

The
TRUMPET
of
ORAN THADDEUS PAGE
“HOT LIPS”

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 15th 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 27th 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! "Lafayette" 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. Soli 24 (growl/mute) and 24 bars (growl). (FM) |
| 68436-A | No Matter | Weak obbligato. 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. Solo 12 bars (mute). (SM) |
| 058150-1 | Just Another Woman | Mellophone with (g) intro 4 bars and following 12 bars. Vocal 24 and 36 bars. (SM) |
| 058151-1 | My Fightin' Gal | Vocal 24 bars. Solo 12 bars (mute). Solo 24 bars. Growl duet with (g) 12 bars. (SM) |
| 058152-1 | Evil Man's Blues | Obbligato 24 bars (mute). Solo 12 bars (open). 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 (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. Solo 8 bars to coda. (S) |
| Dinah | Solo 3 choruses of 32 bars. Duet with (ts) 32 bars to long 'coda'. (M) |
| Tea For Two | Solo 64 bars. (SM). Solo/duet 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 labels 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", wow!!

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:

5462-2 (#1) Dance Of The Tambourine alt. As below. (M)

5462-3 (#2) Dance Of The Tambourine alt. As below. (M)

5462-4 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. Solo 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"! Postscript of Dec. 2023: Note the Don Byas Mosaic box with two previously unissued takes of "... Tambourine"!

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) |
| “ | Passepiéd | 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) |
| 5707-1 | Good For Stompin’ | Solo/straight 32 bars (open). Solo 16 bars. (FM) |
| 5707-2 | Good For Stompin’ (BD) | As above. (FM) |
| 5707-3 | 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. Postscript of Dec. 2023: Note a breakdown take of “Good ...” in the Don Byas Mosaic box!

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 Continental:

| | | |
|------|------------------------------|--|
| 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 Guarnieri (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 recorded by Timme Rosenkrantz in his apartment, (postscript of Dec. 2023: now on Mosaic):

| | |
|---------------------------------|--|
| 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 5th bar and the fluff in the 7th, 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 solists 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 obbligato parts. (SM)

226/227 Dusty Fletcher's Mad Hour Solo 8 bars. Obbligato 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 also 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 Kawrence, 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-hrn), 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 & HOT LIPS PAGE

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 an 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.

PEARL BAILEY & HOT LIPS PAGE

NYC. Oct. 9, 1949

Pearl Bailey, Hot Lips Page (vo) and others.

Ed Sullivan TV Show "Toast Of The Town", one title:

| | |
|------------------------|------------|
| Baby It's Cold Outside | Vocal. (S) |
|------------------------|------------|

Postscript of June 28, 2022: Nice to see these famous artists performing!

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 Phylfe (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) |
|----------------|--|

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:

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. 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 Churnin' | 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. Solo with orch 24 bars. (FM) |
| K9198 | Ruby | Solo 6 bars (growl). Vocal. (S) |
| K9199 | Old Patee | 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. Solo 36 bars to coda. (FM) |
| 84619 | On The Sunny Side Of The Street | Solo 32 bars to vocal. Solo 16 to long coda. (SM) |
| 84620 | St. James Infirmary | Intro 8 bars (growl) to vocal. Solo 32 bars (growl) to very long coda. (SM) |
| 84621 | The Sheik Of Araby | Duet with (dm) to solo 32 bars to vocal. Solo 3 choruses of 32 bars (F) to very long coda. (S) |

Since this is the last HLP session, it's time to stop and do some slight thinking. From one point of view, this is quite terrible, bucket acoustics, and a trio with an untuned piano, slamming drums and a vulgar audience, possibly simulated, which has no competencel for supporting a great artist like HLP. However, trying to keep everything else out, HLP seems to have the same excellent trumpet competence as through all these years. An occasional fluff, as on the opening of "... Street", does not really matter, he plays personally, strongly and with inspiration on all these over-popular titles. Why should we think about the downfall of true swing jazz right now? Since Hot Lips Page obviously has a nice time himself, why shouldn't we?

HOT LIPS PAGE & HIS ORCHESTRA 1953/54

Hot Lips Page (tp, vo, ldr), unknown (cl), (as), (p), (g), (b), (dm). Suggestion for (cl): Ben Richardson. Suggestions for (as): Skeets Tolbert, Floyd "Horsecollar" Williams, Vincent Bair-Bey, Teddy Small and Don Stovall! (infor: Mark Cantor). Black cast short, two titles, "Dolla A Swalla" and "The Cadillac Song", not available.

HLP has been reported (Tom Lord) to be present on a June 24, 1954 date under his own name for Columbia, but this must be a misunderstanding somewhere, he is not audibly present.

HOT LIPS PAGE Creve Coeur, Missouri, Jan. 19, 1954

Hot Lips Page (tp, vo), Druie Bess (tb), Al Guichard (cl), Val Thompson (p), Singleton Palmer (tu or sousaphone), Lije Shaw or Jerry Palmer (dm-"... Barbeque).

Six titles were recorded privately, available on Youtube, no HLP on "Should I", vocal and faint ensemble only on "Down By The Riverside" and "Paladium USA" but:

| | | |
|------|------------------------------------|---|
| 6:02 | It Had To Be You | In ens. Solo 64 bars. (M) |
| 3:00 | Struttin' With Some Barbecue no. 1 | In ens 32 and 32 bars. (FM) |
| 5:54 | Struttin' With Some Barbecue no. 2 | In ens 32 bars. Solo 64 bars. In ens 64 bars. (FM) |

Postscript of June 2, 2022: This was a very pleasant surprise, did not expect to have more HLP! The session seems to be the his very last preserved one. After playing "Down ..." and "... USA" first, I was somewhat disappointed; vocal items, and the trumpet could hardly be heard back in the ensembles. But then, an excellent "... Had You" with two strong choruses, proving that his chops still were tight. And then "... Barbecue". The briefest version seems to be a kind of warm-up, and HLP saves himself to the longer one, being heard clearly in the ensemble, and taking two strong choruses almost like in the old days! The start of the second chorus is faulty but gives just the demonstration we need to hear a true jazz artist, with risk taking as a natural way of creating great music!!

No further recording sessions.