

# Hit/Majestic Records

## "The Mighty Monarch of The Air"

by Opal Louis Nations & Randall Tamberg

**T**he Majestic Radio Corporation was founded in Chicago in the 1920s. By the early part of World War II, the Majestic Radio Corporation had drifted beyond solvency and filed for bankruptcy. Some time during 1943, three senior officers employed at Commander McDonald's Zenith Radio and Television Corporation purchased the Majestic company. These were ex-Zenith East Coast sales manager Jud Sayer, Zenith's vice president in Chicago, Gene Tracy, and Zenith's West Coast sales manager, L.W. Sturdevant. The three bought the name and the slogan which proclaimed "The Mighty Monarch of the Air." Galen Gart in his "American Record label Directory" (Big Nickel Pub., 1994), lists Gene Tracy as the chairman of the board. Alfred E. Smith, ex-mayor of New York, is thought to have been the real owner of Majestic, while the three ex-Zenith executives ran the corporation as front men.

Some time thereafter, the Majestic Radio Corporation made a distributing deal with A.E. Middleman of Hit Records. In 1945, Majestic, having found that sales of radios were entering into a slump, ventured into the manufacture of recordings. After buying out the Hit Record Company, Majestic started issuing product with a numbering system that continued on where the Hit numbering series had left off. By 1946, Majestic Records had put into place a number of key distributors. Two pressing plants were purchased in New Jersey. All promotional copies were pressed in red duraflex and also black vinyl with black on white labeling.

### West Coast Operations

West Coast operations commenced when L.W. Sturdevant bought a pressing plant in Los Angeles. A William McCormack was made head of West Coast distribution (McCormack & Co.). Paul Crowley became plant manager. When Sturdevant suffered a fatal heart attack, A & R man Paul Barron took his place. The tyrant Barron was an egotistical ex-band leader with a sexist bent. His underlings hated him. Barron brought many of his inexperienced friends into the business. However, Barron signed most of the Majestic talent. He favored artists strong on humor and theatrical experience, hence the signing of artists like Jimmy Durante and colorful swingsters Louis Prima and Butch Stone.

Eddy Howard and Louis Prima became Majestic's biggest selling artists and certainly enjoyed the lion's share of the label's releases. Barron had few dealings with "race" artists, and apart from acquisitions from other labels, he never exploited that side of the music business. Rose Murphy was Majestic's best selling black talent. "I can't give you anything but love" sold in the millions. Most of the company's senior partners were Jewish. They had little knowledge or interest in the African-American art form. Barron's "race" items sold poorly on the West Coast. But the sale of Louis Prima's blues & rhythm-inspired sides rocketed whenever he appeared in the San Francisco Bay Area. It was not long before plant manager Paul Crowley, at odds with Barron, quit and was replaced by Ernie Welsh.

Barron picked up variety talent from the Geary & Curren Theatres in San Francisco. When Al Lindholm, ex-sales manager of Seattle

Hardware (a Zenith distributor) became general manager of McCormack & Co., things started to happen. Big auto tyre companies sold Majestic radios and records, improved juke box distributing, and introduced a "wired music" system (via the telephone). A "will-call" service was set up, and Donofro, a guaranteed non-breakage delivery service, took the 78 rpm disc to the customer. Records with radios were offered on promotion campaigns. Majestic product sold through Sears and paid deejays like "Needle Nose" Baldwin on KSFO, Les Maloy and Bud Heide on KFRC, and band leader Del Courtney on KSFO to play product. Helmuth "Whitie" Tamberg (this co-writer's father) became Northern California area sales manager in 1946.

By 1947, things looked grim. The company was not making a profit. Unable to appeal to new and upcoming artists, Majestic was only able to sign talent from a bygone era. They could not attract major new talent.

The root of the problem lay in the fact that the company was run by radio and t.v. sales executives with

little or no experience in record wholesaling and manufacturing. When Majestic entered into bankruptcy, its assets became frozen. Most of the Majestic masters were sold to Mercury in 1948. RCA is believed to have acquired a portion of the masters, but Lee

Savin, one of Majestic's A & R men who just happened to be an executive officer at Varsity / Royale Records on West 63rd Street, reissued a few of the remaining Majestic properties.

An interesting player in all of these dealings is Eli Oberstein. Oberstein must have been part of the wheeling and dealing as he was both secretary treasurer of Hit Records and president of the Varsity / Royale Corporation. Varsity / Royale was one of a handful of businesses that thought more of putting music out at a cutthroat retail price than taking care to produce quality products. Although Majestic's "race" items represent a small part of the entire catalog, the company was savvy enough to release a few strong jazz, blues, and swing recordings.

### Jimmie Lunceford

The great Jimmie Lunceford was born in Fulton, Missouri in June 1902. Lunceford moved to Denver with his parents when he was still a boy. He went on to study music under Wilberforce Whiteman and completed his education at Fisk University in Nashville and City College in New York. He formed his first band, The Chickasaw Syncopators, in Memphis in 1927. After moving to New York in the 1930s, his band became an established item. Under Harold Oxley's management, Lunceford first recorded for RCA, then for Decca where his records began to catch on. Famous singer and sidemen who served in the Lunceford Band over the years were Sy Oliver, Joe Thomas, Dan Grissom, and Trummy Young.

After a brief contract with Vocalion, Lunceford signed with Columbia where he cut his first significant record, "Swingin on C." Like the title suggested, it jammed like crazy. In 1942, Lunceford recorded the successful "Blues in the night" for Decca, a cover of Cab Calloway's earlier release on Okeh. 1942 was a big year for Lunceford, three more songs did well for him. Then came "Back door stuff" (Parts 1 & 2) in 1944 for Decca, followed by "The Honeydrinker," a cover of Joe Liggins' enormous hit on Leon René's Exclusive Records.

Lunceford's popularity was on the decline when, in 1946, he recorded his three sessions for Paul Puner's Musicraft label which were also issued on Majestic. Lunceford's cover of Slim Gaillard's hip "Cement Mixer" (Folklyric 9038) is perhaps his best remembered side for the label. With failing health, while on a tour of the Pacific Northwest, Lunceford suffered a heart attack and died on July 12, 1947.



# Majestic

THE MIGHTY MONARCH OF THE AIR



## Slim Gaillard

Bulee "Slim" Gaillard was born in Detroit in January 1916. His showbiz career started in the 1930s after he had learned to play guitar and mastered tap dancing. His first recordings came in 1937 with vocalist Frankie Newton after he moved to New York. He then teamed up with Slam Stewart, one half of "Slim & Slam," and cut a memorable series of humorous jump and jive waxings. Their 1938 Vocalion release of "Flat Foot Floogie," co-written with Bud Green, shot to the top of the popular record charts. Woody Herman, Benny Goodman, and Wingy Manone, among others, cut cover versions.

Gaillard and Stewart played together until 1943 when Gaillard was

drafted. In 1944, Gaillard moved to Los Angeles and hitched up with bassist Bam Brown, with whom he became the talk of the town. In late 1945, Gaillard cut a series of recordings for Dick Elwell's Bel-Tone label. These included a remake of "Flat Foot Floogie," the blues & rhythm-inflected "Dizzy Boogie," and "Slim's Jam," a free-for-all studio

bash with featured soloists Charlie Parker on tenor sax, Dizzy Gillespie on trumpet, and Jack McVea, who was riding high on his "Open The Door Richard" hit, on tenor sax. When Bel-Tone went belly-up, Majestic bought and reissued the Bel-Tone session in 1946. Gaillard continued to record and make movie appearances throughout the 1940s and 1950s. After a quiet period, Gaillard got back briefly with Slam Stewart in 1970. He died in London in February 1991.

## Cootie Williams

Cootie "the great trumpet growler" Williams was born in Mobile, Alabama in July 1910. He played trombone, tuba, and drums in his school band and taught himself to play the trumpet. He played in local bands during his teens. In 1924, he toured with Lester Young's family band. Moving to Pensacola in 1926, Williams played in the De Luxe Syncopators. Having traveled with the band to New York in 1928, Williams began a series of short engagements in various outfits, including Chick Webb and Fletcher Henderson. In 1929, Williams joined the Duke Ellington Band where he remained for eleven years. Williams left his mark on many of Ellington's best big band sessions and those of the small group recordings.

In 1940, Williams played in Benny Goodman's band for a year, after which, with Ellington's encouragement, he formed his own aggregation. Cootie's strong brass section raised the rafters. In 1941 and 1942, he recorded for Okeh, then in 1944 he conducted four sessions on the Hit label. Standout sides on Hit include the tender "West End Blues," the steamy "Blues in my condition," the fiercely patriotic "Do some war work baby" on which he exercises his vocal chords, and the sinister "Round Midnight" (the band's theme.)

In 1948, Williams supported Dinah Washington on her recording of "I want to cry" and "Resolution." He also featured Willis Jackson (tenor sax) on "Gaitor Tail" which became an enormous success on Mercury. Forced to scale



Jimmie Lunceford (left), Cootie Williams (right), Eddie Vinson (below).  
Photos courtesy Opal Louis Nations and the Frank Driggs collection.

down to a smaller unit, Williams stayed within the realms of rhythm & blues for awhile. After returning to jazz and recording with a small unit for Jazztone, Williams rejoined the Ellington band. Leonard Feather in his book "The Encyclopedia of Jazz" describes Williams as "probably the best all-round trumpet player in jazz."

## Pat Flowers

Blues stylist Pat Flowers first cut for Decca. In 1945, he waxed "Ain't Misbehavin'", the Fats Waller standard first recorded in 1929. Flowers' hit release was the first in a long line of black artists to cover the song for other labels. These included Dinah

Washington (1948), The Deep River Boys (1948), Lorez Alexandria (1959) and Pearl Bailey (1960).

## Pearl Bailey

Pearl Bailey first grabbed the public's attention in 1944 when she and Eddie "Cleanhead" Vinson fronted the Cootie Williams Band. Her smoky vocal lead on "Tess's Torch Song (I had a man)" set dance halls

afire. Williams' dirty-sounding, muted trumpet solo served to take the song straight to the ghetto. The tune was originally released on the Hit label but could quite possibly have been reissued on Majestic. Bailey again set ears on end in 1946 when she waxed "Fifteen Years" (and I'm still serving time) for Columbia. Then in 1949 came a string of knockouts fronting the Hot Lips Page Band on Harmony. Bailey's version of Charlie Parker's "Hucklebuck" was the fifth impressive sepia version of the song. Her 1949 release of "Johnson Rag" competed well with more widely plugged versions by Jimmy Dorsey and Claude Thornhill.

Throughout the 1950s, Bailey went out as a variety club item, playing all the best supper venues. She ended up a Broadway star. In 1955, she recorded the great blues ode to infidelity, "He may be your man but he comes to see me sometimes" for Coral and gave Helen Humes (the 1945 originator) a run for her money. Since then, she waxed for a slew of labels including Sunset with The Ruby Raksin Orchestra and Roulette with The Louis Bellson Band. In 1947, she made her movie debut in "Variety Girl" and twenty-one years later published her controversial autobiography entitled "The Raw Pearl."

## Eddie "Cleanhead" Vinson

Vinson was born in Houston, Texas in December 1917. Both parents were pianists but Vinson took to the alto sax. Lessons were conducted at Yates High, and by 1935, he was proficient enough to join the Chester Boone Territory Band who featured a young T Bone Walker on guitar. He joined The Milt Larkin Band and became featured soloist on standard ballads like "Stardust." After meeting and being influenced by Big Bill Broonzy in 1941, Vinson polished his vocal talents and joined up with Cootie Williams who was reforming a new band. Vinson's first recording was made with Williams for Okeh in 1942, but it was not released because of the Petrillo recording ban. (The song, "When my baby left me," later appeared on a Columbia LP.)





Vinson's first issued four-song session was cut at the same time as the Pearl Bailey set, in January 1944, for the Hit label. Vinson's original version of "(Cherry) Red Blues" finds him singing in the same cracked yodel, sob-choked vocal formula he used throughout his recording career. His sometimes labored, sometimes howling version of "Somebody's gotta go" typified the direction Vinson was to take on future recordings.

Cootie Williams's tenure with Hit was short, as was his summer 1945 engagement with Capitol Records. By December, Vinson had formed his own orchestra and was waxing for Mercury. His first best seller came in October 1947 with the song "Kidney Stew Blues." 1948 heralded a second AFM recording ban which led to Vinson being forced to break down his orchestra. He then briefly played in Paul Williams' Orchestra. In 1949, Vinson signed with King Records. Within weeks, he enjoyed his second and last major national success,

"Somebody done stole my Cherry Red." This great bald-headed blues-shouting pioneer died in July 1988.

### The Harmonaires

Little is known of The Harmonaires except that they could possibly also be The Reliable Jubilee Singers, both of whom recorded jubilee gospel with Clara Gholston Brock, a.k.a. The Georgia Peach, on Bess Berman's Apollo label in New York during 1946. In 1947, the all-male Harmonaires cut one session for Oberstein's Varsity Company, although it is suspected that Varsity acquired the sides from Majestic. They were later reissued on Oberstein's Royale imprint.

The Harmonaires could quite possibly be The 4 Amory Brothers who backed Thelma Carpenter and The Garland Wilson Orchestra on the tastefully rendered "Joshua fit de battle of Jericho" from 1947 (Majestic 1104.) The Harmonaires' one 1948 secular release on Majestic ("You can depend on me" / "Dream") was probably purchased from Varsity, having been recorded a year earlier.

### The Jones Brothers

The Jones Brothers were a trio of singers and musicians. Max, born in Crowley, Louisiana in 1905, played drums and tom-toms. Herb, born in the same town in 1907, played vibraharp and piano. Clyde, born in 1913, played trumpet and piano. The boys were part of a musical family. Someone was always messing around on the family piano. The family moved to Montgomery, Alabama. Max, Clyde, and Wayman McCoo played as a trio with Fletcher Henderson in 1933. After the breakup, the pair formed The 4 Giants of Harmony with two friends. Max and Clyde moved to Boston and became a mortician and a school principal by profession. Herb became a master tailor and made his home in New Orleans.

The three brothers got together in Boston, and after forming a good, all-around musical act in 1937, they hit the road. They played the nation's swankiest clubs. The Jones Brothers were versatile enough to be able to play classical, pop, jive, and swing. In 1945, during a tenure at New York's Copacabana Club, they were discovered by Paul Barron and signed to Majestic Records. The trio, one of the first black acts to record for the label, did one session and recorded four songs. Product from the first pressing was poorly manufactured. Majestic's lack of experience in the record business showed. However, they were finally able to get it right. When "(Ooh) Look-a there, ain't she pretty," backed with "A hundred years from today," started to take off, the music industry became embroiled in a Petrillo record ban. This put a crimp on the sales of The Jones Brothers recording.

To further complicate matters, Buddy Greco, having stolen the trio's arrangement, recorded a cover of "Ain't she pretty" which, inevitably, siphoned away sales. On "Ain't she pretty," the Jones Brothers jump the song in Spirits of Rhythm fashion. Call and response lyrics in hand with occasional scat color the arrangements.

"A hundred years from today" is given an easy, loping, crooning blues treatment with the odd quip thrown in. The trio's second release went nowhere, and the boys remained unrecorded until 1949 when they waxed for Aaron S. Bloom's tiny Boston-based Gold Medal label. They continued to tour throughout the 1950s and early 1960s, taking in both Canada and the Hawaiian islands.

### Rose Murphy

Rose Murphy always seemed to get dealt a bad hand. Billboard magazine was frequently in the habit of putting her in a bag with Nellie Lutcher or Julia Lee. Although Murphy, like the others, sang, played piano, and possessed a sharp sense of humor, she developed her own unique singing and playing style, one which did not slip into nightclub bawdiness and blue-colored verse as often as the others.

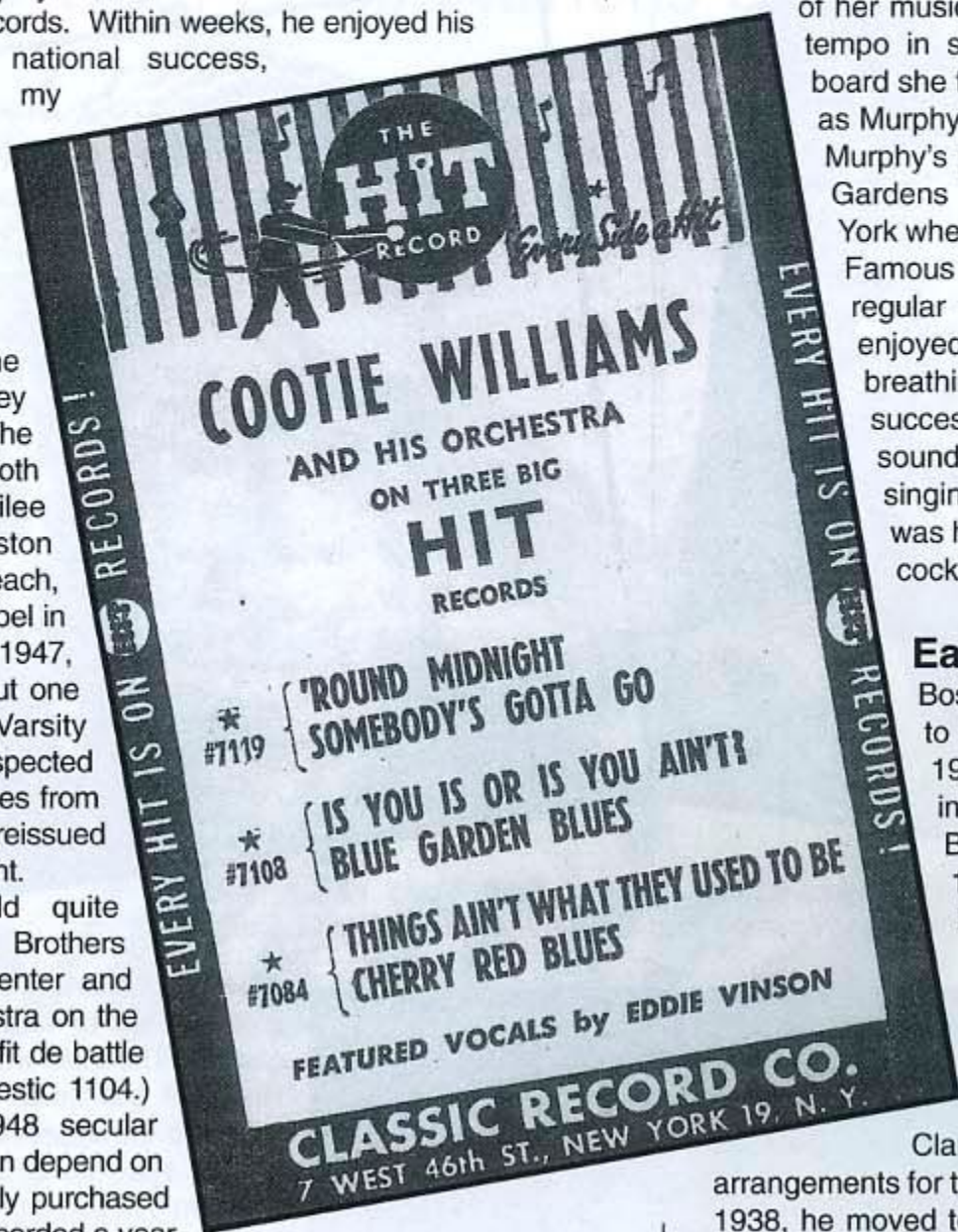
Born in Xenia, Ohio in May 1913, Murphy began taking piano lessons at the age of seven. Her rolling, stomping style was drawn from Fats Waller, Earl Hines, and rival Cleo Brown (on whom Billboard seemed to heap more praise). Murphy wanted to make rhythm a central focus of her music. She would often lightly clap her hands to maintain tempo in sync with a specially constructed wooden "stomp-in" board she tapped under her right foot. The board was used often as Murphy's showplaces were lavish, carpeted cocktail lounges. Murphy's professional career started in Cleveland at The Cedar Gardens Club. After local recognition, she relocated to New York where she played intermission piano for Count Basie at the Famous Door. She was noticed by Majestic Records while a regular fixture at the Cafe Society Club in 1947. Murphy enjoyed jazzing her lyrics and developed a scat that included breathing interjections like "chee chee" and later on (with the success of "Busy line" for RCA in 1950), she added the sound of a ringing telephone. Her chirpy Betty Boopish singing style can to some sound grating at times, but this was her trademark and set her apart from all the many other cocktail pianist/singers of the time.

### Earl Bostic

Bostic's raspy, dirty alto sax licks contributed enormously to the development of brass-lead jump blues during the 1950s. Born in Tulsa in April 1913, Bostic first became involved in music at The Booker T. Washington School. Bostic learned clarinet and formed a school band. In 1931, the eighteen-year-old joined trumpeter Terrence Holder's band for a year. After a brief stint in Benny Morton's band, Bostic returned to school to complete his musical education. After graduating from Xavier University in New Orleans, Bostic worked with the Joseph Robichaux and Ernie Fields bands. Having relocated to Columbus, Ohio, Bostic served in the Clarence Olden Band. He then played in and wrote arrangements for the Charlie Creath and Fate Marable outfits. In January 1938, he moved to the Big Apple where he worked with Don Redman, Hot Lips Page, and Lionel Hampton.

In 1944, Bostic formed his own aggregation and opened at Club Small's in New York. In 1945, Bostic cut his first session with Majestic Records. All four sides reflect the post-swing bop influence then pervasive in popular black music. It was not until his move to Gotham Records in 1946 that all hell broke loose, and a series of frantically wild blues & rhythm recordings hit the record racks.

Bostic cut with blues singer Cousin Joe for King that same year. Although King Records purchased and reissued Bostic's Gotham sides, he did not wax with them until January 1949. A string of hits followed, starting with "Flamingo" in January 1951. Bostic died from heart disease in October 1965.



Label shots courtesy of Opal Louis Nations



## Timmie Rogers

Majestic seems to have favored the black singer with a penchant for humor. Singer and comedian Timmie Rogers is a case in point. The first black comedian to perform in a tux, Rogers fought to get himself and others in the profession out of "black face." He m.c.'d at the Apollo during the 1940s where he was tagged Timmie "Oh Yeah" Rogers for his unique introductory skills. Rogers appeared as soloist in the Benny Carter Band. With Al Fields, Rogers produced the hit show "No Time For Squares," an act from which routines were later on stolen by Jerry Lewis and Dean Martin.

After World War II, he recorded for Otis René's Excelsior label, one of the country's first independent "race" record companies. Rogers recorded the original bluesier, less orchestrated version of "Fla-ga-la-pa" on Excelsior in 1945 with the twenty-four-year old Johnny Otis on drums. The song, a word play on name and place, was written by a fellow named Berlin (?) The Majestic version of "Fla-ga-la-pa" is less subtle. A corny chorus background and a jazzier feel prevail. Still, the overall product is pleasing.

Rogers signed with Decca in 1950 and recorded the popular "If I were you, baby, I'd love me." Rogers continued to play white venues no black comedian had ever played before. In 1953, Rogers re-recorded his Decca success "If I were you ..." for Capitol and continued to headline his own stage shows. Switching to Mercury in 1954, Rogers rocked out with "Teedle dee teedle dum." His biggest seller, "Back to school again," surfaced on Bernie Lowe's Cameo Records in late 1957. But Rogers only fleetingly brushed with stardom. His second release, yet another remake of "Fla-ga-la-pa" entitled "Fla-fa-la-pa," did not do so well, and Rogers faded from view after a few appearances on Dick Clark's American Bandstand.

## Butch Stone

Hip Caucasian tenor sax player and comedian Butch Stone is an extremely interesting individual. His race-sounding records could have passed for black. Stone's professional career started as a member of the Van Alexander Orchestra in the late 1930s. With Alexander, he recorded the oddball "Yodelin' Jive" for Varsity Records. Alexander was responsible for the creation of "Baby don't start cheating on me" (Not after all these years), a moral comedy sketch about a girlfriend's infidelity.

Around 1940, Stone joined the Larry Clinton Band where he recorded the zany "Abercrombie had a zombie" for Blue Bird. In late 1941, Stone hitched up with the Les Brown Band where he waxed songs like "Doctor, Lawyer, Indian chief" for Columbia. Doris Day also sang with the band at the time. In early 1947, he turned up on sessions singing and playing baritone sax for the Bihari Bros. at Modern Records in Culver City. This was followed by a spring 1947 date with Bert Shaffer's Advance label in New York.

The one Majestic session, orchestrated by Shorty Rogers, took place in August. "Sister Arabella" is a jive-talking piece of slapstick centering around a less than attractive woman. Songs about unattractive women seemed to be popular and plentiful during the Post-War era. Butch's interpretation of Jesse Stone's "Hey Sister Lucy" (What makes your lips so juicy) – yet another facet of female put-down – far surpasses the author's original recording on RCA released the same year. Stone slowed the tempo and added dialogue and quite convincingly stole the song from his namesake (no relation). "I'll love you till your money's gone blues," a Bobby Troup chart, is again a comic narrative put over as skillfully as any by Red Foxx or Dusty Fletcher.

## Thelma Carpenter

Torch singer and sometime gospel stylist Thelma Carpenter warbled in the Teddy Wilson Band during the late 1930s alongside Ben Webster on tenor sax and Doc Cheatham on trumpet. She was briefly Billie Holiday's replacement before Jean Eldridge came along. Her one notable Brunswick recording with Wilson entitled "This is the moment" came out in 1939. She headed at least two Majestic sessions in 1945 and 1946 with The Bud Freeman Orchestra. She gives a delightful reading of "My guy's come back,"



Thelma Carpenter. Courtesy Opal Louis Nations.

supported by The Deep River Boys on Majestic in 1945 and two years later is heard fronting The Amory Brothers on "Joshua fit de battle of Jericho," reissued on a Varsity 10" album.

Her version of the popular risqué novelty "Pie in a basket" sold well for Columbia during the summer of 1950, with backing provided by the Luther Henderson Orchestra. Not much happened for Carpenter during the R & B era, but she popped up again in 1962 on Coral where she waxed "Laughing is a funny way to cry," a tenderly interpreted ballad.

## Ivory "Deek" Watson

Watson was born and raised in Indianapolis. He formed his first group, "The Percolating Puppies," in the early 1920s (Watson, Bernie Mackay, and Charlie Fuqua). The Puppies played tea and coffee pots plus a guitar out on the street at busy intersections where they were often hauled off to court for holding up traffic. The Puppies ended up making regular radio appearances. In the late 1920s, Watson organized The 4 Riff Brothers (James Campbell, vocal/guitar, Deek Watson, vocal/guitar, Hoppy Jones, vocal/guitar, and Slim Green, vocal/tipple.) Jones and Campbell had been members of The Peanut Boys.

Around 1930, Watson, Fuqua, and Jerry Daniels formed "The Swingin Gate Brothers." In 1931 and after a name change to King Jack & The Jesters, the threesome landed a fifteen minute radio show over Cleveland's WHK. The trio made radio and club appearances throughout Ohio. In 1933, they moved to New York, and hitching back up with Hoppy Jones (now on bass fiddle), they changed their name to The Ink Spots to avoid confusion with Paul Whiteman's "King's Jesters."

In New York, The Ink Spots managed to get a three-day-a-week, fifteen minute radio show at WJZ. The boys played white venues as well as the chitlin-circuit, big theatres and ballrooms. The group soon rivaled The Mills Brothers. They traveled to England and sung at King Edward VIII's Coronation Ball. Upon return to the States, The Ink Spots found they were in demand everywhere. Their first sides were cut for RCA in 1935. In 1936, they signed with Decca where they remained for twenty-five years.

In October 1942, The Ink Spots enjoyed the first of seventeen charted best sellers, "Don't get around much anymore." Two years later, after the usual personnel problems and internal conflict, Watson quit The Ink Spots and formed The Brown Dots, composed of Watson, lead tenor, Joe King, tenor, Pat Best, baritone, and Jimmy Gordon, bass. Between 1945 and 1949, The Brown Dots recorded many jump tunes and fine ballads for Irving Berman's Manor label in New Jersey.

In 1946, tenor Jimmie Nabbie replaced Joe King. Somewhere around this time, Majestic must have purchased a Brown Dot session from Manor. It is not known exactly what the deal was. In 1952, Watson returned to the newly formed Charlie Fuqua and The Ink Spots, composed of himself, Fuqua, Jimmy Holmes, and Harold Jackson. This group disbanded two years later.

## Race Recordings on the Hit label (1944-45)

(All dates are release dates)

7075 A	Cootie Williams/Pearl Bailey	Tess's Torch Song	(2/44)
7075 B	Cootie Williams/Pearl Bailey	Now I Know	(2/44)
7084 A	Cootie Williams/Eddie Vinson	Things Ain't What They Used To Be	(4/44)
7084 B	Cootie Williams/Eddie Vinson	(Cherry) Red Blues	(4/44)
7108 A	Cootie Williams/Eddie Vinson	Blue Garden Blues	(9/44)
7108 B	Cootie Williams/Eddie Vinson	Is You Is Or Is You Ain't My Baby	(9/44)
7119 A	Cootie Williams Orchestra	'Round Midnight	(12/44)
7119 B	Cootie Williams/Eddie Vinson	Somebody's Gotta Go	(12/44)
8087A	Cootie Williams	My Old Flame	(5/45)
8087B	Cootie Williams	Echoes of Harlem	(5/45)
8088A	Cootie Williams	Sweet Lorraine	(5/45)
8088B	Cootie Williams	Honeysuckle Rose	(5/45)
8089A	Cootie Williams	You Talk A Little Trash	(6/45)
8089B	Cootie Williams	Floogie Boo	(6/45)
8090A	Cootie Williams	I Don't Know	(6/45)
8090B	Cootie Williams	Do Some War Work Baby	(6/45)

Note: It is possible that the 8000 series recordings were made before the 7000 series sides.





1010 A Pat Flowers Ain't Misbehavin' (8/45)  
 1010 B Pat Flowers Original Blues (8/45)

*Note: both later issued on Majestic*

### Race Recordings on the Majestic label (1945-48)

(All dates are release dates)

7131 A Cootie Williams / Tony Warren Saturday Night (4/45)  
 7131 B Cootie Williams / Tony Warren I'm Beginning To See The Light (4/45)  
 1017 A Thelma Carpenter / Bud Freeman Orch. These Foolish Things (11/45)  
 1017 B Thelma Carpenter / Deep River Boys / Bud Freeman Orchestra My Guy's Come Back (11/45)  
 1023 A Thelma Carpenter / Bud Freeman Orchestra Just A-Sittin' and A'Rockin' (12/45)  
 1023 B Thelma Carpenter / Deep River Boys / Bud Freeman Orchestra Hurry Home (12/45)  
 1028 A Thelma Carpenter / Earl Sheldon Orchestra Bill (2/46)  
 1028 B Thelma Carpenter / Earl Sheldon Orchestra Can't Help Lovin' That Man (2/46)  
 1030 A Thelma Carpenter Jug of Wine (3/46)  
 1030 B Thelma Carpenter Seems Like Old Times (3/46)  
 1038 A The Jones Brothers Ain't She Pretty (5/46)  
 1038 B The Jones Brothers A Hundred Years From Today (5/46)  
 1039 A The Jones Brothers Them There Eyes (5/46)  
 1039 B The Jones Brothers I Wanna Be Loved Like A Baby (5/46)  
 1045 A Jimmie Lunceford Cement Mixer (5/46)  
 1045 B Jimmie Lunceford / Nick Brooks Just Once Too Often (5/46)  
 1053 A Jimmie Lunceford Sit Back And Re-Lax (7/46)  
 1053 B Jimmie Lunceford Jay Gee (7/46)

*Note: 1045-1053 might have originally been issued on Musicraft*

1055 A Earl Bostic The Man I Love (7/46)  
 1055 B Earl Bostic Hurricane Blues (7/46)  
 1056 A Earl Bostic The Major And The Minor (7/46)  
 1056 B Earl Bostic All On (7/46)  
 1060 A Jimmie Lunceford I Need A Lift (8/46)  
 1060 B Jimmie Lunceford The Jimmies (8/46)  
 1077 A Jimmie Lunceford / Joe Thomas Them Who Has-Gets (9/46)  
 1077 B Jimmie Lunceford Shut Out (9/46)  
 9000 A Timmie Rogers / Palmer Bros. & J.C. Heard Orchestra Fla-Ga-La-Pa (9/46)  
 9000 B Timmie Rogers / Palmer Bros. & J.C. Heard Orchestra Good Whiskey (And A Bad Woman) (9/46)

*Note: 9000 might have originally been issued on Bel Tone*

9001 A Slim Gaillard Orchestra Popity Pop (9/46)

9001 B Slim Gaillard Orchestra Slim's Jam (9/46)  
 9002 A Slim Gaillard Orchestra Dizzy Boogie (9/46)  
 9002 B Slim Gaillard Orchestra Flat Foot Floogee (9/46)  
 9003 A Slim Gaillard Orchestra Mean Pretty Mama (9/46)  
 9003 B Slim Gaillard / Wini Beatty Early Morning Jump (9/46)

9004 A Slim Gaillard Santa Monica Jump (10/46)  
 9004 B Slim Gaillard / Wini Beatty That Ain't Right (10/46)

*Note: 9001-9004 first recorded for Bel-Tone*

1103 A Jimmie Lunceford Margie (1/47)  
 1103 B Jimmie Lunceford 4 or 5 Times (1/47)  
 1104 A Thelma Carpenter Harlem On My Mind (1/47)  
 1104 B Thelma Carpenter / Amory Bros. Joshua Fit De Battle (1/47)

*Note: 1104B - Reissued on Varsity 10" album*

1122 A Jimmie Lunceford Call The Police (4/47)  
 1122 B Jimmie Lunceford Water Faucet (4/47)  
 1136 A Cootie Williams I Can't Get Started (6/47)  
 1136 B Cootie Williams / Billy Matthews I Want To Be Loved (6/47)  
 1150 A Cootie Williams / Bob Merrell Inflation Blues (7/47)  
 1150 B Cootie Williams Sound Track (7/47)  
 1165 A Cootie Williams / Billy Matthews If It's True (8/47)  
 1165 B Cootie Williams / Bob Merrell Oh La-La (8/47)

*Note: 1165 - These are live recordings*

7264 A Butch Stone / Shorty Rogers Hey Sister Lucy (8/47)  
 7264 B Butch Stone / Shorty Rogers I'll Love You Till Your Money's Gone Blues (8/47)

7265 A Butch Stone / Shorty Rogers Baby Don't Start Cheating On Me (9/47)  
 7265 B Butch Stone / Shorty Rogers Sister Arabella (9/47)

*Note: Although Stone was white, his recordings are of a "race" nature*

1171 A Cootie Williams Sweet Lorraine (10/47)  
 1171 B Cootie Williams Echoes of Harlem (Cootie's Concerto) (10/47)  
 1172 A Cootie Williams / Bob Merrell Save The Bones For Henry Jones (10/47)  
 1172 B Cootie Williams / Bob Merrell I Should Have Been Thinking (10/47)  
 1204 A Rose Murphy Trio I Can't Give You Anything But Love (1/48)  
 1204 B Rose Murphy Trio When I Grow Too Old To Dream (1/48)  
 1213 A Rose Murphy Trio Miss Anabelle Lee (1/48)  
 1213 B Rose Murphy Trio Cecilia (1/48)  
 1219 A Rose Murphy Trio Wishing (1/48)  
 1219 B Rose Murphy Trio Time On My Hands (1/48)

*Note: Most of Rose Murphy's Majestic material was later released on Varsity and Royale*

1244 A Deek Watson / Brown Dots Pray For The Lights To Go Out (4/48)  
 1244 B Deek Watson / Brown Dots I've Got The Situation Well In Hand (4/48)

*Note: 1244 was probably purchased from Manor Records*

1249 A Harmonaires You Can Depend On Me (5/48)  
 1249 B Harmonaires Dream (5/48)

*Note: Other titles by this group, from this time period, were issued on the Royale and Varsity labels*

1272 A Rose Murphy Honeysuckle Rose (6/48)  
 1272 B Rose Murphy Sweet Georgia Brown (6/48)

#### Unreleased

Rose Murphy Trio / Unidentified male vocal group Rose Of The Rio Grande (?)  
 Rose Murphy Trio Every Little Doggie Has its Day (?)

*Note: Every Dog Has Its Day was issued on Mercury.*

**This is by no means a complete discography. All corrections and additions are welcome**