Eddie Condon (g, mc), Bob Casey (b), Johnny Blowers (dm), Lee Wiley (vo).

Eddie Condon Blue Network Show No. 28 broadcasted from Ritz Theatre, one title has HLP:

Uncle Sam’s Blues / into	Vocal 36 bars.
Impromptu Ensemble	Solo 12 bars? (FM)

This seems to be a problem, there are a many good trumpeters here, and it seems that they go in and out of the proceedings. I believe I have identified one HLP chorus, but I won’t tell you, let me have your ideas!!

**HOT LIPS PAGE****NYC. Nov. 30, 1944**

Hot Lips Page (tp, vo), Vic Dickenson (tb), Lucky Thompson (ts), Hank Jones (p), Sam Allen (g), Carl Wilson (b), Jesse Price (dm).

Four titles were recorded for Continenta!:

3291	The Lady In Bed	Vocal 36 bars to solo 12 bars (open) to coda. (S)
3292	Gee Baby Ain’t I Good To You	Solo 8 bars (mute). Vocal 16 bars. Solo 8 bars (growl) to coda. (S)
3293	Big “D” Blues	Intro. Vocal 36 bars. Solo bars (open) to coda. (S)
3294	It Ain’t Like That	Vocal 32 bars. Solo 16 bars (open) to ens coda. (M)

Good trumpet playing in small doses here, but HLP’s singing with Lucky Thompson’s exquisite tenorsax background is unforgettable, in particular “The Lady ...”, a masterpiece!! Add the fact that Hank Jones plays some beautiful piano, and you have a great session with this one!

**HOT LIPS PAGE****NYC. Dec. 1, 1944**

Hot Lips Page (tp, vo) with Paul Barron’s Orchestra.

CBS broadcast, “Music ‘Til Midnight”, Mildred Bailey Radio Show, one title:

Uncle Sam’s Blues	Vocal 24 bars. (SM). Solo with orch 48 bars to reveille coda. (M)
-------------------	----------------------------------------------------------------------

Good HLP performance here (postscript of June 19, 2015)!

**BILLIE HOLIDAY****NYC. Dec. 1-7, 1944**

Personnel including Hot Lips Page (dir).

Broadcast from Apollo Theatre, one title “I’ll Be Seeing You” but HLP is not playing.

**VDISC ALL STARS****NYC. Dec. 6, 1944**

Hot Lips Page (tp, vo), Billy Butterfield (tp), Lou McGarity, Jack Teagarden (tb), Ernie Caceres (cl), Nick Caiazza (ts), Johnny Guarneri (p), Herb Ellis (g), Al Hall (b), Specs Powell (dm).

One title was recorded for VDisc:

1057	Miss Martingale	Vocal 24 bars. Solo 36 bars (growl) to coda. (M)
------	-----------------	-----------------------------------------------------

**same date**

Same except Bobby Hackett (cnt) replaces Butterfield. One title:

1073	The Sheik Of Araby	Long intro with (dm) to ens 32 bars to vocal 32 bars. Solo with ens 32 bars (open) to coda. (FM)
------	--------------------	--------------------------------------------------------------------------------------------------------

Particularly “The Sheik ...” is most enjoyable, excellent trumpet by HLP, and after the vocal we even get a fine cornet chorus!

**JAM SESSION****NYC. prob. late 1944**

Hot Lips Page (tp), Kirk Bradford (as), Don Byas, Lucky Thompson (ts), Thelonious Monk (p), Al Hall (b), unknown (perc).

Three titles, Timme Rosenkrantz collection:

Lullaby In Rhythm	Solo ca. 32 bars (mute). Solo 4 choruses of 32 bars (open), partly with ens, except (ts-LT) on last bridge. (FM)
Crazy Rhythm	Solo 64 bars (mute). (FM)
What Is This Thing Called Love?	Solo 64 bars (mute). (M)

This is quite an event, to be found in many solographies!! Unfortunately it is not the most important with regard to HLP. "Lullaby ..." starts with a chaos until HLP with mute takes a grip, and on "Crazy ..." is faintly recorded. Most interesting is his strong open horn concluding "Lullaby ...", although there is too much riffing behind him, but by all means, this one is exciting! Postscript of Jan. 2018: A third title, "What ...", has appeared with great muted trumpet playing!

**MEZZ MEZZROW** **NYC. July 30/31, 1945**  
 "Papa Snowwhite" alias Hot Lips Page (tp, vo-16), Mezz Mezzrow (cl), Sidney Bechet (sop), Jimmy Blythe jr. alias Sam Price (p), Danny (g), George "Pops" Foster (b), Sidney Catlett (dm), Pleasant Joseph (vo-17-20).  
 Eleven titles, issued on Storyville:

12-1	House Party	With ens 24 bars to solo 12 bars to ens 12 bars. (S)
12-2	House Party	With ens 12 bars to solo 12 bars to ens 12 and 2 bars. (S)
13-1	Perdido Street Stomp	With ens 48 bars. (M)
13-2	Perdido Street Stomp	With ens 12 bars. Solo 24 bars. With ens 24 bars. (FM)
14-1	Revolutionary Blues Pt 2	With ens 64 bars. (S)
15-1	Revolutionary Blues Pt 2	With ens 96 bars. (M)
16-1	Blood On The Moon	Vocal 24 and 12 bars. Solo with ens 12 bars. (SM)
17-1	Levee Blues	Obbligato parts (mute)/ens. (S)
19-1	Bad Bad Baby Blues	Obbligato parts (mute)/ens. (S)
19-2	Bad Bad Baby Blues	As above. (S)
20-1	Saw Mill Man Blues	Obbligato parts (mute)/ens. (S)
21-1	Minor Swoon	Intro to ens 32 bars. Solo 32 bars (mute). (M)
21-2	Minor Swoon	Intro to ens 32 bars. With ens 64 bars (mute). (FM)
21-3	Minor Swoon	As take 1 above. (M)
22-1	The Sheik Of Araby	With ens 32 bars. Solo with ens 32 bars. (M)
22-2	The Sheik Of Araby	As above but less audible. (M)

A classic session with the magnificent strong voice of Sidney Bechet leading the way. Being cast in a collective mould, there are not so many pure trumpet soli as one might wish for, but the ensembles are treasures themselves, and HLP can be heard on all items. The background playing on the PJ vocal items is weakly recorded, but with close listening you will find good trumpet there. In general the first four items are the most interesting with highly exciting ensembles to which HLP contributes par excellence. Note in particular the "Revolutionary ... Pt 1" for great music!! For some of you I am confident the highlight will be the muted playing on the two medium tempo takes of "... Swoon", dig these!! Play the whole session several times, and it is growing better each time with so many fine details.

**HOT LIPS PAGE** **NYC. Sept. 7, 1945**  
 Hot Lips Page (tp, vo), Earl Warren (as), Dave Matthews (ts), Hank Jones (p), Slam Stewart (b), Sid Catlett (dm).  
 Five titles were recorded for Melrose:

109-A	Happy Medium	Solo/straight 32 and 32 bars (mute). (F)
110-A	Bloodhound	Soli 8 bars (open). Solo 16 bars (mute). (M)
110-B	Bloodhound	As above. (M)
111-2	I've Got The World On A String	Solo 8 bars (open). Vocal 32

	bars. Solo 8 bars to coda. (SM)
Love You Funny Thing	Vocal 24 and 12 bars. Soli 12 and 8 bars (open) to coda. (M)
You Come In Here, Woman	Vocal 24 and 12 bars. Solo 12 bars (open/growl) to coda. (S)

Fine trumpet here, particularly the “Bloodhound”s are exciting. But note “... String”, the first 8, the devilish start of the 5<sup>th</sup> bar and the fluff in the 7<sup>th</sup>, yeah! And the strength with which he performs the finale! But the “I Got Rhythm” –inspired “... Medium” is a miss.

**HOT LIPS PAGE****NYC. ca. Sept. 1945**

Collective personnel: Hot Lips Page (tp,vo), Buck Clayton (tp), Benny Morton, J. C. Higginbotham, Sandy Williams (tb), Earl Bostic (as), Don Byas, Ben Webster, unknown (ts), Rufus Webster (p), unknown (g), (b), Buford Oliver (dm).

Eight titles were recorded for Continental, one has not been available:

3397	The Lady In Debt	Vocal 52 bars. (SM)
3398	Corsicana	Break to solo 24 bars (mute). Soli with ens 32 and 16 bars (open). (FM)
3399	They Raided The Joint	Vocal 24 and 24 bars. Solo with ens 32 bars to coda. (M)
3400	Sunset Blues	Vocal 24 bars. (SM)
3401	Willie Mae Willow Foot	Vocal 36 bars. Soli 12 and 8 bars (open). Vocal 8 bars. (M)
3402	Big Tree Blues	
3403	Florida Blues	Vocal 24 bars. (M)
3404	Race Horse Mama	Vocal 24 bars. Solo with ens 12 bars. (M)

Lots of exciting people on this session, but the results are perhaps not quite up to expectations. The session is marred by bad sound quality, the rhythm section is underrecorded, and there is little balance. Luckily there are interesting soli contributions here and there; HLP gives solo space freely away, seems to prefer singing, and his trumpet playing is not sensational here, most interesting is his open horn on “Corsicana”.

**BILLIE HOLIDAY / HOT LIPS PAGE****NYC. Dec. 15, 1945**

Hot Lips Page (tp, vo), unknown (tb), (ts), (rhythm), Billie Holiday (vo-“Fine And Mellow”, “All Of Me”).

Broadcast from Apollo Theatre, three titles:

Savannah	Break to solo 24 bars. Solo 24 bars to 32 bars with ens to coda. (FM) (FM)
Fine And Mellow	Obbligato parts. (S)
All Of Me	Obbligato parts. (M)

The background playing to Billie is so weakly recorded that it has only academic interest. However on “Savannah” there is some strong and typical trumpet playing.

**HOT LIPS PAGE****NYC. 1946**

Hot Lips Page (tp, vo), probably Earl Bostic (as), John Hartzfield (ts), Danny Barker (g), unknown (p), (b), (dm).

Two titles were recorded for Hub:

430-B	Kansas City Jive	Solo/straight 16+8 bars, (g) on bridge. Solo 16 bars (open). (FM)
431-B	Buffalo Bill Blues	Vocal 36 bars. Solo 12 bars (open) to coda. (S)

Some strong and good trumpet playing here, particularly “Buffalo ...” should be noted.

**PETE JOHNSON’S ALL STARS****NYC. Jan. 2, 1946**

Hot Lips Page (tp), Clyde Bernhardt (tb), Don Stovall (as), Budd Johnson (ts), Pete Johnson (p), Jimmy Shirley (g), Abe Bolar (b), Jack Parker (dm), Etta Jones (vo-97,98).

Five titles were recorded for National:

97	I May Be Wonderful	Solo 12 bars (open). (M)
97-alt.	I May Be Wonderful	No solo. (M)
98	Man Wanted	Solo 16 bars (growl). (M)
99	1280 Stomp	In ens. (F)
101	Atomic Boogie	Solo 8 bars (growl). (FM)
102	Backroom Boogie/Blues	Solo 8 bars (growl). (SM)
102-alt.	Backroom Boogie/Blues	As above. (SM)

Brilliant piano session, but there is space for other soloists too. HLP takes some of his usual growls, while his highlight is a strong open horn on "... Wonderful". Note that he lays off on the alternate take.

**PETE JOHNSON** **NYC. Jan. 26/29/31, 1946**  
Hot Lips Page (tp), J. C. Higginbotham (tb-112,13), Albert Nicholas (cl), Ben Webster (ts-113), Pete Johnson (p), Jimmy Shirley (g), Al Hall (b), J. C. Heard (dm).

Three titles were recorded for National (other titles without HLP):

111	Page Mr. Trumpet	Solo 24 bars (open). Solo with ens 60 bars (open) to coda. (M)
111-alt.	Page Mr. Trumpet	Solo 24 bars (mute). Solo with ens 48 bars (open) to coda. (M)
112	J. C. From K. C.	Solo 12 bars (open). In ens. (M)
113	Pete's Housewarming	Solo 32 bars (open). In ens. (F)

As on the previous National session, we get some great HLP! The session as such may be felt slightly vulgar, but he really is going strong on the two takes of "Page ...", but also the two other items are great, the high tempo on "... Housewarming" seems to be no problem at all. And possibly this may be considered HLP's last efforts with pure music of the swing era, now he is entering a more commercial period.

**DON REDMAN** **NYC. Jan. 29, 1946**  
Hot Lips Page, Dick Vance, Harold Johnson, Henry Glover (tp), Henderson Chambers (tb), Burnie Peacock (as), Don Redman (as, vo), Don Byas (ts), Bob Wyatt (p), unknown (b), Cozy Cole (dm).  
Four titles were recorded for Pick-Up/Swan, one has HLP:

SG8	Carrie Mae Blues	Solo with orch 24 bars. (SM)
-----	------------------	------------------------------

Strong trumpet playing here!

**HOT LIPS PAGE** **NYC. Oct. 1946**  
Hot Lips Page (tp,vo), Earl Bostic (as), John Hartzfield (ts), Lannie Scott (p), Danny Barker (g), Carl Wilson (b), George Jenkins (dm).  
Four titles were recorded for Apollo:

1098	Birmingham Boogie	Solo 24 bars (open). (FM)
1099	Gimme Gimme Gimme	Vocal. (SM)
3057	Open The Door Richard	"Vocal". Solo 4 bars (growl). (M)
3058	Texas And Pacific	Vocal 32 bars. Solo 8 bars (growl). Vocal 16 bars. (M)
3058-alt.	Texas And Pacific	As above. (M)

There is no doubt, HLP is getting more commercial by now, emphasizing his singing rather than the trumpet. Here only "Birmingham ..." has soloing of any importance.

**DUSTY FLETCHER** **NYC. Jan. 30, 1947**  
Hot Lips Page (tp), Dicky Wells (tb), Budd Johnson (ts), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Jack Parker (dm), Dusty Fletcher (vo).  
Two (double) titles were recorded for National:

224/225	I'm Going In Back There	Weak obligato parts. (SM)
226/227	Dusty Fletcher's Mad Hour	Solo 8 bars. Obligato 8 bars. (S)

Fine contributions on "... Mad Hour"!

**WORLD'S GREATEST JAZZ CONCERT** **NYC. Feb. 22, 1947**

Collective personnel: Wild Bill Davison (cnt), Muggsy Spanier (tp), Hot Lips Page (tp, vo), George Brunies, Charlie Castaldo (tb), Albert Nicholas, Cecil Scott, Tony Parenti (cl), Joe Sullivan, Art Hodes (p), Danny Barker (g), Pops Foster, Cyrus St. Clair (b), Baby Dodds, Charlie Minogue (dm).

Three titles:

Jazz Me Blues	Breaks. In ens. Solo 40 bars. (FM)
Hot Lips' Blues	Solo with ens 24 bars. Vocal 48 bars. Solo 24 bars. (S). In ens. (FM)
Finale	Solo 24 bars. (M)

First and foremost, HLP most important contribution from this concert is his strong and well conceived solo in slow tempo on "Hot ...", great!

**HOT LIPS PAGE** **NYC. Oct. 28, 1947**

Hot Lips Page (tp, vo), Alfred "Chippy" Outcalt (tb), Joe Evans (cl, as), George "Big Nick" Nicholas (ts), Bill Spencer (p), Carl "Flat Top" Wilson (b), Sticks Evans (dm).

Four titles were recorded for Columbia:

38289	Take Your Shoes Off Baby	Vocal 32 bars. Solo 16+8 bars (open), (ts) on bridge. (M)
38290-1	La Danse	Solo 32 bars (growl). (FM)
38291-2	St. James Infirmary	Vocal 16 and 16 bars. Solo 16 bars (open) to long coda. (M)
38292-1	Walkin' In A Daze	Vocal 24 and 12 bars. Solo 12 bars (open). (SM)

HLP obviously tries to establish himself as a comprehensive trumpet and vocal performer on the more commercial market rather than pure jazz, not necessarily beneficial to us jazz lovers, but on this session I believe he pleases both marketing segments. Three vocal items in his very personal style, but a lso fine trumpet on all four, note in particular his closing performance on "... Infirmary", wow!!

**MABEL "BIG MAYBELLE" SMITH** **Cincinnati, Nov. or early Dec. 1947**

Personnel as below (no (tb) and (as)).

Four titles were recorded for King:

K5286	Indian Giver	Intro 8 bars. Obbligato parts. (S)
K5287	Foolin' Blues	Obbligato parts. (M)
K5288	Little Miss Muffet	Obbligato parts. (SM)
K5289	Bad Dream Blues	Intro 4 bars. Obbligato parts. (S)

The two intri (sic!) are enough to note this session, particularly the growly one on "Indian ..." is a thrill! However there is also fine background playing if you listen closely.

**HOT LIPS PAGE BAND /  
MARION ABERNATHY / BIG MAYBELLE****LONNIE JOHNSON / WYNONIE HARRIS** **Cincinnati, Dec. 23&28, 1947**

Collective personnel: Hot Lips Page (tp), Joe Britton (tb), Vincent Bair-Bey (as, bar), Hal Singer, Tom Archia (ts), Earl Knight (p), Carl Wilson (b), Bobby Donaldson (dm). Note that HLP is not present on all titles.

Large number of titles were recorded for King (doubtful that all this could be accomplished in two days), 5379-5404 as HOT LIPS PAGE, 5378-5385, 5389-5392 as MARION ABERNATHY, 5322, 5375-5377 as BIG MAYBELLE, 5323 and 5374 as LONNIE JOHNSON, 5324-5331, 5386-5388 as WYNONIE HARRIS:

5322	Too Tight Mama	Obbligato parts. (S)
5323	Friendless Blues	No solo. (S)
5324	Good Morning Mr. Blues	No solo. (S)
5324-1	Good Morning Mr. Blues	No solo. (S)
5325	Blow Your Brains Out	No solo. (FM)
5326	Blowin' To California	Solo 12 bars (growl). (FM)

5327	Crazy Love (Comes Love)	Intro 4 bars. Obbligato parts. Solo 12 bars. (S)
5328	From Bad To Good Blues	Intro. Obbligato parts. (S)
5329-1	Love Is Crazy (Crazy Love)	No solo. (S)
5329-2	Love Is Crazy (Crazy Love)	No solo. (S)
5329-3	Love Is Crazy (Crazy Love)	No solo. (S)
5330	Bite Again, Bite Again	No solo. (M)
5331-1	Don't You Want To Rock?	Intro 4 bars. Obbligato 12 bars to solo 12 bars. Obbligato 12 bars to solo 12 bars. Obbligato in ens. (M)
5331-2	Don't You Want To Rock?	Intro 4 bars. Obbligato 12 bars. Solo 12 bars to obbligato 12 bars to solo 12 bars to obbligato in ens. (M)
5374	Jelly Roll Baker	No solo. (S)
5375	Sad And Disappointed Jill	Solo 8 bars (growl). (S)
5376	Don't Try To Fool Me	Obbligato parts. (S)
5377	Dirty Deal Blues	Intro 4 bars. Obbligato parts. (S)
5378	My Man Boogie	Obbligato parts. Solo 12 bars. (M)
5379	Brotherly Love	Solo 12 bars (growl). (S)
5380	Nobody Wants You	Intro 4 bars. Obbligato parts. (S)
5381	Hey Little Boy	Intro. Obbligato parts. Solo 12 bars. (F)
5382	Honey, Honey, Honey	Obbligato parts. (S)
5383	Little John Blues	Obbligato parts. (SM)
5384	What Is The Matter With Me?	Obbligato parts. (M)
5385	Undecided	Solo 16 bars. (F)
5386	Good Rockin' Tonight	Breaks (growl). (M)
5386-alt.1	Good Rockin' Tonight (NC)	As above. (M)
5386-alt.2	Good Rockin' Tonight	As above. (M)
5387	Lollipop Mama	No solo. (M)
5388	I Believe I'll Fall In Love	No solo. (S)
5388-1	I Believe I'll Fall In Love	No solo. (S)
5389	Wee Baby	Intro 4 bars. Obbligato parts. Solo 12 bars. (S)
5390	Bessie's Sin	Solo 12 bars (growl). (M)
5391	I Can't Stand It	No solo. (SM)
5392	It's A Low Down Dirty Shame	Obbligato parts. (M)
5397	Your Shirt Tails Out	Vocal. Solo with ens 32 bars. (M)
5398	Fat Stuff	Solo 8 bars. (M)
5399	Ashes On My Pillow	Vocal. Solo 12 bars to coda. (SM)
5400	Boodie Boodie	Solo 16 bars. (F)
5404	Blue Moon	Not available.

These sessions are great, always loved them! Wynonie Harris is one of my most treasured vocalists, and Marion Abernathy is also a most juicy singer! Great personnel also with two highly notable tenorsax players. And the lyrics are hilarious, have had so much fun with many of these titles through the years. HLP contributes nicely to the ball, although he is much to sparsely featured, however, when he is, he couldn't be better! Listen to his intro and solo on "... Little Boy" and "Wee Baby" or his solo on "My Man ..." or growling on "Brotherly ..." or anywhere he can be heard, it is obvious that this is something our hero really enjoys the most! It is with people like these he belongs! Only too bad he was not given more solo opportunities. And as an afterthought, King could have spent another



day to make a bunch of non-vocal items, that would with certainty have given sensational results! Postscript of Aug. 23, 2015: The double-Ace-CD: Wynonie Harris "Don't You Want To Rock" have 25 alternate takes, several from the session(s) above with HLP. Particularly the "... Want To Rock", never issued on 78 rpm., now with two takes, are great and important discoveries with HLP having lots of solo opportunities, worth the whole album!!

**HOT LIPS PAGE /****TOM O'BRIEN RAGTIME BAND****Waterbury, CN., Jan. 19, 1948**

Hot Lips Page (tp), Chick Chachetti (tb), Bill Lucard (cl), Eddie Boyd (p), Nick Montello (bjo), Tommy O'Brien (dm).

Live broadcast from Phil Restaurant, acetate, private collection:

Brief intro	In ens. (M)
Sunday	Solo with ens 32 bars. Solo 64 bars. Solo with ens 32 bars. (FM)
On The Sunny Side Of The Street (NC)	In ens 24 bars (NC). (SM)

Postscript of April 2021: "Sunday" is a jazz archeological gem, not that much HLP turns up these days! A good tradbsnd is accompanying an inspired HLP, and he plays two choruses with flying colours!

**EDDIE CONDON****NYC. June 12, 1948**

Collective personnel: Billy Butterfield (tp), Hot Lips Page (tp, vo), Freddy Ohms (tb), Peanuts Hucko (cl), Joe Bushkin (p), Eddie Condon (g), Bob Haggart (b, whistle), Jo Jones (dm), Baby Lawrence (tapdance), Paula Lawrence, Sarah Vaughan (vo).

WPIX-TV Eddie Condon Floor Show, one title has HLP:

The Blues	Solo 12 bars to vocal 24 bars to solo 12 bars. (FM)
-----------	--------------------------------------------------------

**THE THREE FLAMES****NYC. ca. 1948**

Hot Lips Page (tp, vo), Tiger Haynes (g, vo), Roy Testamark (p), Averil Pollard (b).

NBC TV-show, two titles:

On The Sunny Side Of The Street	Solo 8 bars. Vocal 32 bars. Solo 32 bars to long coda. (M)
I Never Knew	Vocal 32 bars. Solo 64 bars. Breaks. Coda. (F)

Some great HLP here, note particularly the ending of "... Street".

**HOT LIPS PAGE****NYC. March 15, 1949**

Hot Lips Page (tp, vo), James Buxton (tb), Vincent Bair-Bey (as), Buddy Tate (ts), Skip Hall (p), Walter Page (b), Charlie Smith (dm), Sam Theard (vo-40528).

Four titles were recorded for Columbia:

40526	The Egg Or The Hen	Vocal. Solo with ens 16 and 6 bars. (M)
40527	I Got An Uncle In Harlem	As below. (M)
40527-alt	I Got An Uncle In Harlem	Vocal. Solo with ens 32 bars. (M)
40528	Jeety-Boat Joad	As below. (M)
40528-alt.	Jeety-Boat Joad	Vocal. Solo 20 bars. (M)
40529	Don't Tell A Man About His Woman	Vocal. (SM)

This was probably very funny at the time, but it has faded somewhat through the years. The trumpet soli are rather conventional and ordinary.

**EDDIE CONDON JAM SESSION****NYC. March 19, 1949**

Hot Lips Page (tp, vo), Bobby Hackett (cnt), Cutty Cutshall (tp), Peanuts Hucko (cl), Sidney Bechet (sop), Gene Schroeder, Ralph Sutton (p), Eddie Condon (g), Jack Lesberg (b), Buddy Rich (dm), possibly Helen Ward (vo).

"Condon's Floor Show", TV-cast, one title has been available:

Swing That Music	Vocal. ( )
Why Was I Born	
Old Man River	
The Gentleman Is A Dope	
Blues (Ole Miss)	Vocal 48 bars. (FM)

**HOT LIPS PAGE****Paris, 1949**

Hot Lips Page (tp, vo), "Big Chief" Russell Moore (tb), George Johnson (as), Don Byas (ts), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).  
Five titles, no HLP on "Laura" and "Stardust" but:

Hot Lips' Dilemma	Solo 32 bars. (F)
They Raided The Joint	Vocal. Solo 24 bars to 24 bars with ens to (tp)-coda. (FM)
The Sheik Of Araby	Long, free intro to solo 32 bars to vocal. Solo 3 choruses of 32 bars. (F) Coda with (vo-ens)/(b). (S)

Strong trumpet playing on this program, particularly on the two last titles.

**SIDNEY BECHET****Paris, May 10, 12 or 15, 1949**

Hot Lips Page (tp), "Big Chief" Russell Moore (tb), Sidney Bechet (sop), Bernard Peiffer (p), Jean Bouchety (b), Roger Paraboschi (dm).

International Jazz Festival "Salle Pleyel", "I Know That You Know" and "Confessin", have not been available, no HLP on "St. Louis Blues", "Blues In The Air", "I Ain't Gonna Give You ...", "Southern Sunset" and "Laura" but:

On The Sunny Side Of The Street	Vocal 32 bars. Solo with ens 16 bars. (S)
---------------------------------	----------------------------------------------

A slower than usual version of "... Street" with a strong solo!

**JAM SESSION****Paris, May 15, 1949**

Aime Barelli, Kenny Dorham, Bill Coleman, Miles Davis, Hot Lips Page (tp), "Big Chief" Russell Moore (tb), Hubert Rostaing (cl), Pierre Braslavsky, Sidney Bechet (sop), Charlie Parker (as), Don Byas, James Moody (ts), Al Haig, Bernard Peiffer (p), Hazy Osterwald (vib), Toots Thielemans (g), Tommy Potter (b), Max Roach (dm).

International Jazz Festival, "Salle Pleyel", one title, probably edited:

Farewell Blues	No solo.
----------------	----------

**EDDIE CONDON****NYC. June 4, 1949**

Collective personnel: Hot Lips Page (tp), Cutty Cutshall (tb), Dick Cary (alto-hr), Peanuts Hucko (cl), Ernie Caceres (bar), Sidney Bechet (sop), Joe Bushkin, Bobby Tucker, Ralph Sutton (p), Eddie Condon (g), Jack Lesberg (b), Sidney Catlett (dm).  
"Eddie Condon's Floor Show", TV-show, two have been available:

Happy Feet	Break. Vocal 32 bars. (FM) Solo 3 choruses of 32 bars. (F)
Gone With The Wind	
High Society	No solo. (FM)
Mop Mop	
The Joint	
Alligator Crawl	
Hobson Street Blues	
The Blues	

A dramatic solo on "Happy ...", imagine that this was made on a live TV-show!!

**PEARL BAILEY****NYC. June 23, 1949**

Hot Lips Page (vo), Raymond Tunia (p), Tony Mottola (g), Al Hall (b), Specs Powell (dm), Pear Bailey (vo).

Four titles were recorded for Harmony:

40903-1	Baby, It's Cold Outside	Vocal. (SM)
40904-alt.	The Hucklebuck	Vocal. (M)
40904-1	The Hucklebuck	As above. (M)
40905-1	It's A Great Feeling	Vocal. (FM)
40906-1	Ain't She Sweet?	Vocal. (M)

A non-trumpet session, nice, popular music, with well known or predictable conversation sequences.

**EDDIE CONDON JAM SESSION****NYC. Aug. 6, 1949**

Personnel including Hot Lips Page (tp, vo), Cutty Cutshall (tb), Ernie Caceres (cl), Sidney Bechet (sop), Sam Price (p).

"Eddie Condon's Floor Show", TV-show, three titles have been available, no HLP on "Buddy Bolden Stomp" but:

The Sheik Of Araby	Duet with (dm). Vocal. Solo 64 bars to long coda. (F)
Blues	Vocal 36 bars. (M)

A great performance this "... Araby", HLP's on his strongest!!

**EDDIE CONDON JAM SESSION****NYC. Aug. 27, 1949**

Hot Lips Page (tp), Horace Henderson (p), Jack Lesberg (b), George Wettling (dm), Billie Holiday (vo)..

"Condon's Floor Show", TV-show. No HLP on "Billie's Blues" but:

Keeps On A-Rainin'	Intro 4 bars. Obligato parts. (S)
Lover Man (NC)	Obligato parts. (S)

The background playing here can be clearly heard and therefore enjoyable!

**BILLIE HOLIDAY****NYC. Aug. 27, 1949**

Hot Lips Page (tp), Horace Henderson (p), unknown (g), (b), (dm), Billie Holiday (vo)..

"Art Ford Television Show", five titles:

I Cover The Waterfront	Weak obligato parts. (S)
All Of Me	Weak obligato parts. (M)
Them There Eyes	Weak obligato parts. (FM)
Detour Ahead	Weak obligato parts. (S)
Lover Man (NC)	Weak obligato parts. (S)

The background playing is so lousy recorded here that it has only a academic interest.

**HOT LIPS PAGE****NYC. Sept. 16, 1949**

Hot Lips Page (tp, vo), Billy Rowland (p), Al Caiola (g), Bob Haggart (b), Terry Snyder (dm), unknown (vo- choir), (strings).

Two titles were recorded for Columbia/Harmony:

41730	That Lucky Old Sun	Vocal. (S)
41731	I Never See Maggie Alone	Vocal. Solo 14 bars (mute). (M)

It seems quite obvious that HLP tries to copy some of Louis Armstrong's tricks and concepts, particularly on "... Old Sun" with heavy choirs. Personally I prefer the fine muted trumpet solo.

**HOT LIPS PAGE****Philadelphia, Jan. 14, 1950**

Hot Lips Page (tp, vo), Cutty Cutshall (tb), Peanuts Hucko (cl), Ralph Sutton (p), Charlie Treager (b), Eddie Phyfe (dm).

Three titles were recorded at the "Academy of Music":

The Blues In B	With ens. Vocal. Solo 24 bars to 48 bars with ens. (SM)
Muskrat Ramble	With ens. Solo 64 bars. With ens. (FM)
Squeeze Me	With ens. Solo 32 bars. With ens. (SM)

Excellent examples of trad-swing, which to me could have been more interesting if the guys could play more one by one ... This is evident by the brilliant 'real' soloing on "The Blues ..." as well as "... Ramble" and "Squeeze ...", strong and inspired!

**HOT LIPS PAGE****NYC. Feb. 1, 1950**

Hot Lips Page (tp, vo), James Buxton (tb), Vincent Bair-Bey (as), Ray Abrams (ts), Earl Knight (p), Leonard Gaskin (b), Herbie Lovelle (dm), Janie Mickens (vo).

Five titles were recorded for Columbia:

42740	Where Are Your Blue Eyes?	In ens. Vocal. Solo 16 bars. Coda. (F)
42741	There Ain't No Flies On Me	Vocal. Solo 16 bars (mute). Break 4 bars. Vocal. (M)

42742	Miss Larceny Blues	Part of intro. Vocal. (FM)
42743	You Stole My Wife, You Horse Thief	Vocal. Solo 16 bars. (FM)
No mx	Blow, Champ, Blow	Solo 8 bars. (M)

Oh, this is so commercialized, also lacking taste, so much more jazz could have been produced by such a group. Minor highlights with a muted solo on "... Flies On Me" and open horn on "... Blow"..

**RED SAUNDERS & HIS ORCHESTRA** **Chi. June 15, 1950**

Hot Lips Page (tp?), Sonny Cohn (tp), Harlan "Booby" Floyd, John Avant (tb), Porter Kilbert (as), Leon Washington (ts), McKinley Easton (bar), Earl Washington (p), Jimmy Richardson (b), Red Saunders (dm, ldr), Jumpin' Joe Williams, Little Miss Sharecropper (vo), Sonny Blount alias Sun Ra (arr).  
Four titles were recorded for Columbia, three issued, but no HLP..

**HOT LIPS PAGE & SYLVIA VANDERPOOL** **NYC. July 13, 1950**  
**ACC. BY NELSON CLARK'S ORCHESTRA**

Hot Lips Page (tp, vo-44104,05), Henderson Chambers (tb), Seldon Powell (ts) Haywood Henry (bar), Harry Van Walls (p), Rene Hall (g), Leemie Stanfield (b), Nelson Clark (dm), Sylvia Vanderpool (vo), The Magichords (vo-group-44103).  
Four titles were recorded for Columbia, no HLP on 44103 "I Was Under The Impression" and 44106 "Sharp Little Sister" but:

44104	Chocolate Candy Blues	Vocal. (SM)
44105	Pacifying Blues	Vocal. (SM)

Some conventional HLP singing, you would probably not play these items much.

**OLLIE SHEPARD WITH** **NYC. Nov. 1, 1950**  
**HOT LIPS PAGE & HIS ORCHESTRA**

Ollie Shepard (vo, p) acc. by Hot Lips Page (tp), Alfred Cobbs (tb), Vincent Bey (as, bar), Buddy Tate (ts), Carl "Flat Top" Wilson (b), Clay Burt (dm).  
Four titles were recorded for Okeh/Columbia, no HLP on 44587 "Baby Blues" and 44589 "Big Fine Automobile" but:

44586	Crazy With The Blues	Obbligato 12 and 24 bars. (SM)
44588	Don't Come Knockin' Upon My Door	Solo 4 bars. (M)

Postscript of Dec. 5, 2017: Nice background playing on the recently found "... The Blues".

**HOT LIPS PAGE** **prob. NYC. Nov. 11, 1950**

Hot Lips Page (tp, vo), Paul Quinichette (ts), others unknown.  
Broadcast (applause), one title:

Take Your Shoes Off Baby	Solo 16 bars. Vocal. Solo with ens 64 bars to coda. (M)
--------------------------	---------------------------------------------------------

A rather modest solo introduction and vocal, later a competent but rather sluggish solo, no help from the surroundings here.

**HOT LIPS PAGE** **prob. ca. 1950**

Hot Lips Page (tp, vo), unknown (ts), others unknown.  
WPIX Jazz Concert, acetate, private collection, one title:

Take Your Shoes Off Baby	In ens 14 bars. Vocal. Solo 64 bars to coda. (FM)
--------------------------	---------------------------------------------------

Postscript of April 2021: So exciting and different jazz can be! Same title has above, but the tempo is faster, the whole atmosphere more vibrant, and HLP takes a magnificent long solo!! Note that there is some nearly inaudible tenorsax behind the vocal, but it certainly is not PQ.

**JERRY LEWIS** **NYC. ca. 1950-51**

Hot Lips Page (tp, vo), Jerry Lewis (vo, dm) and others (studio band).  
TV-show, two titles:

I Got An Uncle In Harlem	Vocal 32 bars. Solo with orch 16 bars. Vocal 24 bars to coda. (M)
Lemon Drop	Break. Scat (vo) duet. Solo 8 bars. Coda. (M)

Good trumpet playing here.

**JAMMING AT RUDI'S** **NYC. Feb. 10, 1951**

Hot Lips Page (tp, vo), Tyree Glenn (tb), Burnie Peacock (cl, as), Paul Quinichette (ts), Kenny Kersey, Dan Burley (p), Danny Barker (g), Walter Page (b), Sonny Greer (dm).

Ten titles were recorded, transcriptions (session does not sound like a preparation for formal records), seven issued:

NY125	Skiffle Jam	Solo 7 choruses of 12 bars. (FM)
NY126	Moanin' Dan	Solo with ens 24 bars. Vocal. Solo with ens 48 bars. (M)
NY127	Sweet Sue	With ens 32 bars. Solo 32 bars (growl). Solo 64 bars to ens 32 bars. (M)
NY128	Kersey's Boogie	No solo. (FM)
NY129	I've Got The Upper Hand	Vocal. (S)
NY130	Sunny Jungle	Straight 16, 16 and 8 bars (growl). (M)
NY131	Main Street	Vocal. (M)

A rather loosely connected jam session, and although the rhythm section looks great on paper, it does not really go for it. HLP is not the most important on the sessions, but he has some very good contributions, note in particular his strong blowing soli on "... Sue" and "... Jam".

**HOT LIPS PAGE & HIS ORCHESTRA** **NYC. March 7, 1951**

Hot Lips Page (tp, vo), Alfred Cobbs (tb), Teddy Small (as), Paul Quinichette (ts), Freddie Washington (p), Carl "Flat Top" Wilson (b), Joe Booker (dm), Mildred Anderson (vo).

Two titles were recorded for Victor:

1380	That's The One For Me	Vocal. Obbligato 64 bars (mute). (FM)
1381	Let Me In	Vocal. Solo 12 bars (open). (FM)

Rather commercial vocal-oriented titles, but in a brisk jazzy tempo, and when you concentrate on the trumpet playing, HLP's greatness is evident. The muted background playing for two full chorus is particularly interesting.

**HOT LIPS PAGE & HIS ORCHESTRA** **NYC. May 3, 1951**

Hot Lips Page (tp, vo), Bernard Flood (tp), Alfred Cobbs (tb), Teddy Small (as), Sam "The Man" Taylor (ts), Dave Small (bar), Bill Doggett (p), Leroy Kirkland (g), Walter Page (b), Art Taylor (dm), Mildred Anderson (vo), band (vo-ens).

Three titles were recorded for King, two issued:

2090	I Want To Ride Like The Cowboys Do	Vocal. Solo 16 bars (open). (M)
2092	Strike While The Iron's Hot	Vocal. Solo 16 bars (open). (M)

Similar to the previous session, the commercial market is the target. However, when HLP takes up his horn, there is always something to be happy about! Two strong, serious examples here.

**HOT LIPS PAGE WITH SIMON BREHMs KVINTETT** **Stockholm, Sept. 1951**

Hot Lips Page (tp, vo), Ake Persson (tb), Carl-Erik Lindgren (ts), Ingemar Westberg (p), Simon Brehm (b), Sven Bollhem (dm), Ake Engerstedt (mc).

Broadcast from Swedish Radio, seven titles:

Theme	No solo.
Cavalcade	Solo 64 bars (open), partly with ens. (F)
Cadillac Song	Vocal. Solo with ens 16 bars (open). (M)
Home Boy	Vocal. Solo with ens 24 bars (growl). (SM)
Bottoms Up	Solo 8 bars. Solo 3 ½ choruses of 32 bars (open), partly with ens. (FM)
Confessin'	Solo 32 bars (mute) to vocal 32 bars. Break to solo 14 bars (open) to very long coda. (SM)
Too Bad Dad	Solo with ens 36 bars (open). (M)

Broadcast with excellent sound quality. The music is somewhat uneven, and noisy at times, and some rather unnecessary riff backgrounds, but HLP obviously wanted it that way. His trumpet playing is generally of high quality, with "... Up" as the

highlight, here he swings heavily without constraints like back in 1941 (did you hear that, Dan!). Note also the fine “Confessin” where he shows different aspects of his musical talents, great!

**HOT LIPS PAGE / COLEMAN HAWKINS** **Syracuse, NY. 1951-52**

Hot Lips Page (tp), unknown (tb), Coleman Hawkins (ts), Al Chard (p), unknown (b), Bob Cousins (dm).

Dance at the Syracuse University, ten titles, two have been available:

Rose Room	Duet with (ts) 32 bars. Solo 3 choruses of 32 bars. (M)
St. James Infirmary	Solo 16 bars (mute) to vocal 32 bars. Solo 40 bars (open) to long coda. (S)

The version of “... Room” I have heard has the trombone edited out, and it seems they close by go straight into the ensemble of “In A Mellotone”, probably more is missing. HLP is not too well recorded but seems to play competently. However this is a remarkable Coleman Hawkins item! As is “... Infirmary”, wow, his concluding solo, partly with strong growl, is magnificent!

**THE STUYVESANT STOMPERS /  
GEORGE WETTLING’S BAND** **NYC. Dec. 21, 1951**

Hot Lips Page (tp), Sandy Williams (tb), Cecil Scott (cl), Charlie Queener (p), Jim Thorpe (b), George Wettling (dm).

Note: This and the following sessions appear on Storyville STCD 6046.

Note: One can hear HLP’s trumpet in the ensembles on all items with this group, so I have omitted such references below to make his solo contributions more clear. Broadcast from Stuyvesant Casino, one title issued:

CD	When The Saints Go Marching In (NC)	No solo. (FM)
----	-------------------------------------	---------------

**NYC. Jan. 4, 1952**

Collective personnel: Hot Lips Page (tp, vo), Wild Bill Davison (cnt), Lou McGarity (tb), Peanuts Hucko, Pee Wee Russell (cl), Red Richards (p), George Wettling (dm).

Same, four titles:

CD	I Would Do Anything For You	Vocal. Solo 32 bars. (FM)
CD	You’re Driving Me Crazy	Solo 32 bars. (FM)
CD	Baby Won’t You Please Come Home	Vocal. Solo 18 bars. (SM)
CD	How Come You Do Me Like You Do?	Vocal. Solo 16 bars. (SM)

**NYC. Feb. 15, 1952**

Collective personnel: Hot Lips Page (tp, vo), Lou McGarity (tb), Pee Wee Russell, Bob Wilber (cl), Joe Sullivan (p), George Wettling (dm).

WMGM “Dr. Jazz” broadcast from “Stuyvesant Casino”, five titles:

CD/Sty200	Sweet Georgia Brown	Solo 64 bars. (FM)
CD/Sty200	When My Sugar Walks Down TS	Vocal. Solo 12 bars. Coda. (M)
CD/Sty200	Sweet Sue, Just You	Solo 32 bars. (M)
CD/Sty200	St. Louis Blues	Vocal. Solo 48 bars. (FM)
Sty200	Some Of These Days (NC)	In ens. Solo 4 bars to fade out. (M)

**NYC. Feb. 29, 1952**

Collective personnel: Hot Lips Page (tp), Lou McGarity (tb), Eddie Barefield (cl), Joe Sullivan (p), Eddie Safranski (b), George Wettling (dm).

Same, four titles:

CD	When The Saints Go Marchin’ In	No solo. (FM)
CD	Runnin’ Wild	Solo 64 bars. (F)
CD	I’ve Got The World On A String	Vocal. (S)
CD	South	Solo 32 bars. (FM)

**NYC. March 7, 1952**

Same as Feb. 15, four titles:

Sty200	When The Saints Go Marching In	In ens. (F)
--------	--------------------------------	-------------

CD/Sty200 Honeysuckle Rose Solo 64 bars to coda. (M)  
 Sty200 Margie In ens. Solo 24 bars. (FM)  
 CD/Sty200 Exactly Like You Solo 32 bars to coda. (M)

This listener is not that fond of the Dixieland revival, and the numerous more or less noisy ensemble sections are not that interesting. The rhythm sections do not either, in my opinion, give more than the necessary minimum of swing, not what a great trumpeter like HLP really needs. Nevertheless, his trumpet playing here is quite exciting. Particularly "... Wild", "Sweet ..." and "... Rose" have some strong and remarkable trumpet soli.

**THE STUYVESANT STOMPERS /  
 GEORGE WETTLING'S BAND**

**NYC. unknown date**  
 Hot Lips Page (tp, vo), Sandy Williams (tb), Bobby Byrne (tb, vo), Cecil Scott (cl),  
 Charlie Queener (p), Jim Thorpe (b), George Wettling (dm).  
 The following titles are issued on Stycon LP300 (no CD):

Struttin' With Some Barbecue In ens. Solo 64 bars to ens. (F)  
 I'm Confessin' Solo with ens 24 bars.  
 Vocal 32 bars. Solo 8 bars to ens. (SM)  
 Royal Garden Blues In ens. Solo 6 choruses of 12 bars. (F)  
 When The Saints GMI In ens. Vocal 32 bars.  
 Solo 16 bars to ens 16 bars. (FM)  
 On The Sunny Side Of The Street Vocal 32 bars. Solo 8 bars  
 to ens 8 bars. (SM)  
 After You've Gone In ens. Solo 40 bars to  
 40 bars with ens. (F)

This session seems even more exciting than the one above! HLP really is wailing here, and all items are very well worth playing. Some particular strong highlights are "... Barbecue" and "... Gone", amazing!

**HOT LIPS PAGE**

**WITH RANDY HALL & THE TIN FLUTERS NYC. March 21, 1952**  
 Hot Lips Page (vo), Randy Hall (tin-whistle), Wild Bill Davis (org), Bill Jennings  
 (g), Christopher Columbus (dm).  
 Two titles were recorded for King:

K8186-1 I Tin Whistle At You Vocal. (FM)  
 K8187-1 Tin Whistle Blues Vocal. (SM)

Certainly an original session with tin-whistle in focus and some vocal around this idea. Whether it will be a HLP session to remember is another matter.

**HOT LIPS PAGE**

**NYC. June 28, 1952**  
 Hot Lips Page (tp, vo) and others.  
 TV program "All Star Revue", broadcasted over NBC Television on date above.  
 Mark Cantor gives the following description: "The Hot Lips Page sequence Page  
 "working with" Paul Winchell's "dummy" Jerry Mahoney. In fact, Winchell and  
 Mahoney hosted the program. Lips and Mahoney do a brief comic bit in which  
 Page purports to teach Mahoney how to play the drums. They then perform  
 together, with someone controlling Jerry Mahoney's arms as he plays the drums.  
 They are backed by the NBC studio orchestra as the two sing, and then Lips solos,  
 on the bebop tune "Lemon Drop".

**HOT LIPS PAGE & HIS ORCHESTRA**

**NYC. June 28, 1952**  
 Hot Lips Page (tp, vo), Chris Griffin, James Maxwell, Yank Lawson (tp), Will  
 Bradley, John D'Agostino (tb), Joe Lippman, Bernie Kaufman (as), Hank Ross,  
 Stan Webb (ts), Billy Rowland (p), Art Ryerson (g), Bob Haggart (b), Terry Snyder  
 (dm).  
 Three titles were recorded for King, two issued:

K8263-1 The Devil's Kiss Vocal. Solo with orch 32 bars. (F)  
 K8265-1 Casanova Cricket Vocal. Solo with orch 16 bars. (SM)

Pretentious bigband background to feature HLP's art, could certainly be done more simple, but "... Kiss" exhibits a drama which is quite effective, and the trumpet playing has high class here. "Casanova ..." is also a charming example of commercial jazz of the early fifties.

**ANDRE REWELIOTTY**

**Knokke, Belgium, July 1952**

Hot Lips Page, Marcel Bornstein (tp), Jean-Louis Durand (tb), Andre Reweliotty (cl), Yannick Singery (p), Zozo d'Halluin (b), Michel Pacout, Zutty Singleton (dm).

Three titles:

- |    |                             |                                                                        |
|----|-----------------------------|------------------------------------------------------------------------|
| -1 | Knokkin' At Knokke-le-Zoute | Vocal. Solo 16 bars. (M)                                               |
| -2 | Knokkin' At Knokke-le-Zoute | As above. (M)                                                          |
|    | Me And My Brother Bill      | Solo/straight 32 bars. Vocal. (M)                                      |
|    | That's My Gal               | Solo/straight 32 bars. Vocal.<br>Solo 64 bars, last half with ens. (M) |

Lousy sound, and this must be for those who are more than normally interested. If you will try, go for the finale of "... Gal".

**HOT LIPS PAGE WITH  
ANDRE REWELIOTTY's ORCHESTRA                      Knokke, Belgium, July 1952**

Personnel as above.

One title was recorded live at "New Orleans Club":

- |  |                 |                           |
|--|-----------------|---------------------------|
|  | Keep On Chumin' | Vocal. Solo 16 bars. (SM) |
|--|-----------------|---------------------------|

Nice lyrics on this one ... The trumpet solo is pleasant but quite reticent.

**HOT LIPS PAGE  
WITH ANDRE REWELIOTTY's ORCHESTRA                      Paris, Oct. 29, 1952**

Hot Lips Page (tp, vo), Marcel Bornstein, Pierre Dervaux (tp), Jean-Louis Durand (tb), Andre Reweliotty (cl), Jean-Claude Fohrenbach (ts), Yannick Singery (p), Zozo d'Halluin (b), Michel Pacout (dm), Ruby Richards (vo-9197,9200).

Four titles were recorded for King:

- |       |                       |                                                                |
|-------|-----------------------|----------------------------------------------------------------|
| K9197 | Last Call For Alcohol | Vocals. Solo with orch 8 bars.<br>Solo with orch 24 bars. (FM) |
| K9198 | Ruby                  | Solo 6 bars (growl). Vocal. (S)                                |
| K9199 | Old Paree             | Vocal. Solo with orch 8 bars. (SM)                             |
| K9200 | I Bongo You           | Solo/straight 16 bars. (M)                                     |

This is typical enthusiastic European trad-swing, possibly more to the tradition than the American counterpart in the early fifties before real mainstream started. "Last Call ..." is a fine example, and the strong trumpet solo towards the end is a thrill. Some of the same in "Old ...", and even the calypso "... You" has its merits. One interesting thing: Note how HLP's vocal here, particularly on "Old ..." seems to be much influenced by the great Wynonie Harris!!

**HOT LIPS PAGE & HIS ORCHESTRA                      NYC. Feb. 4, 1953**

Hot Lips Page (tp, vo), John Saunders, Alfred Cobbs (tb), Vincent Bair-Bey (as), Sam "The Man" Taylor (ts), Harry Walls (p), Thomas Barney (b), Kelly Martin (dm), Henry Mance (vo-8362).

Four titles were recorded for King:

- |       |                                    |                                |
|-------|------------------------------------|--------------------------------|
| K8362 | What Shall I Do?                   | Obbligato parts (mute). (S)    |
| K8363 | The Cadillac Song                  | Vocal. Solo 8 bars (open). (M) |
| K8364 | Jungle King                        | Vocal. (M)                     |
| K8365 | Ain't Nothing Wrong With That Baby | Vocal. (S)                     |

Unusual vocal with a very slow tempo and a beautiful trombone background on "Ain't Nothing ...", dig this one! And a very strong and notable, but brief solo on "... Song". Otherwise not much to remember for long.

**HOT LIPS PAGE WITH  
MARIAN McPARTLAND TRIO                      Fort Monmouth, NJ. May 27, 1953**

Hot Lips Page (tp, vo), Marian McPartland (p), Walter Yost (Ioss?) (b), Mousie Alexander (dm).

Four titles were recorded for Decca/Brunswick, but this is a live recording with lots of applause:

- |       |                                 |                                                                      |
|-------|---------------------------------|----------------------------------------------------------------------|
| 84618 | St. Louis Blues                 | Intro 8 bars to solo 40 bars to vocal.<br>Solo 36 bars to coda. (FM) |
| 84619 | On The Sunny Side Of The Street | Solo 32 bars to vocal.<br>Solo 16 to long coda. (SM)                 |
| 84620 | St. James Infirmary             | Intro 8 bars (growl) to vocal. Solo 32                               |



