

# THE RECORDINGS OF JOE BRITTON

## An Annotated Tentative Personnel - Discography

BRITTON, 'Joe' Joseph E. born: Birmingham, Alabama, 28<sup>th</sup> November 1903; died: New York, 12<sup>th</sup> August 1972  
Taught by 'Fess' Whatley. Did regular tours with Bessie Smith from 1924 until 1926, first with Fred Longshaw's Orchestra, then with Bill Woods Orchestra. With Frank Bunch and his Fuzzy-Wuzzies (1927). Lived in New York from the early 1930s, worked with Ellsworth Reynold's Bostonians (c. 1933), Teddy Hill at the Lafayette Theatre (1934), Kaiser Marshall's Band (1935), Charlie Johnson (1936), Edgar Hayes (1937), Vernon Andrade's Orchestra (1938-39). Recorded with Jelly Roll Morton in 1940; with Benny Carter (1941), Lucky Millinder (1942-44), Jay McShann (1946). Retired from full-time music, but continued to gig in the 1960s, including regular work with band led by saxist Wesley Fagan.

### STYLISTICS

#### STYLE

The only decidedly original solos of Britton are found on the sides of Frank Bunch and his Fuzzy Wuzzies and the Jelly Roll Morton Seven. While the Frank Bunch sides show a musician deeply in the blues field with clean blues phrasing and structure, the Morton sides have him – obviously caused by his work in the big-band field – with a swing style trombone style in the manner of Dicky Wells, his successor in the Teddy Hill band. In Morton's 'Big Lip Blues' I hear him playing softly and with romanticism and beauty, much like Jack Teagarden did. Very much in Dicky Wells' footprints he plays on one title of the Wynonie Harris' All Stars in 1947.

#### STONE

Full, soft and round, although not velvety.

#### VIBRATO

Wide and slow vibrato with little amplitude, accelerating abruptly for fast final vibrato of phrases.

#### TIME

Laid back and at ease, he seemingly ignores the beat, but still is very much in rhythm.

#### PHRASING

The Frank Bunch sides show him with a strong blues feeling playing closely structured blues choruses, while his later sides – J.R. Morton and Wynonie Harris – have him with loose and open phrasing in an expressionist manner.

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

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

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

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

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

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

JOE BRITTON

001 **FRANK BUNCH AND HIS FUZZY WUZZIES** Birmingham, AL, Aug. 10, 1927  
 Hunch Vines – tpt; Joe Britton – tbn;  
 unknown – clt; *Teddy Hill* – sop, ten;  
 Frank Bunch – pno, ldr; Carl Bunch – bjo; Ivory Johnson – bbs; unknown – dms  
 GEX-791 Fuzzy Wuzzy Gnt 6278, Jazz Oracle BDW 8009  
*Composer credits are: GEX-791 (Woods - Bunch)*

This is Territory Jazz in its purest form, fundamental, gut-bucket, low-down, and un-sophisticated, but deeply felt. The tune just simply is a series of twelve-bar choruses with a minimum of arrangement, mainly used for soloing, and sometimes losing their order of chords. Joe Britton has the first solo chorus, played on muted trombone, which is simple but good structured and shows his experiences made while working for Bessie Smith. The tenor saxophonist might well be Teddy Hill who was not known for great soloistic potential. There is a soprano saxophone player together with the rather poor clarinetist in the last chorus playing in close harmony, who would then be Teddy Hill, as well.

Notes:

- Rust\*2: *Hunch Vines (tpt); Joe Britton (tbn); Teddy Hill (clt, ten); Frank Bunch (pno); Carl Bunch (bjo); unknown (dms)*  
 - Rust\*3: *Hunch Vines -t; Joe Britton -tb; Teddy Hill -cl -ts; Frank Bunch -p; Carl Bunch -bj; Ivory Johnson -bb; unknown -d*  
 - Rust\*4: *Hunch Vines -t; Joe Britton -tb; unknown -cl -ss; Teddy Hill -ss -ts; Frank Bunch -p; Carl Bunch -bj; Ivory Johnson -bb; unknown -d*

002 **FRANK BUNCH AND HIS FUZZY WUZZIES** Birmingham, AL, c. Aug. 20, 1927  
 Hunch Vines – tpt; Joe Britton – tbn;  
 unknown – clt; *Teddy Hill* – sop, ten;  
 Frank Bunch – pno, ldr; Carl Bunch – bjo; Ivory Johnson – bbs; unknown – dms  
 GEX-832-A Fourth Avenue Stomp Gnt 6293, Jazz Oracle BDW 8009  
 GEX-833 Congo Stomp Gnt 6293, Jazz Oracle BDW 8009  
 GEX-833-A Congo Stomp Her 92044 not on LP/CD  
*Composer credits are: GEX-832 (Bunch – Woods), GEX 833 (Woods)*

For this session: see my comment above. These two recording sessions were held in Birmingham, Alabama, and the band might have been a good band for dancing, where sophistication was not asked for. The CD-booklet of Jazz Oracle BDW 8009 says that Teddy Hill's presence is unconfirmed and doubtful. It has, yet, to be added that the performance of the saxophonist is just not convincing, and this would match with what is thought about Hill as a musician.

The trumpet player knows what to do and is not bad, yet shows weakness in embouchure and in finding notes. Mister Bunch has interesting ideas while the clarinetist is confined to a repertoire of a small number of phrases.

The most competent and constant musician seems to be Joe Britton. No wonder that he sought his luck later in the Big Apple.

Notes:

- Rust\*2: *Hunch Vines (tpt); Joe Britton (tbn); Teddy Hill (clt, ten); Frank Bunch (pno); Carl Bunch (bjo); Ivory Williams (bbs, sbs); unknown (dms)*  
 - Rust\*3: *Hunch Vines -t; Joe Britton -tb; Teddy Hill -cl -ts; Frank Bunch -p; Carl Bunch -bj; Ivory Johnson -bb; unknown -d*  
 - Rust\*4: *Hunch Vines -t; Joe Britton -tb; unknown -cl -ss; Teddy Hill -ss -ts; Frank Bunch -p; Carl Bunch -bj; Ivory Johnson -bb; unknown -d*

003 **CLARENCE WILLIAMS AND HIS ORCHESTRA** New York, Aug. 22, 1934  
 Ed Allen – cnt; Joe Britton – tbn; Cecil Scott – clt;  
 Willie "The Lion" Smith – pno; (*Ikey Robinson*) or (*John W. Smith*) – gtr; Richard Fullbright – sbs;  
 Clarence Williams – voc (1,2,3,5,6)  
 15721-1 I Saw Stars Voc 2899, Timeless CBC 1-057 I  
 15721-2 I Saw Stars Voc 2899, Timeless CBC 1-057 I  
 15722-2 Crazy Blues Ban 33261, Timeless CBC 1-057 I  
 15723-1 The Stuff Is Here And It's Mellow Ban 33261, Timeless CBC 1-057 I  
 15724-1 Rhapsody In Love Voc 2899, Timeless CBC 1-057 I  
 15724-2 Rhapsody In Love Voc 2899, Timeless CBC 1-057 I  
*Composer credits are: 15721 (Sidler – Goodhart – Hoffman); 15722 (Perry Bradford); 15723 (Smith – Williams); 15724 (Clarence Williams)*

Although the trombone player does not sound bad, he does not show Wells' obvious characteristics, but seems much more be influenced by J.C. Higginbotham, but he certainly is not Higgy, nor is he anyone of the big ones on trombone in Harlem. Thanks to Frank Büchmann-Möller's book on Baron Timme Rosenkrantz' photo collection 'Is This To Be My Souvenir?' we know that Joe Britton was part of Teddy Hill's band before Dicky Wells. Chilton reports Britton with the Teddy Hill band at the Lafayette Theatre in 1934, and stylistically he might well be our man. In a letter to Stanley Dance, Dicky Wells did not recall making these recordings with Clarence Williams. Wells' and Fullbright's presence seems to be suggested from the fact, that they both were members of Teddy Hill's band at the time. But following Chilton's "Who's Who of Jazz", Wells did not join Hill's band until September '34! Thus, Britton's presence, together with Scott, Fullbright, and perhaps John Smith on guitar – all from the contemporary Teddy Hill band – should be considered.

Very characteristic piano playing by "The Lion" on Crazy Blues. Other players undisputed, but where are the drums listed in earlier discographies? Therefor Casey omitted.

Could Roy Smeck really change into such a jazzy guitarist in such a short time? I'd rather suggest to look for this guitar player in the Teddy Hill band ranks. John Smith, perhaps? Or else, was it Ikey Robinson?

Notes:

- *Storyville 29: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).*

- Lord, Clarence Williams p366: Ed Allen (cnt); poss Dicky Wells (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (dms); Clarence Williams (vcl)(1,2,3).

- Rust\*2: Ed Allen (cnt); Ed Cuffee (?) (tbn); Cecil Scott (clt); Willie 'The Lion' Smith (pno); Roy Smeck (gtr); Richard Fullbright (sbs); Floyd Casey (?) (dms); Clarence Williams (vcl).

- Rust\*3,\*4,\*6: Ed Allen -c; ?Dicky Wells -tb; Cecil Scott -cl; Willie 'The Lion' Smith -p; Roy Smeck -g; Richard Fullbright -sb; Floyd Casey -d; Clarence Williams -v.

Notable differences of takes (from Lord p367... and KBR):

15721-1: Clarence W. ends his vocal chorus with: "The moment I fell for you."

15721-2: Clarence W. ends his vocal chorus with: "Your wonderful dream come true."

15724-1: Trombonist is silent in first chorus until final two bars. Then ensemble starts modulation in bar 32 of first chorus, then adding two bars after first chorus before start of second chorus.

15724-2: Trombonist plays softly during first chorus (except bridge) until bar 31. Then piano plays solo modulation in bar 32. No added two bars after chorus!

#### TEDDY HILL AND HIS ORCHESTRA

New York,

1934

Teddy Hill – ldr;

Gus McClung, Bernard Flood, Louis Hunt – tpt; Joe Britton – tbn;

Howard Johnson, Russell Procope – alt, clt; Chu Berry – ten, clt;

Sam Allen – pno; John W. Smith – gtr; Richard Fullbright – sbs; Bill Beason – dms

no recordings

This personnel of the Teddy Hill band of 1935 is reproduced in 'Is This To Be My Souvenir?' – Jazz Photos from the Timme Rosenkratz Collection 1918 – 1969. The name of the band singer is not listed, unfortunately, and the given names of the trumpet players are definitely wrong. (The right ones are listed above.) But this must be the band Clarence Williams recruited some of the musicians of the above recording session from. As we know that Dicky Wells joined the Hill band in about September 1934 and stayed with the band until summer 1937, the photo has to be taken in 1934.

#### 004 EDGAR HAYES AND HIS ORCHESTRA

New York,

May 25, 1937

Leonard Davis, Bernard Flood, Henry Goodwin – tpt;

Robert Horton, Clyde Bernhardt, Joe Britton – tbn;

Rudy Powell, Roger Boyd – alt, clt; Crawford Wethington – alt, bar; Joe Garland – ten;

Edgar Hayes – pno; Andy Jackson – gtr; Elmer James – sbs; Kenny Clark – dms;

*Bernard Flood* (5) or *Jimmy Anderson* (4), chorus – voc; Joe Garland – arr (5)

62217-A Caravan

Dec 1338,

Chronological Classics 730

62217-B Caravan

Br 02448

not on LP/CD ?

62218-A Edgar Steps Out

Dec 1338,

Chronological Classics 730

62450-A Laughing At Life

Dec 1416,

Swingfan (G) 1003 (LP)

62219-A *Laughing At Life*

Br 02520,

Chronological Classics 730

62220-A Stomping At The Renny

Dec 1416,

Chronological Classics 730

*Composer credits are: 62217 (Ellington – Tizol), 62218: (Goodwin), 62450 / 62218: (Todd – Kenny), 62220 (Garland)*

There is something very strange happening with both takes of 'Laughing At Life'. Clyde Bernhardt in his book 'I Remember' – and we have to notice that he really "remembered"! He obviously had a phenomenal memory – let us know that take 62219-A does not have a certain Ralph Sawyer as singer – whom he, Clyde Bernhardt, had never heard of – but Jimmy Anderson singing. And Anderson was singer with the Edgar Hayes band not earlier than 1938 (?). This then would mean that the recording with the 62219-A take would have been recorded at a later session, possibly on the July 27, 1937, which then would not have Joe Britton with the band anymore. The "original" 'Laughing At Life' with Bernard Flood singing would then have been recorded on this May 25 session, erroneously or deliberately designated with take 62450-A. This take leaves out the trumpet and tenor sax solos, but it has Bernard Flood singing. So, I'd like to let the listener judge which take belongs to which session. I'd prefer Clyde Bernhardt remembrance that both takes were exchanged for one or no reason. But there are beautiful solos played by Henry Goodwin, Joe Garland – who, by the way, was the arranger of some of these tunes – Clyde Bernhardt, Robert Horton, and Rudy Powell. And then listen to young Kenny Clark, who mainly accompanies the band very old-fashioned on snare- and bass-drum, absolutely in contrast to his later incessant cymbal-rhythm playing. But, very much to my grieve, I do not hear any confirmed solo outing by our subject here, Joe Britton!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Leonard Davis, Bernie Flood, Henry Goodwin (tp); Robert Horton, Clyde Bernhardt, Joe Britton (tb); Rudy Powell (cl); Roger Boyd (as); Crawford Wethington, Joe Garland (s); Edgar Hayes (p); Andy Jackson (g); Elmer James (b); Kenny Clarke (dm)*

- Rust\*2,\*3,\*4,\*6: Leonard Davis, Bernie Flood, Henry Goodwin (tpt); Robert Horton, Clyde Bernhardt, Joe Britton (tbn); Rudy Powell (alt, clt); Roger Boyd (alt); Crawford Wethington, Joe Garland (ten); Edgar Hayes (pno); Andy Jackson (gtr); Elmer James (sbs); Kenny Clarke (dms); Ralph Sawyer (vcl)

-Clyde Bernhardt, *I Remember, p.128: "On May 25, 1937, we all went in the New York Decca studios over at 50 West 57<sup>th</sup> Street and made our first sides under Hayes' name. Leonard 'Ham' Davis replaced 'Scad' Hemphill on first trumpet. We put down some of our best numbers: 'Stomping At The Rennie', 'Edgar Steps Out', and 'Caravan'. Now, here's something I never did understand about that session. Bernard Flood took a vocal on the fourth number, 'Laughing At Life'. There's no doubt in my mind about that, only the record books credit Ralph Sawyer as singer. I never heard of such a person. When I later listened to that Sawyer record, it was not Flood, it was Jimmy Anderson. I think somebody slipped that fake name in, because I know it is not a legit recording – was never done in a studio – and definitely not at that May session. Anderson's first job with Hayes was early in 1938, so he couldn't possibly recorded with the band in 1937. The cut must of (sic) been taken from a aircheck or one of the many radio remotes the band was always doing in 1938."*

- *Ibid*, p.233: "Note: Clyde Bernhardt states that matrix 62450-A by Bernard Flood was recorded at this session and 62219-A was by James Anderson from a 1938 date."

Soloists:

62217: HG m-tpt growl obl to first chorus 64; JG ten 16; JH m-tbn 16; RP clt 1+4; HG m-tpt obl 5; HG m-tpt coda 4  
 62218: EH pno 32; HG m-tpt 30; EH pno 2; KC dms 4  
 62450: CB m-tbn 30; AJ gtr 4; BF voc 32  
 62219: CB m-tbn 30; HG m-tpt 15; JG ten 1+7; HG m-tpt 1+7; JA (?RS) voc 32  
 62220: HG o-tpt 6 + 6; ?JB o-tbn 8; RP clt 7; JG ten 16; EH pno 4 + 8

Notable differences of takes:

62217: As take -B seems not to be reissued, comparison is impossible.  
 62450-A: Second chorus is a vocal chorus by Bernard Flood (after 4-bar gtr break); no tpt chorus here  
 62219-A: Second chorus is a trumpet solo by Henry Goodwin

**005 JELLY ROLL MORTON SEVEN**

New York, Jan. 04, 1940

Henry Red Allen – tpt; Joe Britton – tbn;  
 Albert Nicholas – clt; Eddie Williams – alt;  
 Jelly Roll Morton – pno, voc; Wellman Braud – sbs; Zutty Singleton – dms

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

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

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

Notes:

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

**006 BENNY CARTER AND HIS ORCHESTRA**

New York, Jan. 21, 1941

Benny Carter – alt, clt, tpt, ldr;  
 Russell Smith, Sidney de Paris, Jonah Jones – tpt;  
 Vic Dickenson, Jimmy Archey, Joe Britton – tbn;  
 George Dorsey, Bill White – alt; George Irish, Fred Mitchell - ten;  
 Sonny White – pno; Herb Thomas – gtr; Ted Sturgis – sbs; J.C. Heard – dms;  
 Roy Felton – voc

060351-1	Cuddle Up, Huddle Up	BB B-11197,	Chronological Classics 631
060352-1	Ev'ry Goodbye Ain't Gone	BB uniss on 78,	Chronological Classics 631
060353-1	Babalu	BB B-11090,	Chronological Classics 631
060354-1	There, I've Said It Again	BB B-11090,	Chronological Classics 631

Composer credits are: 060351 (Carter), 060352 (Carter), 060353 (Lecuona), 060354 (Evans, Mann)

At this session Joe Britton is with Benny Carter's Orchestra, but unfortunately his duty only was to play section work. There is no trombone solo work here. But we hear Sidney de Paris soloing on his muted trumpet in the first and second titles, being relieved by Jonah Jones in the third tune. Most of the alto work is by Benny Carter, while I assume George Dorsey being the alto soloist in the third title, the tenor soloist probably George Irish.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Benny Carter (tp, cl, as); Russell Smith, Sidney de Paris, Jonah Jones (tp); Vic Dickenson, James Archey, Joe Britton (tb); George Dorsey, Bill White, George Irish, Fred Mitchell (s); Sonny White (p); Herb Thomas (g); Ted Sturgis (b); J.C. Heard (dm)*

- Carey, McCarthy, *Jazz Directory, Vol. 3: Benny Carter (tpt, clt, alt); Russell Smith, Sidney de Paris, Jonah Jones (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); George Dorsey, Bill White (alt); George Irish, Fred Mitchell (ten); Sonny White (p); Herb Thomas (g); Ted Sturgis (bs); J.C. Heard (d); Roy Felton (vcl)*

- Rust\*2,\*3,\*4,\*6: Benny Carter (tpt, clt, alt); Russell Smith, Sidney de Paris, Jonah Jones (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); George Dorsey, Bill White (alt); George Irish, Fred Mitchell (ten); Sonny White (pno); Herb Thomas (gtr); Ted Sturgis (sbs); J.C. Heard (dms); Roy Felton (vcl)

Soloists:

060351: SdP m-tpt 16 + 8, BC alt 16, SW pno 8  
 060352: SW pno 4, SdP m-tpt 16, BC alt 16, SW pno 4 + 2  
 060353: ?GD alt 4 + 16, JJ o-tpt 16, ?GI ten 16, SW pno 16  
 060354: RF voc 32, BC alt 1+16, SW pno 8, RF voc 8+1

## 007 BENNY CARTER AND HIS ORCHESTRA

New York,

Apr. 01, 1941

Benny Carter – alt, tpt, ldr;  
 Doc Cheatham, Sidney de Paris, Lincoln Mills – tpt;  
 Vic Dickenson, Jimmy Archey, Joe Britton – tbn;  
 Eddie Barefield – alt; Ernie Purce – alt, bar; Fred Williams, Ernie Powell – ten;  
 Sonny White – pno; Herb Thomas – gtr; Charles Drayton – sbs; Alfred Taylor – dms;  
 Maxine Sullivan – voc

063700-1	Midnight	BB B-11288,	Chronological Classics 631
063701-1	My Favourite Blues	BB B-11288,	Chronological Classics 631
063702-1	Lullaby To A Dream	Vic uniss on 78,	Chronological Classics 631
063703-1	What A Difference A Day Made	BB B-11197,	Chronological Classics 631

Composer credits are: 063700 (Gormez – Parker), 063701 (Carter), 063702 (Carter), 063703 (Adams – Grever)

This session has the same trombone section as before. Yet, still no room for Joe Britton to solo. Both trombone solos heard probably are by Vic Dickenson. The trumpet solo work on these sides seems to be delivered by Lincoln Mills.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Benny Carter (tp, as); Doc Cheatham, Lincoln Mills, Sidney de Paris (tp); Vic Dickenson, James Archey, Joe Britton (tb); Ernie Purce, Eddie Barefield, Fred Williams, Ernie Powell (s); Sonny White (p); Herb Thomas (g); Charles Drayton (b); Al Taylor (dm); Maxine Sullivan (vo)*

- Carey, McCarthy, *Jazz Directory, Vol. 3: Benny Carter (tpt, alt); Doc Cheatham, Lincoln Mills, Sidney de Paris (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Ernie Purce, Eddie Barefield (alt); Fred Williams, Ernie Powell (ten); Sonny White (p); Herb Thomas (g); Charles Drayton (bs); Al Taylor (d); Maxine Sullivan (vcl)*

- Rust\*2,\*3,\*4,\*6: *Benny Carter (tpt, alt); Doc Cheatham, Lincoln Mills, Sidney de Paris (tpt); Vic Dickenson, James Archey, Joe Britton (tbn); Ernie Purce, Eddie Barefield (alt); Fred Williams, Ernie Powell (ten); Sonny White (pno); Herb Thomas (gtr); Charles Drayton (sbs); Al Taylor (dms); Maxine Sullivan (vcl)*

Soloists:

063700-1:	MS voc 32, SW pno 1 + 4
063701-1:	?LM m-tpt 24, VD o-tbn 24, SW pno 12, ?EP ten 24
063702-1:	SW pno 2, DC o-tpt 32, SW pno 8, ?EP ten 6, ?LM o-tpt 4 + 2
063703-1:	VD m-tbn 1+15 + 7, MS voc 30,

## 008 LUCKY MILLINDER AND HIS ORCHESTRA

New York,

Feb. 18, 1942

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

70344-A	Fightin' Doug McArthur	Dec 4261,	Chronological Classics 712
70345-A	I Want A Tall Skinny Papa	Dec 18386,	Chronological Classics 712
70346-A	We're Gonna Have To Slap The Dirty Little Jap	Dec 4261,	Chronological Classics 712
70347-A	Savoy	Dec 18353,	Chronological Classics 712

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

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

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

Notes:

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

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

Soloists:

70344:	There is no soloistic exposure on this tasteless abuse of swing/jazz music.
70345:	SS ten 2; SS ten 1+12 + 11; FW o-tpt 4
70346:	Again, there is no soloistic exposure on this tasteless abuse of swing/jazz music.
70347:	PF dms 2 + 2; FW o-tpt 12; CH pno 12

## 009 LUCKY MILLINDER AND HIS ORCHESTRA

New York,

Jul. 29, 1942

Lucky Millinder – voc, ldr;  
 William Scott, Nelson Bryant, Dizzy Gillespie - tpt;  
 George Stevenson, Joe Britton – tbn;  
 Billy Bowen, Tab Smith - alt; Stafford Simon, Dave Young – ten; Ernest Purce – bar;  
 Bill Doggett – pno; Trevor Bacon - gtr; Nick Fenton – sbs; David ‘Panama’ Francis – dms;  
 Trevor Bacon – voc (1,3); Tab Smith – arr (2)

71243-A	Are You Ready?	Dec 18529,	Chronological Classics 712
71244-A	Mason Flyer	Br 03406,	Chronological Classics 712
71245-A	When The Lights Go On Again	Dec 18496,	Chronological Classics 712
71246-A	Little John Special	Br 03406,	Chronological Classics 712

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

And again, strengthening for war in the first title. And a sentimental tune in the same direction in number three. And lovely young Dizzy on trumpet. And another star on these sides: Tab Smith with his un-mistakable approach to alto sax.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Lucky Millinder (vcl, ldr); William Scott, Nelson Bryant, Dizzy Gillespie (tp); George Stevenson, Joe Britton (tbn); Billy Bowen, Tab Smith, Stafford Simon, Dave Young, Ernest Purce (s); Bill Doggett (p); Trevor Bacon (g); Nick Fenton (b); Panama Francis (dm)*

- *Rust\*2, \*3, \*4, \*6: Lucky Millinder (vcl, ldr); William Scott, Nelson Bryant, Dizzy Gillespie (tpt); George Stevenson, Joe Britton (tbn);*

*Billy Bowen, Tab Smith (alt); Stafford Simon, Dave Young (ten); Ernest Purce (bar); Bill Doggett (pno); Trevor Bacon (gtr); Nick Fenton (sbs); Panama Francis (dms); Trevor Bacon (voc)*

Soloists:

71243: TS alt 8; BD pno 2

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

71245: TS alt 7

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

**010 LUCKY MILLINDER AND HIS ORCHESTRA**

New York, 1942/1943

Possible/probable personnel:

Savoy Ballroom

Lucky Millinder – voc, ldr;

William Scott, Nelson Bryant, Dizzy Gillespie - tpt;

George Stevenson, Joe Britton – tbn;

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

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

Little John Special

not on LP/CD ?

Don’t Get Around Much Anymore

not on LP/CD ?

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

**011 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles, c. July/Aug. 1943

Possible/probable personnel:

AFRS Jubilee 37/38/39

Lucky Millinder – voc, ldr;

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

Joe Britton, Gene Simon, George Stevenson – tbn;

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

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

‘Sister’ Rosetta Tharpe – voc

Jitters

not on LP/CD ?

St. Louis Breakdown

not on LP/CD ?

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

**012 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles, c. Aug. 1943

Lucky Millinder – voc, ldr;

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

Joe Britton, Gene Simon, George Stevenson – tbn;

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

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

‘Sister’ Rosetta Tharpe – voc

VP-391 Rock Me

V-Disc 129-A, Chronological Classics 1026

VP-391 That’s All

V-Disc 129-A, Chronological Classics 1026

VP-392 Trouble In Mind

V-Disc 129-B, Chronological Classics 1026

VP-392 Rock Daniel

V-Disc 129-B, Chronological Classics 1026

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

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

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

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Lucky Millinder (vcl, ldr); William Scott, Nelson Bryant, Dizzy Gillespie (tp); George Stevenson, Joe Britton (tbn); Billy Bowen, Tab Smith, Stafford Simon, Dave Young, Ernest Purce (s); Bill Doggett (p); Trevor Bacon (g); Nick Fenton (b); Panama Francis (dm)*

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

Soloists:

VP-391 Rock Me: SRT gtr 16;  
 VP-391 That's All: SRT gtr 12; SRT gtr 12  
 VP-392 Trouble In Mind: RT pno 4; ?JG m-tpt obl 8 + 8 + 8; ?JG m-tpt 3  
 VP-392 Rock Daniel: SRT gtr 8 + 8; STMT ten 8 + 8

**013 LUCKY MILLINDER AND HIS ORCHESTRA**

Los Angeles,

c. Aug. 1943

Lucky Millinder – voc, ldr;

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

Joe Britton, Gene Simon, George Stevenson – tbn;

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

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

VP-496 Savoy

V-Disc 176-B, Chronological Classics 1026

Composer Credits are: (Millinder – Doggett)

It's a great band that Millinder leads here, and I very much like the rhythm section.

Soloists:

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

**014 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

Oct. 19, 1943

Lucky Millinder – voc, ldr;

Ludwig 'Joe' Jordan, Frank Humphries, Milton Fletcher, Joe Guy - tpt;

Joe Britton, Gene Simon, George Stevenson – tbn;

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

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

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

71451 Don't Cry, Baby

Dec 18569,

Chronological Classics 1026

71452 Sweet Slumber

Dec 18569,

Chronological Classics 1026

71453 Shipyard Social Function

Dec 18674,

Chronological Classics 1026

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

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

Soloists:

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

71452: RT pno 4; TS alt 8

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

**015 LUCKY MILLINDER AND HIS ORCHESTRA**

New York,

May 26, 1944

Lucky Millinder – voc, ldr;

Ludwig 'Joe' Jordan, Curtis Murphy, Leroy Elton Hill, Freddie Webster - tpt;

Joe Britton, Gene Simon, Alfred Cobbs – tbn;

Preston Love, Bill Swindell - alt; Elmer Williams, Eddie 'Lockjaw' Davies, Lucky Thompson (3) – ten; Ernest Leavy – bar;

Ellis Larkins – pno; Lawrence Lucie - gtr; Al McKibbin – sbs; David 'Panama' Francis – dms;

Judy Carol – voc (2,3); Wynonie 'Mr. Blues' Harris – voc (1,4)

72177 Hurry, Hurry

Dec 18609,

Chronological Classics 1026

72178 Darlin'

Dec 18779,

Chronological Classics 1026

72179 I Can't See For Lookin'

Dec 18609,

Chronological Classics 1026

72180 Who Threw The Whiskey In The Well

Dec 18774,

Chronological Classics 1026

Composer Credits are: 72177 (Larkins - Carter), 72178 (Reckling – Millinder), 72179 (Robinson – Stanford), 72180 (De Lange – Brooks)

Although there is a bunch of soloistic experts, nobody gets a chance to really get off. A Pity!

Soloists:

72177: FW o-tpt 4

72178: EL pno 2

72179: LT ten 8

72180: no solos

**016 WYNONIE HARRIS**

Cincinnati,

Dec. 23, 1947

Wynonie Harris – voc, ldr;

Hot Lips Page – tpt; Joe Britton – tbn;

Vincent Bair-Bey – alt; Hal Singer, Tom Archia – ten;

Joe Knight – pno; Carl 'Flat Top' Wilson – sbs; Clarence Donaldson – dms

5324 Good Morning Mr. Blues

King 4210,

Chronological Classics 1139

5325 Blow Your Brains Out

King 4226,

Chronological Classics 1139

5326 Blowin' To California

King 4252,

Chronological Classics 1139

5327 Comes Love

King unissued,

Chronological Classics 1139

5328 From Bad To Good Blues

King unissued,

Chronological Classics 1139

5330 Bite Again, Bite Again

King 4252,

Chronological Classics 1139

This recording session of Wynonie Harris' blues singing carries one short soloistic outing of Joe Britton, only. On 'Blowin' To California' he can be heard in one of Mr. Harris' vocal choruses answering in the usual call-and-response scheme, which, yet, is almost entirely hidden by the saxophones. He then is encouraged by the singer/leader to blow a chorus, which shows his stylistic direction in the Dicky Wells way of playing, very hot and interesting. Why isn't there much more of his playing heard on records?

Notes:

- J.G. Jepsen, *Jazz Records 1942 – 1967 Vol. 4b: Hot Lips Page (tp); Joe Britton (tb); Vincent Beir-Bay (as); Hal Singer, Tom Archia (ts); Joe Knight (p); Carl Flat Top Wilson (b); Clarence Donaldson (dr).*

017 **WYNONIE HARRIS**

Cincinnati,

Dec. 28, 1947

Wynonie Harris – voc, ldr;

Hot Lips Page – tpt;

Vincent Bair-Bey – alt; Hal Singer, Tom Archia – ten;

Joe Knight – pno; Carl 'Flat Top' Wilson – sbs; Clarence Donaldson – dms

5386

Good Rockin' Tonight

King 4210,

Chronological Classics 1139

5387

Lollipop Mama

King 4226,

Chronological Classics 1139

5388

I Believe I'll Fall In Love

King 4445,

Chronological Classics 1139

The recorded personnel above does not include trombonist Joe Britton, although he still is listed for this date by J.G. Jepsen, *Jazz Records 1942 – 1967*.

Notes:

- J.G. Jepsen, *Jazz Records 1942 – 1967 Vol. 4b: Hot Lips Page (tp); Joe Britton (tb); Vincent Beir-Bay (as); Hal Singer, Tom Archia (ts); Joe Knight (p); Carl Flat Top Wilson (b); Clarence Donaldson (dr).*

K.-B. Rau

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